

The Billboard

DECEMBER 28, 1940
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DEC 26 1940



Season's Greetings

In this issue **DANCE ATTRACTIONS** Supplement



FULL OF GOOD THINGS!

CLARK GABLE, HEDY LAMARR in "COMRADE X" • ROBERT TAYLOR in "FLIGHT COMMAND" • CARY GRANT, KATHARINE HEPBURN, JAMES STEWART in "PHILADELPHIA STORY" JAMES STEWART, HEDY LAMARR in "COME LIVE WITH ME" THE HARDY FAMILY • GREER GARSON, WALTER PIDGEON in "BLOSSOMS IN THE DUST" (Technicolor) • WALLACE BEERY in "THE BAD MAN" • WILLIAM POWELL, MYRNA LOY in "MR. CO-ED" • SPENCER TRACY, MICKEY ROONEY in "MEN OF BOYS TOWN" • JAMES STEWART, JUDY GARLAND, LANA TURNER, HEDY LAMARR, TONY MARTIN in "THE ZIEGFELD GIRL".

"May your Christmas stocking overflow with bounties all of 1941"
The Friendly Company

The Billboard

The World's Foremost Amusement Weekly

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1940 IN SHOWBIZ FIELDS

Merchandise Units Of Vaude Go Big In Ia. Territory

DES MOINES, Ia., Dec. 21.—A new field for flesh acts in this territory is being developed by Irving H. Grossman, Des Moines booker and Western representative for Gus Sun, by placing units on the road for shows in Ford dealer salesrooms.

Grossman started in the business with one unit last summer, and the results have enabled him to increase the set-up so that he is now planning for units in seven other States, with further expansion still expected.

The shows are on a low-budget basis and include usually four acts. No gate charge is made, show being staged by local dealers to help create good will. As a rule the show uses a truck as a stage, with a p. a. set and lights making up the equipment. Attendance varies from three or four hundred to as high as 1,500 for the indoor shows. Last summer one outdoor show attracted 4,000 spectators.

From the talent angle, it provides the acts with work in territories where little theater or night club work is available.

One of the units concluded an eight-week tour in Oklahoma December 20, with all of the stops in the State, mostly in the smaller towns and communities. Working in the unit were Betty Red. (See *MERCHANDISE UNITS* on page 112)

Mass. Tax Playdown On Amusements Seen

BOSTON, Dec. 21.—Unless the unforeseen happens, the coming session of the Massachusetts Legislature will be the most free from attempted anti-amusement legislation in years, and representatives of outdoor and indoor amusements are breathing easier than they did at this time last year.

Gov. Leverett Saltonstall has emphatically put the quietus upon the attempt of Tax Commissioner Long to slap on a sales tax and to add it to box-office prices. The recently re-elected governor says there will be no such tax imposed during his administration. One bit of legislation that probably will come into being will be strengthening of laws against games of chance. Only legitimate quizzes and games of skill will be tolerated, according to plans.

Allied Theaters, guided by Joseph Brennan, will stand guard over all legislation, but little trouble is anticipated. Lieut.-Governor Horace Cahill has indicated sympathy for amusement projects and is known to favor liberal legislation where they are concerned. Both houses are controlled by Republicans, a party that has always been more or less friendly to amusement interests.

Billers' President Denies Chi Local's Threat Charges

PITTSBURGH, Dec. 21.—President Leo Abernathy of the International Association of Billposters, Billers, and Distributors, in commenting on the nationally publicized charge of Chicago Local No. 2 that the union's international officers "have conspired to gain control of the local by enforcing arbitrary levies and by threats of bodily harm and murder," said: "I know nothing about such threats and alleged actions. What happened is that about two months ago we revoked that local's charter for not paying the per capita tax for the last 10 months and ordered a new union organized by Harry Gunderson, international organizer."

A Doubter

NEW YORK, Dec. 21.—Ity Gardner, The Billboard's Broadway columnist, threw a party for Hedda Hopper, Hollywood commentator, before she left for the Coast, and the menu was gagged up.

For example, there was "Alphabet Soup—Columnist (I's only)," secured by having the chef pluck out the I's from alphabet noodles. One doubter quipped, "I don't think they're I's at all. Where are the dots?"

More Clubs With AGVA in Boston And Pittsburgh

BOSTON, Dec. 21.—American Guild of Variety Artists now has a membership of 1,136 performers, says Tom Senna, AGVA New England rep.

More than \$3,000 in small claims have been collected for members by AGVA officials.

A drive is being conducted against celebrity nights and officials expect to eliminate this stunt within a few months. Performers are notified that they are not to participate in any way in these celebrity nights and are instructed not to attend night clubs on nights when guest stars are advertised.

Senna says 26 signed and 34 verbal agreements are now in effect between the union and places thruout New England.

At the last election on September 10 Raymond Pike was elected president.

PITTSBURGH, Dec. 21.—Representatives of AFM Local 60 and AGVA will meet this week-end in attempt to settle jurisdictional disputes, with performers' union also planning to invade booking agencies for contracts on minimum wage agreement if the bookers don't, as promised, sign voluntarily.

Agreements between AGVA and agencies will be signed, if at all, between union and individual bookers, because of various grades of talent required by the agents' clients, according to consensus of performer-buyers.

Union now has 11 closed-shop pacts with theatres in city and vicinity, most (See *CLUBS WITH AGVA* on page 8)

Dram Guild Asks Pix Men To Offer Written Squawks; Pix Want To Control Mgrs.

NEW YORK, Dec. 21.—The battle of the picture companies for additional concessions in the picture-backed dramatic agreement showed signs of rumbling disturbance again this week, when the Dramatists' Guild, in reply to reported beefs from the picture companies, offered to consider demands of the film backers if they would reduce their charter to writing. The deal was supposedly all settled more than a month ago, when the picture companies, the managers (League of New York Theaters), and the membership of the Dramatists' Guild approved a final pact. No sooner had the supplementary pact gone into effect, however, than the picture companies again set up squawks. Foremost among the kickers, currently, is MGM which,

ASCAP-Radio Battle Features the Year; World Events Affect Shows

NEW YORK, Dec. 21.—World events had a terrific effect on all branches of the show business thruout the year, affecting the flow of money materially, and also general patronage. However, most fields have managed to come thru reasonably unscathed, and seemingly well fortified against the eventualities of the next 12 months.

The great single event of the year was, of course, the drawing up of battle lines between the radio chains and the American Society of Composers, Authors, and Publishers. Its ramifications have been countless, and it has had its effects on every indoor field, including films, legit, and presentation houses, as well as the primarily affected fields of music and radio.

Radio

Year in radio was highlighted by the National Association of Broadcasters' fight against the American Society of Composers, Authors, and Publishers, by much action on the labor union front involving the American Federation of Radio Artists and the American Federation of Musicians, by progress in Frequency Modulation, and by the Federal Communications Commission's monopoly probe and the networks' rebuttal to charges of monopoly. FCC angles are considered in a separate story in the radio department.

Fight between radio and ASCAP reached such intensity as to become the most sensational issue of the year in show business. Argument centered around fees to be exacted by ASCAP for the performance of copyrighted music of its publisher and writer members. Old contract, which was in force for five years and expires December 31, 1940, provided for radio stations to pay a blanket fee of 5 per cent of receipts from the sale of time. New contract offered by the Society suggested a sliding scale, starting at 3 per cent and graduating to 7½ per cent—the last figure to be paid by the networks. Stations were to pay a fee commensurate with their earnings, ASCAP claiming that this system would do away with inequalities inherent in the old 5 per cent plan. ASCAP also argued that the new contract would place the music burden where it should be—on the networks—and would lighten the burden of the small independents.

ASCAP and radio could not get to-

gether over the new contract—the NAB charging that the document was designed to split the industry by offering concessions to smaller stations. NAB then set up its own music company, titled Broadcast Music, Inc., a brain-child of Sidney Kaye, CBS attorney. Function of BMI was and is to create a radio-owned music shelf in order to make the broadcasters independent of ASCAP's alleged monopoly. With much fanfare, BMI began buying catalogs, securing subscribing stations, and setting into machinery a vast music company with between 75 and 100 arrangers, these arrangers working on new arrangements of Public Domain music.

As deadline of December 31 neared, press campaigns of both ASCAP and radio interests became hotter, each charging the other with monopoly. Meanwhile, no mediator appeared to settle the fracas, altho many such had been rumored. Both sides stuck to their guns, the NAB claiming that the new contract would mean a yearly take of about \$9,000,000 from radio as against 1939's figure of \$4,200,000 under the old contract, and ASCAP claiming these NAB estimates were fantastic.

BMI toward middle of December secured the Marks Music catalog for performance after December 31, this catalog being one of the major standard repertoires in the Society. Deal was for five years, with Marks receiving \$1,250,000 for the period. Deal was regarded as the toughest blow to ASCAP thus far. Previously, BMI had acquired smaller catalogs, as Record of Milan, part of Ralph Peer's Southern Music catalog, including many Latin American tunes, etc. Radio also would have available the music of independent performing rights societies, such as Associated Music Publishers, Society of European Stage Authors and Composers, and others.

While BMI was acquiring its music ASCAP indicated it would sue and secure an injunction restraining performance of certain ASCAP tunes after January 1 on ground that Society could still control performances of songs thru contracts with the songwriters. Such action, of course, must come after the turn of the year. Society, however, in middle of December indicated it was sharpening up its legal apparatus and would keep track of infringements on all stations.

As end of December neared, trade expected that many independents would take out ASCAP licenses, thus shifting the fight for the greater part to the networks. In New York, indie stations admitted they would be stampeded into linking ASCAP pact if opposition stations did it first. It was anticipated that many stations would operate under both ASCAP and BMI licenses.

Fight affected all phases of the radio business, throwing band leaders into confusion and forcing them to create new catalogs of non-ASCAP music, and putting a damper on talent sales of leading agencies. Agencies found it difficult to more bands and singers, because sponsors were wary of paying for musical shows.

AFRA

The year 1940 represents for the American Federation of Radio Artists the (See *1940 IN SHOWBIZ* on page 113)

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Appears on Page 50

ICE THEATER TAKES 287G

Radio City Skating Ballet Has Been in Black Since Opening; Program Change in March, Maybe

NEW YORK, Dec. 21.—The first ice theater in the country is financially a success, according to Rockefeller interests, which own the Center Theater, Radio City, wherein *It Happens on Ice* has been running since October 10, and Arthur Wirtz, who with Sonja Henie produced the show. Weekly grosses have never reached the \$48,000 sell-out mark, but the take has never dropped below operating costs, with the result that the backers, within two months, cleared half their original investment besides operating in the black weekly. If the show continues at the same pace a complete change of production may be put on in March for an indefinite run.

Since the show's opening, grosses have totaled \$286,900. Advance sale for the holiday week, during which a total of at least 13 performances will be given, indicates that there will be sellouts for the Saturday matinee and evening performances, and for the two New Year's Eve performances. Box-office scale remains at 75 cents to \$2.75, with the whole orchestra and dress circle going at the top price. Only 250 balcony seats are available nightly and during the holiday matinees, at 75 cents. Prior to the holiday season, week-day matinees had 800 seats at 75 cents. The unreserved seats are sold out practically at every performance, according to a theater representative.

Weekly grosses since the show's start are as follows: First four performances between October 10 and 12, \$20,000; first full week of eight shows, ending October 19, \$36,000; second full week ending October 26, \$35,800; third week ending November 2, \$35,000; fourth week ending November 9, \$33,000; fifth week ending November 16, \$33,000; sixth week plus an extra Thanksgiving matinee, ending November 23, \$33,000; seventh week ending November 30, \$28,500, and eighth week ending December 7, \$27,600.

The slump in business during the week

of December 1-7 is attributed to the competition of the *Ice Follies*, which ran in Madison Square Garden during that period and for an additional three days during the following week. That the *Follies* did not make further inroads on the box office at the Center Theater is attributed to two factors, the first being that the advance sale assured patronage from a public which does not watch newspapers too carefully and which made reservations without knowing the *Follies* was coming to town; and secondly, the Center Theater had the advantage of a Sunday night performance. The *Follies* had to relinquish the Garden to a hockey game on Sunday. The presence of the ice ballet made itself felt too on the *Follies'* grosses, for the production grossed in 10 performances the usual

The Wausau Blues

WAUSAU, Wis., Dec. 21.—F. T. Weller, manager of the Grand Theater here, made a bid for public support of legitimate productions in newspaper advertising reading, in part, as follows:

"Owing to the numerous requests of many of our citizens from time to time, this season we have endeavored to bring to our city several outstanding stage plays, and we had hoped that the attendance would be such to encourage us to continue to secure additional stage productions, such as *Life With Father* and others. However, the attendance at our last stage production, *The Men Who Came to Dinner*, was far below our expectations, which naturally resulted in a large loss to the Taylor Holmes company."

business earned during its usual seven-performance run.

The Sunday night shows have been a key factor in the success of the ice ballet (See *ICE THEATER* on page 33)

Thru Sugar's Domino

Air Comedy's Low IQ Is No Fault Of Fred Allen

THERE are still a few sponsors who are not using quiz programs. Of these quite a hunk are employing comedians. We've been paying particular attention of late to comedians on the air waves and we are beginning to wonder whether the brain-trusters who decide what should and should not be uttered on the networks have underestimated the intelligence of John Public who buys shaving cream and Jane Public probably doesn't know it but who is a potential market for vanishing cream and hundreds of other cosmetic products. Of course we know about those very impressive surveys that have guided radio in determining the level of intelligence to which to appeal in putting on a show that will pave the way for the merchandising of products. But surveys have been found to be wrong and we wonder whether new surveys should be made and whether the new surveys should be entirely different in approach and technique than those that have set the pace for the comedy shows of today.

Our familiar point—familiar but one that has hardly been getting the attention it deserves in the radio industry—is that comedy shows of today are not what they should be. Even if figures prove that they sell merchandise we contend that even more merchandise would be sold if somebody did something about improving their quality as well as raising the intelligence level of the scripts.

We have no complaint against the comedians as such. Very few of them are unequal to their jobs. With few exceptions they are capable funnymen and they frequently manage to keep a couple of paces ahead of their material. But they are, after all, salesmen selling a product via the laugh route. They are forced to operate within the limits prescribed by their scripts. A vaudeville comedian, a man working in any field where the show is the thing and where he is limited by time rather than scripts can formulate his own approach to the problem of appealing to the highest intelligence level of his audience. The average radio comedian must, whether he likes it or not, put on a show that will satisfy his sponsor first and then hope and pray that the public will like it, too.

We could name on the fingers of one hand the air comedians whose material has appeal for a public that has money to buy merchandise; perhaps far more than the morons for whom most of the shows are designed. But we will not attempt that because it would not be fair to the few we would probably omit intentionally. We can name one who stands head and shoulders above them all, however—Fred Allen. Fred is just as low-down, as earthy and as audience-wise as the rest—maybe a lot more. But Fred manages to inject into his shows a quality that cannot help make them coin of the realm of mass entertainment. Fred doesn't bow too low to the morons; he doesn't fly over the heads of the morons in order to reach the so-called intelligent minority. He serves up a melange of stuff that gives the average listener a very reasonable choice. As a consequence he has, in our humble opinion, the best all-round comedy show on the air. His sponsors deserve the thanks of a long-suffering public. Show business owes Allen a vote of thanks, too. Because he is making it easier for other comedians to put on better shows that will reach a larger and more responsive public. Not every comedian can do what Fred does simply because his formula is only a very small part of his success. But there are plenty of smart young fellows fairly bursting with good ideas but who haven't yet been given an opportunity to try them out on the air. It is in these young men that the future of air comedy lies.

IF A PLOT in the bud isn't nipped, the ill-fated Treasure Island Club will blossom forth as a Tahitian-Dime-a-Dance-Hall. . . . That *Have You Nothing To Declare?* French film banned by the New York State censors deals with the sex life of insects! . . . Dan Eisenberg, chief Skip Tracer, who has helped to locate thousands of missing persons, lost his hat in Lindy's the other night and had to walk out bareheaded. . . . Ben Hoyt and His Vanity Eight have just donated a pint apiece of blood for the Red Cross. . . . One 52d Street night club owner says business is so terrific he hasn't had time to go out and borrow money to pay his rent! . . .

Frank Nugent, who was "borrowed" by 20th Century-Fox to do the screen version of "Lucky Baldwin," may be back any minute. C. Gardner Sullivan has been assigned to the pic. . . . Harry Goursain, Strand Theater producer, and Murray Boltinoff and Martin Rackin sold their first story to Paramount, "Buy Me That Town." Rackin and Boltinoff are press agents. They did it in four and one-half weeks or, in other words, 1,352 press releases!! . . . One of the reasons the theatrical fraternity adores Mrs. F. D. Roosevelt is that she pays all entertainers for her White House parties a week in advance of performance. . . . And if they lay eggs, I suppose she uses them for the Annual Easter Egg Rolling Contest.

BAND LEADERS at the New Yorker, according to Larry Clinton, are requested not to play Viennese waltzes because they were the late Ralph Bliz's favorites. Incidentally, I wish the management would stop using those clever Hitz Stop & Go match boxes, for the same nostalgic reason. . . . Most of the Swedish restaurants hereabouts are named after Swedish-American line boats—the Kungsholm, the Gripsholm, and the Castleholm. . . . Bill Sherwood and Hendrik Van Loon's son Bill have collaborated on a musical opus—but what's more important, they've found a backer. . . . Earsdropped at the Stork, the Havana-Madrid, the Rockefeller Skating Rink, the Club 18, the St. George, or maybe it was in the Men's Smoking Room of the Martha Washington Hotel: "She has lovely lines—too bad they're all on her face!"

David Sarnoff's mother was reminiscing with some friends about her four sons. "Louis," she decided, "is the smartest. Morris the best natured, and Irving the best looking." "But what about David?" inquired a friend. "Oh, David," his mother smiled, "he's the luckiest!" David merely is president of RCA. . . . Erskine Hawkins, who wrote "Tuxedo Junction," has scribbled a sequel—"Norfolk Ferry"—that'll have 'em whistling in the aisles. . . . A new high in sidewalk superintending is the observation platform overlooking the construction of the Coney Bowling Alleys in the Strand Building. . . . Ain't nobody around who kin spell? The door of the lady's room in the Municipal Court over Longhams on 59th Street reads: "BUDOIRE!"

MAYOR LA GUARDIA confides to pals that he wants to settle down some day—as President—President of Arizona State University, his alma mater. . . . It looked like a benefit backstage at the Strand when Eddie Cantor, F. D. Roosevelt Jr., Fred Allen, Joan Crawford, Claire Trevor, Abe Lyman, Ken Overlin, Nino Martini, Jack Haley, and Miriam Hopkins all visited Mayo and Humphrey Bogart at once. . . . Moss Hart was troubled for years by insomnia and visited a psychoanalyst. After he'd been treated for a spell, Oscar Levant asked him if he'd been cured. "No," mused Hart, "but my attitude toward my insomnia is much better!"

Here are some Greeting Cards they MIGHT have sent out: Rudy Vallee: "A Happy New Year" . . . Sally Rand: "A Happy Nude Year" . . . Bing Crosby: "A Happy New Year" . . . Al Johnson: "Mammy Happy Returns" . . . Cab Calloway: "A Hi-de-Holiday" . . . President Roosevelt: "AMERICANISTMAS and a Happy New Year" . . . Harpo Marx: " . . . Jimmy Sero." . . . John Barrymore: "A Berris Christmas" . . . Kate Smith: "And a Hefty New Year."

Nebraska May Tax All Tickets

LINCOLN, Neb., Dec. 21.—Nothing adverse to radio or to music, but with a couple of attacks on film exhibition—that the immediate prospect for the convening of the third unicameral Legislature next January.

A bill framed by Senator E. M. Neuhauer will ask that 1-cent tax be placed on every ticket of every kind for any amusement in Nebraska, a slap which would hit hardest at the movie houses and would be a tax impossible to duck.

Of interest to television cohorts will be the unusual request being formulated by Don Searle, general manager of the Central States Broadcasting System (KOIL, KPAB, KPOR). He wants the Legislature to grant him permission to solder a wire to the top of 37-foot bronze statue of the "Sower," atop the capitol building, making of it an antenna, thus saving the expense of building a tower. This will probably be opposed by film men, who see the opening of new competition in television.

There will be nothing on ASCAP, since the State is in the midst of carrying the ball on music trusts to the Supreme Court of the U. S., after an anti-ASCAP bill was passed in 1937.

NEW YORK, Dec. 21.—WGN Concerts Bureau has added Oley Renard, violinist, to its talent roster. Bureau is planning a Carnegie Hall concert for the violinist some time in January, and one for Maria Kurenko, soprano, at Town Hall in February.

<p>SPECIAL PRINTED ROLL OR MACHINE</p> <p>100,000</p> <p>FOR \$20.00</p> <p>ELLIOTT TICKET CO.</p>	<p>TICKETS</p> <p>RESERVED SEAT — PAD — STRIP</p> <p>COUPON BOOKS — RESTAURANT</p> <p>CHECKS — SALES BOOKS AND</p> <p>ALL ALLEYS FORMS</p> <p>409 LAFAYETTE ST., N. Y. C.</p> <p>82 W. WASHINGTON ST., Chicago</p> <p>1615 CHESTNUT ST., Phila.</p>	<p>STOCK ROLL TICKETS</p> <p>ONE ROLL \$.50</p> <p>TEN ROLLS 3.50</p> <p>FIFTY ROLLS 15.00</p> <p>ROLLS 2,000 EACH</p> <p>Double Coupons, Double Price</p> <p>No C. O. D. Orders Accepted</p>
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Hepburn Sets C. R. Mark

CEDAR RAPIDS, Ia., Dec. 21.—Katharine Hepburn in *The Philadelphia Story* had a record-breaking house at the Iowa Theater here December 9. A. H. Talbot, manager of the house, said the 1,700 attendance was the largest since he took over. All but 80 seats were sold.

The Natural History Of A Woman!

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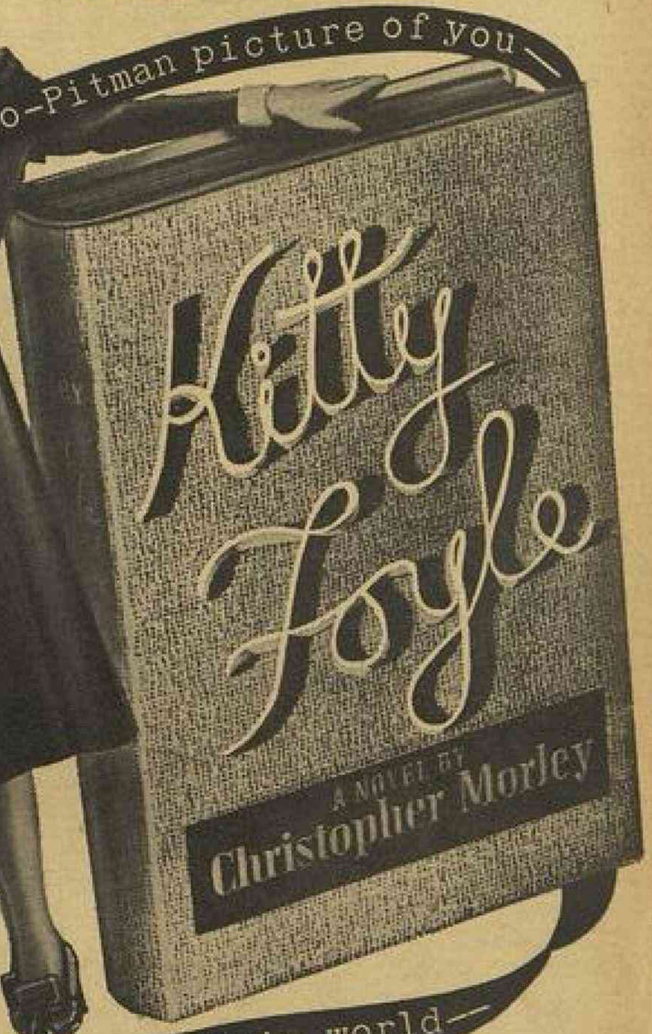


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"Ice-Capades" Takes 256G in 37 Days; Total Nut Reaches 261G

PITTSBURGH, Dec. 21.—Ice-Capades of 1941, produced by the Arena Managers' Association grossed \$256,000 in 37 days (43 performances), AMA president John H. Harris revealed, summarizing show's tour among seven cities. Total cost of Ice-Capades to date approximates \$281,000, Harris stated, including original production cost of \$83,000.

The figures would be higher, the AMA pressy indicates, except for fact that many personal and building services have been offered gratis by AMA members in order to get show under way. Original planning and building of production by AMA officers, rental of the Gardens here for rehearsal, and other co-operative efforts by AMA rinks kept costs down. Cost of auditorium rentals, personal services by Harris and Pete Tyrell and other men would have added another \$17,000 to original \$83,000.

Biggest part of the bundle spent since opening has been salaries, \$10,000 weekly, (Skaters' share is \$7,000 a week.) Harris preferred not to break down the wage nut for choruses and principals (the 24 girls and 12 men in the choruses receive minimum of \$50 a week, according to union scale. Minimum for choruses, therefore would be \$1,800.)

Total weekly operating expenses vary because of the difference in railroad fares between playing points, costume depreciation, and other variable costs, but a breakdown of certain production expenses since current edition of Ice-Capades began (last summer's dates in Atlantic City and New Orleans were in the nature of experiments) shows that costumes cost \$30,000, staging \$15,000, music \$8,000, and props \$4,000. Other expenses have included transportation, ice-making, rink rentals, incorporation, insurance, rehearsals, and miscellany.

Individual city draws are as follows: Quebec, \$62,000 for two performances in two days. Pittsburgh, \$35,000 for eight shows in eight days. Montreal, \$32,000 in four performances in the same number of days. Seven shows in the six-day Philadelphia stay drew \$30,000. (Boston, Providence, and New Haven grosses appeared in The Billboard last week.)

Ice Follies, opening next week at The

Gardens has the biggest advance sale since its first showing here four years ago. A pre-curtain take of \$30,000 should gross a total of \$65,000, predict Harris officials. Last year's Follies drew in excess of \$50,000.

AGVA Signs "Ice-Capades"

NEW YORK, Dec. 21.—Hoyt S. Haddock, executive secretary of the American Guild of Variety Artists, reports that Ice-Capades of 1940, touring ice show, signed a closed shop agreement last week. Agreement guarantees the members 40 weeks employment a year, and has a set weekly minimum of \$50 for chorus members and \$75 for principals, according to Haddock. Negotiations for rehearsal pay will be started when next season's show goes into production. Show has 18 principals, a mixed line of 36, and one singing emcee.

Philly Met on Block

PHILADELPHIA, Dec. 21.—Lu Lu Temple last week contemplated plans to dispose of the 4,000-seat Metropolitan Opera

House, which was described as a "terrible loss" ever since the Masonic organization bought it 20 years ago. A committee was appointed to draft a plan for unloading the huge house, once the showplace of Philadelphia. House has been virtually dark during the last seven years, excepting for abortive attempts as a legitimate theater with George White Scandals, grind vaudeville, and even dance promotions. Since the opera moved out of the house, its most profitable days were when the Stanley-Warner chain leased it for a grind picture policy for five years at \$30,000 a year.

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Two Companies Set for Miami

MIAMI, Dec. 21.—The Miami is primarily a night club and racing town, two legit companies set up shop here last season, the Miami Beach Playhouse and the Theater of Fifteen, and both are opening again during the next few weeks. Most ambitious of the two is the Miami Beach company, headed by Gant Gaither. Theater this year will expand its operations to include both new plays and "names." While tentative selection of a list of eight plays has been made, delivered contracts have not been concluded.

Three of the eight plays under consideration will be new scripts. They are: *Rue With a Difference*, by Thomas Job; a musical version of *Frankie and Johnny* with Nancy Carroll, and *Western Union*, Piffess.

Glenn Jordan, director of last year's productions by this group, has been made general manager in charge of production. Bretaigne Windust will probably succeed him as active director of production. Richard Fehr has joined the staff of the theater as promotion manager.

The Theater of Fifteen, which summered at Osterville, Cape Cod, will be housed for this winter season in a larger and more accessible auditorium than last year's. New location is in the Douglas Entrance Building in Coral Gables. The working unit of this group remains virtually unchanged, with Hale McKeen continuing as director and Edward Sheffield as set-designer.

Opening presentation will be Noel Coward's *Design for Living*, scheduled for December 30. Seven other plays will be given during the 16-week season. Tentative list includes *Margin for Error*, *The Gentle People*; Fulton Oursler's new comedy, *Nude With Pineapple*; *The Time of Your Life*. New scripts also tentatively included are *A Man From the Band*, by Martha Pittenger, a member of the Fifteen, and Charles H. Faber's *The Lady Breaks a Lance*.

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Average of Actors Employed Per Production Rises; Goes To 17 in Drama, 41 in Musicals

NEW YORK, Dec. 21.—The legit production is down again this year, managers have contributed their bit toward creating jobs by buying scripts calling for larger casts. Thus far this season, dramatic shows have averaged 17 players per, a high compared to the average of not much more than 10 which prevailed several years ago. Musicals averaged 19 principals and 22 chorus people.

Survey of the season's product lists 20 dramatic and seven musical shows without counting those coming in this week. A total of 340 players found employment in the dramas, plus about 23 extras. Among the seven musicals there were 136 principals, 153 chorus people, and 16 members of special groups, such as singing quartets, etc. Compilation includes the semi-amateur Gilbert and Sullivan troupe which lasted for three productions, and Jimmy Savo's one-man show, which actually involved four persons, and which brought the average way down.

All told, legit has offered 668 jobs to Equity members, representing only a small percentage of the membership of both Actors' and Chorus Equity Associations. Dramatic actors plus the principals in the musicals total 476, which represents a bit less than one-fifth of the paid up membership of AEA. The choruses employed in legit represent about 14 per cent of the Chorus Equity membership in good standing.

Shrinkage in job opportunities largely accounts for Equity measures, in recent weeks, to stem the flow of new recruits into the theater by raising the initiation fee and requiring on-the-line payment thereof.

The tendency to use larger dramatic casts, as indicated by the rise in the average per show, indicates less stringent guarding of the nut by producers and agents. Whether or not the increased minimum of \$30 will offset this average in shows opening since the first of the month cannot yet be estimated.

Possibilities



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For LEGIT

MUSICAL

TOMMY RAFFERTY — featured comedian with Milt Britton's crazy-show band who exhibits above-ordinary talent as a mimic, eccentric dancer, and general handy man in numerous gags and situations. When caught at the Flatbush, Brooklyn, last week he drew many strong laughs with his dizzy dance routines and his take-offs of Chaplin and Laurel, among others. A good man for any musical revue.

For RECORDINGS

THE VASS FAMILY—four girls and one man who offer harmony work, with one girl plunking a guitar. In addition to their musical work, which is top-notch, they do characterizations and create a thoroughly charming effect. No swing stuff, but plenty of novelties. Caught at Loew's State, New York, last week, their warbling included take-offs on radio quiz programs.

MORE CLUBS WITH AGVA

(Continued from page 3)

of them class "B" and "C" spots. Most recently signed are the Liberty Cafe, Allen's, Villa Madrid, Tom's, Harry's, the Grey Wolf Tavern in Sharon, Pa., and the Eagles Club, Charleroi, Pa. Contracted a few months ago were the Nixon Restaurant, the York Grill, Churchill Tavern, and Swartz's Cafe.

Union isn't going after most of bigger sites at present, and cafe owners aren't inviting AGVA, because they usually pay more money than AGVA demands as a minimum and because acts are mostly from out of city.

More than \$100 in back wages has been collected during past few months for AGVA members, Nat Nazzarro, AGVA rep, revealed, from the Requite Club in Erie, Pa.; the Riviera in suburban Aspinwall, and other spots.

Phila.'s Fourth Legititer Takes "Father" Booking

PHILADELPHIA, Dec. 21.—On the heels of the Erlanger Theater being leased to William Goldman as a third legit house for the town, the famline becomes feist with a fourth house lighting up. The Walnut Street Theater, dark for several seasons, will light up for a fling at legit once more. *Life With Father*, originally mentioned as the legit-returner for the Erlanger, has been booked into the Walnut, opening an indefinite run the first February week. Boston company will come here.

Walnut relighting finds Izzy Hirst becoming a competitor to the Shubert interests, which have the Forrest and Locust Street houses here. Hirst, who operates a string of burly houses, leased the Walnut several seasons ago, but has kept it dark. On top of the legit booking, it's a toss-up between Hirst's Walnut and the Shuberts' Locust for the *Fantasia* film.

Williams House Underwritten

WILLIAMSTOWN, Mass., Dec. 21.—A revolving production fund of \$2,500 has been set up thru the action of the board of trustees and the Cap and Belle society of Williams College to underwrite productions at the new Adams Memorial Theater of the college here. The exterior of the theater building has been completed and much of the grading is now finished.

"Pagliacci" With Reversed Pit Band

NEW YORK, Dec. 21.—Pagliacci, which is usually given in an opera house, with another opera on the same bill and with the orchestra in its usual place in the pit, was offered last Monday night (9) in a concert hall as the second half of a concert bill, with the musicians placed in back of the singers and no visual communication between the two. The place was Carnegie Hall, and the sponsoring organization was the National Orchestral Association, which has worked successfully with young musicians for some 10 years, and which used this performance to launch the addition of singers to its rolls.

The orchestra, of full symphony strength with 97 pieces, was behind a shimmering curtain designed by Howard Bay, which concealed the drab, buff, pseudo-drawing room that has afflicted the eyes of Carnegie patrons for so, these many years. The curtain had a sort of neo-Italian landscape, but thru it could be caught occasional gleams of the brasses and the movement of the hands of Leon Barzin, who directed. It left only the forestage for the players and their action.

That wasn't the only innovation, however. Costumes, also designed by Bay, departed happily from traditional Pagliacci attire (does Nedda still wear that big cock-eyed hat at the Met?), and Paul King, who delivered the prolog, arose from the audience dressed in modern evening clothes. The chorus was cut to two peasants, and the chorus music, of course, was cut along with it; there was no intermission; and, in order to conduct a group of singers whom he couldn't see and who couldn't see him, Mr. Barzin was aided by an assistant conductor who sat in a sort of impromptu prompter's box, watching Mr. Barzin's beats and transmitting them to the vocalists. It was done amazingly well, considering the difficulties; but it all seemed terribly involved—a bit like a Rube Goldberg cartoon in long-hair.

Mr. Barzin conducted with spirit to achieve solid musical effect, and the voices of the young singers were in general nicely handled, tho in no case world-beating. Frederick Schwegge was the Canio and Dorothy Sarnoff the Nedda.

Taking the place of the inevitable *Caratteria Rusticiana* was a series of five songs, sung before the intermission by Povia Prijsch, soprano. E. B.

REGINA, Sask., Can., Dec. 21.—In the first year of the war the number of persons on relief in Canada dropped 53.7 per cent, according to statistics published in *The Labor Gazette*. At the end of August there were 372,000 persons on relief in Canada, which was a decrease of 18.3 per cent from the previous month and a decrease of 51.8 per cent from last March, the peak for the calendar year so far.



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NBC TALENT BUSINESS DRIVE

Nitery Ops Grab Ether Artists; "Class" Angle

PHILADELPHIA, Dec. 21.—Singers on local airwaves, the "forgotten" voices as far as making money in radio is concerned, are cashing in; only the microphone isn't in a studio but on a night club floor. Meanwhile there isn't a single live musical show on local radio that has the benefit of sponsor coin.

It's a push-over sale to a nitery op as long as the talent can add a set of call letters to the billing, with the patrons increasingly name-conscious, use of call letters to identify an act adds tone to the bally. Radio-minded spots are mostly nabe niteries, and while the pay is small, it is good in comparison to what radio pays off. Moreover, the mob of sustainers on local airwaves are mostly in the cuffs class, and most of the stations allow the announcer to sneak in a plug about the artist's personal appearance. Free plugs mean much to the spot, considering that dance remotes are practically extinct here because of recorded shows.

Another important factor is that radio artists lend themselves so well to publicity. Newspapers still play down nitery news because of its association with bars and bitters, therefore linking the floor-show names with radio makes it all the easier to escape the desk's blue pencil.

Musical talent not alone in cashing in under the neon moonlight. Announcers and commentators are also sought. Powers Gouraud, WCAU, and LeRoy Miller, KYW's Musical Cocker, are the air-gabbers most in demand, not only for niteries but filling in aplenty at theaters and club affairs. Even those associated with the smaller outlets find a demand for their services. For instance, Hal Tunis, gabber at suburban WING, emceeds theater amateur shows one week and emceeds at the Village Barn the following.

Local air talent stepping into the top ranks is a novelty, and the only one here getting the long-awaited "break" has been Mark Dawson, WCAU warbler. Dawson was signed this week to go to Hollywood for harpington on the Al Pearce network show and also has an appointment at Universal for a screen test.

Radio influence on local niteries is so strong that some of the spots are leaning toward the quiz feature with attending giveaways. Jack's Grill gives Johnny Cahill as "Professor Dix" conducting a comical quiz, and the Waltz Inn highlights a "Tix a Quiz Contest" with "fresh killed chickens for prizes." Moreover, one spot is considering changing its billing to the Radio Club, using all radio talent.

WNEU Sets Talent For "Bundles" Show

NEW YORK, Dec. 21.—WNEU on December 29 will conduct an all-night long benefit plugging the "bundles for Britains" cause. Believed to be the largest undertaking of its kind by a local station, affairs will start at 1 a. m., carry thru till 6 a. m., and will present a batch of celebrities and top-ranking bands.

Tentative talent set-up includes Louise Bainer, Donald Cook, Willie Bryant, Denis Day, Ralph Forbes, Bea Wain, Bomo Vincent, Art Tatum, Raymond Plegue will gather a group of operatic and concert artists. Maszari tentatively set are Tony Pastor, Coleman Hawkins, Johnny Long, Jack Teagarden, Mark Warnow, Joe Marsala, and others.

Hickok's New Post

NEW YORK, Dec. 21.—Guy Hickok, director of short-wave broadcasting for the National Broadcasting Company's International Division, is leaving NBC to become Don Francisco's assistant in the Council of National Defense for the Coordination of Commercial and Cultural Relations Between the American Republics. That's a title, not an essay. Francisco is now on a three-month tour of South America.

Fate!

NEW YORK, Dec. 21.—Stuart Metz, free-lance announcer, has been grabbing a raft of jobs on the daytime soap operas, but there's a reason for it. Seems that Metz peddled soap from door to door while a kid.

All of Metz's current jobs are on shows sponsored by soap or cleanser products. Line-up includes John's *Other Wife*, *Orphans of Divorce*, *Pepper Young*, and *Road of Life*, among others.

Pitts Gets Set For F-M Battle

PITTSBURGH, Dec. 21.—Manager Frank Smith, of WWSW, stated that \$25,000 will soon be allotted for advertising Frequency Modulation sets and programs in Pittsburgh in connection with construction of his station's FM transmitter, first move in an anticipated four-station battle for FM listeners.

Granted construction permit this month, WWSW plans to operate on a wave length of 43,500 kilocycles in an area of 8,400 square miles with a population of 2,100,000. Now operating 24 hours a day as an independent on 1,000 watts, WWSW is also reported to be ready to go to 5,000 watts next year and take on NBC-Blue or Mutual commercial commitments as result of switch of NBC-Red from WGAE to KDKA, which now carries NBC-Blue.

KDKA has also applied for FM permit, on a wave length of 47,500 kilocycles covering 14,700 square miles and a population of 3,881,463, as has WJAS, the Columbia outlet, asking to operate on 43,600 kc. covering 11,488 square miles with a population of 3,473,432.

WGAE is preparing an FM license application. The city's other station, KQV, will not apply, since it uses the same quarters as its sister-station, WJAS. Both are owned by the Pittsburgh Radio Supply House.

Cost of equipment for the four FM stations approximates \$250,000, according to unofficial computation of construction estimates.

Year's Billings Jump On Three Major Nets

NEW YORK, Dec. 21.—All three radio networks enjoyed a good increase in business in 1940 over 1939. Based on the first 11 months, CBS's gross billings amounted to \$37,205,560, a 30 per cent increase over last year's total. For the same period NBC's Red earned \$35,175,897, a 10.1 per cent jump, and the Blue, \$10,577,230, a 16.8 per cent increase. Mutual's 11-month total went over the \$4,000,000 mark and, together with December's business, is expected to reach \$4,500,000.

WMEX Plugs ASCAP

BOSTON, Dec. 21.—First definite indication of an anti-BMI stand from any Hub indie station was seen this week in the placards placed in a chain taxi system by WMEX.

Listing the features of the station, which recently increased its time and boosted its power, the placard detailed some of the many events the station covers and devoted half of the space to house advertising.

Prominently displayed midway in the listing of the station's features was the line, "ASCAP Hits."

WWSW Stages Show Waxes

PITTSBURGH, Dec. 21.—Requests from other stations for information on conduct of weekly kiddies' show from stage of Enright Theater, attended regularly by 3,000 youngsters, has prompted WWSW to outline production planning and prepare transcriptions for shipping to interested parties. WGY, Schenectady, was most recent station to get data. After being produced as sustainer for several years, program was bought by sponsor early this year. Walter Frammer is major-domo.

Sharp Competish With CBS Seen In Theater, Club, Pix Fields; Writer Shuffle Soon--Strotz

NEW YORK, Dec. 21.—NBC's talent sales division will be groomed for more competition with that of CBS after the first of the year, when new policy of developing and selling talent for markets other than radio will be instituted. Plan, as outlined by Sidney Strotz, vice-president, calls for drive to sell talent to motion pictures, night clubs, and theaters, a phase of the talent bureau which was heretofore undeveloped. Talent employment will be further hyped, according to Strotz, via his plan to prime the sales department for unprecedented promotions on new showcase sustainers.

Shuffling at NBC, following shortly after formation of WGN's artist bureau, is expected to mean a bitter three-cornered fight among the three networks. When WGN's talent and concert bureaus were first set up they were supposed to be limited to the Chicago area. Subsequently, however, activities of the bureaus indicated that they were functioning for the Mutual network.

First leg in the v.p.'s overall plan to revamp the NBC set-up materialized recently when he shuffled the personnel of departments coming under his jurisdiction. Physical mobilizing of forces will take another couple of weeks, he explained, by which time he hopes to have his policy in working order and ready for installation early in 1941.

Talent, according to Strotz, will benefit from the new order thru increased employment opportunities resulting therefrom. Strotz's idea is to round out the talent bureau so that it will be equally active agenting in other fields besides radio. The vice-president said he already had extended talent selling to the picture producers in Hollywood with considerable success.

On the subject of priming sustaining shows, Strotz declared:

"With the exception of the religious, educational, and required public service programs, all shows will have to have commercial possibilities." To achieve this, Strotz intends to revamp the script department so that "it is full of competent writers and idea men who can produce the kind of shows that we can sell." Enlarging the sales staff, adding both sales and promotion men, so that "advertising agencies will get a steady flow of reminders and promotions about the shows we have for sale," is in the works. Sales department now does lit-

Brandts Hold Dinah Shore to Contract

NEW YORK, Dec. 21.—Dinah Shore, vocalist on the Eddie Cantor program over the NBC-Red network, misses the first Hollywood broadcast of the company Wednesday, owing to contractual commitments to appear on the Brandt Circuit in New York for two weeks.

Miss Shore, appearing with Milt Britton band and Borrah Minnevitich, played to very good business at the Flatbush Theater, Brooklyn, and the Brandts would not release her from fulfilling a second week at the Windsor, Bronx, as per contract, except on condition that crook gets an option on a Dinah Shore booking (at no increase in price) when the warbler returns from Hollywood. Agreement could not be reached on this point, feeling being that Miss Shore would be worth more after a Coast trek and screen testing by Universal.

Miss Shore will train to Coast day after Christmas for second Cantor broadcast.

BETTY CAMPBELL, actress, is now announcing and handling the quizzing of a weekly broadcast from the stage of the Grand Theater, Albany, N. Y. Program is sponsored by Pressure Oil Company. She is also on WABY handling two studio shows nightly.

tle or no following up of the first contact with an agency. Salesmen will be required to make more personal calls, and between their calls direct-mail promotions will be sent out for every sustainer on the networks.

Strotz explained, too, that his renovations in policy would take several weeks before they could replace entirely the present set-up of the talent and program departments.

Staff writers can expect a shuffling in the near future too, the vice-president indicated, tho he stated specifically that the managerial heads of the writing staffs would not be shaken up. There will be increases in salaries among the lower bracket writers, he said, as soon as the network and the Radio Writers' Guild complete their basic agreement. He said that after recent conferences with the Guild both sides had reached accord on major subjects, and that now the lawyers were drawing up the code. The question of subsidiary rights to scripts by staff men had been settled, he said, with all rights remaining with the network. The next conference with the Guild, he said, would be after the first of the year.

Heavy Live Tele Sked Planned by Don Lee Station

HOLLYWOOD, Dec. 21.—Thomas S. Lee, president of the Don Lee network, expects his television station, WEXAO, to return to the air late this winter or early spring with a television production schedule, most of which would be live talent.

Lee pointed out that WEXAO, up to the time it shut down, maintained a schedule of 14½ hours weekly, of which about 11 hours were produced by live talent. "This," states Lee, "gives you some idea of our interest in flesh." Lee, pointing out that seven other television applicants had been granted licenses, predicted there would be considerable activity in Southern California the next year or two.

WEXAO went on the air December 23, 1931, and in nine years televised some 6,000 programs, using live talent on 75 per cent of the air time. Production stopped owing to reconstruction of transmitter on top of Mt. Lee, overlooking Hollywood.

Salvos for CBS Kid Shows

PHILADELPHIA, Dec. 21.—The high standards maintained by CBS and its local outlet, WCAU, in its radio programs for kiddies came in for a round of salvos at an organization meet this week of 100 radio committee chairwomen of associated women clubs from all over the State. Gale were rounded up by Mrs. David J. Beatty, chairman Eastern Division on Radio of the Pennsylvania Federation of Women's Clubs, for the purpose of organizing a Pennsy chapter of the National Council on Children's Programs.

CAI Adds Lecture Service

CHICAGO, Dec. 21.—With the addition of a new lecture department, local office of Columbia Artists, Inc., headed by Robert Hafter, has moved to larger quarters. Mildred Wood, who has been active in the lecture bureau field for the past 20 years, was appointed head of the department by Herbert Roenthal, CAI vice-president. For the past three weeks Miss Wood has been training under Dabel Scott, CAI New York lecture bureau head. Hafter said the new department was established to meet the demand for lectures, which has grown in proportion to the seriousness of current events.

Independent Station Operation

By DONALD FLAMM

THE independent station operator is beset by a variety of problems daily becoming more complex. Competition with chains and other local stations in his area comprises only one phase demanding his attention. Temperamental sponsors, unreasonable demands of pressure groups, and changing standards of engineering practice all help to keep the broadside bill high.

Primarily, radio is a medium of entertainment. Thus, showmanship plays an important role in its operation. But so rapidly do our standards of entertainment change that showmanship is frequently called upon to perform duties far afield. Demands for public information, radio's position as an educational factor, the maintenance of the democratic ideal must all be fused into the modern definition of entertainment.

At the same time, one must not forget that a station is in business to make a profit. Some educators and pressure groups regard this as a minor detail in station operation, just as occasionally a sponsor forgets the essentials of public interest in his zeal to cover a market. And again showmanship is called upon to provide a balance.

True, most of these problems are equally the burden of every radio man, whether he operates a national or regional network or whether he operates an independent station. But where the area of influence is smaller, the problems are likely to become intensified. Network policies can operate so much more impersonally than those of an independent station. Here the policy is too much a part of community individuality.

No Cure-All to Problems

I do not know the answer to all these problems. Quite logically, there is no cure-all that will make the lot of an independent station operator any easier.

I do know what we have been trying to do at WMCA, and I propose to discuss these issues within the scope of that performance. Possibly a review of these issues and the way they are met may help to stimulate some constructive measures of mutual benefit.

Let us start off with the proposition that an independent radio station is divided into three major categories. These are programs, public service, and sales. Let us also adopt as basic the proposition that all station operation, whether sustaining or commercial, must have a value within the structure of community social welfare. In short, programs should afford the stimulus for sales which provides the financial support with which to serve public interest.

In the operation of this plan, organization is paramount. Many well-conceived plans have gone astray due to lack of organization. And by the same token, many plans have been weighted down thru excess organization. The primary requirement is a plan which admits of no waste motion, gives flexibility of action within departments, and provides adequate executive control. Responsibility should be departmentalized and checked against error, while the accumulated experience and initiative of executive heads are fused for the common purpose of program planning.

Obligation to Talent

Let us review first the objectives in program origination. Clearly, the local station is at a disadvantage in any comparison with the talent available on network shows. But this disadvantage is adequately compensated for by the latitude afforded a local station. A local station, more so than a network,



DONALD FLAMM

Donald Flamm, president of the Knickerbocker Broadcasting Company, Inc., operating WMCA in New York, was born in Pittsburgh in 1899. He was educated in New York City schools, later becoming a reporter for *The Brooklyn Home News* and *The Brooklyn Times*. At 19 he was press representative for the Shubert enterprises and in 1920 published *New York Amusements*, theatrical guide. In succeeding years Flamm directed his attention to broadcasting, bringing WMCA to the forefront of the industry with various pioneering measures.

He originated radio's first news dramatization series, *Five Star Final*, brought Tom Noonan's *Chinatown Station* to the air; created the *Good-Will Hour*, and introduced to radio Rudy Vallee, Gabriel Heatter, Will Osborne, and other notable "firsts."

In 1928 Flamm succeeded to the presidency of the station, which was then operating part time from the Hotel McAlpin, and has been president ever since.

is able to search out and develop new talent.

As a matter of fact, this phase is one of the obligations of a local station in serving both the public and the needs of the industry. However limited the facilities at hand, one of its functions is to provide the opportunity for free expression to talented members of its community. At WMCA this is done not only thru regular program department sources, but also in the operation of its artist bureau.

Many of radio's legion had their break thru the enterprising initiative of local stations. Such names as Rudy Vallee, Gabriel Heatter, Ozzie Nelson, John J. Anthony, Baby Rose Marie, Will Osborne, Charles Martin, Bill Stern, and others were originally artists on WMCA schedules. Their selection followed the auditions routine still in practice.

Even the radio schedules today are far more commercial, limiting the available time for sustaining periods, auditions are held regularly. Artists who pass these auditions are given guidance and assistance thru the artist bureau, and their services are made available to sponsors for commercial broadcasts. In addition, the artist bureau makes every effort to place them for club dates and other entertainments, thus offering means for self-improvement and increasing their ultimate value to radio.

Education

Much has already been said of radio's force as an educational factor. Here, too, the local station plays a prominent part. No national network can adequately cover the individual needs of a community as well as the station within that community. The obligation is twofold. First, there must be adequate association with the varied interests of

the area served. Finally, there must be recognition of the part the community plays in the life of the nation.

This is accomplished in many ways. Forums for the discussion of problems, both municipal and civic, help to meet this service effectively. Identification with established community groups is another method, and participation in local campaigns for charitable purposes and civic betterment gives added prestige.

While these methods are generally available to local stations, it is necessary to inject originality in their presentation on the air. Naturally, the path of least resistance is to take a group of speakers and let it go at that. This, however, presents the problem of pyramiding time for various groups with identical purposes. A far more effective method in use at WMCA is to invite participation from parallel groups within one program produced by station personnel

SINGING OUT
MERRY CHRISTMAS
AND
HAPPY NEW YEAR
TO ALL



GOLDEN
GATE
Quartet

FEATURING
SPIRITUALS IN SWING

★
CURRENTLY
CAFÉ SOCIETY
UPTOWN • NEW YORK

ON THE AIR
CBS NETWORK
FOUR TIMES WEEKLY

★
DIRECTION
COLUMBIA
ARTISTS, INC.

Holiday Greetings

from the

WBBM
ANNOUNCERS

TOMMY BARTLETT • ART MERCIER
PAUL BRENTSON • TOM MOORE
KEN ELLINGTON • CARL NELSON
PAT FLANAGAN • DICK POST
GEORGE GUYAN • BILL SEYMOUR
JOHN McCORMACK • VAL SHERMAN
BOB McKEE • GEORGE WATSON

CBS in Chicago

Season's Greetings from all of us who work in Radio at J. Walter Thompson Company

NEW YORK

Dorothy Berry
Isabel Black
Clementine Bourda
C. Annis Boyer
Samuel Carter
Ruth Clark
Robert T. Colwell
Wickliffe W. Crider
Richard Eastland
Charlotte Ellsworth
Annette Facchiano
James Fitchette
Louise Franklin
Jessie Fullerton
Bayard H. Hale
Rosemary Hall
Louise Hartsell
Cora Hochstein
Richard Howland
Elsa W. Jelsk
H. Calvin Kuhl
John D. Leinbach, Jr.
Thomas D. Luckenbill
Marion L. MacSkimming
Lucille Mafucci
Robert S. May, Jr.
Katherine McMahon
Virginia Merrill
Dorothea Mohrmann
Robert L. Mosher
Linnea Nelson
Allison Nott
Frank O'Connor
William Payoski
John U. Reber
Eunice Scott
Stanley Schloeder
Carl Seabergh
Mildred Smith

Abbott K. Spencer
Virginia Spragle
Nelle Steiger
Sylvia Stevenson
Eleanor Taylor
Anna Terwilliger
Tiffany Thayer
Muriel Thompson
Jane Van Alstyne
Lillian Wallace
Muriel Waugh
John Whedon
Anne Wright

CHICAGO

Buckingham W. Gunn
Mary Hallisey
Marjorie Lando
Mary Lou Wickard
Margaret Wylie

HOLLYWOOD

Sanford Barnett
James S. Bealle
Joe Bigelow
Robert J. Brewster
Marguerite Bryson
Helen Bushce
Carroll Carroll
John Christ
Dorothy Credille
Daniel Danker, Jr.
Helen Drouffel
Pauline Eagan
Eunice Hartman
Edward C. Heibick, Jr.
C. Maurice Holland

Harry T. Kerr
Olga Kusell
Norma Lindbloom
Richard Mack
Margaret McLaughlin
Virginia Meyers
Henry Owen
Marygale Radmon
Paul Rickenbocker
Ronald Ross
Myrtle Smith
Antony Stanford

SAN FRANCISCO

Wilson Cooby
Helen McGrath
Barbara Van Ronkel
Frederick B. Wilmar

ARGENTINA

BUENOS AIRES
Annette Arciprete
Eduardo Guillaume

AUSTRALIA

SYDNEY

Mary Armstrong
Montague Chadwick
Jean Charlton
Henry Dearth
Leslie Dinning
Samuel B. Dobbs
John Evans
Philip F. Mygatt

Stanley J. Quinn, Jr.
Mildred Roanfree
Gwendia Southwell
John Stevenson

CANADA

MONTREAL

Hugh Kemp
Joseph E. MacDougall
Jean Mason
Thomas H. Moore, Jr.

TORONTO

Vera M. Barlow
Enid Blakey
Helena B. Esson
Mary Louise Haley
R. Howard Lindsay
Edmond G. Rice
Kathlyn E. Stevenson
Alma A. Venables

ENGLAND

LONDON

Isabel Barnett
Guy R. Bolam
Phyllis M. Boss
Anne L. Bowthorpe
Freda M. Brooker
Harold F. Brown
Richard Gough
Florence Lloyd Jones
Nellie L. Mahane
Stanley J. Smart

J. Walter Thompson Company NEW YORK CHICAGO SAN FRANCISCO HOLLYWOOD
SEATTLE MONTREAL TORONTO
LATIN-AMERICAN DIVISION Also offices in principal foreign countries.

experienced in radio production.

In recognizing the community as a unit in national life, local radio plays its most effective part in public welfare. This obligation entails the education of the community in the appreciation of the values of democracy. This, in turn, calls forth all the ingenuity, showmanship, originality, and initiative that a station possesses. For to be effective in this work a station must be more than a voice. It must give to the listener a feeling of being part of the whole democratic process.

For instance, at WMCA we have adopted an opening and closing announcement dedicating the station to liberty and freedom. In these days of war and dictatorship, that closing announcement set to patriotic music expressing a prayer for the oppressed of other lands is a stimulating thought for democracy. Similarly, with labor a prominent issue, we presented a series of labor arbitration broadcasts, showing how democracy safeguards industrial relations.

Service to Advertisers

In its service to advertisers, local radio has gone a long way since the early days. Local stations have been able to impress advertisers with the need for moderation in copy and for the most part advertisers now recognize this fact as good business. It hasn't been an easy thing for an independent station to do, but tactful suggestion and market data surveys backed up by results have helped to improve the quality of local advertising generally.

FCC has approved transfer of WMCA to Edward F. Noble, exec of the Life Saver Corporation; but in view of Plamm's outstanding experience and success in the field of independent station management, his comments on station operation are presented herewith.

Local radio stations should make the advertiser aware that he buys more than time. Other services should be made available to him in an effort to increase his use of the station. And among these should be accurate information about the market covered. For that reason, it is most desirable to have continuous research and to furnish the results of those findings to advertisers in periodic bulletins. Knowing the number of radio homes and the per capita earning of a market is helpful, but not enough.

The spendable income, the fluctuation of neighborhoods, the church affiliations, the likes and dislikes of the population, how they live and what they do today and tomorrow are all services which not only bring good will and appreciation from advertisers, but help to bring the community the kind of radio entertainment it likes best. Obviously, the station that can furnish additional information on the life of its market enjoys a distinct advantage over its competitors.

A station's promotion department should be made helpful to a local advertiser in many ways. This department should help the local merchant in getting the most out of his radio advertising by assisting him with advice on merchandising and display. The continuity department should suggest ways and means of improving copy as well as checking scripts submitted for possible errors in statement or policy.

In every phase of station operation today, there is a growing public awareness of its responsibility as a social medium. This is equally true in commercial and sustaining programs. It therefore follows that management is becoming increasingly dependent upon organization to meet the complex needs of modern times. The community today holds the operator of a local station directly responsible for its educational and entertainment needs. And this responsibility cannot be divided or detoured.

TO ALL MY FRIENDS

ON
BLUEBIRD RECORDS
RADIO
STAGE

It's

DICK TODD

AMERICA'S
SINGING FAVORITE

Direction:
WILLIAM MORRIS AGENCY

GREETINGS

JOHANNES STEEL

On the Air for
MODERN INDUSTRIAL BANK

WMCA SEVEN NIGHTS A WEEK—7:45 TO 8 P.M.

MERRY CHRISTMAS

★

JACK BENNY

and

MARY LIVINGSTONE



5,000 WATTS
DAY & NIGHT

To Sell New York Sell Its Leaders

WQXR reaches the great New York trading area with a strong clear signal broadcasting fine music, news and intelligent comment.

—a tested way to sell a product where mass media will waste much of your appropriation . . . to extend the appeal of a low-priced product . . . to test any product inexpensively in a market of known buyers.

INTERSTATE BROADCASTING CO., INC.
730 Fifth Avenue, New York

"Merry Christmas"

MARTIN "Make Believe Ballroom" BLOCK

WNEW

Program Reviews

EDST Unless Otherwise Indicated

"Pittsburgh Symphony"

Reviewed Sunday, 3-4 p.m. Style—Music. Sustaining over KDKA (Pittsburgh).

Under the baton of Fritz Reiner, Pittsburgh Symphony has risen to top five rating among the nation's orchestras. A brief series of three concerts airing a portion of its weekly program confirms local opinion that some net sponsor could draw as huge an audience with it as Ford does with the Detroit. Announced beautifully by localite Pierre Paulin, current shows were offered to attract local prospective commercials, including Pittsburgh Plate Glass, Gulf Oil, and United States Steel.

Symphony manager Eddie Specter, heartened by favorable critical comments, will listen to offers. Tone of 70-piece orchestra and repertoire rank it with New York, Boston, Philadelphia, and Chicago. It broadcast commercially several years ago, when not quite up to present standard, under co-operative bank sponsorship. Frank.

"Put 'n' Take"

Reviewed Sunday, 2:30-3 p.m. Style—Quiz. Sponsor—Philadelphia Daily News. Agency—Direct. Station—WFIL (Philadelphia).

A variation on an old theme, this quiz offers the sponsoring Daily News, on its time-for-space swap, plenty of promotional fodder and good will for the newspaper itself. But the effectiveness of the show as caught on its opening quizzing stops there. For the listener it only adds to the growing belief that mah jong is the most popular form of parlor entertainment.

Teams were a bevy of gals from an American Legion Post Women's Auxiliary, pitting their book learning against the brawny males of another American Legion Post. Pot holds 25 silver cartwheels that go to the winning post's pet charity.

Losers each get an encyclopedic Book on the Universe. A "Put 'n' Take" top is spun by each contestant stepping up to the mental slaughter. Top is marked off with various categories of questions, and also indicates the value of the question, rating from 5 to 30 points.

Queries are on American history, politics, and geography, and it's a certainty that the members of the first team, both sexes, never do the school lessons for the kids at home. The ad libbing of staff announcer Roy LaPlante and Harlot Stem, serving as quizmistress to stump the males, saved it from becoming a complete black-out. Quizzers early realized they would have to depend upon themselves to keep things moving so that listeners wouldn't think that the station was observing 30 minutes of silence. Which wouldn't have been a bad idea at that. Bill Jennings is credited as writer and director for the show. Ordenker.

Profit and Loss

Reviewed Saturday, 9:15-9:30 p.m. Style—Talk. Sustaining over WOR (MBS).

Harold M. Fleming, Wall Street correspondent of The Christian Science Monitor, has the faculty of making complex economic treatises easily understood by laymen. Initial spiel indicated a liberal interpretation in assaying the economic possibilities inherent in the headlines.

The first talk concerned itself with the possibility of balancing the budget. According to Fleming, a balanced budget isn't in sight and won't be for several years. He also showed the relationship between the unbalanced budget and the high cost of living, making it clear that any country can now control and retard either inflation or deflation. He cited the vast economic resources of this country as a guarantee that the govern-

MERRY CHRISTMAS

★

FRED ALLEN

and

PORTLAND HOFFA

ment can, by the very threat of its vast storehouses of wheat and other vital commodities, loosen the doors of distribution to check any unwarranted rise or fall of prices. It's his contention that the humanitarian standard of fiscal policy won't permit a balanced budget.

Fleming does admirably in reducing this highly technical subject to the point where it is digestible in 15-minute doses. It is doubtful that a show of this kind will be sponsor bait, but Fleming's talk is worthy of its air time. *Cohen.*

"A Boy, a Girl, a Band"

Reviewed Saturday, 4:30-5 p.m. Style—Orchestra, vocalists. Sustaining over WCAE (Pittsburgh).

Nice music, this. Featured girl is Betty Cook, newcomer to radio, who sounds appetizing despite being a lyric coloratura. Niece of Stanley Theater manager Charles Eagle, Miss Cook imparts class to the classics. She sings buoyantly, youthfully, prettily.

The boy is tenor Howard Price, who solos and also duets with Miss Cook. The band, Earl Truxell's staff crew.

The formula: a mixture of pops, classics, semi-classics, and musical comedy numbers. Not exciting, but pleasant to listen to. And the quality's good.

Show goes NBC-Red network every other week. *Frank.*

"Letter Quest"

Reviewed Tuesday, 11-11:30 a.m. Style—Song and patter. Station—WMEX (Boston).

Once known as "Phon-o-Quest," this is one of the few Boston programs that actually accomplish what they set out to do—and that is to provide breezy, informal entertainment and answer requests. Staff organist John Kiley plays the organ and sings occasionally, while Jay McMasters emcees. Both are good and, with them, the show is deserving of a sponsor.

There seems to be no limit to Kiley's versatility either as a vocalist or organist, while McMasters has an easy style and a homey sort of voice that attracts. On show caught Kiley used a novelty to "introduce the boys in the band"—by using the different stops on the organ to

simulate the various instruments in a band.

Listeners are urged to write in and come into studio to join in community sings and participate in the program.

One of the best of the mid-morning live talent local shows, Letter Quest has been on for about two and a half years and seems destined to run on and on and on.

Dick Gilbert

Reviewed Wednesday, 11:30-11:45 a.m. Style—Musical. Station—Sustaining on WNEW.

The title of this show has been submitted to the audience via a contest and will not emerge for another couple of weeks. Prize is a portable radio receiving set.

Program features Dick Gilbert as vocalist and narrator. In the role of the latter, Gilbert assumes a mellow tone and tells a minute or even shorter story or fact about the song to be played by Merle Pitt and His Five Shades of Blue. Gilbert gives out in an intimate, conversational style. He varies his stint with a vocal chorus here and there. Music in same vein.

Selection of songs is interesting for its unorthodox line-up of one-time favorites. *Weiss.*

"Charlie and Jessie"

Reviewed Wednesday, 11-11:15 a.m. Style—Dramatic. Sponsor—Campbell Soup Company. Agency—Ward, Wheelock Company, Philadelphia. Station—WABC (New York, CBS network).

This is a daffy sort of serial which replaces *Short Short Story*. It's light surface comedy which should sandwich well between the deadpan melodramas. It's a bit too silly for a steady diet, but that will work no hardship on the sponsor, for the commercial seemed effective enough to turn housewives into customers.

Show, not too unlike *Chic Young's Blonde* serial, is an account of Charlie and Jessie McGovern, newlyweds who reach the height of scatterbrained conduct. At this sitting they are interrupted on their honeymoon because

Arch Oboler

SEASON'S GREETINGS

MERLE PITT

"Five Shades of Blue"

MUSICAL DIRECTOR, WNEW

LEO WEBER

★

Singing at the Novachord



All our sponsors are Jack Horners

■ ■ ■ We call them that because they've all been sticking their thumbs into the rich New York pie and pulling out plums — plums made easier to get by advertising on WMCA. The reason: our signal, because of our 570-kc. wavelength and a new 5-kw. high-fidelity transmitter, is one of the strongest in New York. Diversified programming, designed to reach all of the 13 millions in our market, has produced lots of plums for our advertisers, some of whom have been with us as many as fifteen years.

WMCA

FIRST ON YOUR DIAL—NEW YORK

5000 WATTS DAY

1000 WATTS ALL NIGHT

Season's Greetings

DON McNEILL

8TH CONSECUTIVE YEAR

GUIDING

NBC BREAKFAST CLUB

CHICAGO

F-I-A-S-H

SEASON'S GREETINGS

TODD HUNTER
CBS-WBBM, CHICAGO

(THOM McAN, PHILLIPS 66, DARI-RICH, Cook County Distributors)

and to you, too!

FRITZ BLOCKI

Now Producing "Your Dream Has Come True"

NBC RED, SUNDAYS

RUTHRAUFF & RYAN, Inc.

CHICAGO

Charlie, being the only member of his firm who had had the measles and therefore had built up an immunity, was called back to call on a client, abed with the disease.

Donald Cook has no trouble playing Charlie. Florence Lake comes off well as the slaphappy Jessie. Nelson Case's announcements are clear and crisp.

Wetas.

"This Is Fort Dix"

Reviewed Sunday, 2-2:30 p.m. Style — Interview and quiz. Station—Sustaining over WOR (MBS).

Plagued by last minute scratches due to James C. Petrillo's temporary ban of the army's band music, Tom Slater's hasty substitution of other features provided a creditable and interesting half-hour session on camp activities.

Slater on initial broadcast managed a smooth show, subbing the camp bugler for the band and providing a quiz contest between representatives of two regiments there.

Major General Clifford R. Powell was first interviewed on camp activities. Hostess Ethel Keech Logan discoursed on her efforts to promote a friendly feeling among the recruits. One interviewee, a sergeant, pleaded with Slater to fix things up with his girl because his name had been coupled with another femme's in some of the fort publicity. Slater promised faithfully that he would.

Beside the bugler demonstrations, another musical item was a violin solo by Private Leo Karelitz, also known as Private Smith when answering the phone, and Leo Carroll when playing the fiddle professionally. Playing was very poor. A quiz contest on various phases of army procedure closed the program.

Slater's style is okeah. Cohen.

Jim Britt

Reviewed Tuesday, 6:15-6:30 p.m. Style — Sports comment. Sponsor — Prince Albert Tobacco. Station—WNAC (Boston).

Britt, brought to Boston last year to succeed Frankie Friesch, is one of the best sports commentators here.

Drawing from a vast knowledge of sports, Britt colors what would otherwise be a colorless sport commentary with anecdotes of personalities and games. He has a pleasant voice and a sense of the dramatic which makes the commentary sparkle.

In addition to reading and analyzing the regular sports news provided by the services, Britt draws from his knowledge of sports in general to furnish swell background material, giving life to various trading deals in baseball, etc.

A keen sense of humor helps Britt take care of the wrestling news. Kaplan.

"Tri-State Barn Dance"

Reviewed Saturday, 9-9:30 p.m. Style — Variety. Sustaining over KDKA (Pittsburgh).

Local-origin layout is a satisfactory although minor league edition of *National Barn Dance*, with which it competes for listener attention. The Georgia Wildcats, Stanton Sisters, emcee Pierre Paulin, and a flock of talent do the usual jamboree of hillbilly songs, gags instrumental novelties, et al. Not bad. Frank.

123 Thesps Get on WCAU Cast Bureau

PHILADELPHIA, Dec. 21. — WCAU audition board, headed by program director Stan Lee Broza and production chief Joseph Gottlieb, registered 123 out of 1,022 thespians auditioning, with WCAU Central Casting Bureau. Of those registered, 21 were graded as above average, while the remainder were rated as passable. It was also noted that 92 per cent of those getting a hearing were active in little theater groups or dramatic societies in and around Philadelphia.

Broza, who created the idea of the Central Casting Bureau to fill a need for new voices on studio dramatic productions, revealed that another 800 applicants are yet to be heard. Then added, as previously announced, that the services of the Central Casting Bureau would be available at no cost to any agency or any other station that desired to use them.

Barton Offer on KTHS

HOT SPRINGS, Ark., Dec. 21.—Col. T. H. Barton, head of Lion Oil Company, El Dorado, reported last week to have offered to buy \$60,000 worth of controlling stock in radio station KTHS on condition that \$40,000 additional stock be sold to residents of the Spas. Under the proposal, threats to move the station to "a more favorable spot near Little Rock" would be removed, and the station kept in the Spas. Barton insuring payment of a \$20,000 debt against the station.

The FCC has ordered the C. of C. to sell the station and also approved a request for an increase in power to 50 KW, provided the station is owned and controlled privately.

THE FIVE NOVELTY ACES



Wish You
A Merry Christmas
and
A Happy New Year



SHINING FORTH DAILY
ON
GRIFFIN'S 'TIME TO SHINE'

WLW

NOW IN ITS 112TH WEEK

Holiday Greetings

ZEKE MANNERS



*Pace
Setter
of the
Networks*

THE
COLUMBIA
BROADCASTING
SYSTEM

Season's Best FROM

Starting 5th Year
on the air
AUNT JENNY
"Aunt Jenny's
Real Life Stories"
Mon. thru Fri. 11:45-12 a. m.
Repeat to Coast—2:15-2:30 p.m.

BETTY GARDE

starring in
"My Son and I"
Mon. thru Fri., 2:45 to 3 P.M.

BESS FLYNN

Star of
"MARTHA WEBSTER"

EVERETT SLOANE

JAMES FLEMING
Columbia Artists, Inc.

GEORGE PUTNAM

TONY MARVIN

Announcer

TED PEARSON

Announcer

KENNETH DELMAR

If it's News or Work—
I can use it.

JERRY LESSER

DONALD COOK

JOHN BROWN

WALTER GROSS

Pianist
and
Conductor

TED STEELE

"Nellie The Novachord"
Sends Her Best Too!

RALPH EDWARDS

THANKS, COLUMBIA FOR

LEADING



ARTISTS

JOHN WINTERS

at the organ for
"Myrt and Marge"... "Young
Widder Brown"... "Dr.
Malone"... "When a
Girl Marries"

DON HANCOCK
Announcer

MARGARET MACDONALD
Star of
"KATE HOPKINS"

JAY JOSTYN

ROY BARGY
Conductor
Arranger
for
LANNY ROSS

LARRY ELLIOT

Speaking for the More Than
45,000 Texaco Dealers
from Coast to Coast

DEL SHARBUTT
on behalf of the
CAMPBELL SOUP CO.
"Peace—It's Wonderful"

BESS JOHNSON
star of
"HILLTOP HOUSE"

EDDIE ROECKER
The Model Smoker
"Pipe Smoking Time"
Monday Nite 8:30 to 9

KATE McCOMB
"Mother O'Neill"
of
THE O'NEILLS

LYN MURRAY

ANN SHEPHERD
star of
"JOYCE JORDAN"

WOODY GUTHRIE
TAKE IT
EASY

KENNETH ROBERTS

MEL ALLEN
Sports

A SUCCESSFUL YEAR



Thanks to all who have made

this our happiest Christmas ever and to all a very prosperous 1941

ORRIN TUCKER

AND HIS ORCHESTRA

FEATURING

BONNIE

BAKER

On the Screen

JUST COMPLETED

"YOU'RE THE ONE"

Written and Produced by Gene Markey • Directed by Ralph Murphy

A PARAMOUNT PICTURE



Scheduled for release early in February

In Person

opening January 6th at the
HOTEL BILTMORE
NEW YORK



On the Air
FOR
YEASTFOAM TABLETS
VITAMINIZED YEASTFOAM TABLETS WITH IRON
beginning Sunday, Dec. 15th at 5:30 to 6 P.M. EST
COAST TO COAST via the NBC Blue Network



On Records



FOR

COLUMBIA

with these latest hit releases:

- 35813 I WANNA LOVE
- SUCH STUFF AS DREAMS ARE MADE OF
- 35848 YOU'RE THE ONE*
- GEE I WISH I'D LISTENED TO MY MOTHER*
- 35858 STRAWBERRY LANE*
- I COULD KISS YOU FOR THAT*
- 35866 THE YOGI WHO LOST HIS WILL POWER*
- THE MOON AND I

*from the Paramount Picture "You're The One"

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

EACH OFFICE A COMPLETE UNIT IN ITSELF

Radio Talent New York

By JERRY LESSER

WE HEAR that JUDITH ALLEN, former Paramount star, now heard on *The Shadow* thriller, is lining up a Main Stem play . . . that CARL FRANK and BARBARA WEEKS, husband and wife, will Mr. and Mrs. it on *Criss Doctor* and *Johnny Presents* too . . . that BILL TILDEN, the tennis player, will guest on BILL STERN'S *Sports Newsreel of the Air* January 5 . . . that GARY STEVENS and FRANCES O'BRIEN are toying around with a new-type interview-dramatic-audience participation idea called *Celebrity Corner* . . . that a most enterprising attempt to promote amateur talent is being undertaken by HUGH MARTIN, the arranger fourth of *The Martins*, singing group on the FRED ALLEN show. Hugh is rehearsing and coaching a 20-voice rde club composed of members of "The Martin's Fan Club." A spot on Major Bowers' program will be sought when Martin has them ready.

LIDA KANE will appear in the new INA CLAIRE show. . . . Oddest radio rendezvous in New York will be "Tony's Wife" opening December 21 next door to the famous Tony's of the prohibition era. It will be operated by his wife, DOROTHY SOMA, and among her sponsors will be DOROTHY THOMPSON, ARCH OBOLER, ORSON WELLES, and JOHN O'HARA. . . . A couple of newcomers will be on *Manhattan Merry-Go-Round* as regulars starting this week. They are PHIL DUEY and SCRAPPY LAMBERT, both radio vets, who have been on more programs than professional quiz contestants. . . . There wasn't a customer in New York who had a Santa Claus outfit small enough to fit JOHNNY the CALL BOY, 43-inch emcee of *Johnny Presents*, so an outfit has to be made to order in time for the program's Christmas party. . . . Writers of dramatic plays are seeking permission from HARRY SALTER to go thru his

Song of Your Life files. . . . BETTY JANE TYLER, 11-year-old actress on *Mrt and Marge* and *We, the Abbotts*, has solved the problem of packing school books around between broadcasts. She keeps one set of books at home for study and another set at school for use and study there. . . . HELEN WOOD engaged to Dr. ALFRED G. HUENIGGARDT, and will be married New Year's Day.

THEY say that RALPH EDWARDS is editing the offspring of his *Truth or Consequences* program. It's a party book titled (you guessed it) *Truth or Consequences*. . . . that JOAN BLAINE is working out the design of an all-purpose frock to serve as evening, afternoon, and street dress, with minor changes. . . . that CARL HOFF is auditioning guitarists at Los Angeles City College, and it looks like JACK MARSHALL will land the assignment. . . . that there may be a switch in talent on the ALEC TEMPLETON show. . . . that FRANK WEAVER, star of *Grand O' Opry*, will nab the leading role in Republic's film, *Kansas Judge*. . . . that ARTIE JONES and DOTTIE CONROY, new radio team, are winning a considerable following in the *Tin Pan Parade*. . . . FRANK BLACK, NBC general music director, worked 36-hour shifts twice last week, the extra hours piling up because of rearrangement of the music library, necessitated by the ASCAP-BMI battle. . . . MAX MARGIN, who writes *Crime Doctor*, is now in regular correspondence with a physician in the Middle West whose name is Dr. Crime!

WYNNE GIBSON and a standard cast have turned out a couple of audition transcripts for Bill Grey's *Thru the Steppdoor*, a series based on stories of chorus girls by Ray Midgeley, former Schubert dance director. All stories are true, but real names are not used, says Grey.

Chicago

By NORMAN MODEL

SAM HOUSTON ALLEN, manager of the *Sons of Pioneers* on *Uncle Ern*, signed a flicker contract for the singing cowboys. . . . BETTY WINKLER is rehearsing her Spanish accent in preparation for the role of Carmenita on *Thunder Over Paradise*. . . . The Tom Mts cast will plan to St. Louis to attend a Christmas party given by their sponsor, Ralston's. . . . The DINNING SISTERS have inked a 24-week contract to sing

on the *Barn Dance*, beginning January 4. . . . ELEANOR ENGLE is a new voice on the *Wayne King* dramatic sketches. . . . ANNA NEAGLE will guest on WGN Thursday night in a radio adaptation of *No, No Neneffe*. Cast additions: JACKIE HARRISON as Clambake Kennedy in the *Story of Bud Barish*, and ARTHUR KOHL as Jordan, and MARY YOUNG as Lily, in *Arnold Grimmer's Daughter*. . . . JACK MacCOORMICK is handling the entire announcing assignment on Columbia's *Design for Happiness*.

DALE EVANS has had another song accepted by RML. It's tagged *For My Own Good*. . . . ALLEN G. ANTHONY, commercial announcer on *Doctor I. Q.*, fell on the ice hurrying to catch a train and cracked three ribs. . . . LOUISE FITCH is now playing Sue Nelson on *Backstage Wife*. HOPE SUMMERS has the role of Mrs. Nelson, her mother. . . . LOU COWAN spent last week in New York. . . . The QUIZ KIDS, incidentally, will produce their first short for Paramount in New York, January 7. . . . WHITEY FORD has been commuting between Chi and St. Louis over weekends to repay a favor. He's staging a series of local entertainments in behalf of the sponsor who gave him his first job on the air years ago. . . . Important second leads in the *Girl Alone* show have just been assigned to JOHN BODIAK and JANE GREEN. . . . AIT HERN'S neighbors reported him to the cops as having gone stark mad. Actually, for hours, he had been practicing insane laughter preparatory to a *Peter Quill* broadcast. . . . EDDY HOWARD will guest on the *Al Pearce* show from Hollywood January 10.

Season's Greetings

from

ROY SHIELD
Director of Music
NBC, CENTRAL DIVISION
CHICAGO

Steelmaker's Expanded Net

NEW YORK, Dec. 21.—Wheeling Steelmakers add 40 stations on the Mutual network, beginning January 5, bringing total to 31. Program started November, 1937, on one station—WVVA, Wheeling—and went network in 1938 on four stations, going Coast-to-Coast in 1939.

A WHOPPING XMAS PRESENT

TO WNEW ADVERTISERS



*On or about Jan. 1—making WNEW a 5000 watt station—day and night. And at the same time our new directional antenna goes into operation—sending your advertising message into New York homes with ever-increasing strength.

AND A HAPPY WNEW YEAR TO ALL!

WNEW takes this opportunity to wish all its friends everywhere the most joyous and prosperous of New Years.

WNEW NEW YORK

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY

5000 WATTS BY DAY • 1250 KILOCYCLES • 1000 WATTS BY NIGHT

Nationally Represented by John Blair & Company

FCC Has Hectic Year With Tele, F-M, Monopoly Report, Politics; Emerges With Added Strength

By EDGAR JONES

WASHINGTON, Dec. 23.—The past 12 months gave radio as hectic a year as the industry has ever experienced, and as the new year looms no one dares say what new conditions will confront the broadcasters in 1941. In most of the controversies involving the industry the Federal Communications Commission played a large part, and it promises to play a larger part during the days to come.

Last January Broadcast Music, Inc., better known as BMI, was just in swaddling clothes and Neville Miller, president of the National Association of Broadcasters, was barnstorming the country selling stock in the new company. During the same month the national agreement between radio and the American Federation of Musicians expired and was not renewed. No strikes resulted, however, because the international officers of AFM permitted the locals to work out their own contracts with individual stations.

By the time February rolled around, NAB was loudly telling the world at large that BMI was a "going concern," but listeners were a wee bit skeptical.

The FCC thought television devices were sufficiently good to warrant moderate public participation and accordingly newer and more liberal rules were written for visual broadcasting.

In March the American Society of Composers, Authors, and Publishers pounced into the trade press with higher license rates for radio use of its music. NAB yelled loudly. The trade association astutely reasoned that the more ASCAP enemies there were the more friends BMI would have. But ASCAP wasn't the only lion during March. The FCC had seen Radio Corporation of America make a public splurge of television, and decided to call the whole thing off. Promotional activity involving budget-payment plans for selling television receivers had aroused FCC ire.

During April the trade stayed out of the showers and devoted much thought to March happenings. Members of the Senate, friendly to television, frothed over FCC "abuse of power," and the pros and cons continued into the next month.

Oked Radio Bank Nights

In May, however, the Department of Justice lightened the broadcasters' mood, for it subpoenaed ASCAP office records and generally pushed the Society around in pursuing its investigation of a music monopoly. The department also ruled that radio's version of movie bank nights did not constitute a lottery, and the way was opened for a flock of new commercials consisting of giving money away to lucky listeners. Attempting to set matters right, the FCC approved commercial use of FM, but denied a similar status for television. Commissioners decided that there was more merit to FM at the time, and they had no wish to impede FM progress with competition from television for public spending. Most of the trade accepted the FCC verdict in fatalistic style, but RCA continued its fight for an immediate go-ahead.

During June the President renamed Thad H. Brown to succeed himself as commissioner. Necessity of Senate confirmation prompted release of the FCC Monopoly Committee report. The volume had taken about two years to prepare, but it seemed that an awful lot of radio people didn't appreciate the commission's labor. It was also during this month that Chicago's hard-boiled James C. Petrillo took over the helm of the AFM from former president Joe Weber, who retired because of sickness. The European war getting worse and worse prompted the FCC to put clamps on American "hams" working foreign DX. As national defense became a bigger factor in our life, the White House ladled out \$1,600,000 to the FCC for more equipment to police the air waves.

July and August were hot months in Washington, but the Congress stuck around passing appropriation measures every so many days, and in between times senators occupied themselves with grilling Thad H. Brown on his record at the FCC. Columbia Broadcasting's stock

swap with Paramount Pictures, and RCA capers on the famous Wilmington Consent Decree, came in for their share of investigation. Most of the broadcasters were lolling thru a precision-like NAB annual convention out in San Francisco, and those left behind in Washington wished they could have been there, too.

Color Tele

September found CBS demonstrating color television, while the industry started talking up frequency allocations resulting from the Havana treaty agreement. Chairman Fly of the FCC became head of the President's Defense Communications Board to study ways and means of conducting communications—just in case we go to war.

In October the political campaign began to get hot, and more and more broadcasters asked about selling equal time to the communists. The NAB counseled member stations to follow laws of their own States and bar sale of time to communists if they did not appear on their State ballot. FCC ignored this intrastate interpretation of broadcasting, and the NAB theory was never put to test. Thad Brown, by October, despaired of Senate confirmation of his appointment and asked President Roosevelt to withdraw his name. This was done. Neville Miller, mixing thicker into the radio-ASCAP fight, went to New York to meet with Fred Waring and fellow musicians on means to arbitrate the fight. The band leaders said they had a fortune tied up in ASCAP scores which were lost if radio barred their airing, but if anything came out of the meeting no one ever found out.

20th Anniversary

November brought around radio's 20th anniversary, which was properly celebrated in Washington's Willard Hotel. But the month's thunder was stolen by the FCC, which made public briefs filed on the monopoly report. Independent radio network affiliates submitted one brief that created a minor commotion within FCC circles because it was believed excessively caustic. Wires were sent to IBNA members asking if they supported the brief, and Mark Ethridge of WHAS, Louisville, made public his charge that the FCC was attempting coercion. Other letters pro and con were exchanged, but the oral arguments scheduled for December 2 and 3 went forward.

This month, December, found NBC and CBS fighting against FCC regulations of affiliation contracts, and both accused Mutual of getting the government to help in a commercial fight. Mutual alleged monopoly by NBC and CBS, and wanted to sign up outlets already secured by the other two chains. The commission is still considering the arguments made against the report, but it is believed that some control over chain option time will be voted by the FCC. A couple of weeks ago there were some attempts to have the commission mediate the network-ASCAP music fight, but the FCC sidestepped. And as the year drew to a close the commission voted WHDH in Boston full operating time. The decision is significant because it ends an exclusive clear channel once held by KOA, NBC's Denver outlet. Some observers think that the number of exclusive clear channels are to be reduced by the FCC, and already moves are being made to make it a stiff fight.

Broaden FCC Powers

No review of the year would be complete, however, without mention of one very important item. During the year the Supreme Court handed down one radio decision after another in favor of the FCC. In one case it was the question of economic injury resulting to one station from FCC grant of another. Another case involved the question of court review when the FCC refuses authority to sell radio facilities. The total of these Supreme Court verdicts has in effect written new radio law and has broadened the FCC powers. The commission thinks that this process will continue under the friendly auspices of the high court.

What a third network could mean to American listeners and to independent radio stations has never been more clearly illustrated than in the announcement of the Mutual Broadcasting System that this station-operated network will bring to the listening audiences of the United States and Canada, and to the rest of the world by short wave, the regular Friday afternoon concerts of the Philadelphia Orchestra, to begin November 8, under the batons of Leopold Stokowski and Eugene Ormandy. The Mutual program schedule will be further distinguished this year by the regular Monday evening broadcasts of the Chicago Opera Company, which will bring to the air a brilliant roster of artists, among them Lily Pons, John Charles Thomas, Giovanni Martinelli, Tito Schipa and Helen Jepson, and by the presentation, on Thursday evenings, of the Chicago Symphony conducted by Dr. Frederick Stock. We are particularly proud to announce these programs at a time when culture is so largely the responsibility of radio.

MUTUAL BROADCASTING SYSTEM

The Best of Everything for 1941

★ From ★

MOLLY PICON

Featured on

MOLLY PICON'S PARADE

for

GENERAL FOODS CORP.

Tuesdays 8-8:30 P.M.

Over WMCA and Intercity Network

Direction—William Morris Agency

★

In Production—A New Musical on Broadway Soon

Greetings of the Season

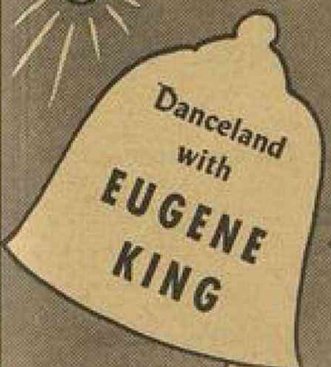
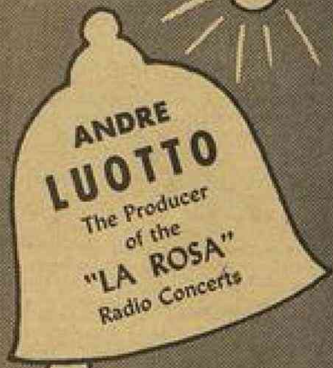
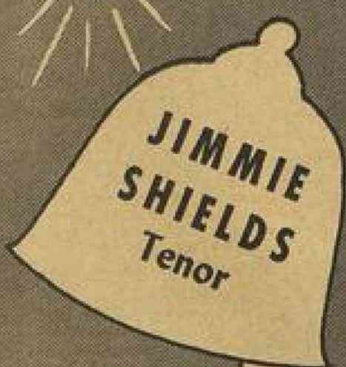
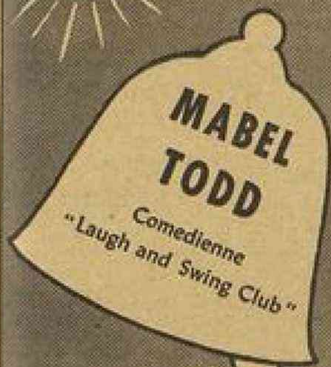
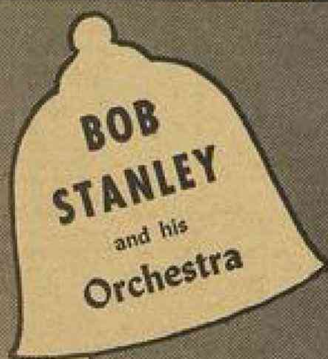
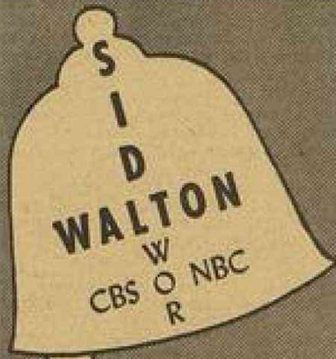
Carlton KaDell

ANNOUNCING

"STEPMOTHER" (CBS)

"WOMAN IN WHITE" (CBS)

"SPEAK UP AMERICA" (NBC)



and many thanks to WOR and
MUTUAL BROADCASTING SYSTEM



Merry

Christmas!

WOR

Program Trends in Last Eight Years Analyzed for NBC Survey; Music Still Far Ahead of Drama

NEW YORK, Dec. 21.—Breakdown of National Broadcasting Company's programming for 12 months of 1940, according to estimates prepared by the NBC Research Division, shows music to be still in the lead in the matter of percentage of total program hours broadcast. Music figured at 53.1 per cent, with follow-up categories being drama, 21 per cent; news, 8.9 per cent; talks, 8.7 per cent; children's programs, 2.8 per cent; comedy, 2.7 per cent; women's programs, 1.2 per cent; sports, .8 per cent, and religion, .8 per cent.

From standpoint of hours breakdown estimates NBC in 1940 broadcast a total of 18,880 hours, of which 13,033 were sustaining and 6,847 commercial. Various musical programs accounted for 10,303 hours, with commercial and sustaining figures being 1,450 and 8,943 hours respectively; drama, with 4,128 hours, had 3,292 commercial and 836 sustaining; talks and dialogues, 1,699 hours, with 692 sponsored and 1,017 sustaining; news, 1,742 hours, with 555 and 1,187 commercial and sustaining; sports, 141 total, with 39 sustaining and 102 commercial; comedy, 635 total, with 312 sponsored and 223 sustaining; women's programs, 231 total, with 78 sponsored and 153 sustaining; children's programs, 555 total, with 136 sponsored and 419 sustaining; and religion, 156 total, with three hours sponsored and 153 sustaining.

Chart below shows percentage breakdown of total hours broadcast on NBC since 1932, indicating changes and trends in the net's programming structure. Chart has a few qualifications, namely, (1) news classification includes sports resumes from 1932 to 1934 only. (2) 1932 thru 1934 does not include split network programs or Pacific Coast regional network programs. (3) From 1938 on the analysis is based on 12 sample weeks.

PER CENT OF TOTAL HOURS

Type	1932	1933	1934	1935	1936	1937	1938	1939	Est. 1940
Music	63.0	67.3	67.7	63.3	63.0	59.7	58.2	57.2	53.1
Drama, etc.	10.8	11.2	12.6	13.3	13.6	17.4	17.8	20.1	21.0
Talks, etc.	8.1	7.0	6.6	6.6	7.3	7.9	9.7	9.6	8.7
News	2.0	2.0	1.7	4.1	3.6	3.5	3.4	3.8	8.9
Sports	1.0	1.0	1.2	1.2	1.8	1.5	1.8	1.2	.8
Comedy	3.3	2.6	2.4	4.3	4.4	3.6	2.8	2.9	2.7
Women's	3.1	1.2	0.9	1.5	1.4	2.0	1.5	1.0	1.2
Children's	3.2	3.8	3.5	3.9	3.6	3.2	3.7	2.9	2.8
Religion	1.7	1.8	1.5	1.3	1.3	1.2	1.1	1.3	.8
Phys. Tr.	2.5	2.3	1.9	0.5	—	—	—	—	—
Comm. Annota.	1.3	—	—	—	—	—	—	—	—

Inking of Consent Degree Won't Mean Peace, Say ASCAP Execs

NEW YORK, Dec. 21.—At press time, Friday, ASCAP execs stated no decision had been made as to whether the society would sign the Department of Justice's consent decree, execs indicating that a status quo would hold until at least the middle of the week. It was pointed out, however, that even in the event ASCAP's board agrees to the terms, this would not necessarily mean peace with the broadcasters, because negotiations for a "per program" cost music contract would first have to begin—together with attendant struggles over music costs under such a new plan.

As ASCAP put it, signing of a consent decree would enable the broadcasters to save face and begin negotiations again for use of ASCAP music.

Broadcasters on the other hand would view ASCAP's signing of the decree a victory for the broadcasters' cause, inasmuch as such a decree, according to all indications, would mean payment for music used rather than a blanket arrangement, and revamping of ASCAP's set-up to include revision of the self-perpetuating board structure and loosening of the society's membership conditions so as to more easily admit new members.

Both sides, however, insist that even should the decree be signed, there would still remain a big imponderable—namely, cost of music under a new contract on per-program system.

As matters stand now, the ASCAP board is understood to be about evenly

divided on the matter of signing the decree. Herman Starr, head of the Warners' music interests, is leading those in favor of settling with the federal government. Those opposing this faction point out that signing would be an admission of guilt that the society had been operating illegally for years.

Probability that Broadcast Music, Inc., would continue to operate even the ASCAP signed consent decree and finally came to terms with broadcasters on a per-program contract is regarded in some music quarters as an unfortunate development, in that the situation could be construed as giving the networks a wedge into the music industry. It is pointed out that the nets are already in many phases of the show business, including recordings, transcriptions, and talent management—all in addition to their broadcasting business. ASCAP spokesmen say that should the society make its peace with the government it might then logically help the government in monopoly investigations aimed at the nets.

ASCAP board is expected to get down to business on the consent decree Tuesday, but expectations are that deliberations will last quite some time.

Society spokesmen stated that even if ASCAP agreed to work out a "per-program" contract with the broadcasters, the broadcasters might find themselves unpleasantly surprised as to music cost under such a plan. ASCAP has always claimed such a system would be excessively expensive, and that in the last analysis radio would have to pay the difference or pass it on to advertisers.

NBC
wishes you a very
Merry Christmas
and a
happy, profitable
New Year

For 14 years NBC has been broadcasting the finest in entertainment and educational programs. And for 14 years when this season rolls 'round we have been extending our heartiest greetings to our many listeners and friends.

We look to the years ahead as years of opportunity for us to be of even more and better service to you—and with the fervent hope that, come next Yuletide, the happiness which we in America enjoy this Christmas will be more universal in the world at large.

NATIONAL BROADCASTING COMPANY

*World's Greatest Broadcasting System
A Radio Corporation of America
Service*

Season's Greetings to you, you, and especially you—

EDDIE CHASE

originator

"MAKE BELIEVE BALLROOM"

exclusively WGN

Chicago

1:30 to 2:30 Daily

Damrosch Audience Up

PHILADELPHIA, Dec. 21. — "Colonel Bill" Galleher, WFIL's educational director, who directs the activities of 34,000 members of WFIL's 324 Lone Ranger Clubs and maintains contact with schools in the area, announced the results of a post card survey of Walter Damrosch's Music Appreciation Hour via NBC.

In the local and suburban area this year, 122 schools are using the program and 22 schools are not using it, compared to last season when only 85 schools used the show and 68 did not. Found that 90 per cent of the schools (public, parochial, and private) not using the Damrosch Hour are those that close at 2:15 p.m. on Friday afternoons.


What's Wrong With Radio Kid Shows?

By HARLAN WARE

I'M ASKED this question: "What's wrong with kid shows?" Well—so that you needn't read any further in case you're in a hurry—my answer is this: Most of them fail to appeal to parents. Offhand I don't know of a single work of juvenile fiction that has had any lasting success which does not appeal to

parents as well as children. For instance, *Treasure Island*, *Alice in Wonderland*, *Tom Sawyer*, *Huck Finn*, *Penrod*, *The Three Little Pigs*, *Robinson Crusoe* and *Ferdinand*, all first-rate literary works

produced by men who knew how to hold a pencil. But radio, they've been saying, is different.



Season's Greetings
from
Eddy Howard

"LAND O' LAKES" Program—NBC BLUE
guest starring Jan. 10 AL PEARCE SHOW

COLUMBIA RECORDS

opening Jan. 16 Empire Room, PALMER HOUSE, Chicago

Exclusive Management

W. BIGGIE LEVIN, 612 N. Michigan, Chicago, Ill.

Best Holiday Wishes

VIRGINIA PAYNE
CELEBRATING EIGHTH SEASON

AS

"MA PERKINS"



Season's Greetings
BARRY WOOD



HARLAN WARE

HARLAN WARE, 38, is a former press agent who graduated into slick paper fiction and motion pictures and radio writing. He now writes *The Story of Bud Barton*, which airs Coast-to-Coast sustaining on NBC-Blue. Fan mail, from people aged 7 to 70, proves the program is doing what it set out to do—appeal to parents as well as kids.

The general idea seems to be that the radio public is largely composed of life's little misfits, all of whom have half-wit offsprings. With this I do not agree. Parents are brighter than most radio producers think they are and, intellectually, the children are sounder than their parents. A glance at the top programs, plays and motion pictures should be proof of this.

Loud Noises

But, until recently, a loud noise issu-

ing from a radio was still something of a novelty, and you can get a loud noise in a hurry by hiring a back to make notes for sound effects. Perhaps it was this which led the great minds of radio to conclude that their public was composed chiefly of dopes. At any rate, a couple of years ago parents, hearing nightmare screams of terror in the night, began listening to the juvenile radio programs. And the programs didn't appeal to the parents.

Most of them don't yet. And so there was an outcry. Meetings were held. Letters were written. Reforms were promised. But nothing much has been done about this except to provide the children with some patronizing eye wash, approved of by the women's clubs, and to take a few of the worst offenders off the air. The idea of engaging first-rate literary craftsmen to write shows which will appeal both to children and parents hasn't yet occurred to many of the advertising agencies or the radio producers.

But it will.

Good Writers

There was a revolution in Hollywood when the motion picture producers finally and reluctantly decided that one way to get a good picture was to start with a good script. This was a painful discovery because good writers come high. But now that it has been demonstrated time and again, the great minds of Hollywood groan and accept it.

Presently, I think, the great minds of radio will make this discovery, too. Then they will go out and acquire the services of proven literary craftsmen who take pride in their work. Whereupon you will begin to hear honest character drawing and honest situation—and the public response will be amazing.

When that happy day comes I doubt if there will be anything wrong with kid shows. Because your honest craftsman knows that the only way to a solid success is the hard way. And the hard way to write a juvenile program is to produce one which will appeal to parents, too.

I know; I'm trying to do it.

Advertisers, Agencies, Stations

NEW YORK:

WARREN GERZ, of NBC press department, and his misdeeds, are expecting a bundle and have no doubt it will be a boy. . . . **Colgate-Palmolive-Peet** has renewed *Women of Courage* over 24 CBS stations, effective January 8. Set thru **Sherman-Marquette**. . . . **Myrt and Marge** (*Superauds*) renewed over 81 CBS stations, effective December 30. **Benton & Bowles** is agency until January 1, then **Sherman-Marquette** takes over. . . . **Stepmother**, renewed over 39 CBS stations by **Colgate-Palmolive-Peet**, with 49-station hook-up effective January 6. . . . **Yvette** gets the warbling spot on **Xavier Cugat's** commercial for **Camel**, beginning January 29 on NBC. . . . **McGraw-Hill** will publish **Franklin Dunham's** *Utilization of Radio in the Classroom*. . . . **Andrew Jorgens Company**, thru **Lennen & Mitchell**, will replace **Hollywood Playhouse** with two 15-minute shows January 1. Programs, to air over 68 NBC Red stations, will include **Tony Martin** in songs from **Hollywood**, and a 15-minute-drama series from **New York**.

PHILADELPHIA:

PAUL GIRARD comes up from **WBAL**, Baltimore, to handle *Dollars to Donuts* quiz on **WIP**. . . . **Charlie Arlington** moves to **WCAU** announcing staff from **WFIL**. . . . **Margie Smith**, **WPEN's** mystery **Mary Lou** songstress, back on her build-up period. . . . **Jean Ruth** becomes **Kay Martin** for the **Lit Brothers** shots on **WHAT**. . . . **Laura May Stuart** adds **Canada Dry** to her participating sponsors for her **WCAU** *For Women Only* stanzas. . . . **B. A. McDonald** upped to sales manager of **KYW**. . . . **Lee Vines**, **WIP** announcer, back from Florida vacation with **Billy Banks**, of the station's sales staff, readying a trek to the sunny climes. . . . **Max Solomon**, **WFIL** sales-

man, who suffered a broken cheekbone in an auto accident, still continues working. . . . **William G. Jones**, formerly with **Paris & Pearty** agency, joins **Ivey & Ellington** as account exec. . . . **Catherine Cunningham**, formerly of the **WOR** press department, joins **WIP** as secretary to proxy **Benedict Gumbel Jr.**. . . . **Parisian Tailors** takes over sponsorship of **Joe Dillon's** nightly *Night Club of the Air* on **WFEN**. . . . **Robert M. Oliver**, formerly with **Westinghouse Electric**, joins **John Falkner Arndt** ad agency.

FROM ALL AROUND:

KDKA has packed **Pittsburgh Brewing Company** for 15-minute programs six days weekly for 52 weeks. **Anna Baking Company** for 15-minute show five days weekly for 26 weeks, and **Duquesne Brewing Company** for two quarter-hour series. Participating and spot commercials contracted with **Otto Milk Company**, **Dr. Ellis Sales Company**, **Port Pitt Bedding Company**, and **Philadelphia Company**.

DENVER NOTES: **Martin Tobin** has been added to the **KOA** announcing staff. . . . **U. S. Army**, building a new road, blasted down a power line, taking **KLZ** off the air for 40 minutes. . . . **Henry Riblet**, of **KLZ** engineering staff, joins staff of **Glenn D. Gillett**, consulting radio engineers in **Washington**.

Hank Richards, **WLW**, Cincinnati, scribbler, before leaving on his annual Christmas vacation trip to his parents' ranch in **Chandler, Ariz.**, set up the script for the *Gift of the Little Shepherd*, a one-time shot replacing *Earthborn* last Sunday (22). A one-time mail test on the latter show on a recent Sunday pulled almost 10,000 dimes from listeners on an offer of three cactus plants for the deemer.

ACTORS' MUSIC HEADACHE

Repeat Names Big At Detroit Bowery; Rand in Record H.O.

DETROIT, Dec. 21.—Big names in repeats have been holding up patronage at the Bowery Cafe, despite some bad weather breaks in recent weeks. Harry Richman, playing three weeks ago, was within \$20 of the gross for his previous week in June. Played to 12,000 people, according to Manager Frank Barbaro. Average attendance for the big spot is 7,000 a week.

Sophie Tucker opened to early-week capacity crowds and was expected to equal her own record of last spring of 18,000—a house record that still stands—but got a series of such bad breaks from the weather, with 10 days of snow, that her first week netted 10,000 people and the second 9,000. Tucker netted \$1,000 ahead of Richman last spring, and the drop is blamed wholly on the weather by Barbaro.

Sally Rand opened last week to 13,000 people, coming close to her figure of 14,000 here last June, was held for a second week—and decision was made Tuesday night to hold the show solid until January 4. From present indications, Miss Rand may set a record.

Marden Bill Set Back One Week

HOLLYWOOD, Fla., Dec. 21.—Ben Marden's new spot, the Colonial Inn, has postponed its opening for a week. The show, with Paul Whiteman's ork, Harry Richman, Sophie Tucker, and Joe E. Lewis, will open January 16 instead of the 9th. Marianne, dancer, has been added to the show.

A rumba band is yet to be booked.

MIAMI BEACH, Fla., Dec. 21.—The Brooks Club has booked John Buckmaster and Raye and Naldi for the show starting New Year's Eve.

MIAMI, Dec. 21.—Ethel Barrymore Colt has replaced Mary Jane Walsh at the Beachcomber. The rest of the show remains intact, with Maurice and Cordoba and the Tropical Dancers.

Name Acts for Albany Kenmore

NEW YORK, Dec. 21.—Kenmore Hotel, Albany, will start a name policy Christmas day with the booking of Estelle Taylor for one week.

Sophie Tucker is set to follow for three days starting January 3, and Belle Baker begins a week January 8. Other names will follow. The William Morris office arranged the dates.

Strand, Syracuse, Vaude Out

SYRACUSE, N. Y., Dec. 21.—RKO Strand, only local house playing vaude, has had to shut again. According to Harvey Coaks, house manager, shutdown is caused by the replacement of new heating equipment. Reopens Christmas Day, probably with a full-week show. Strand generally uses vaude week-ends.

Dempsey Eyes Chi Spot

CHICAGO, Dec. 21.—Jack Dempsey may open a cafe-restaurant here. Dempsey spent some time here recently and looked at a spot on Randolph Street.

Names for Miami Esquire

MIAMI, Dec. 21.—Club Esquire is set to open December 26 with Cross and Dunn, at \$1,250 weekly, topping the bill. The show will also have the D'Irons, Alice Dawn, and a line of eight. Al White is staging the line routines.

George Wood is booking the spot exclusively. Wood has signed Paul Draper to go into the Royal Palm starting January 16.

Ban on BMI, Too

NEW YORK, Dec. 21.—While the laments of band leaders about not being able to use their own compositions on remotes because either they or the tune's publisher is affiliated with ASCAP are frequent, ASCAP partisans were able to draw a laugh because songs were recently banned for just the opposite reason.

Jimmy Lunceford had to forego plans to play four of his compositions at Loew's State two weeks ago because the radio rights to that music had been sold to BMI.

F. Perry to P. A. Dow-Booked Spots; Adding Torrington

NEW YORK, Dec. 21.—Fred Perry has been named advertising and publicity man for all houses being booked by Al and Belle Dow. Perry had previously been doing publicity for vaude at the Lyric, Bridgeport.

The Alhambra, Torrington, Conn., will open Christmas Day with the Fuzze/ire unit. House will run four days of vaude weekly. The Blackstone unit set to follow December 29, while Stepin Fetchit and Beverly Roberts will headline the show starting midnight, December 31.

MaeParland Twins band, Tommy Tucker, Ozzie Nelson, and Three Stooges have lined up for subsequent shows.

The Dows have leased this house. They are also booking the Palace, Stamford, Conn.; Casino, New York, and the Queensboro, L. I.

Charlie Moore in Fatal Auto Crash

CHICAGO, Dec. 21.—Charlie Moore, of Charlie Moore and Susie, formerly Myers and St. John, was killed late Wednesday (18) afternoon in an auto accident at Ottumwa, Ia. His wife, Susie, was seriously injured and is in St. Joseph's Hospital, Ottumwa.

Closing at the Tower Theater, Kansas City, Mo., and having a few days open, they visited Susie's home in Omaha. They were making a jump from Omaha to Columbia, Mo., when they collided with a truck in Ottumwa.

Besides his wife, Moore leaves a son. Funeral was held in Omaha.

Hazy & Maisie Sore at Their Agent; He's Giving Best Jobs to Rivals

Dear Paul Denis:

WE'VE decided not to change our billing. *International Dancers Supreme*, to *International Dancers Dishes* because we're afraid some people may confuse us with Andy Devine, the film actor.

After all, we want to preserve our individuality and must not permit ourselves to be confused with some other act. Not only that, but why should our billing build up some other performer? Let him do his own building up. We're having enough trouble building ourselves up as it is.

Paul, we're having trouble with Joe Pursant, who is our agent again. He's not loyal. When we switched to another agent, he promptly forgot us and now he's giving all his best jobs to Romez and Oberon. Isn't that just like an agent? Leave him, and he forgets you!

NOW, if you don't tell anybody, Paul, I'll give you the real lowdown on Romez and Oberon. Romez is really Romowitz, who used to be the headwaiter at Nick's Romantic Casino, and Oberon is really Molly O'Brien, who used to be the checkroom girl at the El Groucho Club. They got acquainted when Romowitz dropped in at the El Groucho one night to swipe one of the new menus, and Molly got the coats mixed up and gave him a brand-new coat. Romowitz kept dropping in regularly, hoping Molly would make another mistake and give him a new hat to match. But, instead of that, they got so friendly that they both quit their jobs and now they're a dance team.

So you see, Paul, what's wrong with show business. The agents give the best jobs to the worst acts. Of course, I'm not saying we're the best ballroom act around—but didn't the Jersey Observer last summer say, "You wouldn't believe such a dance team existed until you see Maisie and Hazy"?

PLEASE call up our agent, Paul, and tell him how we stopped the show cold at El Groucho last summer. Tell him what our dreammaker said ("If Maisie and Hazy don't get work soon, I'll be very much hurt"), and tell him about the time when Nick Pappadopoulos canceled us at his Romantic Rendezvous and said, "You're too good for my joint; and that's why I have to cancel you."

Tell him those things, Paul, so that he'll realize what he's missing by not giving us the best jobs. Of course, if you want to tell Joe Pursant about what an awful team Romez and Oberon is, that's okeh with us, too.

MAISIE

Standard Vaude Contracts Make Acts, Bands Liable on Possible Suits, But BMI Assures No Trouble

NEW YORK, Dec. 21.—With interest in the American Society of Composers, Authors, and Publishers-Broadcast Music, Inc., situation expanding to other fields, performers have suddenly become hep to the fact that a clause in the standard vaude contract forms makes them liable for any infringement resulting from the performance of an unauthorized tune in fields other than radio. The standard contract form provides that an act or a band shall indemnify the theater in the event that an infringement suit be instituted because of an unauthorized performance. The clause provides that the

theater management be allowed to retain either part or the entire salary, or have the act post a bond to cover the entire amount of the claim.

Most theaters, while studying the situation, have been wary of including BMI tunes on their programs. The Roxy Theater, for instance, had been preparing to junk production numbers which contained BMI tunes. Loew theaters have forbidden tunes other than public domain and ASCAP copyrights.

To stem the tide, BMI issued a statement to *The Billboard* to the effect that BMI is not barring the playing of their songs to anybody, and is permitting free performances to theaters, night clubs, and hotels. Sidney Kaye, BMI executive, said BMI would not seek performance rights fees from these sources. He said that when BMI tunes pass the popularization stage an equitable licensing system will be set up. In the meantime, fields other than radio have the go sign to use any number in the BMI catalog. Clearance will be issued to anyone who applies.

The Paramount houses have been instructed to make certain that all performance rights are in order before a tune is permitted on the stages. Warners have advised houses to use ASCAP music only.

Hotel Ass'n Denies Story About Backing BMI Music

NEW YORK, Dec. 21.—Thomas D. Green, executive director of the American Hotel Association, denied published reports that the organization had passed any resolution supporting BMI in its battle against ASCAP.

Green also stated that no official stand had been taken, as hotel men were not yet polled on their reactions in the squabble.

Stories about the New York Hotel Association passing a resolution backing BMI were printed in many papers, but not in *The Billboard*.

One theater man said that, while he is not worried over clearance of BMI tunes, he felt that the loss of radio plugs in the event that the current situation still exists after January 1 will result in a new preference for music in theaters. In addition, he said, theaters will eventually be forced to duplicate the sum now being spent for ASCAP licenses in order to get BMI clearance.

According to theater and hotel men, there is no possibility that ASCAP licenses will be dispensed with, since film studios are signing with ASCAP. Hotel men, while studying the situation, also agree that there is no possibility that ASCAP can be dispensed with, since it would require an impossible policing of the multitude of acts coming into the hotels for private club dates.

Hotels using wired music would not be able to do away with ASCAP licenses, either.

Stan, Pitts, Gets 2 More in January

NEW YORK, Dec. 21.—The Stanley, Pittsburgh, is set to resume vaude January 10 with Ted Weem's band. The Streets of Paris unit is set to follow. Other shows are being set by Harry Mayer, Warner booker.

House will continue with spot vaude shows, depending on units or bands available.

Robotti Debut Dec. 22

NEW YORK, Dec. 21.—Village Barn will premiere the Robotti, a new instrument similar to an accordion, which simulates a violin, viola, cello, oboe, flute, piccolo, and orchestra, starting tomorrow (22). Ralph Lawrence will do the soloing.

SEASON'S GREETINGS

MILTON
BERLE



Just Completed
Tall, Dark and Handsome



Season's Greetings

NORO
MORALES
"His Hi-De-Ho Highness
of Rumba Rhythms"

CURRENTLY
16th WEEK
LA CONGA

NEW YORK

HELD OVER INDEFINITELY

★
Personal Management:
HENRI GINE, 1674 Broadway, New York

★
Outstanding
Latin American
Composer
and
Recording Artist
★

Exotic-Type Dancers, Nudes Gain
In Demand in Buffalo Nite Spots

BUFFALO, Dec. 21.—There is a marked tendency among the pop priced niteries to employ flash headliners, mostly girlie-burly, with additional vaude style acts to round out the shows. Whereas last season bookings went primarily to dance teams, comedy acts, and singers, this winter finds exotic dancers, the semi-nude, nude, or acrobatic kind, at a premium.

Excluding the classier spots, offering mostly band shows only or intimate entertainment, the great majority of local niteries strive toward production shows, featuring sex-appeal.

Most exotic in town is the new Bon Ton night club, with Zorine plus troupe of nudists.

Havana Casino has been featuring Louise La Marr, stripper, for the past six months.

Federal Gardens, another East Side spot that does okch, is still hanging on to the "daring, unusual" theme to describe dancer Andre, who is there in her seventh month. Dance of the Vampire, dance with snakes, and other out-of-the-ordinary ideas are the attraction. Francis Renault, female impersonator, in his 10th week.

Whitney Schmidt's niterie is trying the exotic angle. Esther Lang, headlines a girlie show.

Deckhand's Cafe, which offers a six-act show, injects the sex angle with Gloria Love, acro dancer, and Ferno, an exotic.

While semi-nudity is stressed in Mo-

Van's elaborate production girl lines, the feature talent runs along vaude speciality lines.

Near-by Glen Winter Garden, Williams-ville, N. Y., is featuring Tess Gardella and has brought back Frank McCormick. The sex angle is replaced here by burly-type comedy skits and a big variety show.

The city's few but popular colored spots get by nicely with the usual hotcha layout. Le Roy "Stuff" Smith is at Little Harlem, and, as on previous visits, never fails to draw.

Nebraska Vaude Is
Ahead of Last Year

LINCOLN, Neb., Dec. 23.—Nebraska key town theater patrons are getting better vaude this season than they have for several years. Omaha has played about five full week stands at the Orpheum. Lincoln, so far, has used units. That's at least double the record for the past three years.

Turnout has been from fair to satisfactory in all cases, only a couple of bookings going away. And that because they were quick-spotted and the ad steam wasn't applied in time.

Omaha comes up with Cab Calloway's unit at the Orpheum at the turn of the year.

Stuart in Lincoln has the Great Lester, magic-vaude unit, around the same time.

Season's Greetings
from

HARRY A. GOURFAIN

Warner Brothers
STRAND THEATRE, New York



Carroll's Reopens
With Durante Show

HOLLYWOOD, Dec. 21.—Earl Carroll's spot here reopens Thursday (28) with a new revue, Fox Americana, which has been in rehearsal for two weeks. The room closed December 14 to prepare for the opening and avoid the dull pre-Christmas trade.

Featured in the new revue are Jimmy Durante and the Debonairs.

Comic Quiz at Club

PHILADELPHIA, Dec. 21.—Jack's Grill at suburban Stonehurst has patterned after the dance bands making home records with singing patrons. Niterie has introduced a Professor Dis, a comical quiz stunt with Johnny Cahill as the quiz master.

Ringsiders participating, a record is made of the question-and-answering of an RCA home recording machine, and the winners are given a record as a memento.



CIRO RIMAC

and His Famous LATIN AMERICAN ORCHESTRA

present

"A Pan-American Show"

featuring



ALZIRA CAMARGO

Latest Singing Sensation From Brazil. Formerly Featured at the Casino Atlantico, Rio de Janeiro

CHARLEY RIMAC

Dynamo of the Latin American Dance.



ESTRELLITA PENA

A new Spanish Dancer with personality plus



CHINITA MARIN

Featuring Conga and Rumba Dances in Voodoo Rhythm



Currently playing: LEADING THEATERS, HOTELS AND CAFES

WEEK OF DECEMBER 27
PALACE THEATER
CINCINNATI, OHIO

Direction

HARRY ROMM

General Amusement Corp.
RKO Bldg., New York, N. Y.



SEASON'S GREETINGS
To Our Friends
all over the world

BEST WISHES
FOR
A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

NICK LUCAS

(And His Guitar)
For
Stage, Night Clubs, Films, Radio

Week December 27

LYRIC THEATER
Indianapolis, Ind. -- Now!

Permanent Address:
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CALGARY BROTHERS

Booked Solid Till 1943

(SSH—If you have a spot where we can fill in next week please communicate immediately with M.C.A.)

Currently
COCOANUT
GROVE
Los Angeles,
Calif.

A
MERRY CHRISTMAS
and
A HAPPY
NEW YEAR

BOBBY MAY

Extends Christmas and New Year's
Wishes to His Friends Everywhere

Strand and Para Book Up Bands 2 Months Ahead

NEW YORK, Dec. 21.—Strand and Paramount theaters are lining up a heavy schedule of bands. The Paramount, thru Harry Kalchheim, booker, has set a sufficient number of bands to last until May or June, while Harry Mayer, of Warner, has made definite bookings until the middle of February and is working beyond that date.

Set for the Paramount after the current Tommy Dorsey engagement is Harry James, with Glenn Miller scheduled to follow him January 22. Other bands inked in include Tony Pastor, Mitchell Ayres, Gene Krupa, Vaughn Monroe, Will Bradley, and Xavier Cugat. Nan Rae and Maude Davis will go in with James.

Following the current stand of Abe Lyman, the Strand schedule calls for two weeks of Sammy Kaye starting January 10; Henry Busse, January 24, and Ray Noble, February 7 for two weeks. The Berry Brothers will go in with the Busse band.

Big Show, Fio Rito Ork for Blackhawk

CHICAGO, Dec. 21.—With the inking of the *Grandfather's Folies* unit, which was set this week for a January 8 opening at the Blackhawk, Otto Roth's niterly has changed from the big-band small-show policy. Club has experienced only fair business despite such band names as Ozzie Nelson, Bob Crosby, Blue Barren, and Raymond Scott.

Donald Roth, Blackhawk manager, said his objective in bringing in the new unit was to offset the generally sluggish business of January and February. The move was also made to get the heavy convention trade.

The unit, 19 people, will work on a stage especially constructed from the old bandstand. Club will be given a Gay Nineties dress, with old-fashioned pictures on the walls and the waiters dressed in 19th century garb. Ted Fio Rito's orchestra will open with the unit.

AGVA Arbitrates Act, Agent Tangle

CHICAGO, Dec. 21.—A case involving a dispute between Phil Tyrrell and Eddie Sligh, agents, and Donna Parker, manager of the act of Marshall and Shields, was arbitrated Wednesday by the local AGVA office, and was settled in favor of Sligh.

Difficulty arose over a conflict of bookings. After Tyrrell had okehed Marshall and Shields for the Nicolet Hotel, Minneapolis, Miss Parker next day claimed that the act had already been set for Arabian Gardens, Columbus, O., by Eddie Sligh. Tyrrell protested, and the case was taken to AGVA. Jack Irving, president of the local, presided, with Tyrrell, Sligh, Donna Parker, and David P. O'Malley sitting in, the latter as a guest. Irving decided that Sligh had a priority claim on the act and it must play the Columbus date. He also ruled that the Nicolet Hotel be paid \$100 for loss of the act. Tyrrell indicated he would seek redress from Miss Parker.

Negro Shows for Boston

BOSTON, Dec. 21.—New outlet for colored talent here is the Cafe Society, recently opened and operated under the direction of Hazel and Ma Green.

Cafe Society becomes the only class spot using colored talent exclusively. Greens formerly produced shows at the old Southland. When the Southland became the Versailles a few months ago, the colored talent policy was changed and Hazel and Ma Green left.

Tallahassee Club in Jam

TALLAHASSEE, Fla., Dec. 21.—An injunction preventing Max Miller, Vincent Aloe, and Claude Litteral from operating the Plantation was overruled by the Supreme Court here.

Circuit Judge George Tedder had granted an injunction preventing the spot's operation because of alleged gambling activities. An appeal reversed the ruling.

Club Test for Song

NEW YORK, Dec. 21.—The Bal Tabarin, local niterly, is used as a testing place these days for a new novelty song written by Bobby Kroll, Eli Bass, and Judith Arlen.

They call it *Nick the Greek* and before trying their luck with it on a national scale the writers asked Pete Randall, spot's emcee, to use it and watch audience reaction. So far the appeal has been very favorable.

Much Talent to Be Used in New Luna Park Plan

NEW YORK, Dec. 21.—New set-up at Luna Park, when it goes into operation for the season around Easter Sunday (April 4), will have a night club Barbary Coast, operated by Billy Jackson, a dance hall featuring name bands, two theaters, one housing *Memoirs of the World's Fair* and the other *The Streets of Paris*, now touring under Bill Miller management.

A new syndicate including Bill Miller, Edward J. and Harry Lee Danziger, Milton Sheen, with Nick Holde managing, has taken over the 21-acre plant. About \$250,000 will be spent in renovating the midway and other spots in the park. Lou Dufour will have several concessions.

Leased by Prudence Bond to the syndicate, the rental calls for \$75,000 annually, plus a percentage of the gross until a \$250,000 ceiling is reached.

AC Niteries Perk Up

ATLANTIC CITY, Dec. 21.—Resort night life gets back for a short-lived summery fling for the holiday season. Many hotels are planning festivities in a second room to accommodate the anticipated throngs. Hotel room reservations are heavy.

Colored Show Set

HOUSTON, Tex., Dec. 21.—The Ranch night club near Griggs Road opened new policy last week with all-Negro revue. Three shows daily are to be staged under new set-up, says Manager E. E. Reese. First bill includes acts of Ray and Ralph, Medlock and Medlock, Blanket and Scottie, Gracie, and Tack Wilson's ork.

Holiday Greetings

SALLY KEITH

The Original Queen
of the TASSEL DANCE

invites all her friends to visit her
famous restaurant

LA PETITE SUISSE

6 West 52nd St., NEW YORK CITY



Now appearing at

THE LITTLE RATHSKELLER
Philadelphia, Pa.

Returning to the Crawford House, Boston, Mass., January 6, 1941, for a repeat engagement of ten weeks. This following close on a recent booking of 26 weeks to make it a record stay of 36 weeks in one season in one spot.



46th Anniversary

The Billboard

Many Happy Returns!
RKO THEATRES

Heavy Demand for Musikers, Singers In Chi; New Shows

CHICAGO, Dec. 21.—The increased demand for entertainers during the holidays is especially heavy for instrumentalists and singers, and indications are that every act of merit will be kept working until the end of the year. "We have more requests for acts than we can fill," bookers say, "but after New Year's Eve there will be the usual slump."

Christmas week will see the debut of new shows in four important night clubs and the premiere of a new spot (25) in which much interest is being shown—Mike Todd's Theater-Cafe. Todd's venture will be Chicago's first glimpse of a popular-priced night club, where an elaborate show can be seen for as little as 55 cents. Opening show will feature Gypsy Rose Lee and A. Robbins, pantomime comedian. Spot, located in the famous old Rainbow Gardens location on the North Side, has ample capacity.

Three openings are set for Christmas Eve: Lou Bressie and orchestra, Jane Froman, and Joe E. Lewis at the Chez Paree; Gene Krupa in the Hotel Sherman, and Bob Knight in the Camellia House of

the Drake Hotel. Richard Humber opens tonight (21) at the Edgewater Beach Hotel. The King's Jesters opened in the Blue Fountain Room of the Hotel La Salle Monday (16). A new revue opened at Colosimo's Thursday (19).

Several small spots, most of them featuring Latin music, have come into prominence this season, and all have augmented their shows for the holiday season. The Baritz, North Side neighborhood spot, has installed a revolving stage on which a floorshow is presented. The Blinking Pup, new North Side spot, also has a revolving stage and features a conga line and floorshow, with music by Don Rico's orchestra. Turner's Gateway, suburban cafe, features Pat Nagara's Latin music.

More Time for Fischer "Folies"

NEW YORK, Dec. 21.—Clifford Fischer's Folies Bergere, will head northward following dates on Interstate Time, in Texas. The unit is scheduled to go into the Riverside, Milwaukee, January 17, and follows with the Chicago, Chicago, January 24; Michigan, Detroit, January 31; Palace, Cleveland, February 7, and the Shubert, Cincinnati, February 14.

The William Morris office is setting the dates.

Philly Club Sold, But New Policy Not Yet Set

PHILADELPHIA, Dec. 21.—Sunken Gardens, suburban outdoor niter, operated in season by the management of the Intown Samson House, has been sold to George Shariach by the State Banking Department in possession of the Successful Building Association.

Niter, which lives up to its identifying name, has long been considered a natural for a Meadowbrook Country Club policy of using name bands. Only local bands have been used here in past summers, with floorshows occasionally.

Season's Greetings

MARTY MAY

Dir.: LARRY PUCK

Columbia Artists', Inc.

Season's Greetings
from
ASSOCIATED AGENTS of AMERICA

Hymie Goldstein, Pres.
Oscar Lloyd, Secy.

SEASON'S



GREETINGS

SONS OF THE PURPLE SAGE

"New Yorkids to the Sons of the Purple Sage."—Walter Winchell.

Currently
EARLE THEATRE
Washington



Just Concluded
6 MONTHS VILLAGE BARN
New York
8 WEEKS CAFE SUTTON
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CHARLES V. YATES AGENCY



ICE

THE FASTEST GROWING TYPE OF
... and the units and Star Attractions responsible

Season's Greetings TO ALL OUR FRIENDS

SHIPSTAD AND JOHNSON'S
ICE FOLLIES
OF 1941



WORLD'S GREATEST MUSICAL REVUE ON ICE

HOLIDAY GREETINGS

to our

Ice Skating Friends Everywhere

**PHYLLIS
& HARRIS**



**HARRIS
LEGG**



*World's Only
Still Skating Pair*



*The Modern
Mercury*

Originator of the famous
flaming hoops and his
latest creation—the revol-
ving flaming hoop.

now playing **ICE FOLLIES OF 1941**

Sincere thanks to MESSRS. SHIPSTAD AND JOHNSON



HAPPY HOLIDAYS
★
**EVELYN
CHANDLER**
AND
**BRUCE
MAPES**



WITH **ICE FOLLIES OF 1941**
Continued success to
• OSCAR JOHNSON • ROY SHIPSTAD • EDDIE SHIPSTAD

SHOWS

ENTERTAINMENT IN THE AMUSEMENT WORLD
for popularizing this new entertainment from Coast to Coast

Sonja Henie Scores Again in Costly Touring Skate Revue

BUFFALO, Dec. 21.—With an advance sale of \$55,000, Sonja Henie's 1941 *Hollywood Ice Revue* opened a five-day (17-21) engagement here under the sponsorship of the Shriners of Temple Ishmatia in a charity deal arranged with show's management. Arthur Wirtz, producer, expected sales to reach the \$75,000 sell-out stage for the New Memorial Auditorium, which has a 12,000 capacity. Henie's first trip here opened to 9,200 customers paying from 75 cents to \$2.75, to total \$14,850.

Show is done up luxuriously, and staged in an elaborate manner. It has color, flash, and graceful movement.

Each number offers a novel idea of some sort, yet the revue is well-balanced among comedy, production numbers, and

solos by Miss Henie. The highlights of the revue are the eye-filling mass line-ups of the huge chorus with its fancy formations and swift-changing routines. Those displays, starring Miss Henie, naturally stand out, but several ensemble appearances without her lack nothing in breath-taking beauty.

The *Legend of the Pearl*, Sonja's initial feature in the program, depicted an undersea scene, with fishes (chorus), pearl fisher, Harrison Thompson, and pearl, Henie. *Little Red Riding Hood*, adding story-interest to splendid eye-appeal, is cute and coy. Supporting cast of Thompson (cat), Fritz Dietl (wolf), Tommy Lee and Charlie Slagle (woodchoppers), and eight others did well. *Jarvisston to the Dance* is a magnificent interpretation, featuring Henie and Thompson, and displaying the chorus in elaborately fashioned outfits. This sentimental, rhythmic waltz ballet climaxes in a gay whirling finale. Grand and fitting finish is *Under the Big Top*, an entertaining and clever take-off on a circus.

Other production numbers include *Tally Ho*, a hunting ensemble; *Reserve in White*; *Bolero*; *The Cocktail Hour*; *Glove Worm*, and *Rhumbogee*.

Sonja Henie's dancing on skates is as effortless, smooth, and perfect as ever. Her costumes are worthy settings for her. *Intermezzo*, her only solo, was a brilliant performance of skill and grace. Her *Tango* with Eugene Mikeler is a showstop. She radiates personality, and scored solidly in everything she did.

Spotlighted in the giant line-up were Irving Gregg and Jimmy Sisk, a good hunter's comedy bit; Freddy Trenkler, the jolly screwball of the unit, who socked as *The Bouncing Ball*, and as black-faced Topsy to Fritz Dietl's *Simon Legree*, in a hilarious *Down South*. Dietl on still skates puts himself over, and soloed successfully, doing an orange handicap stunt for the repeat. Lee and Slagle, as Zig and Zag, offered more of good ice antics. On the serious side a creditable dance standout was *Shadows*, performed by Johnny Jolliffe, Corryne Church, and George Stewart, to accompaniment of oak director, Jack Pfeiffer's *Footprints in the Snow* (sung by Richard Craig). Sonja's leading men, Mikeler and Thompson, doubled with Amanda Dieterich and Iris Gordon. Oked results.

This is probably the most elaborate production background designed for Henie. According to Wirtz, costumes this year cost \$28,000 more than last year's investment. Skaters' salaries, including that of Miss Henie, run to about \$21,000 weekly, management reports. Show's executives estimate, also, that all other expenses, including transportation, stagehands, rentals, etc., bring the weekly nut to \$60,000.

HOUSTON, Dec. 21.—The strike among chorus skaters in Sonja Henie's *Hollywood Ice Revue* delayed rehearsals in Los Angeles, show opened on schedule here last month (30) and rolled up an \$80,000 gross for eight performances. Attendance, listed at 48,000 by management, suffered from local weather conditions. Floods had cut off neighboring districts. Box office was scaled at \$1.20, \$1.30, \$2.40, and \$3. Capacity of the Coliseum is 12,000. One of the largest single cost items was the costumes for *Jarvisston to Dance*, reported worth \$10,000.

Show was produced by Hollywood Ice Productions, of which Arthur Wirtz is president and William H. Burke general manager. Leon Leonidoff, of the Radio City Music Hall, New York, devised and staged the revue. Costumes were designed by M. Raoul Fene Du Bois. Choreography was by Harry Losee.

Season's Greetings

SKATING ARTISTS AGENCY INC.

1800 WEST MADISON
CHICAGO, ILL.

EXCLUSIVE AGENCY

Sonja Henie
with Her
'Hollywood Ice Revue'

'If Happens On Ice'
Center Theatre
Rockefeller Center, N. Y.

Chicago Stadium Corp.
Chicago, Ill.

Olympia, Inc.
Detroit, Mich.

Indianapolis Coliseum Corp.
Indianapolis, Ind.

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Compliments
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McKELLEN BROS.
BUD ★ GIL
World's Greatest
Comedy Acrobatic Team
TO
THE ICE FOLLIES OF 1941



Season's Greetings

FRICK & FRACK

(Werner Groebli)

(Hans Mauch)

currently ICE FOLLIES OF 1941



ICE

THE FASTEST GROWING TYPE OF
... and the units and Star Attractions responsible

GREETINGS OF THE SEASON

NEWEST FINEST MUSICAL EXTRAVAGANZA ON ICE

ICE CAPADES OF 1941

COMPANY OF 75
SKATING CHORUS OF 36

Produced by RUSSELL MARKERT of RADIO CITY

JOHNN HARRIS, Pres.
William Penn Hotel
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LOUIS A. R. PIERI, Secy.
R. I. Auditorium
Providence, R. I.

WALTER BROWN, Treas.
The Boston Garden
Boston, Mass.

GEORGE TYSON, Managing Director
William Penn Hotel
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PETER A. TYRRELL
Booking Representative
The Arena
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SERGE FLASH

WHO SAID VAUDEVILLE IS DEAD?

Serge Flash, whose name has been blazoned from coast to coast and in foreign lands, has taken to the ice and now presents his sensational juggling feats on the frozen surface.

Joe Jackson, Jr., son of the inimitable Joe Jackson, presents on ice the unique bicycle routine that has been an outstanding hit in many countries.

Who can say . . . maybe a new day has dawned for vaudeville. No one is better qualified to give vaudeville a shot in the arm than Serge Flash and Joe Jackson, Jr.

CURRENTLY FEATURED IN "ICE-CAPADES OF 1941"
SPRINGFIELD ARENA, SPRINGFIELD, MASS.
DECEMBER 25-JANUARY 2

Merry Christmas To All Our Friends and Relatives!



**The Original
JOE JACKSON JR.**

Ice Field Needs Dancers Rather Than Skaters, According to Wirtz

NEW YORK, Dec. 21.—If ice skating is to remain a money-making medium of entertainment, ice shows will have to employ skaters trained as show people; casts and productions will have to come up to the best in legit and picture musicals or revues; and the chorus lines of future ice shows will have to be fundamentally trained dancers, predicted Arthur Wirtz, co-producer of the first ice ballet theater in the country, in a recent interview with a Billboard reporter. Wirtz has also produced the Senja Henle revue for the past four years.

With the addition of two gigantic ice revues on the market this year, talent scouting for the chorus lines has become a greater problem. Production problems and costs would be considerably lightened if the skaters were trained applicants, as are most line dancers in ordinary stageshows. In casting future shows Wirtz will scout among dancers who can more readily master the blades, rather than again depend upon trying to train skaters to be dancers.

Skaters who have had dance training, Wirtz found, adhere to their line posi-

tions more readily and steadily and observe the fundamentals of cast discipline. Average skaters today lack conception of showmanship needs.

"The skating line of the future," he added, "will have to be every bit as good as the Music Hall Rockettes if ice shows are to continue to make money. Ice shows will have to be more than just ice skating. They will have to approximate, at least, the organization and entertainment offered by Broadway musical hits."

Philly Skate Club Party

PHILADELPHIA, Pa., Dec. 21.—A tango group directed by Gustave Lussl, director of ice shows at the Iridium Room of the St. Regis Hotel, New York, will highlight the Christmas Day party on that day by the Philadelphia Skating Club in their own ice rink at suburban Haverford, Pa. Program also includes specialties by Jane Vaughn, William Grinditch, Robert and Jean Matzke, and an exhibition dance by Nancy Follett, dancing instructress at the skating club.

SHOWS

ENTERTAINMENT IN THE AMUSEMENT WORLD
for popularizing this new entertainment from Coast to Coast



SEASON'S GREETINGS

Dorothy

LEWIS

DANCER ON ICE

Starring

THIRD CONSECUTIVE YEAR

in

THE NEW ST. REGIS ICE REVUE



Sincere Thanks to
MR. VINCENT
ASTOR

★
MR. GASTON
LAURYSSEN



Direction
MUSIC
CORPORATION
OF AMERICA



ICE THEATER

(Continued from page 4)

theater. Up to November 17 the Center Theater had the only revue on Sundays (two legiters started out on November 10 experimenting with Sabbath performances), and found the venture profitable.

It Happens on Ice is a comparatively economical show in the running, according to a Rockefeller spokesman, despite the \$140,000 cost of production up to the curtain raising. In addition to this figure, which is the Wirtz-Hentle investment, the Rockefellers spent \$42,000 installing the ice plant and making other necessary repairs and renovations. Rehearsal salaries were less than 1/14th of the production cost, approximating \$10,000 for seven weeks prior to the premiere. The weekly nut on the show is high at \$22,000, with salaries approaching \$9,000 for 85 persons in the cast. The 56 girls and boys in the line each receive \$50 a week, minimum.

According to Wirtz, Joe Cook, star of the show, averages \$2,000 a week, with figure including a bonus based on a percentage of the box-office. Bonus, necessarily, fluctuates weekly with the intake. Wirtz claims, too, that the highest weekly average for a skater is \$750, tho he did not identify the talent. He explained, however, the most of the featured skaters were on salary-plus-bonus plans similar to Cook's, tho at lower percentages. Reported from another source that skaters in the *Le Verve* (Bushor) class get \$250 a week.

Other weekly cost estimates by Wirtz are: Stagehands, \$3,000; advertising, pub-

licity, and office salaries, \$2,500; and orchestra, \$2,800.

Average type of contract for the chorus, Wirtz explained, is run-of-the-play. For the principals, tho, Wirtz has a great variety of long-term arrangements whereby the skaters owe their first skating allegiance to Wirtz, and can skate elsewhere only if he is not going to use them in his own show. Their outside engagements, too, must be approved by Wirtz. He has that arrangement with Sonja Hentle herself, as far as her own performing is concerned. Similarly, the Arena Managers' Association has its star, Bellita, under such contractual terms.

'Ice Follies' Good in Hershey

HERSHEY, Pa., Dec. 21.—*Ice Follies* of 1941 drew approximately 19,000 customers during first three days of a nine-day engagement at Hershey Sports Arena, arena management reports. Thursday (12) opening saw capacity crowd of 6,500; Friday (13) pulled about 6,000, while Saturday (14) repeated for 6,500. Admish ranges 65 cents to \$1.55.

"Ice Follies" Big in Phila.

HERSHEY, Pa., Dec. 21.—Johnson-Shipstead *Ice Follies* of 1941 enjoyed the biggest opening since its first year here at the Hershey Sports Arena. A capacity crowd of 7,200 witnessed the premiere last Thursday (12). Advance sale augurs big run for the show here.



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The Bowery Cafe, Detroit

Talent Policy: Dance and show band; floorshows at 8:30, 10:30, and 12:30. Management: Frank Barbero, manager; Peter J. Iodice, booker. Prices: Admission 55 cents weekdays; 75 cents Saturdays and Sundays; drinks from 45 cents.

This week's Bowery show, extended to run four weeks instead of the usual one, is a well-integrated revue by Sally Rand. Her famous specialty is duly subordinated to a fast-moving sequence of numbers showing planning and showmanship. Outstanding is the lavish wardrobe.

Opening number was a Dog Parade, with each dog a champion, followed by Mabel Nelson and her Scotties in *Swing Scotch*—both naturals for all dog-lovers. With a diversified use of various lines of girls in the different numbers, the whole show achieves an effect of massive size that fills a large night club stage, one dance line occasionally working in a sort of counterpoint to another in both costume and routine.

Several individual acts work, at least in part, along with the line, whose work cannot be too highly commended. Notable were the sweet Viennese number, a rollicking Jockey finale on hobby horses, a Hawaiian routine, with "the world's largest lei," and the *Waterfall Ballet*, with huge shimmering hoops, serving as prelude to Miss Rand's own balloon number. Appearing under duty low blue lighting, this becomes an aesthetic exercise, Grecian in its simplicity.

Three Freshmen furnish comedy relief

with some clever knockabout acrobatics, with some skillful control work. Ugo Martinelli, operatic tenor, is featured, with a powerful version of *Panicum* and *Pagliacci*, swinging off into a swing version of *When My Baby Smiles at Me* and a romantic *Mother Machree*, with equal ease in all three styles.

Burt Harger and Charlotte Mayo have a diversified ballroom routine, including a graceful tango. Valya has a sinuous Conga done effectively in front of the line, while Irma Dell steps out to do a high-kicking graceful tap.

Benny Ross emceed, relieving Bowery-omsee Charlie Carlisle of most of the talk, and Ross has some entertaining talking and comedy bits with his partner, Maxine Stone.

Benny Ross's orchestra furnishes music for show and dancing.

H. R. Revels.

Hurricane, New York

Talent policy: Floorshows at 8, 12, and 2; show and dance band; Latin relay band. Management: Mario Tosatti, operator; Joel Rose and Jack Tirman, publicity. Prices: Dinner from \$1.50, drinks from 50 cents; minimum \$1.25 to 10 p.m., \$2 supper minimum (\$2.50 Saturdays and holidays).

After testing a number of all-native, semi-native, and other combinations of South Seas shows to conform to its at-

mosphere, this Broadway spot finally arrived at a successful solution by bringing in a bright, solid Broadway floor bill. It is the best show at the Hurricane since it reopened under that name, and should certainly hold its own in competition with the expensive line-ups in competitive rooms.

Show is topped by Romo Vincent (a return engagement) and includes Joan Merrill, DeAngelo and Porter, Staller Twins, a line of six show girls, and the Eddie Bush and Oscar de la Rosa orchestras.

It is bright fare from beginning to end, and suitable for a spot catering to show-wise trade. Vincent, rotund comic, was rediscovered during his first appearance here, which lasted 23 weeks. He is a great night club entertainer and the more intimate the surroundings the better for him. Has a robust singing voice which he uses in special material, and takes advantage of his excessive weight to milk laughs. Some of his new material includes take-offs of a yodel in the city and straight versions of *There's a Great Day Coming*, *Mamma*, and *He's My Uncle* (latter a flag-waver).

Another great personality is Joan Merrill, an attractive, talented singer who sells with a rich voice and a winning personality. She is big-time in everything she does. Her set included *Yodelling Jive*, *How Does He Look* (a new one), *The Latin in Me*, and *Summertime*, each demanding a different interpretation and getting same effectively.

The Staller Twins (formerly in a trio with Jack Lenny) are a pair of cute, blond hoofers who score early in the bill with snappy tap routines. They make a refreshing appearance and are an asset for any bill.

De Angelo and Porter are a strong straight dance team, altho not generous on novelty. Appearance is good and the numbers have the usual spins and lifts, gracefully executed. Did a waltz, a lighter number to a Victor Herbert classic, and finished with a whirlwind routine. The man opens with the line of show girls who frame the team's opening effort.

The show girls also open with Vincent in a parade concoction. Tall, good-looking girls—three of them models and three doubling from Broadway shows. Latter are Edith Luce and Judy Carr from Louisiana Purchase and Ann Graham from *Parama Hattie*.

Eddie Bush and His Islanders continue to play good show music and dance sets, dishing out many South Seas tunes. Oscar de la Rosa (late of the Havana Madrid) fronts a strong eight-piece combination for the rumbas, tangos, and congas. Sam Hougberg.

Donohue's, Mountain View, New Jersey

Talent policy: Dance band. Management: Jim Donohue, owner and manager. Prices: 75 cents minimum, except Fridays and holidays (\$1) and Saturdays (\$1.50); dinner from \$1, drinks from 40 cents.

One of several night clubs in the central part of the State which mushroomed from hot dog stands, Jim Donohue, formerly in fight managing circles, has developed a popular roadhouse in the last 12 years by paying equal attention to food, music, and prices. Spot is aired over WOR (Mutual) an average of four times weekly, a good business stimulant.

Current bandstand attraction is Tiny Hill (368 pounds of band leader), who is making his first appearance in the East. He has been a popular figure for a couple of years in the Midwest with his hillbilly personality and smart, modern music. It is a good band, pleasing the young and old with a nice, smooth, even tempo and swinging out in mild form during late hours.

Despite his bulk, Hill gets around very nicely, singing vocals with enjoyable corn and entertaining during dance sets with

New Chicago Office Address at 155 N. Clark Street

The Chicago office of *The Billboard* has moved from 54 W. Randolph Street to new quarters on the 12th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8480.

The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

original ditties and parodies that draw crowded floors. He is in there pitching all the time, an asset that pays off dividends.

Al Larson, baritone, is new with the band. He is young, capable on voice, and okeh on ballads. Other vocalists include Don Pettigrew, sax man; Erwin Bendel, guitarist, and Jack Colebaugh, trumpeter, who joins the other two singing musicians for trio harmony.

Instrumentation includes three brass, four sax, and four rhythm. The drummer scrapes on a gourd in many numbers, producing a novel rhythm effect.

Spot does big business week-ends, and during the week Donohue promotes special parties and draws the annual turnouts of social clubs in neighboring communities. Some of the near-by competitors using costly bands include the Meadowbrook (Jimmy Dorsey), the Charterbox (George Hall), and the Rustic Cabin (Alvino Rey).

Sam Hougberg.

Hotel La Salle, Chicago

Talent policy: Small band for dancing and entertainment. Management: Avery Brundage, manager; Tom Kelly, publicity. Prices: Dinner from \$1.50; drinks from 50 cents; no minimum.

The hotel's Blue Fountain Room has become popular as a dine and dance spot, the meals being excellent and dance music satisfying. Room has a restful atmosphere and attracts a class clientele. Entertainment policy remains substantially as before. There is no floorshow in the usual sense of the term, but the King's Jesters, back after two years' absence, put on one show a night.

The Jesters' combo has been increased from three to seven men. The original trio—George Howard, drummer; Johnny Ravencroft, sax and clarinet, and Fritz Bastow, guitar—are still with the outfit, which plays smooth, soothing music that appeals to the dancers. The Jesters' "Queen" is now Mary Ruth Wilam, who joined them about six months ago. Miss Milam not only sings well, but also offers graceful dances during the show. The band has some sure-fire novelty numbers, including *Annie's Cousin Fanny*, *The Fly Outflew the Flea*, *Today I'm a Man*, and *You Left Me for the Leader of the Band*, and they put over some clever comedy. But one of their greatest assets is their easy informality, which has made them immensely popular. Nat Green.

Bon Ton, Lackawanna, N. Y.

Talent policy: Dance and show band; floorshows at 10:15, 12:15 p.m., and 2 a.m. (Saturdays), and at 10:45 and 1:45 during the week. Management: Jacob Meisel, owner; Laurence T. Lewis, talent promoter and manager; D. S. Kibbenick, publicity. Prices: Dinner from 75 cents; drinks from 25 cents; entertainment charge of 35 cents weekdays, 40 cents Saturdays; no minimum.

This comparatively new niter draws a goodly share of patrons, due to well-promoted attractions. At present it has the Zorine Nudists unit. New policy of bringing in flash units has helped to put the club ahead of most smaller neighborhood spots.

Laurence T. Lewis, who handles roadshows and who has built up a workable niter circuit idea, is about to accomplish here what he has at the Ritz Club and Dublin Club, Columbus, O., and other niteries. He supplies unit talent and steps in personally to get the spot going with advertising, promotion, and managerial ideas. The Bon Ton seats 278, but crowds have surpassed capacity almost nightly. Interior is plain, but pleasing enough.

Main interest of show is centered on the six Zorine Girls and Zorine. Opener depicts *Evolution of Dress*, a walk-around with a few dance bits. An Indian scene has the gals sans clothes and a creditable native dance number by Ramon and Revore, a snappy team. Finale brings on

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Zorine in a Sacrifice to the Sun God display, which is weird and impressive. Ramon excels here in a good dance. The line acts as priestesses au naturel, and ably Zorine presents herself in a complete strip enhanced by veiling, climaxed in a death-by-dagger flash finish. Steve Peltz, growling as a gorilla, adds contrast. Crowd response was fine.

A specialty Russian solo by Ramon and Revore got well-deserved hand. Couple possesses engaging personality, aside from good dancing abilities.

Donna Ronda, a nice-looking brunette, gives out with a blues voice that sounded very small with *Only Forever*, but improved on rendition of *Ferryboat Serenade*. Possibly p.-a. system was to blame.

Rogers and Spruce are screwball comedians who might go over better if some of their drawn-out clowning were condensed. One of them comes thru with a very tricky tap atop a small table, which garnered plenty of clapping.

Nelson's Boxing Cats are an amusing novelty animal act. Coached by Nelson, a grizzly gent, a pitch-black tomcat and a henna-colored one let each other have it in an elevated miniature ring.

"Doc" Fred Merrill, who helps manage the group, emcees and narrates during the Zorine scenes. A tall, stately looking chap with a Vandyke beard.

Ray Weller's four-piece band (piano, sax, trumpet, drums) does adequately on dance and show music, considering smallness of spot. *Fra M. Warner.*

Pine Room, Bridgeport, Conn.

Talent policy: Intermittent entertainment. Ownership: Stratfield Hotel; manager, Earl G. Eisenman. Prices: Drinks from 40 cents; dinners from \$1.25, no minimum or cover.

Situated in the Stratfield Hotel, in the heart of the city and theatrical district, this spot is a natural as a class draw and caters to a late after-theater crowd. Only drawback is that it can accommodate only 120 persons.

Large bar, presided over by Joseph Spears, has four assistants. Done almost entirely in pine wood, with lighting effects in ceiling, the color scheme is restful. Place does not cater to a dancing clientele, but is a rendezvous for business men. Food, prepared by Alfred Buhlman, and service are excellent.

Entertainment is furnished by James (Tiny) Day, a big fellow, at the Hammond swing organ, working in showmanly manner on a large repertoire of songs and parodies. Comedy Irish dialect numbers are his specialty. Lovely

Linda Mason, attractively gowned, displays a swell soprano that easily matches her pleasing personality. Numbers range from pops to light opera. Her *Maybe* and *Italian Street Song* were among her best. Day and Miss Mason double for several duets, and the pair then lead the community singing. Couple were formerly at the Coconut Grove, Boston, and are in here for a seven-month run.

On certain nights old-time movies are shown on a beaded screen, 52x72 inches. Silent and sound movies, shorts, and full-length features are used, with Day furnishing the sound effects on the organ. Spot is closed on Sundays.

Samuel A. Lefkowitz.

Russian Yar, New York

Talent policy: Russian floorshows at 7:45, 10, and 12; dance and show band. Management: Karoline and Mary Soemenberg; Hecht-O'Rourke, publicity. Prices: Dinner from 85 cents, drinks from 40 cents; no minimum or cover.

A direct opposite of the 52d Street swing spots is this Russian cabaret, which furnishes authentic atmosphere and entertainment and serves Russian dishes at regular restaurant prices. The operators have been here for four years, taking over the old Yacht Club site. They originally owned the Russian Bear on Second Avenue. Careful management and promotion sees this spot thru. It caters to the old Russian aristocracy and American night clubbers looking for something different.

Most of the entertainers here stay on for years, developing friends and steady patrons. Between shows and dance sets, the musicians stroll and play requests. The instrumentalists and Valodya Gabatof, pianist; Lonya Kalbous, accordionist, and Grisha Mankowski, violinist, who make up the dance band, and Mischa Markoff, guitarist, who doubles as emcee. Their manner of working is warm and informal.

The show includes Zachar, lively dagger dancer; Rita Ribakovia, Gypsy singer and dancer, who is an attractive girl and a fiery stepper, and the musicians who are also featured on solos. Good atmosphere stuff. *Sam Hovigberg.*

Old Heidelberg, Milwaukee

Talent policy: Show and dance band; floorshows at 10, 11:30, and 12:30, Saturdays; weekdays, two shows nightly. Prices: No cover; no minimum.

Still packing them in at this popular niter north of the city is Donna Lu Pao, exotic dancer, whose rhythmic art is as neat as any presented about these parts.

Program's opener is Jeanette, a personable arco dancer who performs some difficult flips and rolls in good fashion. A young miss does a nice bit of warbling on *I'm Saving My Love For You* and *Falling in Love Again*.

Dick Hughes, emcee, is a voluble chap who doubles on the uke and does some whistling. He is successful in getting the customers to chime in on *There I Go*. His wisecracks are rapid-fire and get a good hand.

Donn Lu Pao's specialties are numerous, but her tassel dance won her a big hand and she was obliged to come back for a half dozen bows. She has been the spot's big attraction for many months.

Music is by Eddie Zipp's orchestra, nicely done for dancing and floorshow, which is booked by Dick Pritchard. *H. G. Brunner.*

Club Bali, Philadelphia

Talent policy: Dance and show band, rumba relief, floorshows at 8 and 12:30. Management: Max, Si, and Joe Kallner, owners; Si Kallner, manager; Herman Tolle, maitre d'; Milt Shapiro, press agent; Sergio Orta, show producer; Music Corporation of America, booker. Prices: Dinners from \$1, luncheons from 65 cents; drinks from 50 cents; \$1 minimum weekdays, \$1.50 Friday and Saturday; no cover.

For the first time since this spot was set up earlier in the year as the first local tropical club, an all-native South American show is being used. Since opening, management has been stabbing in the dark for a click floor policy. This may be the long-sought answer, but it will take more than has been whipped together to do it.

Full reins have been given to Orta to produce the native revue. *A Night in Havana*. However, if all the excitement Orta provides is an indication of a Havana night his Pan-American good-will gesture is a bust. Has whipped together a nice line of eight Latins, provided them with

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smart routines and colorful costumes. However, his much-ballyed talent stops here. Except for some forced comedy moments which the roly-poly Orta engages in with music maestro Alan Fielding, show totally lacks pace and punch. Needs a sock specialty or two to give it force.

Of the three acts interspersing, out-stander is the Spanish dancing of Alberto Torres and Lita Moys, offering a smart castanet dance and returning later for a striking voodoo dance, latter a symphonic blend of hand and heel clicks.

Marianna singles with a violent rumba. Virginia Ramos pipes contralto, in native tongue, for *I Love You, Perfidia*, and, without use of the mike, and to better effect, *Estrellita*. Nicely and politely received.

Line gets four turns, opening with a backwoods Afro-Cuban dance, Hector Del Villar singing the typical "nanygo" chants; step their best foot forward in a Cuban can-can routine; subdue the stepping for Miss Ramos' romance singing of *My Guitar, You*, and *I* and Villar's warbling of *Lamento*, both Orta originals; and, finally, for the inevitable la conga wind-up. Gals boast several lookers among the lot.

Senor Orta handles the introductions. Alan Fielding and Juanita's rumba crew still divvy up the bandstand duties.

M. H. Orondenker.

Nut Club, Miami

Talent policy: Dance band; four shows nightly. Management: Lew Mercur, manager; Victor Sidone, maître d'hotel; cuisine by Delmonico, publicity by E. Ray Redman.

"Nobody loves a fat man," so the story goes. But don't think it! This reviewer caught the opening night show several weeks back and Lew Mercur's initial entertainment of this winter lacked punch. Today there's a different story to tell, and a pleasantly upholstered gent who planned in from Columbus, O., to head a rejuvenated show is the cause. Tubby Rives is the rotund individual, the same Tubby who keyed Mercur's show last year.

The Nut Club valiantly attempts to live up to its reputation. Every performer has a wacky routine but apparently previous shows bogged down because of the lack of an individual to set the pace. Talented as the cast is, it needed sparking. Paddy Buchanan, who opened as emcee, tried hard but couldn't get the audience. Rives does.

Much credit must be given to performances that are not part of the formal entertainment. Outstanding is little Reggie Dvorak, who wanders about doing a sort of pantomime that out-Marxes Harpo. Too, Reggie steals one bit of the regular show when he appears with the Bishop Brothers in a pantomime representing a drunk, a giddy girl, and a simpleton in a movie, viewing an old-time

melodrama. This burleskery is a sock stunt and all are good, but Reggie as the vacant-eyed simpleton is the hit.

Charley Adams is consistently effective. Paddy Buchanan can't seem to find his element. His patter is good but he doesn't get over as well as he might. This may be due to the fact that he looks like a fugitive from a Harvard faculty meeting, and works sans make-up. He should make capital of that appearance.

Rives sparks the show. He meets every situation and, with Mercur, provides capital entertainment by ribbing the visiting firemen. Show will carry thru the season.

Sid Lewis's music provides dancing tempo. Fred J. Gabelle.

Green Bay Tree, New York

Talent policy: Continuous intimate entertainment. Management: Webster Porter and Laurence Maloney, owners; Sobol and Hartman, press agents. Capacity: 120 at tables and 20 at bar.

Formerly the University Club and located in the Hotel 106, this high-ceilinged elegant room blossomed out last June as a night club. It is open for lunch and dinner, too.

The entertainment is in the East Side intine tradition, and each performer goes on three or four times a night. Ann Butler, a vaude veteran lately turned night club risqué singer, is making her local nitery debut here. She is a shrewd deliverer of song-talks about a night club dirty singer turned swank spot chanteuse, about a girl sick of cowboys and eager to return to Brooklyn, about a modern mother introducing her children to their father, and so on. Show-stopped.

Then there is Herbert Kingley, who is pianist for the Jimmy Savo show, and who accompanies himself singing special lyrics, spirituals, comedy songs. Excellent entertainer. Charles Blake, a young,

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shiny-faced, good looking magician, entertains with standard sleight-of-hand tricks, using patrons for most of them. His patter is amusing and he definitely puts over the tricks with his personality. Does his act between engaging protests that "I'm not really a magician."

Linda Sage and Frank Manners make a piano duo in the concert style, with Miss Sage also singing occasionally in pleasant contralto.

"Lady Anne" (that's how the table cards read) is available for palm reading.

Paul Denis.

**Capitol Cocktail Lounge,
Chicago**

Talent policy: Small band; continuous entertainment. Management: Milt Schwartz and Al Greenfield, proprietors and managers. Prices: Drinks from 25 cents; no food served.

In the heart of the State Street theatrical and shopping district, the Capitol has become immensely popular. It gets a particularly heavy play from show people. It is an intimate spot, with cozy booths and a bar. Back of the bar is a raised platform for band and entertainers. Currently featured is Roy Eldridge (named an all-America trumpeter by Paul Whiteman) and his five-piece orchestra, and Maurice Rocco, singing pianist.

Hot rhythm is the Eldridge combo's dish, with Eldridge himself specializing heavily on trumpet solos. Rocco is a

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piano wiz who also sings catchy lyrics. Maxine Johnson is a sweet-voiced singer of swing songs with plenty of personality.

For afternoon and early evening the Modulators, instrumentalists, and Lois Hill, songstress, provide entertainment.

Nat Green.

Freddie's Cafe, Cleveland

Talent policy: Dance and show band; floorshows at 8, 10, 12, and 2. Management: Ed Barnes, manager and producer; Frank Semts, booking. Prices: \$1 minimum Saturdays; dinners from \$1; supper a la carte; drinks from 30 cents.

This is one of the most popular and most intimate "down one flight" night spots in Cleveland. Caters to locals as well as transients from two large hotels near by.

Jack Hilliard is the emcee of a fast and entertaining 45-minute show. Along about the middle he takes over and sings *Down Argentine Way* and *Only Forever* in a well-trained baritone. It is unusually strong and clear as a bell.

The three Crandall Sisters open the show with a fast tap, with single specialties for encores. They come back in fourth spot and with pleasing voices sing a medley of pops and then close the show with more tapping.

Eve Arden has two spots, co-ordinating a beautiful nude body with the rumba and what she calls a "Fantasy." Show-stopped.

Returning here are Ray Razor and Harry Simpson, "Two Golden Voices and a Keyboard." They seem to know every song ever written, and so satisfy all requests. Come out between shows and dance session. These two colored boys came to Cleveland a few months ago from New York.

Wilma Novak is a tall, good-lookin' gal with a deep torchy voice. Her best was *Of Man River*. Follows this with a "jivin' buck and wing," with plenty of splits and bumps thrown in.

Art Lackey and his band play the floor show and dancing. Oscar A. Bergman.



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LOEW'S ROCHESTER THEATRE BLDG., ROCHESTER, N. Y.



Greetings of the Season

GARY STONE

Now on 37th Week

EMPIRE ROOM
PALMER HOUSE, CHICAGO

Closing January 15, 1941

Direction: Eddie Elkort, MCA Artists Ltd.

Vaudefilm Grosses

Pre-Christmas Slump Here; Roxy Diving To New Low; T. Dorsey Bright Spot

NEW YORK.—The pre-holiday paralysis has set in at the Broadway box offices. The slump has been later than usual in coming, a strong selection of bills helping to stave it off until the last possible moment.

The Paramount (3,664 seats; \$37,000 house average) pulled a weak \$26,000 for week ended Tuesday (17). Bill had Benny Youngman, Ray Herbeck's ork, Rosemary Lane, the Inkspots, and film, *Moon Over Burma*. The stage personnel, with the exception of Youngman, had stayed over from the layout with the previous pix, *Northwest Mounted Police*. New bill came in Tuesday night with Tommy Dorsey's ork and the Nicholas Brothers. Pix is *Love Thy Neighbor*, which looks like a terrific draw. Opening day's gross amounted to nearly \$9,100. May wind up with a \$56,000 take for the first week.

The Strand (2,758 seats; \$33,500 house average) grossed a satisfactory \$26,000 for week ended Thursday (19), bill containing Humphrey Bogart, Ozzie Nelson, and Harriet Hilliard. Pix was *The Letter*, which stayed four weeks. New bill, which came in Friday (20), has Abe

Lyman's band and film *Santa Fe Trail*. First week should do around \$36,000.

The Roxy (3,835 seats; \$38,000 house average) did okeh with a fair \$18,000 for the fourth week of *Tin Pan Alley*, which left the house Wednesday (17) with \$24,000. New bill in Thursday (18) with Adrian Rollini Trio, Lynn Royce and Vanya, and film, *One Night in the Tropics*, looks like the low for the year, will probably draw \$15,000. Pix appears to be the drawback. This bill will move out Tuesday (24), a day ahead of schedule.

Loew's State (3,327 seats; \$22,500 house average) did okeh with a fair \$18,000 for week ended Wednesday (17). Bill had Dick Humber's band and Arren and Broderick. Film was *Escape*. New layout came in Thursday (18) with Maxine Sullivan and John Kirby's band, and film, *Christmas in July*. Looks good for \$17,000.

The Music Hall (6,200 seats; \$84,000 house average) pulled an okeh \$63,000 for the second week of *Chief of Bagdad* plus usual MH presentation. No, No, Neneffe came in Thursday (19). First week is estimated at \$53,000.

Kitty Carlisle 30G; Will Osborne 12G; Chi Grosses To Tumble Christmas Week

CHICAGO.—The pre-Christmas week period took its toll in the vaudefilmers and the current week probably will bring a further tumble, as holiday activities will keep thousands away from the theaters. *Tin Pan Alley*, screen musical, and an excellent stage show at the Chicago Theater did not make a bad showing, considering the Christmas buying rush, and gave the house a better than ex-

pected 30G. State-Lake, with Will Osborne's ork, only a fair stage bill, and a good pix did but \$12,000. Oriental had a "larry" picture and fair stage bill and best it could do was \$13,500.

Bills for the current week are fair enough, but nothing outstanding. Chicago Theater held over *Tin Pan Alley*. New stage show just average. House will gross around \$28,000. State-Lake has a good novelty bill featuring Ada Leonard and a "Blondie" picture. Will be lucky to do 12G. Singer's Midgets and the pix *Men Against the Sky* promise little at the Oriental. May hit 13G.

Herman Near 20G At Earle, Philly; Fay's a Fair 6G

PHILADELPHIA.—Woody Herman's band on stage, with Christmas in July on the screen, exceeded expectations in face of the heavy Christmas shopping for the week ended Thursday (19) at the Earle Theater (seating capacity 4,000; house average for straight film booking \$14,000). Gross hit \$19,800; plenty big for the pre-holiday week. Bob Dupont and the Three Arnolds rounded out the bill, with band contributions from Kitty Lane, Steady Nelson, Frankie Carlson, Saxie Mansfield, Neal Reid, and the Woodchoppers.

New bill opened Friday (20), having the benefit of the youngsters home from school and the Christmas holidays for the tail end of the week, is figured to bring \$23,000. With Clyde McCoy's ork and Wayne Gregg and the Sennett Sisters sharing the billing with the Three Stooges. *A Night at Earl Carroll's* is on the screen.

Fay's Theater (seating capacity 2,200; house average \$6,900) did fair for the pre-holiday week ended Wednesday (18), with \$8,000. Della Carroll, the burly lead, with the vaude line-up including Capt. William Meyers and Yoyo, Clyde Hager, Hickey Brothers, and Alice, Lewis, and Van, the 16 Roxeyettes, and Harry Kohn's house ork. *Murder Over New York* is the pix.

New bill opened Thursday (19) and getting in the holiday trade is figured on bringing in \$7,500. It offers Ginger Britton, the burly lead, with Derita and Scannell, Sylvia and Clemence, Park and Clifford, Grandma Perkins, house line, and Jimmy Jones ork taking over the house duties. *Men Against the Sky* is on the screen.

D. C. 5-Day Shows Expect Fair Takes

WASHINGTON.—Five-day attractions are current at Loew's Capitol and Warner's Earle to permit them to open with new bills on Christmas Eve. Earle, showing *South of Suzer* for week ending December 23, expects to pull a fair \$3,500. On stage are June Lorraine, Joey Hardin, Johnny Barnes, the Reed Sisters, and the Roxeyettes. Last week, *East of the River* did \$10,500.

Loew's Capitol features Dr. Kildare's Crisis until December 23, and is counting on \$10,000. Flesh includes Vox and Denning, Sylvia Kaplowitz and the Debs, Weldon Barr, Felipe De Flores, and the Rhythm Rocketts. *I Want a Divorce* took in \$11,500 last week.

Hollywood Players Weak in Dayton, O.

DAYTON, O.—Three Hollywood players, Tom Brown, Arlene Whelan, and Alexander D'Arcy, couldn't pull the customers out of the stores during the pre-Christmas season and walked off with only a \$6,500 gross at the Colonial Theater last week.

The only mild in texture, the show they headed gave fair satisfaction.

Weems Big \$11,200 at Lyric, Ind'p'lis

INDIANAPOLIS.—The Lyric (1,892 seats) found itself in pay-dirt after a week (ending December 19) of Ted Weems and his ork. Weems crew enticed a whopping \$11,200. House average is \$8,500. It was a grand better than the same band grossed here a year ago.

Showing was even more surprising in face of the usual Christmas show biz goldrums. Pix was *She Couldn't Say No*.

Good Shows Pull In Buffalo; McCoy 12G; L&H \$11,500

BUFFALO.—Albino vaudefilm house managers girded themselves for a big let-down during the pre-Christmas weeks, grosses have held up admirably. This was due in a large measure to the fine attractions which have drawn customers despite stiff competition from the Sonja Henie 1941 *Hollywood Ice Revue* at the New Memorial Auditorium and *The Male Animal* legit show at the Elvenger.

The 20th Century (seating capacity 3,200; house average \$6,500) played to good business with the Stan Laurel-Oliver Hardy unit for week ended December 19. Gross was \$11,500. Show included *Law Parker*; Cass, Owen, and Topsy; Darlene Garner, Maxine Conrad, Sid Gold, James C. Morton, and Danny Dare's Hollywood Dancers. Screen offered *Stranger on the Third Floor*. A fill-in bill to tide the Century over to the holiday week, when the A. B. Marcus revue moves in (25), consists of a double-feature offering, *Melody Ranch* and *Wildcat Bus*. For its five days ending December 24 the (See **GOOD SHOWS PULL** on page 129)

Bowes Unit Draws 8,500; Only Fair

HARRISBURG, Pa.—Major Bowes' 1940 Prize Winners unit drew about 8,500 persons during three days at State Theater here ended Saturday (14). Manager John P. Rogers noted drop from flesh show previous week, which drew 12,000 in three days.

Movie was *Charter Pilot*. Admish remained at 28 cents matinee; 28 cents and 44 cents night.

Andy Kirk Socko \$7,300 in Detroit

DETROIT.—Booking in a name band hyped business at the Colonial Theater (1,500 seats, house average \$6,000) to around \$7,300 for the week. Andy Kirk and His Clouds of Joy drew especially heavily from Detroit's huge colored population. Preceding week was down around \$4,000.

S'p'd Vaude Okeh

SPRINGFIELD, Mass.—Bert Jackson is out as manager of the Court Square Theater.

The three-day vaudefilm bill that closed Saturday (14) drew very good evening crowds and fair matinees.

On the stage were the O'Connor Family, Donald Patsy, and Jack; Louis and Cherie, the two Mysties, Bobby Joyce and Ginger, Ruth O'Hara, and Welby Cooke and his trained horse, Sidney.

On the screen, *So You Won't Talk*.

Grace McDonald Ok At 2 Penny Houses

WILKES-BARRE, Pa.—Appearing in the three-day-a-week stage shows at the Irving Theater here (12-14) and at the Feeley Theater, Hazleton, Pa., the three days previous, Grace McDonald, Paramount Pictures starlet, helped the b. o. considerably at both houses, with her picture, *Dancing on a Dime*, helping to bolster the attraction and gain added publicity.

On the stage with her at the Irving were Bert Walton, emcee; Aida and Her Pets; Ross, Ross, and Ross, and the Three Cirello Brothers.

SEASON'S GREETINGS

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Yuletide Greetings

J. WALTER DAVIDSON

Musical Director, STATE-LAKE THEATRE

CHICAGO

Hope's 61G Y'r's Top at Boston Met; Miller's 30G Best of 16 RKO Shows

BOSTON.—Glenn Miller's band, in for one week, set the pace for vaude grosses at the RKO-Boston Theater thus far this season and pulled in \$30,000 of the \$22,500 which the theater has taken in with 18 attractions since the season began August 15.

Top gross of the year went to the Bob Hope unit, playing the 4,500-seat M&P Metropolitan Theater in June. Hope grossed \$61,200.

Following Miller as the ranking attractions at the RKO house were Orrin Tucker's band and the Streets of Paris unit. Manager Ben Domingo found units

provided better grosses than any five-act bill booked without cohesion.

Leading the money-getters for split-week stands was Blackstone unit, with \$11,000 for four days. The Three Stooges pulled \$12,500 in a five-day visit, and Hollywood Stars on Parade unit drew \$12,000 for four days with an upped admish. Season's grosses were as follows:

August 15, Orrin Tucker, Bonnie Baker and band, seven days, drew \$20,000. Pic, Wildcat Bus.

August 22, six-act bill without names, (See HOPE'S 61G on page 129)

Holiday Greetings

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Season's Greetings

JOSEPHINE DEL MAR

Featured With

"MEET THE PEOPLE"

Mansfield Theatre, New York City

Paramount, New York

(Reviewed Wednesday Evening, Dec. 18)

A festive, entertaining show designed for the holiday trade, topped by the return engagement of Tommy Dorsey and band, the Nicholas Brothers, Lorraine and Rognan, Criss Cross (ventriloquist), and the Jack Benny-Fred Allen picture, *Love Thy Neighbor* (Paramount). Among band leaders, T. Dorsey stands out as one of the more personable, with enough experience behind him to conduct a bill with showmanship.

After a hot *Hallelujah* opening, Connie Haines sings *Rumboogie* and *I'm Nobody's Baby*. A mite of a singer with a sweet voice and personality.

Ziggy Elman, trumpet, who can please the jitterbugs as well as the sweet music fans, goes into action with a hush-tone solo of *Sublitchki*, Russian song, and steps off the bandstand to deliver his well-known low and high version of *And the Angels Sing*. Great musicianship sold well.

Criss Cross works with a cowboy dummy in an amusing talk and song specialty, and closes with a minstrel radium doll doing a takeoff of the Ink Spots singing *If I Didn't Care*. A strong novelty.

The Pied Pipers (4), Paul Mason, comedian from the band, and Connie Haines form a sextet to sing *Friendship* in mountaineer style. Good sight number, with Mason furnishing most of the deadpan character comedy.

Lorraine and Rognan, comedy team, talk, dance, and fool around, and more important, entertain. They generally go better in a more intimate house where they are not forced to work on a precarious stage. Act is still the same, from the fur collar dog trick to the waltz satire.

Frank Sinatra, Dorsey's tenor, has improved on showmanship and was always good on voice. He delivered *Begin the Beguine*, *Only Forever*, and closes with *I'll Never Smile Again*. For the latter number Dorsey and his trombone and the

Piped Pipers join in with a good arrangement.

The Nicholas Brothers are a pair of dynamic tap dancers. The smaller one gives out with the brighter personality, taking time out to mug thru *I Want My Mama* (in Portuguese) and *Down Argentine Way*. Their dancing is big time all the way. Close with the tap-acro number they did in *Down Argentine Way*, and encore with a vocal rendition of *Zazu Zoo*.

Buddy Rich, swing drummer, takes over the finale. A jitterbug delight.

Business good end of third show opening day. Jack Benny was slated to put in an appearance at the following show. Combination bill is in for three weeks, to be followed January 8 by Harry James' orchestra, Nan Rae and Maude Davis, Frank Parker, and Second Chorus.

Sam Hontberg.

Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 20)

In anticipation of the usual Christmas week let-down, the Chicago Theater has spent comparatively little on its current stage bill. Pleasing, but no names and only a fair box-office draw. Picture, *Tin Pan Alley*, held over. Business on opening day very light.

Show opens with a picturesque production number with huge music-box chest in background and the line girls cavorting in scintillant green shorts and crowns, and accompanying the band on tiny candy-box music boxes. The Varsity Eight on for a medley of glee club songs and several clever novelty numbers.

Truzzi, juggler, sells his stuff nicely, offering the usual routine of knife, plate, and club juggling with a few original twists and closing with firebrands. Length of act makes it a bit tiresome, but it was fairly well received. Marjorie Daye is a pretty and accom-

plished acrobatic dancer and some of her stunts are out of the ordinary. Marvelous high kicks, difficult twisting flips, and other stunts put her across nicely.

The Arnaout Brothers have a sure-fire laugh routine. Starting with their fiddling comedy, they go into their bird number for a strong comedy finish and a big hand.

Colorful finale has the line girls at miniature organs, leading up to a posing scene showing the Wise Men of the East, while the Varsity Eight carols. An effective scene. Nat Green.

Strand, New York

(Reviewed Friday Afternoon, Dec. 20)

Strand, caught during an early show, was playing to very solid business, with band show headed by Abe Lyman and his crew. Pix, *The Santa Fe Trail*.

Lyman carried the show smoothly, fronting and emceeing with ease. No stiffness in his gab or manner. Band opened with an original, *Chocolate*—much in the five groove—later delivering an Irving Berlin medley, including *Russian Lullaby*, *Alexander's Ragtime Band*, and other standards. Band gave *Melancholy Baby* a fancy build-up, with production. Rose Blane, lively warbler, did four tunes, the last two as encores. They included *Beat Me Daddy* and *Down Argentine Way*.

Gleason's Royal Guards, singing troupe dressed in the usual royal raiment, warbled the usual operetta tunes. Sigmund Romberg stuff mostly, including *Soffly* as in a *Morning Sunrise*, *Lover Come Back*, *Stout-Hearted Men*. Also Gerahm's own opus, *Song of the Flame*. Pleasant voices, with various men stepping out to solo.

Betty Bruce, tapper, very fetching in a gold and silver costume, tapped and whirled beautifully. Much grace, precision, and technique. Only delivered one routine, and should have been spotted to do another.

Fred (Pansy) Sanborn stopped the show with his nut xylophone act. Act opens with Charley Lawrence trying a few card tricks, but attention quickly is diverted to a stooge character pulling a few screwball magic tricks. This is Sanborn. His entire stint is in pantomime, with his mugging and manner, is very funny. Finally gets the xylophone out, and does a session of straight playing, after preliminary nonsense. A very solid act and scored terrifically when caught. Paul Ackerman.

Roxy, New York

(Reviewed Thursday Evening, Dec. 19)

The pre-holiday paralysis of show business plus the poor film, *One Night in the Tropics*, has given the Roxy one of its worst opening days in years. The few in the house were apparently afraid to laugh or applaud for fear of being conspicuous. The acts on the bill naturally suffered because of the extremely cold house. The bill will be run six days only.

Jesse Kaye has nevertheless gotten together a top-notch stagershow, and the production department hasn't stinted, either, in trying to overcome the pix handicap. Headliner is the Adrian Rollini Trio, consisting of Rollini at the vibes, plus bass and electric guitar. This combo is tops for three-piece outfits, its music having volume and a great degree of danceability and listenability. By working in front of a curtain at quarter stage, the combo wasn't lost on the vast expanse of boards. Especially good were *Minuet*, *Hallelujah*, and *Dark Eyes*, the last-named being done with the Gae Poster femmes providing atmosphere.

Lynn Royce, and Vanya did their usual fine job of hall-room spoofing, with most of the house appreciative of their humor.

The Kanazawa Four, billed here as the Orientals, put on a good Risley act which went over well. This novelty was introduced by an Oriental number by the Roxyettes.

New to Broadway vaudeville are the Wesson Brothers, impersonators. They work with one of the boys doing the motions while the other does the voice. Team has possibilities, but needs more polish and a lift with brighter material. Their takeoffs are good, the best being Charley McCarthy and Edgar Bergen. They do Wallace Beery, Edward G. Robinson, Baby Snooks and her daddy, and President and Mrs. Roosevelt. Stan

Laurel is an effective solo. A good novelty turn.

They stay on to intro the line finale, singing *He's My Uncle*, and the girls wind up in mailman costumes doing a precision number. Joe Cohen.

Colonial, Dayton, O.

(Reviewed Friday Afternoon, Dec. 20)

Little Jackie Heller heads the Christmas bill, which packs plenty of variety. Jackie, a great favorite here, opens with a patriotic bit, *He's My Uncle*. Then veers into the sentimental *Only Forever*, switches to the quick rhythm of *Down Argentine Way*, and concludes with a medley of popular melodies.

Opening are the Six Greys, five sisters and a brother, who are adept at taps and make their turn especially attractive with three changes of costumes. First there's the *Dippy Doodle*, with patriotic attire; then Scotch costumes for a Highland Fling in swing time and bright cowboy costumes for *El Rancho Grande*. The girls do a bit of singing to vary the dancing.

Joe Besser, who can do a pansy bit and get away with it in great style, is back with his familiar act. All nonsense but Joe has the audience with him and earns a big hand.

A real novelty is the dog act of the Cirtellos. The dogs represent Hollywood stars, from Mae West to Stepin Fetchit, the latter particularly effective as the dog goes thru his lazy routine in slow motion, finally collapsing on stage. There's also Scarlett O'Hara and Ginger Rogers, the latter doing a butterfly dance.

Imitation of a variety of musical instruments, using small devices in their mouths, is the specialty of the Three Pitchmen. They run all the way from a flute to a symphony orchestra and from that branch into imitations of popular bands, the whole enlivened by a plentiful supply of humor.

Thrills are provided by the Faludy, six men and a girl, who close the show with acrobatic stunts, the concluding number being a jump four men high, the top man doing his part blindfolded.

Joe E. Brown, in *So You Won't Talk*, doesn't add much to the bill, being only mild comedy, with Joe playing two characters, each impersonating the other, so that you really have four Joe Browns before you get thru. That makes it about one-fourth as funny as if there were only one. Rob Adams.

Court Square, Springfield, Mass.

(Reviewed Thursday Afternoon, Dec. 19)

When caught this week's bill was playing to only a half-filled house that was chary with applause and gave the impression it was catching up on lost sleep. The performers, too, lacked snap in most cases, and everyone seemed pleased when the short (50-minute) bill was over.

Wayne Kennon opened with popular and well-known tunes on the xylophone. He gave a generous performance with more than average skill, and the act went smoothly once the orchestra learned the tempo. Applause was half-hearted and not up to standard expected for a good performance.

Haynes and Perry did tap dancing with some gymnastic steps. Their act was different in that they did most of their dancing on steps. Won an encore, the only one on the bill.

Al Trenton, with his marionettes, did an unusual act, dancing with his marionettes. Spotlight was kept on the dolls most of the time, but he was never out of sight and the unusual procedure was well liked.

Kay and Blaine, comedy knockabout dancers, presented an uninspired routine. Their act seems able to knock them in the aisles, but today went off rather bumpily and didn't click too well.

Drohan and Dupree, a comedy and song team that has been well liked here in the past, drew fair applause, not up to the efforts the two troupers made. They did their best to pick the audience up, but to no avail.

The D'Esprey trio, adagio dancers, announced as "direct from Roxy in New York," were the best on the bill and received fair applause. A good number were putting on their hats and coats before the curtain was down, and the act, worth an encore, didn't get one.

Bert Green and orchestra were in the pit.

Pix, *A Little Bit of Heaven*. Albert J. Zack.

SEASON'S GREETINGS TO ALL

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RADIO CITY MUSIC HALL

Radio City New York

★
Holiday Greetings

From

★
BELLE BAKER

State, New York

(Reviewed Thursday Evening, Dec. 19)

It was lonesome here the last show opening day, people apparently being too busy with their Christmas shopping to attend theaters. And the booker perhaps was just as busy, for this is one of the weakest layouts in months. The acts on their own do not lack talent, but they are at a great disadvantage in this drawn-out program.

Saul Grauman and Company open with their musical stair-a-tone flash. Before presenting this novelty, Grauman introduces Bebe Baxter and Rune Russell in a fencing tap routine and Betty Jane Walters in a contortion specialty. Both numbers look too cold in front of a blank drop. The stair routine engages Grauman and four girls who oversell but go over nicely because of the colorful setting.

Stan Kavanaugh apparently needs a good house to get laughs. Technically, the man is still tops in the juggling field, handling balls and clubs with masterful timing. A new bit in the act is the balancing of a glass of water on his bald head while tapping and juggling three clubs.

Departing from the usual custom of presenting the visiting orchestra in the final inning, John Kirby and his band, featuring Maxine Sullivan, are sandwiched in midway. They added a slow chapter to the already draggy affair. The boys (6) play smart, soothing music which is best enjoyed in a smart, intimate cafe. They do not inspire enthusiastic response from a theater audience. With the exception of a hot closing number, their selections are on the slow, artistic side. A colored announcer introduces the selections in a Norman Brokenahire style, a dangerously inviting sleep stimulant.

Miss Sullivan's style is also on the slow-going, easy side which, also, is more suitable for the smart after-dark spots. On the stage she should move her hands and sell with more physical punch. Went comparatively well, however, considering the yawning spaces in the house. She included such favor-

ites as *Molly Malone* and *St. Louis Blues*. Cynda Glenn, comedienne, followed the band, which is no simple task. However, she did remarkably well, for her specialty is as novel as it is amusing. With hand and facial contortions, she characterizes with abundant humor such specimens as Garbo, a French chanteuse, and an imbibing society gal. Keeps the customers in a very favorable mood. She is a tall good-looking redhead.

Sylvia Mason and Company (three men and a woman) close with a flashy adagio routine. A strong number, well executed to suitable music.

On screen, second Broadway run of Paramount's *Christmas in July*, a pleasant if minor item. Sam Hontigberg.

Music Hall, New York

(Reviewed Thursday Evening, Dec. 19)

This year's Christmas stage show is musical rather than dramatic. Tho it may not be as awesome as usual, it is as impressive. Emphasis is on the cute and the coy. There is more than a sprinkling of flag waving, and the religious aspect is shorter and treated more subtly.

Christmas Eve and the Nativitty opens the program proper, preceded by six still-life portraits—a tableau-vivant—of familiar winter and Christmas scenes along the side ramps. Major pageant depicts a Christmas Eve scene outside a church in an English village of yesteryear. Special chorus of women's voices has been combined with the orchestra and Glee Club for this to render favorite carols. As the carolling fades, the Nativitty tableau appears in the background for just a moment or two.

The Old Lady Who Lives in a Shoe offers the Corps de Ballet and Nicholas Daks an opportunity to display their best. Instead of the usual mass formations, dancing is individual for the most part, each demonstrating one of the basic ballet steps. Soloists were impressive.

American Carol dressed the Glee Club up as snowmen. The flag-waving started here with the red, white, and blue costumes, with Robert Landrum introducing Albert Stillman's *Looks Like a Red, White, and Blue Christmas*, a mild satirical attack on the ASCAP-radio music war, particularly a slur at the networks' ban of *God Bless America* and the ASCAP arrangement of *The Star-Spangled Banner*.

Santa's Workshop features Bill Baird's Marionettes and Carlos Peterson. Manipulation faltered with the early subjects, but ended with a bang-up job in a take-off on the Rockettes own familiar tap routines.

The Rockettes in another red, white, and blue arrangements offered *A Merry Christmas* as dolls which needed winding up every once in a while. Papa, mama, and the kids are bound to like the whole thing.

No, No, Nanette, the accompanying picture, is innocuous. Sylvia Weiss.

State-Lake, Chicago

(Reviewed Friday Afternoon, Dec. 20)

The All-American Girls' Band, led by the former burlesque queen, Ada Leonard, is not too solid as a musical organization, playing with neither sureness nor inspiration. However, arrangement of *St. Louis Blues* stands out for its originality. Band uses four violins, three standard rhythm, five brass, and four reed. Strongest components are the piano and the sax section.

Putting a baton in Miss Leonard's hand doesn't make an orchestra, but certainly makes an eye-ful. She sings a number about not being an aggressive leader, and that essentially is the best self-criticism she could make.

The Perry Twins have a strong act. In addition to well-executed tap routines, they offer two novelty numbers which wow the house. Vic Hyde's perennial one-man band and comedy act still raises the roof off any house he plays in, and this one is no exception.

Parker and Fredericks, light opera duo, do beautiful work, not only as vocalists but also as vaudevillians. Their type of semi-classical singing is in sharp contrast to the rest of the bill, with such tunes as *Sweetheart*, *Mikado* excerpts, and a brilliant *Glory Road*, thus the approval given them by the audience is all the higher praise. Parody on *It Travels* is sock. Winnie Mae, girl juggler, the upset by the tension of the first show, delivers several fancy twirls with balls and clubs and sells particularly well when she injects comedy into her routines.

Pix, *Blondie Plays Cupid*. Norman Modell.

Season's Greetings

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ROCKEFELLER CENTER NEW YORK



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THEATRE

Baltimore, Maryland

Season's Greetings

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WISHING ALL MY FRIENDS A Merry Christmas and Happy New Year
RAYMOND
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What Night Club and Hotel Managements Think of Performers and Musicians

MOST performers and musicians are "good fellows" and easy to get along with—but why do they aggravate employers by showing up without proper music or photos or publicity matter, or throwing matches and other small junk into the piano strings, or swiping music stand electric lamps, or using newly painted window sills for foot rests?

Why? Why? Night club and hotel owners and managers want to know. Performers are all right, generally, most managers and owners agree—but wouldn't it be a wonderful world if they were also aware of the smaller things that distinguish the gentlemen from the riff-raff?

The *Billboard* asked a lot of night club and hotel managements to get it off their chests—that is, to tell us what are their "pet peeves" concerning entertainers in general (their conduct, booking methods, mixing, rehearsals, costumes, co-operation, etc.) and what their suggestions were for reform.

Most managers were coy. Well, they said, everybody knew performers and musicians were not, ahem, perfect. But they were all right generally. And, besides, who wants to make a lot of enemies among performers and musicians? Didn't an employer have a lot of troubles as it was? Everybody, they argued, knew performers and musicians were almost always being chased by bill collectors and by summons servers, and everybody knew that performers were so egotistical that nobody could talk to them. But why bring it up?

Employers' Viewpoint

And so it went; but enough serious night club and hotel men were found willing to get it off their chests. And, generally, this is what they said:

"We like our performers. They are usually generous, likable, good fellows. But they lack polish. They do such things as make too much noise when they shouldn't; they steal property of the club; they ruin pianos, chairs, tables, and club furniture by their careless habits; they leave piano tops open day and night and litter the piano strings with sheet music, cigarette butts, and chewing gum wrappers; they get tight during working hours; they are temperamental and want privileges they were never promised; they are so self-centered that they rarely think of the management's problems," and so on.

Jack Grood, manager of the Chez Ami Club, Buffalo, complains, "Performers' music is often in poor condition. Parts may be missing, and others may be so messy and dirty that they are worthless. Or, worse, performers may show up without any music at all. Not only that, but many performers are so egotistical that it is difficult for the management to talk to them. They just won't take suggestions."

The manager of a Kansas City hotel says he's peeved at "performers marking and abusing your grand piano by propping their chairs against it, or leaving piano top open 24 hours and storing their music on the strings until the engagement terminates. Throwing their matches into the piano, along with chewing gum wrappers and cigarette butts. Using your newly painted window sills for foot rests. And when the engagement has ended taking the music stand electric lamps away with them."

"Don't use my name," this manager says, "but if you doubt my statements, I can supply dozens of witnesses."

Carroll's Club Hits AGVA

H. D. Hover, executive assistant to Earl Carroll in the operation of Carroll's in Hollywood, says, "The entertainers at the Earl Carroll Theater-Cabaret have always been above reproach in every respect. Our sole objection is to certain representatives of American Guild of Variety Artists, who have constantly been agitating and trying to cause

trouble between the performer and the management.

"These certain representatives are constantly repudiated by the actors, who have absolutely no choice in their selection. It is suggested that AGVA retain representatives and instruct them to act toward employers in like manner as the representatives of Screen Actors' Guild, Actors' Equity Association, musicians' union, stagehands' union, wardrobe women's union, etc."

As for the musicians, Hover says, "The musicians of Los Angeles are extremely co-operative, gentlemanly, and also above reproach. The musicians' union is particularly to be commended for its choice of Mr. Wallace as president and for the various members of the board."

Hover was the only night club executive to be outspoken in his explanation of his union attitude. Other night club owners squawked loudly against the unions but always "off the record." Most of them brush off the AGVA as being too weak to force them to do anything. "Performers fight among themselves too much; they'll never have a real union" is a common attitude of night club owners. The owners also feel the musicians' union is too tough, too arbitrary, too unfair, but they generally fear it too much to attack it in print.

Swing Musicians Okeh

Barney Josephson, owner of both the Uptown and the Downtown Cafe Society clubs in New York, says booking methods can be improved. "There might be some improvement in the booking methods. Sometimes the agents seem more interested in the immediate percentage than in the general welfare of performers

they are handling. I'm opposed also to female performers mixing with patrons. I would never hire the kind of girl who would even consider sitting with patrons in order to run up the bill. I have always found that because I am willing to meet the performers halfway I get the maximum co-operation from them."

Both Cafe Society spots use mostly colored swing music talent, and Josephson has a generous opinion of swing musicians, who are supposedly temperamental and out of this world. "It is said musicians are difficult to handle. On the contrary," he says, "I find my relationship with them most pleasant. Their habits are not different from any other normal person's. And this holds true for Negro and white musicians alike. I have employed both Negro and white musicians in the same bands, and neither the musicians nor our patrons have been anything but congenial about it."

In Montreal the Mount Royal Hotel has long been a pleasant engagement for American acts, booked thru Music Corporation of America. Colin A. Gravenor, of the hotel, says, "We are booking thru a big organization, MCA, and we find that the acts are very well behaved and respect the fact that they are working for a big organization. We have had no occasion in recent months to complain to the bookers or to discipline acts. In the last three years we had only one act who didn't co-operate 100 per cent and that was when it ordered excessive amounts in the meal-supplied contract arrangement." And as for the musicians, "Once again we must say that we have had no trouble with musicians. They are sometimes painted as

Night Club Owner Tells Dance Band Geniuses the Facts of Life

To the Editor:

Even if the membership of the American Federation of Musicians doesn't want the sound advice contained in the paragraphs below—they're going to get it. All these years the poor deluded saps have gotten their advice from Dale Carnegie, Elbert Hubbard, or Beatrice Fairfax, who never were in show business, and what has it gotten most of them? Probably a four-car funeral.

These lines, coming from one who has operated a night club for 10 these many years, may strike home. I've had the opportunity to observe the workings of the musical geniuses I've hired. The research and observations are set down in this handy compendium. Musicians, at last, will have an authoritative set of the facts of life.

Let's start at the beginning, when you (a musician) come along to audition for a new job. It's best that you bring with you every conceivable instrument that you can borrow at the union. This will make the manager think that you have a versatile combo, one that can double or triple. Don't mind deceiving the manager, he's one of the hated capitalist class anyway. And then play good for the first week only. The manager doesn't care after that and, besides, it saves so much fatigue.

And now that you're sure that the job is yours, be sure to wear your oldest clothes to work. Nobody works in good clothes anyhow. Besides, having shiny trousers or an otherwise messy appearance gives you that homey look and makes customers feel at home. After all, this is a democracy and you're as good as the customers any day. It's imperative that you keep the bandstand at all times in a wild mess of music, props, glasses, and cigarettes. As a musician, you are entitled to be temperamental.

It's best to play sour notes at regular intervals. If you don't no one will appreciate it when you are in tune.

When friends or relatives visit you, find them a good ringside table, then buy for them the drinks they order at the bar. You get a discount, then you can collect full price from them, and get yourself a nice profit. The waiter or waitress may object. So what—they make enough!

At the beginning of the floorshow arrange among yourselves to leave the stand one at a time, and stay away for at least 20 minutes. Work it so that there is always one man absent. In the course of a year you'll find that you've gotten so much additional rest.

Between dance acts, it's best to mingle with the other help around the place. It shows the customers that everybody in the joint is like one big happy family. Or better yet, have the musicians hide one at a time in a different part of the building or across the street. The manager will just love being "it" when it comes time to play the next set.

When it comes to ordering food from the kitchen, put your order in a few minutes before you're due on the stand. Make the customers and the rest of the musicians wait for you. Then gobble up your food in a hurry. You'll arrive on the stand all out of breath and, so, you won't be able to work for a few minutes anyway. After all, you can't blow hamburgers and onions into your horn and have it come out peaches and cream. A man's gotta eat some time, doesn't he?

Never come on time to rehearsals. Late rehearsals give early patrons an opportunity to decide whether they're going to like the show. Then they won't have to stay late in the evening to find out.

And then, if you've followed this advice religiously, leave and start your own outfit after a few months. After all, managing a band is simple, and then who knows—you'll be a sensation overnight and a name on the radio.

Cordially,

JACK ARENS,

Mayfair Club, Grosse Pointe Farms, Michigan.

Edgewater Beach Manager Hits Poor Mike Techniques

William M. Dewey, president and managing director of the Edgewater Beach Hotel, Chicago, says the hotel is satisfied generally with entertainers, but its pet peeve concerns microphones.

He says "We have employed some of the finest and best known bands, and I believe our treatment of the musicians in those organizations has left us in a very favorable position with them. I think oftentimes hotel managers, or those employing orchestras, do not offer constructive criticism, nor do they pay much attention to the orchestras, with the result that the performances suffer in that proportion."

"I have found the biggest and best known orchestra leaders are glad to receive constructive criticism. Oftentimes they are inclined to play and perform according to their own ideas, and make no effort to please the patrons and those who pay their salaries."

"Our principal peeve concerns the microphones. There is about one in 10 who knows how to sing or perform to a microphone. They either hug the instrument or try to swallow it, most of the time pushing it up so that it hides the facial expression and gives the impression that they are singing to the microphone rather than to the audience."

"We find, likewise, that immediately preceding a radio program the men in the orchestra make great preparations, and at the end of the program they let down as if their work for the evening was over. If they would pay the same attention and offer the same interest to those who are directly helping to pay for their performance as they do in performing over the radio, I believe that all hotel managers would be much better satisfied."

long-haired shiftless lads, but we have a band composed of Canadians and Americans and they are smart in appearance, don't hang around, don't get sued by their tailors, and we never hear of disagreements, if there are any, between them. Perhaps we are lucky, or just Pollyannas, but we find that young ambitious musicians are just like any other young business men."

Gravenor continues, "Here at the Mount Royal we play many types of acts. And we have, it seems, been very fortunate in having people at their very best behavior. We actually request acts not to charge anything to their accounts and generally we have them make a deposit with the hotel for telephone calls and valet service. We find that 99 and 66/100th per cent charge their meals within a very reasonable figure and, if there are 'beefs,' then we don't have reason to 'beef.'"

Over-Important Musicians

A Texas hotel manager, who declined to be quoted, says, "Most performers are pretty nice fellows, nice to get along with." But "musicians are mostly good fellows, too, but some of them feel too damn important."

Another important hotel man, R. F. Marsh, general manager of the Hotel Hollenden in Cleveland and entertainment director for the DeWitt hotels, has only one complaint about performers. "Most acts supply us with inadequate advance publicity." As for musicians, "When a band is booked, instructions are given to them as to dress, hours, conduct, etc. And we have never had any trouble on this score."

Jack Lawler, of the Clover Club in Portland, Ore., explains that he has been "playing an average of four acts a week for four and a half years and, with the possible exception of one or two acts during that time, we have felt they did their best to please and co-operate."

(See Performers, Musicians on page 113)

Greetings



TAMARA

Sky Club Resumes; B. Lown for Tepee; Miami Clubs Active

MIAMI, Dec. 21.—Improvements costing \$50,000 are under way at the Sky Club, and will include a stage 50 feet by 30 feet to accommodate expanded entertainment, according to Joe Ragazzo, owner. A mammoth bar, a glass-enclosed dining room, and a new dance floor are included. Will be ready to open next week.

The Tepee Club has signed Bert Lown and his orchestra for an indefinite period, marking the emergence of this new spot as increasingly important for talent. This spot opened this summer, and is taking its first crack at winter attractions. Lown just returned to this country after a year at the Copacabana in Rio de Janeiro. Band will feature Latin rhythms.

Eight entertainers were arrested last week in sheriff's raids on LaPaloma Club and the near-by Treasure Island Club, when the law cracked down on purportedly "indecent" entertainment.

Four women entertainers and a master of ceremonies were nabbed at LaPaloma; and two women and the emcee at Treasure Island.

LaPaloma has been raided often, once by the KKK that was a sensation a few years ago.

Lew Lehr is recovering from a breakdown and is the guest of friends in Hollywood, near here. He had been a patient at Hollywood hospital and is now guest of Frank B. Dateman.

Childs Band for Camden

CAMDEN, N. J., Dec. 21.—The Reggie Childs orchestra will play a one-nighter at the Stanley Theater here, New Year's Eve. This house usually plays vaude Sundays only, getting the bills intact from the Earle, Philadelphia, which forbids Sabbath vaude performances.

★ Season's Greetings ★

To
THE TALENT WORLD
And Thanks for its Fine Co-Operation
With Us During a Successful 1940!

Harry Altman

Glen Wintergarden and Glen Barn
WILLIAMSVILLE, N. Y.

Holiday Greetings

To My Friends in Show Business Who Have Worked With Me During a Prosperous 1940.

Best Wishes for a
"Bigger 'n' Better" 1941!!!

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Organized Male Trio or Quartette. Also would like to hear from other Singers, Girls and Sister Team double line. All state age, etc.
Novelty Acts, write.
New unit opens last of January, Tour South.
Address: Capitol Theatre, Atlanta, Ga., Dec. 24 through 30; Palace, Jacksonville, Jan. 1-2-3.

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"A swell new review"—Walter Winchell

"The New Yorker's Terrace Room is offering a swiftly paced ice show—grace and agility on ice. A strong show of its kind."—New York Sun.

"Donn Arden has built himself an enviable reputation at the Lookout House with his original production ideas."—Bill Sachs, The Billboard.

"The latest presentation outdoes previous attractions, and that can be credited to the clever production work of Donn Arden."—Eva M. Warner, Buffalo.

THANKS

Sophie Tucker, Harry Richman, Gress & Dunn, Eugene and Willie Howard, Morton Downey, Belle Baker, and Lou Heitz for your kind words at the Lookout House, Covington, Ky., where I begin my 5th year in January. THANKS to Jimmy Brink.

Season's Greetings



GERALDINE

AND

JOE

presenting

"Something Different"

featured in

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Am in the Saloon Business now—Stop in
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(am very seldom there—so I
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THANKS

To All and a Happy New Year

Hurricane Cafe, Paramount Theater, Chez Paree, Mayfair, Chase Hotel, Walton Roof, my head man Paul Small

For a Pleasant Year's Work

Watch for my DECCA Record coming
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ROMO VINCENT

Now on Return Engagement at the
HURRICANE CAFE

We'd just like to say hello to our friends
and extend our Season's Greetings—

EMIL AND EVELYN

"King and Queen of the Teeterboard"
JUST CLOSED ORIENTAL THEATRE, CHICAGO
Permanent Address: The Billboard Pub. Co., Chicago, Ill.

Showmanship in Night Club Operation

By MONTE PROSER

OPERATING a successful night club or a chain of night clubs, I would say, is something like producing a motion picture. You select a story, a theme; then you cast it in what you believe to be the best possible manner. You get actors, a director, technicians, publicists. As you are making it you simulate interest in it by a carefully studied publicity campaign. You deliberately inject into it "angles" which will lead themselves to publicity, which will create talk. When your construction job is finished, you launch your picture—or your night club—in as fitting a manner as possible, and from then on your fate is in the hands of the paying public and the press.

If you have given them what you said you would, something which is novel and different and interesting and entertaining . . . then you are "in." There is no departure from this formula. Really, there is no set formula even. Just as every picture has its own problems, its own approach, so, too, has every night club. In each, however, there are certain basic principles of showmanship.

In our various night clubs—the Beachcomber and the Copacabana in New York; La Conga in Hollywood; the Boston, Providence, and Miami Beach Beachcombers—we try to operate with

showmanship. We try to give each of our places a real personality, and then we try to please each patron so that he will come back again and again.

But just as in pictures, one man, no matter how clever he is, cannot possibly know and execute all the phases of night club operation himself. For that reason, the first step in successful night club operation is to engage experts in each phase of operation.

Experts Needed for Operation

At our new East Side supper club, the Copacabana, for instance, we have a veteran expert heading each department. For example, we assigned Clark Robinson, theatrical scenic designer, to design the club. Coming from the theater, he knows the principle of a good "set," which must sell itself on immediate sight, as soon as the curtain goes up. Robinson, who also designed the Beachcomber, has done a splendid job. He took the huge posts (a problem wherever they have them, in almost every club) and turned them into chalk-white palm trees with real greens at the base and pin lights slipping out of coconut shells and huge spreading "elephant-ear" leaves. The illusion was so clever that patrons tell us: "That was clever, putting those



MONTE PROSER

MONTE PROSER is a familiar figure on Broadway. He has been on the Big Street since he was 18 years old and was the Stork Club's first press agent; he has publicized a lot of names; he once owned the Silver Slipper Club in Washington; he was publicity director for Clifford C. Fischer's shows at the former Earl Carroll Theater, New York, and also of several legit shows.

Today he operates the La Conga Club in Hollywood; the Beachcomber and the Copacabana clubs in New York; the Beachcomber clubs in Boston, Providence, and Miami Beach, and has an interest in the new Gay White Way Club. Last summer he had an interest in a couple of summer stock companies, and also ran the Zombie Club at the New York World's Fair.

His club, the New York Beachcomber, was chosen the best publicized New York spot in The Billboard's Second Annual Night Club Publicity Poll, and Proser himself was chosen one of the night club owners who had been best publicized during the season.

trees there." A liability converted into an asset!

The room is terraced and the bandstand is high, facing a small intimate

cocktail bar, and across the room are mirrors, giving an illusion of depth and adding visibility for those who cannot always see the show or the performers directly. The bandstand is in the "wrong place," but the novelty of its location is attractive. Patrons like it. Then we have a ramp running along the mirrored side of the dance floor, so patrons may cross from one side of the room to the other without colliding with rumba dancers! We could have utilized this space for additional tables, but the little passageway is worth it.

The Copacabana is broken up in so many little flights of stairs, ramps, and elevated sections that the room has an amazing intimacy despite the actual huge size of the place. The corners are intimate nooks, and small elevations provide small groupings of tables for special parties. That gives each group a feeling of exclusiveness, yet they are all part of the club crowd.

Patrons of the Copacabana, sitting in (See Night Club Operation on page 125)

HOLIDAY GREETINGS from

Lee SIMS

Homay BAILEY

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FOR AN EXTENDED ENGAGEMENT

AT
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Holiday Happiness

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"Juggling Coed"

NOW—STATE-LAKE THEATRE, CHICAGO

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MARGERY DAYE

currently appearing
CHICAGO THEATRE, CHICAGO

Direction: MARK LEDDY

Season's Greetings

BOB KNIGHT

AND HIS MUSIC

6 Months Open January 14
CAFE PIERRE, N. Y. CAMELIA HOUSE, Drake Hotel, Chicago

Claims They Could Not Find His Club After Road Changes

PITTSBURGH, Dec. 21. — Nitery operator Bill Green was awarded \$19,340 by jury for an acre of ground taken from his site for a traffic intersection on Highway 51, the same week he entered no defense plea to charges of the liquor control board that he sold liquor to minors.

The damages allowed by the jury more than double the amount allowed by the County Board of Viewers. Green had asked \$40,000 damages, claiming that the intersection so complicated customers that they couldn't find their way to his tavern.

Green's no-defense plea to the liquor charges leaves the case to the decision of the board.

ASCAP-BMI

At press time Sunday (22) Milton Diamond, attorney representing Warner's music interests (Harms, Witmark, and Romick catalogs), had returned from Washington confabs with Department of Justice officials relative to government's ASCAP consent decree. Diamond goes before the ASCAP board early in the week to report on advisability of accepting decree. Other late development was formal renewal of the three Metro catalogs (Robbins, Feist, and Miller) with the Society. This action was known to be in the works for a long time.

The BMI-ASCAP deadlock continued at press time. Details can be found in other stories in this issue.

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2988" x 3000" \$501.25

ACTS, SKITS, GAGS, MINSTRELS

Gene Arnold's COMPLETE MINSTREL SHOW, 110; 60 RED HOT PARODIES, \$1; 120 GAGS and JOKES, \$1; 48 COMIC IMITATIONS, \$1; 28 HITS and BUCKETS, \$1; 100 POWER MONOLOGUES, \$1; 100 SKITS and STUNTS, \$1; E. L. GAMBLE, Playwright, East Liverpool, O.

Denver

For Comfortable Rooms and Good Food

UPTOWN OR DOWNTOWN IN NEW YORK THE PLACE TO GO IS

Cafe Society
SEASON'S GREETINGS

SINGING OUT
MERRY CHRISTMAS
AND
HAPPY NEW YEAR
TO ALL



**GOLDEN
GATE**
Quartet

FEATURING
SPIRITUALS IN SWING
★
CURRENTLY
CAFE SOCIETY
UPTOWN • NEW YORK

ON THE AIR
CBS NETWORK
FOUR TIMES WEEKLY

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DIRECTION
COLUMBIA
ARTISTS, INC.



Greetings
of the Season

SISTER
**ROSETTA
THARPE**

★
The Only Swinging Evangelist in the Country

Now Appearing
CAFE SOCIETY
Sheridan Square
New York

Sincere Thanks to
John Hammond and
Barney Josephson
and to my management

TAPS AGENCY 1619 Broadway New York

SEASON'S GREETINGS

to all my friends everywhere

**ART
TATUM**

"... Art Tatum closed the show with his superb, light, deft piano technique. His "Beguine" is something to rave about..."

THE BILLBOARD.

Currently
CAFE SOCIETY
(Downtown)
Sheridan Square
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Sincere Thanks to
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SEASON'S GREETINGS
WILLIE BRYANT
Dynamic Master of Ceremonies and Comic

FEATURED
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SHERIDAN SQUARE
NEW YORK CITY

POUNGING OUT **HAPPY HOLIDAYS** TO EVERYONE



**MEADE
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LEWIS**



"BOOGIE-WOOGIE PIANO STAR"

currently featured
CAFE SOCIETY
(Downtown)
SHERIDAN SQUARE
New York

Sincere Thanks to
Barney Josephson and
John Hammond

"He sure can play"...

PAUL DENIS
THE BILLBOARD

Season's
Greetings

★
IDA COX

"The Original Blues
Singing Star"

Just Concluded
CAFE SOCIETY
Sheridan Square
New York

on
OKEH RECORDS

★
Sincere Thanks to
**JOHN HAMMOND
BARNEY JOSEPHSON**

★
The Billboard says... tall and stately, sings race numbers in leisurely blues style that really is worth hearing...

New York:

THE VERSAILLES is dickering for Carmen Miranda, due in from Hollywood next month, and Lupe Velez.

CASS FRANKLIN is an addition to the show at Leon & Eddie's... THE BARRYS, dance team at the Beachcomber, have been signed for the Miami-Biltmore, Miami, for a month starting New Year's Eve.

SLIM, formerly of Slim and Slam, now has the instrumental quartet at Jimmy Ryan's. The combo is called the Billy Moore Quartet.

Chicago:

THEODORE AND DENESHA, recently

with the Carlos Molina unit, are now at the Edgewater Beach Hotel.

LYDIA HARRIS, torch-singer, is ill in Mercy Hospital, Chicago... MAURICE

ROCCO is celebrating his 103rd week at the Cajitol cocktail lounge... DOLLY ARDEN and VIRGINIA SPEAKER are in for the current week at the Edgewater Beach... ROLLO ROLLO has been added to the opening line-up of Mike Todd's Theater Cafe, starting Christmas night.

Philadelphia:

GRACE GEORGE, Al Siegel protegee, makes her niterly bow at Jack Lynch's Walton Roof. Roof's Tropical Bar also gets Susan Lang and Vera Neva...

IRMA LYNN, Lola Claire, Anita James, and Madeline Sheridan join the new show at College Inn, which celebrates its fifth anniversary this week... DOLLY BRUCE and the KING SISTERS join the Yacht Club... EDDIE ORR takes over

the lead at Cuzzano's... BUDDY LEWIS added at Cadillac Tavern... TISDALE TRIO makes its local bow at Irvin Wolf's Rendezvous, PEARL LEWIS returning at the same time... LENNY ROSS and NONA LINA head the holiday bill at Montgomery Cabaret... SALLY McDONOUGH an added starter at Hotel Philadelphia... DeLLOYD McKAY moves to Kallinow's Little Rathskeller, RALPH LEWIS returning at the same time as emcee.

Cincinnati:

ROSS WYSE JR. and June Mann, Jo Andrews, Trixie, juggler, and Ted Fio (See CLUB TALENT on page 129)

Club Talent



THE BOWERY

America's Unique Night Club
Making Detroit Known
From Coast To Coast

Extends the
SEASON'S GREETINGS
To All in the Profession

FRANK BARBARO
Manager

PETER J. IODICE
Exclusive Agent

12050 JOSEPH CAMPAU AVE.

DETROIT, MICH.

GREETINGS OF THE SEASON
TO FRANK BARBARO
AND ALL MY FRIENDS
CHARLIE CARLISLE, M. C.
3 1/2 Years at the Bowery



The Chicks and Myself
GALI GALI

The Egyptian Magician

extend

A Merry Xmas and Happy New Year

Currently
5th Return Engagement
RAINBOW ROOM
Rockefeller Center, New York
Thanks to MR. JOHN ROY

Just Concluded
2 Successful Weeks
STRAND THEATER
New York
Thanks to HARRY MAYER



Greetings of
the Season ★

HERBERT CURBELO

AND HIS ORCHESTRA

NOW IN SECOND SEASON
LA MARTINIQUE
NEW YORK
HELD OVER INDEFINITELY!

THANKS TO
DARIO
JIMMY VERNON

Season's Greetings
THE ROSSILIANOS

Continental Dancers
HELD OVER
STATLER HOTEL
Detroit

Concluding Jan. 29th, 1941
Thanks to Eric Madriguera
Dir.: Abner Greshler, RKO Bldg., N. Y. C.

"Why I Use Dance Attractions in My Floorshows"

By **LEON ENKEN**

(Co-Owner and Operator of Leon & Eddie's Club, New York)

In our shows we strive to give our patrons a condensed musical revue combining as many types and tempos of entertainment as possible. Inevitably, dancing plays a vital part in helping us attain this end. There has never been a Leon and Eddie revue, as far back as my memory can take me, which did not feature dance acts to suit every taste and every type of audience.



Leon Enken

Usually in a single show we have the following kinds of dance entertainment: A team or trio of ballroom satirists who provide comedy, which is so essential to a night club show; a dance duo to "dress up" our show and add glamour to the proceedings; a girl doing a sensational "idea" dance to provide eye-appeal and novelty; a girl tap or musical comedy dancer to furnish speed and rhythm; a chorus line to give the show importance and lavishness.

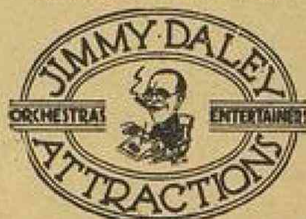
Dance vogues, such as the conga and the Boomp-a-Dalay, are great participation ideas for ringiders and have, in my experience, done much to create an air of gaiety and informality.

My partner, Eddie Davis, and I are grateful to the many talented and clever dance artists who have helped Leon and Eddie retain its popularity for 11 years on 53d Street. We scored with top-alchore as one of our important features, and we shall continue to use as

many dance acts as we can possibly spot in every show. For example, our new show, which opened Friday, December 20, features the Colstons, comedy dancers; Renee Villon, who does a "Gone With the Wind" novelty dance; Betty Jane Cooper, the tap dancer; Flashe and (See DANCE ATTRACTIONS on page 125)

Greetings From
MARY GOLDFARB
AL YOHE
NORM ROSEN
ROCKY MOUNTAIN BOOKINGS
Outstanding Attractions
ORCHESTRAS — ACTS
NATIONAL ENTERPRISES
602-3 Interstate Trust Building,
Denver, Colo.

Season's Greetings



11 N. Pearl St., Albany, N. Y.

WANTED

Young Leading Team. Must have wardrobe and be able to deliver. Write, don't wire. Tell everything. Rehearsals January 4th. Can use Novelty Vaudeville from time to time. Write in detail to

HARLEY SADLER'S
NEW STAGE SHOW
SWEETWATER, TEXAS

Short Reviews
Of N. Y. Spots

By PAUL DENIS

EL CHICO, NEW YORK.—Current show has Juan Martinez and Antonita in the place of Jose and Paquita since last reviewed three months ago. Martinez is a fiery, short man who dances with his younger, pretty partner thru Spanish castanet numbers. He is an unusually effective dancer and showstopper with his (See SHORT REVIEWS on page 125)

10 SURE-FIRE PARODIES, \$5

A laugh in every line with sensational surprise punch lines at the finish on "Six Lessons From Madam La Zonga," "Nobody's Baby," "Maybe," "I'll Never Smile Again," "Ferry Boat Berenada" and other hits ones. You can stop a show with any one of them. Put five dollars in an envelope and send for these sure-fire laugh producers NOW! Also 7 new Black-outs, \$5 (for floor shows); Emcee Monologue, \$5. HARRY PYLE, 804 W. 180th St., New York City.

SEASON'S GREETINGS FROM



REPRESENTING
AMERICA'S FOREMOST
SINGING ATTRACTIONS

MANAGEMENT HARRY W. LAWRENCE 1650 B'WAY, N. Y.

SEASON'S GREETINGS

We cordially invite you
to visit us at our new home
1650 BROADWAY

SUITE 609, NEW YORK CITY, CI-RCLE 6-9898
BERNARDI PRODUCTIONS
THEATRICAL AGENCY
Representing all types of superior talent

Corio Tops at Palace, Buffalo; Parks 2d; Zorita Good; Biz Okeh

BUFFALO, Dec. 21.—Palace Theater, only local burlesque house, has proved that, despite handicaps, business can boom with the right attractions. Altho pre-Christmas weeks are ordinarily lean, Ann Corio, who starred here December 6 week, did the biggest business of any attraction in almost two years. Her b-o drawing power showed an increase of 33 1/2

per cent over the next best gross pulled here in 1940 and part of 1939, according to Palace owner Dewey Michaels.

Miss Corio broke her own previous records, set earlier this year. Trade ran along the family lines during her stand, and entertainment rather than nudity was stressed in production and advertising. Valerie Parks was second best grosser this year, doing big business about a month ago.

A marked improvement has been felt here lately, which is as a whole credited to better local business conditions and also to the great increase in female patronage. Shows, according to Louis Isenberg, house manager, have undergone many changes and much of the smut has been cut out. This has definitely led to a more stable family-type attendance, and shows compete favorably with vaude at downtown vaudeville.

Shows are rebuilt here to fit the house needs, altho Michaels praised the Milton Schuster Midwestern circuit units which are now being used, and said circuit shows have been good money-makers. The house line of 13 girls is headed by Dottie Collins, captain, and its numbers staged by Fred O'Brien, house production man, in collaboration with Michaels, who supervises all shows. Each week two

vaude novelty acts are added, booked thru the Palace Theater Booking Agency (Sid Rogers). Staff singer is Eddie Yubel, who also doubles in skits. Eight to ten principals compose the bills here, with four shows daily and five Saturdays.

According to management, midnight shows are particularly successful.

Pralse went also to Zorita for good grosses, and Paul West and Megg Leasing. Next attraction here is Rose La Rose, who did very well during previous stands.

Wheeling Burly Folds

WHEELING, W. VA., Dec. 21.—Midwest burlesque at the Colonial here has folded after three weeks under joint sponsorship of Warren Irons and Jimmy Walters.

Burly policy got off to a great start, but the city authorities' protesting against strip specialties resulted in discontinuing the burly shows.

Plans are to reopen the Colonial soon with a musical comedy policy, but Irons or Walters say they will not be identified with the new venture.

Pitts Ups Prices

PITTSBURGH, Dec. 23.—Casino ticket prices for New Year's Eve and Milkman's Matinee at 3 a.m., January 1, will be highest in house's history. George Jaffe will get \$1.65 per for the orchestra and first part of the balcony, \$1.10 for the back of the balcony. Prices in previous years were raised but never so high.

Burlesque Notes

(Communications to New York Office)

NEW YORK:

PEITTE CARROLL replaced Marlon Miller in featured spot at the Republic December 11. Marlon back to the Hirst Circuit. . . . HARRY (HELLO, JAKE) FIELDS, comic, has shaved his Ghetto for an eccentric and is elated to find he gets more laughs in the new character. . . . HAROLD MINSKY'S debut as a nitery owner December 18 brought a lot of burly celebs, relatives, and friends to his "51" Club. Among them were Galety's manager, Sammy Funt, and wife; Eltinge's treasurer, Morvin Greenstein, and wife; Abe, Molly (Mrs. Abe), and Sylvia Minsky; Galety's assistant manager, Herman Engel, and wife; Lou Brandt, of the Globe; Red Buttons and Roxanne, Dave Cohn, Johnny Matlick, and Galety's hat-check chief, Sarah Provder. . . . GINGER BRITTON, back from the Coast, has opened as extra attraction at the Troc, Philadelphia. Then back here to the Eltinge. . . . LEW DENNY, of the Eltinge stock, and his wife, Dot Alexander, of niteries, celebrated a 17th wedding anniversary December 15. . . . BETTY KEAN now producing at the Capital, Toledo, O., for William Collins. Replaced Audrey Allen.

PAULA LIND was another principal booked by Schuster and Levine for the opener, December 27, at the Tivoli, Brooklyn. Peaches Strange follows June St. Clair as featured stripper January 3. Ann Corio comes in January 12 and Valerie Parks January 24. . . . ANN CORIO'S four weeks at \$700 set for the Rialto, Chicago, reduced to one week to enable her to make the Tivoli date for \$800. . . . VIRGINIA JONES in Chicago is doubling between the Rialto and the 606 Club. . . . FRIENDS of showgirls Audrey Craig and Vera Clark are mourning their demise. Audrey passed away December 15 here and Vera December 11 in Boston (see Final Curtain). . . . RAMONA, dancer, busy between routines learning how to crochet. . . . LOUISE ROGERS celebrated a birthday December 6 at the Howard, Boston. . . . PHYLLIS VAUGHN, three years away in Western houses, returned and opened thru Dave Cohn at the Star, Brooklyn, December 13.

SALLY KEITH is a constant air traveler. Washington banquet dates and Little Rathskeller, Philadelphia, engagement keep her flying. Then every week-end to Manhattan to check her La Petite Suesse restaurant. And Christmas to Chicago to play nurse to an ailing ma. . . . BUBBLES YVONNE goes to the Casino, Boston, December 30, when Ed J. Ryan's house renews burly stock. . . . DOTTY BRENNAN, miniature-star dancer, now to burly in a Hirst Circuit show, was formerly of the team of Dottie and Bob Edwards in vaude. In the same

show Linda Powers doubles as show girl and in strips, and Dallas Drake, ditto, in the front line and vocal specialties. . . . VALERIE PARKS, Gladys Fox, and Ann Corio each front-covered The Police Gazette last three issues. . . . Chick gave Gladys space on her abilities as a fisherwoman and Sunday New York American recently devoted a full page to Corio in the mag section, her second in six weeks.

TIRZA, back as added attraction at the Casino, Pittsburgh, December 15, did appear for two weeks in a Columbus, O., house as per contract, advises Allan Rupert, her manager. "Fact is," Rupert adds, "she only had to wear additional clothes. When she left everything was straightened out and everybody was happy." . . . JEAN CHADWICK took with her from the Eltinge to Pay's, Philadelphia, her huge goblet props and a new novelty routine created by Lanni Russell called Champagne Phantasy. . . . HIRST CIRCUIT show in Union City, N. J., December 2 week was cast with new and old burly talent. Featured comic Charlie (Kewpie) Kemper was last in burly with Arthur Pearson's show on the Columbia wheel. His co-comic, George Haggerty, came from musicals and vaude. Charlie Kaye does straight in five scenes and singing and dancing specialties besides, and Jack Curtis and Beth Calvert are vocal headliners. Curtis also does straight. Four last named are the burly newcomers. UNO.

CHICAGO:

N. S. BARGER'S show in Mexico is holding up well. Four new strippers and two new vaude acts have left for Mexico City to open there December 28. . . . ST. CLAIR AND YVONNE also are joining the unit. . . . GLORIA GALE will open on the Midwest Circuit in Boston December 27. . . . JACQUES THEATER, Waterbury, Conn., will open as a Midwest Circuit house December 27, using a new unit as yet not cast. . . . PEACHES STRANGE will be one of the features at the Rialto December 27. . . . HAZEL MILLER opened on the Midwest Circuit at Toronto December 20. . . . MARIE COED jumped from Buffalo to St. Louis to join a new unit on the Midwest Circuit. Miss Coed is a favorite with Midwest audiences.

FROM ALL AROUND:

PAT PARRE ran into unexpected expenditures in presenting her Mirror of Illusions at Pay's Theater, Philadelphia, last week when the stagehands' union nicked her \$100 for extra stage help. . . . Jungle Room of Izzy Hirst's Alamo Hotel, Philadelphia, reights, again managed by MAX COHEN, former manager of the Troc Theater, Philadelphia. . . . Lyric Theater, Allentown, Pa., presents

a weekly variety broadcast on WSN in that city, principals in the shows appearing before the microphone during the half-hour show, believed to be the only burlesque show in radio. . . . BERNIE MILLER, singer with the Capricious Flirts unit (Hirst), has been auditioned by JOE FRASETTO, musical director of WIP, Philadelphia.

GINGER LEE (Rosemary Thompson), formerly of the Art Lewis Shows, is working in the line at the Gayety, Cincinnati. . . .

Holiday Greetings

VICKI WELLES

Featured and Added Attraction

ON The HIRST Circuit

25 Years in Show Business. Thanks to all performers.

MAX RUDNICK ABE MINSKY

WANTED

Girls -- Chorus -- Girls

For Stock. Salary \$25.00.

Wine Wine Wine LEE CANNON, Mgr. HARVEY CRUZON, Producer 109 Guthrie, LOUISVILLE, KY.

Compliments of the Season

PHIL ROSENBERG

ROSE SCHENDELMAN LOU MILLER

Holiday Greetings from The Latin Glamour Girl



GRACE CARLOS

Featuring my revelation and sensational Teasing-Tassle Dance TALKER—STRIPPER—SINGER Currently at THE ELTINGE, NEW YORK CITY

Holiday Greetings



MARCIA ELOISE

Versatile Strips

Held over four weeks at the

GAIETY, N. Y. City

MARGARET GIBSON

Comedy Tassle Dance and Strip



Direction—DAVE COHN, Palace Theater Bldg., N. Y. City



The Versatile Venus ALYNE PAYNE

Extends Holiday Greetings To All STRIPS • SINGS • TALKS • DANCES Now touring the HIRST CIRCUIT

Holiday Greetings

PAT PAREE

Extra Added Attraction

at All

Follies Theaters



Holiday Greetings

from the

Hirst Circuit's

Newest Strip-Tease

Revelation

ANNETTE CLIFF

Singer ★ Talker ★ Dancer

Direction—PHIL ROSENBERG

GREETINGS OF THE SEASON

BERT CARR

Touring the Hirst Circuit

SEASON'S GREETINGS
BERT SAUNDERS
AND
DOROTHY DeHAVEN

Holiday Greetings

from

BETH CALVERT
JACK CURTIS

Radio — Clubs — Theaters

En Route Hirst Circuit

Review

"School of Smile"

(HIRST)

(Reviewed at Troc, Philadelphia, Tuesday Evening, December 17)

Save for a standard vaude specialty that received the only real applause of the evening and above-average settings for the ballet numbers, there's little in this unit to commend. A Jack Montgomery production, this one follows the stock pattern.

Mirth-making is assigned to Harry Cleax and I. B. Hamp, who get over with only fair success, considering the vintage of their material. All the comic skits are in the groove that characterized burlesque in the gas-lit days. Bob Taylor and George Tuttle give straight support, with Gerlie Beck and the strip gals making saucy soubrettes.

Peeling parade is topped by Marlane Miller, who twists her torso for the gelatine gyrations. Valerie, first on, is on the inexperienced side. Maria Voo hypos with hip awaying as she sheds a beaded costume—bead by bead.

Choir of 10 ponies, with four for strutting, add little to the excitement. Gals break the monotony of ensemble numbers by chanting a double entendre ditty, *A Novelty Lesson*. Line shows to best advantage in the ballet bits, enhanced by the settings. Trees provides a pleasant woodland scene, with George Tuttle giving nice tenor voice off stage for *Falling Leaves*. Babette's interpretative dance adds little to the number, danseuse being seen to better advantage in the *Savage* ballet with an Indian coach.

Only real spark on the bill is provided by the specialty of Bob and Babette. Gal is strictly for decor, with Bob bringing the house down with his upside-down antics. Walks down a set of prop steps on his hands, balances on a pair of bottles with his digits, balances on a pair of handle bars, with the finale cicker a walk down the steps with the gal on his back. Also has a fine flair for comedy, working in a "drunk" character. Merrick Valintoe the pit maestro. Business good when caught.

Next unit in leads with Marlane, "Shorty" McAllister, and "Stink" Fields. M. H. Grodenker.

Holiday Greetings

STELLA MILLS



Newest Strip-Tease Sensation

Currently touring the Mid-West Circuit

Holiday Greetings

to all

MAC "GOGGLES" BARRON

Eccentric Comedian

Now in my third year at the

PICCADILLY CLUB

and in my 10th week at the

GLOBE THEATER

(Doubling)

Baltimore, Md.

Holiday Greetings

CHARLIE KAYE

Straights and Singing and Dancing Specialties

Now Touring the Hirst Circuit

TO ALL IN THE BURLESQUE FIELD

SEASON'S GREETINGS

and BEST WISHES from

I. HIRST CIRCUIT

TROCADERO THEATER
PHILADELPHIA, PA.

HUDSON THEATER
UNION CITY, N. J.

COLONIAL THEATER
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BOSTON, MASS.

LYRIC THEATER
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GAIETY THEATER
WASHINGTON, D. C.

GAIETY THEATER
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NATIONAL THEATER
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PITTSBURGH, PA.

LYRIC THEATER
ALLENTOWN, PA.

ORPHEUM THEATER READING, PA.

Continued success and best wishes

to Mr. Hirst and staff

Margie Hart

Holiday Greetings

BERT

Producing **Y KEANE**
CAPITOL THEATRE, TOLEDO, OHIO

HOLIDAY GREETINGS

FROM

PATRICIA PERRY

AND

GEORGE CORWIN

Holiday Greetings

from

HAROLD MINSKY'S "51" CLUB 51 West 52nd Street
New York City

Where the Entertainer Comes To Be Entertained

Merry Xmas and A Happy New Year To Everybody

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127 N. Dearborn St.,

Chicago, Ill.

EXCLUSIVE AGENCY FOR THE MIDWEST CIRCUIT

GAIETY THEATER, NEW YORK 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.

Harold Minsky & I. H. Herk

Newest Versatile Sensation
BRENDA WILLIAMS



SINGS * TALKS * DANCES
Now Touring the Midwest Circuit

Holiday Greetings and Thanks to Broadway's Best Follies Show Producer, ALLEN GILBERT. Also to HOWARD MONTGOMERY and to all other friends in show business for their kind cooperation.

Season's Greetings
MARIE CORD
THE LYRIC-SOPRANOED STRIP-TEASE SENSATION



Featured Added Attraction on the Midwest Circuit
Direction—Milt Schuster



Greetings

The Tempting Tease-Strip
NOEL CARTER

Who packs a thrill in every move. Burlesk's latest box-office draw and sensation. Currently extra-attraction on the HIRST CIRCUIT
Direction—PHIL ROSENBERG

Magic

By BILL SACHS

OTIS MANNING is being held over thru the holidays at the Mayflower Hotel, Jacksonville, Fla., his fourth return engagement at that spot. On the same bill with him is his wife, Jean Ellis, singer. Before opening in Jacksonville, Manning played the Henry Grady Hotel and Capitol City Club, both in Atlanta. While there he was guest of honor at a dinner tendered the local Society of American Magicians' assembly by H. Adrian Smith, who was in town on business. Manning's "Interview Card Trick" is being released this week by the Percy Abbott magic firm. Otis also has a new comedy chair gag that is slated for early release. . . . From Jacksonville, Manning and the little woman head for Miami, where they're set for the rest of the winter. . . . GEORGE P. PURVES has given up his manufacturing business in Indianapolis to give his full time to magic. He plans to hit the road after winding up on a string of club dates in Indiana for Indianapolis agents. . . . MARQUIS THE MAGICIAN wires that his troupe opens in Fox West Coast houses early in January, the date to be interspersed by several War Department engagements. . . . MARDONI played the Lyric Theater, Indianapolis, last week with the Ted Weems ork. On Tuesday night (24) the local Society of Magicians assembly tossed a shindig in his honor. . . . THE PACIFIC Northwest Round Table of Magicians, sponsored by the (SEE MAGIC on page 121)

Rosenberg Placements

NEW YORK, Dec. 21.—Phil Rosenberg's placements: Republic, here, opening tomorrow, Mike Sachs, Alice Kennedy, Hal Weber, Herbert Harris, Dot Darling, Diane Johnson, and Patricia Perry. Gaiety, here, opened yesterday, Jeyl Dean; December 27, Dian Rowland, and January 3, Amy Fong. Triboro, here, opened yesterday, Harry Levine. Charlotte Vogue, Elling, here, January 3, and Old Howard, Boston, 13, Dian Rowland, Star, Brooklyn, January 3, and Troc, Philadelphia, 12, Sahji, Triboro, here, December 27, Elaine Gaiety, Washington, tomorrow, and Casino, Pittsburgh, December 29. National, Detroit, opened yesterday, Billy Foster, George Lewis, Danny Jacobs, Bobby Burns, Leona Lewis, Conchita, Lenny Gale and Dorothy Donahue.

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Vaudeville Notes

KEN MURRAY, Park and Clifford, Milton Charleston, and Dixie Dunbar have been set for the opening show at the Minnesota Theater, Minneapolis, December 31. . . . MRS. WINIFRED BELMONT, of Los Angeles, is mourning the loss of her dog, Little Mex, who tramped with her in vaude for 16 years. . . . PATRICIA NORMAN, Gill and Bernie Maison, Stuart Morgan Dancers, and Ted Lester are on the George Raft bill at the RKO Keith, Boston, opening Christmas Day. . . . RAYMOND BAIRD will sail for Australia in January to start on the Trevolt Circuit. Deso and Day sail in February. Charles Allen set the dates. . . . JOHNNY (SCAT) DAVIS goes to Loew's State, New York, January 9. . . . ESTELLE TAYLOR is booked for Loew's State, New York, January 2. . . . EDDIE EDWARDS, formerly of Ross and Edwards, and Madelyn Colleen are doing a new act. . . . MCCONNELL AND MOORE, now on a two-weeker at George Washington Hotel, Jacksonville, Fla., move from there to Miami for the winter. . . . MARTY COLLINS, doing a single current at Stork Club, Philadelphia, will rejoin his partner, HARRY PETERSON, for a return at the Carman, Philadelphia, New Year's week. . . . FAMOUS GOLD DUST TWINS played Rockford, Ill., December 7; Davenport, Ia., December 9, and Cleveland, December 12, all laundrymen's convention.

Animal Act Pulls Stunt

SPRINGFIELD, Mass., Dec. 21.—Selby Cooke, veteran vaudevillian, who appeared on the three-day vaudeville bill at the E. M. Loew Court Square Theater here, took advantage Thursday (19) of an ancient blue-law requirement that hotels and inns be ready to give lodgings to man and beast. With Sidney, his 17-year-old trained horse, Cooke marched into the lobby of the Hotel Worthy and requested of the clerk that the two be accommodated.

It all made good publicity for the theater bill, but, it must be added, Sidney had to be quartered elsewhere.

Layton, Frank Stage Shows

PITTSBURGH, Dec. 21.—Burt Layton, dancer and leader of Four Firts line, several weeks ago quit nitery circuit to join Arthur Murray studio as instructor. One of his first assignments was to direct dances for show presented at "Bosses' Night" dinner in William Penn Hotel Urban Room by Junior Chamber of Commerce. . . . Skits and show direction were by BILLBOARD correspondent, Mort Frank.

THE ROSSILIANOS, dancers, were to have closed January 1 at the Hotel Statler, Detroit, but were given a two-week holdover Thursday (19) and the following day got still another two-week hold-over.

Holiday Greetings

DOLORES GREENE
with the
HIRST CIRCUIT

HOLIDAY GREETINGS
To I. HIRST, SAM COHEN
and all my friends
LEON VAN GELDER
Musical Director, Hudson Theater,
Union City, N. J.
Disto for Brother Rudy (Drummer)

MORRIS NELSON WANTS

First Trumpet for Paradise Scandals, booked solid on Kemp Circuit. Must be union. Jobs at once. Answer Victory Theatre, Charleston, S. C. Or, Box 21-211, Palace Theatre, Jacksonville, Fla. Dec. 27-28-29.

Greetings
 of the ★
Season
CHARMAINE

DOING ADDED ATTRACTION AT ALL HOUSES

Negro Show Along Burly Lines Set At Lincoln, Philly
 PHILADELPHIA, Dec. 21.—Sepia stage shows, absent here for several years, return with the early reopening of the Lincoln Theater, backed by the Morris Wax interests, which operate movie houses in this area. The sepia stage productions will be patterned along the lines of burlesque. Clarence Robinson will produce, using a house line of 24 interspersed with strip teasers and tableaux. Charles McClaine, vet showman, will manage the house.
 Way was paved for an early opening of the Lincoln when the trustee-receivers of the Transit Investment Corporation petitioned Federal Court for leave to abandon a \$204,000 second mortgage on the theater. The second mortgage is worthless, the petition said, because the property is worth only \$97,000 and has a \$187,000 first mortgage.
 Lincoln has been dark for several years. Had played Negro shows and Jewish legit.

Party for E. W. Bradley
 NEW YORK, Dec. 21.—Doris Hudson and Sylvia Saunders were encores at a party tendered E. Warner Bradley, of Bradley Productions, Hawthorne, N. J., held in his office here December 13.
 Those who participated were Helen Francis, Mickey Wallace, Jane Vitale, Eleanor Dale, May Belle, Andy Boll, Mildred Ford, Gene Bony, Ona Leona, Rita Grande, LeRoy and Rogers, Peggy Hart, Edna King, Grace Andrews, Delphina Dawn, Phyllis Barron, Betty Newman, Hazel Roberts, Mitzie Ross, Betta Dodd, Alice Wild, Eleanor Preece, Jay Rix, and the Balzer Sisters.
 Doc Bradley was gifted with an onyx smoking stand.

Grand, Canton, To Reopen
 CANTON, O., Dec. 21.—After 14 continuous weeks at the Grand here, Midwest Circuit burlesque folded temporarily Sunday (15) to reopen December 27, Jimmy Walters, manager, announces. The Christmas shopping rush the past two weeks has curtailed attendance, especially the first three days of the week, he said. Policy when house reopens will continue the same, one night performance and three matinees Friday thru Thursday. A New Year's Eve midnight show is scheduled.

Bridgeport Gives Souvenirs
 BRIDGEPORT, Conn., Dec. 21.—House Manager Eddie Madden of the Loew-Poll-Lyric Theater, Hirst house, is giving out souvenirs at the Friday midnight shows, which are building after a slow start.
 Bill (Jenks) Schreyman, who handles advertising, is now also relief ticket taker.

The Honey of All Honeys Extends Bestest of New Years to All
HONEY BEE KELLER
 ★  ★
 ★ ★ ★ ★ ★
Featured at All Follies Houses IN GREATER NEW YORK

Season's Greetings
MARLANE
The Texas Glamour Girl
 NOW ADDED ATTRACTION ON THE HIRST CIRCUIT

SEASON'S GREETINGS
ANN CORIO

Greetings from
MARION WAKEFIELD
 Enjoying My First Tour on the HIRST CIRCUIT

SEASON'S GREETINGS
OTTO EASON
Tap Dancing Specialist
 Featuring my own intricate conception of a roller skating routine on steps. Now touring the Hirst Circuit, and have been the last two seasons. Direction—PHIL ROSENBERG, Bond Bldg., N. Y. City

Holiday Greetings
EDDIE LYNCH
 Producer, Star Theater, Brooklyn, N. Y.

CONGRATULATIONS TO MR. IZZY HIRST AND BEST WISHES FOR A LOT MORE CIRCUIT ANNIVERSARIES
EVA COLLINS
 Costumer to the Profession
 447 BROADWAY PHONE, CA-nal 6-9782 NEW YORK 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-ingle 5-3550

Greetings
 ★
Pelife CARROLL
 ★ ★ ★
 ENROUTE HIRST CIRCUIT

Holiday Greetings
FRANK ADAMS AND DON WALLACE
 Song and Lyric Writer
 Specializing in Verses for Singing - Strippers and Dancers
 Get My Latest
WANDERING—Fox Trot
UNDER THE STARS—Waltz
 Now being recorded by THE INK SPOTS and soon to be released. 1655 So. Taney Str., Philadelphia, Pa.

Season's Greetings
BILLY KOUD
 Producer
 GAIETY THEATER
 NEW YORK CITY

Season's Greetings
MOTHER HANE
 Costumer to the Profession
FLANDERS HOTEL
 135 W. 47th Street, N. Y. CITY

ROSENBERG IS RE-ELECTED

Entire Local 802 Blue Ticket Gets Office for Fourth Term

NEW YORK, Dec. 21.—Glimmering the Local 802, American Federation of Musicians, election battle, which became tense with charges, counter charges, literary verbiage, and mudslinging, the Blue Ticket, incumbent administration, was voted back into office for the fourth successive term yesterday morning. Jack Rosenberg, Richard McCann, William Feinberg, and Harry A. Suber succeeded themselves as president, vice-president, secretary, and treasurer respectively.

The Blue Ticket slate was returned to office by a not quite 2 to 1 margin against the only opposition to major offices, the Unity Ticket, which became active a few weeks before the election. Opposition candidates for the leading offices included Al Pearl, Richard Baravalle, Eddie Davis, and Ross Gorman. Approximately 3,017 members of the local voted in the election, which was begun Thursday morning (19), but the final count wasn't completed until Friday morning. Voting ran as follows:

President—Rosenberg, 4,934; Pearl, 2,858.

Vice-president—McCann, 5,098; Baravalle, 2,770.

Secretary—Feinberg, 5,213; Davis, 2,685.

Treasurer—Suber, 5,092; Gorman, 2,782.

In addition, the Blue Ticket also walked away with all of the posts on both the trial and the executive boards, although in many cases tickets were split. A total of 24 candidates ran for the executive board; nine for the Blue Ticket, nine for the Unity Ticket, and six independent candidates. In the first election since the local received its autonomy from the Federation in 1936, no opposition was registered for major office from independent candidates. Only opposition entered by candidates was six nominees for both the executive and trial boards.

Victorious Blues for the executive board include Emil Balzer, William Laendner, John H. Long, John Manuti, Maurice Purgalin, Aldo Ricci, Robert Sterne, Samuel Suber, and S. C. Thompson. Defeated candidates for the board consisted of Salvatore Dellisola, Hyman Grossman, David Guskooff, Fred Handte,

Jack Porter, Cesare Sodero, and Charlie Teagarden for the Unity Ticket. Defeated Indies for the exec board were William Conway, W. Earl Duncan, Antonio Giannetto, David Gindin, Al Golden, and Murray Golden.

For the trial board Max Arons retained his chairmanship along with the clean sweep of other candidates, including Sherman Brande, Frank Carloto, Edward Horn, Richard Landon, C. G. McGibney, William M. Powers, George Schector, and Gino Tirell. Arons for the first time was also elected a delegate to the AFM convention, along with Harry Suber.

Election, tho it had less opposition than former elections, aroused more interest in the trade than in former years, mainly because of the consolidation of the opposition, giving them a higher percentage of votes polled than previously. Election two years ago attracted 9,000 voters.

Rosenberg, after 24 sleepless hours, stated: "The confidence of the members in the present administration has once more been expressed at the polls. This should be conclusive enough proof of what we've done for the musicians."

Cost of the election ran the local approximately \$10,000, half of which went to 500 tellers and watchers assigned to the election at \$10 a head.

Tucker Box-Office Pull Excellent in Midwest Territory

DES MOINES, Ia., Dec. 21.—Midwest one-nighters provided some nifty gates this month for Orrin Tucker, despite wintry weather. The Midwestern stops were sandwiched in between the making of a picture and provided the band a check on its popularity in this area, as the tour was the first around here in some time.

Dates were played at top prices, which ranged from \$1 per person to \$1.25 per at some stops. There had been some question at first whether it would be a good policy to ask top prices, but the results indicated it was the right step. Some name bands have been slow in pulling heavy grosses with upped prices, and in some quarters it is believed more reasonable gate charges would result in better grosses.

Des Moines Top

At Galena, Ill., band played with zero weather prevailing December 2, but still 1,100 customers paid \$1.25 at the gate

Better Treat 'Em Good

REGINA, Sask., Can., Dec. 21.—Canadian musicians will be looking after their instruments with all the care that a loving mother devotes to her children, now that musical instruments have been put on the new list of things which Canadians can no longer import from non-sterling countries.

Just about all the brass instruments used in Canada, as well as guitars, mandolins, ukuleles, and the like, come from the United States, music houses report. Pianos, 99 per cent of them, anyway, are a home-grown product.

US Disk May Do ET's; Oberstein Likely To Leave

NEW YORK, Dec. 21.—The future of the United States Record Company (Varsity and Royals labels) in the balance as the result of the latest hearing held Monday (16) in Federal Court here in the company's bankruptcy proceedings, which were instituted several months ago, a further hearing was scheduled for January 17. At the same time it was learned that the financial moguls who are still concerned with U. S. Record's affairs are mulling the idea of turning the waxworks into a transcription company and gradually working it back into the production of popular records.

This plan leaves Oberstein's future position with the outfit in a vague state and it is believed that unless he is offered an acceptable deal he will drop out of the Varsity picture completely. It was indicated by Oberstein that if he fades from the U. S. Record scene he will venture into the band personal management and music publishing field. His plans, however, hinge upon the final adjustment of the disk firm's affairs, but in the meantime he is scouting around for other propositions.

to hear it. At the Tromar Ballroom in Des Moines December 3 Tucker set a season mark with 2,200 customers at \$1 per, and at the Coliseum in Oelwein on December 4 there were 1,500 customers, nearly the population of the city.

Playing in direct competition with a merchant's free night dance at Kansas City, Mo., the band had 1,600 customers at the Pin-Mor Ballroom, while 14,000 danced to the opposition attraction, Larry Clinton. At the Chermot in Omaha on December 11 the gate meter registered 1,750 customers at \$1 each.

Remote Costs Raised \$150

NEW YORK, Dec. 21.—Ever since the royalties battle between the American Society of Composers, Authors, and Publishers and the National Association of Broadcasters began to reach its climax last month, the cost of building up a band leader's catalog of arrangements has jumped from \$100 to the now present \$250 a week. And some maestri claim it is the difference in profit and loss on a location engagement.

A typical case is George Hall, airing via WOR from the Chatterbox, Mountain View, N. J., who said that it is costing all of that and in some cases more. Hall points to his experience of broadcasting 13 hours a week from the Hotel Taft a few years ago, and on the basis of that said that a leader needs a base of at least 100 arrangements.

Hall said that this conservatively cost \$5,000 totally, but that about \$100 is spent constantly. Under the new set-up, he said, it will require an outlay of \$250 to \$350 a week until this base number of arrangements is accumulated.

Result of this extra expenditure is making itself felt in many ways, with band leaders retrenching generally by cutting publicity costs and cutting prices of musicians. Leaders, however, feel they must foot the added expense of building a catalog suitable for use on radio in the belief that a network wire is still important to a band's build-up.

802 Sets New Scale On Single Dates in NY Hotel Ballrooms

NEW YORK, Dec. 21.—New set of scales for single engagements in the jurisdiction of Local 802, AFM, was announced by the local last week. Minimums, however, apply only to dinner and dance type of engagements, so as not to endanger the regular club date scale, which runs \$2 higher.

Announced figures range from \$12 per man down to \$8, with a double fee for the leader, and are applicable to the following spots:

The \$12 engagements: Hotels Waldorf-Astoria, Commodore; St. George, Brooklyn (only the main ballrooms of these three); Manhattan Center (main ballroom); Royal Windsor; Arcadia Hall, Brooklyn; Prospect Hall, Brooklyn (main ballroom).

The \$10 engagements: Hotel (main ballrooms), Astor, Concourse Plaza, Pennsylvania, New Yorker, Ritz Carlton, Essex House, Capitol, Biltmore, Roosevelt, St. Regis, Peter Plaza, Delmonico, and Riverside Plaza. Also Hunts Point Palace, Mecca Temple, Webster Hall, Bronx Winter Garden, the Livingston (Brooklyn), Knights of Columbus (Brooklyn), Ebbings Casino (Bronx).

The \$8 engagements: Hotel (main ballrooms) Edison, Taft, Diplomat, Towers, Half Moon (Brooklyn), McAlpin, Ambassador, Park Lane, Palm Garden, Downtown Athletic Club, and Manhattan Center (upstairs).

Hal Kemp Seriously Hurt in Auto Crash

MADERIA, Calif., Dec. 21.—Hal Kemp and his lead clarinet player, Kenny LaBohn, were badly injured in an auto crash Wednesday (18) while driving from Los Angeles to San Francisco to open at the Mark Hopkins Hotel December 21. Kemp and LaBohn were driving on a slippery highway, with Kemp at the wheel, when they collided head on with another car driven by Casimiro Assaparen, resident of Fresno.

At Dearborn Hospital, to which the pair were removed, it was reported that Kemp is suffering from a fractured skull and thigh plus several broken ribs, while LaBohn was less seriously hurt with scalp wounds and severe shock. Kemp and his hand closed at the Ambassador Hotel, Los Angeles, on the night of the accident.

"Lost" Band Valet Found By Social Scotland Yard

NEW YORK, Dec. 21.—A social agency, which also does things like notifying people that they forgot their valets, called up some of the band offices last week.

It was looking for Horace Henderson's band, colored, which, it seems, left behind its valet, one Alfred Allen, in Atlanta, October 16. The band had to rush out of town to make a one-nighter and, it appears, left Mr. Allen behind to watch some of the luggage. Seven weeks later Mr. Allen was still in Atlanta waiting for the band to pick him up.

The social agency finally located the Henderson band up in Harlem, and discovered it was making some recordings and was ready to hop out to Cleveland. The agency told the band of Mr. Allen's patient waiting back in Atlanta, and the band promised to contact Mr. Allen.

The social agency says the incident is closed—it hopes.

Hidden Meaning?

PHILADELPHIA, Dec. 21.—Searching for a new theme song in face of the ASCAP air ban, Eddie Heller, manager of Rex Alexander's Royalists, went way back. Fairly made a research project out of it until he found something suitable. Rummaging around the Salvation Army shops he came across an old piano roll which served the purpose.

Writers' names were obliterated, but the date stamped it as of 1908 vintage, carrying the title of *In Spite of All*.



MAYOR FIORELLO H. LA GUARDIA of New York (center) gets a royal musical "happy birthday to you" on his 53th anniversary last week. Benny Goodman (extreme left) and John Barbroff, conductor of the New York Philharmonic Symphony Orchestra (next to Benny), present Hiscox with albums of classical works each recently recorded, while members of the Philharmonic's brass section deliver the traditional melodic "Happy Birthday" greeting.

Top Name Leaders Bundle for Britain at Union Scale Fees

NEW YORK, Dec. 21.—An indication that bands may have to do plenty of bundling for Britain, and at union scale, now that the social season is getting under way, is marked in the fact that last night's (20) Star-Spangled Ball at the Hotel Astor here had Charlie Barnet, Tommy Dorsey, Guy Lombardo, Eddy Duchin, and Ralph Rogers—all playing for scale—costing the Committee to Defend America by Aiding the Allies less than \$1,000 for the five bands.

Star-studded British relief benefits have been going on for the past few months, but this is the first time that they hit the name band crop with scale propositions, which in some cases might cost the leaders more than scale because of expensive sidemen. For the top-flight social parties, Meyer Davis has been carting society bands all over the East, playing horsey set shindigs to raise money for Britain, and getting fancy fees—but turning most of it back to the respective charities.

The Star-Spangled Ball, tho, approached name leaders who are playing in New York to play the jobs at straight scale prices, instead of a fat fee and turning back the lush part to charity. No one has been able to recall a benefit

party in New York that had four top caliber names playing the same evening under the same roof, excepting the Musicians' Union Medical Ball, for which the bands get no money. It is the only benefit the musickers can play on the cuff. They must get paid for the others, whereas other performers appearing on the bill work strictly off the arm.

Davis, long a society favorite, has worked "Bundles for Britain" parties in the past few weeks in New York, Baltimore, Washington, and Virginia, for which he paid off his musicians and turned the lion's share back. These are the same people, however, who have paid Davis young fortunes for playing their private affairs in the past 20 years.

Spangled ball is one of the major promotions the committee has been working on, and Mrs. Howard Dietz, chairman of the affair, admitted that the musicians were working at scale. Admission price was \$5 a head.

Davis's top-flight party for British relief is yet to come, during the Florida winter season, when he will transport his men from Miami to Nassau to play an affair being given by the Duke and Duchess of Windsor.

McRae, Henri Woods and Bill Bird. Latter was recorded on the Okeh label by Count Basie.

Salvatori Music Company has opened offices in Chicago as an independent publishing firm, with its first release being "In a Moonlit Chapel." Paul Salvatori is directing the activities of the firm.

Philly Pickings

BERISFORD SHEPHERD, drummer boy with Johnny Gorman's band, has penned "I'm In Love With You."

Dr. William B. Richter, another of the town's many molar mending tunesmiths, has finished *Buffon Hole Blues* and *If I Don't Return* between office hours.

Sara Colton, songwriting wife of Max Zalestein, Philadelphia Orchestra fiddler, gets RCA-Victor to give her new song, *You're So Lovely*, a record introduction.

Senor Orta, producing *A Night in Havana* for the Club Ball, has embellished the revue with two originals which may wind up in pictures, considering that he has signed with M-G-M. Titles are *Lamento* and *My Guitar*.

Happy Holidays BASIL FOMEEN AND HIS ORCHESTRA



featuring **THE BASIFON**
designed and created by Mr. FOMEEN

CURRENTLY
11th WEEK
CIRO'S OF HOLLYWOOD

Direction: General Amusement Corp.

Music Items

Songs and Such

MITCHELL AYRES and Joe Dale and Goldie Goldmark, of the Ayres band, have collaborated on a new song for the ark, *The Parachute Jump*.

John Murphy, chief arranger for Johnny Long's band, also penned a few originals, *The Boogiemans* and *Rompin' at Roseland*.

Wake Up America, new patriotic ditty by George Rogers and Kenny Knott, of the WLW-WSAI music department, Cincinnati, was premiered at the annual Christmas Party of the Cincinnati Ad Club, December 18.

Robert DeLeon, author of *Can't Get Indiana Off My Mind*, has placed his newest tune, *The Miracle of Sainte Anne*, with Mills Music.

Charlie Lyon also finished two new songs, *The Walls I Wrote for You* and *If It Wasn't for You*.

The Crescendo Club, an organization of

Negro songwriters and composers, is holding an informal get-together at the Renaissance Ballroom, New York, January 15. Club was formed 18 months ago to perpetuate Negro music and is "100 per cent with ASCAP." Officers of the organization include J. C. Johnson, president and founder; Henry Troy, secretary, and W. C. Handy, treasurer.

Harry Jentes's *There Will Always Be a Santa Claus* has been placed with Mills Music.

A new flag number, *Thank God for America*, was authored by Matt Pelkonen, George J. Keller, and Roscoe P. Barnhart.

Publishers and People

JERRY VOEL is instituting a new campaign on *MacNamara's Band*.

Frank S. Wildt, Lancaster, Pa., music publisher, now has his new patriotic song on the shelf, *We Are Ready, Uncle Sammy*.

Latest release for Master Music Publishers is *I'll Forget* by Evelyn Stewart and Teddy McRae, and *Broadway* by

SEASON'S GREETINGS

CIRCLE

MUSIC PUBLICATIONS, INC.

EXCLUSIVE PUBLISHERS
OF MUSIC BY

RAYMOND SCOTT



Our Best Wishes
for a
**Happy
Holiday**

★
**EDDIE
VARZOS**

★
His Violin and His Orchestra
Featuring **DANNY VARZOS** at the Piano

Our Sincere
Thanks to:

S. GREGORY TAYLOR
ROBERT REUD

The Boys in the Band

Now Celebrating Our
68th Week

ST. MORITZ ON THE PARK
New York

HELD OVER INDEFINITELY

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

A
Allen, Henry (Hed): (Cafe Society) NYC, no.
Allen, Roy: (Arcadia Grill) Canton, O., no.
Alpert, Mackey: (Cocoanut Grove) Boston, no.
Alvarado, Don: (La Fiesta) San Francisco, no.
Arling, Bill: (Crystal Tavern) Youngstown, O., no.
Apollon, Al: (Billmore) Atlanta, h.
Armando: (Pago-Pago) NYC, no.
Armidia: (Beachcomber) NYC, no.
Arthur, Arto: (Kiss) Buffalo, h.
Ashman, Eddie: (Panamaian) NYC, no.
Austin, Gene: (St. Paul) St. Paul, h.
Ayres, Mitchell: (St. George) Brooklyn, h.

B
Baer, Steve: (Washington House) Bethesda, Md., h.
Baquet, George: (Wilson's) Phila., c.
Barlow, Ralph: (Bellwood) Buffalo, h.
Barnett, Arne: (Harry's New Yorker) Chi., no.
Barnhart, Jackie: (Club 21) Grand Rapids, Mich., no.
Baroni, Jackie: (McCurdy's) Detroit, no.
Barrett, Hoehle: (Ritz Carlton) Atlantic City, h.
Barry, Dick: (Jefferson) St. Louis, h.
Bass, Alvin: (M.D., 25) Milford, Dela., 25; Rehoboth 25; Lewis 25.
Bault, Joe: (Arenza) Cleveland 25-Jan. 3.
Bauer, Charlie: (Stadler) Buffalo, h.
Becker, Howard: (Bellwood) Buffalo, h.
Beckley, Malcolm: (Adolphus) Dallas, h.
Benedict, Ben: (Hedgeberg) Salt Lake City, h.
Benzon, Ray: (Warwick) NYC, h.
Bergere, Maximilian: (Miami Billmore) Miami, h.
Bernie, Ben: (Victor Hugo's) Los Angeles, no.
Bessie, Don: (Belvedere) Baltimore, h.
Betzner, Earl: (Eagles Ballroom) Kenosha, Wis., 25; (Country Club) Dixon, Ill., 24; (Aud.) Fowler, Ind., 27; (Hampton Ballroom) Bloomington 25; (Country Club) Kankakee 25; (Eagles Ballroom) Kenosha, Wis., 21.
Bettis, Dick: (Marlin) Utica, N. Y., h.
Bono, Richard: (Stadler) Cleveland, h.
Borr, Michael: (Waldorf-Astoria) NYC, h.
Bowers, Freddy: (Club Normad) Atlantic City, no.
Bowman, Charley: (Wivel) NYC, re.
Bradd, Eddy: (Seaside) Atlantic City, h.
Bradley, Will: (Baltimore) NYC, h.
Bragale, Vincent: (Despay - Vanderbill) Miami, h.
Brandt, Eddie: (George Washington) Jacksonville, Fla., h.
Brandwynne, Nat: (Cocacabana) NYC, no.
Bresce, Lou: (Chez Paree) Chi., re.
Brewer, Jay: (The Lido) San Francisco, no.
Bruce, Roger: (Club Gloria) Columbus, O., no.
Bruno, Anthony: (Latin Quarter) Boston, no.
Bryant, Howard: (Arcadia) Edgemoor, Pa., h.
Bush, Eddie: (Hurricane) NYC, no.
Buttani, Herb: (Marshall) Chi., h.
Byers, Teddy: (Sky Harbor Club) Hot Springs, Ark., no.
Byrne, Bobby: (Meadowbrook) Cedar Grove, N. J., 20.

C
Caballero, Carmen: (La Conga) NYC, 24.
Calloway, Cab: (Newman) Kansas City, Mo., 23-25; (Orpheum) Omaha 27-Jan. 2; (Civic) Ocala, Fla., NYC, re.
Carr, Fernando: (Pago-Pago) NYC, no.
Candilio, Joe: (Latin Quarter) Boston, no.
Cappello, Joe: (Jimmy Kelly's) NYC, no.
Carson, Bill: (Oh Henry) Willow Springs, Ill., h.
Carson, Dick: (White City) Chi., h.
Carroll, John: (Casa Manana) Boston, no.
Carroll, Irv: (Dempsy's Broadway Bar) NYC, c.
Cartwright Bros.: (Pete Marquette) Proctor, Ill., h.
Cassano, Count: (Beachcomber) Boston, no.
Catan, Larry: (Gay 9th) Albany, N. Y., no.
Cats & Pajamas: (Rose Theater) Thomaston, Ga., 27.
Cavaliere, Fausto: (Cocacabana) NYC, no.
Cavaliere, The: (Chicagoland) Chi., c.
Chavez: (Grossingers) Perendale, N. Y., h.
Chester, Bob: (Raymor) Boston, h.
Chiquito: (Hurricane) NYC, no.
Clark, Lewry: (Book-Cadillac) Detroit, h.
Clark, Buddy: (Park Central) NYC, h.
Clinton, Larry: (Lyric) Indianapolis, h.
Coleman, Emil: (Ciro's) Hollywood, no.
Contreras, Manuel: (Casasno Casino) Chi., no.
Costello, Charles: (Times Square) NYC, h.
Cromwell, Chauncey: (Catalina) Birmingham, Ala., h.
Cummins, Bernie: (St. Francis) San Francisco, h.
Curcio, Herbert: (La Martiniere) NYC, no.

D
D'Amore, Emery: (Roney-Pizza) Miami Beach, Fla., h.
Dahner, George: (Colonial Inn) Singar, N. J., no.
Davis, Eddie: (La Rue's) NYC, no.
Davis, Katherine: (Southland) Boston, no.
Daw, Freddy: (Paradise) Chi., h.
Day, Bobby: (Arcadia) NYC, h.
DeBastard, The: (Arcadia Grill) Canton, O., no.
Deil, Marty: (Van Cleave) Dayton, O., h.
Delvin, Frankie: (Cedar & Walnut) Reading, Pa., c.
Deutsch, Emery: (Roney-Pizza) Miami Beach, Fla., h.
Devlin, Danny: (Paddock International) Atlantic City, no.
Dezner, Ed: (Anchorage) Pittsburgh, no.
Dickman, Harry: (St. Nicholas) Desatur, Ill., h.
Donaher, Al: (Troadero) Henderson, Ky., no.
Dorsey, Tommy: (Paramount) NYC, h.
Dushin, Eddy: (Waldorf-Astoria) NYC, h.
Duke, John: (Detroit) Birmingham, h.
Dunham, Sonny: (Rainbow Rendezvous) Salt Lake City, h.
Dunmore, Eddy: (Heidelberg) Jackson, Miss., h.

E
Earnest, Roland: (Hedberg) Trenton, N. J., h.
Ebe, Jack: (Royal Palm) Miami, no.
Egel, Freddy: (University Tap Room) Albany, N. Y., no.
Ertle, Val: (El Patio) Miami Beach, Fla., no.
Egures, The: (Book-Cadillac) Detroit, h.
Eman, Bobby: (Cotton Club) Phila., no.
Everette, Jack: (Ritz Club) Springfield, Mo., no.

F
Farber, Bert: (Netherland Plaza) Cincinnati, Jan. 1, h.
Fasler, Fred: (Fairway Yacht Club) NYC, no.

Orchestra Routes
Following each listing appears a symbol. Fill in the designation corresponding to the symbol when addressing organizations or individuals listed.
ABBREVIATIONS: a-auditorium; b-ballroom; c-cafe; cb-cabaret; cc-country club; h-hotel; mh-music hall; no-night club; p-amusement park; ro-road house; re-restaurant; s-showboat; t-theater.

Fay, Fen: (Montgomery) Upper Darby, Pa., cb.
Fenn, Eddie: (Hi Hat) Chi., no.
Ferraro, Fred: (Broomall) Chester, Pa., c.
Fidler, Lew: (Casino Royale) New Orleans, no.
Fields, Slep: (Gay White Way) NYC, no.
Fio Rito, Ted: (Beverly Hills) Newport, Ky., cb.
Fisher, Art: (Club Minnet) Chi., no.
Fisher, Max: (809) Chi., no.
Fisher, Buddy: (Lowry) St. Paul, h.
Fisher, Freddie: (State Palm Gardens) Milwaukee, no.
Flak, Charlie: (Kansas City Club) Kansas City, Mo., no.
Flizer, Dwight: (Savoy Plaza) NYC, h.
Flint, Emil: (Merry Gardens) Chi., h.
Fontaine, Sonny: (Walton) Phila., h.
Forzier, Alice: (Bonanni's) Trenton, N. J., c.
Foster, Gussek: (Bismarck) Los Angeles, h.
Fradin, Murray: (Pepper Pot) NYC, no.
Funk, Larry: (Music Box) Omaha, no.
Funk, Wash: (Netherland Plaza) Cincinnati, Jan. 1, h.

G
Gagen, Frank: (Bordewick's) Tuckahoe, N. Y., ro.
Gailford, Slim: (Slam's) Phila., c.
Gardner, Charlie: (Lexington Casino) Phila., no.
Gasparre, Dick: (Pisa) NYC, h.
Giendlin, Harry: (Geneva) Trenton, N. J., re.
Gieslach, Ches: (Joyaland) Lexington, Ky., p.
Gilbert, Jerry: (Edgewater Hall) Brook, Mass., h.
Gil Emerson: (Green Mill) Saginaw, Mich., no.
Gordon, Gray: (Palace) Cleveland, h.
Gorham, Jimmy: (Club Embassy) Phila., no.
Gould, Carol: (Beachcomber) NYC, no.
Grant, Jimmy: (Siberian) NYC, h.
Gratifier, Frenchy: (Club 100) Des Moines, Ia., no.
Grant, Bob: (Savoy Plaza) NYC, h.
Grass, Lou: (Park Casino) Phila., no.
Grunhart, Steve: (Old Falls Tavern) Phila., no.
Grunhart, Steve: (Rollisette Club) Jackson, Miss., no.
Guy, Vernon: (Congo) Phila., c.

H
Hagener, Herbert: (Park Lane) NYC, h.
Hallett, Mal: (Edison) NYC, h.
Hanson, Eddy: (Alpine House) Chi., no.
Harper, Don: (Crown) Orange, Tex., no.
Harris' Band: (Club 247) Newark, N. J., no.
Haves, Joe: (Streets of Paris) Phila., no.
Hastherton, Ray: (New Kennore) Albany, N. Y., h.
Helmink, Kitty: (Middletown) Middletown, N. Y., no.
Hendricka, George: (Cobb's Mill Inn) Weston, Conn., no.
Helman, Dave: (Al Weber's White Swan) Bethelville, Pa., ro.
Herman, Woody: (New Yorker) NYC, h.
Herman, Sylvan: (Bardley) Phila., h.
Hill, Jack: (Hi-De-Ho) Phila., c.
Hill, Tiny: (Donahue's) Mountain View, N. J., no.
Hilton, Frankie: (La Salle) Battle Creek, Mich., h.
Himber, Richard: (State) NYC, h.
Himber, Richard: (Edgewater Beach) Chi., h.
Holmes, Leo: (Village Barn) NYC, no.
Holmes, Miller: (Oyas) University, Miss., h.
Hope, Hal: (Park Lane) NYC, h.
Hopkins, Gladys: (Pelham) Pelham Manor, N. Y., 27, no.
Horion, Orla: (Oll's Tavern) Schenectady, N. Y., no.
Howard, Eddie: (48th St. Music Hall) NYC, h.
Howard, Hal: (Colony Club) McClure, Ill., no.
Hupp, Victor: (Little Ritzkeller) Phila., no.
Hummel, Bill: (Spraying Wheel) Murphysboro, Ill., no.

I
Iona, Andy: (Waikiki) NYC, no.
Irwin, Marty: (Churchill Tavern) Pittsburgh, re.
Isaac, Vernon: (Paradise) Phila., c.

J
Jackson, Jimmy: (Casino Moderna) Chi., h.
Jarvis, Eddie: (Di Pinos) Phila., c.
Johnson, Buddy: (The Place) NYC, no.
Johnson, King: (Governor Clinton) NYC, h.
Johnson, Johnny: (Ighetton) NYC, h.
Johnson, Wally: (Lookout House) Covington, Ky., no.
Jones, Isham: (McAlpin) NYC, h.
Jordan, Brooks: (Pino's) NYC, no.
Joseph, Joe: (Lido Venice) Phila., re.
Jung, Tommy: (Show Boat) St. Louis, no.
Jurgens, Dick: (Aragon) Chi., h.

K
Kallhue, Johnny: (Oiboom) Cincinnati, h.
Kaltow, Karl: (Moonlight Gardens) Saginaw, Mich., h.
Kanopod, Johnny: (Singapore Sadies) Hialeah, Fla., 25.
Kawson, Maria: (Musicales) (Gene Revell's) Fargo, N. D., c.
Kassel, Art: (Bismarck) Chi., h.
Kaye, Don: (Claremont) Berkeley, Calif., h.
Kaye, Sonny: (Commodore) NYC, h.
Kemp, Hal: (Ma Roadless) San Francisco, h.
Kenna, Sonny: (Stork Club) NYC, no.
Kent, Roger: (The Embassy) Brooklyn, re.
Keut, Peter: (New Yorker) NYC, h.
King, Henry: (Netherland Plaza) Cincinnati, h.
King, Teddy: (Belvedere) NYC, h.
King, Eddie: (El Patio) Phila., c.
King's Jesters: (La Salle) Chi., h.
Kinney, Ray: (Lexington) NYC, h.
Kirby, John: (State) NYC, h.
Klyde, Harvey: (Chateau) Chi., h.
Knight, Bob: (Parer) NYC, h.
Knopp, Johnny: (Palmer) Chi., h.
Kobbers, Korn: (Flagship) Unionville, N.J., no.
Kotler Bros.: (Piccadilly Club) Baltimore, no.
Kristal, Cecil: (Surf Club) Sarasota, Fla., no.
Krupa, Gene: (Sberman) Chi., h.

L
Laska, Gene: (Orpheum) Minneapolis, h.
Kahn, Dick: (Astor) NYC, h.

L
Lake, Rudy: (Mayfair) Lansing, Mich., no.
Lamb, Drexel: (Roseland Inn) Jackson, Mich., no.
Lane, Eddie: (Bowers) Brooklyn, h.
La Paia, Billy: (May's Show Place) Phila., no.
Langley, Dick: (Round Robin) Lawrence, Mass., no.
Lauri Bros.: (Stodie) Phila., h.
Larson, Eddie: (Continental Room) Atlantic City, no.
Lea, Jerry: (Heidelberg) Phila., no.
Le Baron, Eddie: (Rainbow Room) NYC, no.
Lee, Bobby: (68th St. Ritzkeller) Phila., no.
Leighton, Joe: (John Marshall) Richmond, Va., h.
Leonard, Ade: & All-American Girl Band with Winnie May (State-Lake) Chi., t.
LeRoy, Howard: (Chitlenden) Columbus, O., h.
LeRoy, Earl: (Colonial) Bridgeport, Pa., h.
Levanti, Phil: (Schroeder) Milwaukee, h.
Lewis, Bud: (Pine Tavern) Trenton, N. J., no.
Lombardo, Guy: (Roosevelt) NYC, h.
Long, Johnny: (Roseland) NYC, h.
Lopez, Vincent: (Stanley Theater) Chester, Pa., 25; (Armory) Frederick, Md., 27; (Astor Hotel) NYC, 31.
Lucas, Clyde: (Ben Franklin) Phila., h.
Luceford, Jimmie: (Merchants Hall) Phila., 25; (People's Center) Jersey City, N. J., 25; (Royal Theater) Baltimore 27-Jan. 2.
Lynn, Earl: (Straw) NYC, h.
Lynn, Sammy: (Bomb Shelter) Dallas, no.
Lynn, Bert: (La Conga) Hollywood, no.

M
McCoy, Clyde: (Earle) Phila., t.
McCoy, Howard: (Blackstone) Chi., h.
McGrane, Don: (Deahler-Wallick) Columbus, O., h.
McGrath, Joe: (Moore Club) Phila., no.
McHale, Jimmy: (Westminster) Boston, h.
Machin, Eddie: (Cuba) NYC, no.
Madden, Bill: (Raymore) Atlantic City, h.
Madriguera, Bruno: (Stadler) Detroit, h.
Malneck, Matty: (Ambassador East) Chi., h.
Mandella, Frank: (Armando's) NYC, no.
Mannanare, Joe: (La Conga) NYC, no.
Marlow, Charlie: (Victor Hugo's) Los Angeles, no.
Marzala, Joe: (Hickory House) NYC, no.
Martin, Lou: (Leon & Eddie's) NYC, no.
Martin, Bobby: (Marlin's) NYC, c.
Martin, Harold: (Bella Conga) Atlantic City, no.
Martin, Joe: (Club Morocco) Phila., no.
Martin, Freddie: (Ambassador) Los Angeles, h.
Masters, Charlie: (20th Century Tavern) Phila., no.
Masters, Frankie: (Tati) NYC, h.
Matsy, Nicholas: (Russian Kretshma) NYC, no.
Maya, Prodan: (Havana-Madrid) NYC, no.
Merlin, Vic: (Laurel-In-the-Pines) Lakewood, N. J., no.
Meyer, Sam: (Rock-Cadillac) Detroit, h.
Miller, Edna: (Jack & Bob's) Trenton, N. J., no.
Miller, Herman: (Abraham Lincoln) Reading, Pa., h.
Miller, Chira: (Pennsylvania) NYC, h.
Miller, Ted: (Club Owensboro) Ky., no.
Milton, Al: (Harry New Yorker) Chi., no.
Miquel, Don: (Club Gaucho) NYC, no.
Monohita: (Colony) NYC, no.
Monroe, Vaughn: (Brunswick) Boston, h.
Moore, George: (Albany Arms) Atlantic City, c.
Moore, Carl: (Deacon's) (Old Vienna) Cincinnati, re.
Morales, Tony: (La Conga) NYC, no.
Morgan, Ross: (St. Francis) San Francisco, h.
Morris, Jerry: (Piazza) NYC, h.
Munro, Hal: (Happy Hour) Minneapola, c.
Murray, Charlie: (Mou Paris) NYC, no.

N
Nanette, Marie: (Charles Harris's 20 Club) Camden, N. J., no.
Navis, Mary: (Yacht Club) Phila., no.
Newman, Baby: (Ritz Carlton) Boston, h.
Newman, Ab: (Lookout House) Ashland, Ky., no.
Noble, Leighton: (William Penn) Pittsburgh, h.
Noble, Ray: (Palmer House) Chi., h.
Norman, Duke: (Pleasant View) Reading, Pa., h.

O
O'Casey, Pat: (The Hole) San Francisco, no.
Oger, Bill: (Illirest) Toledo, h.
Ohman, Phil: (Troadero) Hollywood, Calif., no.
Oliver, Ted: (Carroll's) Phila., no.
Oliver, Eddie: (Hollywood) Hollywood, Fla., h.
Olinan, Val: (Beachcomber) NYC, no.
Olson, George: (Rice) Houston, Tex., h.
Olson, Herm: (Coral Gables) Coral Gables, Fla., no.
Oliver, Johnny: (Coc Rouge) NYC, no.
Orlando, Oscar: (Chez Paree) Chi., no.
Oscar de la Rosa: (Hurricane) NYC, no.

P
Paige, Pauline: (McGee's Club 18) Phila., no.
Palmerquist, Ernie: (Troadero) Wichita, Kan., no.
Panchito: (Versailles) NYC, no.
Panchito: (5 o'Clock Club) Miami, no.
Pastor, Tony: (Lincoln) NYC, h.
Patrick, Henry: (Stork Club) Phila., no.
Paul, Toasty: (Olson's) Chi., re.
Pedro, Don: (285) Chi., no.
Perer, Milo: (Palmer House) Chi., h.
Peters, Oscar: (Senator) Atlantic City, h.
Petli, Emil: (Chez Paree) Chi., no.
Phip, Al: (Columbia) Chester, Pa., h.
Powers, Walter: (Continental Grove) Akron, O., no.
Prager, Col. Manny: (Rainbow) Denver, h.
Preston, Jimmie: (Meadow) Chester, Pa., h.
Priele, Gene: (New Kennore) Albany, N.Y., h.

Quartell, Frank: (Colosimo's) Chi., no.
Quintana, Don: (El Chico) Miami Beach, Fla., no.

R
Raeburn, Boyd: (Royal Oak Golf Club) Red Bank, Mich., 25.
Ramos, Ramon: (Drake) Chi., h.
Ramos, Bobby: (Colony) Chi., no.
Raphael, Ross: (Oaks) Phila., h.
Rayel, Arthur: (Belmont Plaza) NYC, h.
Reads, Kemp: (Glenier Gardens) Brockton, Mass., no.
Reed, Kemp, No. 2 Unit: (Pireside) S. Westport, Mass., no.
Rehrick, George: (Rooquet Club) Palm Springs, Calif., no.
Reichman, Joe: (Knox House) NYC, h.
Reisman, Leo: (La Martiniere) NYC, no.
Renardo, Jacques: (Versailles) Boston, no.
Reyn, Benny: (Bowers) Detroit, h.
Reynolds, Howard: (Palumbo's) Phila., cb.
Riccardi, Joe: (Pago-Pago) NYC, no.
Richard, Jimmie: (Henry Grady) Atlanta, h.
Richie, Ben: (Covered Wagon Bar) NYC, c.
Rizzo, Vincent: (Walton) Phila., h.
Rogers, Eddy: (Schroeder) Milwaukee, h.
Rogers, Eddie: (Claridge) Memphis, h.
Roide, Carl: (Blinstrub's Village) Boston, no.
Rollins Trio, Adrian: (Jockey) NYC, t.
Romano: (Cafe Bruno) NYC, no.
Roth, Eddie: (Albham) Chi., no.
Roth, Don: (Chez Paree) Omaha, re.
Rovary, Art: (Fairmont) San Francisco, h.
Rudolph, Rudy: (Olsson) Cincinnati, h.

S
Sachs, Coleman: (Pickwick Club) Birmingham, no.
Sambria, Jeanie: (Havana-Madrid) NYC, no.
Sanger, Bobby: (Top Hat) Dennison, Ia., no.
Santanders, Red: (Club Del) Chi., no.
Santanders, Hal: (El Rocio) NYC, h.
Savitt, Jan: (Metropolitan) Providence, R.I., 20-31, t.
Scherban, George: (The Yari) Chi., re.
Schroeder, Gene: (The Pirates Den) NYC, no.
Scott, Raymond: (Blackhawk) Chi., no.
Sears, Walt: (Ponce de Leon) Miami, h.
Senators, The: (Hollywood) Bridgeport, Conn., re.
Senne, Henry: (Lowry) St. Paul, h.
Shand, Terry: (New Kennore) Albany, N.Y., h.
Sherr, Jack: (Roosevelt) New Orleans, h.
Sherlin, Pat: (Evergreen Casino) Phila., no.
Shry, Larry: (Ambassador) NYC, h.
Shute, Noel: (Diamond Horseshoe) NYC, no.
Shum, Slim: (Times Square) NYC, h.
Smith, Joe: (La Rue) NYC, no.
Smith, Earl: (Windsor Castle) Reading, Pa., no.
Smith Bros.: (Hickory Inn) Albany, N. Y., no.
Smith, Eddie: (Cafe Society Uptown) NYC, no.
Spallina, Maurice: (Mission Inn) LaSalle, Pa., no.
Spivak, Charlie: (Olen Island Casino) New Rochelle, N. Y., ro.
Spur, Paul: (New Willard) Toledo, h.
Stable, Dick: (Gibson) Cincinnati, h.
Stancio, Spiro: (El Rocio) NYC, re.
Sterling, Frank: (Bill Bailey's) Atlantic City, no.
Strong, Henry: (Pauis) Rockford, Ill., h.
Stroud, Don: (Murray Inn) Madisonfield, W. J., ro.
Strut, Ted: (Monte Carlo) NYC, no.
Stella, Jimmy: (Beachcomber) Albany, N. Y., no.
Stimpson, Charles: (Pine Inn) Albany, N. Y., no.
Stinson, Harold: (Golden Pheasant Club) Hancock, Mich., no.
Stodler, Wally: (Belvedere) Baltimore, h.
Storv, Lew: (Graemette) Chi., h.
Strickland, Don: (Redison) Minneapolis, h.
Strom, Ties: (Knox House Lounge) NYC, no.
Sullivan, Mickey: (Lido) Worcester, Mass., c.
Sullivan, Joe: (Famous Door) NYC, no.
Sylvia, Myra: (Leon & Eddie's) NYC, no.
Sylvio, Don: (Berkeley's) NYC, no.

T
Tan, Jimmie: (Kaufman's) Buffalo, no.
Teagarden, Jack: (DeMolay) Chi. City, Pa., 26; (Sea Ort Unit) Sea-Ort, N. Y., t.
Terry, Frank: (Mou Paris) NYC, no.
Thomas, Joe: (Royal) Wilmington, Del., h.
Thompson, Grant: (Grossingers) Perendale, N. Y., h.
Thompson, Lang: (William Penn) Pittsburgh, h.
Thornhill, Claude: (Mark Hopkins) San Francisco, h.
Ties, Paul: (Commodore) NYC, h.
Tooli, George: (Stork Club) NYC, no.
Tovaro, Pedro: (Henry) Pittsburgh, h.
Towne, Jack: (El Morocco) NYC, no.
Travis, Al: (Ivanhoe) Chi., re.
Trozel, Buck: (St. James) Reading, Pa., h.
Tucker, Tommy: (New Beach) Miami Beach, Fla., 25-29, t.

U
Unell, Dave: (Albham) Chi., no.

V
Valero Sisters: (Carroncel) Miami Beach, Fla., no.
Varell, Whitley: (President) Atlantic City, h.
Varrol, Tommy: (Club Ball) Brooklyn, no.
Vera, Joe: (Congress) Chi., h.
Vorse, Danny: (College Inn) Phila., no.
Vargas, Eddie: (St. Moritz) NYC, h.
Viera, Pete: (Coca Loma) Flint, Mich., no.
Vierra, Al: (Ivanhoe) Chi., re.
Vism, Al: (Spartan's Inn) Galveston, Tex., no.

W
Wald, Jerry: (Child's Spanish Gardens) NYC, re.
Wald, Jean: (Fort Hayes) Columbus, O., h. (See ORCHESTRA ROUTES on page 64)

New Chicago Office Address at 155 N. Clark Street
The Chicago office of The Billboard has moved from 54 W. Randolph Street to new quarters on the 12th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8480. The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

ASCAP Vs. Radio

What the Nation's Press Thinks

Never in the history of the music industry have the nation's newspapers felt it so necessary to explain, interpret, analyze, and editorialize on the controversy between trade interests as they have in the current battle between the American Society of Composers, Authors, and Publishers and the National Association of Broadcasters.

The interest is obvious. Both warring parties have employed high-powered press departments whose job it has been to "explain" to the newspapers, which, they hope, in turn will tell the public how the radio-music situation is going to affect them.

Most of the nation's newspapers and columnists have gotten behind this fight in one way or another—some because of its news value, others because of the revolutionary change which may be occasioned in broadcasting if ASCAP music goes off the air completely on January 1, and still others with a sincere printed attempt at conciliation. While many take sides, the main tenor of the editorialization has been, "Get together, boys."

The Billboard herewith presents a national round-up of editorial opinion (from key cities and small towns) to show what a cross section of the country's newspaper editors and columnists think about the situation.

New York Herald-Tribune

If the present attitude of the broadcasting companies persists, it will be fought out thru the operation of that thoroly un-American weapon, a boycott. We cannot believe that the public will uphold the broadcasting industry in such an effort. . . . If the companies should win, the blow to musical development of America would be a severe one.

Milwaukee Journal

If this challenge to ASCAP does succeed, and musical freedom is born again, we are likely to have an era of musical activity such as this country has not seen before.

New York Times

The greatest music in the world and by far the greatest part of all music is uncopyrighted. How far has the younger generation been captured by "hot" music? The coming battle may turn out to be a test of that.



You go ahead with your homework, Junior. We're going to the drugstore to hear God Bless America. Sketch by Leo Hershey, PM Staff

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Cincinnati Times-Star

It looks as tho the worm has turned against ASCAP. One thing to be expected from its rival is more and better popular music, since ASCAP has a rule under which a new composer cannot share in the annual "take" until five years after he has written a song. Monopolies are bad for music as well as for industry.

Scripps-Howard Chain

We'll probably get an awful bunch of claptrap by Tin Pan Alley third-raters who haven't been able to crash the somewhat exclusive gates of ASCAP (whose members have dished up plenty of lemons themselves). . . . ASCAP may lose revenue, the radio may lose listeners, and those who refuse to accept "something just as good" as the best modern day composers may have to buy a juke box or learn to whistle. Can't you boys get together?

Birmingham (Ala.) News

If the battle goes over into the new year . . . public pressure may be an important factor. In that case, this newspaper believes that the public will not want a continuance of the monopolistic excesses of which ASCAP has been guilty.

Damon Runyon (King Features Syndicate)

A musicless program, standing alone, probably would not attract the same number of listeners that it does when sandwiched in between music programs. Thus it seems fair that it should pay some proportion of the entertainment cost if it profits thereby. . . . Radio is something of a monopoly, and the charge of ASCAP that it is trying to use monopolistic power to crush opposition, brooking no discussion . . . calls . . . for a more judicial understanding than that of a mere newspaper columnist.

The Statesman, Salem, Ore.

The only safe observation is that in fighting them (the songwriters) the radio people are biting off a mighty big chew.
(See ASCAP VS. RADIO on page 59)

SEASON'S GREETINGS

FROM

TED LEWIS

NOW APPEARING
THE ROYAL PALMS
MIAMI, FLA.



WITH A
GRAND ASSORTMENT
OF
NEW POPULAR
HITS

Write for All Details

FRANK HENNIGS
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SWINGS IN THE
NEW YEAR!

And His
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STANDARD
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AMERICAN, EUROPEAN,
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MUSIC CORPORATION

RCA BUILDING - RADIO CITY - NEW YORK

SEASON'S GREETINGS

JOHNNY LONG ★

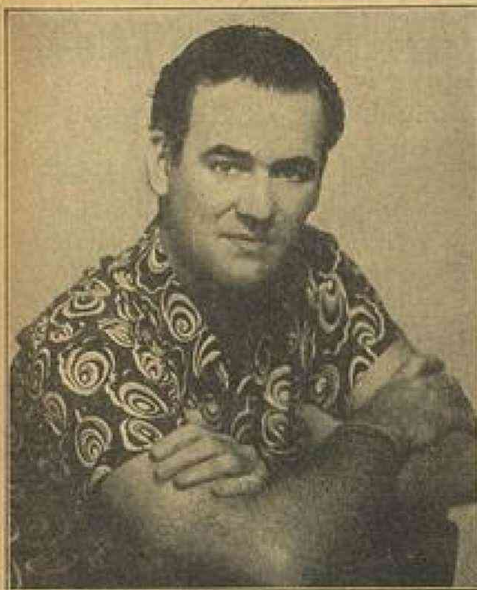
AND HIS ORCHESTRA

CURRENTLY
ROSELAND BALLROOM
New York

★
Second Return Engagement
40th Week

★
on DECCA RECORDS

Broadcasting 4 Times Weekly Over NBC



"The North Star of the Air"

- ★ "PAUL PAGE . . . is definitely headed for the heights!"
—Nick Kenny, N. Y. Mirror.
- ★ "PAUL PAGE is years ahead of his time in his interpretation of Hawaiian Music."
—Jack Gordon, Ft. Worth Press.

Exclusive Management
MUSIC CORPORATION OF AMERICA
New York - Chicago - Dallas - Hollywood

PAUL PAGE

AND HIS PARADISE MUSIC

THE NATION'S NEW THRILL IN SONGS OF THE ISLANDS

Featuring

THE STARR SISTERS

"Sweetest, Swingiest Girl Trio I've Ever Heard"—George Smith, Lake Worth Casino, Fort Worth.

KUMAIKALANI

Loveliest Flower of the Pacific In Songs and Dances of the Paradise Isles.

BILL OSBORNE

A Revelation On Steel Guitar.

- ★ Sensational Engagements at Coconut Grove, Tropicana, Lake Worth Casino, Fort Worth, and Leading Colleges and Universities.
- ★ Currently breaking records at Westwood Gardens, Little Rock, Ark.



THE STARR SISTERS
Kitty, Kay, and Sandra



KUMAIKALANI
Singing Queen of the Hula

Season's Greetings

DEAN HUDSON

AND HIS LANCE ORCHESTRA

Indefinitely
BLUE GARDENS
Armonk, N. Y.

Broadcasting
WOR-MUTUAL NETWORK

Recording on
COLUMBIA RECORDS

Management
MUSIC CORPORATION OF AMERICA

Songpluggers Hit by Jangled Nerves Awaiting Wage Slices

NEW YORK, Dec. 21.—One of the most significant groups of people to be affected in the American Society of Composers, Authors, and Publishers and broadcasters fracas—the songpluggers—is marking time and suffering greater cases of nerves than those caused by band leaders who promise to schedule songs and then don't.

Songpluggers have been subtly told by their respective publishing houses that if ASCAP music goes off the air entirely on January 1, as promised by the radio networks, many losses of jobs and pay cuts will be the result. Situa-

tion has been aired thru their union, Music Publishers' Contact Employees' Union, and a committee headed by Bob Miller, secretary, has sought aid from the American Federation of Labor and the New York State Mediation Board.

Mediation board has the matter "under advisement" but cannot act on the problem until decisive action has been taken, so the union delegates were told. Since there is no labor dispute involving unfair practices or the right to organize, board couldn't do much on that issue. But if publishers attempt pay cuts it will be in violation of a contract the pub houses have with the union calling for wage conditions, and as such could be termed a labor dispute.

If the ASCAP affair is settled, songpluggers can virtually call it a holiday, because no major amount of work has been done by them for the past month, altho the contact men did see band leaders and their other contacts with as much regularity just to maintain good will.

The tunepluggers would rather not have the holiday under such conditions because of the jangled state their nerves are in. In the past month all of them have expected pay cuts every week, and considered it a raise every week that it didn't happen. As it stands, some of them claim, the reason for the mercy is that every company is afraid of being put in the position of being the first to institute pay cuts. Once one starts, tho, they are afraid it will be widespread thruout the industry.

McConnell Will Try Co-Op Plan Despite Defeat in Election

PHILADELPHIA, Dec. 21.—Altho defeated in his bid for the presidency of the local musicians' union, Charlie McConnell still aims to go thru with his "McConnell Plan," a plan to place the buying power of the local musicians on a co-operative consumers' basis as a means of increasing employment among the tooters.

The plan was McConnell's election platform, and called for discounts from business houses to be split between the musicians making purchases and the employer who would use the other half of the discount to pay for the use of musicians on commercial radio programs.

Altho his defeat indicated a rejection of the plan on the part of the musicians, McConnell forces have mustered together enough musicians sold on the co-op idea, and will soon seek a charter to carry out the plan in practice. Claims that 300 musicians have signed up already, and since he polled over 800 votes in the election earlier this month, figures he can top 500 for the starting, representing a buying unit large enough for some demonstration of the theory in practice.

SEASON'S GREETINGS

JUANITO SANABRIA

AND HIS ORCHESTRA

★ ★ ★ ★ ★ ★ ★ ★
Famous composer of Latin Songs
and Decca Recording Artist

NOW IN 3RD YEAR

HAVANA MADRID, New York

THANKS TO LOPEZ AND FERRER



Season's Greetings

BERT HARDCASTLE

AND HIS ORCHESTRA

Current Tom Romolo's Chez Paree
Denver's Finest Night Club



Selling The Band

Exploitation, Promotion, and Showmanship Ideas
By M. H. ORODENKER

Heavy Date

ESCORTS will have to pay by the pound at the annual Sphinx dance just before Christmas at Westminster College at New Wilmington, Pa. And coeds who tip the scales at more than 100 pounds are going to cost their dates a pretty penny that night. Dance stunt is worthy of note on the part of band leaders playing college and fraternity dances, injecting a novel note to the prom.

As being promoted at Westminster, flat rate to the dance is \$1, but fellows whose girls weigh more than 100 pounds will have to pay at the rate of a penny-a-pound admission. Adding to the fun, and the coffers as well, redheaded dates will be assessed at an extra 50 cents, blondes cost the escorts an extra dime, while a brunet dancing partner gets Joe College by with only an extra nickel to the tariff. On the other hand, the lucky lad with a Betty Co-Ed who weighs 99 pounds or even less will be refunded part of his admission costs on the pro rata penny-a-pound basis.

The holiday season promising to boom the sale of recordings sky high, RCA-Victor has issued a complete selection of holiday merchandising aids for the music

merchants, including newspaper advertisement mats, window displays, and envelope enclosures.

Recording artists are also coming in for plugs in connection with the exploitation and sales promotion for RCA products. Company has had Dick Todd, Gray Gordon, and Sammy Kaye endorse the new RCA personal radio in a series of six personalized spot radio announcements being made available to RCA-Victor dealers. Built around the Christmas theme, and suggesting the personal radio as the ideal gift, transcribed announcements may be used in dealers' stores for demonstration purposes as well as placed with radio stations for station-break announcements.

Happy Opening

JACK LEAR, publicity chief for Music Corporation of America, arranged a most novel and entertaining stunt for the opening of Clyde Lucas at the Benjamin Franklin Hotel, Philadelphia. Just as maestro Lucas stepped out on the floor to start the show, a corps of four Western Union messenger boys paraded out. Stopping Lucas in his tracks, the uniformed lads said they had an important message for the band leader, and started chanting, "Happy Opening to You"—greetings from Eddy Duchin.

Stunt was repeated for the supper show, with the greeting coming from Guy Lombardo, and the messenger boys warbling the "Happy Opening" strains in a mimic Carmen Lombardo voice.

J. H. Troup Music House, Lancaster, Pa., carries on with its attention-getting "Musical Notes" placed in newspapers as institutional advertisements to promote the sale of platters. The latest bit of sales philosophy is called "Mental Mufflers and Mental Motors!" and expostulates:

"Tune up your mental motor with music—spruce up your think-tank with melody—buoy up your spirits with song! Music—recorded music—can do all this for you (as it has for thousands of others).

"There's black magic in those shiny black disks we sell. There's mental good health in recordings of music that squelch mental mufflers.

"Our shop supplies records of everything from Symphony to Swing!"

Dinah's Daughters

EDDIE HELLER, record sales promotion expert for Raymond Rosen & Company, RCA-Victor distributors in the Philadelphia territory, has arranged a novel record sales contest, the company's telephone operators participating in the interests of Dinah Shore. And more specifically the songstress's Yes, My Darling Daughter waxing.

Telephone operators at Raymond Rosen, eight in number, handle all orders for records phoned in. Contest is aimed at having the girls apply the sales pressure to those calling in their orders by reminding the music merchants to stock up on this particular platter. Better yet, to include it in the order right now. A prize, to be donated by Miss Shore, will go to the telephone operator turning in the greatest number of orders for the Darling disks this month.

B E N N Y



GOODMAN

Greetings

Merry Xmas and
Happy New Year
FROM
TOMMY FLYNN
AND HIS ORCHESTRA
NOW IN
5TH MONTH
AT BUFFALO'S SWANK
CHEZ AMI
Thanks to Phil Amigone, Prop.
and Jack Good, Mgr.

AL APOLLON
AND HIS ORCHESTRA
Featuring
JEANNE RENARD
Currently
ATLANTA-BILTMORE
ATLANTA, GEORGIA

SEASON'S GREETINGS
★ **TONE MARLOWE** ★
HIS GOLDEN SAX AND ORCHESTRA
Just concluded a month's stay at
Kaufman's, Buffalo
CURRENTLY AT ROYDROFT INN
EAST AURORA, N. Y.

★ Season's ★
★ Greetings ★
DICK KUHN ★
AND HIS ORCHESTRA ★
Featuring
ROBERTA ★
★
★ NOW IN ★
★ THIRD YEAR ★
★ HOTEL ★
★ ASTOR ★
★ New York ★
★ Broadcasting ★
★ Twice Weekly ★
★ WOR ★
★ Mutual ★
Direction: MUSIC CORP. OF AMERICA

The Season's Greetings and Best Wishes for
A Merry Christmas and A Happy New Year

BUDDY FISHER
and his Variety in Music

exclusively FREDERICK BROS. MUSIC CORP.

EDDIE DONALDSON	★	BEN HAWKINS	★	BOB DAVIDSON
FELIX WALKER	★	CHARLES POLZIN	★	JIMMY WOLFE
FRAN McCARTHY	★	JAMES SALISBURY	★	ART SCHOFIELD
BURDETTE STRAYER	★	RED UTLEY	★	GYPSY EDWARDS

BEN E. GRIDLEY Personal Representative NICK MUSOLINO Band Manager LARRY G. FISHER Press Relations DON BAUMANN Chief Arranger

Enjoying Our Xmas at the **LOWRY HOTEL, St. Paul**

Photo by Myrtle Tipt Studios

Yesterthoughts

THERE is no season of the year quite as fitting as this to indulge the aged human foible of reminiscing, of glancing back at other years and other eras, of nostalgically noting the changes—some meaningless and some significant, some comic and others tragic—that inevitably keep step in the march of time . . . as the old year dissolves into the new, bringing with it the threat of a dislocation of American music that borders on the inconceivable, this pillar hopes it will be forgiven for momentarily capitulating to the mellowing influence of the Yuletide season, and for recalling a perhaps happier day before contracts, license fees, demands and counter-demands stood between the American public and the music that is its heritage . . . to a day when the music business was less complex, less bitter . . . a day.

FIFTEEN YEARS AGO . . . when JEAN GOLDKETT'S Victor Record Orchestra opened at Roseland Ballroom, New York, for a three-week engagement, its first date in the East . . . when Paul Ash, leader of the band at McVicker's, Chicago, switched his waxing allegiance from Brunswick to Columbia, and the general feeling in the trade was that Ash would direct the orchestra at New York's New Paramount Theater when it opened the following year . . . when a band leader playing at a prominent New York dance hall expressed himself of the opinion that "dance hall orchestras have the world's toughest assignment. Playing as they do to a clientele that knows rhythm and execution, they've got to be up to snuff all the time. The slightest deviation from perfection is at once noticeable. On the other hand," on-the-other-handed this baton-carrying sage, "take the hotel orchestra. Its public is a transient one, knowing little or nothing about the 'inside' of the dance music" . . . how times do change.

SEASON'S GREETINGS

and thanks to all who, taking advantage of our always rock-bottom prices, have favored us with their patronage during 1940!

MOSS PHOTO SERVICE, 155 W. 46th, N. Y. C. (Quality Photo Reproductions)

Orchestra Notes

By DANIEL RICHMAN

Then there was ROSS GORMAN, held over indefinitely at William Gallagher's Monte Carlo in New York . . . and ARTHUR LANGE, one of the greats of American dance music arranging, signed to a two-year pact by Shapiro, Bernstein, the music publisher paying out \$25,000 per annum for Lange's orchestrating services . . . at the same time, several leading music pubs decided to abolish free orchestrations, with no little adverse comment the result . . . ROGER WOLFE KAHN added MIEP MOLE, trombone ace, to his brass section, with EDDIE LANG also joining the band as banjoist . . . Tin Pan Alley apprehensively expected a revival of the "food" songs, started some time before because of the success of the immortal *Yes, We Have No Bananas*. . . 1928 started off with *Hanna's A Cup of Coffee, a Sandwich, and You; Peet's Here I Got a Piece of Baked Beef for You!*, and *Triangle's Hot Coffee* . . . it could be called a trend, at that.

The Charleston Banned

IT WAS also a decade and a half ago that that revered sire of the shag, the Charleston, invoked the wrath of the powers-that-were at William and Mary College, Williamsburg, Va., and was forthwith forbidden because of its lack of "grace and beauty." . . . JOSEPH N. WEBER, then president of the American Federation of Musicians, returned to his desk from a Christmas holiday, and expressed his satisfaction that the only musicians' union trouble in the whole country prevailed at Niagara Falls, and was of minor consequence, involving about a dozen men in a cheap movie house . . . those were the days!

DON BESTOR closed an engagement at the Baker Hotel, Dallas, January 27, and WILLARD ROBINSON opened January 6 at the Club Alabam', Miami, with his Deep River Orchestra. . . Jack Mills, Inc., released a new piano folio by ZEE CONFREY, and AL DUBIN wrote a new

ballad around the Irving Berlin-Ellin Mackay romance, entitled *When a Kid Who Came From the East Side Married a Sweet Society Rose*. . . J. C. STEIN announced that his Music Corporation of America had completed four tours, with BENNIE KRUEGER, CARL FENTON, TED WEEEMS, and WHITEY KAUFMAN as the junketing maestra . . . the trade decided that the prolific recording musician was an evil to the band business, and that no band could be truly great as long as the condition existed that brought about demoralization within two outfits because their members were in demand for wax dates with other crews, and that completely broke up a third band for the same reason . . . and a well-known society batoneer of then and now went out on a limb and predicted that not only a hot sax but an acrobatic jazz drummer would be featured in America grand opera of the future . . . very much in the future, it would seem.

B. C. (Before Color)

TEN YEARS AGO . . . at least in one connection might properly be known as B. C. . . for when the decade started JACKIE TAYLOR came back to New York from the Coast to play a stand at the brand-new Hotel Edison, quite some time B. C. . . meaning before color came into the life of that spot in the form of Charlie Green booking, and Blue Barron, Gray Gordon, and Lee Brown music-making . . . and early in 1931 a leader known as "The Man From the South," otherwise KAY KYSER, was competing out Cleveland way with HAL KEMP, the former at the College Inn, the latter at the Golden Pheasant . . . Cleveland could properly be called a boom town for bands in those days, for also among those present concurrently were ACE BRIGODE, at Danceland; BEN POLLACK, at the Hollywood; EMERSON GILL, at Bamboo Gardens; GEORGE

WILLIAMS, playing the new China; STUBBY GORDON, holding forth at the Chinese Temple, and OPIE CATES and His Californians, at the Red Lantern . . . another aggregation that enjoyed the tag of "and His Californians": at that time was HORACE HEIDT'S, which wound up a Hotel New Yorker, New York, stay to follow ISHAM JONES into the Gibson Hotel in Cincinnati January 10 . . . RED NICHOLS was the follow-upper for Heidt at the New Yorker, with HENRY BUSSE for the follow-follow-upper there.

That staple of jazz, BENNIE MOTEN, billed then as "the hottest band this side of Hades," started East from Kaycee on a tour to be consummated by a New York location. . . ERNIE GOLDEN returned from batoning down Miami way and reported that anybody who wants to lead a band for coffee-and-cake money could land some swell jobs there—swell in name only. . . HAROLD STERN took over at New York's swank Hotel St. Moritz from HOWARD LANIN . . . while Meyer Horowitz replaced LARRY FUNK and an NBC wire with FRANK WINEGAR and a CBS set-up at his Village Barn in Manhattan's Greenwich Village. . . A prominent leader added two brass men to his outfit, and notified all music publishers he was going to celebrate the event, and would they kindly attend, in force . . . or else no air plugs . . . even then, eh?

TOMMY ROCKWELL quit the recording department of the Okeh Company and moved over to Brunswick . . . GAC were only three non-related members of the alphabet as far as Rockwell was concerned at that time. . . A New York tabloid started off the year by running, among other things, its selection of the three champ Tin Pan Alley song pickers . . . BOBBY CRAWFORD, ROCCO VOCCO, and JACK ROBBINS were awarded the palm. . . GRAHAME PRINCE decided to stop playing with orchestras and devote his whole time to arranging. . . TOMMY GERUN returned to Pittsburgh and the William Penn Hotel for a limited engagement before going back to the Coast to open a new spot being built for him in San Francisco. . . And name bands were being opposed by the radio chains.



"Tops" IS THE WORD

for

LOUIS (Satchmo) ARMSTRONG

WORLD'S MOST FAMOUS ENTERTAINER AND ORCHESTRA LEADER

Tops on One Nighters

The original trumpet king of swing—the man who named swing—has proved year after year on nation-wide tours to be the ace favorite. He's the perennial "jazz master" whose versatility as a performer and showman stamps him unmistakably as the only one of his kind.

Tops IN THEATERS

Vaude bookers from coast to coast will tell you theater managers polish up the S.R.O. sign when Armstrong's on the bill. He's box office dynamite everywhere!

Season's Greetings

Tops ON RECORDS

Armstrong's new releases of today are the collectors' items of tomorrow. Few living artists enjoy the following among record fans that Armstrong does, for he's known wherever records are sold as the most versatile recording artist in the world.

Tops IN MUSIC MACHINES

Why are so many Armstrong records featured on the automatic phonograph network? Simply because Armstrong's records LIVE. They stay alive on machines long after popular tunes have flourished and died. They're the classics of modern music.



Joe Glaser, Incorporated
RCA BUILDING RADIO CITY - NEW YORK
Circle 7-0862

ON DECCA RECORDS ★ CURRENTLY ON COAST TO COAST THEATRE & ONE NIGHT TOUR.

Season's Greetings

Gale, Inc.

REPRESENTING

ELLA FITZGERALD
THE INK SPOTS



ERSKINE HAWKINS
LUCKY MILLINDER



TERRY SHAND
AL COOPER

which were supposed to be trying to substitute studio orks on commercial accounts, chief reason being, as usual, money—the names booked thru an agency, costing the chains 15 per cent agency commission, whereas the studio boys cost nothing in the way of a fee. . . . coming events cast their shadow.

The Music Goes 'Round

FIVE YEARS AGO . . . and a little bit of five (only it wasn't called five in those days) caught the public's fancy . . . MIKE RILEY and EDDIE FARLEY wrote it, and it added to American culture under the title of *The Music Goes 'Round and 'Round*. . . . LEO REISMAN was playing Scranton, Reading, and York, in Pennsylvania, and Camden and Passaic in New Jersey, as 1936 dawned clear and comparatively untroubled. . . . ART JARRETT, with ELEANOR HOLM as vocalist, made the music at the Oriole Terrace in Detroit. . . . The Arcadia International Restaurant in Philadelphia started off with a bang and a host of name bands, LEON BELASCO teeing off, followed by EDDY DUCHIN, BUDDY ROGERS, HAL KEMP, and TED PIO RITO. . . . GEORGE MARLO confirmed a report that he would go into the music publishing business with AL PORGIE and EDDIE WOLPIN. . . . many song plugs under the bridge since then.

LOUIS ARMSTRONG contracted with Loggman, Greens, book publisher, to do a tune on swing music, considered timely by the trade because of swing being definitely on the upbeat, despite a good bit of controversy and misunderstanding as to just what it was. . . . JACK ROSENBERG was secretary of Local 802. . . . TOM COAKLEY moved into the St. Francis Hotel in San Francisco, with CARL RAVAZZA, tenor, featured vocalist. . . . PHIL BRITO was going to organize

a band of his own as soon as his contract with LLOYD HUNTLEY expired. . . . When BEN POLLACK left New Orleans he took along a young clarinet player, IRVIN PRESTOPONICH, whom he christened "PAZ" PAZZOLA. . . . KAY WEBER was singing the ditties with JIMMY DORSEY at the Palomar in Los Angeles. . . . FRED WARING won his much-publicized WDAS, Philadelphia, suit, the station being enjoined from using his phonograph records. . . . CHARLIE DORNBARGER replaced WILL OSBORNE at the Book-Cadillac Hotel in Detroit. . . . and HARRY (TINY) HILL was clogging at Peoria's Ingelterra Ballroom. . . . PAUL PENDARVIS was being screen-tested by Paramount. . . . and ELI OBERSTEIN, latterly of Harms, took charge of record promotion at the RCA Victor plant in Camden, N. J., and planned to visit San Antonio and New Orleans to uncover Mexican hillbillies.

AND . . . five years ago the public was prevented from hearing the works of Jerome Kern, George Gershwin, Rodgers and Hart, and a number of others when the Warner Brothers pulled their music interests out of the American Society of Composers, Authors and Publishers. . . . proving that history certainly repeats itself, with alterations and embroidery of one sort or another.

It would be nice to think that the reminder of five years hence, recalling the ASCAP-radio epic struggle of 1940, might be able to say, as it can be said now about the Warner-ASCAP embroglio . . . it was all over in a few months.

POND DU LAC, Wis., Dec. 21.—The county board of supervisors here has approved a proposal for a law which would give township boards an option to regulate dance halls. The proposal will be submitted by the board to the 1941 State Legislature.

ASCAP Vs. Radio

(Continued from page 55)

Shawnee (Okla.) News-Star

There is also a strong possibility of other music users, such as theaters, breaking the yoke of ASCAP, if radio stations win their fight. ASCAP is about to find out its greed is killing the goose that laid the golden eggs.

PM, New York

It looks like a long, untuneful stretch on the radio.

Louis Sobol (New York Journal-American)

I am willing to break down and confess that much of radio will lose its appeal for me. . . . I am even going to begin to feel resentful if I am told that no matter how I push buttons or turn knobs . . . no lovely melodies by Victor Herbert, Jerome Kern, Cole Porter, or George Gershwin are to come out of the sound box.

Norfolk (Va.) Ledger-Dispatch

In theory, the organization (ASCAP) represents, as against the hard-boiled men who are not artists, the poor, struggling composers of music, who but for the ministrations of ASCAP would go hungry and tattered to their graves—in the style of semi-historical musician-movie heroes. . . . The organization also represents a heavy overhead which includes large salaries paid to the lads who are no more hungry and tattered than are the members of the Morgan firm.

The San Francisco News

Radio . . . doesn't pay for anything it can avoid. . . . A stout cheer for ASCAP.

The Temple (Tex.) Telegram

In the end there will probably be two wholesome competitors producing and distributing music.

New York Daily News

If the boys don't get together . . . we don't expect to become overly hot and bothered about it. After all, if the radio, a rival of the press, sees fit to kick its own popularity in the shins, can the newspapers be expected to complain?

Philadelphia Record

Sympathies of most people, we believe, will be on the side of the composers because they're in the under-dog role. For years, composers got little or nothing out of their work while their hit music was exploited to make millions for the promoters. Radio has enjoyed the protection of patents and patent pools, so it can hardly dispute the composers on copyright grounds. . . . Music has made millions for radio. The composers made the music.

Good Luck, MACK GOLDMAN, with
"SIDEWALK SERENADE"
James Cavanaugh—John Redmond—Frank Weldon

Season's Greetings



D'ARTEGA

AND HIS ORCHESTRA

IN
PERSON

"SUNRISE OVER MEXICO"

A Musical Extravaganza
Opening January, 1941

★ Thanks to Roberto Soto, Mary Shank and Abe Tuvim

REVIEWS OF PREVIOUS STAGE ENGAGEMENTS

A salute to D'Artega—I have never enjoyed the cavortings of a batonier so supremely . . . an artist who combines all the finer maneuvers of Stokowski, Reginald Gardiner, and tosses in a bit of Jack Oakie. I am awed by the way he signals for centzy-teenzy little harmonic licks with his little fingers and the way he seems to be directing the audience part of the time. I would like to get up and harmonize.

ARDIS SMITH—BUFFALO TIMES

D'Artega is a clean-cut and pleasant conductor. His emcee spots were handled with ease.

BILLBOARD

D'Artega handles announcements as well as stick-waving, makes a good appearance and has considerable showmanship.

VARIETY

D'Artega is a volatile and brilliant young man who leads his musicians without the use of a baton but solely through the medium of remarkably expressive hands and well-judged athleticism. Was thunderously applauded.

WASHINGTON HERALD

Watch for the reviews of "Sunrise Over Mexico"

ON
TRANSCRIPTIONS ★ **ASSOCIATED & MUZAK** Thanks to Ben Selvin

Coming Soon

D'ARTEGA and his Orchestra

On One of Radio's Major Network Programs

REVIEWS OF PREVIOUS RADIO ENGAGEMENTS

D'Artega Orchestra is top-notch, highlighted by his ultra arranging.

BILLBOARD

D'Artega's arrangements, ingratiating and distinctive, made a solid keystone for sessions structure.

VARIETY

The Jazz Symphonies of D'Artega's Orchestra are one of the better Sabbath radio menus.

WALTER WINCHELL

"Americana's" 7G Benefit

PITTSBURGH, Dec. 21. — Benefit broadcast of Musical Americana Thursday in Syria Mosque may net \$7,000 for Pittsburgh Symphony, unofficial estimate indicates. Benefit to carry local sym-

phony thru current season to meet deficit on \$100,000 budget was arranged thru co-operation of local orchestra's board and Westinghouse sponsors, who engaged Helen Jepson and John Charles Thomas for half-hour network broadcast.

About 3,000 attended, paying \$2.20 to

\$5.50, double regular price scale for symphony appearances.

Pitts Solid for BMI

PITTSBURGH, Dec. 21. — All five radio stations here forego ASCAP December 31 and confine their music to BMI numbers

hereafter unless the networks change their stands, station managers informed. Leonard Kapner, of WCAE; Major John A. Holman, of KDKA; Pete Wasser, for WJAS-KQV, and Frank Smith, at WWSW, coincided in stand that as wets go, so will they.

**THE SEASON'S CHEER
TO ALL OUR FRIENDS!**



WILLIAM KARZAS
Managing Director

**TRIANON
AND
ARAGON
OF CHICAGO**

On the Stand

Reviews of orchestras playing hotel, night club and ballroom locations and one-nighters. Comment is based upon the present or potential commercial value of the band, as well as its musical quality.

Tony Bruno

(Reviewed at Latin Quarter, Boston)

LONG rated as one of the Hub's better musicians, Bruno has surrounded himself with eight versatile men whose combined efforts provide results expected from much larger bands.

Bruno himself plays piano, trombone, trumpet, accordion, marimba, vibraphone, and a cute gadget called the euphonium. In addition to playing at least three and generally all of these different instruments during the course of a set, the indefatigable Bruno does his own arranging as well.

The band plays anything well. Proof of this is the constant demand that the crew keep on long after hours. Besides handling the hard-to-please dancers who throng the Latin Quarter, Bruno's combo does an extremely capable job playing the show.

Instrumental set-up is four rhythm, three sax, and one brass, but all the sax men double on at least one instrument. Rhythms and saxes carry the harmony beautifully. On swing numbers Bruno picks up either the trombone or the trumpet to provide the balance and the necessary brass.

Kaplan.

Tiny Hill

(Reviewed at Donohue's Mountain View, New Jersey)

A COMMERCIAL hillbilly singer from the Midwest, weighing 368 pounds, Hill has a smart modern band as admirable contrast for his vocals—originals and parodies of pop tunes—which overflow with corn. He has been in the business for five years, starting out in small Indiana and Illinois towns with a small outfit.

The corn, it should be emphasized, is dominant in Hill's vocals only, and they are plenty entertaining. Musically, the

band is as modern as any of the outfits around, and plays smooth, danceable music. The boys don't go to extremes on either sweet or swing and give out on the brass here during late hours only and then just moderately.

Instrumentation includes three brass, four sax, and four rhythm. The drummer scrapes on a gourd in many numbers producing a novel, pleasing rhythm effect. The pianist plays a solovox attachment which lends musical color to the ballads and waltzes.

Hill plays no instrument. He is generous on vocals, and despite his bulk, gets around very ably. Al Larson, a newcomer, is a young, capable baritone concentrating on ballads. Doubling from the band on vocals are Don Pettigrew, sax; Erwin Bendel, guitar, and Jack Colebaugh, trumpet. Colebaugh is featured only in trio work with Pettigrew and Bendel. The not much on visual showmanship, they do well on harmony.

Honigberg.

Gil Fitch

(Reviewed at Broadwood Hotel, Grand Ballroom, Philadelphia)

FITCH first attracted attention in this territory as a basketball star at Temple University. After leaving college with a diploma and a mastered saxophone, he started cashing in on his sports page publicity by leading a band. Has been whipping these boys into shape for several years along ballroom lines, and combo is prime for such hoofology.

No swing extremes are present here, with effort made to inject musical body along melodic lines. Arrangements are tuneful and plenty spirited, with the selections running all the way from sweet to the stomperous.

Fitch finds his place out front, being as handy with the baton in making the boys interpret the arrangements as he



SEASON'S

GREETINGS

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WILL BRADLEY

AND HIS ORCHESTRA

featuring

RAY McKINLEY



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used to be with the ball on a court. Of athletic build and on the personable side, he makes a fetching front. Combo sets up with three saxes, three trumpets, single trombone, piano, bass, and drums. The brasses are kept down so that the sections balance and blend.

An ideal band for the ballroom stands. Mona Wilson makes a lovely decor on the stand, and can sing, too.

Orodenker.

Larry Funk

(Reviewed at the Turnpike Casino, Lincoln, Neb.)

FUNK is the man with the medleys in his bonnet. Most orchestras play several numbers to make a dance set, but Funk collects his into associated groups with frequent vocals, and with

(See ON THE STAND on page 64)



The Billboard MUSIC POPULARITY CHART

WEEK ENDING
DECEMBER 19, 1940

LEADING MUSIC MACHINE RECORDS

Recordings listed below are currently the biggest money-makers in automatic phonographs. Selections are the consensus of reports gathered each week by representatives of The Billboard for the Record Buying Guide feature that appears in Music Machine Section. Reports are gathered from at least four leading phonograph operators in each of the 20 most important phonograph operating centers in the country.

Number of weeks recordings have appeared in "Going Strong" is indicated in parentheses following titles in that section.

GOING STRONG

FERRYBOAT SERENADE. (9th Week) Andrews Sisters, Kay Kyser, Gray Gordon.

WE THREE. (8th Week) Ink Spots, Tommy Dorsey.

BEAT ME, DADDY (EIGHT TO A BAR). (6th Week) Andrews Sisters, Glenn Miller, Will Bradley.

THERE I GO. (3d Week) Vaughn Monroe, Will Bradley, Tommy Tucker.

THE FIVE O'CLOCK WHISTLE. (3d Week) Glenn Miller, Ella Fitzgerald, Erskine Hawkins.

DOWN ARGENTINE WAY. (2d Week) Bob Crosby, Shep Fields, Leo Reisman, Gene Krupa.

COMING UP

A NIGHTINGALE SANG IN BERKELEY SQUARE. Glenn Miller, Ray Noble, Guy Lombardo.

DREAM VALLEY. Sammy Kaye, Woody Herman, Frankie Masters.

TWO DREAMS MET. Mitchell Ayres, Tommy Dorsey.

ALONG THE SANTA FE TRAIL. Sammy Kaye, Dick Jurgens, Kate Smith.

HE'S MY UNCLE. Abe Lyman, Kay Kyser.

YOU'VE GOT ME THIS WAY. Glenn Miller, Jimmy Dorsey, Kay Kyser.

A HANDFUL OF STARS. Glenn Miller.

FRENESI. Artie Shaw, Woody Herman.

NATIONAL AND REGIONAL BEST SELLING RETAIL RECORDS

This compilation is based upon reports from the following retail stores of their 10 best selling records of the past week. New York City: Center Music Store; Bloomfield Music Shop; Liberty Music Shop; Veary Music Shop; Gallery Music Shop. Boston: Boston Music Co.; The Melody Shop; Mether Music Co., Inc. Buffalo: Whiteman Music Shop; Broadway Music Shop. Pittsburgh: Volkwein Bros., Inc. Philadelphia: Ted Burke, Inc.; Waymen Co.; Co-Operative Music Co. Washington: George's Radio Co., Inc. Denver: Wells Music Co.; Knight-Campbell Music Co.; The Record Shop; Charles E. Wells Music Co. Salt Lake City: Z. C. M. I. Record Dept. Portland, Ore.: Meier and Frank Co.; J. K. Gill Co. Los Angeles: Birke-Richardson; Southern California Music Co.; Hollywood House of Music. San Francisco: Schwabacher-Frey; Quarg Music Co. Chicago: Sears, Roebuck & Co.; Marshall Field; Wurlitzer's; Lyon and Healy; Gerrick Music Shop; Goldblatt Bros. Cincinnati: Song Shop; Willis Music Co.; Rudolph Wurlitzer Co.; Steinberg's, Inc. Milwaukee: Schuster's; Record Library (Ed Dram's); Broadway House of Music; J. H. Bradford Piano Co. Des Moines: Des Moines Music House; Davidson Co. Detroit: Wurlitzer; Grinnell Bros. Kansas City, Mo.: Music Box, St. Louis: Aeolian Co. of Music; Parnosa & Barr. St. Paul: W. J. Dyer and Bros.; Mayflower Novelty Co. Cleveland: Halle Bros. Co. Birmingham: Nolen's Radio Service Shop; E. E. Forbes & Sons; Monarch Sales Co.; Louis Piant Dry Goods Co. Atlanta: Cox Prescription Shop. Raleigh, N. C.: James E. Thiem; C. H. Stephenson Music Co. Miami: Richards Store Co.; Burdine's, Inc. New Orleans: Louis Grunwald Co., Inc.; G. Schirmer, Inc. Fort Worth, Tex.: McOrroy's; Kemble Bros. Furniture Co. San Antonio: Thomas Acuna; Alamo Piano Co.; San Antonio Music Co.

NATIONAL		EAST		WEST COAST	
POSITION Last This Wk. Wk.	1. FRENESI —ARTIE SHAW	POSITION Last This Wk. Wk.	1. FRENESI —Artie Shaw	POSITION Last This Wk. Wk.	1. FRENESI —Artie Shaw
1	1. FRENESI —ARTIE SHAW	4	2. NIGHTINGALE SANG IN BERKELEY SQUARE —Glenn Miller	9	2. NIGHTINGALE SANG IN BERKELEY SQUARE —Glenn Miller
5	2. NIGHTINGALE SANG IN BERKELEY SQUARE —GLENN MILLER	—	3. YES, MY DARLING DAUGHTER —Dinah Shore	6	3. DOWN ARGENTINE WAY —Eddy Duchin
9	3. WE THREE —TOMMY DORSEY	3	4. WE THREE —Tommy Dorsey	—	4. THERE I GO —Vaughn Monroe
2	4. ONLY FOREVER —BING CROSBY	—	5. HANDFUL OF STARS —Glenn Miller	—	5. FERRYBOAT SERENADE —Andrews Sisters
—	5. THERE I GO —VAUGHN MONROE	5	6. THERE I GO —Vaughn Monroe	2	6. TRADE WINDS —Bing Crosby
8	6. TRADE WINDS —BING CROSBY	—	7. RED SKIN RUMBA —Charlie Barnet	4	7. DOWN THE ROAD A PIECE —Will Bradley
—	7. FERRYBOAT SERENADE —KAY KYSER	7	8. BEAT ME, DADDY (EIGHT TO A BAR) —Will Bradley	3	8. SCRUB ME, MAMA —Will Bradley
4	8. WE THREE —INK SPOTS	—	9. FERRYBOAT SERENADE —Leo Reisman	—	9. FIVE O'CLOCK WHISTLE —Glenn Miller
—	9. THERE I GO —WILL BRADLEY	2	10. ONLY FOREVER —Bing Crosby	—	10. BEAT ME, DADDY (EIGHT TO A BAR)—Will Bradley
3	10. BEAT ME, DADDY (EIGHT TO A BAR) —WILL BRADLEY	MIDWEST		SOUTH	
		1	1. FRENESI —Artie Shaw	1	1. ONLY FOREVER —Bing Crosby
		—	2. THERE I GO —Will Bradley	4	2. DOWN ARGENTINE WAY —Leo Reisman
		—	3. DOWN ARGENTINE WAY —Bob Crosby	—	3. FERRYBOAT SERENADE —Kay Kyser
		—	4. WE THREE —Tommy Dorsey	3	4. WE THREE —Ink Spots
		—	5. TRADE WINDS —Bing Crosby	—	5. TRADE WINDS —Tommy Dorsey
		6	6. FERRYBOAT SERENADE —Frankie Masters	—	6. DREAM VALLEY —Eddy Duchin
		4	7. WE THREE —Ink Spots	—	7. FRENESI —Artie Shaw
		—	8. FERRYBOAT SERENADE —Kay Kyser	—	8. THERE I GO —Kenny Baker
		—	9. THERE I GO —Tommy Tucker	—	9. THERE I GO —Will Bradley
		3	10. ONLY FOREVER —Bing Crosby	—	10. NIGHTINGALE SANG IN BERKELEY SQUARE —Dick Todd

NATIONAL AND REGIONAL SHEET MUSIC BEST SELLERS

This compilation is based upon reports received from the following sheet music jobbers and dealers of their 15 best selling songs of the past week. New York City: Music Dealers' Service, Inc.; Ashley Music Supply Co. Pittsburgh: Volkwein Brothers, Inc. San Francisco: Pacific Coast Music Jobbers; Eberman, Clay & Co. Los Angeles: Morse M. Freeman, Inc. Seattle: Capitol Music Co. Portland, Ore.: Sidare Music Co. Chicago: Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Co.; A. G. McClurg. St. Louis: St. Louis Music Supply Co. Kansas City, Mo.: Jenkins Music Co. Detroit: Grinnell Brothers. San Antonio: Southern Music Co. Fort Worth, Tex.: Asst Music Co. New Orleans: G. Schirmer of Louisiana. Atlanta: Cable Piano Co. Phoenix, Ariz.: Dawson Music Co.

NATIONAL		EAST		WEST COAST	
POSITION Last This Wk. Wk.	1. WE THREE	POSITION Last This Wk. Wk.	1. WE THREE	POSITION Last This Wk. Wk.	1. WE THREE
3	1. WE THREE	2	2. A NIGHTINGALE SANG IN BERKELEY SQUARE	1	2. FERRYBOAT SERENADE
1	2. FERRYBOAT SERENADE	7	3. DOWN ARGENTINE WAY	4	3. A NIGHTINGALE SANG IN BERKELEY SQUARE
2	3. A NIGHTINGALE SANG IN BERKELEY SQUARE	3	4. FERRYBOAT SERENADE	3	4. DOWN ARGENTINE WAY
4	4. DOWN ARGENTINE WAY	10	5. ALONG THE SANTA FE TRAIL	7	5. FRENESI
9	5. ALONG THE SANTA FE TRAIL	8	6. FRENESI	15	6. ALONG THE SANTA FE TRAIL
12	6. DREAM VALLEY	11	7. BLUEBERRY HILL	14	7. DREAM VALLEY
5	7. ONLY FOREVER	4	8. THERE I GO	6	8. ONLY FOREVER
6	8. TRADE WINDS	5	9. ONLY FOREVER	8	9. TRADE WINDS
8	9. FRENESI	6	10. TRADE WINDS	9	10. OUR LOVE AFFAIR
13-10	BLUEBERRY HILL	9	11. DREAM VALLEY	10	11. I AM AN AMERICAN
7	11. THERE I GO	14	12. YOU'VE GOT ME THIS WAY	11	12. A MILLION DREAMS AGO
10	12. OUR LOVE AFFAIR	15	13. I GIVE YOU MY WORD	12	13. BLUEBERRY HILL
11	13. MAYBE	13	14. GOD BLESS AMERICA	5	14. THERE I GO
14	14. GOD BLESS AMERICA	12	15. OUR LOVE AFFAIR	13	15. GOD BLESS AMERICA
—	15. TWO DREAMS MET	MIDWEST		SOUTH	
		1	1. FERRYBOAT SERENADE	1	1. WE THREE
		5	2. WE THREE	3	2. DOWN ARGENTINE WAY
		9	3. ALONG THE SANTA FE TRAIL	2	3. FERRYBOAT SERENADE
		3	4. A NIGHTINGALE SANG IN BERKELEY SQUARE	5	4. A NIGHTINGALE SANG IN BERKELEY SQUARE
		2	5. ONLY FOREVER	9	5. ALONG THE SANTA FE TRAIL
		4	6. DOWN ARGENTINE WAY	14	6. TWO DREAMS MET
		10	7. DREAM VALLEY	15	7. DREAM VALLEY
		12	8. LOOKING FOR YESTERDAY	4	8. HE'S MY UNCLE
		15	9. FRENESI	6	9. TRADE WINDS
		6	10. TRADE WINDS	8	10. MAYBE
		7	11. MAYBE	7	11. OUR LOVE AFFAIR
		8	12. THERE I GO	10	12. FIVE O'CLOCK WHISTLE
		13	13. YOU'VE GOT ME THIS WAY	—	13. ONLY FOREVER
		11	14. GOD BLESS AMERICA	11	14. BLUEBERRY HILL
		14	15. BLUEBERRY HILL	13	15. I AM AN AMERICAN

SONGS WITH MOST RADIO PLUGS

The following are the 20 leading songs on the basis of the largest number of network plugs (WJZ, WRAY, WABC) between 9 p.m.-1 a.m. weekdays and 8 a.m.-1 a.m. Sundays for the week ending Thursday, December 19. Independent plugs are those recorded on WOR, WNEW, WMCA, WENR. Film tunes are designated as "F," musical production numbers as "M."

This compilation is based upon data supplied by Accurate Reporting Service.

Position Last This Wk. Wk.	Title	Publisher	Plugs
1	1. SO YOU'RE THE ONE.....	BMI	36 14
3	2. THERE I GO	BMI	32 18
4	3. FRENESI	Southern	30 16
2	4. I GIVE YOU MY WORD.....	BMI	29 8
6	5. I HEAR A RHAPSODY.....	BMI	19 8
8	6. YOU WALK BY (F).....	Santly, I. & S.	17 7
13	7. TONIGHT	Southern	15 5
7	8. PRACTICE MAKES PERFECT..	BMI	13 5
—	9. LET'S DREAM THIS ONE OUT..	BMI	13 2
8	10. SAME OLD STORY.....	BMI	12 4
—	11. I CAN'T REMEMBER TO FORGET	BMI	11 4
—	12. FALLING LEAVES	Jewel	10 2
—	13. MAY I NEVER LOVE AGAIN..	BMI	10 1
—	14. IT ALL COMES BACK TO ME..	BMI	10 1
—	15. KEEP AN EYE ON YOUR HEART	BMI	10 —
—	16. WE COULD MAKE SUCH BEAUTIFUL	BMI	9 1
—	17. DANNY BOY	Mills	8 2
—	18. ACCIDENTALLY ON PURPOSE..	BMI	8 2
—	19. I CLOSE MY EYES.....	Regent	7 —
13	20. I DO, DO YOU.....	Stevens	6 2

"MAKAHIKI HOU!"

means "Season's Greetings" from

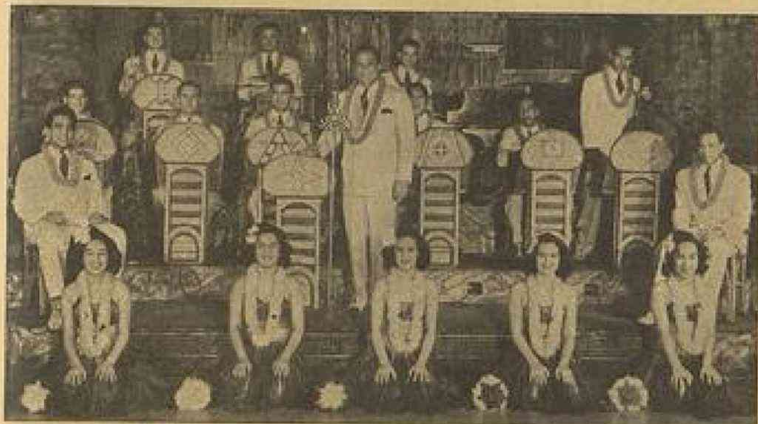
RAY KINNEY

the "Idol of the Islands", and his orchestra

IN A LITERAL translation, "Makahiki Hou" is an exclamation of felicitation on an annual event, such as a birth; there are no seasons in Hawaii, and consequently no word for seasons. When the missionaries arrived in the Islands, they coined "Mele Kalikimaka" for "Merry Christmas."



It's Hula Time! Ray Kinney and his Aloha Maids—clockwise, Leimomi (a lei or wreath of pearls), Lehua (the emblem flower of the island of Hawaii), Leinaala, "wreath of sweetest flowers"; Leilani, "heavenly flower," and Nani, "lovely to look at."



The Hawaiian Room of Hotel Lexington, New York, is a perfect Island picture, except that there are seasons there. For the last four the featured orchestra has been Ray Kinney's, twelve men, plus Meymo Holt and the five Aloha Maids—eighteen people in all! They close their current season January 9th to open a cross-country theatre and hotel tour January 10th at the Earle Theatre, Washington.

Meymo Holt is billed as "the world's most beautiful hula dancer"; any photograph clearly qualifies her as the world's most beautiful dancer in all classifications.



When Ray Kinney and his orchestra made their triumphant tour of the Islands early in 1940, they were accompanied by Charles Rochester, managing director of the Lexington. Pictured at the Royal Hawaiian Hotel, left to right, are Mayor Crane of Honolulu, Ray, Johnny "My Little Grass Shack" Noble, Mr. Rochester, Earl Thacker of the Royal Hawaiian and Duke (now Sheriff) Kahanamoku. **Below**, vocal honors with the Kinney orchestra are shared by Ray himself, at left; George Kainapau, center, and Alfred Apaki, right. Their latest Victor releases are "Moon Over Burma" and "Just For You and Me" (26787), "Lovely Hula Hands" and "Hoonanno Paka" (26799), and "Aulani E" and "Ke Ka Upu" (27234).



GENERAL AMUSEMENT CORP.

Personal Management H. John Gluskin

On the Air

Comment on dance remote programs from the standpoint of showmanship, presentation and general listening appeal, rather than the musical ability of the bands reviewed.

By SOL ZATT

George Hall

(The Chatterbox, Mountain View, N. J., Mutual Network, Tuesday (17), 12:30-1 a.m.)

GEORGE HALL'S air efforts plus the sock talent of Dolly Dawn make his midnight remote a worth-while piece of late listening. Hall's brand of music has been larded with a consistent amount of showmanship and experience, which he displays via the ether waves in a successful attempt to gain converts. The maestro divides the stint among members of his band, giving them individual chances to display their wares and also giving pace to the program.

To la Dawn, however, go the top talent honors for vocal display and showmanship. She's around more often than not on the half-hour shot, and is important to the smoothness of the program. Tune scheduled runs the current gamut of

p. d.'s and BMEs, and okeh on the selection side, despite the limitations.

Ivan Scott

(Beverly-Wilshire Hotel, Los Angeles, Mutual Network, Tuesday (17), 1-1:30 a.m.)

MAESTRO Ivan Scott, a young Lochinvar from out of the West, fiddles his way thru a late remote with a band that is easy on the ears, but whose showmanship efforts are lacking. What is lost in salesmanship efforts, however, is made up in musical initiative that otherwise sells itself.

Scott is prominent with his violin solos and use of soft music, which is a good idea at that hour of the morning. He plays a profusion of songs, vocalized by a male member of the organization, including all types of music.



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All-Star Band Recital Proves Leaders Are Good — Leaders

NEW YORK, Dec. 21.—Abe Lyman last night (20) relinquished the bandstand at the Hotel New Yorker here to Woody Herman, back for a four-month repeat engagement after a tremendously successful run last summer, but not until he (Abe) had pulled a stunt that amounted to an autograph fiend's dream and a music critic's nightmare.

During his run, Lyman held a series of Sunday night "informals" in the hotel's Ice Terrace, inviting prominent songwriters down for a bow or to play a medley of their hits. On his last Sunday night (15) Abe decided to vary the procedure, and asked those band leaders around town not working that night to drop in and brighten things up. When they were all assembled, Lyman pulled his coup d'état, and told them that they were going to take over the podium for a few minutes, each playing his particular instrument in a million-dollar band line-up.

The "band" that undertook *Dinck*, with each maestro taking a solo chorus, comprised Glenn Miller, trombone (and, incidentally, the entire brass section); Shep Fields, Ray Herbeck, and Bill McCune, saxes; Sammy Kaye, clarinet; Frankie Masters (who supplied the vocal chorus) strumming the guitar; Phil Harris on drums; Jack Miller (conductor of the ork that works with Kate Smith) at the piano, and Richard Himber on fiddle out in front.

Best laugh of the occasion came when Lyman called his own boys back to the stand, and one of them remarked that it wouldn't be hard following the band that just stepped down. To which Abe replied, "Maybe, but try following them to the bank!"

ON THE STAND

(Continued from page 51)

emphasis on the old favorites.

He will, on occasion, lend his instrumentation to stingers, but it's only under stress and not from choice. This being a ballroom date, it was necessary to keep the college trade quiet with a few sizzlers, which gave the impression of being labored. Porte of the outfit is in the pleasantness of melodies, ballads, and impossible-to-miss rhythms.

Aside from Funk in front of the ork, Betty Harris and Eddie Scope for the songs, the band embraces nine playing men, three across the board. John Alagna, pianist, is a nifty at the keyboard and Funk gives him his head for several numbers in which he stands out. One of the instrumental novelties is the reed quartet—regulars James and Joe Baker (twins), and Hi Clarke, augmented by Drew Widener, normally the trombonist.

Both vocalists are of the intimate type, along diminutive, cute lines, and able with pipes. Funk wants hotel work and is designed to fill that bill more nearly than any other assignment. Rooms and clubs should want no better.

Oldfield.

Bert Hardcastle

(Reviewed at the Chez Paree, Denver)

HARDCASTLE is a local musician who formed an outfit composed of men who are experienced and easily adaptable. Going in heavily for novelties, the boys work nicely on solo sending and can keep a steady full front going when five is the order.

Hardcastle handles the percussion;

Clyde Connilio, last with Eddie Fitzpatrick, piano; Bob Capelli, trumpet; Gus Snow, guitar and violin; Mike Perido, tenor sax and clarinet, and Jay Sidell, Novachord and violin.

Hardcastle takes the romantic ballads, while Snow, Perido, and Capelli handle the novelties. Connilio, Snow, and Perido do the arranging. Novachord, guitar, piano, and drums are a strong rhythm lead, while trumpet, tenor, or clarinet come in for some good solo licks.

With an outfit of this size each man has a heavier share of the work, and the boys are proving themselves capable of handling either solo or combo work that is a good sell on either the rhythmic or novelty side. Trackman.

ORCHESTRA ROUTES

(Continued from page 54)

Walters, Lee: (Blue Lantern) Detroit, no.
Waples, Bud: (Arabian Supper Club) Columbus, O., no.
Weber, Jack: (Libby's Club Era) Chi., no.
Wells, Lawrence: (Trianon) Chi., no.
Williams, Chick: (Gay 90s Cafe), Phila., no.
Williams, Clem: (Spread-Eagle Inn) Stratford, Pa., no.
Williams, Griff (Stevens) Chi., h.
Williams, Bando: (Astor) NYC, h.
Wilson, Teddy: (Cafe Society Uptown) NYC, no.
Wilson, Dick: (Mon Paris) NYC, no.
Windsor, Reginald: (Club Lido) Camden, N. J., no.
Woodfield, Harry: (Kiefer's) Canton, O., no.
Woods, Edward: (Tantilla Gardens) Richmond, Va., h.
Woods, Herby: (Ben Franklin) Phila., h.
Wright, Charles: (Club Cuba) NYC, no.

Y
Young, Eddie: (Music Box) Omaha, no.
Young, Roland: (Lombard's) Bridgeport.

Z
Zahler, Al: (Log Cabin) Trenton, N. J., no.
Zanella, Doc: (Brookley's) Albany, N. Y., no.

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On the Records

A critical analysis of the latest record releases, stressing their commercial value to record retailers and music machine operators. Reviews of greater length are given to recordings that possess unusual interest as to artist, selection, or both.

Key: FT—Fox Trot; W—Waltz; VC—Vocal chorus; V—Vocal recording.

By DANIEL RICHMAN

BENNY GOODMAN (Columbia)

Wholly Cats—FT. Royal Garden Blues—FT. Nobody—FT; VC. Henderson Stomp—FT.

BENNY GOODMAN comes back to the band wars after his illness of the past summer with a new aggregation and a ream of publicity, garnered thru well-planted stories regarding the new instrumental line-up, contemplated new ideas, and just as important, from a publicity point of view, Benny's recent classical concert with John Barbirolli and the New York Philharmonic Orchestra in New York's mecca of serious music, Carnegie Hall. All this can't fail to have a sales effect upon Goodman's first recordings with his new crew; not that Benny's disks aren't able to do well for themselves normally, if for no other reason than because of his reputation. But an added spotlight has been turned on them now, and conscious of the fact, Goodman has made of his first four sides an admirable showcase for his latest group. *Wholly Cats* and *Royal Garden Blues* introduce his new Sextet (seven with Benny included) and feature an extra-added attraction in the person of Count Basie. The Count's piano aids and abets a pair of sides whose greatest appeal is, of course, directed to the swing expert and fan and the record collector. *Nobody* serves to bring Helen Forrest back as the Goodman vocalist and also serves to inject the pop note into the quartet of sides, the song being a Judy Garland ditty from the current pic, *Strike Up the Band*. And *Henderson Stomp* supplies the full band swing touch. Needless to say, there's plenty of jazz quality in every groove, plenty of interest in the musical presence of Cootie Williams, George Auld, and Fletcher Henderson, and plenty of power in the Goodman name. The coin phones may not be too interested in this foursome (with the possible exception of *Nobody*), but they possess strong over-the-counter lure.

ROSE MARIE LOMBARDO With GUY LOMBARDO (Decca)

Little Shepherd of My Dreams—V. There'll Always Be an England—Inst; VC. Along the Santa Fe Trail—FT; VC. Down in Toyland Village—FT; VC.

ROSE MARIE LOMBARDO, teen-age sister of Guy and his brothers, makes her recording debut with the Royal Canadians on *Little Shepherd of My Dreams* and reveals a sweet if not a particularly good voice. The song chosen for the occasion was pretty much an unfortunate choice, since many a trained, experienced singer would have his or her vocal cords tied into knots by the banalities of lyric and music here handed young Miss Lombardo. Final judgment on the young lady's ability must in all fairness be reserved until such time as she is given a song of sufficient quality to be used as a measuring rod. She had two strikes on her from the first note uttered here, and that she manages to sound all right in an undistinguished sort of way augurs the possibility of some enjoyable things from her later on. Reverse of this disk is the English war song, done quietly and with an ensemble vocal that makes up in sincerity what it lacks in glee club quality. Second set of sides brings the Lombardos back to normal, with Mert Curtis for the A side lyric instead of Carmen Lombardo, a change for the better. The trio attends to the wordage of *Toyland Village*, and the threesome, like the rest of the band, delivers in its accustomed subdued, unexciting style.

MICHAEL LORING (Columbia)

There I Go—V. I Hear a Rhapsody—V.

LORING finds his way to the Columbia disk label via the legit musical stage and radio sustaining route. His first pressing results in a curious reaction, inasmuch as the pleasant impression created by the first side is largely dissipated by an affected and phony dramatic approach to the words on side B. The appealing melody of *There I Go* carries Loring's vocal equipment along in an easy, nice enough manner which is listenable even if there is nothing especially distinctive about it. Possibly the slightly ponderous theme of *Rhapsody* fooled the singer into believing that the interpretation ought to cite the last dram of drama out the number. Possibly it might sound all right done that way by the proper parties. But Loring loses what vocal pleasantness he has in the false affectation he lends to his delineation of the song. If they don't get as far as the second side the record-buying public will find this wax newcomer a good enough if not a sensational addition to vocal disk artists. But in competition with some of the top talents doing the singing sides Loring will be lost in the shuffle unless he corrects the mistakes of this initial platter.

GLENN MILLER (Bluebird)

Yes, My Darling Daughter—FT; VC. Along the Santa Fe Trail—FT; VC.

Miller supplies the first dance version of Dinah Shore's radio click tune, taking it at a faster tempo and using unison saxes, the trombone quartet, and Marlon Hutton and the band boys for the vocal. There's good drive and power in this arrangement. The slow vibrant rhythm

that Miller customarily brings to his ballad interpretations backs up the usual reeds and other accouterments on *Santa Fe Trail*.

LEO REISMAN (Victor)

Your Dream—FT; VC. Remind Me—FT; VC.

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comedy composers, here undertakes two Jerome Kern songs from the new movie, *One Night in the Tropics*, with the expected gratifying results of a meeting between a fine song and a Reisman arrangement. Beautiful melodic trumpets and good ensemble tootling highlight the first chorus, with Phil Dwyer for the following vocal in approved music-comedy song styling. Flipover is a rumba fox trot, played cleanly and well. George Griffin holds forth on the latter half of the side with a fair vocal.

HORACE HEIDT (Columbia)

Vitis—FT; VC. *Merry Wives of Windsor*—FT.

Heidt goes to the semi-classics for a coupling that has some features to recommend it, notably Ruth Davies, newcomer to the Heidt Knights, who handles the Vitis words expertly and impresses further with an obligato to an ensemble chorus. Side is mainly vocal, which contrasts nicely with the totally instrumental *Merry Wives*, played a bit too elaborately in a bounce tempo. Frankie Carle distinguishes himself again with some superior piano passages.

COUNT BASIE (Okeh)

The Moon Fell in the River—FT; VC. *All or Nothing at All*—FT; VC. *Draftin' Blues*—FT; VC. *What's Your Number?*—FT.

A pair of pop sides from the Count is more or less an oddity, and when it happens, as it does on the first two numbers here, it demonstrates again Basie's fine drive and danceable lift and proves that ballads can be top inspiring, despite the poor tempos set by most bands that tend to drag down this type of song. The Basie piano also reaffirms its sparkle when applied to recognizable melodies. With Helen Humes for the warbling, backed by some scintillating Basie ivory pyrotechnics, this double has high listenability and danceability. Not much more can be asked of a record. Titles of the second disk indicate the tunes' ideas. Jimmy Rushing blues his vocal way thru one conscription ditty, but the fast jump tempo and usual ensembles and solos of the reverse are conventional jazz outpourings that could be called anything else and mean the same.

FRANK LUTHER and ZORA LAYMAN (Decca)

Stephen Foster Melodies, Volume 3—Five-record album.

With all the attention currently being drawn to Foster melodies because of the ASCAP-radio feud, which has placed more and more of Foster's public domain material on the air, Decca's latest addition to its series of this composer's works can be considered quite timely. Volumes 1 and 2 covered most of the better known Foster classics, so that some of those included here are probably familiar only to the composer's disciples.

EDDY DUCHIN (Columbia)

I Give You My Word—FT; VC. *So You're the One*—FT; VC. *There Shall Be No Night*—FT; VC. *Who Am I?*—FT; VC.

Four pop tune display cases for the pianistic sorcery of the consistently musically entertaining Duchin and his smooth, competent outfit. Quantity of Eddy's piano ramblings varies on each side, with *There Shall Be No Night* the least worth-while effusion because it offers less of Duchin himself than the other sides. June Robbins shines most in the singing department that includes Johnny Drake and Tony Leonard, the former being too elephantine vocally and the latter too weak. Male warblers split up *Night* and *Who Am I?*, with Miss Robbins showing nice improvement over recent efforts on both sides of the other disk.

INK SPOTS (Decca)

Puttin' and Takin'—V. *I'm Only Human*—V.

The four Ink Spots vary their stock execution, if not the formula itself, on the A side here. The tenor first chorus is temporarily replaced by another voice, and there's a nice touch of humor in the talked-baritone middle half chorus. The

companion piece, however, returns the boys to the old routine that has been so successful in the music machines so many times.

SAMMY KAYE (Victor)

You and Your Kiss—FT; VC. *Taking a Chance on Love*—FT; VC. *Along the Santa Fe Trail*—FT; VC. *Down the Gypsy Trail*—W; VC.

Kaye brings his swinging and awaying to bear on a batch of better-than-average songs on these two releases and trots out most of his large retinue of singers to sell the words to the customers, of whom there should be many here. Tommy Ryan, Arthur Wright, Jimmy Brown, and the Three Kadets are all represented on one side or another vocally, each complementing the typically smooth, quiet Kaye style. *Santa Fe* is given the benefit of particularly pretty scoring.

XAVIER CUGAT (Columbia)

Kashmiri Love Song—Beguine rumba. *In a Persian Market*—Beguine rumba.

Cugat here attempts the same thing as Pancho—putting familiar (and in this case, semi-classical) musical canvases in unfamiliar rhythmic frames—and comes out the winner. Cugat's musical imagination is such that the melody itself is not forgotten in the broad desire to play something differently. Never letting the subtle insidiousness of the beguine-rumba rhythm take the whole play away from his instrumentation, Cugat molds two superb, beautifully colored interpretations whose merit rests partly in their superficial rhythmic alteration but mostly in their brilliant conception. The strings on both sides here are hauntingly lovely.

(See ON THE RECORDS on page 137)

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1450 Broadway

New York, N. Y., December 28, 1940

HAIL TO 1941!

As 1940 draws to a close, the American Federation of Musicians looks back on its 45 years of progress filled with the feeling of satisfaction that comes from the joy of a job well-done.

From the fledgling born on October 19, 1896 at Indianapolis, it has become the largest union of creative professional artists in the world. Aggressive leadership, unity of purpose and cooperative action have been responsible for this growth -- have enabled the Federation to overcome all difficulties in its never ceasing drive to increase and consolidate the economic status of its members while elevating the art standards of the profession at the same time.

The Federation faces 1941 confident that the sphere of its jurisdiction and influence will broaden while past gains are being further consolidated.

It is in the true Christmas spirit that the American Federation of Musicians and its Locals throughout the United States and Canada extends to all its members and to all its friends in show business, its sincerest wish for a happy and prosperous 1941.

Sincerely,
AMERICAN FEDERATION OF MUSICIANS

James C. Petrillo
President

Wanted--Radio Composers and Arrangers

IT'S not an original observation that there are fewer people who write music than there are people who play music. But from the standpoint of the broadcasting business it might be a better arrangement if there were more parity between the two groups. I don't mean to suggest by that statement that every horn tooter or fiddle player should have a composer at his individual elbow, but what I would like to get across is that the field of composition is definitely not crowded. And if there's one branch of radio music that could stand more people, it's the writing end.

With every broadcast orchestra playing most of the same tunes at the same time, the necessity for individual arrangements of the score is vital. No band leader desires, consciously, to make his band sound exactly like the next fellow's, except possibly that he may like the orchestral figures the other fellow uses and can adopt them for his own music.

The chief aim is to establish an individualized kind of music that automatically trade-marks the band. In this situation the arranger is of paramount importance and he can do more in aiding a band to identify itself than any other one individual connected with the organization, the leader himself excepted.

In a situation like this you would expect to find a rush of talent into the arranging field, but the fact of the matter is that band leaders usually have to worry themselves silly trying to find

Many Employment Outlets in Fields of Mood Music and Light Classics

By ROY SHIELD

(Director of Music, NBC Central Division)

good men for the job. Really great arrangers are about as scarce as orange trees above the Arctic Circle. And when you do find one of them he can generally name his price—and get it.

A second phase of this writing business can be found in the broad field of so-called "mood" music or "bridge" music. Aside from the vast quantity of tunes used in a day's programming, radio gobbles up a large amount of specialized music used in scene transitions. There was a time when we were able to raid the collection of standardized themes used for this purpose in the movie business, but it's impossible to follow any such simple procedure now. These days practically every big radio production, aside from music shows, requires specially written music to bridge the spaces between the elements of the broadcast. It's a kind of musical scene shifting that trails an appropriate musical mood out of the closing scene and sets the stage for the new one.

Profitable

Composition for this type of thing is undoubtedly profitable, yet there are few really top-notch men in the profession.

What it requires is a very active imagination and a lot of speed at setting down the notes. It isn't a kind of music that has any prospect of attaining immortality. It's generally used one time only and then its usefulness is over. Maybe that's not a particularly inviting thought to a composer who would like to see his music live, but the fact remains that radio uses yards of it. And as long as that situation prevails there's going to be a good market for this kind of writing talent.

From the looks of things at present it doesn't seem probable that there will be any diminution in the quantity of such music required. In fact, the trend is definitely in the direction of shows that need more. The day of the individually scored radio production is here, and that means work for composers who can turn it out.

But for the out-and-out composer who wants no part of these specialized radio needs, radio holds out one grand and glorious opportunity. What radio could stand right now is a whole bale of tunes that fall in the category of light classics. The reason for this need is simply that the existing good light classics are so few in number that they're practically worn out from repeated use.

Tin Pan Alley can be depended upon to keep turning out the pop tunes, and the supply of new, useful symphony material seems to be adequate. But the middle ground between these two types of music has been receiving very little attention from the composers in spite of the fact that radio has acute need for such works. Basically, of course, this demand doesn't come primarily from the people in the broadcasting industry itself. The people who determine the need are the radio listeners, and in order to provide programs suitable for all types of hearers we naturally have to include many broadcasts directed at the considerable section of the audience that enjoys the light classics. The need for

this kind of music therefore can be referred to as automatic.

Radio Operas

Another possible outlet for composing talents lies in the field of radio operas and operettas. While productions of this type have not been used extensively, there seems good reason to believe that they will become a definite part of the broadcast entertainment schedule at some future date. This kind of music is distinct from a regulation opera score as a radio play is distinct from a stage play. While it may use many of the regulation opera techniques, its execution must be fitted to the peculiarities of radio and it therefore becomes a different sort of music. Productions like the NBC Melody Rendezvous, an experimental broadcast composed entirely of mood music and a prose narration, also offer possibilities for the composers.

From the standpoint of volume required, chances are good that radio today represents the biggest single field for new musical compositions. In the single item of completely scored dramatic shows previously mentioned, radio produces many more such productions than are developed in the motion picture field, for instance. Similarly, it is the constant demand of radio for new tunes that keeps Tin Pan Alley driving at a faster pace than it has ever gone before.

As a possible career for music students, a lot of thought might be given to these outlets offered by radio. Perhaps unfortunately, most people are interested in learning about music because they want to play instruments. However, much of the same basic knowledge can be used in the writing of music. If a student has pronounced aptitude for composition he might better devote his time to the writing end of the business rather than the instrumental section, where every job already has a hundred able men in the waiting line.

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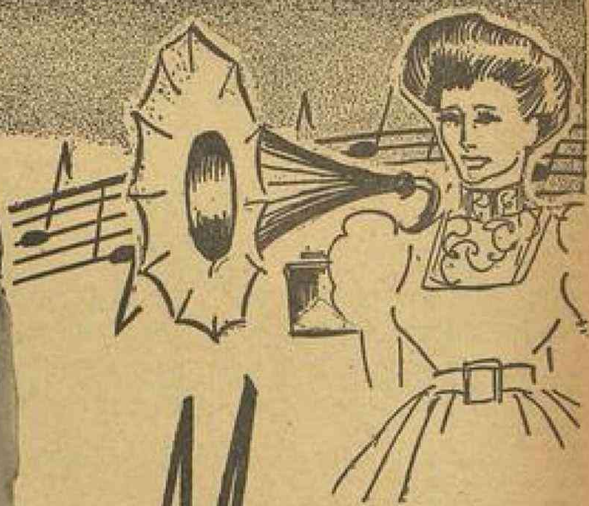
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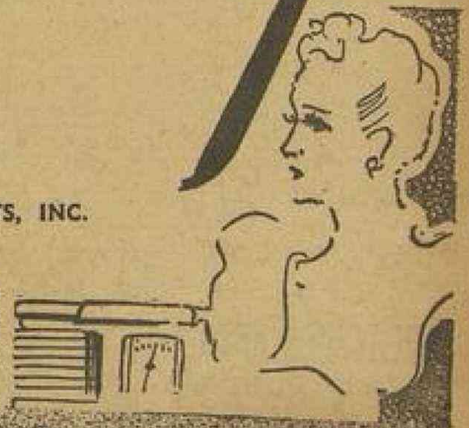
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LOCAL 802

ASSOCIATED MUSICIANS OF GREATER NEW YORK

Certain it is that 1940 will go down in the history of Local 802 as one of the most eventful in its history. For during the past year we took a step unprecedented in the history of trade unionism—the launching of our new Medical and Hospitalization Plan.

In itself this pioneering move is but another manifestation of the aggressiveness that has characterized every Local 802 undertaking. For thirteen years we battled for local autonomy—and WON. For the past five years we've worked toward the establishment of a plan whereby the complete services of a modern hospital would be placed at the disposal of those members and their families unable to pay for such services. On Oct. 1, 1940, this goal was realized.

As we stand on the threshold of the New Year, we are confident that in the 365 days ahead many more plans aimed to safeguard and promote the interest of Local 802 members will be actuated.

To all our members, to all our friends in show business, we extend our sincere wishes for a happy and prosperous 1941.

LOCAL 802

AMERICAN FEDERATION OF MUSICIANS
1267 SIXTH AVENUE NEW YORK, N. Y.

You Never Can Tell About a Song

Which Is Why the Rankest Amateur Can Scale the Tin Pan Alley Walls, But It Takes Full-Time Persistence

By JIMMY VAN HEUSEN

One of Songdom's Youngest and Most Successful Writers

THERE'S no doubt in Tin Pan Alley's mind but that almost everyone is—or wants to be—a songwriter. For some unfathomable reason it seems that even more glamour-seeking amateurs want the mantle of composership than that of baton waver or band vocalist.

Some experts even go as far to calculate coldly that two out of five Americans write at least two original compositions a year. Publishers, band leaders, and singers will agree that every one of the embryo composers wastes little time and effort to bring his or her creations to the aforesaid business men's and artists' attention.

Just what are the chances of these amateurs against Tin Pan Alley's presumably impregnable rock? Is Tin Pan Alley missing out on potentially great talent?

Being a comparative babe in musicdom's woods, I feel free to speak along these lines, having had to resort to a sort of backdoor entrance to the composers' sacred halls myself. In fact, come to think of it, it was but October 27 last that I marked my second anniversary as a member of the American Society of Composers, Authors, and Publishers.

Lots of Amateur Talent

As to the question of real talent in amateur ranks, there's no doubt in anyone's mind that there is some. How to separate it from the chaff of sophomoreic creative effort is another problem. One thing I have learned, however, is the fact that the amateur who is persistent rates a hearing.

His work may not be finished, but therein may lie the rough diamond that experience can shape into a beautiful gem-like musical composition. Persistence, regardless of anything else, shows determination and sincere effort. And that is a prime requisite of composing.

Amateurs who write or compose during their spare time might as well give it up. It isn't a hobby, but a lifetime, fulltime work that requires as much diligent and painstaking effort as does accounting.

Take my own case. Four years ago, I piloted a freight elevator in New York's Park Central Hotel. The melodies which ran thru my mind as I ferried breakfast trays up and down were refused repeatedly by some of Tin Pan Alley's smartest, most successful publishers.

I didn't want to run the elevator. The \$15 a week it paid me, however, fed and housed me while I ran down my heels in publishers' offices. Yet, ironically enough, the melodies I attempted to peddle then are among some of my successful, money-making tunes today, along with those of comparatively recent vintage such as *Imagination*, *All This and Heaven Too*, and *Looking for Yesterday*.

Can't Figure It Out

Now those tunes aren't any better today than they were four years ago. Yet all of a sudden publishers like them, exploit them, make hits of them.

A strange phenomenon—but that's the unpredictable maze of thought that is Tin Pan Alley. I knocked about for two years as a piano player and song plugger before I achieved my first hit. As some of you may recall, it was a simple ballad, *It's the Dreamer in Me*, which I wrote in collaboration with Jimmy Dorsey.

The one hit was enough to lure a bit more extensive publishing attention, and



JIMMY VAN HEUSEN

JIMMY VAN HEUSEN really tells his own story in the accompanying article—tells how he emerged from the obscurity of piloting a freight elevator up and down in the Park Central Hotel in New York to the prominence of a reputation as one of America's most constant song hit providers.

An apprenticeship as Tin Pan Alley pianist and song plugger had to be served before Jimmy convinced music row that he had the composing stuff to land on top. *It's the Dreamer in Me*, penned with maestro Jimmy Dorsey, started him off, and then in quick succession came collaboration with Eddie DeLange on popular ditties like *Deep in a Dream* and *So Help Me*.

After that it was simple. More hits followed—numbers like *Imagination*, *All This and Heaven Too*, *Heaven Can Wait*, *Shake Down the Stars*, and his current song, *Looking for Yesterday*. A year ago Van Heusen was the proud composer of the score for a Broadway show, the swing adaptation of Shakespeare's *Midsummer Night's Dream*, which played at New York's Center Theater under the streamlined title of *Swingin' the Dream*. Out of this endeavor came another Van Heusen success, *Darn That Dream*.

Jimmy is a bug on flying, and in the same week a couple of months ago that he received his pilot's license he also received his choicest writing plum, the assignment to do the music for the Jack Benny-Fred Allen Paramount picture, *Love Thy Neighbor*. *Do You Know Why?*, *Isn't That Just Like Love?*, and *Dearest, Dearest!*—with Johnny Burke for the lyrics—are the three likely looking numbers from the score, and quite liable to lift Van Heusen's stock as Tin Pan Alley's youngest and most successful composer even higher.

Charlie Warren, a publisher, introduced me to Eddie DeLange, with whom I was able to knock out *Heaven Can Wait*, *Shake Down the Stars*, and *Darn That Dream*, among others.

Pretty soon I was earning enough from my writing to give up my job as a pianist, and to devote all of my time to writing. Luck and hard work earned dividends in the form of a picture contract from Paramount to collaborate with Johnny Burke on the score for the Jack Benny-Fred Allen film, *Love Thy Neighbor*.

Now advice is cheap. But when the advice-giver has just recently bounced over the bumps, it's apt to be a bit more timely and sincere.

To you who sincerely think you can

write or compose, keep at it. Don't let a dozen publishers' cynical "nos" faze you. There may come a time when those same ditties which brought a sneer may earn a few bucks and heavy ASCAP dividends for the same publisher.

It Is Better To Specialize

Another bit of advice for the sincere youngster attempting to carve himself a career in Tin Pan Alley is to concentrate either on music or lyrics. Irving Berlin and Cole Porter are among a select few who are able both to compose and write successfully. Specialization in either one or the other, however, for the average person, provides opportunity for greater proficiency and more concentrated experience.

As to how to go about getting your tunes published, just keep after the publishers and band leaders. Persistence will win out—if you have the stuff. And you never know when one or the other needs a bit of material such as you may have to offer at the moment.

For complete list of reputable, first-rate music-publishing firms, I'd suggest you contact the Music Publishers' Protective Association, familiarly known as MPPA.

If music isn't your paramount interest, however, and if you can't or don't wish to pursue songwriting as a career, I'd give up the idea of having your compositions published.

AFM Locals Elect

PITTSBURGH, Dec. 21.—Clair Meeder has been re-elected president of Local 60, AFM; Edward G. Ebbert, vice-president, and Charles A. Graffelder, secretary-treasurer. Gene Urban and George Wilkins were named delegates to the Central Labor Union.

The new executive board will include Urban, Wilkins, Michael Hickly, Hal Davis, Frank Panella, and Edward Wilhelm.

CANTON, O., Dec. 21.—Local 111, AFM, renamed all officers at the recent biennial election. Those re-elected were Paul Herstein, president; Herman De Vol, vice-president; Charles W. Weeks, secretary, and August Gronau, treasurer.

Elected to the executive board were Carl Shields, Harry Comish, Arrine Englehardt, and William Geib.

Canton group now has the third largest membership of any local in Ohio, it was announced at the meeting. Local here lists 525 members, with only Cleveland and Cincinnati ahead of it in the State.

BRIDGEPORT, Conn., Dec. 21.—Local 63, American Federation of Musicians, elected the following officers this week: Samuel Davey, president; John H. McClure, vice-president; Frederick N. Benner, financial secretary; John H. Schmidt, recording secretary; John H. Porter, treasurer; John Scinto, sergeant at arms, and John H. McClure, business agent.

Elected to the executive board were Sidney Tibbals, John J. Reynolds, William Medcalf, Samuel Bronerwein, William Burton, Raphael Korff, and Harold Hartley.

MANSFIELD, O., Dec. 21.—Four officers were re-elected and two new ones chosen as Local 179, AFM, held its annual election here.

Re-elected were Wilbur Wierman, president; H. A. Belstein, secretary-treasurer; Joseph Brivnak, sergeant at arms, and Robert Flohr, trustee for a three-year term.

New officers elected were Calvin Walter, vice-president, and Albert Kraus, temporary trustee to serve during the absence of Le Roy Bletz.

GREENFIELD, Mass., Dec. 21.—The Franklin County Musicians' Association, at a meeting last week, re-elected Harry Maddern, of Turners Falls, as president. Other officers re-elected were Phillip Schwartz, vice-president; E. F. Sweet, secretary-treasurer, and F. H. Sweet, sergeant at arms.

GLENS FALLS, N. Y., Dec. 21.—William Capone was elected president of Local 129, Musicians' Protective Union. Other officers include Raymond F. LaFarr, vice-president; Donald W. Curtis, secretary-treasurer; George Bowers, sergeant at arms, and Ernest LaRouche, George Rothmyer, Kent Rainville, Frank Morano, and Eric Lowe, members of the executive board.

NEW LONDON, Wis., Dec. 21.—Cecil Nelson has been elected president of Local 300, AFM, succeeding Edgar Wirt. Other officers named are Gene Walden, vice-president; William Sohrwilde Jr., re-elected secretary-treasurer; Delbert Palmer, recording secretary, and Lowell Selms, warden. Tony Budwit was named trustee to succeed Elwood Shirland.

OSHKOSH, Wis., Dec. 21.—Joseph Weisheipl was elected president of Oshkosh Musicians' Association, Local No. 48. Other officers named are vice-president, Frank Novotny; secretary, Walter J. Smith; treasurer, Charles Schrottky; business agent, Norman Koehler; sergeant at arms, Leo Langkau; trustees, Morris Toms and Otto Lauder; trial board, John Nugent, John O'Connor, Frank Eisenhardt, Chester Gomoll, Clinton Reed, and Louis Stridde.

PARKERSBURG, W. Va., Dec. 21.—Following officers were elected at the annual meeting of Local 239 of the American Federation of Musicians here December 1: Frank C. Tredway, president; Paul Starr, vice-president; D. E. Mercer, secretary; J. W. Vaughn, treasurer, and George Townsend, James Baker, and William Eyth, trustees. Examination committee is composed of Richard Sprouse, William Heaton, Paul Gornell, and sergeant at arms, William Stephens. New officers will be installed December 29 when the annual banquet will be held at headquarters.

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COUNT BASIE
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AND
HELEN HUMES

NOW ON COAST TO COAST TOUR

THANKS TO
THEATRE MANAGERS, BALLROOM
OPERATORS, DANCE PROMOTERS,
NIGHT CLUB OWNERS, AND MU-
SIC MACHINE OPERATORS EVERY-
WHERE FOR A VERY SUCCESSFUL
YEAR.

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MEYER DAVIS
Orchestras Extraordinary

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WHITE HOUSE during
FOUR Administrations

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AMERICAN ORCHESTRA
to play for the
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of England
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"His (Meyer Davis) presence at coming out parties and weddings has become as inevitable as potted palms. If English custom prevailed here, he could append to his name, 'By Appointment to the President.'"

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TEDDY FABIAN

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MONARCHS OF MONKEYSHINES
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Currently and in 15th week at SLOPPY JOE'S,
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Band now open for coming year's bookings.
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MILT BRITTON

and his musical maniacs

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—AND—

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Present their brand new "boogie woogie" arrangement and descriptive lyric to the world famous "THE MEMPHIS BLUES"
For Your Merry Christmas and Happy New Year

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Season's Greetings

LOUIS ADRIAN

Musical Director, CHICAGO THEATRE, CHICAGO
On COLUMBIA RECORDS with EDDY HOWARD

Writers Go to Pen Pix, Stay To Act

HOLLYWOOD, Dec. 21.—Don Raye and Hughie Prince, writers of *Well, All Right!*; *Beat Me Daddy, Eight to a Bar*, and *Rhumbaogie*, among others, turn film actors in the new Andrews Sisters' flicker, *Back Prides*, currently in production at Universal.

Boys were brought out here to do the score for the film, and were noticed by the picture's director when they clowned in a test with Abbott and Costello, co-starred with the Andrews gals. Result was a couple of roles for the tunesmiths, both of whom are ex-vaudevillians.

Raye-Prince ditties set for the movie include *Boogie-Woogie Bugle Boy*; *You're a Lucky Fellow, Mr. Smith* (collaborating

with Sonny Burke); *Bounce Me Brother With a Solid Four*; *When Private Brown Becomes a Captain*; *Wish You Were Here*, and *Scrub Me, Mama, With a Boogie Beat*.

2,000 for Ted Lewis on Chattanooga One-Nighter

CHATTANOOGA, Tenn., Dec. 21.—The more than 2,000 dancers who terped to Ted Lewis's music at Memorial Auditorium here December 13 made "everybody happy," particularly the promoters.

A cold rain and fog failed to keep them away at \$1.25 at the door; \$1.10 was the advance tariff, 75 cents for spectators.

Philly Band Buyers Paying Up Back Dues On Musicians' Taxes

PHILADELPHIA, Dec. 21.—Band buyers have finally seen the light and are at last paying up their back dues on State unemployment insurance taxes for musicians. Agents for the State Unemployment Insurance Board have revealed that practically every operator has indicated that the back money would be paid up, and it was also learned that a test case in State Superior Court, brought by a local nitery op contesting the ruling of the board that the buyers are liable for the taxes, has been dropped.

First to pay up was the Benjamin Franklin Hotel here. Hotel paid 1937 taxes for Moe Jaffe and '37-'38 taxes for Leo Zollo. However, hotel has refused to pay for Reggie Childs, who followed Zollo there, claiming that the Federal Social Security Board had ruled Childs in the name-band category, with the maestro liable for the taxes.

It's not so much that the local band buyers have finally convinced themselves that they are liable for the taxes, it's rather that the State board has socked the federal agents onto them. All have to pay a 3 per cent federal excise tax on their earnings, and law permits them to deduct the 2.7 per cent State unemployment insurance tax from the excise tax. As a result ops figure it's worth the 3 per cent difference to forestall threatened legal action on part of the State. Pay-ups also go far in clearing up the situation for the musicians' union, which doesn't permit the musicians to pay the tax.

Monroe's Second Bridgeport Appearance Better by 300

BRIDGEPORT, Conn., Dec. 21.—Vaughn Monroe, in for the second time at the Ritz Ballroom here for a one-nighter, December 8 bettered his previous appearance by 300 persons, when 1,200 persons attended. With duets scaled at 65 cents per, the gross totaled \$780.

The matinee dances on Sundays, which included a jam session, have been discontinued.

BRIDGEPORT, Conn., Dec. 21.—A nice gesture of holiday spirit was displayed by Sammy Kaye during one of his performances at the Loew-Poll-Lyric Theater December 8 when during the questioning of the prospective leaders in his "so you want to lead a band" contest, he asked one of the fem candidates if she liked to dance.

When she answered yes he told her that there was a swell band, Vaughn Monroe, playing at the neighboring Ritz Ballroom, and to go there after the show, Ritz in opposition to the Lyric, with both playing name bands.

Sunday Collegiate Dances Click at Wichita Nitery

WICHITA, Kan., Dec. 21.—The Blue Moon, biggest local nitery, is boosting grosses with a Sunday matinee dance aimed at collegiate business. The first Sunday nearly 450 collegians paid 25 cents a head to dance to Dusty Rhodes' band on his closing day.

Nick Lucas followed Rhodes into the spot, and Sunday matinee biz has shown a steady gain for the last three weeks. Rhodes returned, following Lucas. Both bands have been good draws. John I. Dotson, owner-manager, plans to continue the collegiate party thruout the winter.

One Way To Balance

LINCOLN, Neb., Dec. 21.—Whatever else Orrin Tucker and Bonnie Baker may mean to the music business, they are housecleaners to R. H. Pauley, the Turnpike Casino manager.

In amassing their \$1,800 gross recently (10), Pauley sold out all the tickets he had printed for the occasion long before the crowd started coming. He then sold 300 leftovers from Joe Reichman's free concert a year ago, and 400 from the stack he never got to use when Charlie Barnet burned out in the Palomar last January and had to cancel his overnighter show.

GREETINGS

Barry WINTON

AND HIS
ORCHESTRA

CURRENTLY 2ND YEAR

RAINBOW GRILL

ROCKEFELLER CENTER
NEW YORK

BROADCASTING OVER

NBC

SINCERE THANKS TO
JOHN ROY

★
SEASON'S GREETINGS

NICHOLAS D'AMICO

AND HIS
CONTINENTAL ORCHESTRA

★
FOURTH SEASON

VERSAILLES

NEW YORK
Dir., Music Corp. of America

Nine Fold Best Wishes
From

The Nine Young Men

EDGAR DRAKE'S ORCHESTRA

Current-Brown Palace Hotel, Denver

A MERRY CHRISTMAS AND
A HAPPY NEW YEAR FROM

BOBBIE TODD and Her RYTHMEN

Currently Featured

KNICKERBOCKER GARDENS
FLINT, MICHIGAN



The Season's Best To All . . .

FRANKIE CARLE

COMPOSER OF THE 1940 HIT SONGS

A LOVER'S LULLABY
FALLING LEAVES

★1940 has been a swell year. And before 1941 steps in, here's a sincere handshake of "thanks" to all the band leaders, singers, program directors, music machine operators, and everyone else who, by helping to put my songs across, made every day in this year such a happy one.

This goes double for my two best friends, Horace Heidt and Bill Lackenbauer of Jewel Music Company.

Holiday Happiness

JOE VERA

and His MEN OF MUSIC

second year

GLASS HAT, CONGRESS HOTEL, CHICAGO



Merry Christmas and
Happy New Year



TO THOSE WHO HELPED MAKE 1940 SUCH A
MEMORABLE YEAR FOR ALL OF US AT
JEWEL MUSIC COMPANY BY HELPING

featured pianist
with HORACE HEIDT and
His Orchestra. Composer of
Sunrise Serenade,
A Lover's Lullaby,
Falling Leaves

FRANKIE CARLE'S

FALLING LEAVES

become one of the standout hit
songs of 1940

A WREATH OF GOOD WISHES

to
HORACE HEIDT
GLENN MILLER
JIMMY DORSEY
FRANKIE MASTERS
WAYNE KING
for recording
Frankie Carle's
FALLING LEAVES

A WREATH OF LUCK

to
All Band Leaders
Program Directors
who helped make
Frankie Carle's
FALLING LEAVES
Such a Hit!

A WREATH OF THANKS

to the Music Ma-
chine Operators of
the Nation for featuring
the records of
Frankie Carle's
FALLING LEAVES
on their machines

A WREATH OF APPRECIATION

to
Jack and Dave Kapp, E. F. and
Bob Stevens and DECCA RECORDS
Frank Walker, Leonard Joy and
VICTOR RECORDS
Mannie Sachs, Joe Higgins and
COLUMBIA RECORDS
for recording and promoting the
record sale of
Frankie Carle's
FALLING LEAVES

JEWEL MUSIC PUBLISHING CO.

1674 BROADWAY
NEW YORK, N.Y.
William Lackenbauer, PRES.

"Too Many Leaders; Too Few Money-Makers"

A Letter to the Music Editor on Why There's More
to This Band-Leading Business Than
Waving a Stick

By HARRY MOSS

Music Corporation of America Sales Executive

Daniel Richman,
The Billboard,
Palace Theater Building,
New York, N. Y.

Dear Dan:

HERE are a few stray thoughts in a rare spare moment or two to help you fill up space in some future issue if you do not feel you will lose too many readers thru reprinting this letter.

I hereby acknowledge that I am in full possession of whatever senses remain to me after many hectic years as a sales executive in the orchestra business. My background as newspaper reporter, editor, and publisher should give me the right to express myself occasionally on paper and to indulge a pen-note on my experiences.

Having said nothing of importance thus far, I trust that I may permit myself to say even less as I proceed.

The one thing that has often struck me as a strange phenomenon is the desire of many individuals to become orchestra leaders. The thought is as promiscuous as that of wanting to become a movie star. Wealth, glamour, and world renown are awards in both fields. The difference is only that one does not trek to Hollywood and beat on the insurmountable walls of directors. One could become a famous band leader by starting in any one of a dozen American cities.

The great American public is to blame for the creation of its dance mascot. You can sometimes create a movie star by surrounding the artist with great stories, sympathetic roles, and fantastic publicity build-up. The orchestra leader is made famous by national acceptance by the jitterbugs, the general dance public, and the collegian. Nothing but his music or entertainment counts, as the dance fan will discount any hullabaloo that precedes his acceptance of the musical ability of the orchestra or the personality of a vocalist.

Well, with all of this preliminary, wouldn't it be a great thing to be a successful leader? Yes, my fellow subscribers, yes, indeed!

Suppose, as an enthusiastic dance fan, we examine a little of the life of a Kay Kyser, a Guy Lombardo, a Benny Goodman, a Tommy Dorsey, a Horace Heidt, an Orrin Tucker. The above orchestras are all under management to the Music Corporation of America. (You may remember that I am employed by the same company.) These individuals are all definitely and highly successful in the band business and are unquestionably among the leading leaders of our day. If you get real close to the personal lives of these artists today you will find a rich personal existence with the best things in life at their command—vacations in Florida or California, yachts and the most expensive automobiles, homes that match for grandeur and elegance the mansions of America's 400, private cars on streamlined trains when they travel, a thousand comforts and pleasures in the intervals between work.

They Also Work

Of course, these leaders also work, and work hard. They still direct or actually play with their orchestras. They rehearse, create, manage innumerable details connected with their bands which are handled as a business organization with budgets of expenses, profits, or losses. Even successful leaders carefully watch publicity campaigns and any and all matters which pertain to their continuing as successful businesses. They must be careful that a single public do not one quickly lose track of their talents—they must be prepared to change a style if the public should actually condition in from tones that it is fed up with whatever the orchestra has been doing in the past. And if you know how quickly an idol bowed to the heavens by the people can be depressed and forgotten, you must realize that this is a legitimate fear, especially of those orchestras that have won their position thru a streak in the musical world.

Regardless, the aspiring batoneer still is of the opinion that he will accept the burden of such worries for the slight sum of between \$100,000 to \$300,000 annually, the net earnings of many successful leaders (less federal income tax, State income tax, Social Security costs, expensive personal staffs, including publicity, secretarial, legal, accounting, and miscellaneous help). Now, how to go about it?

First, you (meaning the tyro stick waver) must get yourself an orchestra capable of winning public attention. So you approach a good trumpet player, or a fellow who really plays sax or piano or drums. You tell him of your plan. He will either exclaim "Who are you?" or, if you have had some dance band background, inform you that he is working for so-and-so with established possibilities as against the obscure future he sees for you. Furthermore, unless you make extravagant promises of recompense to him, he has nothing to gain even if you should become a Glenn Miller. (Mr. Miller, as you know, is not an MCA attraction, which merely proves that I can be very generous with the competition—at times.)

Second Lap

Let us gap that initial serious problem. You may not be able to do this, but for the purposes of this letter I must carry on. We are now on the second lap of our marathon. We have the finest musicians we have been able to get; now all we need is a top-flight arranger who will give us the type of music that will create a distinctive style that, with the help of our fine musicians, will make the public sit up or sit down at their radios and take notice. You approach an ace arranger and he will either say, "Who are you?" or else, if he is assured that you are legitimate in the music business, he will advise you how busy he is now and that he can get started for you about next January; either that, or he'll recommend a friend of his almost as good, or just forget the whole thing. Of course, this is really a must on your attempt to succeed, as there is hardly a major band today that does not rest very heavily if not exclusively on its arrangers. (Aside to arrangers—you may save your letters; just send me a Cadillac or some other slight token of appreciation.)

So all right! We swing along with our great band of talented artists and our arranger par excellence. Now all we need is a job. Meantime we are rehearsing. Of course our musicians are all union musicians, all members in good standing of the American Federation of Musicians, and while they are rehearsing we naturally must pay them for their work at the stipulated union rates. After three or four weeks, however, we are in good shape and ready to show the world. We are ready to audition.

A Choice

Now we have a choice. We can approach a hotel owner or manager, a night club owner or manager, a ballroom owner or manager, and ask him to hear our outfit, which is undoubtedly a great orchestra. We can have the approaching done by a personal representative, or ask one of the booking offices to handle the details for us. Naturally the personal representative, the booking office, or the owner or manager may say, "Who are you?" but by this time you are immune to such evasion. By now you have a great orchestra, and thru pleading convince one of these to hear you.

The reaction to your music may be varied. The hotel owner or booking agent may claim that it lacks originality despite the excellence of interpretation



HARRY MOSS

HARRY MOSS knows the band business. His multifarious duties as a sales executive of Music Corporation of America include supervision of the MCA one-night department, co-ordination of bookings, building of orchestras, and organization of the office's club department.

A goodly amount of experience in the band field enables Moss to take care of these duties, and to take care of them well, altho his work has not always been directly associated with bands. Starting as a reporter for *The Brooklyn Standard Union*, Moss conceived the idea for a dance magazine, the result of which was *Dance Review*, which he ran for seven years before selling it to Macfadden Publications. He then edited it for one more year.

From there Harry got into the band business, first opening his own booking office, and then going with the CBS Artists Bureau as the head of its one-night department. Back then into his own business, handling colored talent such as Fats Waller and Erskine Hawkins, which brought him up to three years ago and his entry into MCA in charge of its one-night department, from which has sprung his present many-sided executive job in the agency.

and arrangement. The music may be ultra-sweet or ultra-hot.

By some wild stretch of the imagination, let us assume that you prove acceptable and that an engagement is arranged for you. Price will be union scale plus a commission. Scale may be as low as \$35 per week per man for certain cities, and even in New York, in Class B or C spots, it's around \$40. This automatically creates the problem of meeting a pay roll according to which some of your carefully chosen talent must get paid \$75 or even \$100 weekly, and you cannot quite find what to do about your arranger, publicity man, road manager, and other help in whom the owner of a spot has absolutely no interest.

You finally check accounts and find that by careful manipulation you can come out comfortably with only a \$300 weekly loss. If your father has been clever enough to make substantial moneys and lucky enough still to retain a great deal, the answer is simple. Otherwise you are stymied.

You then may make the acquaintance of a personal manager with sufficient confidence to make an initial investment in your future career. If he is a legitimate representative he will ask the privilege of participating in profits if there should be any at some later time. This may be a 25 per cent arrangement of

your net "take," or more or less than this, depending upon how great the gamble is for the personal manager. Then again, it might be 90 per cent if you should run into the wrong type of business man. For the experienced musician or leader, the personal manager is usually one of a selected few who have helped to create successful band properties.

(Dan, I hope that you are still reading this stuff and that this letter is not now reposing in your under-the-desk waste receptacle.)

We Continue

Well, we continue on in our search for fame and fortune as an orchestra leader. We have succeeded in getting the necessary moneys, we are in a fine room playing for appreciative audiences, and we are reaching out to millions more over a national radio network.

How long does it take to obtain recognition? How long will it be before we have created a demand that will take us out of the losing money stage despite the eagerness of autograph hounds and the cheers of the jitterbugs?

Artie Shaw took two years of almost continual road work before he finally found a haven that gave him air time in which to express a music that young America was ready for. The road meant one-nighters—one night in one city, the next in another—and the intervening distances anything from 200 to an occasional journey of 400 miles. Glenn Miller was behind Artie by a scant six months, with practically the same background, and coincidentally being discovered by the dance public at the very same ballroom that brought Shaw his first important recognition. Kay Kyser, one of the greatest dance orchestra money earners in the world, ran about with his college band out of North Carolina for many years before he was accorded tribute, and his present acclaim is the result of "The College of Musical Knowledge," a radio show that sets off his personality to perfection. Orrin Tucker, Benny Goodman, Sammy Kaye, Blue Baron, Charlie Barnet, Jan Savitt, and hundreds of others came up thru the same grueling experiences and waited years for a thumbs-up decision.

Exceptions were possibly Tommy Dorsey (after leaving the Jimmy Dorsey partnership and the Bing Crosby program several years ago); Gene Krupa, who was built up on the Camel hour with Benny Goodman and who clicked from the start but is only solidifying his success at this time; Skinny Ennis (after leaving Hal Kemp), going almost immediately on his present radio commercial and coming up strong from a West Coast set-up; and other name musicians whose association with established bands gave them nationwide prestige and publicity in their own right on radio, recordings, in musical publications, motion pictures, and thru other proper means of exploitation.

Weigh the Evidence

And so if you would allow me to give some friendly counsel to the hordes of youngsters seeking a quick road to glory by becoming orchestra leaders, I would advise the leader to weigh the evidence, consider his chances, think of the heart-break—and then move slowly. But knowing the ambitious musician or vocalist for what he is, and having given this advice to so many would-be celebrities in the past, I can assure you that they would in all probability merely ask, "Who are you?" and proceed with whatever plan or lack of plan they might have.

And just as surely as there is contradiction in almost all of the philosophy, politics, or psychology in existence, there is no doubt in my alleged mind that the young man with a horn, or the chap who plays a piano, a drum, a saxophone, a trombone, or whatever may be his instrument, will follow his inclinations towards reaching the top of the (See *Too Many Leaders* on opposite page)

Greetings of the Season

GUY LOMBARDO

AND HIS ROYAL CANADIANS

FEATURING
LEBERT, CARMEN, VICTOR

ON THE AIR

LADY ESTHER SERENADE

CBS - COAST TO COAST
MONDAY, 10 P.M. (EST)

CURRENTLY
ROOSEVELT HOTEL
NEW YORK

ON
DECCA
RECORDS

EXCLUSIVE MANAGEMENT
MUSIC CORPORATION OF AMERICA

Mobile Club Trying To Get Auditorium Off AFM Unfair List

MOBILE Ala., Dec. 21.—Aiming to make Fort Whiting Aud here again available for entertainment after a 10-month period during which spot has been on the AFM local's unfair list. Mobile Exchange Club has asked all other civic groups to join in move to clear up the situation. Club passed resolution at its meeting last week and a special committee was named to arrange for meeting between city leaders and unionists.

"The Mobile Exchange Club hopes to raise needed funds for civic projects in our city," the resolution read, "and we cannot bring certain artists and bands to the Fort Whiting Auditorium without approval of the musicians' union. Its

binoff and several other musicians have refused to negotiate with us, unless we can find a spot other than the auditorium, because the hall is designated as unfair."

Local 497, AFM, a year ago attempted to get an agreement from the aud committee to have the spot use only union musicians. Committee took the position that it was willing to make such an agreement, but insisted that persons or organizations leasing the hall could not be bound by such an agreement. This was refused by the local, which referred the matter to the international office, which later supported its refusal to accept.

TOO MANY LEADERS

(Continued from opposite page)
ladder and will not permit himself to be deflected from his purposes.

Therefore, if you think best, you may destroy this evidence of my desire to do some thinking now and then, for no reason, and just forget the whole thing. I assure you that this thesis contains no references to any real people, living or dead, and that I apologize to the musicians' union, the musicians, the leaders, the booking offices, the hotel managers or owners, the ballroom owners or managers, the cafe owners or managers, The Billboard, and even to myself for even bringing the matter up at all.

Sincerely,
HARRY MOSS.

Three Roses by Any Other Name

NEW YORK, Dec. 21.—The McParland Twins changed their minds (and the names of three girls) when the finishing touch to their band lent itself too much to the former days of Fred Waring.

The Twins, it will be remembered, were the clown princes of Waring's band until they decided to start their own band. Their chief folla at the time they were with Waring were the vocalists with the band—the Lane Sisters, who have since made good in the movies.

When the McParlands recently finished a location stand in Westchester to take to the road they added a vocal trio. Name—the Lane Sisters. Too much duplication, tho, despite the fact that Lane is the real name of the second set of sisters, so it was changed to the Norton Sisters.



HOLIDAY GREETINGS EDDIE BUSH

and his

"SOCIETY ISLANDERS"
Orchestra

featuring

MEL PETERSON



Currently 40th Week!

THE HURRICANE

NEW YORK

Thanks to MARIO



Holiday Greetings

JOE CAPPO

His Accordion
and His Orchestra
Playing

PEABODY HOTEL
MEMPHIS, TENN.

Broadcasting WREC

1:15-1:30 & 11:30 P.M., CST.

HARDER DOWNING



and his
ORCHESTRA

Extend Greetings

to the Eastern Colleges with many thanks for a pleasant and successful fall season.

—Exclusive Management—

CONTINENTAL
ORCHESTRA CORPORATION
Hotel Utica, Utica, N. Y.

Music Pubs Look to Small Fry Sans Radio Wires in New Plug Methods; Theaters Also Ogled

PHILADELPHIA, Dec. 21.—The new tasks of the song pluggers for the new year, if the ASCAP-radio fight continues, are indicated by the contacting engaged in by some of the New York pluggers dropping into town to size up the local situation. And the indication is that the publishers aim to depend in a large measure on sheet music sales to fill the loss of ASCAP coin from radio.

Those artists who previously didn't even rate a free professional copy in the days when the radio network was the almighty are now finding themselves to be "important." And from the way the small fry refuse to let the song pluggers gush all over them, as observed at local

musician hang-outs, the little fellows are carrying a heavy grudge over the cold shoulder they had been getting. As far as they are concerned, neither ASCAP nor BMI cuts any ice with them, and the song pluggers will have to eat plenty of their words.

Curiously enough, those mostly being sought out by the pluggers on these trial trips are the piano players who solo at the town's cocktail lounges, and fill the julls at the niteries and hotel rooms. And the pluggers also are warming up to the movie-house managers. Swing to the pic palaces indicates a return to the days of song slides. Practically every house in town still has a piano or or-

Long-Haired Cat

PHILADELPHIA, Dec. 21.—Students at the long-haired Curtis Institute of Music here raked one of their comrades the other day for a simple breach of musicians' etiquette. In calling friends, the classical tune players at Curtis whistle the first three notes of Beethoven's Fifth Symphony, in contrast to the five-note hot lick used by the jazz artists.

The unknowing one got caught greeting a friend with boogie-woogie instead of Beethoven—an unpardonable loss of dignity at the sacrosanct Curtis portals.

gan, and since song slides meant so much in popularizing a song in the old days, it won't be surprising to see a return of those days. More than one movie manager has remarked that pluggers have suddenly become their "helpful Henry," and song slides are the only answer.

Band Leaders Shunned

Solo piano players, practically every one a singer of one sort or another, also fits in well with the song sheet campaigning. Boys are seen as filling the spot once held by singers in vaudeville. Oddly enough, little attention is being paid to the town's band leaders, mostly because the hotels have sided with BMI, and the local maestri wouldn't do anything to rub the wrong way with the employer, especially in these times.

Peeling of the New York contractors coming into town is that the movie houses will be the all-important source for building hits away from radio. Because of Hollywood interests in most of the top publishing firms, and the fact that ASCAP collects from theaters on the 10-cent-per-seat basis, it is expected that nothing but ASCAP music will be played in the movie houses.

Already hands coming into Warner Brothers' local Earle Theater for personal appearances have been advised not to play any BMI tunes on the stage. Recorded exit music at all the houses will also be exclusively ASCAP. Moreover, it was learned that the music pubs are planning to underwrite a series of orchestra movie shorts which will be distributed free to the neighborhood houses as part of the plugging campaign.

CHICAGO, Dec. 21.—Managers of theatrical office buildings here and in all key cities throughout the country are musing their hair over the song pluggers' dilemma. Loss of radio as a stamping ground for the pluggers, they fear, will result in the publishers closing their hinterland offices.

But music men themselves, the worried over the ASCAP-BMI situation, have no fear that they will be ordered to close shop. To offset the loss of radio plugs they are exerting their efforts chiefly in four other directions: one, contacting clubs and prevailing upon maestri to use their tunes; two, selling theater managers on the entertainment value of community singing, for which purpose they are providing song slides, with their own tunes, of course; three, traveling the territory and contacting those radio stations planning to use ASCAP music, and four, a more generous attitude in giving away arrangements to band leaders, whereas previously a maestro without air time was given a limp handshake.

Larger Sheet Sales

A return to the old-time methods of song plugging is the general expectation of this part of Tin Pan Alley. They got along all right before radio, say local music men, and they'll get along all right now without it. Hopeful theories advanced are that the use of pianos and

Slight Error

CHICAGO, Dec. 21.—A local booker recently sold two clubs on the wonders of the O. Henry Ballroom here—in fact, sold them so solidly they gave him the brush-off when he finally confessed it was impossible to get the ballroom any time between New Year's and St. Patrick's Day.

He had forgotten completely the practice of the Verderbar Brothers, owners of the terepy, who shutter their establishment during that period and vacation in the South. The Verderbars, satisfied with making a good living nine months of the year, have consistently refused to accept dates after January 1, no matter what the premium.

More Pop Artists for '41 Summer at Philadelphia Dell

PHILADELPHIA, Dec. 21.—A 1941 summer season is assured for the Robin Hood Dell here, offering an orchestra comprising the men of the Philadelphia Orchestra, plus opera, ballets, and soloists. G. David Hoeker, president and general manager of the Philadelphia Opera Company, was named last week as manager for the Dell season.

Indications are that more artists from the popular ranks will be used, the 1940 season finding its best nights with Alec Templeton, Johnny Green, and Lily Pons-Andre Kostelanetz. In past seasons Dell broke classical tradition by bringing in Paul Whiteman for jazz concerts. More tradition may be shattered next summer, considering that Hoeker, as major domo of the opera company, realized needed funds for the singers by sponsoring a dance at Convention Hall last month with Glenn Miller for the swingcoquet.

Local Ork Surprises With 940 at Harrisburg Club

HARRISBURG, Pa., Dec. 21.—Club Madrid was on the receiving end of a surprise December 9 when "Piff" Moore's orchestra drew a gate of 940 for the weekly student dance. In competition with the Christmas pre-holiday slump which promoter Gene Otto had expected. Admish was 35 cents.

Schedule for the holiday season at Club Madrid is crowded: Monday (23), return engagement for Moore; Wednesday (24), Red McCarthey for Christmas Eve dance; Thursday (25), Count Basie; Sunday (29), midnight dance, Andy Kirk.

Marion Hutton Quits Glenn Miller To Become a Mother

NEW YORK, Dec. 21.—Marion Hutton, vocalist for Glenn Miller the past three years, quit the band this week and will be replaced by Dorothy Claire, singer with Bobby Byrne, in two weeks. Miss Hutton left Miller's band in preparation for motherhood.

While no girl singer is with Miller's band on his location stand at the Hotel Pennsylvania here, Miss Hutton will continue to sing on Miller's Chesterfield commercial until Miss Claire joins the band. Miss Hutton is married to Jack Philbin, road manager of Johnny Long's band.

Weather, Christmas Lull Hurt Lincoln Dance Biz

LINCOLN, Neb., Dec. 21.—Steadily falling snows and freezing weather kept local danceries from cutting much of a box-office slice last week. Proximity of Christmas was undoubtedly a factor, too.

Wally Stoefler two-nighted at the Turnpike Casino, 45-55 cents (14-15) and got only \$225. Leo Pieper garnered around \$250 on the same two nights at the Pla-Mor, at 25 cents per person.

other instruments will continue the upward trend, evidenced in the past few years, and therefore the use of sheet music will continue to increase, and the loss of radio as a medium thru which to memorize tunes will cause the public to buy sheet music for that purpose.

On the other side of the fence, non-ASCAP firms are doing a thriving business with bands that are frantically trying to acquire enough tunes to meet broadcasting requirements. Local maestri report a great strain on their budgets because of the new independence of the independents. Firms which used to shower leaders with score paper and other necessities gratis now charge for them.

Season's Greetings DON STRICKLAND

and HIS ORCHESTRA

Now Playing:
HOTEL RADISSON, MINNEAPOLIS, MINN.

Season's Greetings RONNIE WEBBER

AND HIS ORCHESTRA

"Tomorrow's Music Today"
Management: National Enterprises—Denver

Best Wishes for a
Happy Holiday Season

JOE
MARSALA

featuring

ADELE GIRARD
AND ALL THE BOYS

Marly Marsala Joe Schuster Johnny Smith
Benny Glassman
Gene Traylor Wane Poff Cammie Graham



Third Year

HICKORY HOUSE, NEW YORK

Season's Greetings

ART KASSEL

and His

"Kassels In The Air" ORCHESTRA

MARION HOLMES--HARVEY CRAWFORD

CUB HIGGINS — KASSEL TRIO

BISMARCK HOTEL

CHICAGO

Thanks to the **Stanford Zucker Agency**
 AND THE SEASON'S BEST TO ALL THOSE FOR WHOM WE
 HAVE WORKED IN THE PAST YEAR AND ALL OUR FRIENDS EVERYWHERE



VINCENT BURNS
 and his orchestra

featuring
BETTE GLENN
 Opening
GRANDE BALLROOM
 Detroit, December 28



DON McGRANE
 His Violin
 and his orchestra

featuring
MARIAN BERGERON
 "Miss America of Song"
 currently
VAN CLEVE HOTEL
 Dayton, Ohio



RED ROBERTS
 and his orchestra

currently
CLUB EDGEWOOD
 Albany, New York



JIMMY JAMES
 and his
 WLW orchestra

featuring
DOE LYNN
 currently on Tour
 on the air for
MARATHON OIL CO.
 Fridays
 WLS & NBC



DICK SHELTON
 and his
 MUSICAL MARINERS

featuring
GLORIA GILBERT
 currently
Deschler-Wallick Hotel
 COLUMBUS, OHIO



BOB SYLVESTER
 and his orchestra

featuring
 Songstress "Eloise"
 Vocalists Bob Roper, Chet Francis
 Tubby O'Toole and
 The "Sophisti-Cats" Trio
 currently
NEW ELMS BALLROOM
 Youngstown, Ohio



EDDIE CAMDEN
 and his

SHUFFLE RHYTHMS
 currently
WAYSIDE * **VAN CLEVE HOTEL**
 West Springfield, Mass. Dayton, Ohio
 Opening Jan. 9



BOB and THE TWINS

Opening Jan. 3
 RETURN ENGAGEMENT
GREEN TREE TAVERN
 Washington, Pa.



MEL MARVIN
 and his

"Take It Easy" Music
 Opening **JANUARY 13**
BLUE GARDENS
 Armonk, N. Y.
 BROADCASTING OVER MBS



WALTER "MOUSIE" POWELL
 and his orchestra

featuring
JOAN MAGLEN
 currently
CONTINENTAL GROVE
 AKRON, OHIO



WAYNE KARR
 and his orchestra

featuring
ANNE SCOTT
 currently
HENRY GRADY HOTEL
 Atlanta, Ga.



GEORGE FLORES
 and his

Latin American Music
 featuring
DOROTHY ISLES
 now playing
PARK PLAZA HOTEL
 ST. LOUIS



OTTE & FIELDS
 presenting
 "Duets in the
 Sophisticated Manner"

currently **THE TAVERN**
 Steubenville, Ohio

THE KORN KOBBLERS
 America's Most Nonsensical Band

currently
THE FLAGSHIP, Union, N. J.
 on **VARSITY** Records

21 HUB SHOWS GET 678G

"Hattie" Pulls 89G in Three-Week Try; "Father" Has 183G So Far

BOSTON, Dec. 21.—Boston has seen 21 legit presentations in the first part of the 1940-41 season, with total gross of approximately \$678,850 pouring into the tills of the six houses already opened. First part of the season found things slightly changed along Hub's legit row. Shubert-owned Copley, a mile from the recognized legit section, was rented to the Copley Productions, Inc., whose announced plan was to present a series of six new plays which, if successful here, were to be sent to Broadway. Joseph M. Gates and Horace W. Schmidlapp were behind the venture, with Lee Shubert supposedly casting a benign eye on the plan.

New England Town Hall, Inc., took over the Civic Repertory Theater and immediately announced *Life With Father* had been booked in for an indefinite stand. Booking resulted from Oscar Serlin's controversy with UBO and his decision not to use UBO houses in cities where other houses were available.

A repertory company, Theater of the Fifteen, announced plans to make use of the Peabody Playhouse to present a series of six plays by new authors. Bowed in on October 22 and bowed out quietly after two presentations.

Season itself got under way—the doubly—with the presentation by Eddie Dowling of the musical fantasy, *The Little Dog Laughed*. Next few attractions at the various houses proved better fare.

All in all, the Hub witnessed seven new plays, including the three presented by the Copley Productions before they folded: five road companies, including *Life With Father*, which can go on as long as Serlin wants to hold it here; four musicals, three revues, and two comedies. In addition, two plays were presented by the Theater of the Fifteen at the Peabody Playhouse. The following are the grosses:

August 20, *The Little Dog Laughed* (Shubert, 1,500—\$3.20 top). Eddie Dowling's musical closed after five days of a scheduled two-week stand. Drew mixed notices and poor \$12,000.

September 4, *Boys and Girls Together* (Shubert—\$3.30 top). Ed Wynn show booked for 10 days got rave notices and good business. Held over for third week. Total gross, good \$63,000.

September 9, *Johnny Belinda* (Wilbur, 1,227—\$3.30 top). Mixed notices greeted drama of deaf-mute, which was still in process of revision. Fair \$7,200 for one week.

September 20, *George Washington Slept Here* (Plymouth, 1,480—\$3.30 top). Kaufman-Hart comedy fairly well received by press. Drew average \$17,000 for nine-day stand.

September 30, *Life With Father* opened at Repertory (1,000—\$2.75 top). Drew \$16,230 first week. Successive weeks to date drew \$16,400, \$15,200, \$15,200, \$15,200, \$15,100, \$15,000, \$15,000, \$15,250, \$15,000, \$15,000, for very good \$193,450 for first 12 weeks. Good for rest of season.

September 30, *Boys' Shop* (Copley, 1,091—\$1.65 top). First presentation of Copley Productions, Inc. Hub stay cut short to rush it to Broadway, where it died. Drew \$9,000 for nine-day stand.

October 7, *Lady in Waiting* (Wilbur—\$3.30 top). Critics gave Brock Pemberton's road company good notices, \$10,000 first week and \$9,000 second week for good \$19,000 total.

October 8, *Panama Hattie* (Shubert—\$3.30 top). B. G. DeSylva's new musical comedy well received. Booked for two weeks, held over for third. First week, \$31,000. Second, \$27,000. Third, \$30,000, for socko \$88,000.

October 14, *Mrs. and Needles* (Plymouth—\$2.75 top). Garment workers drew \$10,100 first week and \$9,500 second week for fair \$19,600.

October 14, *Return Engagement* (Copley—\$1.65 top). Second Copley production drew \$8,000 and \$7,000 for fair \$15,000 total in two weeks.

October 21, *Taxi/Th Night* (Colonial, 1,643—\$3.30 top). Gilbert Miller and the Theater Guild's production of Shakespeare's comedy well received. First week, \$21,300. Second week \$24,000, for okeh \$45,300.

October 28, *Here Today* (Copley—\$1.65 top). Copley Productions revived George Oppenheimer's oldie with Ruth Gordon for third and last presentation. Drew

\$7,000 and \$5,000 for \$12,000 total before leaving.

October 28, *Night of Love* (Shubert—\$1.65 top). First Shubert musical of the season. Drew \$8,000 and \$5,000 for very poor \$13,000 in two-weeker.

October 28, *White Heired Boy* (Plymouth—\$3.30 top). Burlesque of Saroyan whizzed in for one-weeker. Needed revision badly and failed to go on from here. Drew \$25,000 for week, however.

November 4, *Either the Great* (Plymouth—\$1.95 top). Critics welcomed Joe E. Brown, but gave Ring Lardner's oldie the bird. Went progressively down. First week \$7,500. Second \$7,300. Third \$7,000, for fair \$21,800.

November 4, *Ladies in Retirement*

(Wilbur—\$3.30 top). Drew an appreciative press. First week, \$10,000. Second week, \$13,000. Third week, \$13,500, for good \$36,500.

November 11, *Sim Sala Bim* (Shubert—\$1.65 top). Dante's mystery revue failed to impress. Drew \$5,100 first week and \$5,000 second week for meagre \$10,100.

November 28, *Romantic Mr. Dickens* (Plymouth—\$2.20 top). Foxy business, with only \$6,000 trickling thru the tills for the one-week stand.

November 28, *All in Fun* (Shubert—\$3.30 top). Leonard Sullivan's revue had the public dizzy following the changes in the cast. Slumped alarmingly from first week's \$17,000 to second week's \$10,000, but hung on for another week and managed to eke out \$6,000 for poor \$33,000 total.

December 3, *Hi-Ya Gentlemen* (Colonial—\$3.30 top). Colonial's second show of the year, newest opus by Fred Finkle. (See 21 HUB SHOWS on page 83)

Legit Booms In Midwest

CHICAGO, Dec. 21.—Legit is having one of its most successful seasons of recent years in the Midwest. An unusually large number of touring companies have been playing Indiana, Illinois, Wisconsin, and Iowa this season, and with few exceptions agents report excellent business. Chief difficulty is finding houses with adequate capacity.

The season in Chicago has been exceptionally good so far, and promises to equal or top that of last year, the best in many years. Seven theaters will be lighted thru most of the holiday season. The Harris is dark at the moment, *Night of Love* having closed after two weeks. *Pygmalion*, which moved from the Harris to the Erlanger early this month, has been doing splendid business, and will move back to the Harris on Christmas night, to remain until January 11. It then goes to Milwaukee and west. Moving into the Erlanger on December 26 is *DuBarry Was a Lady*.

The Studebaker, now seldom used for legit, houses *New Pins and Needles*, which opened Tuesday (17) and is playing for \$1 top except on Saturdays, Sundays, and holidays, when top is \$1.50. *Here Today*, third Theater Guild play of the season, opened at the Selwyn December 9. It is drawing only fair business, but expects to stay for some time as it is in on a local contract and does not require a crew. Meet the People, West Coast show, closes a successful run tonight at the Grand Opera House and heads for New York. On December 26, *Lunt and Fontanne in There Shall Be No Night* move into the Grand for a three and a half week stay. They will then head west, opening at the Curran Theater, San Francisco, February 11. *Life With Father* continues to pack the Blackstone. At the Auditorium the Ballet Russe opens December 28 for nine days.

Ladies in Retirement will open a return engagement at the Harris January 13, and *She Had To Say Yes* follows Lunt and Fontanne at the Grand January 19. *Hellsapoppin* is definitely set for the middle of March.

New School's Studio Theater Offers Piscator-Jaffe "Lear"

NEW YORK, Dec. 21.—A week ago tonight (14) the Studio Theater of the New School presented *King Lear*, directed by Erwin Piscator, with Sam Jaffe in the name role. In view of the structure of the New School auditorium, which was built as a concert hall rather than a theater, the presentation was architecturally interesting. As a matter of fact, it was more architecture than Shakespeare.

To provide a playing surface, the first few rows of seats were covered, and on the resultant platform a revolving contraption was built up—a series of circles, one about the other, ending with a sort of peak at the back. As the whole structure turns, the peak comes to the front, and its back provides a background for scenes on the apron. Other scenes are played, for no particular reason, with one performer actually in the

auditorium aisle, thus completely shattering illusion and mood and making Lear himself, on occasion, seem as tho he were going to yank out an unwary customer and perform the Booms-a-Daisy.

For the rest, scene changes are indicated by rather sketchy props, carried on and held thruout whole scenes by supers whose swaying successfully distracts attention. One of these props, incidentally, includes an utterly extraneous clock—and the clock, too, contributes its own mite of distraction. The only things that really manage to focus attention on the players are the lights—a huge battery of them, splendidly manipulated by Feder.

Also distracting is the almost constant use of background noises and music, often so loud that it's difficult to hear (See *Piscator-Jaffe "Lear"* on page 83)

FROM OUT FRONT

Thanks at Yuletide

BY EUGENE BURR

AS ALWAYS at this time of the year, it is this corner's pleasant duty to thank those players who, by their performances, have made constant and enforced playgoing calmer and more enjoyable than it would otherwise have been. The list is, of course, by no means exhaustive; there were plenty of other fine jobs too—far too many to include in even a much larger list than this. As usual, the acting, of all the component parts of theatrical production, has taken the lead. If our playwrights, producers, and directors displayed the same general competence shown by our actors, today's theater would be a constant wonder and delight.

Thanks, then:

TO GRACE GEORGE, whose Dresden-china loveliness and consummate artistry again brought spine-chilling effect to *Kind Lady*, the intriguing but loosely knit melodrama that was revived by William A. Brady at practically a moment's notice to start the season off on the right foot; to Reginald Mason, that most dependable of actors, for a lovely, glowing, human performance in *Jupiter Laughs*, in which A. J. Cronin, of *Citizen* fame, proved that he isn't a very good playwright either; and to Nancy Sheridan, in the same clinical catastrophe, for taking one of the phontest of Dr. Cronin's phony puppets and making it seem a living, breathing person; to Al Tolson, one of the really great showmen of our era, for coming back home—and for doing it in so brilliantly amusing a show as *Hold On to Your Hats*; and to almost all of those in Mr. Tolson's terrific supporting cast—Gil Lamb, for bringing his hilarious eccentric dancing and comedy from vaudeville into Broadway musicals and deservedly stopping the show; Eunice Healey, not only for her always outstanding tap work, but for the charming way in which she handles the ingenue lead; Bert Gordon, for turning from a mad Russian into an even madder Indian and becoming funnier than ever in the metamorphosis; Martha Raye for being her raucous and engaging self; Jack Whiting, for adding warmth and ease to his usual fine work and so doing about the best job of his career; and practically everyone else in the cast.

TO HELEN CRAIG, for the glowing beauty, tender understanding, and magnificent ability that surmounts all but insurmountable difficulties in the leading role of *Johnny Belinda*, which catapulted her into a richly deserved place as Broadway's newest star; and to Louis Hector, for the strength, sincerity, and fine effect that he brought to the role of the father in the same play; to William Geary, a tenor with a very nice voice, who gave a note of professional competence and ease to the Gilbert and Sullivan revivals presented by a group of earnest semi-amateurs, a group that generally managed only to prove once again that the old Civic Light Opera Company was the best G & S troupe that our generation has heard; to Ed Wynn, for being hilariously funny in his *Boys and Girls Together*—tho this reporter insists that he would have been even twice as funny if he'd appeared only half as much; and, in the same Wynnesome entertainment, to Lucienne and Ashour, one of the most sensational apache dance teams ever; to shatter the equanimity of an audience; to Dick and Dot Remy, a novel and unusual dance act that scores sensationally; and to Jane Pickens, who not only sings in her accustomed excellent style, but

(See FROM OUT FRONT on opp. page)

Out-of-Town Review

"Hellsapoppin"

(With Billy House and Eddie Garr)
(Reviewed Thursday Evening, Dec. 13, at the Colonial Theater, Akron, O.)

Olsen and Johnson are vaudeville—and so are Billy House and Eddie Garr. And so is *Hellsapoppin*—vaudeville at its irresponsible, irrational, craziest best. This road company played to an overflow audience here, and its reception was terrific. It was one of the largest audiences in more than a decade for the Colonial, 100 chairs being placed in unseated boxes (See "HELLSAPOPPIN" on page 83)

BROADWAY RUNS

Performances to Dec. 21 inclusive.
Dramatic Opened Perf.

Play	Opened	Perf.
Charley's Aunt (revival) (Oct)	Oct. 17	76
Corn Is Green, The (Nov)	Nov. 26	21
One for Passion (Boyle) (Nov)	Nov. 10	4
Delicate Story (Miller) (Nov)	Nov. 4	25
George Washington Slept Here (Loyson) (Nov)	Nov. 18	77
Johnny Belinda (Longacre) (Nov)	Nov. 18	110
Life With Father (Eppes) (Nov)	Nov. 8	176
Man Who Came to Dinner (Nov)	Nov. 18	496
The (Made Men) (Nov)	Nov. 16	29
Out Footloose, The (Wind) (Nov)	Nov. 20	2
Retreat to Pines (Belasco) (Dec)	Dec. 11	7
Separate Tables (Plymouth) (Mar)	Mar. 25	513
Tobacco Road (Forrest) (Dec)	Dec. 4	2987
Twelfth Night (St. James) (Nov)	Nov. 19	39

Play	Opened	Perf.
Boys and Girls Together (Broadway) (Oct)	Oct. 1	85
Jabou in the Sky (Back) (Oct)	Oct. 25	67
Hold On to Your Hats (St. James) (Nov)	Nov. 11	118
Louisiana Purchase (Imperial) (May)	May 28	239
New Hellsapoppin (Winter Garden) (Nov)	Nov. 11	129
Panama Hattie (48th St.) (Oct)	Oct. 30	62

New Play on Broadway

Reviewed by Eugene Burr

BELASCO

Beginning Tuesday Evening, Dec. 17, 1940

RETREAT TO PLEASURE

A comedy by Irwin Shaw. Directed by Harold Clurman. Settings designed by Donald O'Slager. Settings constructed by William Kellam and painted by Robert W. Bergesen Studios. Lighting by W. E. Watts. Press agent, James D. Proctor. Associate press agent, Peggy Phillips. Stage manager, W. E. Watts. Assistant stage manager, James Russo. Presented by the Group Theater.

Frances Galligan Helen Ford
 Peter Flower Leif Erickson
 Chester Stack John Emery
 Eugene Malokoska George Matthews
 Noraah Calligan Edith Atwater
 Lee Tatnall Hume Cronyn
 Mr. Ordway Fred Stewart
 Franklin Diederich Art Smith
 Lenore Trilling Florence Sundstrom
 Husband Joseph F. Foley
 Wife Marie Adels
 Cretchen Tatnall Dorothy Patten
 Girl in Bathing Suit Barbara Beech
 Lady at the Bar Ruth Nelson
 Bartender John McGovern
 ACT I—The Apartment of the Galligans.
 ACT II—Florida. Scene 1: Midday. Scene 2:
 Evening. ACT III—Same. Dawn.
 Time: The Present.

It would be extremely easy to make a number of obvious puns on the title of *Retreat to Pleasure*, Irwin Shaw's newest play, which was presented by the Group Theater at the Belasco on Tuesday night—but such meandering down the easy path would be highly unfair to a play that has moments of real amusement, a good many hearty and well-pointed laughs, a gallery of sympathetic character drawings, and a lot of interesting but not very unusual things to say, plus a pleasantly oblique way of saying them. As a matter of fact, about the only thing that *Retreat to Pleasure* really lacks is the framework of a play. That may seem disastrous enough—but there are plenty of moments at the Belasco when Mr. Shaw's sometimes vicious and sometimes sly writing makes you forget it, aided by the fine direction of Harold Clurman and the playing of an excellent cast. The cast, as a matter of fact, is outstanding, with only one or two exceptions—but unfortunately one of those is in a pivotal spot.

Mr. Shaw tells of Noraah Calligan and her three suitors—Lee Tatnall, a pompous young manufacturer; Chester Stack, a rich playboy, and Peter Flower, a socially conscious lad with a marvelous gift of gab, who feels that the spilt of the world's overflowing sewer will drown him before 30, but who is out to cram all of life into the time between. Noraah herself has been an actress and a reporter and has left a government relief administration job because she refuses to sign an order taking 15,000 people off the dole.

In a swiftly paced and generally hilarious first act each lad has his say, and Noraah, at the instigation of her mother, goes off to Florida with Lee, hoping to shake him loose from his stuffed shirt. This she does; he decides to sell his factory if she'll marry him, and retire to Connecticut—of all places—to get away from the tidal wave of horror moving across the face of the globe. So she decides to marry him—and then both Chester and Peter appear on the scene. Peter, in one day of inspired, uninhibited gabbing, shakes Lee loose from his foundations, creates havoc in the lives of a whisky manufacturer, a prize fighter, and a joy girl, makes even Chester question himself, and reawakens the love that Noraah has once had for him. He plays a soury trick on her to make her break her engagement with Lee—returning to Lee his ring, which Noraah has accidentally dropped—but she falls into his arms just the same.

Everyone, as a matter of fact, seems just a bit better off for his haranguing, even Lee, who decides to run for Congress instead of getting married. Even Noraah is better off, for she doesn't marry Peter after all. At the last moment he decides that he can't settle down, for Armageddon is coming fast, and, much as he loves Noraah, there are too many places to go and too many women to go with.

Mr. Shaw has hit off his types neatly, seeing the inherent weaknesses of each and pillorying them without rancor but with much incisive point, except in a few cases where he yields to a tendency to burlesque instead of satirize. Lee is the chief sufferer; by long odds the pleasantest and most reasonable character in the play, he is occasionally made to step entirely out of character and act like a damned fool. One suspects that this occurs whenever Mr. Shaw figured his reasonable capitalist was getting more attractive than he wanted him to be.

There is a great deal of excellently written dialog, many intelligently and satirically sharpened laughs, but really no play. It starts off well, but bogs down into swampy stretches of actionless discussion in the second and third acts, and after the first intermission its plot whirls around in concentric circles until it sinks in the morass with a thick plug.

Walking off with the acting honors of the evening is Hume Cronyn, who does a splendid job as Lee, making him a human being and at the same time playing every technical acting point for all it's worth. He is, however, closely pressed by many of the others—Leif Erickson, who brings power and life to Pete, a role that might easily have become an annoying bore; Florence Sundstrom, who gives sympathy and insight to a wistfully questing little joy girl; George Matthews, who makes a gentlemanly plug-ugly both pitiful and comic; Helen Ford, who offers some magnificent readings as Noraah's mother; Art Smith, who gives life to the whisky manufacturer; John Emery, scoring in the thankless role of Chester, and Ruth Nelson, doing excellent work as an incidental lady at a bar.

Dorothy Patten badly over-burlesques Lee's militantly blue-blooded sister, and Edith Atwater, as Noraah herself, lets the whole play down into the doldrums and keeps it there, allowing the interest to drop and the pace to stumble. If Noraah had been played with variety, proper pacing, and any sort of driving power, many of the script's defects might have been hidden; but Miss Atwater's work brings them all out in clear relief. This is probably less the fault of her interpretation than of her husky, unbearably monotonous, and badly controlled voice, which seems never to go where she wants to put it. This was a defect noticeable but not too important in her previous appearances; here, where the whole play depends on her, it becomes disastrous. A visually lovely actress, she has yet to provide herself with a player's basic and fundamental equipment.

Two More for Houston

HOUSTON, Tex., Dec. 21.—Definite dates for two more plays for the Houston Music Hall, under sponsorship of the Interstate Circuit series, were announced last week by Al Lever, city manager of the circuit. Katharine Hepburn brings *The Philadelphia Story* to the Hall for three performances January 19 and 21, and Tallulah Bankhead comes in February 4 for two performances of *The Little Foxes*.

Other road attractions still to show in Houston via Interstate are *The Man Who Came to Dinner*, *Pins and Needles*, and *Hellszapoppin*. Play dates have not been definitely set, Lever reports.

"People" Adds Three

CHICAGO, Dec. 21.—Three additions have been made to the cast of *Meet the People* preparatory to its opening at the Mansfield Theater, New York, Christmas night. They are Jack Williams, dancing comedian; Michael Doyle, Irish singer, and Beverly Weaver, sent here by the West Coast Theater Alliance.

A new skit has been added to the show, too. Entitled *Who Doesn't?*, it features Nanette Fabares, Jack Clifford, Elizabeth Talbot-Martin, and Marion Colby.

FROM OUT FRONT

(Continued from opposite page)

who clowns charmingly and in general proves that she's an able and ingratiating all-round performer.

TO ARLENE FRANCIS, for the luminously quiet beauty that she brought to her portrayal of Miriam, Mother of Jesus, in *Journey to Jerusalem*, in which Maxwell Anderson wrote a confused and badly muddled slice of pseudo-philosophy instead of a simple, moving story; and to Howard Braham, who, as Joseph, gave dignity, intelligence, and fine readings to a generally submerged role; to James Todd, for bringing the revival of *Blind Alley* into much sharper dramatic focus than the original, by playing the professor realistically and movingly, instead of as a sanctimonious stuffed shirt; to Jose Ferrer, for his howlingly hilarious job in the lead of the revival of *Charley's Aunt*, a Victorian museum-piece that was given fresh, modern life under the direction of Joshua Logan; to Arthur Margetson, for a smooth, never-overpointed, immensely funny performance in the same play; to Reynolds Denniston, in the same play, for a richly Dickensian characterization, so detailed and finely effective that it might have been lifted bodily from *Pickwick*; to Harold de Becker, still in the same revival, for unobtrusive but quietly admirable comic pretending as the harassed gentleman's gentleman; and, yet again in the same piece, to the bevvy of lovely and charming young ladies who slyly satirize our Victorian grandmothers and, at the same time, by their beauty and charm, offer constant delight to those grandmothers' grandsons.

TO RUTH WESTON, for her finely pointed readings in the messy midst of *George Washington Slept Here*, the dull comedy by George S. Kaufman and Moss Hart at which this reporter proudly followed the example set by George Washington; and to young Bobby Readick, for his hilariously effective performance as the horrific brat in the same soporific hack-piece; to Ethel Waters, for her singing and acting in *Cabin in the Sky*, a charming musical one-acter disastrously stretched into a full evening of what may only euphemistically be called entertainment—and for her terrific dance toward the close of the second act; and to Dooley Wilson, a lugubrious and worried septian battleground for the forces of God and the Devil in the same semi-supernatural swinger; to Halia Stoddard, whose sincere and nicely projected performance took away much of the unsavory odor with which the Langens (Lawrence and Armina Marshall) saw fit to invest their *Suzanna* and the *Elders*, which might otherwise have been an effective and amusing pin in the overinflated balloon of social and political Utopias; to Lois Hall, for bringing sympathy and understanding to her performance as a wistfully eager nymphomaniac in the same piece; and to Morris Carnovsky, that great actor, for playing the central socio-political theorist with dignity, detail, and fine effect, another outstanding portrait in his distinguished theatrical gallery.

TO ETHEL MERMAN, the eternally irresistible gamine of song, for doing a terrific job of song-selling, for reading lines with her usual gay abandon, and for emerging gloriously triumphant from scenes with that most dangerous type of scene-stealer, a pretty little girl, all performed in the interests of *Penama Hattie*, in which Buddy DeSylva scored his third hit in three trips to the plate; to Rags England, in the same terrific tune-fest, for bringing his hilarious comedy from burlesque to Broadway and taking his rightful place as one of the country's top half-dozen funnymen; to Joan Carroll, the pretty little girl above-mentioned, who ably and charmingly seconds Miss Merman in scene after scene; and to Nadine Rae, the lovely dancer who, in the same show, displays her amazing ability with the outstanding aid of the Hightower Brothers; to Augusta Dabney, who played a routine ingenue in *Return Engagement*, in which Lawrence Riley failed dismally to make a personal reappearance, and whose fine work was the only bright note in a name-filled cast; to Gordon Jones, an ex-football player whose genial personality brought a bit of warmth and pleasure to the lackadastrical burlesque of *Quiet Please*, one of the Hollywood comedies thru which Hollywood evidently sought to get horrible revenge on Broadway; to Jane Wyatt, whose charm and sincerity did what they could to bring sympathy to the lightweight heroine of the same stage version of a B picture; and to Flora Campbell, who did a beautiful job—sincere, believable, knowing, and finely effective—as the heroine of *Glamour Preferred*, another of the Hollywood atrocities.

TO THE First Lady of the Stage, Ethel Barrymore, for her magnificent performance in *The Corn Is Green*, a good play made into a great production by the playing of Miss Barrymore, the direction of Herman Shumlin, and the uniformly excellent work of the supporting cast; to Theima Schene, a young actress who is called on, in the same play, to depict of girl in the various stages of childhood, adolescence, and disreputable young womanhood, and who not only brings complete believability to each stage but also ties them up into subtly integrated and splendidly consistent whole—a tour de force of acting that is practically unmatched in my playgoing experience; and to all the others in the same cast—Richard Waring, for his fresh and believable playing of a role that was fundamentally both stereotyped and tricky; Rhys Williams, Edmund Bron, and all the rest; to Helen Hayes, for rising gallily upon the groundswell of Shakespearean blank verse and, while ignoring her medium, offering a human, comic, irresistibly effective Viola in the current revival of *Twelfth Night*—the most intriguingly human and appealing Viola this reporter has yet seen; to Maurice Evans, in the same production, for the hilarious novelty of his militantly middle-class Cockney Malvalloy; and to Donald Burr, in the same play, for making Peste, the fool, a three-dimensional human being, for giving the lines greater point and value than any other Peste within memory, and for singing the incidental songs in a lovely, finely handled voice.

TO RALPH MORGAN, for the sincerity and excellent underplaying with which he returned to Broadway, an occasion unfortunately marred by the play in which he returned, a piece called *Fledgling* in which the author made a group of flamingly honest agnostics act like religious converts in order to prove that agnosticism was no good; to Tom Powers, in the same play, for the excellence of his work in the small role of an understanding priest; and to Lora Baxter, also in the same play, for making a vaguely drawn character shine forth brightly with understanding; to Lou Lubin, for his carefully detailed and howlingly funny characterization of a broken-down race track tout in *Horse Fever*, a wildlife farce that was disastrously slowed down by the insistence of its star, young Kara Stone, upon giving a determinedly starring performance; to Elna Best, for the quiet clarity and gentle understanding of her work as the "silly little storekeeper" in *Delicate Story*, in which Molnar's wire-thin Mittel-European piquancy becomes attenuated to the point of downright emaciation; and to Harry Gribbon, in the same play, for excellent work as an incidental police captain.

TO JIMMY SAVO, the little master of merriment, for the astounding range and constant delight of his one-man show, *Mum's the Word*, in which Jimmy conclusively proved that he is our greatest living clown; to Gertrude Pflanz, appearing as a young girl who turns into a blowsy matron in *Romantic Mr. Dickens*, and offering a brace of finely etched portraits in the cause of a literary exhumation that turned up only a spade-ful of very dead bones; and to Diana Barrymore, daughter of John, making her Broadway debut in the same play, entering the procenium-bordered throne-room of the Royal Family as she were at last coming home, and displaying the makings of what will be very great ability if only she refuses to allow early over-praise to ruin her; to Wally Maher, whose soft-spoken and somewhat confused ex-gangster was the hilarious highlight of *Feery Men for Himself*, the latest and best of the Hollywood farces with which Broadway was afflicted; to Grant Richards, whose excellently pointed caricature of a worried movie trigger-man confronted with the real thing was another outstanding feature of the same show; and to Ross Matthew, whose beautiful readings and distinguished characterization as Gloucester in the New School version of *King Lear* constituted one of the finest Shakespearean performances within memory.

Sincere thanks to them, every one.

AMERICAN ACADEMY OF DRAMATIC ARTS

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1940 in the Legitimate Theater

THE legitimate stage during the dark and hectic days of 1940 developed no new trends and gave no real indications of its possible future, despite the fact that production, both in New York and on the road, set new low records that made the depths of the depression seem like a procession of Matterborns. This was, of course, because the course of the theater through the year was rigidly conditioned by outside forces over which the theater itself had no control and because the future of the theater—at least the immediate future—still depends primarily upon such events. The new lows were the immediate result of world cataclysm, reflected in the reactions of patrons, backers, and theater people themselves.

Through 1940 we had the spectacle of a theater rocked madly by the impact of world events, and now it is going into a new decade still essentially dependent upon them.

The year opened dismally enough. The Russians were battering at Finland; relief agencies, special pleaders, cause-promoters, and general crackpots were running wild; business had been disrupted by the shock of war, and in the theater the traditional Christmas peak had been conspicuous by its absence. Only 26 shows were running on Broadway on December 30, 1939.

The gloom continued unabated as the year progressed. In other recent seasons the old Christmas peak in number of

shows running had often been exceeded in late February and early March, but February, 1940, came and went with no noticeable improvement. If anything, things looked worse than ever. A few of the shows that had opened during the Christmas period had proved notable failures, producers were discouraged, and in late February and early March, instead of the expected and hoped-for rise, there was a downward rush. By February 17 the number of shows on Broadway had gone down to 20, and it began to look as tho the bottom had dropped out of the legitimate theater. There was a slight improvement early in March but not enough to dispel the gathering shadows.

The Unexpected

And then—as always in the theater—the unexpected happened. Just at the time when the list of Broadway shows usually starts to go down, in preparation for the annual estivation, the peak of the season was reached. It came on April 6, and, tho it only totaled 29 shows, it was still a peak. And it came at a time when it was least expected.

The causes were simple enough. With the second session of the New York World's Fair solidifying its plans for a record opening, and with the entire Pushing set-up looking stronger and better planned than it had the year before, producers, who had been postponing their shows because of the uncertainty of general conditions, suddenly

decided to open them. There was an unwonted flurry of openings, and the shows that had been staggering on the ropes for weeks decided to keep on staggering a few weeks longer in order to get in on the expected rush.

The flurry of hope, however, was brief. As the expectations of increased business from the World's Fair failed to materialize to any great extent, as a number of the newly opened contenders fell with dull thuds by the wayside, and, above all, as total war started in Europe and as America was thrown into a panic by the frantic howls of office-holding alarmists, the line went steadily downward. It still managed to remain slightly ahead of the totals of the previous year, but it continued to drop until, toward the end of June, it dipped even under the totals for 1939.

Tough Summer

And then began one of the worst summers in recent years, with not even the World's Fair or the confidently expected increase in American travel helping to keep up the averages. It had been hoped that all of those usually going abroad during the summer would instead see America first, but if they did they overlooked the Broadway playhouses. Nor was the travel itself anywhere near so great as had been expected. Officialdom continued to add fuel to national panic; the ominous shadow of compulsory military training and the end of the American way of life began to lift over the Washington horizon, and the two political parties held astounding conventions and began their Presidential campaigns. All of these things helped to weaken an already staggering theater.

It looked as tho a change were due early in September, when a trio of shows made their bows. And in the matter of attendance at least a change actually took place. Playgoers began to flood what shows there were, and the three early openings gave a reminiscent hint of bygone Labor Day weeks before the depression, when a dozen shows in six days was nothing unusual.

Despite the increased attendance, however, most producers continued to hold off, and in the end the season was just about as late in really getting under way as other seasons in the immediate past. Despite increased patronage, general conditions were still of the sort best calculated to scare backers into hiding. The European war showed signs of continuing indefinitely, the bombing of London began in earnest, military conscription became a fact in a land that had hitherto been known as the home of the free, and a bitter, intensive, and tremendously important Presidential campaign was beginning to hit on all cylinders. Backers and producers held off.

Weak Autumn

As a result we have had the weakest fall, quantitatively speaking, in the entire modern history of the New York stage. Customers continued to flock to the open playhouses; the percentage of shows doing good business was far higher than usual, but productions persistently failed to come in.

As a matter of fact, on the last day of November only 20 shows were playing on Broadway—five under the total of the year before and one under even the 21 playing on November 30, 1938, a year that had an unusual and disastrous late-November lull. If the season of 1939-40 broke practically all existing low records—and it most emphatically did—the season of 1940-41 has already begun to set still lower ones.

By the end of November there had been only 29 shows presented on Broadway since the official start of the new season on August 1. Of these only 20 were dramatic offerings; nine were musicals, an unusually high percentage, but one that carried on the general trend observed during the past three years.

Had as a total of 29 productions may look, it still doesn't tell the worst. For included in those 29 were two return

engagements of dramatic plays, three repertory revivals of Gilbert and Sullivan musicals, one return engagement of a 1939-40 musical show, four dramatic revivals, and a magic show that was, so far as legit production is concerned, really a special engagement.

18 Shows

You can do some subtracting and arrive at totals that are more dispiriting than ever. Taking away the above-mentioned productions, you'll find that there were just five new musicals and 13 new dramatic shows presented during the first four months of the new season. It is, in sober truth, an appalling record.

And, from the way it looks at present writing, there won't be more than 15 new ones through the month of December, even including the holiday period. As a matter of fact, we'll probably be lucky if there are even that many.

If you want a breakdown of how production fluctuated during the first four months, here it is: August had just one show, a return engagement (brief) of *Higher and Higher*; September had eight shows, including a revival, a repertory revival, two return engagements, and the magic show, leaving a total of just three new ones; October attained the dignity of an even dozen (which was nothing unusual for a single week in the old days), but they included two repertory revivals and two ordinary-run revivals, and November had eight shows, including still another revival—but Shakespearean this time, and a smash hit. It is, of course, the Webster-Hayes-Evans *Twelfth Night*.

Attendance, however, has been an entirely different story—and a much happier one. Good last season, it has been marvelously encouraging through the fall, with an unusually large percentage of the few produced shows sharing in it, and with an unprecedented percentage of hits—thus continuing a trend that was felt through the season of 1939-40 and was predicted in *The Billboard* as early as a year ago last September.

Good Attendance

For the things that have tended to drive angel-money into hiding or to divert it into other and more immediately promising channels are the very things that are bringing the public back to the theater. The same world events that affect theatrical production adversely force upon the public the need for relaxation, for escape. And this the theater has bountifully provided, not only thru the continued flood of musical comedies but thru the general character and attitude of the straight dramas that have been produced. Only one play dealing with the current European struggle has been presented in New York—and that was presented last spring.

Also helping theater attendance, of course, is the flood of money released by the defense-order boom. And another factor that has already increased theatergoing and will probably increase it to an even greater extent in the future is the change brought about in the character of national thought by the impressment of civilians in a conscript army. Hitherto, American thought built for a secure future. Now we have already experienced and can further expect the typical European attitude of mind, which figures only from day to day and spends money while the chance remains to spend it. The change will without doubt aid the theater financially no matter what it does to the nation at large.

Meanwhile the desire of the public for escape has been clearly reflected in the character of the productions made so far. The continued upsurge of musicals remains the most spectacular theatrical phenomenon of recent seasons, and there is every reason to believe that it will continue, perhaps even to a point where musicals will make up a third to a half of Broadway's diet of new productions. Allied, of course, is the flood of comedies now inundating the

SAM H. HARRIS' TWO COMEDY HITS

★GEORGE WASHINGTON SLEPT HERE

By George S. Kaufman and Moss Hart

With
ERNEST TRUOX JEAN DIXON DUDLEY DIGGES

LYCEUM THEATER, New York — Mats. Wed. & Sat.

★THE MAN WHO CAME TO DINNER

By Moss Hart and George S. Kaufman

With
MONTY WOOLLEY

MUSIC BOX THEATER, New York — Mats. Thurs. & Sat.

Season's Greetings

From

GEORGE M. COHAN

★ MIRIAM FRANKLIN Extends Greetings of the Season

To all her friends in and out of
"PANAMA HATTIE"

stage, most of them of the violently escapist sort. Of the 13 new dramatic shows presented during the first four months of the season, six of them, no less, were out-and-out farce-comedies. Three of the six, incidentally, were about Hollywood.

Business Strides

But while production lagged and subject-matter veered sharply toward the nonsensical, the theater as a business institution made several long strides forward during the year. Among these was the continuation of the basic agreement between the Actors' Equity Association and the League of New York Theaters and the concurrent continuation of the ticket code policed by the two organizations. The code, from all indications, has worked most effectively so far, greatly aided by legislation limiting the amount of agency overcharge on theater tickets.

Also on the business side was Equity's change in both its minimum salary and its initiation fee. Despite the fact that Equity members are finding it harder than ever to get jobs because of the scarcity of productions, Equity saw fit to raise its minimum from \$40 to \$50, thereby giving all producers an added incentive to cut out as many minor parts as possible from each script, and so to limit even further the job opportunities of that section of the Equity membership that needs jobs the most.

As for the raised initiation fee, it has been upped from \$50 to \$100, a move taken to discourage newcomers. Short of turning into a closed union—a move that is impractical from almost every angle—this is about the best that Equity can do.

Other Changes

On three other fronts long-standing struggles, one of them of at least 10 years' duration, were successfully settled during the current season. They are the fights for Sunday shows and experimental theaters and the final approval of an alternative basic Dramatists' Guild agreement that provides for film companies wishing to back legit.

Sunday shows finally came into being when the stagehands, during the summer, voluntarily scrapped their rule calling for double pay on the Sabbath, which move practically forced Equity (the real stumbling block in the path of Sunday playing) to follow suit. The ability to play on Sundays has, of course, little or no effect on hits, but the other shows eagerly took advantage of it when the way was finally cleared in mid-November, and the results so far have been highly encouraging.

As for experimental theaters, an Equity committee came up during the summer with a practical plan to safeguard the rights of all concerned in them, and the Dramatists' Guild, breaking a precedent by agreeing to co-operate with other groups for the theater's good, finally oked it. Experimental production is now possible, on approximately the same plane as the Sunday night groups in London which, during the pre-war period, unearthed so much outstanding dramatic material—*Journeys End* included.

As for the new Dramatists' Guild pact designed for the benefit of film backers, it reached its conclusion during the fall after years of acrimonious discussion, and again clears the way for extensive backing of legit shows by film companies, a practice that was practically ruled out of existence when the Guild several years ago insisted on a 60-40 split of film rights in favor of the author instead of the previous 50-50. No great amount of picture backing has yet made its appearance, but at any rate

the way is cleared for it and an old channel of angel-money reopened at the very moment when other channels—such as Wall Street—have been disastrously clogged.

The Road

The road thruout the year has pursued an unsensational but generally encouraging course. Soon after the start of the year the Legitimate Theater Corporation of America, which had been looked upon as a white hope, breathed its painful last, but the flow of ordinary commercial road shows has been good, and thruout the year they have reported generally encouraging grosses. It is true that fewer than usual went out during the fall, but again this was the fault of unavailable backing rather than of public apathy. Those shows that did go out have for the most part scored excellent grosses, and many towns thruout the country, with abbreviated show schedules, have been giving boom weeks to all productions they get and have been clamoring for more.

What the new year—or the new decade—will bring to the theater remains in the lap of the gods. It depends, as it has depended during the past year, on outside events over which the theater itself has no control. It is only after the current world cataclysm runs its course—no matter how long that course may seem—that the theater will be able to take stock of itself and try once more to work out its own future.

Dowling's Piece of "Record"

PHILADELPHIA, Dec. 21.—Eddie Dowling has bought a piece of *Off the Record*, which marked the introduction of John Shubert as a theatrical producer. Comedy was little liked during its run at the Locust Street Theater here and was pulled off after the first week ended last Saturday (14). In spite of a movie-studded cast—Bruce Cabot, Betty Furness, and Mary Brian—it was no go here. Show goes into the revamping stage and promises to try another run in six weeks without the movie names.

Chi Radio Actors in Play

CHICAGO, Dec. 21.—Radio Theater, Inc., presented the premiere performance of *Protective Custody* last Friday and Saturday nights. Play, which won first prize in a contest held by this group, was written by Henry Rosendahl and Marlon McGuire. Production was the first of a series of three winning plays, the remaining two of which are scheduled for the near future. Cast, headed by Art Peterson Jr., Ilka Dschl Keegan, and William Green, was made up almost entirely of Chi radio actors. Direction was by John McGee.

Pitt Gets 3 Weeks

PITTSBURGH, Dec. 23.—After a booking drought, Nixon will present shows three consecutive weeks. *The Men Who Came to Dinner* opens tonight for two-week run, to be followed by Dante the magician. Other shows are penciled in, but Manager Harry Brown states no definite dates are known yet. Lowest gross for any musical during past few years was set by *New Pins and Needles* last week, under \$10,000 at \$1.85 top.

Brandywiners Elect Prez

WILMINGTON, Del., Dec. 21.—Hood Worthington is new president of the Brandywiners, Ltd., local amateur theatrical group. The next meeting of the Brandywiners will be held in February, when plans for next summer's production at Longwood open-air theater the last of July will be discussed. The Brandywiners will give this summer Victor Herbert's *The Fortune Teller*.

season's greetings

COMERFORD-PUBLIX THEATRES CORP.

1600 Broadway New York, N. Y.

Season's Greetings

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January openings: MIRIAM HOPKINS in "BATTLE OF ANGELS"

"LIBERTY JONES," a New Play with Music by Philip Barry

All Productions Under the Supervision of

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SEASON'S GREETINGS from

SELENA ROYLE and **EARLE LARIMORE**

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Stars of Stage—Screen—Radio

STANLEY RICHARDS—Press Representative

SEND IN YOUR ROUTES

Routes of bands, acts, vaude units, ice shows, repertoire-tent shows, dramatic and musical shows, circuses, and carnivals are carried in *The Billboard* free of charge. Get into the habit of sending us your route promptly. Send it to Route Editor, *The Billboard*, 25-27 Opera Place, Cincinnati, O. Routes reaching Cincinnati not later than Friday will appear in following week's issue.

Bands and acts playing indefinite engagements should let us know as soon as they leave a spot so that the listings can be kept up to date.

Sadler Show Set For Extended Stay In Brownwood, Tex.

WACO, Tex., Dec. 21.—After winding up a two-week stand at Waco Auditorium tomorrow night, Harley Sadler's Own Show lays off for a fortnight to permit members of the company to spend the holidays at home. Early in January Sadler takes his show to Brownwood, Tex., for an indefinite stay. Brownwood, long a winner for the Sadler organization, has a new army camp housing 80,000 soldiers. Two bills a week will be offered at popular prices, with changes in cast and vaude specialties being made from time to time.

Before opening in Waco, the Sadler show enjoyed a profitable engagement in San Angelo, Tex., with the final night, December 7, seeing several hundred people turned away from the 2,300-seat Municipal Auditorium. Waco opening drew another turnout, with business holding up well throughout the engagement.

Manager Sadler augmented his show for the local date. Among the new members of the company are Sunny Fox, wife of Nat D. Rodgers, and the Pinkett Family, numbering 14 people. The additions bring the Sadler show up to 50 members. Musical presentations running 40 minutes precede the regular performance, a new policy which has proved popular, according to Sadler. Dick Darling produces the presentations with special lighting effects.

Practically the same company as appeared here will be kept intact for the Brownwood engagement.

Manager Sadler reports he has enjoyed the best fall business since 1938.

John J. Justus to Miami

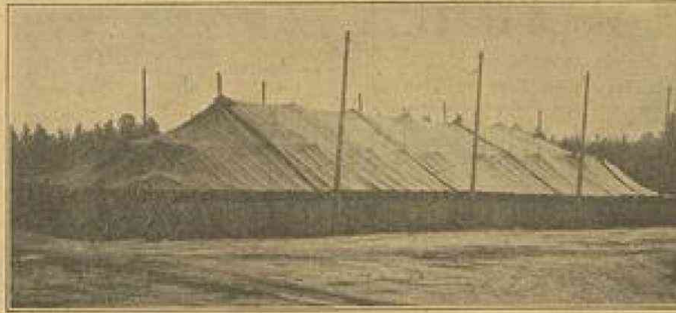
CINCINNATI, Dec. 21.—John J. Justus, of the Justus-Romain Tent Show, passed thru here Wednesday en route by train to Miami, where he was called due to the death of his brother-in-law. His season cut short by a tornado which struck his show last July, Justus announces that his tent will be back on the road next summer with an entirely new set-up, details of which he will reveal soon.

Doss & Mae Biz Satisfactory

FORT MORGAN, Colo., Dec. 21.—Doss & Mae Show reports satisfactory business, working schools and halls in this section with a still film and vaude presentation. Show lays off in Denver thru the holidays and resumes with new pictures after the first of the year. As the flesh end of the show they will present E. F. Hannan's 45-minute mystery, *Spirit of Large*. There are four people with the unit.

**"Wishing Everyone
A Merry Xmas
and A Happy
Prosperous New Year"**
**"SEABEE" AND MARION
HAYWORTH**
NOW 4TH SEASON IN
WILBY-KINCEY THEATRES
(In North Carolina)

Season's Greetings
From
CURTISS SHOPRINT
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U. S. ARMY TENT THEATER at Camp Shelby, Miss., where the new recruits are getting their entertainment in liberal portions and at popular prices. Similar theaters are being erected at other army camps throughout the country, thus opening a new source of income for repertoire shows. Above canvas theater seats 2,200. Note the new canvas rigging, which eliminates all poles in the auditorium. Photo was snapped by Frank J. Carroll.

Rep Plays of Old

By E. F. HANNAN

THE change in pace that legit show business has taken in the last decade has made people, even those in the business, take it for granted that plays of the old rep days were all pretty much of the punk variety.

You'd imagine that old-time 10-20-30 bills were amateur efforts compared with plays of today. The truth is that while we now have one Tobacco Road we had a dozen in the '90s that rolled on and on, their appeal in their time unending. And, furthermore, you'll find their plots were the patterns for early and later movies dished up in the new palaces of canned entertainment.

A playwright named Justin McCarthy, the same who dramatized the story Quincey Adams Sawyer, wrote over 100 plays, mostly for rep shows and all clean and clever that held the interest of rep audiences wherever played. One of the 10-20-30 standbys was *Mugg's Landing*, a smooth-running little affair that always clicked. *East Lynne* was a sure bet for special ladies' nights, and *The Doctor's Daughter* was a prime matinee favorite. *The Count of Monte Christo* was a bill with a punch, and *Bread on the Waters* made a good moral and temperance script.

A leading man who could handle

Michael Strogoff was sure of permanent employment, and for a sure-fire dress bill *Sowing the Wind* filled the bill. A popular 10-20-30 actor of the rep '90s featured *A Pledge of Honor*, and whenever a rep show was short a script, the old rounder, Carle, could always be pulled from the truck.

Of course, such bills as *Ten Nights, Lava Rivers, St. Elmo*, and *Over the Hills* were standard, and numerous were the soubrette-type legitters who moved audiences with *The Little Rebel*. Plays weren't so bad even in the days of 30-cent tops.

Williams Winds Up in South; Biz OK Despite Bad Weather

CINCINNATI, Dec. 21.—Rusty Williams closed his vaude-pix show in the South December 21 and reports a successful season despite much inclement weather. Williams recently added a new 38 by 78 top and cookhouse. He plans an early spring opening.

With the show at the wind-up were Rusty Williams, owner and comedian; Dot Williams, pianist; Wilma and Billie Williams, specialties; Floyd Winters, novelties; Gene Mathis, dancer; Earl Besman, projectionist; Pearl James Luther, canvassman. He will have some new faces in the spring show.

Endurance Shows

(Communications to BILL SACHS, Cincinnati Office)

Stutz Preps for San Diego

SAN DIEGO, Calif., Dec. 21.—Plans are laid for an invasion of this city late this month by Lou Stutz's Derbyshow. Airplane workers already here number some 50,000 and it is said that around 65,000 soldiers will soon be encamped in quarters here. Contest will hold forth in Mission Beach Ballroom, which has a seating capacity of 5,000. Duke Hall will be on the emcee staff.

One Year Ago

TEN TEAMS and four solos were in their 11th week at the Coliseum walkie, Chicago. . . . BELL, CALIP, contest had nine couples and one solo with 53 days clocked off. . . . Contest was a three-way affair, with walkers, dancers, and skaters all going at the same time. . . . RED KELLEY, formerly of the endurance field, was a visitor to the desk. . . . BERT DAVID'S show in Kankakee, Ill., was under way. Thirty teams answered the starting gun. . . . EILEEN and MCKAY THAYER hopped off with top honors in the championship team match of the Jitterbug Jamboree in Columbus, O. . . . KENNY GRUWELL was in Alhambra, Calif. . . . SKIPPER EDDIE LYONS was residing in Los Angeles. . . . "RUBBER LEGS" MARTIN and stooge, Ross Holt, had concluded an engagement at the Club H Spot, Beaumont, Tex. . . . CURLY LINDER was convalescing in General Hospital, Denver, of injuries sustained in an auto accident. . . . BILL MCCOY was working at the Detroit post office.

IF YOU WISH to contact your friends write them a letter in care of *The Billboard*, Mail-Forwarding Department, 25 Opera Place, Cincinnati. Your letter

will be advertised in our Letter List and upon receipt of an address will be forwarded. This service is free.

COMES NEWS that Harry Hamby and Ann Schley are contemplating ambling up the altar any day now. Is that right, kids?

INQUIRIES WERE RECEIVED the past week on Pete and Lotita Carrillo, Billy Steele, Lee Sullivan, Johnnie Russo, Bob Robinson, George Woods, Muggsy Hurley, Stan West, Gordon Haring, Joe Rock, Whitey Helm, Duffy Tarantino, Phil Rainey, Jackie Anderson, Billie and Fuzzy Smith, Laverne Hundley, Buttons Shaven, Bill Fort, Adelle Ballis, Tillie and Don Donnison, Dale Thorpe, Hilda and Larry DeCorrado, Eddie King, Johnny Bowman, Opal Ferdig, Jimmie and Minnie Perenz, Bill Fite, and Mario Alessandro. A penny post card will do the trick, kids. So how about a little info on your whereabouts?

TO MILWAUKEE PANS—George Bernstein, Phil Arnold, Chuck Lombardo, Jack and Joan Duval, Hughie Hendrixson, Doris Neubert, Earl Harrington, Anne Schley, Jack (Dead Pan) Kelly, and Johnny Reid are contestants in the Coliseum Walkaton, Chicago. This contest began November 29 with 45 teams.

LAST THE COLUMN knew of Bob Brownie, he was operating a news stand in Los Angeles.

NOTICED SEVERAL prominent endurance names in the Letter List. Better take a squint and see if yours is there.

NICK WINRICK, former contestant, is managing Marietta Inn on the outskirts of Pittsburgh.

Be Safe Than Sorry
In Legal Affairs...

READ
*How To Avoid Liability
for Injuries to Circus
Patrons*
In the Circus Department
of This Issue

Rep Ripples

A WELL-KNOWN pictorial mag is scouting for a rep company that still includes Uncle Tom's Cabin in its repertoire. If your troupe is doing Tom or is equipped to do it in consideration for liberal coverage in the national magazine, shoot this column a line immediately. We'll put you in touch with the man who is in charge of the photo assignment. . . . HARLEY SADLER typewriter from Waco, Tex., that he enjoyed Walter D. Nealand's article on 10-20-30 shows in the Christmas issue. "It is my sincere belief that the repertoire show is on its way back," scribes Harley, "especially those that try to give the public something for its money." . . . JOHN ANNULA has a vaude-pix unit playing halls, schools, and churches in Essex County, Massachusetts. . . . DALLAS McLEAN writes from Houston, Tex., to inquire about Mr. and Mrs. Ward Hatcher, rep show owners, and "Pop-Eye" John Saylor, McLean, at present presenting his "one-man symphony" turn in the Houston area, says that the town is hot for a permanent tent. Houston is building by leaps and bounds, he says, and conditions are excellent. Houston hasn't had a permanent tent show since the passing of Monroe Hopkins several years ago. . . . ERNIE V. KING, well known in the rep field and formerly for many years musical director with Henry Prather's *Honeymoon, Ltd.*, tab, sends holiday greetings from Vancouver, B. C., where he's stationed with the 58th Heavy Battery, Royal Canadian Army. His official number is K16192. Ernie pens that army life beats piano poundin' all to heck.

PHILENA CHAPPELLE, daughter of the late Jessie Colton, is in Evangelical Hospital, 5415 South Morgan Street, Chicago, with a heart ailment. She would appreciate a line from old friends.

PHILENA CHAPPELLE, daughter of the late Jessie Colton, is in Evangelical Hospital, 5415 South Morgan Street, Chicago, with a heart ailment. She would appreciate a line from old friends.

W. J. Nelson Gets a Bang From Hannan's Lincoln Yarn

Salem, Mass.

Editors *The Billboard*:
I read E. F. Hannan's article in a recent issue of *The Billboard* about Bill Lincoln and his shows in Maine. I got a helluva kick out of that. In 1898 Bill had a minstrel show in the Halifax country of Nova Scotia. I was with Humpty-Dumpty, with James Adams as star clown. This show was put out by Wilber Shea, of Eastport, Me. I jumped into Parrsboro, Nova Scotia, one morning looking for a date, and who was playing there but Bill and his minstrel show. That night after the show we got hitting the Scotch and about midnight Bill started downstairs, slipped, and landed at the bottom. I went down after him. As he looked me in the face, he said: "Who in the hell pushed me?" That look on his face was the funniest thing I ever saw.

He had with his show the Higgins Brothers; John Goss, the bones player, and Besse Gilbert, a cornet player that was a wonder in her day. Boy, those were the happy days!

WALTER J. NELSON.

Nelson To Revive Tenter

SALEM, Mass., Dec. 21.—Walter J. Nelson of this city is planning to revive the J. C. Rockwell Sunny South Show, a colored attraction, under canvas next summer in association with a partner. He had out the show last in 1938. Nelson has been handling radio acts the last several years.

Non-Theatrical Films

Conducted by THE ROADSHOWMAN
(Communications to 1564 Broadway, New York City)

Roadshowmen Close Big Year; See Increasing Biz in 1941 As New Operators Enter Field

NEW YORK, Dec. 21.—With 1940 breaking records from the standpoint of audiences at non-theatrical film shows and more roadshowmen entering the field daily, operators closed a most successful year by planning for a bigger and better 1941. Announcements of new equipment and of the release of more films indicate that the coming year will hold bigger profits for those in the field.

The past year was marked by the following highlights:

It was found that 16mm. movies in taverns, taprooms, night clubs, hotels, girls, cafes, and similar spots tend to increase business. Outstanding among hotels using movies as a regular entertainment feature are Hotel Pflaster, Milwaukee, where nightly programs have been shown for almost two years, and the Pine Room, Hotel Stratfield, Bridgeport, Conn., where James (Tiny) Day, Hammond organist, presents sound and silent movies, playing mood music for the silent pictures. At the Pflaster programs run from 9 until midnight and are advertised by heralds placed in the rooms and at tables in the main dining room. Movie policy was originally started to advertise the hotel.

Movies in Night Clubs

Among the night clubs that have cashed in on the movie trend are the 48th Street Music Hall, where Sid Lubin, originator of the beer-bottle organ, produces sound effects for the silent movies; The Place, where movies have been a nightly feature for two years, and several other spots.

Roadshowmen playing schools found that educational films increased their bookings. Biology instructors augmented their lectures with such films as *Mysteries of Water*, a film that demonstrates the components of water and the water cycle in its various forms; *Marine Life*, a guide of the activities that take place under the seas in all parts of the world, with Part 1 showing marine life along Australia's barrier reef; Part 2, pearl culture in Japanese waters, and Part 3, weird forms found in Hawaiian waters; *Swampland*, a study of wild animal life in marsh districts, and *Romance in a Pond*, the life story of the common newt, starting with the adult at the close of hibernation. These films were put on in connection with entertainment movies in some instances. When shown in classrooms as part of the recitation period subdued lighting was used.

Religious Films Click

Religious films clicked solidly during the year. N. W. Kennedy, New England roadshowman, featured such films as *The Passion Play*. He said that during 1941 he intends to shift to shorter religious subjects, in the belief that as relief from the war atmosphere audiences will appreciate them more than ever. Dave Powell made a 5,000-mile tour that took him from New York to St. Louis and from New York to Haverhill, Mass. He showed Don Bosco, an Italian language film with superimposed English titles, and Ben Hur. Publicity was secured with one-sheets and mimeographed heralds. Other films shown included *St. Theresa*, *St. Bernardette*, *St. Anthony of Padua*, *Thou Art Peter*, *The Eternal Light*, *Crown of Thorns*, and *King of Kings*. Expenses for the trip, including repairs to the automobile, amounted to only \$190. Following his return to New York at Easter, Powell gave shows in this section. He plans a longer tour during Lent of 1941.

Merchant Shows Popular

Merchant-sponsored shows proved especially popular in the Middle West and South. LeRoy Dennis, veteran roadshowman, operated 18 circuits, each serving six towns with a weekly show. Attendances ran as high as 1,500. At Bendley, Neb., a town of 200, D. Leslie Laffan, of Laffan Sound Movies, pulled 3,400 at a merchant show.

The second annual meeting of the Allied Non-Theatrical Film Association,

held April 26, was marked by the re-election of the full slate of officers. Action returned Bertram Willoughby, president; W. K. Hedwig, vice-president; Thomas J. Brandon, executive secretary; Harry Post, treasurer, and Laurence Saltzman, public relations, to their posts for 1940-41.

During the year it was also found that foreign language films opened new fields and hyped the road-show business in sections where these tongues were spoken. Operators, because of the demand, were able to sign up French, German, and Spanish classes for series of shows.

Go Well at Coney Island

Non-theatrical movies piled up a big following at parks and resorts. At Coney Island old-time movies were shown by Jack Stern in Feltman's Arcade for the third year; Jack Saunders, Luna Park; Seymour Machson, Surf Avenue; Arthur Burling, Stauch's, and Bernie Leventhal, Boardwalk. Clifton Hayes used a 75-minute program to attract crowds to the Utica, Mich., Free Fair in Stanton Welsh Park.

Another outstanding event of the year was the removal of the 28-year-old ban on the interstate shipment of fight films. Prior to July 1 roadshowmen were only able to secure such films on a limited scale. Repeal of the law made fight films available in the 48 States.

At the Danbury, Conn., Fair Edward A. Leary put on old-time movies in the former dog show building and played to capacity houses during nearly all of the 10 40-minute shows given daily during the event. Program was changed five times during the week to cash in on repeat business. *Tillie's Punctured Romance* was used three nights for special shows, and *The Grim Game* with William S. Hart another night. Gross was good and the nut was in after the first three days.

These constitute only a few of the successful engagements filled by roadshowmen during the past year. With more and more people requesting teaching films, old-time movies, and general entertainment shows, new records in attendance are expected to be set during 1941.

New and Recent Releases

(Running Times Are Approximate)

KILLERS OF THE SEA, released by Post Pictures Corporation. An authentic film document of the thrills in battles with man-eating monsters of the sea. Action described by Lowell Thomas from narration written by John P. Medbury. Exploits performed by Capt. Wallace Caswell. Running time, 50 minutes.

TEX RIDES WITH THE BOY SCOUTS, released by Post Pictures Corporation. Authentic scenes of Boy Scout camp life. Tex Ritter, assisted by Boy Scouts, rounds up a band of train robbers. Comedy supplied by Snub Pollard. Running time, 68 minutes.

"HELLZAPOPPIN"

(Continued from page 78)
and aisles and considerable standing room being occupied.

Owen and Johnson some years ago presented the original tab version of the show at another downtown theater under this title for a 55-cent top admission. This time the customers paid \$3.30 top without a whimper and, judging from the enthusiastic reception accorded the No. 2 company, Akron wants togeth stage entertainment and is willing to pay for it.

After the antics in the show had shot off enough gunpowder to equip a Blakewell, a dozen pretty show girls offered to teach the men the "Boomp-a-Daisy." And while a part of the audience was

dancing in the aisles the remainder was figuratively rolling in them, while House, Car, Ben Dova, and others shot new life into gags that got laughs at the turn of the century.

Starting off, there is a new reel in which Mussolini talks like Amos and Hitler speaks with a yiddish dialect. An ape carries off a screaming girl thru the dark and hysterical house, and "snakes" and "spiders" are hurled at you during a blackout. There is a dopey little fellow selling balloons, and a trumpet-voiced woman looking for Oscar.

Besides all that, there is Ben Dova doing inebriated gyrations on a flexible lamp post; Billy Yates, an Ebony hooper; the melodic Murtah Sisters, who are pretty, too, and Paul Gordon's unicycling on the high wheel. Old-timers in the audience were pleased to recall Ann Pennington, she of the million-dollar legs, Grace and Nikko, dancers, and the Red-dinger Twins, girl dance team, won rounds of applause.

Frank Jerome, the little guy who struggles with a strait jacket clear thru the show, came out during the intermission in clown make-up to entertain with a display of banana peeling. There also is an unusually pleasing line of chorus boys and girls in the ensemble.

Hellzapoppin is 95 per cent clean and 100 per cent entertaining.

The obvious deep satisfaction with the show is evidence that either there has been a revival of interest in the stage and in-the-flesh entertainment or that this interest has always existed but has been restrained by the years of sub-standard business and employment. If its Ohio tour reception is any criterion, there isn't a chance that the show will fall to click anywhere it plays.

Rec McConnell.

PISCATOR-JAFFE "LEAR"

(Continued from page 78)

the players even from the front row. And distracting, too, is Piscator's use of what seem like utterly meaningless interpolations. One of these occurs at the start—a sort of silent prolog in which Cain kills Abel, or something. Just what connection it has with *Lear* I haven't yet figured out. Another is offered by Lotte Goslar and her dance group, who erupt to do a grotesque number that is dull and embarrassingly unfunny. A third comes at the end, when Edgar steps forward to deliver a speech that has nothing to do with the situation at hand. This is understandable, since it was lifted from *Troilus and Cressida*, and seems to have been included only in order to give *Lear* the presently necessary "contemporary" touch—something that *Lear* otherwise lacks entirely.

Between and in back of all these distractions you occasionally get hints that *King Lear* is being performed; but that doesn't always help too much either, since some of the performing simply drives you back to distraction. Mr. Piscator was evidently so busy having people roll all the way down his circular steps (which happens two or three times) that he pretty much forgot to bother about a uniform interpretation of the play. As a result, the performances are badly disintegrated, and range from the phony and obvious playing of Herbert Berghof as the fool to the restrained, beautifully modulated, dignified, and lyrical reading of Gloucester offered by Rosa Matthew.

Unfortunately, Mr. Jaffe's *Lear* falls somewhere between—and not too close to the top, either. *Lear* is a difficult and (hereby! hereby!) ungrateful role anyhow, a fantastic character conception extremely hard to make believable before a modern audience. To a modern, his foolishly brutal treatment of Cordelia could be explained only by a power-mania; and a power-mania would preclude giving away his own power over the kingdom. Mr. Jaffe in those early scenes seems merely like a petulant and rather silly old man—and thus destroys all vestiges of later tragedy. Whatever happens to him thereafter doesn't seem to matter much; there is no real loss of dignity, power, or high estate, since Mr. Jaffe's *Lear* never had those things to start with. His voice, too, high and somewhat strained, is of no particular help, either aurally or in advancing the characterization particularly when he forces it a bit, as he seems to do almost all the time. His one truly affecting and fine scene is the reunion with Cordelia—and this he plays almost entirely pianissimo.

Mr. Matthew, as Gloucester, does by long odds the finest work of the evening, but there are others who acquit themselves commendably. Lyseth Lynn offers a tender, moving, finely enunciated Cordelia, and proves conclusively that she is a young lady to be watched; Roger deKoven is an excellent Edmund; Mar-

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No telegraphed advertisement accepted unless remittance is telegraphed or mailed so as to reach publication office before noon Monday. The Billboard reserves the right to edit all advertising copy.



Vol. 52 DECEMBER 28, 1940 No. 52

garet Curtis not only reads well but is visually lovely as Regan; Gregory Morton does a fine job as Cornwall; Eford Gage makes a surprisingly human person of the stuffy sentiments of Edgar; and Randolph Echols scores nicely as Albany. Many of the others punch entirely too hard under the direction (or lack of it) of Mr. Piscator.
Eugene Burr.

21 HUB SHOWS

(Continued from page 78)

hoffa and John Monks Jr., didn't fare as well as the first offering. Generally well received and considered to have good possibilities, book musical did \$9,100 first week and \$9,000 second for poor \$18,100. Withdrawn after the Boston engagement.

December 9, *Old Acquaintance* (Plymouth—\$3.30). Long awaited Dwight Deere Wilman show with Jane Cowl and Peggy Wood. Pulled \$11,000 and \$12,000 for fair \$23,000 in two weeks.

Of the 16 shows shown here, five never got beyond Boston, four went to Broadway and died, and the remainder went to New York with varying degrees of success. Top business went to *Panama Hat*.

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THE FILM WEEKLY

AUSTRALIA

Covering the Motion Picture and Entertainment Field Generally.

Conducted by KEVIN WENNAN, 188 City Terrace Building, Pitt Street, Sydney, Australia. Office of THE BILLBOARD.

Cole Ready to Stock, Equipment For Winter Dates

LOUISVILLE, Ky., Dec. 21.—There is renewed activity at the Cole Bros. quarters here readying stock and equipment for the winter dates, which start about the middle of next month. Several trapezes and performers are on hand, each taking their turn in the Horse Show building, which is being utilized as a training barn. Its spacious arena affords excellent facilities for all kinds of acts, including aerial displays.

A number of new saddle horses have arrived and are being schooled by Adolf Delbosq and John Smith. Five thoroughbred Palominos, purchased by General Manager Zack Terrell in St. Louis, are expected to arrive any time. They will augment the Palomino display to a 12-horse set instead of eight, as in previous seasons. Twelve Shetland ponies also are being rehearsed in an act.

The Harold Vosse troupe of aerialists are working out daily. Goldie Grady and Helen Partello joined and are working in the flying return display, in which Mayme Ward is one of the catchers.

Thru the suggestion of J. C. Wehrley, manager of State fairgrounds, the herd of elephants made a surprise visit to the City Hall, where they were put thru a short routine in the street for the mayor and city officials. Mayor Joseph Sholtz expressed his surprise and complimented Alonza Dever for the impromptu performance. Fourteen elephants made the trip downtown and back, a distance of about eight miles.

Altho the shops will not open until after the first of the year, Mechanical Superintendent Luckie has several men at work repairing equipment to be used on the winter dates. New ring curbs are under construction, and repairs are being made on high-jumping barriers and other props. Machinery, recently removed from the shops in Rochester, Ind., is being installed in the space under the grandstand, which will be used by the mechanical department. The paint shop will occupy another building near by.

In Charge of Wardrobe

The wardrobe department, occupying a building some distance from the office building, is the scene of additional activity under the direction of Mrs. Harry McFarlan and Mrs. Katie Luckie. Altho not running with a full force as yet, it presents a lively spot. Many new costumes are in the making, together with 12 new elephant robes. Three new electrical machines have been ordered for early delivery.

General Agent J. D. Newman has returned from the convention in Chicago, where he represented Mr. Terrell. He is making arrangements for a return trip to New York and other Eastern points within a few days.

Fred Shortemeier, accompanied by Mr. and Mrs. Hugh Barnhart, of Indianapolis, were recent visitors, guests of Mr. and Mrs. Terrell.

Stanley Dawson and E. L. Burnett, en route from Columbus, O., to Hot Springs, Ark., stopped off for a short visit at quarters.

Goebel Buys Animals

LOS ANGELES, Dec. 21.—Louis Goebel has bought O. H. Hilderbrand's two elephants that formerly were on the Hagenbeck-Wallace Circus and two black leopards that Terrell Jacobs had at Treasure Island at the fair in San Francisco, also some other wild animals from the Fleischhacker Zoo of San Francisco. Louis Roth has been working Goebel's lions at the picture studios since July 1.

MYLES M. BENNETT, Ringling-Barnum usher, is connected with the Cotton Bowl Athletic Association in Dallas.

Selective Service Mail

In the Carnival Department of this issue appear the names of those having Selective Service mail in the various offices of *The Billboard*. This list is published in addition to the names which are set in capital letters in the regular Letter List.

Also in the Carnival Department is given a list of registrants who are considered delinquents.



ONE of the latest pictures of Barney H. Kern, advance car manager, who was killed in an auto accident at Vincennes, Ind., November 3.

Big Biz for Gangler Show at Bridgeport

BRIDGEPORT, Conn., Dec. 21.—The Gangler Bros. Circus, in for a one-day engagement of four performances at the local Loew-Poli-Globe Theater December 14, did wonderful business, and drew favorable comment from both House Manager Harry Rose and Loew-City Manager Matt Saunders. Saunders, who is one of the greatest circus boosters in Bridgeport, formerly handled press on the Buffalo Bill show.

Besides the four shows, the performers took part in a benefit performance in the morning at the Loew-Poli-Palace Theater in co-operation with *The Bridgeport Times-Star* Christmas Toy Fund, which garnered them lots of free newspaper publicity, which was arranged thru Otto Esposito of the Palace Theater publicity staff.

Crew Taking It Easy At Mills Quarters

BEREA, O., Dec. 21.—Superintendent Johnny Wall and his crew have been taking it easy at the quarters of Mills Bros. Circus here at the fairgrounds. The weather has been pretty good and they have been greeting many visitors daily. Jack Patterson, who is putting on winter circuses in Ohio, was a visitor.

Preparations for next season will begin within a few weeks. Jack and Jake Mills, owners and managers of the circus, recently made a trip to Canton, O., to look over two all-steel school buses which they are planning to buy for use as sleepers with the show. A coal stove was bought for the elephant barn, and the Wagner Tent & Awning Company has just finished making two elephant blankets for Fritz and Mitzel, the show's elephants.

Bob Hickey in Hospital

CHICAGO, Dec. 21.—R. E. (Bob) Hickey, former circus and carnival publicity man now with RKO, entered Augustana Hospital here Monday and underwent a gall-bladder operation Thursday. Operation, while painful, is not regarded as serious, and Hickey expects to be out of the hospital in about three weeks.

Jas. M. Cole Indoor Show Ends 9-Week Tour; Resumes in Jan.

MANCHESTER, N. Y., Dec. 21.—The James M. Cole Indoor Circus ended nine consecutive weeks of excellent business here December 12 and will not resume until about January 20 at Naples, N. Y. Not a performance was missed, even though many long jumps were made in bad weather. Show played to more than 4,000 people at three performances in Hornell, N. Y., and to 5,000 in two days at Erie, Pa. Three performances also were given in Johnson City, N. Y. Admissions were 25 and 50 cents. The longest jumps were from Sharon, Pa., to Dunkirk, N. Y.; Olean, N. Y., to Au-

Show Advertising Ban Before, During Ariz. State Fair

PHOENIX, Ariz., Dec. 21.—An ordinance newly adopted by the city commission and now in effect prohibits any traveling amusement organization from advertising its attractions to the public during a 30-day period preceding the opening date of the annual Arizona State Fair and during State Fair week.

The measure is all-inclusive, its scope not only billboard posters and window advertising, but even newspapers and other advertising media.

Affected are circuses, carnivals, animal shows, menageries, dog or pony shows, trained animal shows and other traveling companies.

It was passed at the request of the State Fair Commission which intends the new restriction to promote fair attendance. State fairs are held in Phoenix in November, usually around Armistice Day.

Another ordinance long on the city's statute books prohibits circus, carnivals, and other shows from being held in the city during a 30-day period preceding the fair and during fair week.

Warren Anderson's Christmas Show Closes

CHEROKEE, Ia., Dec. 21.—Warren Anderson's Christmas Show of Sioux City, Ia., which has been playing dates thru Iowa and Minnesota since November 27, when it opened at Algona, Ia., is scheduled to close at Onawa, Ia., today. Milt Herriott's and Leo Albrecht's dogs and ponies were with the show, which moved on five trucks and two trailers and carries eight people. Two sound trucks were used.

A parade and one performance have been given in each town. The parade was four blocks long. Three ponies were used on the Santa Claus sleigh and there were three single pony floats. Forty character heads and 35 costumes were carried for use of local participants in the parade. The performance was put on by Herriott and Albrecht. Both are parade marshals, with the former also emcee and the latter general manager. Mrs. Anderson was in charge of wardrobe. Al Anderson was master of transportation; Whitey Wickley, in charge of sound trucks, and Sonny Albrecht in charge of stock, assisted by John Herriott. A Deagan Una-Pon was used in the parade, mounted on a large Merry Christmas float. Warren Anderson played Santa Claus.

Committees in each city played have been more than pleased with the show, and for 1941 Anderson will have two Christmas units on the road, one featuring Milt Herriott's show and the other Leo Albrecht's dogs, ponies, and bucking mule.

Campbell Show Enlarging

KANSAS CITY, Mo., Dec. 21.—Campbell's One-Ring Circus will be a four-truck show in 1941, with a new ticket trailer, a new house trailer, and a truck for small animals, according to Manager Donald M. Campbell. The program will be larger than last year, and the admission will be a little higher, he says.

QUIET JACK MOORE has been discharged from a U. S. Veterans' Hospital and is at his home in Wichita, Kan. Says he is feeling fine and expects to be with a circus next season.

Barney Kern—A Tribute

The files of *The Billboard* for the past year reveal that automobile and truck accidents take a heavy toll from the ranks of show people.

In the circus world one of the most recent was that of the instant killing of Barney Kern. Death came when he was in the prime of life, 47 years. Riding alone, his car, going at a fast speed, left a pavement where the shoulder was 10 inches high and broke off a telephone pole, which fell on his car and crushed his head.

Barney Kern was one of the best known and most popular of advance car managers. His men loved him. He had the faculty of reprimanding them without making them sore, and at the same time they would acknowledge their fault. His ability as a car manager was demonstrated by his having the same crew at the end of the season as at the start. First a lithographer, then boss lithographer with Clyde Willard, later serving as car manager under R. M. Harvey for several years, and still later with Clint Finney on the McCoy Wild West Show, he had been with large as well as smaller shows.

Kern was never known to knock any one. If he could not speak well, he would refrain from speaking at all. He saved his money, invested in a profitable photo studio in Vincennes, Ind., which he and his wife, Pearl, conducted with much success. He recently had built a modern home to which all troupers were made welcome, and where some were entertained every week.

The accident occurred on November 3, and was recorded in our Final Curtain Page at the time. Burial was at Vincennes November 6, the funeral being one of the largest in that city in years. A member of the Rotary Club, Chamber of Commerce, American Legion, and civic organizations, these all mourned his passing. Scores of letters scattered throughout the land will also silently mourn the passing of one of the most capable, understanding, democratic, creditable, appreciative, and magnetic personalities of the circus world.

Watts May Have Show Next Year

MACON, Ga., Dec. 21.—Ira Watts, of the Parker & Watts Circus, and wife spent several days visiting friends in Macon. They also visited in Florida before returning to the show's winter quarters in South Fort Smith, Ark.

While Watts made no official announcement as to next season's plans, it was generally understood here that the Parker & Watts Circus will be on the road next season and will be substantially enlarged.

Gainesville Activities To Start After Jan. 1

GAINESVILLE, Tex., Dec. 21.—Gainesville Community Circus will begin work soon after January 1 in preparation for the 1941 season, the 12th, of the amateur amusement enterprise here.

Superintendent Alex Murrell will open his shops about the first of the year to build equipment and repair and repaint all equipment now on hand. Verne Brewer and Portis Sims will begin training stock January 15, and rehearsals of performers will start February 1. The main exhibit hall, poultry and livestock buildings at the Cooke County Fairgrounds have been rented for rehearsals.

Three professional trainers will be employed next year, instead of two as customary in the past, due to the increased number of new members of the show's personnel.

Boss Canvasman Paul McGehee will be busy during January, three rentals of the big top for livestock auctions having been lined up.

The board of directors held its annual budget meeting last Wednesday when Mr. and Mrs. Alex Murrell were hosts for a dinner in their home for the group. The dinner was served circus style at cookhouse tables. Among the improvements authorized was construction of a combination dressing and horse top to be a 60 x 120-foot ball-rig spread.

The Santa Claus parade unit concluded its season December 18 at Seymour, Tex.

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(Conducted by WALTER HOENADEL, Editor
"The White Top," care Hohensadel Printing
Company, Rochelle, Ill.)

ROCHELLE, Ill., Dec. 21.—CFA Joe Beach and his grandson, Wally, of Springfield, Mass., have in recent weeks visited with the Victoria Troupe, bicycle riders, and Welby Cook, who has the educated horse, Sydney. Both acts appeared at the Court Square Theater in Springfield.

Melvin D. Hildreth, Washington, D. C., advises that he has been asked to serve again as chairman of the committee on grandstand tickets for the President's inaugural. He states that he will follow his usual custom of employing as many circus men as possible. Bumpy Anthony, well-known clown, has been given a position in the inaugural office. Others will be used in connection with the seating arrangements.

The many Circus Fan friends of Ernest Clarke will regret to learn that he is in the Santa Monica (Calif.) Hospital recovering from a bad case of pneumonia. On December 7 he was rushed to the hospital and it was found necessary to place him in an oxygen tent, and for several days it was thought that he would not recover. He is now past the crisis in his sickness, but will be laid up in bed for some time. He would be pleased to hear from friends.

An informal gathering was held on the evening of November 30 at the home of Mary and Gertrude Hoye, of Springfield, Mass., who are sisters of CFA Jim Hoye, of Hartford, Conn. Hoye projected some colored stiffs of the Big One and

some shots taken at the Danbury (Conn.) Fair during the past season, following which luncheon was served. CFA Charles Davitt, Joe Beach, and Wally Beach, all of Springfield, were in the party.

Joe Minchin, of Paterson, N. J., writes that he has visited with a number of clowns from the Ringling-Barnum and Cole Bros.' circuses, who are working in and around New York, clowning in stores during the Christmas season.

Helms Christmas Circus Draws Crowd of 10,400

LOS ANGELES, Dec. 21.—Paul Helms, president of the Helms Bakery, Culver City, Calif., was host to his employees, their families, and friends at his annual Christmas Circus December 18, which drew 10,400 people. Candy, pop, peanuts, and popcorn were free to Helms' guests. Jimmie Woods was producer and director of the show, which was given under a 100-foot round top, with two 50-foot middles, in three rings. There was a 100-foot round top menagerie in the area adjacent to the bakery buildings.

A splendid program was given, with Bob Thornton, equestrian director, and Charles Post, band leader. The program in order: Tournament, mounted persons, elephants, camels, zebra, and grotesques. No. 1. Henry Duo, trapeze; Elnora Velarde, traps; Ben Wallace's goats and ponies, worked by Ova Thornton. No. 2. Clown number. No. 3. Special announcement, Mabel Stark, presenting Goebel's lions, assisted by Louis Roth. No. 4. Roping and whip-cracking, Jack Knapp and Bobby, the Artens; Macheo, knives. No. 5. Ernestine Clark, principal riding act, clown number. No. 6. Wire act, Fouol Velarde, the Clark Sisters, the Great Manners. No. 7. Elmoce Velarde, high traps with somersault to heel catch; high perch, Mahlon Leonard; Sonny Gonzales and Company, burlesque Mexican bull fight. No. 8. Winston's equestrienne seals, a most remarkable act that drew great applause. No. 9. Millette Trio, acrobats; the Uniques, juggling act; the Henrys, acrobatics. No. 10. Ben Wallace's dogs, Irene McAfee and dogs, Dock Cunningham's dogs and ponies. No. 11. Clark Family, riding act, four riders, and five head of stock. No. 12. Upside Down Millette. Billie June Wells, Mario Merc-

dith. No. 13. Crazy clown number. No. 14. Olive Brothers, aerial bars; the Amachoo, trampoline and bars. No. 15. Paul Eagles' five elephants, worked by Cheerful Gardner.

Clowns were Charley DeMottis (Sum Sum) and dog, Bob Wallace, George Perkins, Ray Chronister, Everett Lund, Carl Land, Danny McAvoy, Art La Rue, Dave Clarke, Billie Mack; Bozo, magical clown; Carl Trainor, Everett Hart, La Reno, Raymond Behee, Harry Bayfield, Guy Wardner, Felix Milnes, Joe Guerra, Asa Findlay, and Pete Joachim.

Ishmael Escalante was boss prop man; Louis Velarde, boss canvas man; Lloyd Sheeler, chief electrician; Jack Bordner, assistant, and Cal Owens, chief rigger.

Former Sword Swallower Is Held for Observation

PITTSBURGH, Dec. 21.—When an ex-circus performer ran amuck in Uniontown, a 14-year-old boy was killed while trying to escape, and two others were injured. The boy, James Franks Jr., was run over by a streetcar attempting to get away from Bill McManus, former sword swallower, who was ejected from a tavern for threatening customers with a razor. A youthful companion of Franks suffered a leg injury escaping, and Joseph Cuneo, Connellsville business man, was struck by the car driven by Fayette County detective Lawrence Haggerty, who was searching for McManus. The performer was captured by Alderman Garibaldi Penello, and remanded to county jail for observation.

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Circus Back on Its Feet

ALTHO the circus was down for the count at the close of each of the 1938 and 1939 seasons, two of the worst in circus history, it got back on its feet and put up a good fight during 1940, with some of the shows experiencing at certain stands the biggest business in their history. There was still a bit of labor union trouble, as in the two preceding years, but the weather and economic conditions were much more favorable, considering the season as a whole. A forerunner to the good tent season was the big business done by many Shrine and other indoor circuses during the winter. Only two rail circuses were on tour this year—Ringling Bros. and Barnum & Bailey and Cole Bros. The Ringling show started unusually well at Madison Square Garden, New York, April 5, with a crowd of 12,000, despite picketing at each entrance by the circus and carnival workers' union. The largest two-day business in the history of American circuses was had by RB at the Garden April 13 and 14, with the gross for the 13th estimated at \$33,000. The engagement at the Garden was a very satisfactory one, and the 10-day stay at the Boston Garden, which closed May 11, fetched a gross of \$335,000. At Buffalo the show had its best date in 20 years with an attendance of 30,000. The Detroit big was up 20 per cent, with total attendance reaching 63,000. So went the greater part of the season for the Big One.

Cold weather in Rochester, Ind., on May 3 gave Cole Bros.' Circus only half houses at its opening. Attendance in Cincinnati May 5 and 6 was good. One of Cole's best dates was at Lincoln, Neb., July 22, when it played to 11,000. Four capacity houses turned out in Denver July 29-30, and a sellout was had in Salt Lake City August 5 at the night show. The three-week swing of the show from Denver to Spokane, Wash., resulted in the best business of the season, with straw houses in Spokane August 19. The show entered Southern California for the first time in three years and fared good, generally speaking.

Motorized Shows

Of the motorized circuses, Russell Bros. had a good opening in Donna, Tex., March 1-2. The next several weeks were only fair. The show entered New England at Torrington, Conn., June 4. Rain and cold weather prevailed in most of the 11 stands played in Maine, and business was disappointing. Its New England tour, however, was successful and was followed by an invasion of Ohio, starting at Cambridge September 7. Its banner day was at Bridgeport, Conn., August 9. A decline in business after Labor Day caused the show to close earlier than expected, altho the season was one of its longest. Good crowds were on hand at the closing stand in Rolla, Mo., October 3.

The Gainesville Community Circus began its 11th season in Gainesville, Tex., to near-capacity business and smashed all records when it played a three-day engagement in the Will Rogers Memorial Coliseum at Fort Worth, Tex., September 4-6, to 51,200 people. It closed the season, one of its most successful, at the Old Settlers' Reunion in Henrietta, Tex., September 14.

Lewis Bros.' Circus had its best season in the last five years.

The Hamid-Morton Circus, which leased Wallace Bros.' Circus early in the season, clicked at its outdoor opening in Haddonfield, N. J., June 7-8, drawing 14,000 for the two days. The show encountered much wet weather in New York, especially at Utica, where it rained six consecutive days, but business was good. The 10-week outdoor tour ended August 10 at Erie, Pa., which was one of the show's best engagements. Buffalo also was a big date.

The Al O. Kelley-Miller Bros.' Circus began the season April 22 in Joplin, Mo., its winter quarters, with a two-day run. Four shows were necessary the second day to accommodate the crowds. This show's tour thru Nebraska was very satisfactory, while its tour thru Southern Kansas yielded only fair matinees but big night crowds. The season wound up as one of the best the show ever had, with Smithville, Okla., as the final stand on November 2.

The early part of the season for Wal-

lace Bros.' Circus was not good. On its trek north the show encountered cool and rainy weather the first 10 days of its tour, with the best stands being rained out. Wallace was the first circus of the season to invade the Upper Ohio Valley, reaching that territory on April 29. Business proved good there. After its Pennsylvania tour the Wallace show was leased by the Hamid-Morton Circus for 10 weeks. The show then went out again as Wallace Bros.' Circus, and the latter part of August the big towns of the Southeast proved very good. Norfolk, Va., gave turnaway business. Uniontown, Pa., also gave the show a big play.

Jack Mills purchased Richard Bros.' Circus early in the spring and changed the title to Mills Bros.' Circus. The show opened at Tallulah, La., April 20. Business for the season was only fair, and an early closing was had at New London, O., September 12.

Other motorized circuses out last season included McCall's, Atterbury Bros., Bell Bros., Wizarde, Bud E. Anderson, Lewis Bros., Haag Bros., Dailey Bros., Jay Gould, J. R. Malloy, Rowe Bros., Hunt Bros., Robbins Bros., Romig & Rooney, Newton Bros., Bible Bros., Polack Bros., and Barker Bros. Most of these had a satisfactory season. There were fewer motorized shows on the road in 1940 than in 1938 or '39. Among those missing this year were Downie Bros. and Parker & Watts.

McCall's Dog & Pony Show registered the best business in its 21 years on the road at Lake View, Ia., July 4, when it gave seven performances, the first one

beginning at 12:30 and the last one at 10:45 p.m.

Polack Bros.' Circus, playing both indoors and outdoors, chalked up a nice season.

There was only one early closing this year, Haag Bros., motorized, which called it quits the middle of the season.

Several Prominent Die

Among prominent circus people who died the past year were Jess Adkins, one of the owners of Cole Bros.' Circus; Henry B. Gentry, founder of Gentry Bros.' Dog & Pony Show and who managed Sells-Photo Circus for several years; Clyde Ingalls, side-show manager of Ringling-Barnum circus; Rhoda Royal, veteran horse trainer and former circus owner; Bird Millman, wire performer; Tom Mix, cowboy actor and who owned and operated the Tom Mix Circus; Barney H. Kern, advance car manager; Edwin P. Norwood, for several years press agent for Ringling Bros.' Circus, and Courtney Ryley Cooper, author of circus stories.

New Shows

At this time it is known that there will be several new organizations on the road in 1941. It has been announced by E. E. Staats, veteran circus man and former operator of Staats Bros.' Circus, that he would have a two-ring circus to be known as Staats Bros. & Owen Combined Shows. James J. Hamiter, of Dallas, also has come forth with an announcement that he would have a show under canvas next season, moving by rail. This winter he will play indoor dates.

European Circuses

English circuses fared pretty well, considering the war that is raging. Bertram Mills' Circus opened at Slough May 1, without a side show or a menagerie, to fair business. An early closing came, however, on June 19 because of poor business and prohibition of spot billing. Excellent business was reported by the Rosaire, Sir Robert Possett, and Lord John Sanger circuses in England about the middle of the season.

Circus Chronology

(Data in condensed form from files of The Billboard, December, 1939, to December, 1940)

RALPH CLAWSON LEAVES CIRCUS—General Manager Harry W. Hennes, of Henries Bros.' Shows, wired The Billboard that Ralph Clawson would be business manager with his show in 1940.

BRADNA'S UNIT SAILS—Fred Bradna's circus unit for Santos & Artigas Circus sailed for Havana November 19 from Tampa, Fla. Those who boarded the ship with Bradna were Christian Troupe, the Ortans, the Davises, Mile Louise, the Artery-Concellos, Mme. Ella Bradna, Signor Bagonghi, Albert Powell, and Pollidor.

DOWARD DEATH—Susan C. Doward, 66, well known in outdoor show circles and wife of John A. Doward, former circus operator, animal trainer, and equestrian director, died at her home in Reading, Pa., November 22. She assisted her husband in the operation of Doward's Parisian Dog Circus, Robeson Bros., and Charles Lee's Great London Shows.

WILSON DEATH—Major Earl Hill Wilson, 63, performer, died in Los Angeles November 18.

RUSSELL CLOSES—Russell Bros.' Circus went into quarters at Donna, Tex., after closing at Laredo, Tex., November 20, and Manager C. W. Webb went into Mexico with a winter unit.

COLE INDOOR CIRCUS FOLDS—J. M. Cole's Indoor Circus folded at Susquehanna, Pa., November 25, heavy percentage demanded by schools being partly responsible for same. Mike Guy, musical director, launched his own unit, the Bughouse Fables, which opened at Delhi, N. Y., November 28.

ARK. TAX BILL DEFEATED—An amusement tax law, designed to assess a levy of 85 on each automobile, truck, trailer, or horse car used in transporting

show equipment or people, to be paid in each county in which a show exhibited within the State, likewise a tax of \$10 on each railroad car used in transporting personnel or property of a railroad show, to be paid in each county where exhibiting, was defeated by the Arkansas Senate and House of Representatives.

CRAIGEN DEATH—Gordon (Scotty) Craigen, former Kid Show boss canvasser on the 101 Ranch show, and assistant to Red Finn with the Ringling-Barnum circus, died in Lexington, Ky., December 8 of tuberculosis.

HEATH DEATH—Mrs. Eulalie Heath, former circus performer, rider and dog trainer, died in San Antonio November 27.

YANKEE-PATTERSON LOSES DATE—Yankee-Patterson Circus was forced to cancel its annual date at the Farmers' Market, Hollywood, Calif., because of zoning difficulties.

MARY ERDLITZ INJURED—Mary Erdlitz, equestrienne with Ringling-Barnum circus, was critically injured in an auto collision November 29.

SPILLER'S SEALS IN WRECK—Capt. Albert Spiller, with a truckload of performing seals, had a smash-up near Bellingham, Minn., week of December 3, with no serious damage to anything except the truck, which was demolished.

SANTOS & ARTIGAS BIZ BIG—Santos & Artigas Circus had its best season in 10 years at the National Theater, Havana.

LESLIE DEATH—Fred Leslie, 76, former prominent clown, died December 22 in the Elks' National Home, Bedford, Va., of heart disease. He had trouped with many leading circuses.

CHI SHRINE CIRCUS—The third annual Medinah Shrine Circus at the International Amphitheater had fair at-

tendance the first week, but the second week was not so good, making total draw average. Orrin Davenport was again producer.

EAGLE, KUEHNLE, TEAM UP—Nate Eagle, manager of Dufour & Rogers attractions at the World's Fair in New York, and Julius Kuehnle, prominent projector of freaks, signed as a combo to present the concert and side show on Polack Bros.' Circus for 14 weeks, beginning in St. Louis January 7.

KING MIDAS EQUIPMENT SOLD—Jack and Martha Joyce, of Los Angeles, bought all the King Midas equipment, which was located at the California Zoo, to frame a one-ring circus for 1940 on the Coast.

WILLIAM HEYER OUT OF RB—William Heyer, horse trainer, announced that he would not be with Ringling-Barnum circus in 1940 because he wanted to try things on his own for awhile.

COURT REPLACES JACOBS ON RB—Alfred Court's wild animal act, it was announced by Henry Ringling North the second week of January, would take the place of Terrill and Dolly Jacobs on the Ringling show.

DELMORE BACK WITH COLE—Lou C. Delmore signed a contract with Cole Bros.' Circus to manage the side show for 1940. He left the show the middle of the season.

RUBY WOODS OPERATED ON—Ruby Woods, performer of the Yankee-Patterson Circus, underwent a major operation at the Good Samaritan Hospital, Los Angeles, early in January. Operation was necessitated by an injury sustained at Tart, Calif., November 1 while doing an iron-jaw act.

MIGHTY HAAG ANIMALS SOLD—Twelve animals of the Mighty Haag Circus, including a lion, tiger, wart hog, kangaroo, five monkeys, and three baboons, were bought at auction by the Jackson (Miss.) Municipal Zoo for \$700.

NEWMAN WITH COLE ADVANCE—J. D. Newman was engaged to have charge of Cole Bros.' Circus entire advance, replacing Floyd King.

ANTIES HAS STAGE UNIT—Bill Anties, editor of The Evansville (Ind.) Review, and formerly with Russell Bros.' Circus, had organized a stage unit consisting of a five-piece band, entertainers, and line of girls, playing Wisconsin theaters, hotels, and nightclubs.

SELLS DEATH—Harry (Dick) Sells, 74, trouper for many years, died in a Stockton, Calif., hospital January 22. His cousins, Peter, Lou, and Ephraim Sells, who operated Sells Bros.' Circus, taught him the business, and he joined the show when a young boy.

TIPTON DEATH—George Tipton, 63, dean of cookhouse and circus stewards, died in Culver City (Calif.) Hospital January 28.

COLE CAR MANAGER NAMED—J. D. Newman visited The Billboard in Cincinnati January 29 and announced that Verne Williams had been engaged as car manager.

AMERICA OLIVERIA WINS SUIT—A jury awarded Miss (America) Oliveria \$10,000 in her case against Al G. Barnes and Ringling-Barnum circuses.

ED HILER WITH BARNETT—Ed Hiler, last season agent with Barnett Bros.' Circus, was re-engaged for 1940.

SHOW LICENSES CUT—Morgantown, W. Va., adopted an ordinance reducing the license fee for circuses to \$50 a day and carnivals \$100 a week.

CLARK HOMESTEAD RAZED—The home of Mrs. Lum Clark, three miles from Tuscaloosa, Ala., was destroyed by fire early in February, with a loss of \$7,000.

POLACK DOES WELL IN CINCY—Polack Bros.' Circus played in Cincinnati under auspices of Syrian Temple Shrine, February 12-18, to good business, and was the Queen City's first indoor circus in several years.

NORTH RETURNS FROM EUROPE—John Ringling North arrived in New York from Italy February 15.

NORTON DEATH—Mary Norton, 43, equestrienne and circus performer, for 10 years with Christy Bros.' Circus, died February 15 at her home in Houston, Tex.

COLE FIRE—A \$150,000 fire at Cole Bros.' Circus quarters in Rochester, Ind., destroyed all cage animals and lead stock, two elephants, the big top, nine cages, ticket wagon, several trucks, all props and harness, cookhouse and work-

ingmen's bunkhouse when the main building at quarters burned February 20.

CLEVELAND GROTTO DRAWS—Attendance at the Grotto Circus in the Arena, Cleveland, was 39,800 the first three days.

DOWNIE RECEIVER NAMED—Attorney O. S. Simpson, Houston, Tex., was named receiver for Downie Bros.' Circus by Judge Norman Atkinson, of Houston, Tex. after the filing of a petition in 11th District Court there by the former circus owner. Plaintiff was Downie Bros., Circus and the defendants William M. Moore, T. Lee Moore, and W. M. Moore and Company.

GREENHAW, OTHERS FOR COLE—L. B. Greenhaw and Max Fletcher were engaged as contracting agents with Cole Bros.; Jack Grimes and Rex de Rosselli as press men; Pat Murphy in charge of the No. 2 car.

H-M SCORES IN MILWAUKEE—Hamid-Morton Circus played in the Auditorium in Milwaukee week of February 19 under auspices of the Tripoli Temple Shrine to 70,000. Contract for 1941 engagement was obtained.

FOREPAUGH DEATH—Edward J. Forepaugh, 66, who traveled with the Forepaugh Circus until the turn of the century, died March 1 at the home of his son in Trevese, Pa.

STANG DEATH—Lorenz Stang, 84, former circus performer and owner, died March 5 at his home in Burlington, Wis. He worked in a juggling and balancing act with the late Al Ringling and in 1892 in partnership with his brother, Frank, he bought a show.

RUSSELL BROS. OPENS—Russell Bros.' Circus got a warm send-off at its opening in Donna, Tex., March 1-2.

TICKET UNION FORMED—Charter for a Circus Treasurers and Ticket Sellers' Union of Sarasota, Fla., was handed out March 6 by George Browne, president of International Alliance of Theatrical Stage Employees. Fourteen employees of RB were charter members, with Thomas Haynes as president, and Joe Boynton, secretary-treasurer.

H-M BOOKS 10 WEEKS—The largest contract for dates sponsored by fraternal organizations was signed by Bob Morton, of the National Producing Co., Inc., and the Hamid-Morton Circus Company, for the new outdoor Hamid-Morton Circus. Ten weeks were booked for large Shrine auspices, with Henry P. Brunkle, president of New York State Shrine Council, representing the Shrine temples.

H-M CLICKS IN BINGHAMTON—The Hamid-Morton Circus played Binghamton, N. Y., week of March 11 under auspices of the Rotary Club to an attendance of 30,000.

CHIPMAN JOINS WALLACE BROS.—Harry Chipman joined Wallace Bros.' Circus as general press representative.

MILLS BUYS RICHARD BROS.—Jack Mills purchased Richard Bros.' Circus and changed the show's title to Mills Bros.' Circus.

DRUKENBROD RE-ELECTED—Sterling (Duke) Drukenbrod was re-elected president of the Charles Siegrist Showmen's Club at the annual meeting in Canton, O., March 22.

RB START UNUSUALLY BIG—A crowd of 12,000 attended the debut of the Ringling-Barnum circus in Madison Square Garden, New York, April 5. The circus and carnival workers' union commenced picketing at each entrance to the Garden at 7 o'clock opening night.

RARE LEOPARD DIES—Doushka, prized Siberian snow leopard in animal-cade of Alfred Court with RB, died during a rehearsal at Madison Square Garden following an attack by an Indian leopard, prior to RB's opening.

BURTON DEATH—George Burton, owner of Burton Bros.' Circus, died April 7 of a heart ailment at the show's quarters near Utica, Mich.

DEER DEATH—John J. Deer, 79, well-known Indian rider, died of pneumonia at his home on the St. Regis Reservation March 31. He and his brother, known as the Deer Brothers, were featured with Adam Forepaugh, Barnum & Bailey, Walter L. Main, and many others.

HARRIS DEATH—George F. (Doc) Harris, 58, one of the founders of the first company to produce talking pictures in the Philippines, died in St. Luke's Hospital, Manila, Philippine Islands. At one time Harris was secretary of the Walter L. Main Circus and also had been connected with the Sells-Floto Circus.

DAVENPORT DATES END—Orrin Davenport's Shrine Circus wound up its winter schedule in the Municipal Auditorium, St. Paul, April 8, playing to 60,000 during the six-day stand.

11 ANIMALS DIE—Winter quarters of Harper's Dog and Pony Circus burned to the ground in Lincoln, Neb., week of April 1, taking the lives of 11 animals.

BUFFALO SHRINE TOPS '39—The seventh annual Shrine circus of Isabella Temple, featuring the Hamid-Morton Circus, was the most successful in the Shrine's history, with an attendance of 82,350.

POTTER DEATH—William Lloyd Potter, 60, former prominent circus clown juggler, professionally known as Bill Hardigg, died April 6 in Eustis, Fla.

BIGGEST BIZ IN HISTORY—Ringling-Barnum had the largest two-day business in the history of American circuses April 13 and 14 at the Garden in New York. Afternoon and evening of the 13th brought a gross estimated at \$53,000.

H-M DRAWS 40,000—First annual circus of Jafa Shrine, Altoona, Pa., at Jafa Mosque, April 1-6, with Hamid-Morton Circus, played to more than 40,000.

ALICE MARAMOTO INJURED—Alice Maramoto, Japanese-American aerialist, was seriously injured in an 18-foot fall while performing a spinning-pole act with her foster father, Tex Orton, in Polack Bros.' Circus at the Civic Arena, Seattle, Wash.

R-B BOSTON RUN EXTENDED—For the first time since 1940 the Ringling-Barnum circus remained longer than a week in Boston. Arrangements were made for it to open May 2 and close May 11.

ST. LOUIS SHOW SETS RECORD—The St. Louis Police Circus closed April 23 with an all-time attendance record there of 335,840 for 14 days.

WIRTH DRAWS 30,000—Frank Wirth's Circus played to 30,000 in Washington under auspices of the Children's Hospital April 15-21.

GAINESVILLE OPENING BIG—With ideal weather, the Gainesville Community Circus began its 11th season in Gainesville, Tex., to near-capacity business.

COLE BROS. OPEN—Cole Bros.' Circus opened in Rochester, Ind., May 3 in cold weather to only half houses.

LEWIS OPENS IN COLD—Lewis Bros.' Circus opened its season on the show's farm in Jackson, Mich., April 27-28 to fair business.

DOWNIE SHOW SOLD—Downie Bros.' Circus went on the auction block May 1 at Houston, Tex., for about \$7,200. Most of the animals and equipment went to Frank J. Walter.

LESTER, DEAN WITH COLE—William J. Lester was engaged as contracting agent with Cole Bros.' Circus and Raymond B. Dean as press agent.

GENTRY DEATH—Henry B. Gentry, 78, founder of the Gentry Bros.' Dog & Pony Show and who managed the Sells-Floto Circus for several years, died of pneumonia at the home of his sister, Mrs. Emma Evans, in Bloomington, Ind., May 7.

KELLEY-MILLER STARTS—The Al O. Kelley-Miller Bros.' Circus opened its season April 22 in Joplin, Mo., for a two-day stay. Four performances were given the second day, business being exceptionally good.

HAAG ANIMALS TO ZOO—The Mississippi Supreme Court affirmed a county chancery court ruling, May 6, giving to the Jackson municipal zoo a group of animals owned by the Mighty Haag Shows.

JOHN R. NORTH WEDS—John Ringling North and Germaine Ansey, French film star, were married in Philadelphia May 11.

R-B BIZ BIG IN BOSTON—The 10-day stay at the Boston Garden closed May 11 with a gross of \$335,000.

DEARMITT DEATH—Henry DeArmitt, former trumpet player with Ringling Bros. and Barnum & Bailey, John Robinson, and Hagenbeck-Wallace circuses, died in Ft. Wayne, Ind., April 28. He was band leader with Gentry Bros.' Circus in 1932-33.

H-M LEASE WALLACE BROS.—The Hamid-Morton Circus leased Wallace Bros.' Circus, the combined show known as Hamid-Morton Circus Company, featuring Clyde Beatty.

H-M DRAWS 78,000—Attendance records for indoor circuses were rung up for Montreal by the Hamid-Morton Circus during its engagement at the Forum there May 4-11, when 78,000 turned out. Gross topped last year's by \$10,000.

WORKERS' UNION ON R-B—A new labor union had taken the field in the Ringling-Barnum circus and had enrolled the force of workmen. Union was operating under a charter filed by John H. Dunn, union's Washington attorney; Peter March, superintendent of the Ringling menagerie; and Ray E. Milton, show's trammaster.

DILL DEATH—Margaret Dill, circus and variety performer and widow of Frank Dill, veteran circus man, died in New York May 24.

H-M CLICKS AT TENT DEBUT—The

Hamid-Morton Circus, combining the Wallace Bros.' show, clicked handsomely in its season under canvas inaugural at Haddonfield, N. J., June 7-8, drawing 14,000 for the two days.

BARKER BROS. START—Barker Bros.' combined circus-rodéo-thrill show got away to a good start at Philadelphia June 15 for an eight-day run as a pre-Republican convention attraction.

ROME, N. Y., PERMITS SHOWS—City council of Rome passed an ordinance to permit circuses to exhibit inside the city limits at a meeting June 17.

JESS ADKINS DIES—In Henry Heywood Memorial Hospital, Gardner, Mass., June 25, Jess Adkins died while on tour with Cole Bros.' Circus.

PROVIDENCE SHRINE BIG—The 17th annual Palestine Shrine Circus closed June 23 to the greatest crowd in its history, smashing attendance records for the week with a total of 289,000.

HOOT GIBSON HEADS SHOW—A rodéo-thrill circus began a tour July 7 under management of Len Litman at Homestead, Pa., with Hoot Gibson heading the show.

MALLOY OPENS OUTDOORS—Malloy's Circus, managed by J. R. Malloy, made its outdoor debut in Louisville, O., June 18 in connection with the American Legion Circus and Exposition as a midway attraction.

PARKS WITH COLE CIRCUS—Ora O. Parks joined the press staff of Cole Bros.' Circus.

GOEBEL'S ANIMAL BURN—A fire at the Goebel Lion Farm, Thousand Oaks, Calif., night of July 9 destroyed several smaller buildings and 12 animals—seven tigers, three camels, and the famous Whiteback elephants.

SAN DIEGO FIREMEN SHOW—The third annual Firemen's Circus in San Diego July 4 drew 23,565.

PASADENA FIREMEN'S SHOW—The show held in the Rose Bowl July 4 drew 43,337. George Ball and Jack Shaller produced it.

A. L. SHOW IN L. A. BIG—The circus sponsored by the American Legion in Los Angeles City Memorial Coliseum July 4 drew 72,172. Harry Myers was manager.

R-B BIZ IN DETROIT UP 20 PER CENT—The Ringling-Barnum circus played Detroit July 13-16 and had business 20 per cent ahead of 1939 there, setting a new record for at least 20 years for a Detroit stand. Total attendance was 63,000.

LYONS DEATH—Jean Lyons, 42, veteran concession employee of Cole Bros.' Circus, was found dead in his train berth when the show arrived at Grand Island, Neb., July 24.

HEAT CUTS RB CROWDS IN CHI—Going into Chicago on a tour that was the best in many seasons, the Big Show ran into a torrid spell with the result that business was below the previous year's.

RHODA ROYAL DEATH—This veteran circus man, who died July 23 in Alexian Bros.' Hospital, Chicago, was paid last respects by his friends July 25 when he was laid to rest in Showmen's Rest, Chicago.

MYERS WITH KLEIN'S SHOW—C. A. Klein, of Klein's Attractions, contracted with L. Claude Myers, who joined Klein's organization August 7 at Mount Vernon, O., with a nine-piece band.

RICE DEATH—Paul Rice, formerly on the advance force of the Ringling-Barnum circus, died at Lake City, Tenn., July 31.

BUFFALO BIG FOR H-M—Despite terrific heat, the Hamid-Morton Circus in Buffalo July 22-27 went over big, with folks on the straw nightly.

RB AGAINST AFOICGW—A notice was posted by the Ringling-Barnum circus on July 25, when the show was in Chicago, that it would not recognize or deal with the American Federation of Outdoor and Indoor Circus and Carnival Workers as a labor organization.

BIRD MILLMAN DEATH—Bird Millman O'Day, 52, died at her ranch home near Canon City, Colo., August 5. She was a star with the Ringling Bros.' Circus and later with the Ringling-Barnum circus and also appeared in the Ziegfeld's Midnight Frolic. She was also on major vaude circuits.

HAMID-MORTON ENDS—The Hamid-Morton Circus concluded 10 weeks of outdoor bookings at Erie, Pa., August 10.

RB BIG IN DES MOINES—More than 22,000 turned out to see the Ringling circus in Des Moines August 2, the show's first time there since 1937.

CIRCUSES MUST REGISTER—Under a law passed in Virginia, circuses were required to register with the State and pay \$5 for a certificate of registration and also post a \$500 bond.

24,000 SEE H-M IN ERIE—Season's best attendance for the Shrine-sponsored

Hamid-Morton Circus was reported at Erie, Pa., August 7-10.

BATES DEATH—Mal Bates, clown with Cole Bros.' Circus, died at La Grande, Ore., in August.

JAMES BROWN DEATH—James J. Brown Sr., 64, former circus man, died suddenly in Atlantic City August 19. He had been with the Ringling-Barnum, Howe's Great London, and Barton & Bailey circuses.

RINEHART DEATH—Jack F. Rinehart, 54, well-known circus and Wild West performer, died in Union Protestant Hospital, Clarksburg, W. Va., of diabetes. He had been with the Forepaugh-Sells, John Robinson, Sparks, Hagenbeck-Wallace, and other circuses.

17,000 AT RB IN LINCOLN—The largest crowd to see a tent show in Lincoln, Neb., in 10 years caught the two Ringling-Barnum performances August 21.

L. A. POLICE SHOW BIG—The sixth annual Los Angeles Police Circus drew 61,000 to the L. A. Coliseum August 16.

KIWANIS SHOW BIG—Breaking all its previous records, the third annual Kiwanis Circus, in New Bedford, Mass., closed August 24. Total attendance for six nights was 62,000.

RAY SWAN DEATH—Ray Swan, circus man, who was for many years connected with theaters in Cedar Rapids, Ia., died August 29 at the ranch of his sister near Billings, Mont. He had been with Gollmar Bros.' Shows, Wallace Bros., Russell Bros., Parker & Watta, Walter L. Main, and Ringling-Barnum circuses.

MILLS BROS.' CLOSING—Closing stand of Mills Bros.' Circus was at New London, O., September 12. Business thru Ohio the last several weeks prior to closing was only fair, and on the whole, the season was only fair.

GAINESVILLE SMASHES RECORDS—The Gainesville Community Circus smashed all records when it played a three-day engagement in the Will Rogers Memorial Coliseum at Fort Worth, Tex., September 4-6, to crowds of 51,300.

HEALEY DEATH—Frederick J. (Buck) Healey, 58, veteran circus man and former head of the Burns Detective Agency, Buffalo, died in St. Mary's Hospital, Niagara Falls, N. Y., September 15.

BOSTOCK DEATH—Edward H. Bostock, 81, British circus man, died at Glasgow, Scotland, September 18. He was known as the "Barnum of Britain."

CUSHMAN DEATH—Roddy Cushman, 31, aerialist, formerly with the Ringling-Barnum circus, died of pneumonia at Peoria, Ill., September 28.

COOPER DEATH—Courtney Ryley Cooper, author and "Circus Fan No. 1," died in his room at the Park Center Hotel, New York, September 28.

RUSSELL CLOSING—Russell Bros.' Circus ended its season at Bolla, Mo., October 3, and went into quarters there. Decision to close early in October resulted from a marked decline in business since Labor Day. Season was, nevertheless, one of the longest in show's history—31 weeks. Show had good houses in Bolla.

GAINESVILLE CLOSING—Gainesville Community Circus closed one of its most successful seasons at the Old Settlers' Reunion in Henrietta, Tex., September 14.

WELL SHOP DAMAGED—A \$50,000 fire swept thru Well's Curiosity Shop, Philadelphia, October 2. Shop handled circus and carnival property.

MILLS CHANGES QUARTERS—Equipment of Mills Bros.' Circus was moved from the fairgrounds at Canton, O., to new winter quarters at Berea, O.

RINGLING EXERCISES POST 100G—Circuit Judge W. T. Harrison of Sarasota, Fla., ordered John Ringling North and his mother, Mrs. Ida Ringling North, to post a joint \$100,000 bond to guarantee proper performance as executors of the estate of the late John Ringling.

MIX DEATH—Tom Mix, 69, was killed 18 miles south of Florence, Ariz., October 12, when his car overturned on a highway detour.

SUNBROCK HAS WINNER—Larry Sunbrock's Combined Rodéo, Circus and Thrill Show at Sportsman's Baseball Park, St. Louis, drew 108,822 people, with a gross gate of \$43,381.30.

MILLS BUYS HAAG PROPERTY—Jack Mills purchased two Haag Bros.' Circus elephants and the semi-trailer used to transport them.

RB CONCESSIONAIRES KILLED—Bert Cole and Ben Eisenberg, concessionaires with the Ringling-Barnum circus (See CIRCUS CHRONOLOGY on page 91)

FOR SALE

One Trained Female Elephant, gentle and easy to handle. Also broken for work.

CLYDE BEATTY'S JUNGLE ZOO

Fl. Lauderdale, Florida

How To Avoid Liability for Injuries to Circus Patrons

By LEO T. PARKER, Attorney at Law

A DIFFERENT degree of care, under varied circumstances, must be exercised by circus, carnival, and other traveling show proprietors to avoid liability for injuries to patrons, spectators, and other persons. Actually the degree of care required, in order to avoid liability, is dependent upon the legal relationship of the proprietor and the injured person at the time the injury was sustained.

Legally, there are four different degrees of care, as follows: (1) A high degree of care, such as must be used by common carriers; (2) an ordinary degree of care, which must be exercised by proprietors of all places of amusements toward patrons and other persons having a legal right to come upon the premises; (3) a slight degree of care exercised toward persons not invited to come onto the premises, but who are permitted to remain thereon, and (4) practically no degree of care, such as applies to trespassers and others who unlawfully come and remain on the premises without permission.

Legal information derived from new and leading higher court cases is more dependable and desirable than mere explanations of law. Therefore we shall review in detail the case of *Schook vs. Ringling Bros. and Barnum & Bailey Combined Shows*, 105 Pac. (2d) 838, reported October 25, 1940.

The facts of this case are that Ringling Bros. and Barnum & Bailey Combined Shows arrived in a city in Washington at about 2:30 a.m. by way of the Union Pacific Railroad. A large crowd of spectators, composed of men, women, and children, numbering from 200 to 300 people, congregated at the railroad yard during the early-morning hours to watch the circus unload its equipment. At about 7:30 o'clock three girls, aged 12, 11, and 10 years, arrived at the railroad yard accompanied by two women.

The railroad yard at which the circus unloaded was located where normal traffic conditions were not heavy. The east side of the yard was bounded by high fences. On the west the nearest highway was two blocks distant. Within the yard there were about six railway tracks. The main track was the one farthest east and was about seven feet from the fences referred to above. The railroad company had given the circus the right to use any of the tracks and any part of the railroad right of way for unloading.

The wagons, weighing from six to nine tons each and equipped with tongues 8 or 10 feet in length, were transported on flat cars. They were unloaded in the following manner: A platform approximately 50 feet in width and about 80 feet long had been constructed by the circus employees by means of planks laid between and flush with the tops of the rails. Steel chutes or runways, about 30 feet long and wide enough to accommodate a wagon, led from the top of the particular flat car which was being unloaded to the platform on the ground. A tractor or an elephant was used to push the circus wagons to the end of the flat car, where a 1 1/2-inch rope was attached to the wagon, and the rope was then wound around two steel capstans or snubbing posts. The wagon, on being given a slight push to start it down the steel runway, would descend by its own momentum, its speed being controlled by a circus employee in charge of the snubbing rope. When the hind wheels of the wagon reached the platform the vehicle would be brought to a complete stop by use of the rope.

The above-mentioned girls entered the railroad yard from the west and stood for a while near a telephone pole situated near a platform from which a wagon was being unloaded. When the wagon reached a point midway down the steel runway the snubbing rope suddenly broke, allowing the vehicle to

proceed forward out of control. A circus employee who had been guiding the wagon tongue shouted to the spectators "to run" and himself abandoned the vehicle. The wagon proceeded down the chute and across the platform. The front wheels went off the platform and almost immediately thereafter the wagon came to an abrupt stop. At the same time the wagon tongue swung sharply to the left, describing an arc. When the rope snapped and the warning was sounded, the spectators in that vicinity scattered. However, the wagon tongue struck and seriously injured the three girls, who sued the circus for damages.

During the trial reliable testimony was given to the effect that the spectators were repeatedly warned by the circus employees to keep away from the platform where the unloading was in progress. Also the circus proved that the rope which was in service on the particular occasion had been used for only one day. The length of time for which such ropes were normally used for such purposes was two days. The particular rope had been tested periodically during the operations on the day in question by tightening up on it to see how much it would stand after the wagon

was down on the ground off the flat car, and the employee who had charge of and who used the rope discovered no defect therein and saw nothing which indicated that it would not withstand the usual strain.

The important question before the court was whether or not, upon the facts shown by the evidence, the circus was chargeable with negligence for which it was liable in damages for the injuries sustained by the girls. And it is important to observe that before deciding this question the court explained that the determination of that question depended upon the extent of the circus company's legal duty to the children, and the latter question, in turn, depends primarily upon the legal relationship existing between the children and the circus company at the time of the occurrence of the accident. In other words, the court must first decide whether the children were invitees, licensees, or trespassers as those terms are used in relation to persons going upon premises owned or occupied by another.

Now from the above-explained testimony it was certain that the circus employees had used slight care to pro-

tect the spectators from injury because they had repeatedly warned the spectators to keep away from the platform from which the wagon, whose tongue caused the injury, was being removed. However, they permitted them to remain. Furthermore, the testimony showed that the circus employees were not negligent in using an old and worn-out rope, because it was a new rope and had been inspected and tested periodically during its use when removing the wagons from the flat car.

Legal Responsibility

First, before explaining the outcome of this suit against the circus filed by the three injured girls, let us examine the modern law relating to invitees, licensees, and trespassers, because before any suit of this nature can be decided the court must decide whether the injured person was an invitee, licensee, or trespasser for the important reason that the duty of a circus company or other proprietor to safeguard persons against injury is dependent upon the answer to this question.

It is well-established law that an invitee is one who is either expressly or impliedly invited onto the premises of another for some purpose connected with the business in which the owner or occupant of the premises is then engaged, or which he permits to be conducted thereon. To establish such relationship there must be some real mutuality of interest in the subject to which the visitor's business or purpose relates. See *Gasch vs. Rounds*, 93 Wash. 317; *Kinsman vs. Barton*, 141 Wash. 311, and *Shearman & Redfield, Law of Negligence*, 8th Ed., 706.

A licensee occupies an intermediate position between that of an invitee and that of a trespasser. He is one who goes upon the premises of another, either without any invitation, express or implied, or else for some purpose not connected with the business conducted on the land, but goes nevertheless with (See *How to Avoid Liability* on page 114)

Under the Marquee

(Communications to 25-27 Opera Place, Cincinnati, O.)

JACK GRIMES and **Harry Levy** are now in Los Angeles.

EVERETT HART will leave Los Angeles December 28 for Orrin Davenport winter dates.

STAN ROGERS, MGM art director and Western vice-president of the CFA, has lost his mother.

DANNY McAVOY and **Harry Lorenzo** have returned to Los Angeles from their **Cole Bros.** engagement.

KENNY AND EDWIN HULL, who were on the Ringling circus the past season, have returned to their Los Angeles home.

MR. AND MRS. J. ALEX BROCK, performers of **Cole Bros.** Circus, are at home in Huntington, W. Va.

TWO NOVELLOS, aerialists, take in a holiday engagement at **Weber's Hofbrau** at the Camden (N. J.) Airport.

CAPT. WILLIAM HEYER is touring theaters in Eastern Pennsylvania with his wonder horse, **Yogo**.

HARRY MACK, former **Downie Bros.** Circus press agent and last season with **Wallace Bros.** Circus, is now on the staff of the **Hotel Milner**, Macon, Ga.

PAUL M. CONAWAY, Macon, Ga., attorney and former circus press agent, has returned home after a vacation trip to Florida points and Havana, Cuba.

JIMMIE HAMITER'S Circus, at present playing indoor dates in Texas, will go on the road, under canvas, about the middle of March.

MILTON AND GOAN EADE will spend the winter on **Milton's** dad ranch in King City, Calif., after closing with rodeo this year.

LILLIAN STROCK, aerialist, is at **Mallo's** night club in Akron, O., doing her toe, tap, acrobatic and baton specialty.

JIMMIE WOOD JR., son of **Jimmie** and **Ruby Wood**, worked in clown alley at the night show of **Helm's Christmas Circus** in Culver City, Calif.

RENO McCREE, formerly with circuses, writes from Trenton, N. J., that

he and his wife were with the **Penn Premier Shows** the past year. **Mrs. McCree** did a high free act.

EDW. C. ANDREWS closed with **Dalley Bros.** Circus December 12 at Edna, Tex. He will visit friends in Kansas City, Mo., during the holidays, then join a museum until spring.

BOBBY HASSON has returned to his home in Philadelphia after closing the season with **Ringling-Barnum** circus on the side show. Expects to remain there for the winter.

G. S. BROOKS, band leader of the **Bud E. Anderson Circus**, and wife, after close of the show November 3, spent a month in Kansas City, then went to Gary, Ind., where they will spend the winter.

LOUIS CHERTLOW, known in circus business as **Chick Johnson**, is now with the U. S. Air Corps and is lonesome for the big tops. He is with the Air Corps Training Detachment, Grand Central Airport, Glendale, Calif.

AL DEAN, for many years with the **Cole Bros.** Circus, who finished the past season as steward on **Wallace Bros.** Circus, is in charge of the cookhouse at the quarters of the **Wallace** show at York, S. C.

J. ALLAN E. OAKHAM will be at his home in Newport, R. I., until first of the year. Says that he will be out again the coming season with a railroad show, probably **Ringling-Barnum**. He was rejected for the draft.

PAUL EAGLES, who manages **Cheerful Gardner's** elephants, has placed two of these Ringling-owned bulls with **Singer's Midgets**, which opened at Minneapolis December 16 for a 20-week tour. **Hurley Woodson** is in charge of them and they are handled by the midgets.

PINKY AND BESSIE HOLLIS, while playing at the **Cat and Fiddle** night club in Cincinnati last week, called at **The Billboard** offices. They have other night club engagements and will open with **Orrin Davenport's** show in Cleveland February 3.

MR. AND MRS. WILLANDER, after closing with the **Buckeye State Shows**, began a series of bookings that will take them well into March. December 21

marked the closing of a six-week engagement at **Bay Department Store** in Memphis, Tenn. The **Willanders** will open **Publix** contracts December 30.

BOBBY GOSSANS, after many years in all branches of show business, has been located two blocks north of the **Union Depot**, Columbus, O., the last two years. Has a cigar, confectionery, and news stand. **Bobby** says that troupers gather there and talk over old show days.

FLYING BEHEES, who had a very successful summer season of 20 weeks at parks and fairs, chiefly in New England, are now well into their indoor dates, which promise to be the best winter season for them yet. They are at the **Hofbrau** night club, Lawrence, Mass., for a four-week run.

AERIAL LAKES, after playing the **Food Show** in Fort Smith, Ark., visited **Mr. and Mrs. C. W. Webb** at their new home in Nolla, Mo., while there on business. Quarters and equipment of **Russell Bros.** Circus there were in splendid shape, according to **George Lake**. The **Lakes** returned to Fort Smith.

CAL GOODMAN, who has been in the **Veterans' Hospital**, Detroit, is out now and getting along fine. He expects to be on the **Big One** again in 1941. **Goodman** says **Lee English**, former bull man on **Lewis Bros.' Circus**, is in the **Veterans' Hospital**, Detroit. He had an operation for a back ailment. He expects to leave soon.

CHARLES SPARKS, who is still contemplating circus activity and finds time dragging slowly in retirement, is planning a visit to East Brady, Pa., and other points in that State during the holiday season. He is still living at the **Hotel Dempsey**, Macon, Ga., and is understood to be considering several plans of activity.

The Corral

(Communications to 25-27 Opera Place, Cincinnati, O.)

JOE MIX and family are reported to be spending the winter in Lansing, Mich.

BEN, the Rodeo Tailor, has returned to Philadelphia after attending the rodeos in New York and Boston.

GEORGE V. ADAMS RODEO, after its recent engagement for the Akron (O.) Ekks, went into quarters at Tuscarawas County Fairgrounds, Dover, O.

IN A LETTER from Juneau, Alaska, Audrey Vauchet, formerly with Mickey Hunter's Rodeo Trio, said she was on the way to Seattle, thence Texas, and from there to New York to visit Miss Hunter.

SOUTHWEST RODEO ASSOCIATION winners for 1940 in various events, according to Secretary C. A. Studer, are Vic Schwarz, all-round cowboy and bronk riding; Clyde Burk, calf roping; Gene Ross, steer wrestling; Dale Adams, bull riding; Paul Bond, bareback bronk riding; Clyde Burk, single steer roping.

VINNIE ABRAMSON is wintering in Covington, Ky., and framing some new rope tricks. He says he has invented a new type of aluminum swivel honda. He is also doing ground catches, blind-fold rope spinning, and rope skipping on horseback, and plans to go out next year with a tent show and play the Middle West.

CAPT. JACK LLOYD has been on the Evergreen-Fox West Coast Theater Circuit for 11 weeks, making personal appearances in connections with Western pictures. He recently jumped from Tucson, Ariz., to Baton Rouge, La., and then went to Florida for the winter. At present he's in Lakeland, Fla., and says he will appear on the We the People radio show New Year's Eve. He expects to do some work in Florida after the broadcast. Lloyd says 1940 was a good year for him.

T. E. ROBERTSON, of Mount Home, Ark., rodeo producer and head of the T. W. Robertson Rodeos, Inc., asked December 13 for appointment of a trustee for his business to handle sales at a hearing on involuntary bankruptcy proceedings. Robertson, listing his liabilities as \$128,000 and assets at \$61,900, proposed sale of his Mount Home mercantile business and one-third interest in 600 acres of land in that community area. He said he believed his creditors might get about 40 cents on \$1 thru these sales.

HAPPENINGS in the rodeo field 10 years ago: Van and Doby Price were in Thos. N. M., where Doby was recuperating from a broken leg sustained at the Manassa (Colo.) Rodeo. . . Wyoming and Elsie Hix, featuring trick roping and whip manipulations, were playing vaudeville in the South. . . Helen R. Gibson, after working picture houses thru the East and South, was at her home in Burbank, Calif., for the holidays. . . Jim Hill was breaking horses at Santa Maria, Calif. . . Rose Mulally, of Patterson, Calif., planned to Los Angeles for two days at the rodeo and was a guest of Hugh and Mabel Strickland at Burbank. Donna and Norman Cowan also were guests of the Stricklands. . . Rodeo folk returning to Hollywood from a location trip to Bakersfield, Calif., for the RKO Cimarron company were Hank Darnell, C. R. Williams, Vera McGinnis, John Tyke, Hank Potts, and Gordon Jones. . . Earvin Collins, Miles City, Mont., was married to Ruth Gamble, nonpro. . . Jack King added much acreage to his land holdings, titled the Slashed Bar Ranch. . . George King was in Hollywood.

LEADING CONTESTANTS for the Southwest Rodeo Association's cowboy championship, as released by C. A. Studer, SRA secretary, December 1, are Vic Schwarz 1,837, Clyde Burk 1,331, Dale Adams 1,324, Eddie Curtis 1,296, Hoyt Heifner 1,195, Jess Goodspeed 1,153, Charles Colbert 1,087, Buck Goodspeed 1,035, Smokey Snyder 1,030, Jiggs Burk 923, Hub Whiteman 924, Frank Finley 920, H. D. Binns 872, Herschel Ross 856, Tack Bolton 793, Dick Truitt 778, Jim Whiteman 690, Frank Marton 667, Paul Bond 666, Milt Moe 664, Hugh Bennett 617, G. K. Lewallen 616, Homer Pettigrew 548. Calf Roping—Clyde Burk 1,141, Jess Goodspeed 1,112, Buck Goodspeed 927, Jiggs Burk 748. Bronk Riding—Vic Schwarz 1,568, Eddie Curtis 959,

List of Army Camps

Readers interested in U. S. Army Posts, Camps, and Stations will find a list of these running in installments in the Wholesale Merchandise Section of The Billboard. The first installment appeared in the issue of December 14. The third appears in this issue.

Tommy Wilson 741, Frank Finley 671, Bulldogging—Gene Ross 955, Herschel Ross 856, Hub Whiteman 696, H. D. Binns 598. Bull Riding—Dale Adams 1,128, Hoyt Heifner 857, Smokey Snyder 737, G. K. Lewallen 616. Bareback Bronk Riding—Paul Bond 616, Hoyt Heifner 283, Vic Schwarz 253, Frank Finley 249. Single Steer Roping—Clyde Burk 200, Hayden Rucker 145, Dick Truitt 130, Foreman Paulkner 90.

Miami

MIAMI, Dec. 21.—Bernie Head, of Ringling-Barnum Car No. 2, is enjoying the winter here. He will soon be heading for Hot Springs before returning to the Big One.

Bob Morton, of indoor circus fame, will head for the North after the holidays to sign contracts for winter circuses. Mousie Robinson, shadow of the Mighty Morton, will leave here as soon as contracts for the first indoor circus are signed.

Barney Mehan is busy posting bills for attractions playing here this winter.

Tex Sherman was a guest of Mr. and Mrs. Bob Morton at their beautiful home on Indian Creek Drive on Miami Beach. It is rumored that Sherman will take over the press department of the Hamid-Morton circuses the coming season.

Bob Hewitt, former cowboy, now on a lecture tour, will be the guest of the "One Hundred Club" on Miami Beach, then heads for the East, being booked solid till April 1.

Rumor has it that Larry Sunbrock, of rodeo fame, will stage a rodeo here in February. Local newspapers are not friendly to rodeo folks, owing to several bloomers staged here.

CIRCUS CHRONOLOGY

(Continued from page 83)

cus, were killed in an auto crash near Lavonia, La., October 11.

McCALL BROS. CLOSE—The McCall Bros.' Dog and Pony Show closed a successful season October 12 at Balsam, Minn., and moved to Bigfork, Minn., to winter.

NORWOOD DEATH—Erwin P. Norwood, 59, former circus press agent, died suddenly October 13 at his home in Old Lyme, Conn.

\$250,000 LONE RANGER SUIT—Trial of a \$250,000 suit was brought by Lone Ranger, Inc., of Detroit, against Lee Powell and O. C. Cox, doing business as Wallace Bros.' Circus, individually and jointly, in Federal District Court, Greenville, S. C.

ROBERT RINGLING WEDS—Robert Ringling, senior vice-president of the Ringling-Barnum circus, and Irene Brauernfeld, of Dorchester, Wis., were married October 23 at St. Mary's Church, Des Plaines, Ill.

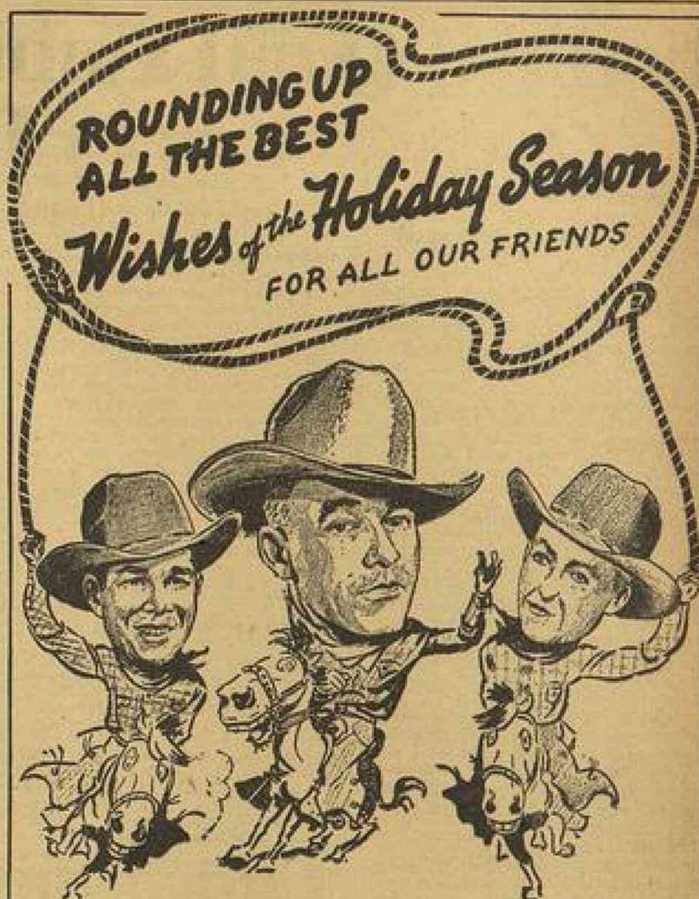
100,000 SEE H-M—More than 100,000 persons saw the Hamid-Morton Circus, indoor, during its six-day run in Toronto, and a gross of \$50,000 an all-time record for a Canadian indoor circus, was estimated.

WOECKENER DEATH—Inez C. Woekener, 36, wife of Eddie Woekener, band leader on Russell Bros.' Circus, died at Duke Memorial Hospital, Peru, Ind., November 12.

KELLEY-MILLER CLOSE—The Al G. Kelley-Miller Bros.' Circus closed one of its most successful seasons at Smithville, Okla., November 2.

HOUSTON SHRINE BIG—The Houston Shrine Circus, sponsored by the Arabia Temple, concluded a very successful engagement November 16, with a total attendance of 30,000 for the nine shows.

MILT WOODWARD is back in Chicago after a trip to Minnesota and North Dakota. While at Crosby, Minn., he visited with Mr. and Mrs. D. E. Waldo, of the De Waldo Attractions, and signed contracts for the Lerford Trio to be with the De Waldo Attractions for its second season. The Sherman Brothers will not be with the trio next season, Woodward says, also that while in Minneapolis he signed contracts with Larry Sunbrock for the Lerford Trio to play his date in Minneapolis at the Auditorium.



BILL CLEMANS Sec'y.-Treas.
EVERETT COLBURN Managing Director
M. T. CLEMANS President

WORLD'S CHAMPIONSHIP RODEO CORPORATION

Producers of

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OWNERS OF

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DUBLIN, TEXAS
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OFFICE HEADQUARTERS
 FLORENCE, ARIZ.

WFA TO HUG MUTUEL FUNDS

"Rackets" Are Warned Against

Coast managers to be held to strict accounting—improved racing promised

SAN FRANCISCO, Dec. 21.—Possibilities of constructive legislation in behalf of county fairs were explored at the annual meeting of Western Fairs Association in the Palace Hotel here on December 11-14. The association approved the continuance of distribution of pari-mutuel revenue to the State Fair and the 60 county fairs. Members voted opposition to any move in the Legislature to divert the pari-mutuel fund from present channels.

A. E. Snider, chief of the Division of Fairs and Expositions of California, hinted as to co-operative legislation on the part of the State, but warned that if fairs expected further assistance they must compose all differences and combat what were termed "rackets" in some instances of fair operation in California.



E. G. VOLLMAN

He said that some abuses of State aid must be eliminated and told of cases of almost complete disregard of attention to accounting records, warning fair managers to keep documents and registrations in an orderly fashion.

"The State has set up a standard of bookkeeping and expects every fair manager to co-operate with the Department of Finance in this respect. Every record should be a financial history of your show, particularly documents pertaining to premium awards and capital expenditures," he declared.

Jerry Gleaser, chairman of the State Racing Commission, promised to improve fair racing. He said that the commission would ask the Legislature for funds to enable it to administer racing on a better (See WFA Wants Race Funds on Page 97)

Refinancing Is Permitted By Allentown Resolutions

ALLENTOWN, Pa., Dec. 21.—Stockholders of Lehigh County Agricultural Society, which conducts the annual Allentown Fair, this week re-elected officers and named six new directors. Three resolutions were adopted, empowering the board to sell all or any portion of the so-called "new site" at a price agreeable to the board, to negotiate a temporary loan to pay off \$114,500 in first mortgage bonds, and to secure a new mortgage upon only the present grounds. It was explained that the existing mortgage covers the present grounds and a 214-acre tract purchased a number of years ago with the idea it might some day become the site of the fair.

After mortgage bonds are paid off it is planned to float a larger bond issue on the present grounds and include cost of improvements to the present site. Annual meeting, attended by 150 stockholders, re-elected President E. H. Scholl; Percy Fenstermacher, E. J. Lumley, Lieut.-Col. Henry A. Reninger, Capt. Henry W. Leh, vice-presidents; M. H. Beary, secretary; F. O. Hausman, treasurer; J. Herbert Kohler, librarian; Robert F. Good, chemist; Fred E. Lewis, geologist; James P. Culbertson, forester.

List of Army Camps

Readers interested in U. S. Army Posts, Camps, and Stations will find a list of these running in installments in the Wholesale Merchandise Section of The Billboard. The first installment appeared in the issue of December 14. The third appears in this issue.

Two Fair Men Cash In on IAFE Poincaw Back Home

SPRINGFIELD, Mass., Dec. 21.—Following close of Golden Jubilee convention of the International Association of Fairs and Expositions in Chicago, Milton Danziger, veteran delegate from Eastern States Expo here, dispatched a copy-righted story to The Springfield Daily Republican, for which he is a special writer and a dog-show expert, treating of association's historical background.

Danziger wrote about Robert W. Furnas, "father" of the forerunner groups which eventually emerged as the American Association of F. and E., and the present IAFE. He devoted more than (See CASH IN ON IAFE on page 97)

IAFE Fixes 1941 Dates; Ad, Concessh Clinics Scheduled

BROCKTON, Mass., Dec. 21.—The 1941 convention of International Association of Fairs and Expositions will be held in the Hotel Sherman, Chicago, December 1-3, Frank H. Kingman, secretary-treasurer, announced.

Also said that the Advertising Clinic, a success when inaugurated in Chicago two weeks ago, will be resumed, augmented by a similar round table on subject of concessions, combined with sale of general space in buildings.

Kingman is expected to make a brief report of the International's convalesce at the annual meeting of the Massachusetts Agricultural Fairs' Association, Hotel Bradford, Boston, January 31-23. Yearbook of the IAFE convention will be off the press within a week, Kingman stated.

Changes Set for Tex. Plant

FORT WORTH, Tex., Dec. 21.—Buildings of Southwestern Exposition and Pat Stock Show here are to be repainted and repaired in time for the 1941 show. New entrance will be made for the Coliseum, where rodeos are held, and north and south balconies are to be rearranged to provide more seating. New band gallery is to be constructed. Another barn will be erected to house swine exhibits, heretofore presented in part of the cattle building. Other exhibit buildings will be repaired. Show officials recently effected a long-term lease agreement with the city, owner of the buildings, and the show management will handle repairs.

Corey Will Be "Contact Man," Says Mullen, Iowa Board Head

DES MOINES, Ia., Dec. 21.—The unexpected change in Iowa State Fair board which found A. R. Corey replaced as secretary by Lloyd B. Cunningham, Cresco, left speculation rife as to future plans of the veteran fair manager. Official announcement by the board stated Corey had been named assistant secretary after requesting to be relieved of his duties, and was not a candidate for reelection, and had placed Cunningham in nomination.

President John P. Mullen, Ponda, of the board, explained Corey's position as a "contact man," and said the former secretary would spend much of his time in such work at county, district, and other State fairs. "We've always needed somebody to attend these other fairs, but Corey as secretary was pretty busy. Now that he is assistant secretary, he will have more time for such work," Mullen said.

However, it was reported in some quarters that Corey had other plans. It was pointed out he is only 58 years old, in the best of health and, following the action of the Iowa board, could be in line for a still further change. Corey declined to comment on the action taken at the board meeting or on his plans. Change in the secretaryship came as a complete surprise, as nothing had been

Nebraska Jaycees Adopt Program To Revamp State Fair

LINCOLN, Neb., Dec. 21.—Nebraska Junior Chambers of Commerce announced themselves this week as seeking legislation during the coming unicameral to regulate Nebraska State Fair here in the future.

Headed by John B. Quinn, Lincoln, the junior business men want: To take politics out of the management, to eliminate the self-perpetuating feature charged to have been common in the past, to make the fair an official part of the State government, to create a junior board of directors familiar with 4-H Club work, and focusing attention of 35 additional State-wide agricultural and commercial organizations directly on the fair management.

The bill will provide that the general manager of the fair be paid not to exceed \$6,000. (Executive secretary's salary is now \$2,400 annually). President of the board will receive \$200 a year, \$100 under the present rate, and each of the board of 29 managers will get \$100 a year. Senator-elect Stanley Matzko, Seward, retired president of the county fair managers' association, is expected to add some heavy lifts for the reorganization plan.

Chattanooga Annual Under Darnaby Okeh, Say Officials

CHATTANOOGA, Tenn., Dec. 21.—To correct an erroneous impression, President Joe M. Engel and Secretary Mrs. A. S. Atwood, Chattanooga Interstate Fair here, have made a joint statement regarding former indebtedness of the old fair. "The fair, under the name of Chattanooga Tri-State Fair, operated by J. A. Darnaby, Chicago, was not broke when the lease held by Mr. Darnaby expired after a run of three years," they state.

"However, this fair has been growing in leaps and bounds since taken over in 1938. We are sorry if statements have caused Mr. Darnaby any embarrassment. The old Interstate Fair was the one that really went broke in 1930, and the Tri-State Fair paid all bills, all premiums, etc., when its lease expired in 1937. Prospects for the 1941 fair are better than ever."

MASON CITY, Ia.—North Iowa Fair here elected C. G. Gasswint, president; Leigh Curran, vice-president; R. V. Wilkinson, secretary-manager.

Chambliss Gets The 'Fly-Around'

SALISBURY, N. C., Dec. 21.—Until last week Norman Y. Chambliss, Rocky Mount, who manages a string of North Carolina fairs, had sworn he would never set foot in an airplane. Egged on by friends and a \$10 bet, he agreed to fly to Greensboro, N. C., for a court appointment. He boarded a Pennsylvania-Central Airline plane and headed for Greensboro.

The plane ran into bad weather. Two minutes before he was due to land here, (See SEC FLIES AROUND on page 97)

Murphy To Censor York for 6th Year

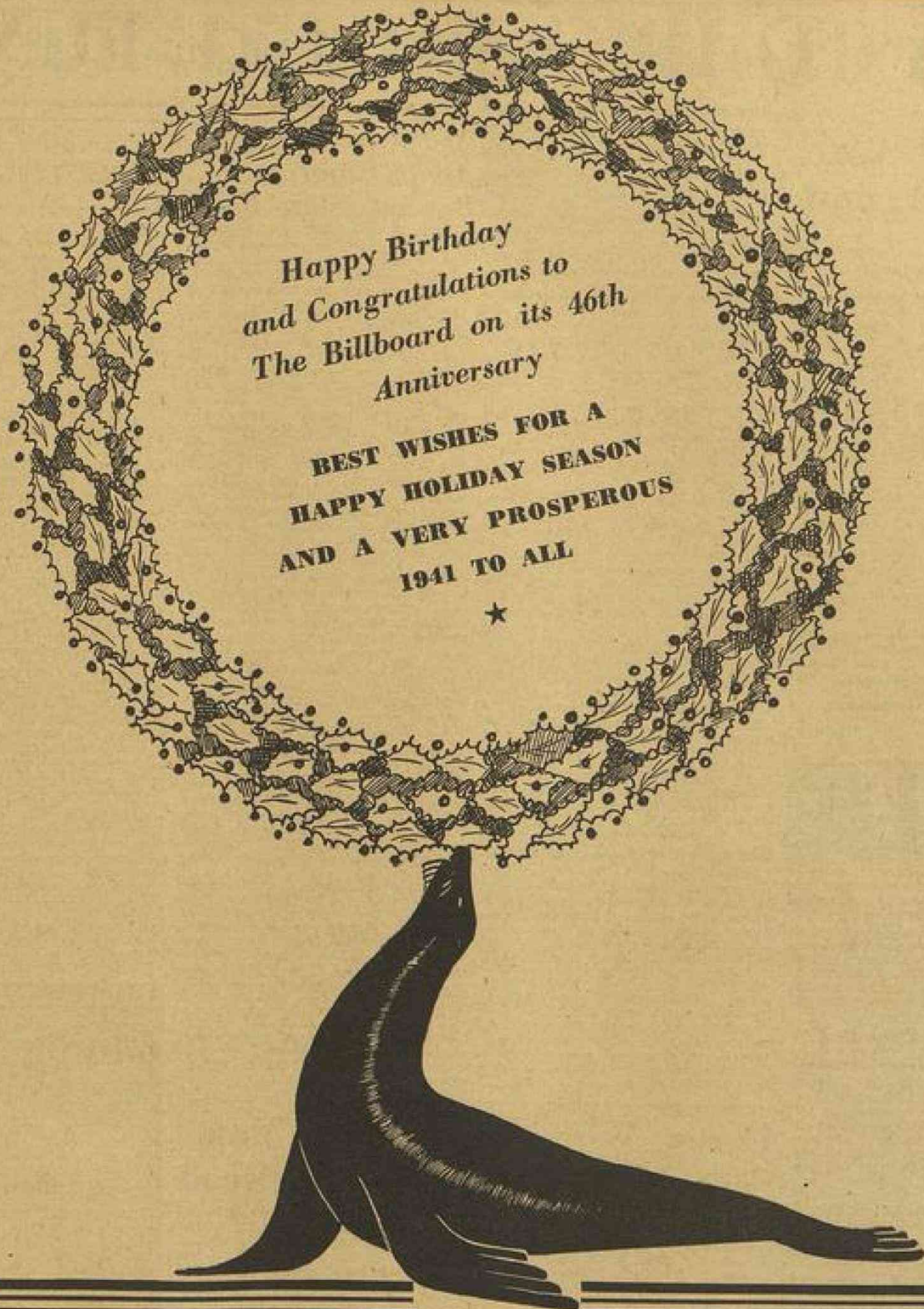
YORK, Pa., Dec. 21.—Samuel S. Lewis, president-general manager of York Interstate Fair, was authorized to enter into six contracts for 1941 at a meeting of the board of managers on December 9. J. F. Murphy, Piqua, O., originally recommended by The Billboard, was chosen for the sixth year as supervisor, inspector, and censor of midway concessions and attractions. He is declared to have done such an excellent job that other fairs have followed the York fair's policy.

President-General Manager Lewis was authorized to enter into contracts with the American Fireworks Company for the 14th consecutive year that the company will have furnished displays; James E. Strates Shows, Inc., for the fifth consecutive year, and Jimmie Lynch's Death Dodgers for the Saturday afternoon grandstand show, third consecutive engagement for the thrill troupe. Spring Garden band, York, will play for the fourth consecutive year, and Busch & Laube will have the grandstand and grandstand enclosure refreshments and concessions and race and grandstand program for the fourth consecutive year.

Board decided to depart from its 87-year-old custom of holding the fair in the first full week in October and to hold the 1941 annual one week earlier.



CHARLES J. GRAY, Painesville, president of Ohio Fair Managers' Association, will preside at the 18th annual meeting on January 15 and 16 in the Deshler-Wallace Hotel, Columbus, record attendance of more than 2,000 being expected. Ohio's 23 county and independent fairs will be represented in clinical conferences and program sessions. The "Town Hall" round table and award of a trophy to the best all-round fair will again be features.



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Fairs Beat Adverse Period

FAIRS, except for some that were hard hit by bad weather and polio scares, maintained high attendance counts in 1940. Some of the larger ones chalked all-time gate records. Spending was somewhat under that of 1939, which was not as good as in 1938. But there were many record grandstand and midway grosses despite much rain, war conditions, and a national political campaign. Managers of well-operated annuals generally were satisfied and any slumps that developed were largely accounted for by local conditions. They know that fairs are more than holding their own when compared with other branches of outdoor entertainment. Carnival operators again reported that business during the fair season was such as to largely make up for a losing period of spring still dates and early celebrations in weather consistently adverse over most of the country.

That good fairs are getting better and poor fairs are getting worse are the findings of close observers among attractionists, showmen, concessionaires, and exhibitors. This, they say, indicates that more and more is the fair-going public shopping for amusement and education. Autos and good roads have enabled prospective patrons to be more discriminating as to what fairs they will visit. Instances galore are cited where fairgoers pass up a near-by mediocre annual and travel many miles to attend a fair that is known for its generous and excellent attractions and well-balanced showing of exhibits and other features. So, say these analysts, it behooves boards whose fairs do not show constant improvements in gate, grandstand, and exhibit interest to provide programs which not only will corral those who should be their natural supporters but will draw from territory not tapped before.

Aftermath of Expositions

With the passing of world's fairs for many years, it is believed, the effect of

"fair-mindedness" of the big shows of the past decade will be long lasting, and State, district, and county fairs will hold their popularity. The 4-H Clubs, Future Farmers of America, and other youth orgs are making in great numbers the fair workers and fans of the future. The expositions in San Diego, Dallas, Fort Worth, and Cleveland and Chicago's A Century of Progress were climaxed by San Francisco's Golden Gate International Exposition and the New York World's Fair.

That a good representation of the 60,000,000 Americans who annually attend 2,200 fairs saw the Flushing Fiesta and the Treasure Island spread is attested by gate figures. The 1940 stanza in New York had paid attendance of over 19,115,000 in the 170 days. In 1939 the fair had a paid gate of over 25,814,000 and gross attendance of over \$2,547,000. The San Francisco '40 expo drew a total of over 6,545,000 in 127 operating days and in '39 it had a gross gate of over 10,496,000 in 254 days. Show and concession business on the Golden Gate Gateway and in the New York Amusement Area showed much improvement over that of 1939 and was profitable for some operators.

Despite war, rain, and economic upsets this year some notable gate marks were made at leading fairs. Canadian National Exhibition, Toronto, drew 1,842,000, the best in years except in 1938, which clocked 1,656,000. State Fair of Texas, Dallas, had an all-time high attendance of 1,416,447, as against 1,036,708 in 1939, and 928,310 in 1938. Because of the Texas Centennial Exposition there were no Dallas fairs in 1938-'37. Illinois State Fair, Springfield, with a liberal pass policy, had 912,500, not as large as in some previous years. For a number of years the 900,000 mark has been passed. A record 775,000 was announced for Southeastern World's Fair, Atlanta, topping the 1939 mark of 670,000. With rain on the first seven of 10 days, Minnesota State Fair, St. Paul, pulled 666,742, a better-than-average attendance, altho the record was made in '39 with 706,241. Los Angeles County Fair, Pomona, finally got over the 700,000 mark, drawing 726,252 in the 17 days. Grandstand and midway attendance there has been steadily built up. Numerous midway grosses this year were of the record type, and grandstand sell-outs and night shows were reported by many fairs that had the weather and attractions to back it up.

Big Ones Buck Weather

In the Western Canada Class A Circuit amazing business was done at Calgary (Alta.) Exhibition and Stampede. With considerable rain, the gate was 244,849, compared with 240,035 in 1939 with perfect weather. Grandstand and midway business was in proportion. With two days of bad weather the gate was down and the grandstand up at Edmonton (Alta.) Exhibition. Attendance was 144,973 as against 150,626 in '39, and the grandstand take was larger. Saskatchewan (Sask.) Exhibition chalked 76,465 compared with 67,492 last year. Regina (Sask.) Exhibition had 128,876 as against 109,941 in 1939. Central Canada Exhibition, Ottawa, Ont., and the Western Fair, London, Ont., were canceled to permit the use of their buildings for training. Quebec Exposition Provinciale had a gate of 125,000; in 1939 it was 116,100.

Business was great at Great Falls, Mont., were the North Montana State

Fair drew a record 274,000 in a State where the population is only 554,000. Net profit of \$32,368.22 was reported. Mississippi Valley Fair and Exposition, Davenport, Ia., had an average gate of 58,461, better than in some years and not as large as in others. Night attendance was heavy at Midland Empire Fair, Billings, Mont., which drew a high mark of 109,180. The year was pronounced the "greatest" for Ionia (Mich.) Free Fair with attendance of 325,757 and revenues of \$68,068.22. Wisconsin State Fair, Milwaukee, in the worst weather in 28 years, had a gate drop to \$37,291; in 1937-'38-'39 it topped the 600,000 mark. Grandstand had an 8 per cent gain and midway was up 10 per cent at Missouri State Fair, Sedalia, in cool weather, which held the gate to 218,724. Attendance ran from over 250,000 to over 270,000 in the previous three years. Heavy rains hurt at Iowa State Fair, Des Moines, where attendance dropped to 260,599 from 400,477 in 1939 and 430,907 in 1938. Also bucking rain, the Ohio State Fair, Columbus, reported a paid gate of 231,902 and total of about 400,000, including 117,000 school pupils and women admitted free. In fair weather, New York State Fair, Syracuse, nearly topped its record with 272,688. Canada Pacific Exhibition, Vancouver, B. C., went to 350,000, a rise of 30,000 over 1939. Michigan State Fair, Detroit, built up from a bad weather start to a gate of 475,000 in the 10 days. It drew 427,000 in the same period last year and reported 726,000 at a 16-day fair in 1938.

Profits Take Upturn

California State Fair, Sacramento, set a turnstile record with 713,625 on its 11 days and on 10 days broke the 10-day record of 637,882 set in 1938. Name bands and acts pulled heavily in the grandstand. Indiana State Fair, Indianapolis, had paid attendance of 435,852 and claimed profit of about \$60,000. Grandstand take was \$40,200, \$19,000 from revue and \$21,191 from racing. Maryland State Fair, Timonium, drew 400,000 in 12 days against 360,000 in 1939. Grandstand pulled 110,000 as compared with 102,000 in 1939. Increased parimutuel handle was \$1,373,826 in 10 days of running races. Best financial show-

ing in 10 years was made by Nebraska State Fair, Lincoln, with a 125,000 gate. Grandstand revue and thrill show were credited. A greatly improved plant at Oregon State Fair, Salem, saw 120,000 patrons, 6,000 more than in 1939. Three days of rain cut the gate at Brockton (Mass.) Fair to 171,685. In 1939 it drew 186,864 and 193,252 in 1938. A stellar grandstand show was presented.

Cold and an infantile paralysis epidemic cut attendance at Kansas Free Fair, Topeka, to 252,000. Gate in 1939 was 375,000; 1938, 350,000. Reading (Pa.) Fair drew 325,279 patrons, of whom 155,340 were paid. Grandstand attendance was 44,000. At Kentucky State Fair, Louisville, with three early bad days, 80 per cent of attendance came on the last three days for a total of 180,592. Receipts totaled about \$110,000. Utah State Fair, Salt Lake City, had 81,812, a gain over 1939, with a big night revue that set a new high in entertainment there. Rutland (Vt.) Fair showed a good profit with a gate of 115,000 and rain on Labor Day. Kansas State Fair, Hutchinson, seriously affected by polio, had 225,000, only 25,000 below the 1939 count. Eastern States Exposition, Springfield, Mass., with a big musical show for the grandstand, had its fourth largest attendance, 304,524. Actual paid attendance at 50 cents totaled 118,301 at Tennessee State Fair, Nashville, which reported a good profit. Tri-State Fair, Amarillo, Tex., pulled out of the deep red, an \$8,000 deficit being lifted. Interstate Fair, Chattanooga, Tenn., with 121,000 paid admissions, broke records for total and single-day marks. Great Allentown (Pa.) Fair had record business, drawing over 350,000. At Oklahoma State Fair and Exposition, Oklahoma City, the gate totaled 277,877, a gain over 1939, despite much bad weather and some labor picketing. Night grandstand shows took a big spurt at New Jersey State Fair, Trenton, with a gate of 238,621. New Mexico State Fair, organized in 1938, drew 125,000. Initial gate was 75,000 and in 1939 it was 100,000.

Good Records in South

Attendance on Richmond Day at Virginia State Fair was cut heavily by rain. (See FAIRS BEAT on page 114)

Fair Chronology

(Data in condensed form from files of The Billboard, December, 1939, to December, 1940)

FIELDER DIES—John P. Fielder, 72, secretary of Spartanburg (S. C.) County Fair, died November 29 in that city.

IAPE MEET SCORES—One of the largest turnouts in history of International Association of Fairs and Expositions attended the annual meeting in Hotel Sherman, Chicago, December 5 and 6. Delegates focusing attention chiefly on entertainment provided by grandstand shows, name bands, and midways, and formation of County and District Fairs Section. L. B. Herring Jr., Beaumont, Tex., was elected 1940 president.

MONAHAN GOIE MANAGER—W. W. Monahan was named general manager of Golden Gate International Exposition, San Francisco.

DILL GOIE PREXY—Marshall Dill was named president of 1940 Golden Gate International Exposition, San Francisco, replacing resigned Leland Cutler.

RICHARDSON RESIGNS—E. L. Richardson tendered his resignation as general manager of Calgary (Alta.) Exhibition, to become effective in September, 1940.

HARNDEN ELECTED—Clarence Harneden was named secretary of Saginaw (Mich.) Fair, succeeding the late William F. Jahnke.

KINGMAN RE-ELECTED—Frank Kingman was re-elected executive vice-president and general manager of 1940 Brockton (Mass.) Fair.

DAWES DIES—Rufus C. Dawes, 72, head of Chicago's A Century of Progress, died January 8 in that city of a heart ailment.

CAN. LOOPS BOOK—Western Canada Association of Exhibitions (Class A)

booked Barnes-Carruthers' grandstand attractions for 1940 and Western Canada Fairs Association (Class B) awarded contract to the George Hamilton office during annual meetings in Winnipeg, January 18-17.

MUCKLER QUILTS—Robert H. Muckler, secretary-manager of California State Fair, Sacramento, resigned to accept another position.

NEB. GROUPS SPLIT—Nebraska Association of County Fair Managers voted to divorce their annual conventions from annual meetings of State board of agriculture in 1941, during sessions in Cornhusker Hotel, Lincoln, January 22-24.

VA. FIGHTS BILLING CURB—Delegates to annual meeting of Virginia Association of Fairs in Richmond on January 22 and 23 went on record as being opposed to a pending bill in legislature, prohibiting a fair from posting bills, and elevated Vice-President Charles A. Semma to the presidency.

PETE BUCKS COLD—Despite seven days of extremely cold weather, Florida Orange Festival, Winter Haven, drew 81,535 on January 22-28 and it was declared best ever staged.

RM MEET SETS MARK—About 150 delegates attended meeting of Rocky Mountain Association of Fairs in Olive Hotel, Miles City, on January 25, making it the largest attended in its history.

TAMPA SETS MARK—Silver Jubilee Florida Fair, Tampa, January 30-February 10, drew record attendance of 553,724, compared with previous mark of 547,267 set in 1938.

TENN. GETS CODE—After operating 18 years without constitution and bylaws,

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Association of Tennessee Fairs adopted a code at its annual meeting in Noel Hotel, Nashville, February 6 and 7.

C. E. CAMERON, 83, president of Iowa State Fair for 25 years until retiring in 1931, died at his home in Alta, Ia., February 12.

ED G. JACOBS, 67, 17 years president of Georgia State Fair and Exposition, Macon, died in that city February 20 of a heart ailment.

YOUNG DEATH—Mrs. Pearl Young, 53, wife of Ernie Young, revue producer and booker, and who directed musical revues at fairs, died February 20 in Phoenix, Ariz., of a lung ailment.

N. Y. SEEKS MUTUELS—Resolution was adopted at the annual meeting of New York State Association of County Agricultural Societies in Ten Eyck Hotel, Albany, on February 20 to seek legislative aid in obtaining pari-mutuel betting.

HAMMAKER PROMOTED—Kenneth R. Hammaker, five years publicity director of California State Fair, Sacramento, was named secretary-manager by directors, replacing Robert H. Muckler, resigned.

QUEBEC BODY FORMED—Quebec Association of Fairs, outgrowth of old St. Lawrence Fair Circuit, was formed at a two-day meeting in Quebec, P. Q., and Dr. S. W. Laroche was elected president.

ORLANDO IN BLACK—Central Florida Exposition, Orlando, February 19-24, closed with a profit despite attendance drop of 26 per cent below 1939, caused by cold weather, and drop in midway receipts of 20 per cent.

FORT WORTH DRAWS—The 44th annual Southwestern Exposition and Fat Stock Show in Fort Worth, Tex., on March 8-17, drew 327,000, an increase of 6,000 over the 1939 mark.

TORNADO HITS LA.—Damage done by tornado of March 12 which struck Louisiana State Fair Grounds, Shreveport, was estimated at between \$130,000 and \$200,000.

FLORESQUE KILLED—Costica Floresque, aerialist, died March 30 in Minneapolis from injuries sustained March 28 in a fall while performing at Northwestern Sportsmen's Show in that city.

ORANGE SHOW TOPS '39—Attendance greater than that of 1939 was recorded by 30th annual National Orange Show, San Bernardino, Calif., March 14-24.

\$137,500 O. OUTLAY—A \$137,000 improvement program was set for Ohio State Fairgrounds, Columbus, as a result of recommendations to Gov. John W. Bricker by an advisory council named by him in September, 1939. Improvements will be financed jointly by State and WPA.

HOUSTON SETS MARK—Eighth annual Houston Fat Stock Show, March 29-31, drew record attendance of 229,000.

JEWELL KY. HEAD—Robert Jewell was appointed manager of Kentucky State Fair, Louisville.

OTTAWA CANCELS—Directors of Central Canada Exhibition, Ottawa, canceled the 1940 annual on April 10 as a result of Canadian participation in war and use of grounds for military purposes.

MICH. REPEATS ON AID—Michigan Legislature appropriated the same amount of money as last year for State aid for fairs.

WILLIAMS MACON PREXY—Roy G. Williams, baseball club owner and business man, was elected president of Georgia State Fair and Exposition, Macon, on April 15, succeeding the late Ed G. Jacobs.

MAFA STANDS ON BETTING—Massachusetts Agricultural Fairs Association at its spring meeting in Hotel Northampton, Northampton, Mass., on April 24 voted to go on record as being opposed to any change which would remove exemption period on pari-mutuel betting in Massachusetts and to stand firmly for the

present law which prohibits pari-mutuel betting, except at recognized fairs, between August 15 and September 13.

WPA FUNDS FOR ILL.—A \$1,000,000 WPA project for improvement of Illinois county fairgrounds was approved by Charles E. Miner, WPA administrator for Illinois, after conference with Byron W. deBord, assistant director of State Department of Agriculture, and E. E. Irwin, general manager of Illinois State Fair, Springfield.

BOYD LEAVES SEDALIA—O. B. Boyd, chief clerk of Missouri State Fair, Sedalia, tendered his resignation, to be effective June 1, and announced acceptance of the secretarial post of Ozark Empire District Fair, Springfield, Mo.

ESCANABA CHANGES POLICY—Free gate policy was adopted by managers of Upper Peninsula State Fair, Escanaba, Mich., and Barnes-Carruthers was awarded contract to furnish grandstand show.

WORLD'S FAIR OPENS—Second edition of the New York World's Fair opened on May 12, drawing an unofficial 191,196 paid admissions, despite high winds and heavy rain for several hours. Opener compared favorably with 1939 net paid of 198,791 and spending was good.

N. Z. EXHN DRAWS—New Zealand Centennial Exhibition, Wellington, drew 2,500,000 up to April 24. It was to close on May 4.

GOIE REOPENS—Golden Gate International Exhibition, San Francisco, opened its 1940 edition on May 25, drawing up to 11 p.m. 127,222, equal almost hour for hour with 1939 figures.

APPOINTMENT FOR LUND—Henry J. Lund, publicity superintendent of Minnesota State Fair, St. Paul, was appointed managing director of St. Paul Winter Carnival.

N. S. CANCELED—Nova Scotia Provincial Exhibition was canceled because of war conditions.

MARGERUM DIES—Col. J. Fred Margerum, 62, former general manager of Trenton (N. J.) Interstate Fair and who had been connected with the institution over 30 years, died June 7 in a Long Branch, N. J., hospital.

WESTERN CANCELED—The 1940 edition of Western Fair, London, Ont., was called off so as to give unreserved cooperation in Canada's war effort.

MACON PLANT SOLD—Purchase of Georgia State Fair and Exposition by Macon Chamber of Commerce and expansion program calling for a greatly enlarged fair was announced.

O. MOVE OPPOSED—Opposition to the Ohio State Fair board's action in placing 25,000 25-cent tickets on sale previous to opening of the State Fair at Columbus was expressed on June 25 by more than 100 delegates to the annual midsummer convention of Ohio Fair Managers' Association in Deshler-Wallick Hotel, Columbus, in the belief that it would harm county annuals.

WPA FUNDS FOR LA.—Rebuilding of Louisiana State Fairgrounds properties at Shreveport, destroyed or badly damaged by the March tornado, was assured as a result of a \$25,377 WPA grant.

G. F. ABOVE AVERAGE—Greater Grand Forks (N. D.) State Fair, June 24-29, was above average, but weather and an election hurt attendance.

WINANS GETS MASS. POST—Raymond K. Winans, former staff man of The Springfield (Mass.) Union, was named advertising and publicity director for Eastern States Exposition, Springfield, on July 13, succeeding James H. Fiffeld.

MOOSE JAW HIT—Rain, war-time tension, and increased taxes had an adverse effect on attendance and spending at fifth annual Moose Jaw (Sask.) Exhibition, June 25-29.

FRISCO DEATH—John Frisco, 48, 25 years general superintendent of Thearle-Duffield Fireworks, Inc., drowned August 24 in Liberty Lake at the New York World's Fair.

IONIA SETS 4 MARKS—Ionia (Mich.) Free Fair, August 13-17, set four all-time records, attendance beyond 325,000; paid grandstand mark of 77,235, and new marks for parking area and auto races.

THORNTON DIES—Albert S. Thornton, 39, executive secretary of Florida Fair and Gasparilla Association, Tampa, died August 29 in that city of a heart attack.

FLEMM DEATH—Charles (Shorty) Flemm, 53, former circus clown who was playing fair for Barnes-Carruthers, died of pneumonia in Waterloo, Ia., September 14.

IA. CUSHIONS DEFICIT—The unprecedented rainy weather during Iowa State Fair, Des Moines, caused a deficit of about \$800. Secretary A. B. Corey reported the board was prepared for such an emergency and the loss would be

paid from a fund of \$50,000 set aside from profits of the 1939 fair.

WHITEHEAD DIES—George Whitehead, 52, who did promotional work for Chicago's A Century of Progress and San Diego, Calif.; Dallas, and Cleveland expositions, died October 6 in Delaware, O., of a heart attack.

ACTS DRAW AT JACKSON—Despite lack of extensive advertising and an inauspicious start due to a change in weather, Mississippi Free State Fair, Jackson, October 7-12, chalked a successful annual, high-class entertainment being credited for its success.

DICKEY DIES—Lincoln Griffith Dickey, 53, general manager of Billy Rose's Aquascope at the New York and San Francisco world's fairs; general manager of the 1937 Great Lakes Exposition, Cleveland, and over 30 years a premier figure in show business, died October 29 in New York of a heart attack.

WORLD FAIR CLOSES—New York World's Fair closed on October 27 drawing a record crowd of 538,000, a peak for the two editions. It went past the 19,000,000 mark in 1940 attendance and earned a record of nearly 45,000,000 for two seasons.

NEW DALLAS PEAK—State Fair of Texas, Dallas, October 5-20, set an all-time attendance record of 1,116,447, 79,739 ahead of the previous record of 1,036,708 set in 1939.

'41 OPERATION VOTED—At semi-annual meeting of Western Canada Fairs Association (Class B Circuit) at Saskatoon, Sask., on October 18, it was unanimously decided to carry on in 1941.

PASS CURE UPS MACON—The attendance of 110,000 at Georgia State Fair, Macon, October 14-19, was not far above previous figures, gate receipts jumped 30 per cent as a result of a greatly reduced pass list.

CHARLOTTE SOARS—Estimated attendance of 230,000 at Southern States Fair, Charlotte, N. C., October 15-19, was

about 15,000 above the 1939 mark and estimated grandstand attendance of 51,000, bettering last year's figure by 10,000, was good for \$30,000. Good business was done by World of Mirth Shows on the midway.

MOBILE UP—Greater Mobile (Ala.) Gulf Coast Fair, October 14-20, broke records for attendance and spending with an estimated draw of 164,000.

NEW LA. GATE MARK—Largest attendance in history, officially estimated at 314,862, marked the State Fair of Louisiana, Shreveport, October 19-25.

'40 COLUMBIA BEST—South Carolina State Fair, Columbia, October 21-26, broke all gate marks with officially estimated attendance of 140,000, about 30,000 more than the record made in 1939, and grandstand and midway did satisfactory business.

NEW SAVANNAH TOP—All-time gate record of 102,800 was made at Coastal Empire Fair, Savannah, October 28-November 3 and James E. Strates Shows did good business.

LANGHORNE OVAL SOLD—Ralph A. Hankinson announced sale of Langhorne Speedway, near Philadelphia, to Earl M. (Lucky) Teter on November 1.

GREAT FALLS BIG—North Montana State Fair, Great Falls, ended its 10th fiscal year with financial report showing the past season the most successful in history, profit amounting to \$32,368, with attendance at the fair on October 5-10 of 274,000 paid admissions.

MICH. IN BLACK—Indications were that Michigan State Fair, Detroit, would be in the black for 1940, despite absence of State aid. Part of financial success was attributed to revenue from lease of part of the grounds for other purposes.

\$7,682 CALGARY SURPLUS—Surplus of \$7,682, despite loss of \$4,000 in government grants and expenditure of \$7,682 on plant improvements, was reported (See FAIR CHRONOLOGY on page 114)



NATIONAL SHOWMEN'S ASSOCIATION

Fastest Growing Organization in Show Business

BENEVOLENT PROTECTIVE—SOCIAL
(Hospitalization and Cemetery Fund)

Dues \$10 Initiation \$10

Sixth Floor, Palace Theater Bldg.,
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New York City

Holiday Greetings
To All Our Friends

FOUR AERIAL APOLLOS

120 FEET HIGH
The High Act
That is Different

featuring
The Original and Only
Double Swaying Criss-Cross Perches



Top figures sway on 20 ft. perch poles from side to side and criss cross over girl in middle. Also sensational breakaways and double one arm handstands.

A sensational feature attraction full of thrills and suspense—guaranteed to satisfy or money refunded.

NOW BOOKING 1941 SEASON

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54 W. RANDOLPH ST.,
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NOW FEATURED WITH
FERNANDEZ CIRCUS
HONOLULU

THE ANNUAL MEETING OF MAINE ASSOCIATION OF AGRICULTURAL FAIRS

Will be held at Augusta, Maine, January 17-18, 1941

Headquarters — The Augusta House
Banquet and Business Meeting, January 17.
Make room reservations with Mr. Lee, Mgr. of The Augusta House

MAINE FAIR ASSOCIATION

GEO. S. WILLIAMS, Pres., Augusta, Maine J. S. BUTLER, Sec., Lewiston, Maine

Buckeye Sees See Big Meet

Other orgs to join sessions
of Columbus powwow —
banquet may draw 2,500

COLUMBUS, O., Dec. 21.—More than 2,000 persons identified with the State's 98 county and independent fairs will attend the 16th annual meeting of the Ohio Fair Managers' Association in the Deshler-Wallick Hotel here on January 15 and 16, said Secretary Mrs. Don A. Detrick, Bellefontaine. Joining in the program will be the State Department of Agriculture, which conducts Ohio State Fair here; United States Trotting Association, county agents in charge of 4-H Clubs, public school vocational teachers, attractionists, showmen, and concessionaires.

"Ohio has more fairs than any other State in the Union. Attendance during the last season was about 2,000,000," Mrs. Detrick said. Following an address by President Charles J. Gray, Painesville, there will be clinical conferences for presidents and vice-presidents of fair boards, secretaries, treasurers, livestock department managers, women's department managers, and junior fair department managers. Convention will close with the annual banquet Thursday night which 2,500 are expected to attend. Booking agencies will provide a floor-show. Last year more than 2,400 attended the banquet. Speakers will include Gov. John W. Bricker, Director of Agriculture John T. Brown, former Gov. Myers Y. Cooper, Mrs. Lottie M. Randolph, assistant director of agriculture, and Dr. H. L. Bevis, president of Ohio State University. A reception for Mrs. Bricker and wives of members will be held Wednesday afternoon, women's activities to be in charge of Mrs. Randolph.

Open Speed Conference

Dr. Carl Watson, WPA administrator in Ohio, will speak at the Wednesday afternoon session on *Helping To Build the Fairs of Ohio*. Herbert T. Caldwell, secretary of Scioto County Fair; E. R. Ziegler, secretary of Mahoning County Fair, and James Atterholts, secretary of Ashland County Fair, will discuss *What Can the Fair Managers' Association Do To Assist County Fairs To Secure Public Appropriations for Necessary Improvements*. William H. Kroesen, secretary of Cuyahoga County Fair; G. V. Lockhart, secretary of Williams County Fair, and James Murray, secretary of Henry County Fair, will discuss *Fair Financing and Budgeting*.

A feature Wednesday afternoon will be a "Town Hall of Ohio Fairmen," during which Judge I. L. Holderman, Dayton, honorary president, will question a picked group on important problems. Win H. Kinman, Ohio State Fair manager; D. R. Van Atta, secretary of Hamilton County Fair; N. E. Stuckey, secretary of Van Wert County Fair; B. P. Sandles, Ohio State Junior Fair manager; Frank Kirkpatrick, president of Franklin County Fair; Leslie W. Wilson, secretary of Muskingum County Fair, and John W. Yoder, secretary of Champaign County Fair, will be in the group.

An open speed conference and annual meeting of United States Trotting Association, District No. 1, under rules of which horse racing at most Ohio fairs is conducted, will be held Wednesday night with Judge G. W. Rittenour, president of the association, presiding.

On Industrial Exhibits

Harry G. Templeton, manager of Indiana State Fair; State Auditor Joseph T. Ferguson; Col. Lynn Black, chief of Ohio Highway Patrol; George Trautman, chairman of the State Conservation and Natural Resources Commission; George Kryder, chief of the State Department of Agriculture fair inspection staff; W. H. Palmer, State 4-H Club leader, and Ralph A. Howard, head of vocational agriculture instruction in Ohio Public

Schools, are on the Thursday morning joint program. Director Brown will preside.

State Director of Education E. N. Dietrich; S. H. Babcock, superintendent of Medina County Schools; Frank C. Bessell, superintendent of Hardin County Schools, and R. M. Eymann, superintendent of Fairfield County Schools, will discuss *Co-Operation of Public Schools With Fairs—Why and How?* Thursday afternoon. T. B. Cox, a director of Fairfield County Fair; R. C. Haines, secretary of Montgomery County Fair, and C. V. Croy, secretary of Coshocton County Fair, will discuss *Industrial Exhibits as Attractions of the Fair*. Thursday afternoon will see annual contest for the Myers Y. Cooper cup, awarded to the best all-round Ohio fair, and for 56 certificates of merit to be awarded in sectional contests. Cup and the certificates will be presented to winners at the banquet.

Around the Grounds

MARYSVILLE, O.—Union County Fair Association receipts in 1940 were \$18,160.60 and expenditures were \$18,123.49, reported Secretary H. A. Taylor. There was balance of \$124.84 at the start of 1940. Balance at start of 1941 will be \$163.95.

FINDLAY, O.—Hancock Agricultural Society closed the year with largest surplus in its three-year history. After expenses of \$10,641 had been met there was surplus of \$567. In two previous years surpluses were less than \$20.

TUCSON, Ariz.—For the seventh year Mel Vaughn's State Fair Shows will furnish amusements at the 1941 10-day Fiesta de Los Vaqueros and Pima County Fair here, reported G. W. Gardner. It formerly ran four days.

MOUNT PLEASANT, Tex.—Dee Lang's Famous Shows will be on Titus County Fair and Dairy Show midway in 1941 and Hub Whiteman, judge at the 1940 world's championship rodeo at Madison Square Garden, New York, will be rodeo arena director, said President Sam Williams. This year's five-day fair was success. Rodeo was staged on the last three nights.

SPRINGFIELD, Ill.—Business sessions of the annual meeting of Illinois Association of Agricultural Fairs here on January 29 and 30 will be held in the ballroom on the fourth floor of the Abraham Lincoln Hotel, said Association President E. E. Irwin. The banquet on the night of December 29 will be in the Elks' Club.

POSTVILLE, Ia.—Big 4 Fair Association reported its 1940 annual was successful despite a polio scare which reduced gate receipts an estimated \$1,500.

SASKATOON, Sask.—Statement presented at annual meeting of Saskatchewan Industrial Exhibition Association showed that after 1940 operating expenses had been met and fixed charges of \$15,428 paid there was net profit of \$4,314. Secretary-Manager Sid W. Johns said there had been years when revenue was greater, but net profit had never been more encouraging. Total revenue was \$99,119.98, exceeding expectations by over \$7,000, and expenditures of \$99,477.03 were \$2,500 less than anticipated.

BATH, N. Y.—Treasurer's report to Steuben County Agricultural Society showed net profit of more than \$2,900 in 1940 despite below par business the first two days of the fair because of inclement weather. Over \$4,900 was spent

in permanent improvements during the year. Fair does not receive county aid.

SUPERIOR, Wis.—With rain falling on six of the seven days of 1940 Tri-State Fair, the annual had a deficit of \$2,494.37, according to Treasurer Andrew J. Wentzel. Receipts were \$26,264 and expenditures were \$28,748.37.

Fair Elections

TYLER, Tex.—Gus P. Taylor was re-elected president of East Texas Fair Association for his fourth term. Others named were E. P. McKenna, O. M. Boren, A. D. Winston, vice-presidents; V. F. Fitzhugh, secretary-manager; Mrs. Nell Ford, assistant secretary-manager.

FINDLAY, O.—Porter Shuck was elected president of Hancock County Agricultural Society; Marvin W. Naff, vice-president; Marcus C. Downing, treasurer; Orvall Crates, secretary.

COSHOCTON, O.—Coshocton County Agricultural Society re-elected Leslie Porteus, president; Howard Hothorn, John Latier, vice-presidents; C. V. Croy, secretary; E. C. Darling, treasurer.

SHELBY, O.—Fred L. Bricker was re-elected president of Shelby Community Street Fair Association; Ed Lobbe, John Swisher, Charles Oberlin, Lewis Shaw, vice-presidents; C. L. Wentz, secretary; Chester P. Monn, treasurer.

POSTVILLE, Ia.—Big 4 Fair Association elected E. C. Marson, president; E. M. Gass, vice-president; Victor Williams, treasurer; A. S. Burdick, secretary; L. D. Walter, associate secretary.

MILBANK, S. D.—Grant County Fair Association elected Charles C. Burges, president; L. E. Enstensen, vice-president; L. A. Gold, secretary; Fred Phillip, treasurer; Jack Knight, general manager.

REGINA, Sask.—Regina Exhibition Association elected Charles Hariton president, succeeding W. P. Fuller, and Harry Malby and Maj. Walter McInnis vice-presidents.

ATHENS, O.—Athens County Fair Association re-elected J. Howard Cline, president; Clarence Wolfe, vice-president; S. F. Beverage, treasurer, and named L. C. Baker, secretary.

BEAVER DAM, Wis.—Dodge County Fair Association elected H. C. Reckner, president; Edward Horn, vice-president; J. F. Malone, secretary; E. R. Frederick, treasurer.

BELLEFONTAINE, O.—Logan County Agricultural Society re-elected T. W. Shick, president; Telford Blackburn, vice-president; C. C. Kerk, secretary. Mrs. Don A. Detrick, widow of the former secretary and former secretary in her own right, is an honorary board member.

PLYMOUTH, Wis.—Homer Melvin was re-elected president of Sheboygan County Agricultural Association; Emil Tittel, Charles Voigt Sr., vice-presidents; Henry Ott, treasurer; W. H. Edridge, secretary; Louis Prange, general superintendent.

EUNICE, La.—Tri-Parish Fair Association elected Ferdinand Quirk, president; M. W. Scanlan, vice-president; M. M. Milburn, treasurer; Eol Guillory, secretary-manager; Mrs. R. S. Parrott Sr., assistant secretary-manager.

SUPERIOR, Wis.—Ford Campbell was re-elected president of Tri-State Fair Association. Others named were N. B. Thompson, vice-president; Max Levine, secretary; Andrew J. Wentzel, treasurer.

PRESTON, Minn.—Fillmore County Agricultural Society elected James O'Hara, president; H. A. Derenthal, Joseph Christenson, vice-presidents; D. E. Broadwater, treasurer; C. H. Utley, secretary.

TIEDALE, Sask.—Tiedale Agricultural Society elected Clifford Hannonson, president; Grenville Jones, Mrs. D. Luck, W. Erben, vice-presidents; Mrs. D. J. Luck, secretary-treasurer.

DAYTONA BEACH, Fla.—Halifax District Exposition elected W. R. Brarin, president; Carlisle Koenig, secretary, and contracted with W. V. Allsopp to manage the 1941 annual.

SASKATOON, Sask.—J. H. Warren was elected president of Saskatchewan Industrial Exhibition, succeeding R. B. McLeod, who declined to stand for re-election. C. T. Robertson was re-elected first vice-



Fair Meetings

Indiana Association of County and District Fairs, January 6-8, Hotel Lincoln, Indianapolis, William H. Clark, secretary, Franklin.

Kansas Fairs Association, January 7 and 8, Hotel Jayhawk, Topeka, R. M. Sawhill, secretary, Glasco.

Wisconsin Association of Fairs, January 8-10, Hotel Schroeder, Milwaukee, J. P. Malone, secretary, Beaver Dam.

Oregon Fairs Association, January 10 and 11, Imperial Hotel, Portland, Mabel H. Chadwick, secretary, Eugene.

Ohio Fair Managers' Association, January 15 and 16, Deshler-Wallick Hotel, Columbus, Mrs. Don A. Detrick, secretary, Bellefontaine.

Minnesota Federation of County Fairs, January 15-17, Lowry Hotel, St. Paul, Lewis Scofield, secretary, Zumbrota.

Maine Association of Agricultural Fairs, January 17 and 18, Augusta House, Augusta, J. S. Butler, secretary, Lewiston.

Washington Fairs Association, January 17-18, New Washington Hotel, Seattle, Waldo Carson, secretary, Chehalis, Wash.

Western Canada Fairs Association, January 20-22, Port Garry Hotel, Winnipeg, Keith Stewart, secretary, Portage la Prairie, Man.

Western Canada Association of Exhibitions, January 20-22, Port Garry Hotel, Winnipeg, Sid W. Johns, secretary, Saskatoon, Sask.

Massachusetts Agricultural Fairs Association, January 21 and 22, Hotel Bradford, Boston, A. W. Lombard, secretary, 136 State House, Boston.

Association of Tennessee Fairs, January 21 and 22, Noel Hotel, Nashville, O. D. Massa, secretary, Cookeville.

Michigan Association of Fairs, January 21-23, Fort Shelby Hotel, Detroit, H. B. Kelley, secretary, Hillsdale.

South Carolina Association of Fairs, January 23 and 24, Jefferson Hotel, Columbia, J. A. Mitchell, secretary, Anderson.

North Dakota Association of Fairs, January 23-25, Waldorf Hotel, Fargo, Dr. G. A. Ottinger, secretary, Jamestown.

North Carolina Association of Agricultural Fairs, January 24 and 25, Sir Walter Hotel, Raleigh, W. H. Dunn, secretary, Wilson.

Mississippi Association of Fairs, January 24 and 25, Edwards Hotel, Jackson, J. M. Dean, secretary, Jackson.

Rocky Mountain Association of Fairs, January 25-28, Rainbow Hotel, Great Falls, Mont. Jack M. Suckroff, secretary, Sidney, Mont.

Virginia Association of Fairs, January 27 and 28, John Marshall Hotel, Richmond, Charles B. Halston, secretary, Staunton.

Nebraska Association of Fair Managers, January 27-29, Lincoln Hotel, Lincoln, Chet G. Marshall, secretary, Arlington.

Illinois Association of Agricultural Fairs, January 29 and 30, Abraham Lincoln Hotel, Springfield, A. W. Grunz, secretary, Breese.

Pennsylvania State Association of County Fairs, January 30 and 31, Penn-Harris Hotel, Harrisburg, Charles W. Swoyer, secretary, Reading.

Texas Association of Fairs, January 30-February 1, Hotel Adolphus, Dallas, Pete H. Smith, secretary, Plainview.

Class "B" Fairs Association, February 12, King Edward Hotel, Toronto, Ont.

Ontario Association of Agricultural Societies, Feb. 13-14, King Edward Hotel, Toronto.

New York State Association of County Agricultural Societies, February 18, Ten Eyck Hotel, Albany, G. W. Harrison, secretary, 131 North Pine Avenue, Albany.

president and Maurice E. Hartnett was named second vice-president. Others re-elected were R. W. Caswell, honorary president; R. J. Wilson, honorary vice-president; A. D. Munro, honorary treasurer; Sid W. Johns, secretary-manager.

GALESVILLE, Wis.—Trempealeau County Agricultural Association re-elected Alfred Ravnum, president; Clarence Brown, vice-president; Frank M. Smith, secretary; Leonard Larson, treasurer.

Season's Greetings and Best Wishes
EDDIE VIERA
NOW BOOKING 1941
FAIRS — PARKS — CELEBRATIONS
Outstanding aerial attraction—125 feet in midair. Unique and different illumination. Add next to any grand-stand program.
ADDRESS—Care of The Billboard, Cincinnati, O.

Eddie Viera
Sensational
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Stars
Write or Wire

Rinks and Skaters

By CLAUDE R. ELLIS (Cincinnati Office)

Radio Angles Increase Time In Philly Area

PHILADELPHIA, Dec. 21.—Increased use of radio advertising by roller rink operators in this area is expected in the new year. All operators using radio advertising, including more than a dozen here and in surrounding towns, have been using spot commercial announcements to call attention to rinks. Trend now is toward regular 10 or 15-minute programs, heard several times weekly, and, in several instances, daily. Regular program pattern calls for playing of phonograph records, especially of songs that can easily be associated with roller skating. On such programs swing or hot music is taboo. Emphasis is on sweet and romantic music. Ballrooms as one time played up the romantic features of dancing. But since the jitterbugs have taken over, the roller rinks have taken over. Announcements on songs, mostly waltzes, suggest to listeners that this is just the right kind of music for boy-and-girl roller skating, hand in hand.

In fact, the trend to the romantic side is so great that rinks using only spot announcements are placing them on radio stations' record programs exclusively and ask that announcements be read before a recording of sweet music. Apart from music, announcements have been found most effective in promoting benefit roller skating parties among church and club groups. As a means of raising money for groups, rink announcements make it all the more inviting by using the time to advertise sponsored nights, reading off the names of the organizations. Most announcements in this connection also emphasize that the rink will print necessary tickets for the benefit.

SUNSET Park Roller Rink, Williamsport, Pa., operated by Baumgart Sisters, has scheduled parties for Christmas and New Year's eve. On Christmas night gifts will be distributed and on New Year's Eve confetti and souvenir skating posters will be passed out. There will also be a New Year's Day matinee. Scotch nights on Fridays at the rink feature reduced prices.

FIRE destroyed the Brown & Cassidy Roller Rink, three miles north of McKinney, Tex., on December 13. Within a few hours after the blaze J. J. Brown and Douglas Cassidy, operators, announced the rink would be rebuilt. Some insurance was carried.

ONE of the largest crowds in history of Circus Gardens Roller Rink, Philadelphia, witnessed demonstrations by champions and figure skating club members of Earl Van Horn's Mineola (L. I.) Rink on November 30. They appeared at Sunnyside Rink, Long Island City, on December 7 in connection with a Sunnyside employees' Christmas party. Couple rodeo number was held at Mineola on December 19, six prizes being awarded.

RIVERSIDE PARK Roller Rink, Agawam, Mass., in its first year of winter operation is doing good business, said Park Owner Edward J. Carroll. Special holiday nights have helped to keep crowds coming.

SINCE inception of Monday and Wednesday skate-dance classes at Bay Ridge Roller Rink, Brooklyn, there has been considerable increase in attendance, reported Manager Art Launay. Attendance at the Monday night elementary class has been especially heavy. Ad-

vanced class is held on Wednesday night. Inter-rink bronze medal dance championship series of seven, sanctioned by the Roller Skating Rink Operators' Association of the United States, closed at Bay Ridge on December 11, with Gloria Thompson and Irish Petrovski, Bay Ridge skaters, winning first place in the Barn Dance. In previous contests they finished second twice and fourth four times. Their pictures appeared in the December 13 edition of The Brooklyn Spectator. Rink is being decorated for the holidays. Party for rink employees was held on December 23. Manager Launay plans to organize speed classes soon.

AT the board of control meeting of the Roller Skating Rink Operators' Association of the United States in Detroit on December 3 and 4, Dance Committee Chairman Fred Bergin, Dayton, O., and Figure Skating Committee Chairman Robert Martin, Detroit, reported that 1,630 association skaters have passed bronze and silver medal tests.

FIRST bronze medal tests ever given in New England were held in Fred H. Freeman's Winter Garden Roller Rink, Boston, on November 29 and December 2 under sanction of the Roller Skating Rink Operators' Association of the United States. Total of 29 skaters, 18 amateurs and 9 professionals, passed the tests.

RYTHM BROWN, tap dancer on roller skates, recently joined Capricious Fifts, playing the Izzy Hirst burlesque circuit.

TRADE has picked up at all rinks in Pittsburgh, due chiefly to gains in employment. Lexington Roller Rink will give candy and souvenirs at afternoon and night Christmas skating sessions. It will also stage a New Year's Eve party and has started an advance sale. Solovox has been added to rink's musical equipment. Other rinks operating in the city are Diamond Square, Mount Oliver, National Park, New Penn, Hollo-Rink, and St. Moritz.

PLEA for money to aid the Give-a-Christmas project in caring for poor families was answered by Harry L. Dennis, owner-manager of the Coliseum Roller Rink, Mansfield, O. He arranged with the sponsors for a benefit skating party at the rink, proceeds being turned over to the fund. Admission was 25 cents and the rink was filled to capacity.

GEORGE SMITH declares his North Side Roller Rink, Columbus, O., holds a record for continuous operation, 1940 to its 36th year.

SINCE addition of 4,200 square feet of skating surface to Twin Willows Skateland, on Pittsburgh and Butler Highway, two miles north of Bakertown, Pa., business has been so good that the addition appears inadequate, reported Mr. and Mrs. R. L. Heckert, owners. Exterior and interior were also refinished. Albert Zimmerman, absent for several months, has returned to the rink to take charge of equipment and manage the floor. He will be assisted by Joe Wolf and Frank Dudinski. The latter has been with the rink several years.

WFA WANTS RACE FUNDS

(Continued from page 92) basis. The board, he said, seeks money to hire all of its employees instead of just appointing them for payment by the tracks.

The association re-elected officers for another term and increased the board of directors from seven to nine members. Los Angeles was selected for next year's convention. Re-elected were Ed G. Vollman, Stockton, president, to serve his

sixth year; J. H. Chambers, Santa Barbara County Fair, vice-president; Tevis Paine, assistant secretary of California State Fair, Sacramento, secretary-treasurer. New board members are Dr. J. N. D. Hindley, Ferndale, Humboldt County Fair, and J. J. Flaherty, Glenn County Fair. The board also includes C. B. Afflerbaugh, Pomona; Tom Dodge, Fresno; D. V. Stewart, Imperial; Fred McGargar, Salinas; E. G. Vollman, Stockton; J. H. Chambers, Santa Barbara, and A. E. Bartel, Western Washington Fair, Puyallup.

Mutual Aid Cut Opposed

The association voted down a motion to limit the number of fairs receiving pari-mutuel aid from any county or district. It approved a resolution requesting California Racing Commission to select a qualified presiding judge to administer harness racing under rules of the United States Trotting Association and of California Horse Racing Board. It also approved a resolution to provide fair managers with a list of approved judges of all types of livestock and a motion to feature harness racing as part of the program with running races wherever pari-mutuel betting is permitted. About 230 delegates attended.

President Vollman began his career in California in 1911 as treasurer of the Savoy Theater, San Francisco. From 1913-19 he was manager of the Yosemite Orpheum Theater in Stockton. In 1919 he revived San Joaquin County Fair, Stockton, and was appointed secretary-manager for a year. For five years he was in real estate business, and in 1925 he was again chosen managing executive of San Joaquin County Fair.

CASH IN ON IAFE

(Continued from page 92) a column to the life of Furnas and focused attention upon the IA.

YORK, Pa., Dec. 21.—When Samuel S. Lewis, president and general manager York Interstate Fair, arrived back home from the IAFE powwow he drew a columnful in The York Dispatch covering his representation in Chicago of interest locally. Pennsylvania's lieutenant-governor was named director from Zone 1 (North Atlantic States) under new IAFE bylaws and story also plugged York's acquisition of a prize in the award section for premium book covers. Rest of story about convention in general and York Fair in particular.

NEW YORK, Dec. 21.—Paul Smith, director New York State Fair, Syracuse, returned there from Chicago convention and then came to New York for a huddle with George A. Hamid, booker, who represented the New Jersey State Fair at the conclave. Chief concern was their two-way arrangement in purchase of equipment and other paraphernalia from the World's Fair.

Hamid disclosed that he had accepted an invitation from the National Committee for the Celebration of the President's Birthday to become chairman of the committee in his district, Forest Hills, L. I. Proceeds of funds are for fighting infantile paralysis.

Smith, Hamid, and Will L. Davis, boss of Rutland (Vt.) Fair, attended the ice show in the Garden while here. Another visitor was Lucky Teter, thrillist, also a figure in the Chi confab.

BROCKTON, Mass., Dec. 21.—Frank H. Kingman, secretary Brockton Fair and secretary-treasurer IAFE, said one of the most flattering congratulatory messages on the org's Golden Jubilee convention came from Francis H. Friend, president Skowhegan (Me.) Fair. It read as follows:

"The 121-year-old Skowhegan Fair, the oldest institution of its kind in America, extends greetings to your association during this, its Golden Jubilee, and expresses best wishes for continued success in rendering valuable service to the fairs of North America."

SEC FLIES AROUND

(Continued from page 92) the passenger asked the whereabouts of the ship. "Over Greensboro," he was told—but it could not land. The pilot radioed Chambliss's attorney about the situation, and the latter had the case postponed. The plane flew back to Rocky Mount and still could not land because of poor visibility. Airline headquarters in Pittsburgh asked what Chambliss would like to do.

"Just put me down," he shot back, "and I'm perfectly willing to walk." The plane put him down at Raleigh, where weather had cleared sufficiently for it to land. There he was given a

railroad ticket to Greensboro. A taxi took him to a Raleigh hotel, where he was given a good meal and a room in which to wait a five-hour wait for his train. Another taxi took him to the railway station, only a block away. All this was at airline expense. He "landed" there late in the day—by train.

Chambliss ended his first air trip a confirmed aviation enthusiast. He flew back to Rocky Mount. "I," he said, "think flying is perfect."

BEAVER DAM, Wis.—Dodge County Fair Association's annual report shows a profit, before yearly depreciation on the property was subtracted, of \$1,548.03, and a net profit of \$230.59. Receipts totaled \$30,504, with \$12,359.95 from gate receipts, \$4,625.25 from grandstand, and \$5,918.87 from space and privileges.

HYDE PRESENTS THE

Betty Lytle

ROLLER RINK SHOES



LET Betty Lytle go to work for you. Capitalize on the nationwide popularity of the queen of the rollers by carrying the shoes bearing her name exclusively.

Thousands of roller enthusiasts are asking for them.

19 Other Styles in Stock.

HYDE ATHLETIC SHOE CO.
Division of A. A. Hyde & Sons Co.
CAMBRIDGE, MASS.

Write for HYDE Catalog

The First Best Skate



QUALITY

RICHARDSON BALLBEARING SKATE CO.

Established 1884.
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The Best Skate Today

SKATING RINK TENTS

SHOW AND CONCESSION
NEW & USED TENTS

CAMPBELL TENT & AWNING CO.

851 E. BROADWAY, ALTON, ILL.

"OMAHA FIBRE" RINK SKATE WHEELS

Fit All Make Rink Skates & Over 1 Inch Wide

Brown Fibre Rink Wheels	Maple Wheels	xxBlack Fibre (Extra Hard) Wheels
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Write Today for Prices and Complete Skate Parts List and Other Rink Products.

OMAHA FIBRE PRODUCTS CO.
Ralston, Nebraska (Suburban Omaha)

No. 321 DUSTLESS FLOOR DRESSING

Cleanses the slip, provides a snug grip with less wear and lower maintenance cost. \$4.00 per gal. \$1.75 per qt. in 5 gal. containers. 4 gal. approved compressed air sprayer, \$7.25. Terms: F. O. B. Everett, 25% with order, balance C. O. D.

GAGAN BROTHERS
444 Second St., EVERETT, WASH.

102 PR. BRAND NEW CHICAGO SKATES

1 brand new Public Address; latest mod. Record Changer; will play 10 records; 2 large Speakers, 1 Microphone, 30-Watt Amplifier, for \$465.00.

JOHN LEONARD
Buckeye St., So. Amherst, Ohio
Call after 8 pm., Phone 5761, Amherst, Ohio

We Wish Our Many Friends and Patrons

A Very Merry Christmas

and a Happy New Year

Chicago Roller Skate Co.

4427 W. Lake Street Chicago, Ill.

PHOENIX CONEY SET

New Ariz. Spot To Bow in Feb.

Buildings are going up on five-acre tract for free-gate, all-year operation

PHOENIX, Ariz., Dec. 21.—Development of a permanent amusement park here has been started by Associated Enterprises, of which Joseph G. Weber and W. F. Gels are organizers. To be known as Phoenix Coney Island, it will be on a five-acre tract just east of city limits at 40th Street and Washington Boulevard. Land is owned by Weber and Gels, who are said to have operated amusement enterprises in many parts of the country before coming here four years ago.

Nearing completion are four concession buildings, including bar, photo gallery, hot-dog stand, and Penny Arcade. Construction is being supervised by Weber, employing independent carpenters and other builders. Materials are being furnished by Farmers' Co-Operative and Halstead Lumber companies. Office and administrative building on the grounds already is finished and occupied and a branch downtown office has been established.

Construction of other buildings, including taxi dance ballroom, billiard hall, Fun House, and four concession spaces for free use of churches and other charitable groups for food sales, bazaars, and other fund-raising projects will be started immediately, Weber said. There will be about 50 concessions and some space has been taken. Operators have set aside an area for rides to include Merry-Go-Round, Ferris Wheel, and others. Concessionaires will furnish their own equipment. Rides will be in charge of Roger Wilson. Midway and miniature golf course are among other features planned.

To promote public interest and good will, operators plan to stage regular charity and amateur amusement programs, inviting alternately some of the many communities in the Salt River Valley to sponsor and share in benefits from these. Due to the climate, the park will be operated all year round. Winter tourist season is looked forward to as the peak period for biz.

Official opening is set for February 15, Weber announced. Gate will be free. Park will have frontage of 1,000 feet on 40th Street and can be reached via Washington Boulevard and East Van Buren Street, both main thoroughfares.

AC Pageant Date Earlier; Better Prelims Advocated

ATLANTIC CITY, Dec. 21.—Possibility of changing the name of the Showmen's Variety Jubilee, which sponsors the annual search for a Miss America during Labor Day Week, to something more closely identified with Atlantic City and the beauty pageant arose at the second annual meeting last week. Suggestion was made to change the name to Atlantic City Miss America Pageant. Suggestions that Latin American countries be represented and that the pageant be extended over two weeks failed to meet general approval.

A suggestion by telegram from George A. Hamid, operator of Hamid's Million Dollar Pier here, that opening of the 1941 pageant be deferred to September 5 because of the early date for Labor Day was voted down and date of September 2 retained.

Improvement of preliminary contests in various States was advocated by Former Mayor C. D. White. President Bennett E. Tinsley reported that the city would be reimbursed for the \$10,000 it advanced. Report showed income of about \$49,000 and expenditures of about \$45,000.



OPENING-OF-THE-SEASON CROWDS are big at Clyde Beatty's Jungle Zoo, Fort Lauderdale, Fla., and staff and attaches are putting in busy days. Left to right in this line-up of the personnel are Bill Hunt, Harold Nicholson, Ernie Sylvester, Kinko, Clyde Beatty, Helen Scott, Mary Kinko, Pauline Sylvester, Jean Evans, John Helliot, Minnie and Mickey, trained chimpanzees; Albert Fleet; Klara K. Knecht, publicity director; Jack Anderson, Jay Watts, Charlie Kies, Eugene Scott, Marvin Cramer, Tony Busedo, Leo Loranger, Eddie Burbank, John Daist, and Sol Eteby. Mrs. Harriett Beatty was not present when photo was taken.

Back Rent Tangles 600G Bond Issue Casino Razing Job Voted for Texas Pier

FORT WORTH, Tex., Dec. 21.—Demolition of boardwalk and concessions in bankrupt Casino Park on Lake Worth has involved the city and park management in a legal tangle that may end in Federal Court, as the city attorney has intimated that an injunction might be sought to halt razing the remainder of the boardwalk until the city's claim for \$673 back rent is settled.

City also wants part of the boardwalk near the city-operated bathhouse to be left standing to provide a bathhouse entrance, contending that its lease contract calls for part of the walk to be left in front of the bathhouse should the remainder be torn down. The Casino does not want this, as the referee in bankruptcy will have to refund about \$500 to the wrecking company that bought the boardwalk if this claim is allowed. It is estimated that it will take the wrecking company about two months for demolition of boardwalk, concessions, and Roller Coaster.

City manager and George T. Smith, park manager, have about agreed on new five-year lease for Casino Ballroom, purchased by S. N. Arni, Bellefontaine, O., and the only part of the park, besides the bathhouse, to be left standing.

Report is that the agreement would have the Casino pay a flat rental, plus a percentage of gross receipts above a certain figure, to the city.

Seaside, L. I., Development May Require Ops' Holdings

FAB ROCKAWAY, L. I., N. Y., Dec. 21.—If plans now in a formative stage receive final approval, Long Island's largest single amusement sector, Seaside in the Rockaways, will pass. Proposal is for demolition of virtually all property in the area to make room for what officials describe as a "huge public park." Although the project is in an embryonic stage, it has reached such proportions that much thought is being given to it by amusement owners whose property faces razing. Seaside felt the wreckers' ax three years ago, when 200 feet on the beachfront were cleared to make room for a shore parkway. About \$2,000,000 in property was taken for this purpose. The new plan would involve much more, it is said.

The New York Daily Mirror reports that plans are afoot to stock Jones Beach ponds with fish next summer and to allow patrons to angle for them at a fee.

PORT ARTHUR, Tex., Dec. 21.—By a vote of 3 to 1, local taxpayers on December 13 favored a \$600,000 bond issue for conversion of Port Arthur Pleasure Pier into a major resort.

Voting was upon two separate issues, \$200,000 in general obligation bonds and \$400,000 in liens, which are expected to be sold to the RFC. Levy of 7 cents on \$100 realty valuation will pay for the \$200,000 issue and revenue from pier operation is expected to retire the remaining \$400,000. Proposed improvements on the pier include a large auditorium and dance floor, swimming pool, tennis courts, and concessions to be leased. Pier overlooks Sabine Lake, an arm of the Gulf of Mexico.

More Building at Agawam

SPRINGFIELD, Mass., Dec. 21.—Construction has begun on two new features to mark the 1941 reopening of Riverside Park, Agawam, said Owner Edward J. Carroll. A Luff-in-the-Dark ride and a Crystal Maze are being constructed under supervision of Joseph E. Drambour. Work is progressing so on the Roller Coaster that uprights are all up and track is being laid. Carroll sided the Toy-for-Joy Fund of the Springfield newspapers by giving \$20 in cash and 6,000 tickets, good for free rides, soft drinks, cones, and hot dogs, to a fund to be distributed with toys annually given to some 7,000 children.

SAN FRANCISCO.—Thousands who visit the new zoo weekly will have someone to answer questions. Julius Girod, assistant superintendent, has arranged for a guide to conduct tours at 1 and 3 p.m. daily and on Sundays at 11 a.m., 1 and 3 p.m. Girod has also successfully tackled the pageant problem. Formerly it took two men, working all day on Monday, to gather up shells scattered by Sunday visitors. He has ordered shell-less peanuts.

DALLAS.—The pair of kinkajous in Marallats Park Zoo here were sold to the zoo by him, reported Otto Martin Locke, animal dealer of New Braunfels, Tex., and did not come from San Antonio, as previously stated. The animals were ordered by L. B. Houston, director of parks,

List of Army Camps

Readers interested in U. S. Army Posts, Camps, and Stations will find a list of these running in installments in the Wholesale Merchandise Section of The Billboard. The first installment appeared in the issue of December 14. The third appears in this issue.

Society Direction Of San Diego Zoo Is Upheld by Court

SAN DIEGO, Calif., Dec. 21.—An attempt to take management of San Diego Zoo from the Zoological Society of San Diego has proved unsuccessful, according to articles in Zoonosis, issued by the society. P. P. O'Rourke presented a letter to the city council in April in which, after praising the Zoological Garden as the outstanding asset of San Diego, he demanded that city officials take complete charge of the zoo and remove it from control of the Zoological Society, which has supported it and developed it since its inception in Balboa Park, under an agreement with the city. He challenged legality of this agreement and right of the city or park commission to delegate any authority to an outside organization.

City council referred the matter to the city legal department for an opinion and to take necessary steps to reaffirm and stabilize control of the society over the zoo. In an ordinance, passed unanimously, council reaffirmed the agreement of 1918 between the park commissioners and the society, which had been acted upon officially and a map filed in October, 1921. After adoption of this ordinance O'Rourke filed mandamus proceedings against the society and certain city officials. Demurrers by the city to this complaint were sustained and O'Rourke was given 10 days to file amended complaints. These were filed on June 29 and demurrers were again filed by the city and the society on July 10.

The case was brought to court and, after giving O'Rourke opportunity to amend his complaint, Judge Burch sustained the demurrer, deciding that the park commissioners and city council, under provisions of the old charter, acted within their rights in making the first agreement with the Zoological Society and in setting aside an area for permanent zoo under control of the society. The court also declared that city councilmen were acting within their rights under the new charter in passing the new ordinance, affirming terms of the old agreement, as in both agreements the tenure of the Zoological Society was limited by efficiency of the society and condition in which it maintained the zoo and fulfilled its obligation.

Krug Swim Plant May Be Acquired by City of Omaha

OMAHA, Neb., Dec. 21.—A proposal that the city buy and operate Krug Park swimming pool has been made by Park Commissioner Towel. City officials say they think a price of \$15,000 for 10 acres of the park, including swim plant, is reasonable. Park, once the city's top amusement center, about four miles west of the main business section near Benson, a residential and business suburb, is owned by the Cassel Realty Company, and during the past few years has been operated by Louis and Abe Stusky.

City would charge a 25-cent admission and with concession income would make it self-supporting, officials believe. Opposition to the plan has been announced by the Benson Commercial Club, which wants the park turned into a residential section.

New Chicago Office Address at 155 N. Clark Street

The Chicago office of The Billboard has moved from 54 W. Randolph Street to new quarters on the 15th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8480.

The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

years, was taken over by New York interests under a long lease.

DEEMER BEACH NEW HEAD—A. E. Larson was named manager of Deemer Beach Park, New Castle, Del., which started an improvement program.

L. A. ZOO CLOSES—California Zoo Park, Los Angeles, closed and disposed of animals because of insufficient operating funds.

LUNA IN NEW HANDS—Company known as Luna Holding Corporation, with Milton Sheen as head, leased Luna Park, Coney Island, N. Y., from Prudence Bonds Corporation.

MYERS LAKE REBUILDS—Construction was started on new midway in Myers Lake Park, Canton, O., replacing attractions destroyed by fire in 1939.

EASTER IN AC DRAWS—Despite cold weather, about 400,000 witnessed the Easter Boardwalk parade in Atlantic City on March 24 and patronized piers, which featured name attractions.

TUMINO RE-ENGAGED—John Tumino was reappointed manager of Fairyland Park, Kansas City, Mo., by owners Victor and Mario Brancato.

TIER PARK TO ENNIS—West Swinney Park, Port Wayne, Ind., for 20 years known as Tier Park and operated by George F. Trier, was leased by the city park board to Frank Ennis, who announced a \$15,000 improvement program and that the spot would be known as West Swinney Park.

FIRE ON HAMID PIER—Fire on April 6 at ocean end of Hamid's Million-Dollar Pier, Atlantic City, wrecked the pavilion used for fish hauls.

BARTLETT DIES—Joseph R. Bartlett, 83, pioneer in the development of Atlantic City as a resort, died April 6 at his home in Ventnor City, N. J., of a heart ailment.

FRANKELS LEAVE RIVERVIEW—Central Service Company purchased remaining interests of Abe Frankel and sons in Riverview Park, Des Moines, marking first time in 25 years a Frankel has not been connected with the park.

\$95,000 DENVER OUTLAY—Lakeside Park, Denver, had more than \$95,000 worth of improvements completed in time for its opening on May 18, including new Roller Coaster.

WELLS DIES—Otto Wells, 67, general manager of Ocean View Park, Norfolk, Va., and former executive of a theatrical empire, died April 13 at his home in that city of a heart ailment.

SUMMIT MODERNIZES—Summit Beach, Inc., operator of Summit Beach Park, Akron, O., launched a \$10,000 improvement program.

HAMID RUNS WHITE CITY—George A. Hamid, owner of White City Park, Worcester, Mass., on leased basis the last few years, took active control and announced that general improvements were planned. Henry Berger, former co-lessee, was retained as general manager.

CINCY CONEY FLOODED—Damage to Coney Island, Cincinnati, by the Ohio River, which reached flood stage of 60 feet on April 24, was nominal, park crews having removed all loose property.

OUTLAY AT CHI'S RIVERVIEW—Thousands of dollars were spent to put Riverview Park, Chicago, in readiness for the 1940 season, old attractions having been renovated and some new ones added.

PALISADES SCORES—Featuring a large variety of new attractions, Palisades Park, Palisades, N. J., opened on April 27, earliest bow in spot's history, and did satisfactory business despite cool weather.

FIRE HITS DREAMLAND—Fire destroyed the 16-year-old wooden Dancehall building in Dreamland Park, Rochester, N. Y., doing estimated damage of \$30,000.

O. SPOT ADDS COASTER—A \$35,000 Cyclone Roller Coaster was principal 1940 addition to LeSourdsville Lake, near Middletown, O.

JAMES E. VISOKY, 44, vice-president and general manager of Puritas Springs Park, Cleveland, died May 8 in that city of a heart ailment.

CINCY PREVIEW BIG—First of a series of two week-end Preview Days at Coney Island, Cincinnati, on May 4 and 5, were on a par with successful ones for corresponding period of 1939.

RISK CAMPAIGN SUCCESSFUL—What was considered by officials as greatest campaign ever staged by National Association of Amusement Parks, Pools, and Beaches was completed by office of Secretary A. R. Hodge for purpose of acquainting the industry with benefits of public liability insurance plan sponsored by the association in co-operation with Associated Indemnity Corporation. The more than 750 who came under the plan in the past four years renewed in 1940 in almost every instance and many participants were added.

JANTZEN BOWS IN STORM—One of the worst storms on any opening day at Jantzen Beach Park, Portland, Ore., kept day gate admissions down to almost nil on May 4, but record 3,500 came out at night, the storm still raged, to dance to Gus Arnheim's orchestra. Management spent more than \$70,000 on new buildings, rides and other attractions, lighting effects, and remodeling.

PEAK N. O. OPENING—Pontchartrain Beach, New Orleans, drew about 7,000 during opening period, May 4 and 5, setting all-time peak. Eight new rides, including Rocket, were installed and considerable money spent in added facilities.

FLEISHMAN JOINS CARLIN—Jerome P. (Jerry) Fleishman, former newspaperman and editor of a Philadelphia Toboggan Company house organ, was named director of public relations for Carlin's Park, Baltimore.

JANTZEN HAS RISE—Receipts from early operation of Jantzen Beach Park, Portland, Ore., which opened on May 4, showed an 18 per cent rise over the same days of 1939.

NEW AGAWAM SPOT BOWS—New Riverside Park, Agawam, near Springfield, Mass., closed eight years, opened Decoration Day eve to an estimated 35,000. On Decoration Day about 65,000 attended. Park underwent renovation and rebuilding by Stuart Amusement Company, under direction of Edward J. Carroll, director of the operating company.

OUTLAY AT LUNA—Luna Park, Coney Island, N. Y., opened on May 29 after six weeks' preparation involving a claimed \$100,000 spent on improvements and in 100 per cent operation for the first time in six years. It was leased by Luna Park Holding Company, Inc., of which Milton Sheen, formerly of Golden City Park, Carnarvie, is general manager and Jerome Friedman is president.

BIG L. B. OUTLAY—Pacific Mutual Life Insurance Company, holder of new Virginia Park, Long Beach, Calif., spent \$200,000 for installation of bowling alleys and broke ground for a \$300,000 ice rink to be housed in a 180 by 250-foot building.

HARRY S. HALL, 62, general manager of Crystal Beach Transit Company, Inc., Buffalo, operator of Crystal Beach, Ont., died June 14 of a heart ailment.

SMITH DIES—Wilbur Andrew Smith, 83, operator of Forest Park Amusement Center, Little Rock, Ark., from 1909 to 1913 and staff member of Jamestown (Va.) Exposition in 1907 and 1908, died June 20 in Little Rock.

AGENCY DIRECTS PLAYLAND—A new agency with wider powers, charged with putting the enterprise on a sounder business basis tantamount to private operation tactics, took over active direction and control of Playland, Rye, N. Y., on July 1.

MOXAHALA LEASED—Moxahala Park, Zanesville, O., was leased by the Verner Amusement Company, Wilkes-Barre, Pa.

O. SPOT DAMAGED—Chippewa Lake (O.) Park dance hall was shattered by explosion of a time bomb early on July 10, causing estimated damage of more than \$10,000.

FED TAX N. E. TOPIC—Federal defense tax of 10 per cent on admissions starting at 21 cents is a type of "nuisance" impost which seriously affects, if not endangers, the amusement park industry because of its character as a poor man's playground, said A. R. (Al) Hodge, secretary of the National Association of Amusement Parks, Pools, and Beaches, at the highlight function of the New England Section of the association's summer meet in Crescent Park, Riverside, R. I., on July 25.

LIEBOLD DIES—Michael Liebold, 49, manager of the Chutes and Mill on the Flies at Riverview Park, Chicago, died August 6 in that city.

BALBOA ADDS ATTRACTIONS—Balboa (Calif.) Fun Zone added many attractions for 1940 and up to mid-August drew crowds larger than for the same period of 1939.

RIEHL DIES—Henry Riehl, 76, amusement park builder and former operator, died August 14 in Whitely Bay, Newcastle, England. He helped build Luna Park, Coney Island, N. Y., and was superintendent there several years, leaving for England 15 years ago to build parks.

ACTS AID KENNYWOOD—A factor in boosting attendance to about 1,000,000 at Kennywood Park, Pittsburgh, from mid-May thru August, despite much rainy and cool weather, was the caliber of free acts presented, said President A. Brady McSwain, who reported business best since 1937.

CINCY PETE BIG—Estimated attendance three times that of last year for the opening of the annual Carnival of Fireworks and Festival of Light at Coney Island, Cincinnati, August 23-September 2, was reported.

STETLER DEATH—John E. Stetler, owner-manager of Columbia Park, Bloomsburg, Pa., died of heart disease.

IND. GROSS UP—Off to a slow start because of bad weather, business at Riverside Park, Indianapolis, increased steadily throughout summer until its gross surpassed that of 1939.

BELMONT TAKE UP 25%—Despite loss of days due to bad weather, Belmont Park, Montreal, claimed a 25 per cent gain in spending, rise being attributed to playing of "the finest imported free attractions available, increased picnic and promotional effort, and combination of new rides-attractions and streamlined concession midway."

PAPA MEET BIGGEST—Fifth annual convention of Pennsylvania Amusement Parks Association at Conestoga Lake (Pa.) Park on August 29 was largest in history, 65 attending to hear discussions on taxes and insurance. P. W. A. Moeller, Waldemar Beach Park, Erie, and Herbert P. Schmeck, Philadelphia Toboggan Company, were elected president and vice-president, respectively, for ensuing year.

ACTS AID LAKE LANSING—The 1940 business at Lake Lansing Park, Haslett, Mich., was off 10 per cent compared with 1939 figures, blamed on unemployment and weather conditions, tryout of free acts in closing weeks of the season proved enough of a draw for the management to decide on a free act policy for the entire season of 1941.

HAMID PIER IN PEAK—The 1940 season at Hamid's Million-Dollar Pier, Atlantic City, was reported biggest for the resort since early days of 1920.

CHI SPOT OFF 5%—Chicago Riverview Park's 1940 business was 5 per cent under 1939 figures, but was considered fair. Rain on 43 days hurt, but an exceptionally big Labor Day week-end helped considerably.

CARROLL HAS OKER YEAR—Manager Edward J. Carroll of Riverside Park, Springfield, Mass., reported a successful year, more than 1,000,000 visiting the spot, despite much bad weather.

CELERON TOPS '39—The 1940 season at Celeron Park, Jamestown, N. Y., was the most successful in years, with receipts 20 per cent above figures for 1939, a big year.

STEPHAN ZPAK PREKY—At the annual convention of the Zoological Parks and Aquariums Association in Cleveland Dr. Sol Stephan, curator of Cincinnati Zoo, was elected president for the ensuing year.

PARK ISLAND OFF 15%—Checkup at Park Island, Lake Orion, Mich., showed business off about 15 per cent from 1939 in most departments because of rainy weather.

ROYAL E. PLATT, 59, part owner and manager of Idora Park, Youngstown, O., died October 3 of a stroke.

SEASONAL UPSWING REPORTED—Increased business in 1940 was reported by Secretary A. R. Hodge, National Association of Amusement Parks, Pools and Beaches, from his Chicago office, figures given having been taken from reports received from parks in many sections. From parks reporting it was indicated that average gain for rides was 6 1/2 per cent over 1939; refreshments 1 1/2 per cent; dancing 6 1/2 per cent, with a 10 per cent drop for pools.

SANFRAN ZOO BOWS—San Francisco's new \$3,000,000 zoo was dedicated and opened to the public on October 6, Acting Superintendent Fred Chatten declaring it to be one of the finest in the country.

NEW PIER PLANNED—Plans for a modest but attractive pier to replace Atlantic City-owned Ventnor Pier, destroyed by fire, have been drawn by an architect at the suggestion of E. Lynas Wood, chairman of the pier operating committee. Estimated cost of structure is \$50,000.

CINCY CONEY PAYS—The exceptionally poor weather during a large part of the season and the spring and fall out-of-town cruises of the steamer Island Queen reduced profits of Coney Island, Cincinnati, the park made a profit and the operating company declared a dividend.

KENNYWOOD NAMES HENNINGER—Carl E. Henninger, assistant manager of Kennywood Park, Pittsburgh, was named manager for 1941, succeeding A. J. Wyant, resigned.

GOELIN DIES—Thomas Stratton Goelin, 71, who originally erected Ocean Pier on the Boardwalk in Wildwood, N. J., died November 11 in Wildwood Gables, N. J., of paralysis.

DANAHEY TO KENNYWOOD—Announcement was made of appointment of Frank L. Danahey to be in charge of public relations of Kennywood Park, Pittsburgh.

500 MARS OUTLAY—A 1941 expansion program costing \$50,000, including installation of a Roller Coaster and Mill

American Recreational Equipment Association

By R. S. UZZELL

Amusement park business is pulsating with a new vigor generated by the upturn in business which preparedness and new housing activities are creating. Those who were caught before with no spoon when the wholesome dish was passed are not going to be found wanting in 1941. Ordinarily at this season hibernation has done its deadly work until spring. Now the seasoned veterans are making commitments before heading for winter sunshine. And they will be amply rewarded for their forethought while late-comers will have to take a late delivery or none. No manufacturer wants to refuse business, neither does he want to promise impossible deliveries when he has all he can do before opening dates. It behooves the laggards to stir themselves now.

Foolish Price Cutting

With the prosperity of the next two years, at least, why not correct a lot of foolish price cutting that has prevailed since hard times hit the industry? No larger blunder was ever made than the creation of 1-Cent or 2-Cent Days, which put many parks on the remnant counter. Patrons will not pay 10 cents over the week-end for amusements they can enjoy in mid-week for a penny. You really drove them to other diversions for the week-end because of your short-sighted policy. It cost real money, time, and effort to go some distance from your parks to bring in week-end patronage to replace what you did not know you were driving away from your own immediate community.

Ask those who have been thru the mill and then try a Penny Day on Kennywood Park, Pittsburgh, and get a he-man answer. It is their park. It cost a nifty fortune and those wise heads are not going to give it away. And, while you are about it, why not cut down the free list? Thumbing a ride is not good business anywhere. Added taxes on more taxes call for greater economy and efficiency than our industry has yet practiced. Banks have had to debunk their services and have shown us the way. Steel producers do not sell at a loss, and where is there a more competitive industry?

Park men can and should get together on picnic promotions. There are places where competing parks have done this to their mutual benefit, enabling them, at the same time, to give better service to picnics because of preserving better prices.

Insurance on Accounts

Harry Illions is becoming more and more of a park man. He is now considering two parks where he may operate in 1941. He has not yet definitely contracted for the three wheels he had of New York's World's Fair last summer.

Glen Hyder, the tall Ferris Wheel man, made 43 States last season in the interest of the El Bridge Company. This reliable old concern gets its accounts insured at 1 per cent against fire and collision (auto truck), not railway wrecks. It is generous in telling those interested how the plan works. To let your products go out on deferred payments, with no insurance, is inviting plenty of trouble. El Bridge Company, from its abundance of experience, knows how to safeguard its own best interests. Let's have a member of this concern write a paper for our next meeting on this subject.

Old and New Openings

Watch some defunct parks come to life in 1941. Plans are in the making. There are two new parks brewing. Mum is the word until leases are signed.

Not long ago we told some of the discouraged not to give their parks away. Some did and some did not. Rewards will go to the courageous. Two men who had passed out of the picture and called it quits have come in since the Chicago meeting and shown that they are coming back. Remember that Phil Sheridan once called them back and won.

Chute and general beautification, was announced for Riverside Park, Springfield, Mass.

BOB LO GAINS 10%—Business at Bob Lo Island Park near Detroit was about 10 per cent above 1939 figures, according to preliminary report of the operating Georgian Bay Lines.

Be Safe Than Sorry In Legal Affairs ...

READ

How To Avoid Liability
for Injuries to Circus
Patrons

In the Circus Department
of This Issue

Crafts Optimistic Over '41; Reveals Additions to Staff

NORTH HOLLYWOOD, Calif., Dec. 21.—Upon his return this week to local quarters from the Chicago meetings and the fairmen's meetings in Los Angeles, Orville N. Crafts, executive head of the enterprises bearing his name, said he believed the 1941 season will see the carnival world enjoy its greatest business in a few years to come. With this thought in mind, he said, he plans a complete overhauling of the various units he operates, acquisition of new staff members, purchase of new rides, electrification of a new design, and the reuniting of his midway attractions. He also contemplates featuring animated cut-out figures on all fronts.

Among the staff additions announced so far are Lee Brandon, former assistant manager of Foley & Burk Shows, who will act as general representative in 1941; William (Bill) Meyers, former assistant manager of Douglas Greater Shows, who will assume that position with Crafts 20 Big Shows, and Edward (White) Veerleg, former electrician on the Al G. Barnes Circus, who will have charge of the electrical department. Ben Dobbert and Roy E. Lindington will be retained in the same capacities as last year, excepting that (See Crafts Adds to Staff on page 103)

Max E. Heller Pardoned By Governor of Georgia

BAINBRIDGE, Ga., Dec. 21.—Max Edwin Heller, son of Max Heller, well known in outdoor show circles as an organ repairman, rejoined his father here last week after being released from the State Penitentiary on a pardon from the governor of Georgia on a charge of possessing burglarious tools. He was convicted by DeKalb County Superior Court in January, 1939, after tools had been found in his possession in Decatur, Georgia.

In granting the pardon the executive department of the State identified the tools found on young Heller as those "used exclusively in his business of repairing organs but similar in structure to tools used by those engaged in the opening of safes." Heller's father said that much credit for the release of his son was due Tom E. Rich, owner of Tom's Amusement Company, and other carnival owners throughout the country. The elder Heller said that Rich, thru his attorney, proved conclusively that the son was not guilty and was being punished for an offense he did not commit.

Jones Adds Two More Fairs

DE LAND, Fla., Dec. 21.—J. C. (Tommy) Thomas, general agent, and Sam Gluskin, representative, of the Johnny J. Jones Exposition, announced this week that the show has been signed to provide the midway at the 1941 Mid-South Fair, Memphis, and La Porte (Ind.) County Fair. Negotiations were made in Chicago with Henry W. Beaudoin, manager of Memphis fair, and J. A. Terry, secretary at La Porte. Both fairs were played by Beckmann & Gerety Shows last season.

List of Army Camps

Readers interested in U. S. Army Posts, Camps, and Stations will find a list of these running in installments in the Wholesale Merchandise Section of The Billboard. The first installment appeared in the issue of December 14. The third appears in this issue.

Turnouts Big at Club Doings

MSWC Tacky Dance Proves a Good Draw

ST. LOUIS, Dec. 21.—Tacky Party and Dance staged in the American Hotel here on December 14 by the Missouri Show Women's Club proved highly successful. Daisy Davis was in charge of tickets, with Irene Burke on the door. French Dean, Grace Goss, and Nell Allen made up the floor committee. One of the highlights was a midnight luncheon.

Among guests were Emil Shoerberger, Mr. and Mrs. Abner K. Kline, Mr. and Mrs. Charles T. Goss, Mr. and Mrs. Tom W. Allen, Lucille Cramer, Cecelia Marie Berry, Mrs. Irene and Peggy Burke, Mr. and Mrs. Arthur Giuliani, Arthur Giuliani Jr., Mr. and Mrs. Ed Egan, Mrs. Grace Sherrill, G. C. Davidson, Mrs. Lydia Mason, Fred Blume, Paul De Salvo, Mrs. May Hallock, Mr. and Mrs. G. B. Jacobson, F. J. Klein, I. F. Brown, and Mary Anderson.

Mrs. Aplin, Jack Burns, Josilee Robertson, Bill Koslin, Mr. and Mrs. George Davis, Tom Sharkey, Mr. and Mrs. Floyd Hesse, Bob Hesse, Morris and Ralph Lipsky, Mr. and Mrs. Glenn L. Hyder, Billie Redonia, Mr. and Mrs. Francis L. Dean, Anna Jane Pearson, Mr. and Mrs. Don and Powell Leonard, Mr. and Mrs. Dee Lang, Mr. and Mrs. Leo C. Lang, Elma Overmark, John J. Sweeney, John and Crawford Francis, Ltwis Hapenney, and Peggy Smith.

Preliminary Work Starts At Marks' Richmond Barn

RICHMOND, Va., Dec. 21.—Preliminary plans for numerous improvements for next season are under way at John H. Marks' Shows quarters on South Seventh Street here. Bert Miller, master builder, is in charge of the skeleton crew of 10. Four new fronts of chromium design will be built; six light towers have been ordered, and several new rides, including a Rocket, have been ordered for April 1 delivery. Owner Marks has opened the first of four eating stands at Fort Lee, 18 miles distant. Unit is located at the main entrance of the military camp, which comprises 4,500 civilian employees, who are constructing the cantonments. Opening last Wednesday was attended by several showfolks living in this vicinity. Manager Marks and his associate, William T. Stone, report good business. James M. and Carrie Rafferty are wintering here. James Zabracki, master mechanic, is in charge of a fleet of trucks running between Ocala, Fla., and New York for E. H. (Happy) Hawkins. John H. Marks will attend the fair meetings in Virginia, North Carolina, South Carolina, and West Virginia this winter.

Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DE BELLE

Lake Contrary, Fla.
Week ended December 21, 1940.

Dear Editor:

With return of the show's bigwigs from the Chicago doings, the running of the midway is back to normal. Those who made bets on what dates the show wouldn't get have collected from the losers and have their personal I O U's tucked away in their pokes. This writing found the midway still tramping, with no thought of closing. Apparently the show will not close until after the holidays, if it closes then.

The only available show lot here is the bed of Lake Contrary itself, which is backwater of the much-sung Suwanee River. Only when the river is up is there water in the lake. When the spot was booked by Agent Lem Trucklow some weeks ago the lake bed was dry, but you can picture the bosses' dismay when they found 12 feet of water covering the lot when they arrived. It was a case of wait until the river receded or pump the lake



RE-ELECTED president of the Ladies' Auxiliary, National Showmen's Association, at the club's regular meeting last week, Mrs. Midge Cohen, who directed the organization to a successful year in 1940, will be inducted into office at an installation dinner at the Abbey on January 7. Mrs. Cohen, associated with her husband, Herman, in eastern bingo operations, has a trio of staters in outdoor shoe business.

Sparks Adds Rides, Shows for '41 Tour

BIRMINGHAM, Ala., Dec. 21.—J. P. Sparks, owner-manager of the shows bearing his name, upon returning here last Sunday from a two-week business trip thru Alabama, Tennessee, Kentucky, and Indiana, said he will carry nine shows and nine rides in 1941 and operate in virtually the same territory as last season. New set-up represents an increase of two rides and two shows over the present line-up. Ten light towers will be constructed in shows' Ensley, Ala., quarters, prior to shows' opening, now set for April 1, Sparks said.

He added that business in every spot he visited was hitting new peaks and, because of the industrial activity in the interests of the defense program, he feels that 1941 cannot fail to be the best in many years. Sparks and Ray Hamblen, who accompanied him, visited several days in New Albany, Ind., with Ray Allen, secretary of the show, working on details for the coming tour. Hamblen continued on to Shelbyville, Ind., where he will winter.

Coast Services Are Impressive

300 out for PCSA Auxiliary ceremonies — Ted LeFors is chairman

LOS ANGELES, Dec. 21.—Over 300 showfolk witnessed the impressive ceremonies which marked the Memorial Services of the Pacific Coast Showmen's Association and Ladies' Auxiliary at Showmen's Rest and Auxiliary's plot in Evergreen Cemetery here last Sunday afternoon. Ted LeFors, memorial committee chairman, arranged the ceremonies, with Past President Nell Ziv officiating for the Auxiliary, assisted by her committee, which comprised Chaplain Minnie Fisher, Babe Miller, Mario LeFors, Martha Levine, and Ethel Krog. Nell Ziv, Auxiliary's first president, formerly unveiled the club's monument and made the dedicatory speech.

J. Ed Brown, past president of the PCSA, was the honor guest and introduced the principal speaker, Burr McIntosh, life member of the club, who with Chaplain Harold (Pop) Ludwig paid tribute to departed members in Showmen's Rest. Others on the program were the Hollywood Knights Templar Band, under direction of William McSparron; the Graham Trio; Chaplain Minnie (See COAST SERVICES on page 103)

Jones Expo Crew Shaping Plans for '41 at De Land

DE LAND, Fla., Dec. 21.—Favored with good weather, Bert Miner's skeleton crew has begun work in quarters of Johnny J. Jones Exposition here and plans and prints agreed upon last fall are becoming an actuality. Wagons are lined up and, as quarters' crew is augmented, they will be reconditioned and repainted. Chief Electrician Dave Sorg has his department in a spacious building and has been making daily check-ups on the various units. Owner E. Lawrence Phillips, who has been at the Washington, D. C., office since the Chicago meetings, is expected here soon. Show members who returned here from the Chicago meetings included Tom M. Allen, Mr. and Mrs. Harold Paddock, Mrs. Johnny J. Jones and son, Johnny Jr., and Mr. and Mrs. Ralph Lockett.

General Agent J. C. (Tommy) Thomas reports he will spend Christmas at his home in Dover, O., and Sam Gluskin, representative, expects to spend the holiday at his Duluth, Minn., home. Mr. and Mrs. Harvey Wilson remained in Owensboro, Ky., with their family. Gloria, their youngest daughter, is attending school there. Mr. and Mrs. William Keys went to Gibesonton, Fla., for a brief stay, and Mr. and Mrs. Lee Cuddy are doing some fishing near Homestead, Fla. Lee also attended the Chicago meetings, and while there he and Owner Phillips purchased a Rocket ride. Jack Garn, producer of the Follies of 1940, and Billy Mann, principal, have taken an apartment in Hollywood, Calif., where Garn is mapping plans and interviewing personnel for the show's 1941 offerings.

Bach Inks Becker Again

ELMIRA, N. Y., Dec. 21.—Olive M. Becker, who succeeded the late Harry W. Becker as general agent of O. J. Bach Shows last season, has been re-engaged in that capacity for 1941. It was announced at shows' quarters here this week.

Mother Seeks Louis Rose

NEW YORK, Dec. 21.—Ben Rose, concessioner, has asked The Billboard to state that his mother, Mrs. Gertrude Rosenberg, who is very ill in her Toronto home, 65 Sullivan Street, is anxious to hear from her son, Louis Rose, also known as Murphy. When last heard from he was with Eric B. Hyde Shows.

Showmen's League of America



Sherman Hotel
Chicago, Ill.

CHICAGO, Dec. 21.—To press early so no news of the meeting. President Frank R. Conklin left for a short vacation in Florida and will return in January. Past Presidents Ernie A. Young, Sam J. Levy, and Frank P. Duffield returned from the Des Moines meetings. Harry W. Hennies, Carl J. Sedlmayr, Elmer and Curtis Velare, Barney Gerety, and Denny Pugh finished their business here and left this week. Bob Sugar is working at one of the department stores for the holidays, and Mike Rosen and Dave Tenney are helping out at M. K. Brody's. Larry O'Keefe as usual has the carmel corn concession at several stores. John O'Shea is doing some Christmas business at a West Side store. R. L. (Bob) Lohmar, newly elected president of Heart of America Showmen's Club, accompanied by L. S. (Larry) Hogan, left for Kansas City, Mo., and the big holiday week there. Denny Pugh was appointed club's official representative at the HASC New Year's Eve Banquet and Ball.

Business for the SLA Banquet and Ball has been closed and statements mailed out on all accounts. Past President J. C. McCaffery left for the South on his annual vacation. Edgar Hart left the hospital and has gone south. Jack Pritchard is up and about, but feeling a bit weak. Tom Rankin, Jack Lydick, and Tom Vollmer are still on the confined list. Fred H. Kressmann went to Los Angeles to represent the League at the Pacific Coast Showmen's Association Banquet and Ball. Chairman Bill Carsky and house committee are planning Christmas treats for the boys, and Vice-President Harry W. Hennies remembered the boys with a small cash donation for the Christmas goodies before he left. Louis Torti, and not Ned Torti, as was reported in a recent issue, is a member of the board of trustees. Lou Leonard is planning his annual trek south. Tom Sharkey left for St. Louis, but Jack Jacobson is still in town. The big New Year's Eve party is the thing uppermost in members' minds.

Low Keller is committee chairman. Max Goodman left for New York and other Eastern points. Mike Doolan is planning a vacation for his bingo workers during the holidays. Maurice Hanster plans a brief visit at Tulsa, Okla. Application of William Fielding, of Windsor, Ont., was received and was presented for ballot on Thursday. Nat Hirsch is contemplating a trip east after the holidays. Al Rossman says he may Christmas it in Peoria, Ill., and visit relative. Secretary Streibich says he'll do the same.

Brother Lee Sloan was elected mayor

New Chicago Office Address at 155 N. Clark Street

The Chicago office of The Billboard has moved from 54 W. Randolph Street to new quarters on the 12th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8480. The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

TENTS-BANNERS

Three Wurlitzer Callola Organs, A-1 Condition.
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Club Activities

of Chicago night life, with inauguration and breakfast at the 608 Club on the morning of December 16. Phil Paige is vacationing in Hot Springs, Ark. Denny Howard is still around town. Dave Russell is back from Hot Springs, Ark. Rudy Singer, Leo Berrington, and Lew Keller left on a business trip. Brother E. Courtemanche lending his usual co-operation in fixing the rooms for Christmas. Brother Dave Schwartz, auditor of Amusement Corporation of America, left on a Florida vacation. Francis J. Bligh is still sticking around Chicago. Irving J. Polack and Louis Stern were seen hobnobbing in the Hotel Sherman lobby. Late reports indicate that Vice-President Brother Edward A. Hughes is still confined in his Toronto home. Message of good wishes has been sent him.



National Showmen's Assn

Palace Theater Building
New York, N. Y.

NEW YORK, Dec. 21.—Beginning with the new year a big membership drive will start and applicants will be able to join for \$15, which will pay their dues to July 15, 1941. Members are reminded that those who secure 50 new members will receive a gold life membership card. Club is happy to hear of Brother Harry E. Prince's election as councilman in Revere Beach, Mass. The organization retains its same board of trustees, namely, George A. Hamid, for five years; Sam Lawrence, four years; Max Schaffer, three years; Dr. Jacob Cohen, two years, and Joseph A. McKee, one year.

New board members William Bloch, Jack Carr, David Epstein, Harry Kaplan, Lew Lange, Boss Manning, Fred C. Murray, Bernard Renn, Harry Rosen, and Charles Rubenstein are all pepped up with enthusiasm and are awaiting election day, December 27, as well as appointment of new committees to swing into action for the season. Brother Jack Rosenthal expressed himself as well pleased with his trip to Chicago and reported that he has paper up around town announcing his Palisades Amusement Park opening on April 26, 1941. Brother Sam Lawrence is in town and happy over the fact that his wife is up and around once again.

Brother Max Gruberg has been dropping into the rooms to meet the boys. Handicap Pocket Billiard Tournament is shaping up nicely and the closing date for entries has been set for January 15. All members desiring to participate are requested to enter now. Prizes will be donated by officers and members. Vice-President Art Lewis's offer of a personal cue in the last tournament was won by Daddy Simmons.

Brothers Fred Phillips and Nick Elliott report that a good dance orchestra will play at club's New Year's Eve party and members are looking forward to another gala evening at this free event. New application received for Charles A. Bouffler, proposed by Paul Spitzer. Officers and members of the club extend season's greetings to all.

Birthday congratulations to Frank C. Miller, Edward S. Raffe, Ben (Strings) Cohn, Carl Mutze, Elmer W. Weaver, Jack Bloom, December 25; Harry Witt, 26; Elias E. Sugarman, Louis Rappaport, Edward Paul Rahn, 27; James C. Simpson, 28; Richard J. Whalen, C. D. Crump, 29; Joseph Lampagnole, Stanley Kunat, 30; Sam Taffet, Lee Blue, 31.

Ladies' Auxiliary

Election was held with following results: Midge Cohen, president; Margaret McKee and Edna Lasures, first and second vice-presidents; Anita Goldie, secretary; Magnolia Hamid, recording secretary; Ida Harris, treasurer; Peggy Holtz, assistant treasurer; Helene Rothstein, chaplain; Emma Pink, hostess. List of board of governors will appear in another issue. Great plans are being made by Sister Bea Hamid and her committee for installation dinner to be held on January 7 at the Abbey. The husband of Sister Stella Feldberg is scheduled to go under the knife. About 200 orphans and underprivileged children will be brought to the classrooms for a hot

turkey dinner and all the trimmings, plus a filled stocking, on Tuesday before Christmas. They will be given toys, fruit, and warm clothing. Members are putting in countless hours on arrangements for the affair.



Pacific Coast Showmen's Assn

623 1/2 South Grand Ave., at Wilshire
Los Angeles

LOS ANGELES, Dec. 21.—Monday night's regular meeting was called to order by President Dr. Ralph E. Smith. First Vice-President Joe Glacy, Second Vice-President Mike Krekos, Third Vice-President Everett W. Coe, and Secretary Al E. Weber also were on the dais, with 297 members attending. Minutes were read and bills were ordered paid. William (Bill) Hobday, banquet and ball chairman, reported many tickets were sold on the floor and indicated that attendance at the event would be big.

Brother Patrick A. Armstrong submitted a report on his PCSA Showmen's Day, which was sponsored by numerous shows, and a standing vote of thanks was given Brother Armstrong. Brother Mike Krekos also called for a standing vote for Brother Eddie Brown and special salutes were given many others, including Browning Brothers, Edith Bullock, Ben Beno, Lou Berg, D. O. Cross, Chinese Factors, Odditorium, Conklin's Shows, Harry G. Seber, Crafts 20 Big Shows, Ross R. Davis, Douglas Greater Shows, Dufour & Rogers, Golden State Shows, J. P. Gallagher, J. A. Harvey, Everett A. Hinz, E. A. Herrick, Island Concessions, Miss America, Meggs and Martin, Miniature Autos, Nude Ranch, Patrick Shows, W. R. Stutz, Tip Top Shows, Larry Valli, John R. Ward Shows, Cliff Wilson, G. K. Whitney, West Coast Amusement Company, Pat Armstrong, Abe Rabin, and Al Weber.

First Vice-President Joe Glacy, nominee for president, gave a brief talk.

Brother Norman Schue, chairman of club's Christmas Dinner in the club-rooms for members and friends on December 25, reports all is in readiness. The house committee, assisted by many members, is decorating the rooms in holiday motif. For the second part of the meeting President Dr. R. E. Smith turned the gavel over to First Vice-President Joe Glacy. Many visited the rooms for the first time since closing their tours and among those who spoke briefly were Brothers Jimmy Lynch, C. R. (Buck) Reger, Carl F. Holt, R. L. West, Frank Messner, Tom Hansen, John Kenyky, and George Ball. Lunch and refreshments were served by Brothers Ben Beno and Jack Bigelow.

Michigan Showmen's Association

DETROIT, Dec. 21.—Monday night's meeting was called to order by Acting Vice-President Hymie Stone. Other officers present were Vice-President O. A. (Pop) Baker and Secretary Robbins, with all members of the board of directors on hand. Several questions were brought before the board concerning the New Year's party. Pop Baker presented the club with 50 special automobile banners to advertise the event. It is also being advertised on the radio three times daily. Reservations are coming in nicely. President Hymie Stone was appointed chairman of the annual Christmas Party to be held Christmas Eve, when open house prevails. All showmen are invited.

Brothers Elwell and Wish gave lengthy talks on committee activities and members voted to send the Goodfellows' Fund their yearly donation. Applications for membership were received from Johnny Fox and Joe Burns. On the sick list are Dutch Croy, Leo Lipka, Harry Dunnigan, and Lew Rosenthal. Brother Louis Wish is in California. Brother Eddie Carton arrived from New Orleans and is a nightly visitor. Brothers Davis and Brown are active with local bingo parties.



Heart of America Showmen's Club

Reid Hotel
Kansas City, Mo.

KANSAS CITY, Mo., Dec. 21.—Regular weekly meeting called to order by Past President Abner K. Kline, who came in from the Chicago meeting. He was accompanied by Mrs. Virginia Kline, Secretary G. C. McGinnis and Treasurer Harry Altshuler also attended. Minutes of the last meeting were approved, and Ben O. Roodhouse, of Eli Bridge Company, lettered he would be present at the annual banquet and ball. Programs for the event were awarded to United States Printing Company. A luncheon honoring C. F. (Doc) Zeiger was served following the meeting, but unfortunately Brother Zeiger was obliged to remain at his hotel room because of a heavy cold.

Much time was given to discussing the banquet and ball, which, as usual, will be held on New Year's Eve at the Hotel Phillips. Brother Norris Creswell, who resigned last week as chairman of this committee, made a comeback and will be in charge of activities. Don Torres ork will provide the music and several prominent speakers will be on the dais. The ticket sale is going well and it is expected that the event will be a sell-out.

Memorial services will be held in the clubrooms and at the cemetery. The Ladies' Auxiliary tacky party will be staged at Hotel Reid on December 30. Those who plan to attend the banquets and ball are requested to send in their reservations as quickly as possible. The special events committee has completed plans to entertain all from December 23-January 1.

Ladies' Auxiliary

Regular meeting Friday night saw President Mrs. C. W. Parker presiding. Jeanette Wall was elected to membership. Hattie Howk, bazaar chairman, said she received several articles. Juanita Strassburg sent hers from Florida, while Blanche Pellman came thru with one from Omaha. Clara Zeiger, from the West Coast, was present, and the president called on her for a few words. Mrs. Virginia Kline also was present for the first time this year. She spoke briefly.

Entertainment committee chairman then announced the holiday schedule of festivities. A Christmas party, with a tree and all the decorations, will be held the night of December 25 and all members were asked to bring a gift. Open house will be held on Sunday night, Monday at 1 p.m., the annual luncheon will be held in the Green Room of Continental Hotel. That night the tacky party will be staged at the Reid Hotel. Martha Walters, chairman of the cemetery decorations, said she has arranged to have the graves decorated for the holidays.

Viola Fairly, who has charge of the books on the crocheted tablecloth, said the award would be made at the next meeting. She was given a rising vote of thanks. Margaret Stone was appointed to take charge of the booster page for the banquet and ball program. Night's award, donated by Virginia Kline, was won by Loretta Ryan. It was voted to send a donation to the Shoe Fund, which the Kansas City Journal is sponsoring, and one to the Kansas City Star's Christmas Fund. After adjournment a luncheon was served and the men joined the women for the remainder of the night.

Missouri Show Women's Club

Maryland Hotel
St. Louis, Mo.

ST. LOUIS, Dec. 21.—Meeting on December 19 was presided over by First Vice-President Daisy Davis, with Secretary Grace Goss and Treasurer Gertrude Lang also at the table. Norma Lang was on hand after closing a long road season. Kathleen Gawle is ill. President Jane Pearson invited all members and friends of the International Association of Showmen to attend the President's Party in the Maryland Hotel on December 21.

Norma Lang won the weekly award and after the meeting a luncheon was served to club members and members of the IAS under direction of hostess French Dean.

Loos Closes Poorly; Season Biz Is Fair

FRESH, Tex., Dec. 21.—Cold and rainy weather marred the closing stand of J. George Loos's Greater United Shows' 44-week tour here on December 8. Frank J. Lee reported. Business on the season was fair. Equipment was shipped to quarters in Laredo, Tex., where work is scheduled to get under way on January 3 to prepare for reopening on February 15. Members of the personnel gave these destinations at departure:

J. George Loos will spend the holidays in Laredo, then go to Mexico; C. N. Hill, secretary, Corpus Christi, Tex.; Mr. and Mrs. Frank J. Lee, Houston, Tex., for the holidays; Grady Hawkins, Corpus Christi; B. J. Harris, and C. W. Scott, Laredo; Mr. and Mrs. Vess McLemore, Lompie and Opal Jarvis, Clyde and Maxine Alsbrook, Jack and Birdie Frick, and son, Art; A. B. Goldstone, and J. D. and Ann Summers to Abilene, Tex.

Heading for San Antonio were Mr. and Mrs. Billy Shaffer, Harry and Martha Rogers, Ben Glass, and John Howard, Jack and Juanita Edwards, Ike and Fay Wolfenbarger, W. W. Collins, Mr. and Mrs. Harry Lantz, Pete Williams, Mr. and Mrs. Cecil Sanders, and Cleve Redder, Aransas Pass, Tex. Mr. and Mrs. Elmer Cohan, Fred Smith and family, J. Pressey, Mr. and Mrs. Charles Zern; Alice from Dallas, fat girl; Frank Julian, fat-toe artist; Hoppie, frog boy; Hay and Ester, pygmies; E. C. Williams, palm-proof man; Beatrice Griffin, handless and footless girl; Eli, bear man, and A. Doolan, ventriloquist and juggler, to Laredo, Tex.

Mrs. Castle-Berglund, annex operator, went to California; Mr. and Mrs. Joe Rider, St. Louis; Mr. and Mrs. Wharton, McAllen, Tex.; Clyde and Peggy Thompson, Wichita, Kan.; Bill Crow, Dallas; Perry and Danny Cochran, Waco, Tex.; Chick and Pat Lawman, Palacios, Tex.; C. J. (Magie) Johnson, New Orleans; and Rex and Dorothy Hogan, Bakersfield, Calif.; Tex, Maggie, and Junior Crawford are playing schools with their Monkey Show; Carl V. Nold, Florida fairs; Ted Lewis, Cairo, Ill.; Robert Haire, Palacios, Tex.; Ralph Boardman, Wichita, Kan.; Billy Carson, Fredericksburg, Tex.; Joe Carrejo, Houston, Tex.; Roy Ellison and Cleo Cobble, Leonard, Tex., and Tom Sweeney, Freer.

**Just Freelancing
No Longer With Max.**

Merry Christmas

T. W. KELLEY

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Our Specialty for Over 46 Years
UNITED STATES TENT & AWNING CO.
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FULTON BAG & COTTON MILLS
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Now With "Mac" McNally
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FOR SALE—SCOOTER

A-1 CONDITION
Want Show Painter; also to hear from Ride Men who would like to see before.
DINTY MOORE
Box 1314, FORT WORTH, TEX.

FOR SALE

1 Ruffy Budy Loop-Plane, two horse power motor, fine condition. 1 Ed Wheel Power Unit, mounted. 2 Tangles (Callanbush, Keadie and More). 2 Washburn (Gears, late series, Organ Role, Washburn, 31.00). 1 Light Plane on Springfield Four-Wheel Trailer, a donor. Terms.
PARADA SHOWS, Oancy, Kansas

Los Angeles

LOS ANGELES, Dec. 21.—Mark Kirkendall is rapidly recovering from his recent accident. Sis Dyer came in from Shreveport, La., after closing with Hennie Bros.' Shows. She reports a pleasant season. Mickey Gradis arrived from New York and now is a member of the Coast Defenders. Arthur Blanchard and P. B. Gould drove in from San Francisco with Abe Lefton and remained for the Pacific Coast Showmen's Association banquet and ball. Mr. and Mrs. W. T. Jessup, he being general agent of the West Coast Amusement Company, are visiting in Southern California. Mike Krekos, Louis Leos, and Ted Levitt, of West Coast Amusement Company, are holiday visitors. Mr. and Mrs. Louis Backgalupi Jr., came home after an absence of two years.

Mr. and Mrs. William McCloskey came in from Pittsburgh to look over the West Coast. Carl Holt came in from San Francisco for the holidays. Mr. and Mrs. Frank P. Bodmond are here for the winter. Mr. and Mrs. J. Ed Brown are visiting friends in Beverly Hills. Jack Bigelow is doing Santa Claus in the parades sponsored by Downtown Business Men's Association. Mr. and Mrs. G. E. Waldemer, of Brooklyn, are visiting here before going to Honolulu.

Harry DeGarro is clowning at the Christmas show. Hugh Winston has his seal act at Columbia Pictures' lot. Orville N. Crafts and Roy E. Ludington are back from the fair meeting in San Francisco.

BALLYHOO BROS.

(Continued from page 101)

were soon pumped and carried over the river bank, leaving the lot ready to move onto Tuesday morning. At daybreak the show's automatic lot drier, carrying some 5,000 fire sprayers, started to work. As fast as an area was dried out and almost baked into tile, a crew followed up with sprinkling cans filled with paraffin and water-proofed the lot. By nightfall all equipment was on the midway and being erected.

On Wednesday the show opened. Thousands of pleasure seekers jammed the midway. Suddenly at 8 p.m. water started to flow onto the midway, dispersing the crowd. Some First-of-May made the situation worse by shouting, "Run for your lives! The dam has broken!" With no thought for the show's equipment, our 300 trailer owners hooked their cars onto the trailers, causing a trailer-tribe riot. Again our loyal workmen put in a night of labor banking up the leak. A house trailer that had been deserted was filled with mud and jammed into the hole.

News of the near catastrophe spread over the town, resulting in an empty midway Thursday night. On Friday the office ran an ad in the daily paper offering flood-insurance policies with all paid admissions. Even this protective measure failed to bring them back to the midway. On Saturday our employees were getting panicky for food. The bosses waited until 3 o'clock to see if any children would show up for the nickel matinee, then ordered a hole cut in the dam large enough for a foot of water and a ton of fish to come in. We got the water, but apparently the fish had heard the hue and cry from the natives and backed out.

By midnight the show was loaded and everybody hurried to the picnic car for a boiled dinner. Our mitt readers had been out in the country perusing dukes for enough vegetables to furnish the spread.
MAJOR PRIVILEGE.

COAST SERVICES

(Continued from page 101)

Fisher; Marie Bailey, soloist, and Esther Kelly, accompanist.

President Ralph E. Smith and President-Elect Allerita Foster, of the Auxiliary, officiated at the placing of wreaths at Showmen's Rest and the Auxiliary plot. Conclusion saw members of the Theodore Roosevelt and Hollywood Posts of the Veterans of Spanish-American War firing a salute over the graves of the deceased. Among out-of-town folk in attendance were Mike Krekos, Louis Leos, W. T. Jessup, Teddy Levitt, Jack Rothschild, James Lynch, Arthur Blanchard, P. B. Gould, W. A. Clancy, Mr. and Mrs. Al Wallace, Sis Dyer, Mr. and Mrs. J. Ed Brown, Mr. and Mrs. Cal Leips,

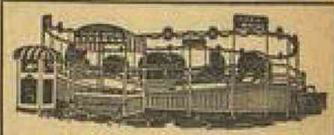
G. E. Moore, Walter Raymond, Mickey Gradis, Johnny Kearns, M. E. Weiss, Mr. and Mrs. Sam Dolman, Frank Murphy, G. L. Mantony, Mr. and Mrs. Gordon Williams, Mr. and Mrs. Louis Backgalupi Jr., and Mr. and Mrs. William McCloskey.

CRAFTS ADDS TO STAFF

(Continued from page 101)

Ludington will be agent for the Crafts Real Estate Company and Studio Rentals Division, with offices at local quarters. H. C. Landaker, formerly of Beckmann & Gerety Shows, has arrived and is in charge of all neon art work.

While in Chicago Crafts purchased two Tilt-a-Whirls, Flying Scooter, Spiffire, and a new Fly-a-Way ride. Representing the organization at Hotel Palace in San Francisco during the annual Western Fairs Association meeting were Harold Perry, agent; George Coe, field representative; Roy E. Ludington, manager; Leo Brandon, general representative; Ben Dobbert, manager of No. 2 Unit, and Oscar Nelson, Howard W. Wilson, Pete Murphy, and H. (Shorty) Wrightsman.



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AFTER TEN YEARS STILL TRUE . . .

"Chief among the money earners for the season has been the Tilt-A-Whirl! . . . It gets an exceptional large number of repeat riders! . . . The ride has sufficient sensation to be depended on for year after year's profitable operation."

IF YOU WANT TO GET . . .

GIVE YOUR String of Fairs and Celebrations A NEW TILT-A-WHIRL in 1941.

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30 RAILROAD CARS 30

1941 — WANTED FOR SEASON — 1941

Will book any Legitimate Concession; no C wheels or controlled devices will be tolerated, so do not write, wire or come on. Will sell exclusive on Long-Range Shooting Gallery, Frozen Custard and Photo Gallery. Will place any meritorious attraction handled by a capable showman. Especially want first-class Monkey Circus with own outfit, or I will build a complete outfit for party who has first-class Monkey Circus. Will book for season and finance any new and outstanding attraction that will get money. Want Workmen in all departments. Two sober Boss Convmans to take charge of Girl Show and Minstrel Show outfits. Man that can design and build modernistic show fronts and keep up repairs on show. Girls that can sing and dance for office Girl Show and Posing Show. Musicians for Fifteen-Piece Concert Band, those that have wives that are attractive and can work in Girl or Posing Show given preference. Freaks, Strange People and Curiosities for one of the finest framed Side Shows on the road (office attraction). Will place Flying Scooter, Fly-a-Plane, or Aerial Joy Ride, or any new ride, will furnish wagons for same. Will buy or lease Female Elephant.

Address DODSON'S WORLD'S FAIR SHOWS, JACKSONVILLE, FLA.



Greetings To My Friends Everywhere
Best Wishes for the Coming Year

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FAIRS AND CARNIVALS

Distributor of General Electric Fluorescent Lamps, Lampholders, Accessories, and all fittings necessary for illuminating Carnivals with Fluorescent Light.

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GRUBERG WORLD FAMOUS SHOWS, INC.

Wishing everyone a Merry Xmas and Happy New Year

NOW BOOKING—Shows, Rides, Concessions for 1941 season. Show opens early in April, Burlington, N. J. Will play 12 weeks of outstanding State and County Fairs. All still dates in industrial towns and well promoted. **WANTED**—Reliable Manager for Circus Side Show, French Casino, and Girl Show. All salaries paid from office. Interested only in managers that can produce and get people for those types of shows. We have beautiful, completely new frame-ups with modernistic chromium fronts. **WANTED**—Life Show. Will furnish complete outfits without specimens. Have complete bamboo front for Snake Show with new snakes. Will book or buy Fun House and Glass House, Motor Drome. Will book well-framed Penny Arcade. **RIDES**—Rabbit-Plane and Rocket or Silver Streak. Want to hear from Aiken. My letters to you returned. Frank Rupp, write. **CONCESSIONS**—Will sell exclusive on Ball Games, Penny Pitches, Hot Game, Palmistry, Diggers, and any other legitimate Grand Concessions. Will consider selling entire midway of concessions, including Wheels and Coupons, to reliable party. Mrs. Rose Gruberg of the office will not operate any concessions. **FOR SALE**—Beautiful brand new Corn Game, complete, 24x36, seating 120 people, with Fruehauf Trailer, 24 ft., and Ford Tractor. It cost \$4,500.00; will sell for \$2,500.00, and can be booked with show. Our route is excellent for Corn Game and Concessions. Write **MAX GRUBERG**, P. O. Box 101, Philadelphia, Pa.

SEASON'S GREETINGS

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WINTER QUARTERS ADDRESS:

BOX 223

CARUTHERSVILLE, MO.

Midway Confab

(Communications to 25-27 Opera Place, Cincinnati, O.)

LOTS of paper hung for '41!

LOUIE AND LIZZIE SELZER report they are spending the winter in Lake Arthur, La.

MA AND PA CHEVIER, Ogdensburg, N. Y., have booked their midway cafe with O. J. Bach Shows for 1941.

BOOKING his three concessions with the O. J. Bach Shows for next season recently was C. B. Hawley, Stanley, N. Y.

OCCUPATIONAL ailment: Fair-meeting feet.

WINTERING in Washington, D. C., after a successful season are Mr. and Mrs. Bill Agnii, reports Curly Nickels.

MRS. MABEL COLLINS, trouper, is in St. Vincent's Hospital, Jacksonville, Fla., and would like to read letters from friends.

HAVING closed as Funhouse operator with the Funland Shows, Carl Mack is now working for the Q. M. C. at Fort Jackson, S. C.

IT was only a still date for S. Claus in some winter quarters.

been wintering at his home in Wichita Falls, Tex.

RIDE BOY (to his buddy)—"That hamburger chef sure puts everything into his work."

CONCESSION agent last season with Sol's Liberty Shows, Bill Dillard is in Veterans' Hospital, Bay Pines, Fla., recovering from pneumonia and would like to read letters from friends.

AFTER closing with Mighty Monarch Shows in Tampa, Fla., Barney O'Dare (The Duchess) opened with the West Texas Donkey Baseball Company in Fort Myers, Fla., on December 17 for winter and spring tours.

LIKE cheating at solitaire: Being satisfied when one big spot is blown for two poor ones.—Colonel Patch.

ROBERT MARKLEY (Arizona Charley) is in Ward 5, Veterans' Administration Hospital, Columbia, S. C., where he is suffering from rheumatism, gallstones, and bronchitis. He would like to read letters from friends.

FORMER agent for Mrs. A. C. Holt's jewelry store on Gold Medal Shows, Clarence Edwards letters from Glava, Ill., that he is slated to leave for a year's training under the selective service draft about February 28.

HARNESSES and leashes make great holiday gifts for midway pouches—providing they are used on the midway in summer.

Fat Ladies, Note!

DETROIT, Dec. 21.—Some wag suggested the following as a warning for fat ladies: Frank Martin exhibited a yoke of oxen, claimed to be the largest twin oxen in the world, at numerous fairs and shows. Recently they increased in height to such an extent that they were unable to stand. So Martin had them converted into steaks at Battle Creek. The meat will be distributed to charitable institutions.

A show is never so big that it can't get bigger and never so small that it can't become smaller—or extinct.—Whitney Cocks.

"I'M enjoying myself at Zimzen's Bowery here, while waiting to open with Royal American Shows in Largo, Fla., on January 9," Louie Joseph, scale man, letters from Miami. "Morris and Lou Zimzen are swell fellows. I visited Andy Bros.' Shows here."

HIRAM BEALL advises from Cleveland that he and Mrs. Beall have returned to their home there after a successful tour of the South with their concessions. They plan to remain in the Ohio city until late in April when they open with Cunningham Exposition Shows.

SIGNING a fair contract during the holidays calls for great care. The fair sec might insert a Santa clause.

MICHAEL SICILIANO, formerly with Ripley's Believe-It-or-Not attraction, demonstrated his sword-swallowing ability for the physiology class at Springfield (Mass.) College recently. The college profs arranged the demonstration as a project in classwork.

VET side-show talker and circus manager, Arthur Hoffman has been putting over the daily remote control broadcasts from the floor of the International Congress of Oddities in good style. As a commentator Hoffman stands well with radio audiences and station executives.

"THERE are a lot of broken trouper during the winter," said Smackover Sims, "but one thing you've got to credit them with is having the best and most varied alibi for being that way."

AMONG additions to the International Congress of Oddities when it was in La Fayette, Ind., were Chief Willie Bowlegs, Princess Maquita and son, Maxie. Sam Marrata has assumed duties as general superintendent of equipment, and Roland, the anatomical man, rejoined.

GENERAL AGENT of Fuzzell's United Shows, Charles S. Noell writes from Olney, Ill.: "Just closed contracts for the shows to play the American Legion Post July 4 celebration here. Owner Tom Fuzzell purchased a new car recently, and I've also taken delivery on a new one."

THERE is more money spent in experimenting with the building of modern midway equipment than in the actual building. The cost of several tries at rebuilding often comes higher than blue prints and engineering advice.

FRANK LABARR, vet mail man and The Billboard sales agent, letters from Miami Beach, Fla., that he has accepted a position with the Florida Exposition Shows for their tour of Florida, which gets under way on January 20 at Palmetto. Shows also are scheduled to play Starke, Fort Lauderdale, and West Palm Beach on their 10-week tour.

"JUST returned here from Atlanta in the interest of the Flamingo Trucking Lines and met a number of old friends," Troy Scraggs-cards from Tampa, Fla. "W. E. Franks and Mr. Pettit, of Franks

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A PAST PRESIDENT of the Pacific Coast Showmen's Association, J. Ed Brown was an honor guest at the club's annual Memorial Services at Showmen's Rest, Evergreen Cemetery, Los Angeles, on December 15. He spoke briefly, paying tributes to the club's deceased members.

AGENT the past season with the F. H. Bee Shows, A. S. Brewer, who is wintering in Florence, Ala., reports he will not return to the show in 1941.

ZYEETA AND HARRISON KING, mentalists with the International Congress of Oddities, continue to chalk up good financial returns with the organization.

FRANK ARVONE, vet trouper, who boasts some 25 years in outdoor show biz, is to spend the winter hunting on a farm in Cunningham, Tenn.

BE it ever so humble, there is no place like the cookhouse.

MANAGER of Scott Bros.' Shows, C. D. Scott recently arrived in Orlando, Fla., from shows' quarters in Atlanta. He plans to spend a few days fishing and hunting with his brother, Turner.

TRAP DRUMMER with the Mighty Monarch Shows' band, Burt V. Barnes closed a successful season in Tampa, Fla., on December 15 and will spend his vacation in New York, he reports.

BIG trick now is to have next year live up to its billing.—Milo McCoof.

HAROLD DITTMAR, Monroe, Wis., who has re-signed his corn game with the Sunset Amusement Company for 1941, advises that Ted Augenstein will be in charge.

SINCE closing a profitable season as mechanic and electrician with the Frank Burke Shows, A. (Mack) McEivan has



SAM GLUSKIN, vet agent and director of events, has joined the advance staff of the Johnny J. Jones Exposition, working with General Representative J. G. (Tommy) Thomas and assuming his new duties after the recent Chicago meetings. Last season Gluskin was with the Goodman Wonder Shows and for several years previously with the Royal American Shows.

TOM VOLLMER and Princess Violet are still living at the Indiana State Soldiers' Home, La Fayette, Ind., where they have been for the past seven years. Tom says he's better physically, but there's room for improvement.

RALPH KROONER, elephant-skin boy with the International Congress of Oddities, is now in his 41st year as a museum entertainer. He started making personal appearances in 1899 at the old Huber Museum.

If you're with it on some of these out-all-winter shows, there is no alternative. You have to be for it.—Oscar, the Ham.

PAST season with the annex attraction on Jim Hodges' Ten-in-One Show, Georgia Spears Jr. will undergo an operation on January 3 in a Lansing, Mich., hospital to correct an injury sustained two years ago in Brazil, Ind.

C. P. VANDIVER is a new addition to the E. & M. Trailer Park, Fayetteville, N. C., having recently purchased Mr. Mansfield's trailer. Vandiver's wife and two sons arrived from South Carolina and are parked next to J. C. (Jimmy) Robson's trailer.

Not Licked Yet

BOTH sides of a highway leading to a pumpkin fair held last fall were cluttered with jalopies owned by 40-milers trying to make the date. As the cars were heavily loaded with cookstoves, griddles, oilcloth, rough lumber, and bedrolls, the weight had caused each machine to have at least one blowout in the much-worn rubber. One 40-miler abounded across the highway to another, "Don't let it worry you. Juice and grab are sold and light p. o. won't work." The other yelled back, "I can still book snow cones, penny pitch, and hot soup, if you'll lend me a cold patch."

Greater Shows, were among those with whom I renewed acquaintances. Went out to see the Ringling quarters a few days and enjoyed it very much."

SOME midway workers celebrate Decoration Day, Fourth of July, and Labor Day, three best money-getting days of the season, and then find themselves blanked out for Christmas.—**Hi Bill Harry.**

GEORGE PRATT, Athletic Show manager and better known as Sailor Adams, is at his home in Kiowa, Kan., recovering from injuries sustained while operating a rip-saw for the Roberts Construction Company there on November 30. His left hand was accidentally pulled into the saw, causing the loss of his index finger and the probable loss of his thumb and second finger. He'd like to read letters from friends.

DR. JOHN FISHER letters from Peoria, Ill., that he has signed his Love Clinic and Body and Soul shows with the Mighty Sheesley Midway for 1941, making his fourth consecutive year there. Fisher says that because of the death of his mother he was not able to get to the Chicago meetings until the final day. He was, however, able to see many of his friends, and was entertained by Dinty Moore. He and Mrs. Fisher plan to winter in the North this year, leaving for quarters about February 1 to start rebuilding, repainting, and redecorating.

"MY, how these fairs have changed!" exclaimed Uncle Woodax, who hadn't visited one in 30 years. "We used to get grandpa's picture enlarged and cryonized for a nickel, but this year that hussy wanted to blank out his beard and tint him for a dollar."

NOTES from Parada Shows' quarters in Caney, Kan.: Shows moved into their own quarters here after closing the season successfully at the local Armistice Day Celebration. Rebuilding and repainting work is under way, under direction of E. S. McReynolds. H. C. Swisher, owner, reported the 1940 tour was one of the best in years. He recently returned here from a booking trip in Arkansas and Oklahoma.

If some managers fretted about their figures in the office wagon as much as the gal-show chorus do about theirs in the dressing room, there would be no winter depressions.—**Cat Rick Annie.**

REGARDING the death of his wife, "Mother" Sterling, in Sibley Hospital, Washington, D. C., on December 13, W. W. (Bill) Sterling writes: "She was in a comatose condition for 87 hours, induced by a complicated heart condition. I gave consent for an autopsy and physicians declared she had contributed to medical science, as her case was extraordinary, and that now they know the cause and how to counteract it. So in death she helped someone else. She

Got a Rise

SEVERAL down-at-the-heels were loading in a hotel lobby, cutting up big-money jackpots. One cracked about his five-grand score, so another raised his jack to eight O's. As soon as one wound up his story, another raised the ante in his. Object of the crossfire was to awe the guests sitting close by. Finally a dignified-looking gentleman, who appeared tired of listening to the con, spoke up with, "I'm from the Internal Revenue office, and we may as well check up on your income tax reports." "Hell, neighbor," hastily replied jackpotter No. 1, "this conversation was only for our own entertainment." Then, turning to his buddies, he whispered, "The chump really fell for it, didn't he?"

rests in peace among her loved ones, and I am content to carry on."

SINCE closing their season Mr. and Mrs. David Prevost have been at their home in Fond du Lac, Wis. Mrs. Prevost has recovered from an operation which she underwent in Mercy Hospital there and is ready for the 1941 tour. She recently received a new car from her husband. Also wintering in the Wisconsin city devoting their time to their chicken business are Mr. and Mrs. Clare Radtke, wrestling show operators. Prevost is breaking in a new act for his Monkey Show. After attending the Wisconsin fairs meeting in Milwaukee, all will take a trip to California.

"THEY just don't seem to dress in season," remarked Cousin Peleg, who was watching some hitch-hiking troupers. "They wear winter clothes in summer and summer clothes in winter."

TED C. TAYLOR, of Funland Shows, cards from Columbia, S. C.: "Among showfolk wintering here and those at Tom Hesson's Elks' Charity Bazaar in the auditorium, December 16-26, are Mrs. Lucy Carper, Mr. and Mrs. Charles Carper, Mr. and Mrs. Charles Miller, Mrs. Albert Heth, Floyd R. and L. E. Heth, Major Wooley, Captain Colgate, Bill Moore, Vern Spain, Bill Kimbell, and Mr. and Mrs. J. J. (Red) Marion. Local Elks and Funland Shows donated \$25 to the Bundles for Britain Fund. Mr. and Mrs. Thomas Buchanan left for Norfolk, Va., where Buchanan will enter United States Veterans' Hospital to undergo an operation."

PALACIOS, TEX., notes by Al Nation: Showfolk continue to come and go here.



OWNER-MANAGER of Bullock Amusement Company, J. S. Bullock recently placed equipment in quarters in Sumter, S. C., after directing the shows to a satisfactory 36-week season, which saw them lose only one night despite much inclement weather early in spring. He has purchased a large tract in Sumter, where he plans to build his own quarters. He and Mrs. Bullock will spend the holidays with relatives in Dayton, O.

The Liberty Club was opened last week by Virgil Sells and Lee Welch. Johnnie Quinn is in charge of the billiard tables. Crawford & Stanley's Cafe has made a number of improvements and Tiger and Al Martin are still at the Granada Theater. Ted Wilson just came in with a ball game, and Ma Nation is working Christmas cards and her cigarette hoopla. Ray Brewer is doing well with his arcade and games. Cold spell hurt business at the John Walsh and Scott Lamb fruit stand. The writer visited the Daley Bros.' Circus on December 10. Organization presented a good performance.

WALLACE BROS.' SHOWS, Jackson, Tenn., quarters notes by Eugene C. Cook: Work here is progressing nicely and shows' color scheme of red and white is being applied to all fronts. Truck will be painted black and white. Mr. and Mrs. E. E. Farrow spent last week-end with friends Upstate. The Fearless Falcons, free act, who were with the organization the latter part of the season, passed thru here while en route to play an indoor engagement. Bobby Siskels moved into his quarters in this city. He will launch his own shows in 1941. Benny Burger and Jack Oliver went to Hattiesburg, Miss., for the winter, and Bit Reed joined her husband, James, here. Mr. and Mrs. Frank Sparks will

New Chicago Office Address at 155 N. Clark Street

The Chicago office of *The Billboard* has moved from 54 W. Randolph Street to new quarters on the 12th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8460. The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

spend the holidays with relatives and friends in Brunswick, Mo.

NOTES from Tucson, Ariz., by Harry L. Gordon: This city has been the mecca for a number of outdoor showfolk so far this winter. Herb Dunn, former carnival agent, is manager of the Rialto Theater, which position he has held for the past five years. Jack Ross, formerly with the Wortham and Sheesley shows, is a member of the Tucson Police Department. Mel and Pearl Vaught, owners of State Fair Shows, spent a few days here. Ray Smith, special agent for the past season with White City Shows, is wintering here. Cannonball and Mrs. Bell, who had several concessions at the Old Tucson Celebration, left recently for Phoenix, Ariz., where they will winter. Bill Groff, who operated concessions and the clubhouse with White City Shows last season, left for his home in California. Tony and Minnie Spring are wintering in their new home here after closing with the Neal Shows. Ed Smithson, general agent White City Shows, closed his winter tour at Coolidge, Ariz., because of cold weather. Mr. and Mrs. Slim Brazier, formerly with Zeiger's United Shows, are ensconced locally for the winter.



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Carnival Biz "Fair to Good"

RUNNING along similar lines as 1939, with a few exceptions, this year's carnival business index needle hovered between fair and good the last half of the season. In some instances it even veered to the improvement notch. Credit for the late-season business spurt, after the industry had been affected by abnormal economic conditions and one of the worst early spring seasons in years from a weather standpoint, was given to the State, county, and district fairs, which again enabled many shows to close their tours to fair results. Wind-up proved conclusively that outdoor showdom was not wrong in its early-season belief that business would continue to a favorable seasonal climax despite a weak beginning for almost all shows. However, it required all the proverbial pluck and fortitude of those in the field to turn the trick of overcoming one of the most trying early still-date seasons in years. Given a break in the weather at mid-season, the shows soon began getting fair results, with business continuing in that vein for the remainder of the distance.

Pay Gates Continued

As anticipated, the big shows did well at the major fairs in the final months, while the smaller organizations managed to work to par results during the fair season. Reports indicated that patrons' spending was on a par with that of 1939, with few new records set. Ride operators and showmen as a whole managed to eke out an existence, with most of them reporting a small profit at wind-up time. There was, however, a notable absence of glowing reports from ride, show, and concession operators who played fairs independently.

Carnival managements generally maintained their pay gates, except in notorious no-gate sectors, and most of them provided generously of free attractions, usually of a better caliber than those offered in the past. Season was free of any major-show foldings and for the most part managements and personnel remained the same throughout. There were several reorganizations among the smaller units.

Cotton and tobacco prices, thanks to government subsidization, were fair, and concessionaires, ride and show men obtained satisfactory results at most fairs in the South. Despite the war scare in this country and the active participation of Canadians in the conflict, the major American and Canadian fairs were among the best business producers for carnivals and other outdoor amusement attractions. The U. S. Government's defense program benefited outdoor organizations little this season, but showmen are of the opinion that it will afford them numerous opportunities in 1941. It was plainly evident at the outdoor showfolk gatherings in December in Chicago early this month that carnival-dom is rife with renewed optimism.

Problems for Industry

"The 1940 season, we have found," said General Counsel-Secretary-Treasurer Max Cohen, American Carnivals Association, Rochester, N. Y., "showed some signs of improvement over the 1939 season for the average show member. It is our opinion that the 1940 season could be classified as 'between good and fair.' On visits to numerous shows in the Eastern part of the country we were impressed with the fact that during the season reputed good still dates continued to be good, while generally known poor still dates remained poor. Good fair dates appeared to be better than in the past, and poor fair dates took somewhat of a turn for the worse.

"Reports coming to the ACA offices during the season confirmed our view that some of our members had on occasion reached successful heights in some of their engagements, but that others were unlucky enough to have drawn blanks in the annual lottery of outdoor show business. While in the main we feel that the season fell short of the average anticipations of the industry, due in part to unsettled world conditions and general vicissitudes of the business which are known to all, there is substantial agreement that the industry has been affected by the abnormal and unusual economic and industrial conditions which prevail. And now we are on the

threshold of a year that will be all-important in world history and may affect many fields of activity in this hemisphere and which will bring to our industry several important problems for solution. These will have to do with the national defense program, interstate trade barriers, additional taxes, admission taxes, Interstate Commerce Commission, highway billboard advertising, and labor unions.

More Care in Booking

"We are rapidly coming to the conclusion that the carnival industry up to this time, at least, has failed to exercise the proper amount of discrimination in selecting engagements. We realize that not all dates can be good and that some may turn out to be poor investments. However, if the proper amount of discrimination were exercised in correctly evaluating the worthwhileness of each engagement, there would be a tendency to improve the financial returns, and dates previously classed as 'bloomers' might be turned into profitable engagements even tho the profit were small. Of course, many conditions arise which necessitate the playing of engagements which, to one disassociated with a particular show, may look unbusinesslike. However, it is certain that extra care in booking dates will ultimately result in extra profits."

"There is no need for alarm as to the future of the carnival industry if managements offer the proper kind of entertainment and stress the importance of that fact," said President Floyd E. Gooding of the ACA, Columbus, O. "After furnishing the midways at 75 fairs in the Middle West plus a like number of still

dates, we found business to be good. While we encountered some very bad weather in May and June and were hampered to some extent at several fairs with the infantile paralysis epidemic, we found that our business showed a 10 per cent improvement over that of 1939. This we believe to be remarkable, considering the fact that there is constantly more outdoor entertainment being placed before the public each year. At the majority of our carnival dates there was an average of from three to four shows which played the same territory and, naturally, the same kind of entertainment is not patronized so heavily where it is offered so often. But we found the public willing to spend a reasonable amount of money for clean amusements.

Prosperity May Repeat

"It is my opinion that 1941 will show a substantial increase over 1940 and this statement is based on the assumption that the pay rolls affecting our business will continually increase. As the earning power of the public improves so will the income of the carnival industry. It appears quite likely that the market for agricultural products will increase, both in demand and in price, and this should create a favorable condition for fair dates in 1941.

"The war should not hamper the possibilities of our business unless America becomes involved, and perhaps even then the reaction would be only temporary. I am basing this thought on our experience during the last World War. Outdoor amusements enjoyed some of their greatest prosperity during that period and, while none of us are favorable toward war-time prosperity, still it is a fact that the added industrial activity and demand for farm products which usually result from war bring about added spending power. It seems that when people are in distress they often seek additional amusement to relieve their worries and responsibilities. So it is my candid opinion that the future of our outdoor amusements is bright unless something unforeseen occurs."

Carnival Chronology

(Data in condensed form from files of The Billboard, December, 1939, to December, 1940)

VAUGHT - MARTONE COMBINE—Partnership was formed late in 1939 between Mel H. Vaught, owner of State Fair Shows, and Tony Martone to operate as equal owners an enlarged organization in 1940.

NSA PETS BIG—Second annual National Showmen's Association banquet and ball in Hotel Commodore, New York, on November 18 was a distinct success, the crowd of more than 800 being considerably larger than the one of 1938.

PCSA PARTY DRAWS—Pacific Coast Showmen's Association annual homecoming celebration in clubrooms on November 15 was a huge success, overflow crowd attending.

HENNIES JOINS ACA—Deal was consummated on December 2 whereby Hennies Bros.' Shows became a unit of the Amusement Corporation of America.

HENNIES HAS PREXY—Harry W. Hennies was unanimously elected president of Heart of America Showmen's Club on December 1.

SLA PREXY PARTY BIG—Capacity crowd filled clubrooms of the Showmen's League of America in Sherman Hotel, Chicago, for the President's Party on December 2, staged for retiring President J. C. McCallery.

SLA MEMORIAL RITES—Impressive services in memory of showmen buried in Showmen's Rest, Woodlawn Cemetery, Chicago, were held December 3 in Bal Tabarin, Hotel Sherman, Chicago, more than 300 attending.

HALL DEATH—Earl (Doc) Hall, 64, former carnival owner and general agent, died November 21 in Los Angeles.

COLLINS DIES—Carleton Collins, 47, press representative of Eric B. Hyde Shows in 1939, died December 4 in Glasgow, Ky., as a result of burns sustained in an automobile accident.

HOMER T. HARRIS, 55, former carnival owner, fair official, and tent repertoire showman, died in Hugo, Okla., of a heart ailment.

SLA THEME—Liberty was theme of a successful annual banquet and ball of the Showmen's League of America in Hotel Sherman, Chicago, on December 5, more than 1,000 attending.

DUFFIELD SLA PREXY—Frank P. Duffield was elected president of Showmen's League of America in Chicago on December 4.

ACA ELECTS HENNIES—At a special meeting of Amusement Corporation of America in Hotel Sherman, Chicago, on December 6, Harry W. Hennies, former owner of Hennies Bros.' Shows, was elected a vice-president and director.

GOODING HEADS ACA—Floyd E. Gooding was elected president of American Carnivals Association, Inc., which met in Chicago on December 4.

SLA AUX INDUCTS—Ladies' Auxiliary, Showmen's League of America, held installation services in Hotel Sherman, Chicago, on December 6, and inducted into office President Mrs. Ida Chase.

NEW COMBO—A. S. McLaughlin announced formation of a motorized carnival to go on tour in 1940 under title of A. S. McLaughlin Shows.

PCSA AUX ELECTS—Ladies' Auxiliary, Pacific Coast Showmen's Association, elected Nina Rogers as president.

JONES SIGNS KELLEY—L. Clifton

Kelley signed as general agent and traffic manager for 1940 Johnny J. Jones Exposition tour.

WEERS HURT—Mr. and Mrs. J. G. Weer were injured in an automobile accident near Manitowish, Wis., on December 13, the former sustaining a knee injury and the latter a fractured pelvis.

HASC AUX ELECTS—Ladies' Auxiliary, Heart of America Showmen's Club, elected Mrs. C. W. Parker 1940 president at annual election in Reid Hotel, Kansas City, Mo., on December 13, and re-elected Vice-President Ruth Ann Levin and Treasurer Helen Bralnerd Smith.

NSA ELECTS LINDERMAN—Max Linderman, owner-manager of World of Mirch Shows, was elected president of National Showmen's Association, New York, on December 22.

LANG IAS PRES—Dec Lang was elected president of International Association of Showmen in St. Louis on December 23.

HASC BALL CLICKS—Annual banquet and ball of Heart of America Showmen's Club in Reid Hotel, Kansas City, Mo., December 31, was one of the most successful in club history.

JONES GETS IND.—For the fifth year Johnny J. Jones Exposition was awarded midway contract for 1940 Indiana State Fair, Indianapolis.

SCHULTZ QUARTERS BURN—Quarters of Capt. William Schultz, animal trainer, were swept by fire in East Amherst, N. S., destroying several animals and causing damage of several thousand dollars.

NSA AUX INDUCTS—Mrs. Midge Cohen, 1940 president of Ladies' Auxiliary, National Showmen's Association, and other officers was inducted into office on January 4.

MSA ELECTS LIPPA—Leo Lipka was elected president of Michigan Showmen's Association at the annual election in Detroit on January 3.

DUNBAR DIES—Ward (Dad) Dunbar, vet trooper and sales agent of The Billboard on Mighty Shesley Midway, died January 8 in Galveston, Tex.

HILDRETH DIES—Walter Duncan Hildreth, 67, manager of The Billboard's Chicago office for a number of years and former treasurer of the Showmen's League of America, died January 11 in Port Lauderdale, Fla.

CAN. LOOPS BOOK—Western Canada Association of Exhibitions (Class A) booked Royal American Shows for the seventh year for 1940 and Western Canada Fairs' Association (Class B) contracted Wallace Bros.' Shows of Canada during annual meetings in Winnipeg on January 13-17.

ELMER K. KLING, 54, former showman and brother of Abner K. Kling, sales manager of Eyerly Aircraft Company, died January 12 in Phoenix, Ariz.

PCSA BALL BIG—Pacific Coast Showmen's Association's 18th annual Charity Banquet and Ball in Biltmore Hotel, Los Angeles, on January 16 was one of the most colorful yet staged and attendance exceeded the 1939 mark.

PCSA RITES IMPRESSIVE—Impressive ceremonies marked Pacific Coast Showmen's Association's annual memorial services in Showmen's Rest, Evergreen Cemetery, Los Angeles, on January 14. More than 400 attended.

NEW COMBO FORMED—Announcement was made by Billy Groud and Al Bydair that they would take out a new organization, to be known as Billy Groud's Shows, in 1940.

R. A. BOOSTS LARGO TAKE—The fog and cold weather hampered Royal American Shows at Pinellas County Fair, Largo, Fla., on January 9-13, organization hiked its business 12 per cent above its 1938 figure.

O. CONCESSIONAIRES MEET—Ohio Concessionaires' Association meeting in Desher-Wallick Hotel, Columbus, O., during Ohio Fair Managers' Association annual convention on January 10 and 11, attracted more than 125, half of whom signed membership cards.

MSWC CELEBRATES—Missouri Show Women's Club celebrated the 10th anniversary of its founding with a dinner in Jefferson Hotel, St. Louis, on January 19.

MSA BALL CLICKS—About 800 attended the Michigan Showmen's Association fourth annual Charity Banquet and Ball in Port Wayne Hotel, Detroit, on January 22.

CHI ORO: CHANGES NAME—North Side Showmen's Association, Chicago,

changed its name to Chicago Showmen's Association and moved to new quarters at 443 North Clark Street.

NSA GETS FAIR CHECK—National Showmen's Association, New York, received a check for \$170 from Pennsylvania State Association of County Fairs, realized from a 50-cent tax on banquet tickets at the group's annual convention in Reading on January 24-26.

RA SCORES—Royal American Shows did satisfactory business at Florida Orange Festival, Winter Haven, on January 22-23, despite cold weather.

OBADAL FORMS SHOW—A. (Booby) Obadal, many years partner of Jack Ruckback in operation of Alamo Exposition and Western States shows, formed the Texas Exposition Shows.

ENDYS BUY WORLD'S EXPO—President David B. Endy, Endy Bros. Shows, announced purchase of property of the former World's Exposition Shows and plans for taking it out in 1940 under title of Endy Bros. Exposition Shows, Inc.

IAS BALL DRAWS—Third annual ball of International Association of Showmen in DeSoto Hotel, St. Louis, drew about 550 on February 10 when Bee Kyle, winner of *The Billboard's* Favorite Outdoor Performer Contest, was honor guest.

OWENS DIES—Col. F. J. Owens, 81, former carnival and circus showman, died February 20 in Chicago.

NEW SHOW LAUNCHED—Deal was consummated on February 21 whereby Robert Hughey and J. A. Gentsch became partners in operation of Hughey & Gentsch Shows, equipment of the former Hughey Bros. Shows being purchased.

ENDY HEADS NEW CLUB—Newly organized Miami (Fla.) Outdoor Showmen's Club elected David B. Endy president on February 23.

HASC AUX. CELEBRATES—Ladies' Auxiliary, Heart of America Showmen's Club, celebrated its 20th anniversary with a successful dinner party in Continental Hotel, Kansas City, Mo., on February 23.

ACA SIGNS SIMPSON—J. C. Simpson was contracted by Amusement Corporation of America as general agent on March 2.

B. & C. GETS MICH.—Rubin & Cherry Exposition, Amusement Corporation of America unit, was awarded midway contract for 1940 Michigan State Fair, Detroit.

DORMAN DIES—George Francis Dorman, 80, former carnival owner and in recent years a ride operator, died in Mobile, Ala., of cardiac asthma March 14.

SLA PARTY BIG—Seventh annual spring benefit party of the Showmen's League of America in Chicago on March 11 attracted between 450 and 500, passing the 1939 figure.

SLA OPENS NEW ROOMS—Showmen's League of America moved into its new clubrooms in Hotel Sherman, Chicago, on March 11, when quarters were visited by more than 200.

RAMISH PASSES—Harry Ramish, of John H. Marks Shows, died in Richmond, Va., on March 16.

TURNER DEATH—Bishop M. (Bish) Turner, 60, widely known in outdoor showdom, died March 15 of a heart attack near Inverness, Fla.

RAS GETS MINN.—Royal American Shows were again signed to furnish midway for 1940 Minnesota State Fair, Minneapolis.

NSA FETE CLICKS—Numerous wedding and birthday anniversaries were theme centers of National Showmen's Association's second annual Eastertide Frolic in Atlantic City on March 16 and 17.

TORNADO HITS HENNIES—Estimated damage of more than \$7,000 was done to equipment of Hennies Bros. Shows on March 12, when a gale struck Louisiana State Fairgrounds, Shreveport, quarters of the organization. Damage was covered by insurance.

BAILLIE QUITS D. & B.—J. B. (Jack) Baillie severed connections with Dodson & Baillie's World's Fair Shows due to other business interests and shows reverted to old title of Dodson's World's Fair Shows.

HEINZ DIES—Edward L. Heinz, former carnival operator, died March 20 in Keokuk, Ia.

HAVERTICK MURDERED—George E. Havertick, 74, penny arcade operator with Franks' Greater Shows, was found dead of a fractured skull in Macon, Ga., on April 3. Coroner's jury expressed belief that he had been murdered.

PHILLIPS DIES—Ephraim Phillips, 65, father of E. Lawrence Phillips, owner of Johnny J. Jones Exposition, died March 17 at his home in Washington.

CASEY BUYS SHOW—Management of E. J. Casey Shows reported it had concluded negotiations with Tom Baker to take over equipment of Red River Shows.

JONES OPENING GOOD—Johnny J. Jones Exposition inaugurated its 1940 tour at Coastal Empire Paper Festival, Savannah, playing to business far above expectations.

MRS. FRANCIS DIES—Mrs. Mary Francis, 59, wife of John A. Francis, owner of Greater Exposition Shows, died April 16 in St. Louis of a heart ailment.

NEWCOMBE DEATH—Verne Newcombe, 39, widely known in carnival circles and promoter of sponsored events, died April 12 in Tucson, Ariz.

LEWIS BOWS ON RAILS—Despite cold weather, an estimated 5,000 attended Art Lewis Shows 1940 bow on April 11 in Norfolk, Va., where show was booked for a two-week stand. Date marked inauguration of shows as a railroad organization, it being transported on 20 cars.

JONES GETS KY.—For the fourth year Johnny J. Jones Exposition was awarded midway contract for 1940 Kentucky State Fair, Louisville.

COLD HITS B. & G.—Encountering what was said to have been coldest wave since 1911, Beckmann & Gerety Shows were forced to cancel their April 12 opening in Atlanta until the next day, when a matinee drew fair and night crowds were good.

WEATHER HITS SHOWS—Numerous shows opening week of April 22 ran into cold and rainy weather, putting crimps in attendance and gross figures.

CONKLIN BOW BIG—With cold but fair weather, Conklin Shows chalked up their largest attendance and biggest gross in the seven years they have exhibited at Hamilton, Ont., at their April 25 inaugural stand.

WIND HITS DODSON'S—Windstorm did estimated damage of \$6,000 to Dodson's World's Fair Shows at Evansville, Ind., week of April 29.

GOODMAN IN 20 PER CENT GAIN—Goodman Wonder Shows opened in Little Rock, Ark., on April 28 to record attendance, and a 20 per cent increase over gate mark there a year ago.

GRUBERGS RETIRE—At a meeting of directors of the Amusement Corporation of America in St. Louis on May 3 Mr. and Mrs. Rubin Gruberg announced their retirement from active outdoor show business. For 27 years they owned and managed Rubin & Cherry Exposition, now an ACA unit. They retain their holdings in the corporation.

HYDE IN BLOWDOWN—Electrical storm carrying with it wind, dust, and rain hit Eric B. Hyde Shows in Hopeswell, Va., on May 8, doing estimated damage of \$1,000.

NSA GETS \$300—First National Showmen's Association Jamboree of the season for benefit of Cemetery Fund was staged by Art Lewis Shows at Hawthorne, N. J., on May 9, netting \$300.

SOL'S BELOW '39—Check on Sol's Liberty Shows' business for first six weeks of season revealed gross results slightly below those of 1939.

WEATHER HITS SHOWS—Cold and rainy weather which dogged shows for several weeks continued during late May over a wide area.

WALLACE REPORT GOOD—Management of Wallace Bros. Shows of Canada announced business the first three weeks of the season was much higher than for corresponding period of 1939.

FITZGERALD DIES—Harry Conroy Fitzgerald, 56, carnival and circus press representative, died May 24 in Newark, N. J., from a stroke suffered as he was about to start the season as press man for Proll's World's Fair Shows.

FRANCIS P. HEALY, 35, former Chicago newspaper man, publicity director for Royal American Shows in 1938 and Flash Williams Thrill Show and Morris Miller's Oddities in 1939, died June 5 in New Orleans.

LEVY DEATH—Philip E. (Pomp) Levy, 67, one of the original carnival men of the South, who trouped with Gaskill-Mundy Shows and Johnny J. Jones Exposition, died May 30 in Augusta, Va., of a heart ailment.

GOODMAN CARS BURN—Diner and sleeper in the Goodman Wonder Shows train were destroyed by fire on June 10

on route from Davenport, Ia., to Eau Claire, Wis.

McLONDON RETIRES—R. P. McLendon, executive staff member of the O. C. Buck Shows and connected with many shows in an executive capacity for 23 years, resigned to enter newspaper work in the South.

MARJORIE KEMP HURT—Marjorie Kemp, owner of the motordrome bearing her name on Royal American Shows, was seriously injured while performing in Moorehead, Minn., on June 15.

MORRIS MILLER, 68, vet showman, museum operator, and president of Miller Bros. Shows, died June 28 of a heart attack in Port Reading, N. J.

LITTLEJOHN DEATH—Thomas P. Littlejohn, owner-operator of the Littlejohn Shows, dropped dead July 4 at Thorsby, Ala.

KELLEY DIES—Earl (Spot) Kelley, 50, well known West Coast showman and concessionaire, died June 30 in Santa Rosa, Calif., from injuries sustained the previous night in an auto accident.

RAS BRANDON BIZ UP—Furnishing the midway at Provincial Exhibition of Manitoba, Brandon, July 1-5, Royal American Shows registered an 11 per cent hike in business over last year.

WILLIS DEATH—Macon E. Willis, 40, in recent years connected as general agent with Mighty Sheesley Midway, Beckmann & Gerety Shows, and Hutton & Anfenger's Marine Hippodrome, died July 12 of heart disease in Van Buren, Arkansas.

RAS CALGARY BIZ HIKED—Business for Royal American Shows at Calgary (Alta.) Exposition and Stampede on July 8-13 was 15 per cent above figures for 1939.

MILWAUKEE BIG FOR B&G—With huge crowds attending the Milwaukee Midsummer Festival on July 13-20, Beckmann & Gerety Shows did excellent business on the midway.

SLA EXPANDS FACILITIES—Under an arrangement ratified by board of governors, Showmen's League of America made it possible to care for patients in St. Louis and Elizabeth, N. J., hospitals, as well as Chicago.

BUSH DIES—Harry L. (Shooney) Bush, 76, well-known outdoor showman, died July 19 in La Fayette, Ind., following amputation of a leg.

BERGMAN DEATH—D. H. (Doc) Bergman, 54, who had trouped with the C. A. Wortham, Con T. Kennedy, and Sheesley Shows and had operated concessions at Electric Park, Kansas City, Mo., died in a hospital in that city.

DUKE DIES—Grant (Sam) Duke, carnival owner, died July 25 of angina pectoris in Nashville, Tenn.

SHEESLEY DEATH—Mrs. John M. (Annette) Sheesley, 41, widely known in outdoor show circles as a ride and concession operator and wife of John M. Sheesley, general manager of Mighty Sheesley Midway, died suddenly in Cambridge, Mass., July 21 while with the Art Lewis Shows.

STORMS DAMAGE TWO—Windstorm struck Dee Lang's Famous Shows at Case Lake, Minn., on July 24, causing estimated damage of \$80,000, and Johnny J.

Jones Exposition, playing Lima, O., was struck by a heavy rainstorm on July 27, causing damage of \$5,000.

DOBELL DEATH—Mrs. Edith Dobell, 37, member of Four Dobells Troupe, high wire act, died August 2 in Cumberland, Md., two hours after falling 50 feet during a free-act performance with Keystone Modern Shows.

WRIGHT DIES—Thomas William (Will) Wright, 64, general agent of World's Fair Shows and Coe Bros. Circus, died August 3 of a heart attack in Bozeman, Mont.

UNION HALTS B-O—Beckmann & Gerety Shows lost the week of August 5-10 in Muskegon, Mich., because the Teamsters' Union, affiliated with the American Federation of Labor, would not aid in unloading the show train, refusing to cross a picket line established by Ralph Whitehead, president of Circus, Carnival, Fairs, and Rodco International Union, with the backing of Greater Muskegon Trades and Labor Council.

HIRSHBERG DIES—George Hirschberg, 42, secretary of West's World's Wonder Shows, died August 14 in Greenup, Ill., of a heart attack.

WILLIAMS JAMBOREE CLICKS—Second jamboree of the season for benefit of the National Showmen's Association was held August 13 on the Ben Williams Shows, proceeds amounting to \$77.

ELSIE KELLY, 45, wife of T. W. (Slim) Kelly, carnival and New York World's Fair showman, died August 21 in New York following an operation.

HAPPYLAND SIGNS—William G. Dumas and John P. Reid, co-owners of Happyland Shows, announced signing a one-year contract with Guy Magley, of

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THE BIG WAR
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Season's Greetings

L. CLIFTON KELLEY

the Circus, Carnival, Fairs, and Rodeo International Union, on August 1.

O. H. HILDERBRAND, owner-manager of O. H. Hilderbrand Shows, announced his retirement from the carnival field at the end of the 1940 season and that he would come out in 1941 with a small circus.

JAY SAM LEONARD, 76, outdoor showman for 50 years, operator of the Leonard Amusement Company over 25 years, and in late years a general agent, died September 14 in Texarkana, Tex.

NSA GETS \$275—Third annual National Showmen's Association jamboree benefit show at Reading (Pa.) Fair on Cecilin & Wilson Shows September 19 netted \$275.

KELLEY LEAVES JONES—L. C. Kelley resigned as general agent and railroad contractor of Johnny J. Jones Exposition September 12. In his place was put J. C. (Tommy) Thomas.

CRACRAFT KILLED—Clarence W. Cracraft, 60, widely known general agent and railroad contractor for John H. Marks Shows, died of injuries sustained in an auto accident on September 27 near Appomattox, Va.

ENDY AIDS NSA—Endy Bros.' Shows jamboree at New Jersey State Fair, Trenton, on September 28 for the National Showmen's Association hospital

and charity fund netted club's coffers \$250 and about 25 new members.

SLA HELPED—Wallace Bros.' Shows of Canada held a benefit show for the Showmen's League of America, resulting in the club being enriched by \$210.

SPERONI DIES—Peter J. Speroni, 44, owner-operator of P. J. Speroni Shows, died in Quincy, Ill., on October 3 from pistol wounds, allegedly inflicted by a midway show operator.

RICHARD (DICK) COLLINS, 70, circus, carnival, and theatrical press agent, who was press man for the Art Lewis Shows in 1940, died September 16 in Charlottesville, Va., of coronary thrombosis.

PROLEKLAND TO CONKLIN—J. W. (Patty) Conklin announced on October 10 that he had been awarded contract for the fifth consecutive year as director general of Proleland at 1941 Canadian National Exhibition, Toronto.

WM NSA BENEFIT BIG—Benefit performance staged by World of Mirth Shows for the National Showmen's Association during Virginia State Fair, Richmond, September 23-28, netted several hundred dollars.

TODD DIES—Bert Todd, 50, in charge of the front of Winter Wonderland at the New York World's Fair and who had a similar position in 1939 with Little Old New York at the fair, died October 17 in New York.

CONKLIN GETS TWO—Conklin Shows were signed to furnish attractions at 1941 Quebec Provincial Exhibition and Sherbrooke (Que.) Great Eastern Exhibition, making the eighth year the shows have been contracted for the two fairs.

BEVERLY TASWELL WHITE, 65, press relations director with carnivals, circuses, and other shows, died October 24 of a heart attack in Chicago.

NSA GETS \$300—Benefit show on October 17 by World of Mirth Shows at Charlotte, N. C., for National Showmen's Association netted \$300.

ACA SIGNS ATLANTA—Amusement

Corporation of America signed to furnish the midway for 1941 Southeastern World's Fair, Atlanta.

G. L. BENEFIT SCORES—Great Lakes Exposition Shows' jamboree at Andalusia, Ala., on October 17 for the Showmen's League of America Cemetery Fund netted \$105.

BUCKEYE BENEFIT OKER—Buckeye State Shows' benefit performance for the Showmen's League of America at Cleve-

land, Miss., on October 25 was reported highly successful.

BEE DIES—P. H. Bee Jr., 44, owner-manager of the shows bearing his name, died of a blood infection in Lexington, Ky., on November 4.

NSA AWARDED \$404—Showmen's League of America charity show at the New York World's Fair on October 17 netted \$2,071 and it was voted to award (See Carnival Chronology on page 119)

Selective Service Mail for These Men at The Billboard's Offices

CINCINNATI, Dec. 21.—The following men have Selective Service mail at The Billboard's various offices. In some instances the mail consists of questionnaires and in others order number cards. All of these men are requested to send forwarding addresses immediately:

CINCINNATI OFFICE, 25-27 OPERA PLACE			
Name	Order No.	Name	Order No.
Adams, Walter W.		Lee, Arthur W.	237
Alford, Elmer R.	511	Lento, Anthony	
Babba, Louis W.		McCormick, Daniel E.	450
Bell, Emerie	499	McCormick, Jesse A.	494
Banks, Harold Chester		Mallery, Richard	184
Barber, Otis G.	346	Mason, Chester H.	381
Barker, Gerald		Miller, Harry Edward	
Battiste, Willie Curley	25	Miller, Harvey A.	
Beggs, J. Francis		Miller, Jake	68
Bookman, Chas. C.	415	Miller, John L.	
Boris, Valerian		Miller, Orson Augustine	219
Borawold, Arthur E.		Mills, Madison E.	96
Bowman, Chas. R.	154	Moore, Thomas	
Broda, Joseph John		Morley, Donald V.	
Bujnowski, Joseph Steve		Morse, David S.	
Bumgardner, Lee		Moyer, Edward	
Cahill, Jas. L.		Mullen, Harry J.	
Chickin, William		Myk, Joseph E.	
Choate, Vernon		O'Brien, Donald	
Clark, Robt. A.	393	O'Neil, Patrick J.	
Cole, Creston E.	4206	O'Neill, Kenneth Robert	
Cooke, Winston Ralston		Own, George	69
Costello, Tom		Patterson, James Edward	
Darrow, John C.		Patterson, Leon L.	401
Davis, Robt. L.	478	Patty, Chester	545
Davis, E. W.	537	Petty, Leon	
Davis, Gene		Polite, Leo	
Dawson, Samuel Geo.		Polk, Milton L.	
Demetro, Archie	388	Redinger, George B.	
Demetro, Tom		Regland, Phillips T.	531
Duplisa, Fred Albert		Reaves Jr., Jesse D.	
Eckhart, Harry A.	142	Richardson, Raymond J.	362
Elliott, Merl R.	394	Roberts, Steve	
Ely, Mike J.	35	Robinson, Ralph J.	
Endicott, Jimmie R.	417	Rogers, Clem	13
Farkose, Paul E.		Russell, Paul G.	
Farmer, Lewis E.	573	Rutherford, Claude R.	
Faulst, Chas. T.	413	Sallust, William Waldon	
Fleming, Lloyd J.		Samuelson, Charles Elmo	
Foster, Harold W.	484	Satterfield, Thomas M.	129
Foster, Jack Mitchell		Sawyer, Hugh T.	492
Frick, Jack L.		Shaw, Wm. M.	315
Gaveron, Steve J.	132	Sheldon, Samuel Marshall	
Gibson, Don L.	519	Shoe, Carl Murphy	
Gloster, Edw. J.	527	Short, John Edward	96-A
Goldfarb, L.	520	Smith, Jimmy Leroy	
Grantham, Buford Odell		Smith Jr., Geo. Edward	
Greaves, Wm. F.	257	Stacey, Michael J.	288
Griffith, Arnold James		Stanley, Frank	330
Hall, Chas. P.		Stewart, Jack Alexander	
Hargreaves, Leo J.		Sullivan, Chas. E.	370
Harper, Marshall T.		Taylor, L. E.	
Harvilla, Albert		Thomas, Arthur	
Henderson, James Calvin		Thompson, John J.	
Hoffman, Woodrow		Tricom, Jerry Michael	
Hogg, Mack		Triplett, Luther Clinton	996-A
Hooper, Harry James		Tryki, Walter	
Horton, Walter		Vaughn, John Clifford	
Hull, Leo V.		Wade, Harper F.	
Jackson, Ralph		Wall, Otis L.	
Jacobs, Robert	82	Wappnick, Nathan	418
Jacobs, Wesley LeRoy		Ward, Wm. F.	
John, Frank S.		Washburn Jr., Nelson	
Johnson, Mike J.	397	Weathers, Sandy F.	533
Johnson, Cody T.	510	Wells, Albert	
Johnston, Lewis M.		White, Richard	
Jones, Willoughby W.		Wiggins, Roy	
Kealey, Edwin M.		Willst, Richard L.	118
Keith, Perrell Edward		Williams, C. E.	553
Kelson, Charles Edward		William, Oscar H.	
Kessler, Sydney	403	Wilson, Joe Adley	V-20
Killebrew, Raymond O.		Williams, Lewis Henry	
King, Ray Taylor		Woodard, Russey W.	22
Knight, Joe P.		Wray, John H.	408
Kroeger, Roy Earle		Yonko, Spero L.	
Kvenmoen, Douglas Olen		Young, Howard A.	
LaLonde, R. L.	536	Yost, Arthur M.	130
Lamb, Buddy	340	Zubel, Alex.	
Leary, Ellis Lee			

ST. LOUIS OFFICE, 390 ARCADE BLDG.			
Beaudreaux, Carlyle Albert	148	Learned, John R.	616
Benjamin, Chester Everett	130	Lerner, Harry	468
Bubanks, John Madison	518	Plano, John Joseph	331
Lambert, Edward Joseph	673	Whanier, Lawrence Homer	631

NEW YORK OFFICE, 1564 BROADWAY			
Estrowitz, Theodore		Treat, Robert C.	
Fraser, William Patrick		Ward, Harold Benjamin	
Keller, Fred		Williams, Leopold Buster	
McKernan, Patrick		Yates, Eddie Penn	
Nicholas, Steve	1690		

WARNING: Delinquents as far as the questionnaires are concerned are being referred to the United States District Attorney's office, so don't delay.

3000 BINGO

Heavyweight cards, black on white. Wood markers printed two sides. No duplicate cards. Put up in the following size sets and prices. 50 cards, \$3.50; 90 cards, \$4.00; 75 cards, \$4.50; 100 cards, \$5.50; 150 cards, \$6.25; 200 cards, \$7.50; 250 cards, \$13.75; 300 cards, \$16.50. Remaining cards, \$5.00 per 100. No. 140 — Extra Heavy Green Both Sides. Per 100, \$8.50.

3000 KENO

Made in 20 sets or 100 cards each. Played in 3 rows across the cards—not in and down. Light-weight card. Per set of 100 cards, tally card, calling markers, \$3.50. All Bingo and Lotto sets are complete with wood markers, tally and drawing sheet. All cards size 8 1/2 x 11 1/2.

LIGHT WEIGHT BINGO CARDS

Black on white, postal card. 3,000. Can be returned or discarded. 3,000, size 8 1/2 x 11 1/2. In lots of 1,000, \$1 per 100. Calling markers, extra, 50c. Automatic Bingo Shaker. Real Class \$12.50. 5,000 Jack Pot Slips (strips of 7 numbers), per 1,000. Lightweight Lancers, \$4.18, per 100. 3,000 Small Thin "Brewer" Bingo Sheets, 7 colors, pads of 25, Size 4 1/2 x 6 1/2, per 1,000. 3,000 Featherweight Bingo sheets, 5 1/2 x 8. Lanes, \$1.25 per 100. Stamped in pads of 25, Per 100. Postage extra on these sheets. Bingo Card Markers, in strips, 25,000 for. Dice boards and pads, warlike checks, coupon books, subscriptions books, misc. items. Pal and sample cards free. You pay for O. D. fee. No personal checks accepted. Instant delivery.

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Want New and Novel Rides. Legitimate Concessions that work for not over 10c. No exclusives, except Corn Game, Pop-corn and Penny Pitch, which are already sold. Want Agents for Scales, Ball Games and Cigarette Gallery. We positively do not have any Gift.
Will book any good Money-making Shows. Want Features and Working Acts for Side Show. We have Eight Rides.
FAIR SECRETARIES AND COMMITTEES IN KANSAS, NEBRASKA, IOWA, OKLAHOMA AND ARKANSAS, WANTING A GOOD CLEAN SHOW, SEE US AT THE MEETINGS, OR WRITE
CHAS. ROTOLO, Mgr., 2020 Broadway, Parsons, Kansas

NEIL BERK'S FLORIDIAN EXPOSITION SHOWS
WILL PLACE FOR FLORIDA FAIRS — OPENING JANUARY 20TH
ALL LEGITIMATE CONCESSIONS. Have booked Arcade, Cookhouse, Diggers, Pan Game, Ray Gun. Always interested in hearing from Showmen and Ride Owners. Will arrange for Florida Truck and Car Permits. Billboards with Own Trucks. Can place Unusual Free Act. Don't Carver, contact me. Want to hear from Stack Hubbard, Murphy's Midnets, Doctor Garfield, Lee Erdman, Art Converse, Lillian Shoppert, Charles DeKris, Kern Fat Family, Thad Reising, Leo Carroll, Harry Lewiston, Duke Jannetta, Lee's Snake Show, Baby Lillian. Season's Greetings To All.
Our route includes Ft. Lauderdale, Homestead, Palmetto, Daytona Beach, Palatka, Green Cove Springs, Starke Ellis Fair, West Palm Beach (the first in W. Palm Beach). Several pending, and two of the biggest dates in Florida. WE ARE GOING PLACES. YOU BETTER HURRY.
FLORIDA FAIR COMMITTEES—WE HAVE ONE WEEK OPEN.
ALL REPLY, 7850 BYRON AVE., MIAMI BEACH, FLA.

WANTED . . . FOR 1941 SEASON . . . WANTED FOR HENNIES BROS.' SHOWS
Competent People for Snake Show, Illusion Show, Side Show. Can place outstanding Freaks at all times. Work 52 weeks a year. Can place several Working Men. Best accommodations and treatment. Hazel McDonald, act in touch with me. All address:
HARRY LEWISTON, World's Fair Freaks, Erie, Penna.

Wanted Season 1941 O. J. BACH SHOWS, INC. Season 1941
OPENING ELI-WORLD, N. Y., APRIL 24
One Flat Ride with own transportation. Tilt-a-whirl preferred; also Fun House and Mechanical City. Shows—Attraction, Dog and Pony Circus, Ten-in-One, Girl. Have beautifully completed outfits for same. CONCESSIONS—Corn Game, Photos, Penny Arcade, Lead Gallery, Ice Cream or Cakes, Ball Games, Pitch-Till-Win, Hoop-La, Knifs Rack, Duck Pond, Game Rack, Adorn Darts, Bowling Alley, High Stakes, Scales. Also want Sound Car, Free Act with Concessions.
O. J. BACH
Box 223, Grand, Fla.
OLIVE BECKER, Gen. Agt.
414 S. Main St., Elmira, N. Y.

With the Ladies

By VIRGINIA KLINE

KANSAS CITY, Mo., Dec. 21.—After the Chicago meetings and good times, the fair meeting in Des Moines was a great let-down, because there are so few women who attend. However, Mrs. Al Baysinger was there and I had a good visit with her. She told me the Baysinger Shows had a swell Thanksgiving dinner in Poplar Bluff, Mo., quarters. That was the reason she did not have her dog, Tuffy, with her as usual. Tuffy ate too much and had to be left at home to be doctored.

The "Butchers' Club," as the men call the circle of women who gather in the lobby of the Reid Hotel here, was in full swing when Abner and I arrived. A little more than the usual excitement prevails over the coming election and the round of parties and dinners for the holidays. Mr. and Mrs. C. F. Zeigler have an apartment in a near-by hotel and entertained at a cocktail party December 11. Mrs. A. T. Brainerd entertained a group the following night with cards and a good time. On Saturday we drove to St. Louis to attend the Tacky Party held by the Missouri Show Women's Club at American Hotel. The St. Louis folks are unbeatable hosts and we had a swell time. Grace and Charles Goss were in tacky attire, he with a shirt several sizes too large and a tramp outfit. Grace was a Bowery girl and danced the part. Daisy Davis had charge of the door, with Nell Allen assisting. Gertrude Lang saw that there was plenty to eat, as did Francis Dean and the general committee.

Lucile Cramer stopped off en route to Salina, Kan., from Washington, D. C., to visit with Mr. and Mrs. Tom Allen and attended the dance. Clea Jacobson was the center of a group that made the dancing continue until 2 a.m. Glenn and Freda Hyder came in from Jacksonville,

Ill., and President Jane Pearson was everywhere as once keeping things going. John Francis remained for a while, but as he has been ill had to leave early. Norma Lang and her sister were dressed partly tacky. Lotus Hapenny entertained her group with a few songs. All were disappointed that Tom Allen was unable to put on his noted dance, because he had been ill with the flu for two weeks. It was a good party and well worth the icy drive of 250 miles from here. The St. Louis folks are always pleased to have visitors and they show them a good time.

Curly Reynolds, who underwent a minor operation, has recovered. His wife, Peggy, gave us the news of "My Curly's," as she calls him, reactions to the attractive nurses at the hospital. Viola Fairly is waiting, but not very patiently, for her son, Paul, to come here for the holidays. Margaret Stone took care of Peggy Reynolds' dachshund while Peggy was busy at the hospital. It was almost too much for Monkey, Margaret's dog, but he is all right now that Peggy has returned and can look after her own dog, Mike, the Martones' dog, is on his good behavior.

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Dec. 21.—The past year has, all in all, been very active for the association, and we are gratified to note that the prospects for 1941 are particularly good for the industry and for the association.

Since close of the annual meeting and our return here there has been a vast amount of interest manifested in the various activities of the association, as reflected by correspondence reaching this office, and we are led to the conclusion that it portends a bright future for the association's work in the coming year.

Appointment of additional associate counsel for the association is under consideration and announcement will be made as soon as a definite decision has been reached.

Kortes' World's Fair Unit Registers Well at El Paso

EL PASO, Tex., Dec. 21.—First large museum to appear here in several years, Pete Kortes' World's Fair attraction, drew big crowds at opening, and attendance has been above all expectations during its stand in the old First National Bank Building in the heart of the downtown business district. Extra attractions are being patronized accordingly. Roy B. Jones reported. Large store permits a swell monster spread. Among visitors at opening were Mr. and Mrs. Mel Vaught and Charles White, State Fair Shows; Mrs. Ehrlick, mother of Jack Earles, side-show giant; Police Chief Roby and Val Lawrence, business manager of a local paper.

American and Mexican newspapers and radio stations are being used, and (See Kortes' World's Fair on page 110)



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Vagabond Coaches for '41—Lead in Comfort and Value

See nature's wonders! Go any place any time by Vagabond Coach, the finest way to travel—convenient, flexible, pleasant. Vagabonding is the smart new way to tour America.

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30,000.. 9.85	70,000.. 15.65	150,000.. 27.25	500,000.. 78.00
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Above prices for any wording desired. For each change of wording and color add \$3.00. For change of color only, add 50c. No order for less than 10,000 tickets of a kind or color.

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ONLY 5c, 10c, 15c & 20c
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10 ROLLS.....3.90c

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
IF ADMISSION IS OVER 20c NAME OF THEATRE AND TAX MUST BE PRINTED ON TICKET—FEDERAL TAX IS ONE (1c) CENT FOR EACH TEN (10c) CENTS

SEASON'S GREETINGS

PENN PREMIER SHOWS

SEASON'S GREETINGS

9 Shows America's Fastest Growing Show 9 Rides
We are now contracting for the 1941 season. Will buy or lease Merry-Go-Round and Chain-Planes; no other Rides wanted. Have for sale—Double Loop-Planes, in perfect condition. All Concessions open except Cook House and Pop Corn. We have 9 new Panel Frosts for real Showmen that can and will take care of them. What have you to offer? All Shows office advised. Want Billposter, Electrician and Electric Artist. Fair Secretaries, Committees, we invite your inspection. Address all mail to LLOYD D. SERPASS, Owner, Office 4th and Main Sts., Stroudsburg, Pa.

TO ALL OUR FRIENDS WE CAN'T OTHERWISE REACH AND THE BILLBOARD, A MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR

W. C. KAUS SHOWS, INC.

Now booking for 1941—Can use 8-Car Whip or Octopus. All Legitimate Concessions. Shows with or without own outfits. Good proposition. Girls for Musical Revue and Peppin Show. Salary paid from office. Wire or write W. C. KAUS, 4 DUNN STREET, NEW BERN, N. C.

AN IMPORTANT ANNOUNCEMENT BY THE SHOWMEN'S LEAGUE OF AMERICA

Beginning September 1, 1941, our initiation fee will be increased from \$10 to \$25.

You are urged to join now for only \$10.00

Contact your nearest League member or write direct to Membership Committee. SHOWMEN'S LEAGUE OF AMERICA, Sherman Hotel, Chicago.

FUNLAND SHOWS

Extend their SINCERE Holiday Greetings to All for 1941

NOW BOOKING SHOWS, RIDES, AND LEGITIMATE CONCESSIONS

Fairs and Dates in Illinois, Indiana, Ohio, Kentucky, Virginia, and Carolinas, "As New As Tomorrow." All Replies, Winter Quarters, Columbia, S. C.

SICKELS UNITED SHOWS

Want color and reliable experienced Ride Help for Merry-Go-Round, Ferris Wheel and Jones Chairplane. These are office rides. Want Kiddie and other rides. All concessions open except Bingo. Want neat Cook House that caters to showfolks. Privilege in meal tickets. Want Shows with or without outfits. Same principles will prevail on this show as were on P. H. Bee Shows. Show opens March 31st.

All mail to BOB SICKELS, Box 477, Jackson, Tennessee

Sponsored Events

Veteran, Lodge and Other Organization Festivities

Conducted by CLAUDE R. ELLIS
(Communications to 25 Opera Place, Cincinnati, O.)

Trend Up in Use of Attractions By Sponsors as Crowd Pullers

PROBABLY the highlight of the sponsored event field in 1940—a year made difficult for auspices because of adverse weather which dogged them for weeks, continued economic distress in many localities, and alarm caused by the war—was the increased momentum in the trend toward presentation of professional attractions in place of home talent. Not since 1936, when sponsored events began to show greater signs of mounting popularity as fund-raising mediums, has the number of paid attractions appearing at events been so great as in the past year. There is only one reason for the step-up in the trend—drawing power! Almost without exception, reports from committees in charge of successful events indicated that it had been found necessary to substitute efficient well-groomed professional attractions for amateur entertainment in order to pull at the gate.

Resuming early in January after a short lay-off because of year-end holidays, indoor circuses continued the successful season started in late 1939 and closed in the spring of 1940 with an enviable record. Shows throughout the country under auspices raised large sums of money for committees. They demonstrated conclusively that such shows are still top money getters when presented under strong auspices and under direction of capable showmen. In key cities in which winter shows are generally held they did splendidly. Of special interest was the success accompanying some shows staged in cities that had not been visited by an indoor circus in several years. At the start of the 1940-41 season reports point to such shows having an excellent year again. There is a possibility of receipts setting an all-time high because of huge increases in employment as a result of the national defense program. Another feature of the past winter was a large increase in the number of home shows and the committees' use of acts as crowd-pullers. Their popularity was especially pronounced in the South, and executives of most of the shows announced that it had been decided to make them annuals.

Showmanship on Increase

It is believed by competent observers that sponsored events in 1940 were as numerous as those held last year. The same may have been abandoned for various reasons, the number of new ones more than compensated for any loss. Partly responsible for the success of the events in the face of discouraging conditions in some areas was the increased efficiency of committees, a result of experience gained in previous years. In cases of newcomers in the field, their achievements in many instances were attributed to the employment of capable showmen to direct the events.

Showmanship in the presentation of sponsored events played an increasingly important role. This was especially true of celebrations staged under auspices of fair associations to raise funds for plant improvements and other fair activities. A large increase in the number of such events was noted, and officials consistently credited attractions with being tremendous aids to the associations in hurdling financial difficulties. Obviously people did not attend these functions merely because of civic pride in wanting an up-to-date plant. The only logical inference to be drawn is that the fair

officials possess showmanship and their use of attractions appealed to the people and made them loosen their purse strings. Confirming the theory that professional attractions are practically a necessity for the success of a sponsored event were reports from other committees that midways, free acts, fireworks, etc., were sure-fire drawing cards and that variety helped to increase profits and attendance. Among the larger annuals, many set record receipts and gate records.

Numerous Independence Day celebrations drew record throngs and were responsible for filling depleted treasuries of sponsoring groups. One at East Moline, Ill., featuring a midway, free acts, and fireworks, set a new attendance peak and was the most successful yet staged by the American Legion Post. Another at Sraefor, Ill., which depends upon its midway for financial success, drew 40,000 and was the greatest ever sponsored by the Citizens' Committee. Huge midway grosses and a crowd of 250,000 were reported for a celebration at Lowell, Mass., and at Paris, Ill., a free program and a midway drew 32,000. At Fall River, Mass., 284,000 witnessed fireworks at an event and gave the midway heavy patronage. It was sponsored by the War Veterans' Council and the city.

Big Ones Make Progress

Milwaukee's seventh annual Midsummer Festival, a non-profit event, drew 1,245,000 in eight days, 394,000 above the 1939 mark, and was the largest yet staged. The festival's share of midway receipts was about \$12,000 and, the expenses were not spared, the commission directing the event had a profit of \$2,700 at the close. Indicative of the festival's progress was the recent announcement that the commission had approved a proposal to establish a \$100,000 sustaining fund, to be raised by subscription. More than 200,000 attended the opening of the successful Aquatennial at Minneapolis. It was the city's first summer festival and at its close civic officials were considering a repetition in 1941. Nightly fireworks, rodeo, free acts, and a major carnival were featured. Savannah's second annual Coastal Empire Paper Festival was an outstanding success, drawing huge crowds which patronized a carnival generously. It was the first carnival to appear in the city in 12 years, illustrating that city officials are recognizing the worth of meritorious carnivals as adjuncts to civic celebrations. Profit of \$1,843 was made by the festival association, and its committeemen announced that the sum was placed in a sinking fund to finance the 1941 event. The 10-day Kenton County Centennial at Latonia (Ky.) Race Track, across the Ohio River from Cincinnati, was another signpost pointing to the seal of acceptance civic officials have placed on professional features as celebration turnstile-clickers. It booked a pretentious program of name bands and free acts and featured one of the major carnivals.

Home Show Circuit Organized in South

GREENVILLE, S. C., Dec. 21.—Circuit of home shows thru the Carolinas, Georgia, Alabama, and Florida was organized here on December 12, reported G. Hodges Bryant. Shows will be produced by the company of G. Hodges Bryant & Associates, which has established headquarters here and placed Secretary Mary L. Bryant in charge of the office.

Greenville and Charleston, S. C.; Greensboro, N. C.; Augusta, Ga., and Birmingham, Ala., have taken required three-year memberships in the circuit and supplied necessary sponsors. Raleigh and Durham, N. C.; Columbia, S. C.; Macon, Ga., and Montgomery, Ala., are expected to become members as soon as they meet requirements.

The six-day show here will be staged under auspices of The Greenville Daily News and Piedmont and those in Greensboro and Augusta will be sponsored by the chambers of commerce. More than half of the exhibit space for the show here has been sold and a number of national exhibitors have been contracted for displays.

It is planned to stage a show in each city once a year, and support of the exhibit section of the Federal Housing Administration has been obtained. Guarantee of a minimum number of local exhibits, based on population, are required of sponsors. Some shows, to be held next summer, will be staged under canvas. National exhibitors have signified their desire for a circuit, the belief being that it permits building of exhibits and covering of territory at minimum expense.

Ind. Christmas Show Draws

BOONEVILLE Ind., Dec. 21.—Large crowds witnessed a Christmas parade and outdoor night show under auspices of merchants here on December 11, reported Kellems & Wells, who produced the show and have also been staging such events in Illinois and Kentucky. Merchants were pleased with results and the show will be repeated in 1941. Newspapers were generous with space. Program included Phillips & Tilton, revolving ladders; Berniece and Her Canines; Thrillers, roller skaters; Williams & Berniece, comedy trampolines; Smith & Smith, Australian whipcrackers and jugglers; Kellems and Wells, comedy, and Betty Pasco, recently "discovered" 14-year-old spiral tower performer.

Milwaukee Highlights Show Contracts for Ellman Rides

MILWAUKEE, Dec. 21.—Charles Ellman, owner-manager of the Ellman Shows, reports he has signed to install a dual Ferris Wheel, Rolloplane, Kiddie Auto, Octopus, and Fun House in Milwaukee Auditorium, where Almon R. Shaffer's World's Fair Highlights are to appear for nine days under auspices of Veterans of Foreign Wars.

In the first few days of the advance sale the sponsor sold over 10,000 tickets, and indications are that the show should be a winner, said Ellman.

Shorts

FOR the second time Bright Light Exposition Shows have been booked for six-day Cameron (W. Va.) American Legion Post Celebration, reported Chairman Orval M. Howard.

BUSINESS at the Christmas Show which opened in Los Angeles on November 19 for a 37-day run for benefit of British war relief is reported to be below expectations of Director Waldo T. Tupper, with only one profitable day up to December 21.

KORTES' WORLD'S FAIR

(Continued from page 109)

Bill Payne, advertising agent, has the city and surrounding territory well billed. Official staff remains the same as in the past, while personnel includes Charles LeRoy, Billy Ellis and Red Friend, roommen and lecturers; Tom Blackhall, Paul and Harry Busch, front door and ticket men; Anna LeRoy, tickets on added attractions; Nick DeLo, music; O. J. Neignepard, builder and mechanic; Eddie Fleher, porter.

Barney Nelson, armless wonder; Athalia, monkey girl; Tiny Kistler, Iowa fat boy; the Red Devils, fire exhibit; Carlson Sisters, fat girls; Harry Lewis, thin

15 Years Ago

(From The Billboard Dated December 26, 1925)

Pacific Coast Showmen's Association elected M. Lee Barnes president and P. A. McLain secretary-treasurer at its regular weekly meeting in clubrooms, 919 1/2 South Broadway. . . . For three years general representative and traffic manager with the Bernardi Exposition Shows, M. B. (Duke) Golden resigned to accept a similar position with West's World's Wonder Shows for 1926. . . . L. M. Brophy, general manager of D. D. Murphy Shows, signed Walter B. Kemp's Autodrome for the 1926 tour. . . . Essie Calvert, of water and girl show note, signed with Morris & Castle Shows.

Sarasota, Fla., gave Esdy Bros. Shows a good 10-day stand. . . . Capital Amusement successfully concluded its season in St. Paul and went into quarters there. . . . James Bortland returned to his home in London, O., after closing a satisfactory tour with Robinson Bros. Shows. . . . Tanshill & Little contracted a cafeteria-style cookhouse with Greater Shesley Shows. . . . John (Moxie) Moxham, well-known concessionaire, died in Jewish Hospital, Cincinnati, on December 11. . . . H. Clyde Levi Jr., concessionaire, closed with Southern Standard Shows in Mount Pleasant, Tex., and returned to his home in Cincinnati.

S. B. Williams Shows closed the season in Fort Worth, Tex., and equipment was stored there for winter. . . . After five weeks of indoor events, Manager K. F. Ketchum returned to his 20th Century Shows in Paterson, N. J., to give his attention to bookings and building of equipment. . . . Charles B. Gray and wife, Madame Pauline, went to Houston, Tex., after a click tour with the Capt. Nail Shows.

"RECENTLY booked J. G. Baker's Chariplane, Kiddie Autos, four shows, and two concessions for the coming season," cards John Geocoma, manager Bright Light Exposition Shows, from Pittsburgh. "Work at quarters in Winterville, O., will get under way about January 1. Baker's pony ride will join about the middle of May."

man; Eko and Iko, sheep-headed men; Laurie Johnson, sword swallower; Prince Dennis and Lady Ethel, midgets; Lady Luella, danger queen; Great LeRoy, magician; Edema, human automobile tire; Doris and Thelma Patent, Albino twins; Pop Eye; Allen Greenstreet, rice writer; Don Analey, silhouette artist; Great Lorenzo, mentalist, and Mary Cain, glass blower. Extra added features are Grace McDaniel, multi-faced lady, and Geraldine Shaver, alligator girl. Bingo Hinkle, midget clown, works as window bally.

Material

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AGENTS—FAST SELLING GADGET EVERY man can use nets 400% profit. Dive plus 3c stamp brings 3 saleable samples...

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LOCAL AGENTS WANTED TO WEAR AND demonstrate suits to friends. No canvassers. Partial Payment Plan. Up to \$12 in a day...

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SELL KOEHLER'S FAMOUS 9x11 BLUE SIGNS Changeables, Religious. Experience unnecessary. Homes and merchants prospects. Write KOEHLER'S, 335 Goetz, St. Louis, Mo.

SELL BANKRUPT CLOTHING BARGAINS FROM home, store, auto. Shoes, 15c; Men's Suits, Overcoats, 75c; Dresses, 10c. Experience unnecessary. Free wholesale catalog...

SELL NEW, USED CLOTHING FROM HOME, auto, store, Men's Suits, 77c; Leather jackets, 29c; Overcoats, 54c; Dresses, 20c; Ladies' Coats, 36c. Other bargains. Catalog free...

WHERE TO BUY AT WHOLESALE 500,000 Articles. Free Directory and other valuable information. MAYWOOD B. PUBLISHERS 1197 Broadway, New York.

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LIVE ARMADILLOS, \$2.50; PAIR, \$4.00 — Guaranteed feeders. Mother and Babies, \$9.50. Also Armadillo Baskets, Lamps, Novelties. APEL ARMADILLO FARM, Comfort, Tex.

SNAKES, POISONOUS AND HARMLESS. RATTLESNAKES, fixed or hot. MIXED DENS, large and small. Gilas, Armadillos, Alligators, Horned Toads, Chuckawallas, Mexican Beaded Lizards. Good stock. Low price. Quick service. Write your needs to ROBERTS, 229 Shell Bldg., Houston, Tex.

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20 GIANT RHESUS MONKEYS, \$17.00 EACH—Cassowary, \$250.00; Female Chimpanzee, \$250.00; other stock. Send for list, WARREN BUCK, 420 Garden Ave., Camden, N. J.

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CARTOON BOOKLETS, GIRL PHOTOS, PICTURES, Novelties. Big assortment, \$1.00. Circulars 10c. STRALEY STUDIOS, 1015 Mulberry, Springfield, Ohio.

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PRETTY GIRL (REAL PHOTOGRAPHS), BOOKS, Novelties. Big assortment, \$1.00; catalog, 10c. B. BRAUN, 353 W. 47th St., Chicago. x

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CANADIAN OPERATORS — HUNDREDS OF Used Free Play Games, like new and used at bargain prices. ST. THOMAS COIN SALES, St. Thomas, Ont., Can.

EXHIBITS RACES—SEVEN COIN HEAD, \$25; Keeney Track Time, \$30. Thirty-day guarantee. VALLEY SPECIALTY COMPANY, 1061 Joseph, Rochester, N. Y.

ERIE DIGGERS—EXHIBIT MODEL F, E, G IRON Claw Diggers; Arcade Machines. Write today. NATIONAL, 4242 Market St., Philadelphia, Pa.

FIVE (5) USED MILLS VEST POCKETS, \$25.00 Each; condition guaranteed. 1/3 deposit, balance C. O. D. BIRMINGHAM VENDING COMPANY, 2117 3rd Ave., N., Birmingham, Ala.

FOR SALE CHEAP — KEENEY SUPER TRACK Times, Pastimes, Chrome Bells, Radio Rifle. CHARLES PITTLE, New Bedford, Mass.

FOR SALE—A. B. T. CHALLENGERS, \$11.90. Get our prices on like-new and used Marble Games. Every Machine guaranteed. 1/3 deposit, balance C. O. D. SOUTHWESTERN AMUSEMENT COMPANY, 1111-1113 Navarro St., San Antonio, Texas.

FREE CATALOG OF PARTS AND SUPPLIES FOR all Coin Machines. Write on letterhead or send business card. BLOCK MARBLE, 1527 Fairmount, Philadelphia, Pa.

GOODBODY HAS A MESSAGE FOR EVERY operator reading this advertisement. Send in your name and address at once. JOHN GOODBODY, 1824 E. Main, Rochester, N. Y.

GET WISE! MODERN ARCADE-SPORTLANDS are profitable year around. World's largest selection of equipment to choose from. Write for 1940 catalog and price list. MIKS MUNIVS CORP., 593 10th Ave., New York.

KEENEY'S ANTI AIRCRAFT, \$90.00; LANCER, \$30.00; both perfect condition. Allow \$15-\$20 trade in for Zio pinball. J. MORRIS, 622 Eldorado, Vallejo, Calif.

TWO 1939 MILLS THRONES, LIKE NEW, \$175.00 each; dressed up 616, \$25.00; 616 with Grill, \$49.50; dressed up Imp, 20, \$49.50; Rockola 16, \$39.50, 1/3 with order, balance C. O. D. HEMLOCK MUSIC CO., Hemlock, D.

MILLS SMALL SCALES, \$25.00; GROETCHEN Columbia, Double Jackpot, Fruit Reels, \$25.00; O. T. Double Jackpot, one cent or five cent, \$25.00; Vest Pockets, \$25.00; Mills or Wating 25c Slots, \$20.00; Imps, \$9.00; Hanson Penny Counter, \$10.00; Rays Track, \$10.00, needs repairing; Free Play Games, \$25.00; Mills Music Machine, 12 Records, \$25.00; or will trade any of the above for Peanut or Ball Gum Machines. O'BRIEN, 89 Thames St., Newport, R. I.

RAY GUNS, SIX BALLY BULLS, ONE DARK Cabinet Keeney Air Craft Gun, Two Chicken Sams, Four Seeburg Convicts. Bought new by us. Fifty Dollars each. Ten percent off for 1st lot. One-Mind deposit. FOX NOVELTY CO., Rocky Mount, N. C.

WANT—1c TALLYS, 5c SLOTS OF ALL KINDS. Must be bargains. SOUTHWEST COIN MACHINE, 110 S. Jennings, Fort Worth, Tex.

WANTED—ONE OR FIFTY ARCADE MACHINES, Diggers, Deluxe Card Venders, Drop Pictures, Microscopes, Hocky, Love Meters. FIELDING GRAHAM, 3211 East 31st St., Kansas City, Mo.

WANT! FORTUNE TELLING SCALES, \$45.00. DIXIE SALES, INC., 1227 St. Charles, New Orleans, La.

WILL TRADE LEGAL EQUIPMENT FOR LATE Console Automatics or Mills Blue Fronts. Give full particulars first letter. MARION COMPANY, Wichita, Kan.

WILL TRADE 10 KEENEY MACHINE GUNS for 5 used Wurlitzer 800 and 5 Wurlitzer 500 and pay cash for the difference. Will also buy Wurlitzers 500, 600, 800 for cash. McLARY MUSIC CO., 2210 18th St., Lubbock, Tex.

20 SEEBURG 1939 PLAZA PHONOGRAPHS—\$145.00 each; 1 Exhibit Roof Shute Digger, 1 small Mutoscope Digger, \$17.50 each. Want Bally Lucky Strike Bowling. OAKDALE SALES, 2875 No. Clark, Chicago.

COSTUMES, UNIFORMS, WARDROBE

A-1 EVENING GOWNS, WRAPS, \$2.00; SHOES, 50c up. Furs, Costumes, Mixed Bundles, \$1.00. Street Wear. CONLEY, 310 W. 47th, New York.

FORMULAS

PITCHMEN'S NEW 924 PAGE MONEY MAKING Bible. Contains 10,000 Formulas, Recipes, Secrets for easily making fast sellers and bigger profits. Complete book, \$1.50 postpaid, or C. O. D. ADAMS BROWNS COMPANY, Chestnut Hill, Mass.

THAXLY FORMULAS FOR SUCCESSFUL PRODUCTS—Accurate Analyses Assured. Resultful Research. Catalog free. Y. THAXLY CO., Washington, D. C.

FOR SALE SECOND-HAND GOODS

POPCORN CRISPETTE AND CARAMEL CORN Machines—Dry Poppers, Wet Poppers, Potato Chip Outfit. LONG EAKINS, 1976 High St., Springfield, Ohio.

POPCORN MACHINES—BURCH, STAR, Cretor, Long-Eakins, Dunbar, Geared Popping Kettles, Caramel-Corn Outfits. Lowest prices. NORTHSIDE MFG. CO., Indianapolis, Ind.

35 NEW WENIE CHEF ELECTRIC FRANK-furter Machines, \$5.00 each or \$150 for all. BENJAMIN ROSENBERG, 1644 55th St., Brooklyn, N. Y.

FOR SALE—SECOND-HAND SHOW PROPERTY

FOR SALE—SUPER ROLLO PLANE WITH '39 Chevrolet Semi Truck, both in A-1 condition. A. L. BRANDNER, Gen. Del., Tucson, Arizona.

FOR SALE—TWENTY-ONE FOOT, 8-SEAT Ferris Wheel, in good condition, needs paint, \$250.00, including Power Plant, for quick sale. Now stored in Arizona. BUEL H. CANADY, 2531 Hill St., Huntington Park, Calif.

MINIATURE TRAIN—USED ONE SEASON, first \$275.00 takes it. Picture on request. Also Cotton Candy. A. C. KLAASEN, Sunset Court, Hollywood, Fla.

PAPER TARGETS FOR SHORT RANGE GAL-leries. Write for samples and prices. OTTO CRISS, 825 Sycamore St., Elmira, N. Y.

PENNY PITCH, PAN GAME WITHOUT FRAME, Two Juice Bowls, Two Burners, 100-Ft. Hollow Wire; other Equipment. Make an offer. R. TRABING, 207 S. Calhoun St., Baltimore, Md.

SHORT RANGE LEAD GALLERY—MOUNTED on Trailer. Extremely classy. Complete. Guns, Targets, \$250.00. JOHNSTON, 1019 Hays Park, Kalamazoo, Mich.

TRUNKS—ALL KINDS, FLAT, FIBER STOCK or Storage Purposes, perfect condition. Used Salesmen Trunks, \$5. Write LESSER, 517 Monroe, Chicago.

WILL BUY OR EXCHANGE FREAKS, ODDITIES, Curiosities. Have world's strangest collection. What have you? Write TATE'S CURIOSITY SHOP, Safford, Ariz.

HELP WANTED

FAT PEOPLE — WEIGHT OVER 300 LBS., season 1941. Part of my unit now playing night clubs and vodvil in Florida. EDDIE KARN, General Delivery, Miami, Fla.

FIRST TRUMPET WITH FEATURE VOICE—Accordianist understanding rumbas; First Tenor Doubling Violin. Must read; minimum salary, \$35.00. BOX C-643, Billboard, Cincinnati.

HOTEL ACTS AND ORCHESTRAS WANTED and furnished for all occasions—Send photos, etc. PAUL SPOR ENTERTAINMENT AGENCY, Ohio Bldg., Toledo, O.

RELIABLE, ALL-ROUND WORKING MAN FOR small Tent Show, steady work to right party. No boozers, chairs, or wise guys. WEST SHOW, Erwin, N. C.

WANT—MUSICIANS ALL INSTRUMENTS, also Arranger, Enlarging and re-amping band. Choice location on Mobile Bay. State all first letter. Enclose photo. Give reference. Union. ELBERN CALVERT, Airport Restaurant, Mobile, Ala.

WANT ACTS FOR IMMEDIATE CLUB WORK—Can use units for theaters, also if equipped with screen trailers and publicity. HOUE BOOKING AGENCY, Valdesa, N. C.

WANT GIRLS FOR JANE AUTRY UNIT—Bass Accordion, Guitar. Girls Doubling Instruments given preference. Contact RAY SALZER, General Delivery, Rochester, N. Y.

WANTED BEFORE JANUARY 4—HAMMOND Organist or Novachordist with own instrument. Steady work, must hit. Write or wire. CANTEEN, Box 227, Ashtabula, O.

MAGICAL APPARATUS

CATALOGUE OF MINDREADING, MENTAL-ism, Spirit Effects, Magic, Horoscopes, Fore-casts, Buddha, Future Photos, Crystals, Lucky Pieces, Palmistry, Graphology Charts and Books, Wholesale. Largest stock. 164-page illustrated catalogue. JOC. NELSON ENTERPRISES, New Address, 336 S. High, Columbus, O.

LARGE PROFESSIONAL MAGIC CATALOGUE, 25c. MAX HOLDEN, 220 W. 42d St., New York City, N. Y.

LATEST 216-PAGE ILLUSTRATED PROFESSIONAL Magic Catalogue of Tricks, Books, Supplies, Ventriloquist Figures, etc., 25c. KANTER'S, 1311 Walnut, Philadelphia, Pa.

PUNCH OUTFITS—SIX FIGURES, \$10.00; Ventriloquist figures, \$10.00. Photos. J. TURNER, 405 Empire Trust Bldg., St. Joseph, Mo.

MISCELLANEOUS

ARE TRICKS YOUR HOBBY? OUR COLLEC-tion of 10 Novelty jokes, postpaid \$1.00. KANT NOVELTIES, 323 Third Ave., Pittsburgh, Pa.

M. P. ACCESSORIES AND FILMS

NOTICE

News and display advertisements of interest to roadshowmen will be found in The Billboard's new film department. Look for "Non-Theatrical Films" in the index on page 3.

AMBITIOUS—SHOW TALKIES THEATRELESS Communities. Sound Equipment. Weekly Programs rented. Used 16MM. Sound Projectors, \$95.00. ROSHON, 521 E. State Theatre Bldg., Pittsburgh.

BARGAINS IN USED PROJECTION MACHINES, Opera Chairs, Screens, Spotlights, Stereopticons, etc. Projectors repaired. Catalogue \$ free. MOVIE SUPPLY CO., 1318 Wabash, Chicago.

NEW LIBRARY—NEW FILM, RENT COMPLETE program \$10.00 week. Amazing bargains sound-silent film, equipment, accessories. Amps, Victor projectors cheap. Time payments. ZENITH, 308 W. 44th St., New York.

RELIGIOUS FEATURES AND COMEDIES—35 and 16 in Sound. Silent 35 only. E. ABRAMSON, 7204 N. Sheridan Rd., Chicago.

WESTERN, SPECIALS, ROADSHOWS—SELL or rent anywhere. Best deal. Circuit rates. Projectors for sale. LONE STAR FILM COMPANY, Dallas, Tex.

MUSICAL INSTRUMENTS, ACCESSORIES

FOR SALE—MODEL A HAMMOND ELECTRIC Organ. Like new, \$700 cash. DORIS JORDAN, 658 State Line Ave., Calumet City, Illinois.

LEEDY PORTABLE VIBRAPHONES—STURDY constructed Music Instrument Trunk, both like new, cheap for cash. **JOE STEINLE**, Home Hotel, Greenville, O.

PARTNERS WANTED

ACTIVE PARTNER WITH \$500.00 FOR "Black Magic Miracles," never before shown in America. Address **J. PLATEAU**, 1122 Tulane Ave., New Orleans, La. x

PARTNER WITH \$4,000.00 TO HELP OPERATE new show boat. New good deal. **HOUSTON**, 18 E. Fourth St., Cincinnati, O. de28

PARTNER WANTED WITH SMALL CAPITAL; Shakespeare repertory. I have outfit. Opportunity for actress, actor. **STOWE**, 214 West 20th, New York.

PERSONALS

WILL REIMBURSE FIRST PERSON GIVING address of Rudy "Red" Nichols, driving Ford Sedan, cutting on Hollywood local talent shows. Address **P. O. BOX 140**, El Paso, Tex. x

PHOTO SUPPLIES AND DEVELOPING

ABSOLUTELY BEST DIRECT POSITIVE BUY— New Portable Double Unit, with cool fluorescent lighting system. Takes both 11x14 and 2 1/2x3 1/2 pictures. Send for general catalog and information on new metal precision enlarger-reducer. **MARKS & FULLER, INC.**, Dept. BC540, Rochester, N. Y. ja1x

ALL 4 FOR 10c OPERATORS—CUT PRICE ON all Machines and Supplies. Full Length Camera. **WABASH PHOTO SUPPLY**, Terre Haute, Ind. ja1

DIME PHOTO OUTFITS CHEAP—ALL SIZES. Better drop in and see them. All the latest improvements. Bargains. **P. D. Q. CAMERA CO.**, 111 E. 35th St., Chicago, Ill. ja1x

DIREX DIRECT POSITIVE PAPER—NO FADING, best gradation, highest speed. **THE POSITIVE CORP. OF AMERICA**, 244 Fifth Ave., New York, N. Y. mh1x

ROLLS DEVELOPED—TWO PRINTS EACH and two Free Enlargement Coupons, 25c. Reprints, 2c each; 100 or more, 1c. **SUMMER'S STUDIO**, Unionville, Mo. ja1x

SALESMEN WANTED

EVERY BUSINESS MUST BUY—PRINTING, advertising specialties, book matches, tags, pricing tags, etc. Take orders for five percent line—1,000 necessity items at 50% price saving. Free deals. 40% advanced commission, bonus. Experience unnecessary. Outfit free. **WILLENS**, 2130 Gladys, Dept. 512, Chicago. x

SCENERY AND BANNERS

SCENERY, CYCLORAMAS, DRAW CURTAINS, Dye Drops, Operating Equipment—New and used at lowest prices. **SCHELL SCENIC STUDIO**, Columbus, O. x

TENTS—SECOND-HAND

FEW SLIGHTLY USED, GOOD AS NEW TENTS—State size. Send stamp; postals ignored. Write **SMITH TENT COMPANY**, Auburn, N. Y. fe13x

SIDEWALK BARGAINS—7.68 OZ. DRILL, machine roped, white, good as new, 7 ft. high, \$18.00; 8 ft. \$20.00 per 100 ft. long. Good stock slightly used tents. **KERR CO.**, 1954 Grand, Chicago.

THEATRICAL PRINTING

WINDOW CARDS FOR ALL OCCASIONS— Many flashy new 3-color designs. Hundred 14x22 nonpadding cards, \$3.00. **TRIBUNE PRESS**, Box 551-B, Fowler, Indiana.

WINDOW CARDS—14x22, ONE COLOR, 100, \$2.50. 50% deposit, balance C. O. D., plus shipping charges. **THE BELL PRESS**, Winton, Penn. x

WANTED TO BUY

FERRIS WHEEL, HIGH STRIKER, SHOOTING Gallery, Popcorn, Candy Floss and Snow Cone Machines. Direct Photo Machine. **H. L. WILCOX**, Edinburg, Texas.

WANT 50, 60 OR 70 FT. TENT WITH MID-dle piece seats. **WM. R. PETERS**, Box 782, Sta. 5, Miami, Fla.

Red Williams and His Orchestra—Modern 7-Piece Dance Band. Play and sing. Available for location or road December 29. Latest equipment, large library. Radio and stage experience. **Red Williams**, 131 Main St., Riverdale, Ala. de28

The South's Finest 5 Piece Orchestra and Girl Singer—Together 3 years. Available Jan. 4, 1941, spring or commercial. Professional, uniforms. Only reliable solo, ballad, concert leader. **Forest Hotel**, Hattiesburg, Miss. ja1

AT LIBERTY CIRCUS AND CARNIVAL

ANNEX ATTRACTION FOR STORE SHOW OR Museum—Complete flash, wardrobe, blow-up. Can join at once. State all. **LEE-LESTRA**, care Parsons, 128 School St., Manchester, Mass. de28

General Agent With Car—Wife has three children, Central, West and Southern States for 1941 season. Can join any time. **I. Marsh**, Alaska, Okla.

AT LIBERTY DRAMATIC ARTISTS

A GOOD COMEDIAN—DOUG MORRIS, FEAT-ured, young, modern. Worked stock, burlesque, repertoire. Do Toby, Tramp Straight, Blackface, anything. Complete wardrobe. Excellent delivery. Quick study. Strong dramatics. 277 West End Ave., New York.

Young Team—Dorrie Ruzar, Juvenile, Leads, an cast; five feet eleven, 145 lbs. **Connie Mathews**, Ingomar, Leads, blonde; five feet three, 104 lbs. Some violin and piano. Sing and double acting and dancing specialties. 3032 Boston, Tulsa, Okla.

AT LIBERTY MAGICIANS

Magician—For Store Show or Unit. Go anywhere. Wardside A-1, best of small magic. **George Chandler**, 1215 Pine Lane, Chester, Pa.

AT LIBERTY MISCELLANEOUS

Crown—Clubs, parks, fairs, indoor and outdoor dates. Musician, Organizer. Laugh Provoking. Producer. Best of wardrobe. Sing and double acting. **Clayton**, Box 455, Billboard, Okla. ja1

AT LIBERTY M. P. OPERATORS

Exhibitors—Expert projection means increased business. Expert projectionist, capable of installing, repairing and operating any sound projection system. Needs steady job in small town theaters where most existing units are outdated. Artificial limb, not subject to draft. Now employed in N. Y. State, therefore must have seven days to book in another operator. For detailed application and copies of references please address **Movie Operator** in care Mrs. Wm. Carterwright, 1077 Sixth Ave., Akron, O. ja18

Projectionist—Experienced in theatre work on Powers and Simplex machines. Go anywhere. Pictures reliable. Like steady job. **Alvin M. R. Coy**, 824 So. 3d St., Trumbull, N. J. ja18

AT LIBERTY MUSICIANS

AT LIBERTY—DRUMMER, PLENTY EXPERI-ence, flash, union, single, reference, etc. Write **JIMMY HIGGINS**, Mt. Pleasant, Ia.

DRUMMER—19, EXPERIENCED, NATURAL sense of rhythm, creative, rudimentalist. Forced to quit last job because of pneumonia poisoning; healthy now. Good appearance. Consider all offers. Ambitious. New pearl drums. **ARN SALMON**, Stockham, Neb. de28

GIUITARIST—RHYTHM AND SOLO. EXPERI-enced all lines. Sing some. Guarantee satisfaction. **BOX C-636**, Billboard, Cincinnati. de28

STRING BASS PLAYER—UNION, NEAT, sober, reliable. No panics. **JOE VESTAL**, 3107 Enslaw Ave., Richmond, Va. de28

TRUMPET—DOUBLING ALTO SAX, AVAIL-able after January 1. **HERB HALL**, Station WHRL, Sheboygan, Wis. de28

TRUMPET—UNION, YOUNG, EXPERIENCED, appearance, reliable. Have car. **MUSICIAN**, 1429 7th Ave., Rock Island, Ill.

VIOLIN DOUBLING STRING BASS, SOUTH only. **BOX C-616**, Billboard, Cincinnati, O.

3d ALTO CLARINET, 2d TRUMPET; EXPERI-enced both team tone. No take-off. Single, union. **JIM CURRIE**, Murray, Ia. ja1

Drummer—Featured vocalist, solid rhythm, nice appearance, good mixer. At least week's notice. No panics. **Leonard J. Edstein**, 2224 N. Ave., West, Hibbing, Minn. ja18

String Bass—Modern, experienced all lines; age 25, sober, reliable, union. Any party proposition. **Billboard**, old time. **Box C-641**, care The Billboard, Cincinnati, O. ja11

Conductor—Symphony opera, radio. Has conducted successfully in leading cities of America and Europe. Pastoral reproduction of orchestra work upon request. Wishes to locate where he can build successful music program comprising symphony orchestra, vocal choir, and opera in English. Has directed and produced large commercial radio programs. Can teach choir, composition, orchestration (two travesty degrees). Responsible musician, Federation president and local manager. Write or write Edward W. Metzger, 64 East Jackson Blvd., Chicago, Ill. Will tour Indiana, Ohio, Pennsylvania, New York, Connecticut, Rhode Island, Massachusetts, Maryland, Virginia, Carolina and Florida, December 29, through January 4. **Guest appearances and interviews now** being arranged.

String Bass—Modern, 2 years staff, N. B. C. af-filiate; experienced all lines. Age 25, union, sober, reliable. Anything reliable. **Ray Campbell**, 408 10th St., Biemann, N. D. ja11

Tenor, Alto, Clar—Fine lead, take off on all Good singer, entertainer. Locals around Arkansas after New Year's Jack Eames, 711 Hubbard St., Green Bay, Wis.

AT LIBERTY PARKS AND FAIRS

FOR FREE ACTS—BOB FISHER'S FEARLESS FLYERS, Box 31, St. Petersburg, Fla. de28

Charles La Coo—Outstanding Novelty Troupe Act. Available for indoor events. Cast great on attractive nickel-plated upright apparatus under most any low or high ceilings. Large advertising posters free. Original act. Drawing card. Price reasonable. Address: **Charles La Coo**, 1504 S. Anthony Blvd., Fort Worth, Ind.

AT LIBERTY PIANO PLAYERS

EXPERIENCED PIANIST—UNION, ALL ES-sentials. **LIL DICKERSON**, Hotel Carlton, Danville, Ill.

PIANIST—ALL ESSENTIALS. AVAILABLE after January 1. **JIMMIE SHADDIX**, Station WHRL, Sheboygan, Wis. de28

AT LIBERTY VAUDEVILLE ARTISTS

Attention—At Liberty—Johnnie Silvers, well known radio and stage artist. Have been on number of radio stations, also on network. Have had my own band, do good Al C. considered excellent potter and singer of cowboy songs, play my own guitar, also double on Bass. Have plenty of flashy cowboy wardrobe, do Comedy, also horse riding and do ballroom act. Have my own F. A. system, an other and reliable. Next appearance, good possibilities, plenty experience, 24 years old. **Write Johnnie Silvers**, 234 East Washington St., Hazlet, Pa. de28

Comedian—Eccentric Dancer. Work blackface or straight. Sing, dance. **Miss Singh**, sober, dependable. Age 30; 5 ft. tall. **Bill Weber**, 1516 Market St., St. Louis, Mo.

Dixie Dandy Dog and Monkey Circus for schools, toy departments, theatres, vaudeville. Flash, clever, classy. Presented by man and woman. **Bud Hawkins**, 3530 Drakewood Drive, Cincinnati, O. de28

Hillbilly Lads—The Wandering Treblebass. Har-monies and guitar combination. **Hillbilly** singing and dancing. 1901 time and popular songs. Address care **The Billboard**, St. Louis, Mo.

"Low Than Half Man"—Born legless, one arm, desire winter's work in traveling museum. 22 years old. Act consists of rolling, standing, outwrestling and hand balancing. **Jack Hillman**, Gladesboro, N. C.

Musical Comedy One Man Act—10 rare novelty instruments and Swiss bells, dialects, character, and singing. Also ventriloquism with a walking 4 ft. foot tall dummy. Standing, singing a very funny clown act. Will work Philadelphia and vicinity only. **Vinson**, 201 W. Wyoming Ave., Philadelphia, Pa. Okla. 1828. ja1

MERCHANDISE UNITS

Randal and Carr, Ming, and Arthur Mizel.

An Iowa unit will finish its current tour with the holidays and reopen shortly after the first of the year. The same unit played 10 weeks in August and started up again in November.

Groesman estimates it will have played 30 weeks. Included in the Iowa unit are **Billy DeMargo** and **Margie, Kuma, Tom Swift**, and **Marguerite Mitchell**.

Units have been tentatively scheduled to start next year in Illinois, Indiana, Tennessee, Kentucky, and Kansas, as well as Iowa and Oklahoma.

W. F. Acts Reunite

NEW YORK, Dec. 21.—An entertainment in Manhattan Center December 2 brought together many of the acts that were features in various attractions in the Flushing Fair. Program was under direction of **Sylvia Saunders** and **Doris Hudson**, dancers. **E. Warner Bradley** was emcee. **Lou Cowdell's** old supplied dance music, with **Andy Boyle** at the piano.

Taking part were June Boyd, Eleanor Bail, Walter Dale, Betta Dodd, Marie Alvarado, Carl Lewis, Oona Leona, Rita Grande, Betta Newman, Nydia, Helen Francis, Lenny Kent, and Professor Brilliant.

At Liberty Advertisements

Figure TOTAL Number of Words in Copy at 5c a Word—FIRST LINE IN THIS STYLE TYPE
2c a Word—FIRST LINE IN THIS STYLE TYPE
1c a Word—ENTIRE AD in this style type.

Minimum 25c Cash With Copy

NOTICE

Due to the expense of postage necessary for the forwarding of mail addressed to "blind" ads, or those using a box number in care of The Billboard instead of their name and address, an additional charge of 25c is necessary to cover this service. Therefore, when figuring the cost of publishing your advertisement kindly add 25c for the forwarding of replies.

AT LIBERTY ACROBATS

At Liberty—Top Monster for Hand to Hand and Ground Tumbling. Also do Trampoline Red Work and Flying Act and Tenter Board Act. Can do doubles, triple, back. Have been with Escalante Hiram Act. I would like to join some act or troupe. Join at once. **Bill Stan Bedell**, 23 Second St., Newark, Conn. ja1

AT LIBERTY AGENTS AND MANAGERS

A-1 AGENT—WILL BOOK Cowgirl Bands. Box office attractions. Contact **RAY SALZER**, General Delivery, Rochester, N. Y. ja1

Advance Agent—Reliable, fire wire, experienced. Wants to contact at once. Stage attractions, large or small unit. Can book steady, profitable routes. Into theatres, better night clubs, etc. Do road contracts all territories. For quick action make details. **Jack Phillips**, care General Delivery, Altoona, Pa.

Agent At Liberty for Coming Season—Dramatic or Comical Co. Sober and reliable. Hand working and can get results if have the paper. Can post lithograph and contract. Have car to work territory around. Write **Ernst Kisher**, Elmhurst, Kan.

Reliable Advance Agent With Car—Know territory Coast to Coast. Can book anything of merit. Write or wire. **Jack Drayton**, Park Hotel, Columbus, O. ja1

AT LIBERTY BANDS AND ORCHESTRAS

OPEN FOR LOCATION

after January 12th. **Red Raven Orchestra**, Victor and Decca records; 9 men in versatile swingational crew. Wisconsin's finest commercial and swing band. **LAWRENCE DUCHOW**, Hilbert, Wis. ja1

AVAILABLE JAN. 11—OUTSTANDING UNIT of Mr. and Mrs. Rhythm and orchestra, featuring two pianos, sax, drums. Three feature voices. Library of specials covers every thing. Classics to Oldies. Intimate style of unit is best suited for Hotels, Cafes, Cocktail lounges. Reply will bring desired information, pictures and publicity. Agents, Bookers, notice. **ORCHESTRA**, Hotel Powell, Galveston, Tex.

FINE FOUR PIECE COMBO—PIANO ACCOR-dion, Clarinet, Doubling Sax, Bass Fiddle and Guitar. Featuring recording specials on Dixieland, swing, sweet, rumbas, etc. Singing Trio and Vocals. Write or wire. **DON LESTER**, Dearmin Hotel, Muncie, Ind.

FIVE PIECE BAND—THOROUGHLY EXPERI-enced, union, cut; five shows. **LIL DICKERSON**, Hotel Carlton, Danville, Ill.

Modern Radio and Recording Orchestra—Large library. Includes high percentage of numbers in pop domain. Presents six different styles of music with appropriate instrumentation for each, affording efficiency of 108 men with twenty-five actual players smaller units giving proportionate results. Can bring own personnel or produce anywhere with local musicians. For details, press photos, wire or write **Edward Metzger**, 64 East Jackson Boulevard, Chicago, Ill.

1940 in Showbiz Fields

(Continued from page 3)

achievement of a milestone whose importance is probably on a par with the union's previous accomplishments. Most of its accomplishments this year were signed, sealed, and delivered in the last three months in one fell swoop; for in one set of negotiations the union renewed both its sustaining and commercial agreements with the networks and advertising agencies, and in addition set up its first licensing policy for artist bureaus and talent agencies. The union also got as far as drawing up scales and terms for a transcription code, and conducted negotiations with the e. t. firms, but that contract is still pending. AFRA also enjoyed a 33 per cent increase in membership.

The renewal of its broadcasting contracts was not without its critical moments. Union was on the verge of calling a strike in September, but the intervention of a State mediator averted the walkout. Tho the union had set out to obtain a renewal of its sustaining contract, with considerable upping of scales, mediation went off on a tangent, and by November all parties concerned had not only compromised on the sustaining deal, but had agreed to renew the commercial code at the status quo, and to terms by which the artist bureaus would be regulated by the union. All contracts are for three years. The sustaining scales were increased, but not to the extent of the union's original demands. The renewal, however, practically sewed up for the union all the major stations from which live talent programs originate.

Independent agents set up a squawk when licensing was first imposed, but after negotiations between the groups amendments and extensions to the regulations assured peace among the centers too. The union will probably have its license issued by the first of the year. The transcription code negotiations will be resumed in 1941.

FM

Frequency Modulation progressed during the year, with stations readying to broadcast commercially sponsored programs after the first of the year. By November 1 the FCC reported that 27,500,000 persons in an area of 110,000 square miles constituted the potential service area of 16 FM stations authorized by the FCC to operate on a commercial basis as soon as possible. By December 8 FCC reported an additional servicing of 50,000 more square miles, with additional potential listeners. Applicants receiving FM commercial grants include Evening News Association, Detroit; Don Lee Broadcasting System, Los Angeles; Capitol Broadcasting Company, Inc., Schenectady; Marcus Loew Booking Agency, National Broadcasting Company, and William G. H. Finch, all of New York; Frequency Broadcasting Company, Brooklyn; Evansville on the Air, Inc., Evansville, Ind.; Yankee Network, Mt. Washington, N. H.; Zenith Radio Corporation, Chicago; the Journal Company, Milwaukee, and others.

As yet FM has not become a serious factor in the employment of radio talent, altho some talent is being employed.

Other factors in radio were closer cooperation with Latin America, in line with government's policy of good-neighbor relations; more short-wave broadcasting, emergence of news as a still more important factor in radio, and the accession of James C. Petrillo to the presidency of the American Federation of Musicians. Petrillo, by his actions, indicated that radio would have to be on the alert regarding employment of toolers. Chief indication was his yanking of network remotes from NBC and CBS owing to labor trouble on individual stations of both nets. He also clamped down on networks' use of bands on co-operatively sponsored programs.

Television

Television in 1940 suffered from a great let-down in production, owing to failure of the Federal Communications Commission to flash the green light for commercial operation. This was a blow for RCA and the National Broadcasting Company, which had been broadcasting some 15 hours weekly in anticipation of the FCC okay. FCC, under Chairman James Lawrence Fly, felt that television had not yet progressed to the stage where it could be regarded as a workable, unified system, and that the public

would be the sufferers if the "go-sign" on commercial operation were given. Sets would shortly become obsolete, claimed Fly.

NBC slowed its production, and entire industry slowed up, pending report of a tele manufacturers' committee report to the FCC regarding standards for the industry. This report is expected late in January. RCA-NBC tele is still spending some \$500,000 yearly on experimental work despite sharp drop in production from the previous year.

In the matter of programs, 1940 was important owing to RCA-NBC pick-ups of the Presidential campaign conventions and the telecasting of the election results.

CBS, in 1940, contributed colored television to the scene, broadcasting a series of experiments beginning in September. It was estimated that CBS spent \$350,000 on tele during 1940.

Philco, in Philadelphia, was fairly active, televising sports and special events.

In general, however, tele world awaits FCC reaction to committee's report in January.

Music

Highlighting the year's activities in the music field is, of course, the fracas between ASCAP and the radio industry. No sooner did the year 1940 take its place on the calendar than the upsurge took place, the results of which will be known in a few days.

It is probably the most sensational development that ever faced the music industry as a whole, in which were affected music publishers, songwriters, composers, arrangers, band leaders, and the outlets for music. No matter how the situation finally shapes up, it will go down in history as one of the biggest and most expensive fights in show business.

Because of this development, what might be called other significant events were overshadowed. In 1940 no new band came up to inherit the No. 1 position which is occupied by Glenn Miller. In former years the scepter seemed to pass from hand to hand each year. Several logical contenders to the crown made their appearance, but none threatened the position still held by Miller.

The year also saw Joseph N. Weber stepping down from the chair as president of the American Federation of Musicians, a position he occupied for 45 years—since the inception of the union. In his place story petrel James C. Petrillo was installed, and in his short reign of less than six months has created some of the most talked-about incidents of the year.

First was Petrillo's order to divorce name instrumentalists like Jascha Heifetz and Fritz Kreisler from the American Guild of Musical Artists and force them to join the AFM. Weber closed his eyes to the situation for many years, but Petrillo broke down the bars.

Secondly, for the first time in the memory of AFM officials, a top-flight name band leader was expelled from the union, namely, Charlie Barnet, who was given back his membership after a promise to do as Petrillo says.

Social Security dawdled its way thru 1940 still very much of a problem as it is related to bands, as it was when it became a law four years ago.

Films

Overshadowing block booking and monopoly charges against the major producers by indie exhibitors as well as the government's attempts to settle longstanding grievances against producers who operate their own theaters has been the European war, which made sharp inroads into the earnings of the Hollywood moguls by closing to them nearly 40 per cent of their markets. The diminishing picture outlets upset production budgets and affected the salaries of all but a few stars and behind-the-camera moguls vital to the industry.

Musicals have seen a revival during the year, and anti-Nazi films did brutal business (with the possible exception of Metro's *Escape*), emphasizing the fact again that patrons primarily want entertainment. The Hardy family films were again among the most profitable, produced at comparatively low budgets and designed for the American trade. Towards the end of the year pictures with Latin backgrounds picked up strongly.

The 10 box-office leaders for 1940 are Clark Gable, Mickey Rooney, Errol Flynn, Bette Davis, Gary Cooper, Spencer Tracy, Deanna Durbin, Ginger Rogers, Cary Grant, and Irene Dunne.

Legit

The year in legit was primarily affected by outside events over which the theater itself had no control. The condition of the Broadway stage was very low at the start of the year, improved somewhat during the spring as plans were made for the second edition of the New York World's Fair, and went to pieces again as total war started in Europe. The fall of 1940 saw an earlier start than usual, but it, too, slimmered away under the effects of defense legislation and the Presidential election. The season of 1939-40 set new quantitative lows on Broadway, and the season of 1940-41 shows signs of going even under these totals.

On the road not many shows were seen—not enough to satisfy the demands of most road cities—but those that did go out generally fared extremely well.

A special article giving the details of the year in legit will be found in the legit department of this issue.

Night Clubs

The Year was good for the night club-hotel field, altho nothing of outstanding or revolutionary nature happened. Night clubs opened and night clubs closed, and hotels added entertainment and then some dropped it. But, all along the line, more night clubs—constructed specifically as night clubs—opened than ever before compared with other years when most new night clubs were merely beer gardens or restaurants that installed a dance floor and hastily set up a mike.

In other words, the night club field made good but unspectacular progress during 1940. As more good night clubs opened, competition became keener, and night club owners were forced to buy better talent. With night clubs drawing more and more of the visiting firemen and have-another-drink trade, more and more hotels were forced to add dance music and floor talent to their main dining rooms. Thus, the night clubs continued to force hotels into music and entertainment policies.

The Palmer House, Chicago, is an outstanding example of a hotel that really spends money for entertainment and music. It just announced a \$700,000 talent budget for 1941. A hotel like the New Yorker, New York, spends more than \$300,000 for talent a year. And a road-house like Ben Marden's Riviera in Fort Lee, N. J., featured a show this summer consisting of Sophie Tucker, Joe E. Lewis, Harry Richman, Chandra - Kaly Dancers, Chester Hale girls, and two big bands. An increasing number of night clubs and hotel spots are spending big dough for talent, and that means more and more names are being attracted to this field.

During 1940 the musicians' and the writers' unions continued their grip on the night club industry, and the new American Guild of Variety Artists began to entrench itself in New York, Chicago, and San Francisco, but hasn't got very far in other key cities.

In New York, AGVA started to sign up clubs on a classification basis—Class A to C—but only last week announced that hereafter it would deal with each club separately. Night club owners had been arguing for the same or lower classification as clubs they considered their rivals. And this apparently was too much of a headache for AGVA.

Trouble with police rules, liquor board regulations, and zoning, gambling, and curfew laws continued to harass night club owners during 1940. In retaliation, night club owners' associations sprang up in Philadelphia and a few other cities, but nothing like an important regional or national owners' association has appeared as yet.

Vaude

The highlight of 1940 in the vaudeville field did not occur until the middle of this month, when the American Guild of Variety Artists signed seven New York theater circuits to closed shop agreements. This marked the first time any variety performers' union lined up circuit combination houses to a closed shop.

Otherwise there has been little of revolutionary nature to excite the bigwigs in the field. Between 100 and 125 houses have been running full and split-

week stage shows, most of them depending on spot bookings. Many smaller houses throughout the country pick up small units for one to three-day dates, when good ones are available, and many larger theaters use shows on an on-and-off basis, waiting for the bigger road attractions before switching from all-screen programs.

More than ever before, operators of theaters using stage shows every week in the year emphasize the fact that straight vaude bills without box-office names mean nothing. A vaude show must have a big attraction on top of a vaude layout, or feature a name band that is the talk of the season, or feature better-than-average Hollywood names in order to bring in business without the aid of a strong accompanying film.

Because more Hollywood names have been available this year than ever before, their value at the box office has been low. Small film names are not easy to sell and, unless bunched together in one unit, stand little chance of lining up consecutive personal-appearance engagements. Louella Parsons has done well with her unit, using part of her daily column in the Hearst papers to ballyhoo the show, and George McCall has fared comparatively well with another Hollywood show. McCall has a radio gossip show originating in Hollywood. Among others who took out Hollywood units this past season have been Stan Laurel and Oliver Hardy, George Jessel, Count Berni Viel, who for the first time changed his seasonal unit formula; and the Mary Carlisle unit, the latter fared badly and folding in Chicago.

Small Hollywood names have been picked up by units playing the sticks and have been used for the featured spots. The success has been very ordinary, however.

Among top grossing bands of the year were Orrin Tucker with Bonnie Baker, Tommy Dorsey, Kay Kyser, Glenn Miller, Jimmy Dorsey, Ted Lewis, Gene Krupa, and Sammy Kaye.

Box-office names in leading combo houses during the season included Bob Hope, Tony Martin, the Andrews Sisters, Red Skelton, Mary Martin, Eddie Cantor, George Jessel, Martha Raye, and Allan Jones. Mickey Rooney was probably the outstanding draw of the year. He cleaned up in every city, being a top screen name.

Attempts to create new theater markets for vaude attractions resulted in failure in the majority of cases. Three of the more disastrous ventures in the East include the Mosque in Newark, N. J.; the Majestic, Brooklyn, N. Y., (both opened and closed within two weeks), and the West End in Harlem, New York, which lasted for several weeks. In each case good screen product was not available, and the competition was too keen.

Martin Beck, a famed vaude figure in the Keith-Albee days, and Max Turney, Balaban & Katz booker in Chicago, were among the vaude notables who died during the year.

Burlesque

It was a pretty good year for burlesque, and most burly operators feel that 1941 will be even better, due to the defense program which has concentrated men in army and navy centers, and which has also started industrial booms. Concentrations of wage-earning men, many of them without families, always is a break for the nearest burlesque house.

The Hirst units (booked by Phil Rosenberg) and the Midwest units (booked by Milt Schuster) continued to supply burly performers the biggest strings of continuous dates during 1940. The Hirst units, which reached their height three years ago when they had 23 weeks and then slipped to 12 weeks in 1939-40, started the 1940-41 season with the same route, 12 weeks, and with Margie Hart heading the first show out of Philadelphia.

The Midwest tour operated for 37 weeks during 1939-40 and hopes to run at least 35 weeks in 1940-41. During 1939-40 the Midwest tour started the season with an eight-week tour and ended with 12, compared to 1938, when it offered only five weeks. Currently, the Midwest tour offers 14 weeks' work, with some of the cast rehearsing a new show in their 14th week and starting off on the circuit again. The Brother Artists' Association signed nine Midwest houses to closed shops late in October, the pacts to terminate March 31, 1941.

Alan Corio continued to be the highest salaried burly name, with Margie Hart also drawing very strongly in certain cities.

HOW TO AVOID LIABILITY

(Continued from page 90)

the permission or at the toleration of the owner. *Holm vs. Investment*, 70 P. 2d 708, and 36 A. L. R. 37.

A trespasser is one who enters the premises of another without invitation or permission, express or implied, but goes rather for his own purposes or convenience and not in the performance of a duty to the owner or one in possession of the premises. See *Heller vs. New York*, 285 P. 192, and 17 A. L. R. 823.

Degree of Care

Let us review the established law in States and cities where suits of this nature have been litigated. In these localities the common law expects proprietors of circuses, carnivals, and other traveling shows to use ordinary care to protect patrons and other "invitees" against injuries. The term "ordinary care" is used in many and practically all higher court decisions involving injuries of this classification. Therefore it is well that readers shall know the legal meaning of this term.

Actually, the courts have held that a proprietor uses ordinary care to prevent injuries when he uses that same degree of care that would have been used by other careful and experienced proprietors under the identical circumstances of the injury. In other words, let us assume that the majority of circus owners who have average prudence would permit spectators and patrons to occupy defective and dangerous seats. Under these circumstances the owner of a circus would not be liable for injuries negligently caused patrons. However, the courts have long ago decided that prudent circus owners who have average intelligence and experience will not knowingly permit patrons to occupy dangerous and defective seats. Therefore an official of a circus who permits erection of seats without having competent, experienced, and efficient employees to inspect the materials used and the method of construction does not exercise an ordinary degree of care and the circus company is liable in damages for injuries sustained by patrons as a result of such dangerous or defective seats.

Now let us return to the Ringling Bros. and Barnum & Bailey Circus case in which the three girls were injured by the wagon torque while watching the circus unload. As above explained, these girls were not circus patrons, nor were they invitees whom the circus company was legally obligated to safeguard by exercising an ordinary degree of care. But they were licensees because, while the circus employees warned them against the dangers, they permitted them to remain on the premises and watch the unloading of the wagons. In view of these facts, the higher court held the circus not liable in damages for the sustained injuries. This court said:

"Under these definitions respondent minors were, at best, mere licensees. They were not expressly invited to come upon the railroad yard, and the evidence does not, in our opinion, warrant a finding that they were impliedly invited. Furthermore, there was no mutuality of interest, as between those respondents (girls) and appellant (circus company) concerning the subject to which their visit related. The purpose for which they went upon the premises was not in connection with, or related to, the business in which appellant was then and there engaged, but was solely for their own pleasure, amusement, and satisfaction of curiosity. The most that can be said for respondent minors is that they were permitted to enter and were allowed to remain upon the premises as spectators. It has long since become a settled rule of law in this State that, as to a bare or mere licensee, the owner or occupant of land owes only the duty of not willfully or wantonly injuring him. There is no contention in the case at bar, and there hardly could be, that the injuries sustained by these respondents were inflicted thru willful or wanton negligence on the part of appellant."

Attractions to Children

Therefore it is quite apparent that proprietors of amusement places, as circuses, carnivals, and other traveling shows, are required by law to use only slight care to safeguard "licensees" from injury. Nevertheless it must not be overlooked that many higher court cases are on record where proprietors have been held liable for injuries sustained by children who, altho licensees or trespassers, were attracted by some dangerous device or appliance the attractive character of which the proprietor should have realized and guarded to prevent such injuries to children. Briefly, we shall review the leading higher court cases involving this law. Cases of this nature present exceptions to the rule above stated, by virtue of the so-called "attractive nuisance" doctrine. That doctrine, which has been variously termed the "attractive nuisance," "attractive agencies," "attractive instrumentalities," "torpedo," or "turntable" doctrine, may be generally stated thus: One who maintains or creates upon his premises, or upon the premises of another, or in any public place, an instrumentality or condition which may reasonably be expected to attract children of tender years and to constitute a danger to them is under a duty to take the precautions that a reasonably prudent person would take, under similar circumstances, to prevent injury to such children.

The pioneer case involving what is now most often referred to as the "attractive nuisance" doctrine is *Lynch vs. Nurdin*, 1 Q. B. 29, 113 Eng. Reprint 1941, in which case a child 7 years of age was allowed to recover for injuries sustained as the result of being run over by a horse-drawn wagon which had been left standing unattended in a street.

The leading case in this country upon this subject is *Stout vs. Stout*, 17 Wall. 657, in which a boy 6 years of age was allowed to recover for injuries received while playing upon a revolving platform left unguarded and unattended.

On the other hand, if the child is 10 years or over the higher courts have refused to apply this unusual doctrine of the law.

For illustration, in *Clark vs. Northern*, 29 Wash. 139; 69 L. R. A. 508, a boy 12 years of age who was on his way to a circus passed thru a railroad yard. He was twice warned to get off the premises, but was nevertheless permitted to proceed. He jumped upon a moving flat car and upon arriving near his place of destination jumped from the car and attempted to run across the track when he was struck and killed by a freight train. Recovery of damages was denied on the grounds that the boy was of sufficient age and experience to be chargeable with knowledge of the attendant danger; that he had not been invited to come upon the premises, and that he had been twice warned to leave. The court took the view that the repeated warnings evidenced a careful effort to prevent the opportunity for danger and that more could not have well been done except by resort to forcible expulsion.

In order that owners of circuses, carnivals, and other places of amusement shall be liable for failure to guard against unusual injuries to small children, the following elements must be present: (1) The instrumentality or condition must be dangerous in itself; that is, it must be an agency which is likely to, or probably will, result in injury to those attracted by and coming in contact with it; (2) It must be attractive and alluring or enticing to young children; (3) The children must have been incapable, by reason of their youth, of comprehending the danger involved; (4) The instrumentality or condition must have been left unguarded and exposed at a place where children of tender years are accustomed to resort, or where it is reasonably to be expected that they will resort, for play or amusement, or for the gratification of youthful curiosity, and (5) It must have been reasonably practicable and feasible either to prevent access to the instrumentality or condition, or else to render it innocuous without obstructing any reasonable purpose or use for which it was intended.

15 Years Ago

(From The Billboard Dated December 26, 1925)

Capt. Richard Ricardo, animal trainer, visited *The Billboard* in New York and said he had retired from show business. He and Mrs. Ricardo were en route to Savannah, Ga., for the holidays. . . . Lee Bros.' Circus closed season at Orange, Tex., and went to quarters in Beaumont, Tex. . . . C. W. (Red) Sells, clown, had been engaged to put on clown and acrobatic numbers at the Shrine Circus in Detroit, assisted by his wife and Jack Howe. . . . John Hoffmann was booked for Christy Bros' Circus in 1926. . . . Eddie Fiedler, Danny O'Donnell, and Jack Hedder, of the Four Comrades, which act had been with the Ringling show for 18 seasons, were touring the Keith-Albee New England Time. . . . Merle Evans and his band opened in Sarasota, Fla., at the Mira Mar Park to a big crowd. Punk Ewing, trap drummer, who had forsaken playing to be a realtor, joined the Evans band.

Billy Baird, for the last three seasons 24-hour man and banner solicitor with Gentry Bros.-James Patterson Circus, was with The Louisville (Ky.) Herald-Post. . . . Ike Rose's 25 midgets were entertained at a banquet December 14 in Peru, Ind., by Mr. and Mrs. Bert Bowers.

Frank E. Hall had changed the title of his show from Hall Bros. to Vanderburg Bros. Trained Wild Animal Shows. . . . Horace Laird, clown, was re-engaged with the Sells-Floto Circus for 1926. . . . Whitney Lehter, having closed with the Sparks Circus, was at home in Chicago. . . . James Shropshire was re-engaged as side-show manager of Walter L. Main Circus. . . . E. V. Dixon, announcer on the John Robinson Circus, was announcing for the Charleston contests at the Rialto Theater, Chicago. . . . Joe H. Nicholas, with the Gentry-Patterson circus, had joined the Hello Dixie company as carpenter. . . . Ray Thompson, formerly with Gollmar Bros' Circus, had opened a riding academy in Louisville, Ky. . . . William F. Hogle, 85, one of the best-known circus performers in the country, died at the Masonic Hospital, Utica, N. Y., December 16.

Jack and Evelyn Turner closed with the T. J. Tidwell carnival and are wintering in Texas. Ernie White, head balancer, formerly with the Hagenbeck-Wallace Circus, is operating a skating rink in Eastern Tennessee.

Ruth Laura Ellis, of East Boston, visited the Ringling circus six times the past season. Jack and Reba Harrison are back in Dalhart, Tex., after a vacation in New Orleans.

The Larches (Jim and Bill) are in Bellevue, O., for Christmas with their mother, Mrs. Bessie Lacey.

Don Smith, president of CHS, spent much time visiting with Mr. and Mrs. Jorgen Christensen, Orville Gilliam, Georgia Sweet, Bee Kyle, Mr. and Mrs. William Blomberg, and Bobo Barnett when they were showing at the Detroit Rodeo and Thrill Circus.

P. M. Silloway, CHS, has written some fine articles in behalf of motorized circuses in his local paper at Lewistown, Mont. Reported by Bette Leonard.

Gate of 194,055 was \$1,294 under 1939. Mid-South Fair, Memphis, narrowly missed a skid into the red in cool weather and with a police ban on concessions. Gate was 141,641, as against 156,916 in 1939. Tennessee Valley A. and I. Fair, Knoxville, had a big week with 200,000, and plans are on for a \$400,000 expansion program. Paid gate of 94,713 was the biggest in the 86-year history of Bloomsburg (Pa.) Fair. Total attendance was 138,813. Grandstand, with 37,094, had nightly sellouts. Oklahoma Free State Fair, Muskogee, went over the top at its silver anniversary with an estimated attendance of 300,000. South Louisiana State Fair, Donaldsonville, fell

short of 1939 with 99,000. Gates and take were reported tops at Alabama State Fair, Birmingham, with 343,548. With rain on one day, York (Pa.) Fair boosted its attendance to 288,610. Grandstand revenue set a record, and receipts of the most successful annual were \$126,663.

Attractions were a big factor at Mississippi Free State Fair, Jackson, which has a five-year gate average of 225,000. Gate and grandstand records were set and midway biz was big at North Carolina State Fair, Raleigh, with 225,000 attendance, a rise of 25,000 over 1939. With a curb on passes, Georgia State Fair and Exposition, Macon, increased its gate take about 30 per cent, altho attendance of about 110,000 was not much above the average. Second annual Southern States Fair, Charlotte, N. C., soared with a 230,000 gate, a gain of 15,000 over 1939. Grandstand drew about 51,000 with receipts of nearly \$30,000. With a one-day circus and a carnival on the grounds for the full run, Greater Mobile Gulf Coast Fair drew 164,000.

State Fair of Louisiana, Shreveport, had its biggest gate, 314,882, in the 10 days, and grandstand and midway business topped 1939. South Dakota State Fair, Huron, drew 117,000, compared with 108,000 in 1939. Spartanburg (S. C.) Fair had 145,000 as against 153,000 last year. South Carolina State Fair, Columbia, had its biggest gate, 140,000, compared with the 1939 record of 110,000. With rain on two days, Orangeburg (S. C.) Fair made a profit with a draw of 75,000. Rain on six of the 11 days cramped South Texas State Fair, Beaumont, which drew 133,854. Average attendance is over 175,000. Florida State Fair and Gasparilla Carnival hit an all-time gate mark of 555,724, previous high of 547,387 having been in 1938.

At the 50th anniversary convention of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago, on December 2-4, a big 1941 season was generally predicted. The IAFFE has been successful in developing the year-old Association of County and District Fairs and has launched a valuable annual advertising clinic and exhibit and amended its bylaws to increase the service it can give to fairdom.

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FAIR CHRONOLOGY

(Continued from page 95)

ported by Calgary Exhibition Association for year ended September 30.

MID-SOUTH IN BEAC—Mid-South Fair, Memphis, September 23-29, tho hurt by unusually cool weather and a police ban on many concessions, closed in the black; attributed to increased advance sale receipts and savings in operating expenses.

HOUSTON DRAWS—An estimated 200,000 attended Houston Fall Fair, formerly South Texas Exposition, October 25-November 3, and Rubin & Cherry Exposition did excellent business.

ORANGEBURG GAINS—Altho rain fell on three days, estimated attendance of 75,000 exceeded that of 1939 and the Orangeburg (S. C.) Fair was able to pay all expenses and show a good profit.

BEAUMONT BUCKS RAIN—Tho six days of rain cut attendance at South Texas Fair, Beaumont, November 1-11, it closed in the black and plans were announced for construction of larger grandstand and rodeo arena for 1941.

50 DEFICIT AT OKLA.—Deficit of \$5,068, attributed to inclement weather, was reported for 1940 Oklahoma State Fair, Oklahoma City.

DICKEY LEAVES 75G—Lincoln G. Dickey left an estate estimated at \$75,000 to his widow, Mrs. Helen Dickey, according to his will filed November 12 in Probate Court of Cuyahoga County, Cleveland.

CALIF. TO BUILD—As a result of a \$351,600 contingent fund and increase of \$90,000 in 1940 gross receipts, California State Fair, Sacramento, was reported in best financial condition in history, and directors approved building a livestock building, costing \$375,000; hall of flowers, \$20,000, and press-and-ride building.

REGINA NETS \$28,350—Regina (Sask.) Exhibition Association had its most successful year since 1933, with profit of \$28,350 and \$28,317 on hand.

JAX UPS GATE—Attendance at Duval County Fair and Exposition, November 7-17, Jacksonville, Fla., was about 150,000, more than that of 1939, and midway gross was far ahead that of last year.

Wholesale Merchandise

PRIZES • NOVELTIES • PREMIUMS • SPECIALTIES

Conducted by SAM ABBOTT—Communications to 1564 Broadway, New York

DEALS

A Column for OPERATORS & DISTRIBUTORS of SALES-BOARDS, SALESCARDS and TRADE STIMULATORS.

By BEN SMITH

"Salesboard A. B. C.'s." Fourth and Final Installment.

Coming back to a discussion on deals, other deals which have found favor with operators include the legit deal and the one-shot and two-shot.

The legit deal has appeal in that the purchaser receives something with each purchase. The card used is small and the turnover is rapid when the deal clicks. Purchases are either at five or 10 cents straight, or from one to 25 or 30 cents, and merchandise distributed is all of equal value.

The term one-shot or two-shot applies to deals in which either one or two items are given away when the winning name or number is hit. The winning name or number is visible at all times, and as each purchase is made the name or number drawn is checked against the winner until the right one is selected. As soon as it is the deal is finished and the award is distributed. The take is determined by the value of the merchandise offered and the purchases are straight, either at five cents or 10 cents per purchase.

The law of averages plays an important role in a one-shot or two-shot deal. It is quite possible for the winning name or number to come up in the first or second purchase. However, if the operator has enough gumption and plenty of deals placed, the law of averages will take care of that. Operators have found that in general about 50 or 60 per cent of a one-shot card or board will sell out before a hit is made. A two-shot will usually average above 75 per cent. Operators figure the take on that basis.

Avoid Cash Offers

In getting an individual to run off a deal it is much wiser to offer him one (See DEALS on page 119)

Bingo Closes Banner Year Outlook Is Bright for 1941

Equipment dealer reports business set new record, as accounts increased 25 per cent, proving more operators have entered profitable field

NEW YORK, Dec. 21.—Because more operators are daily entering the bingo field, 1940 has been an outstanding year, with indications that 1941 will be better still. Bingo supply houses here report top business for their lines during the past 12 months. Typical of the supply houses that have enjoyed an outstanding business is Morris Mandell, manufacturer of the Aero Bingo Blower. Closing a most successful year and to express his appreciation for the loyalty shown by his employees in turning out the machines, Mandell was host at a dinner Friday (13) for the organization and friends at Zimmerman's Hungaria Restaurant.

100 Blowers in Month

In reviewing the year's business, Mandell said: "We have sold 100 blowers in less than a month, and orders have come from all sections of the nation, especially from the South and Middle West. This fact is most gratifying to us in the bingo equipment business, for it shows that the popularity of the game is spreading."

Mandell added that during 1940 his business has exceeded records of the past five years. Volume, he said, has doubled, with a 25 per cent gain in new accounts, showing conclusively that new blood is entering the field. In addition to manufacturing the blower, the firm handles a complete line of bingo supplies. Printed supplies, such as cards, doubled in sales in 1940, which shows, Mandell declared, that twice as many people are attending bingo games.

Nationwide Popularity

States in which bingo is going strong are California, South Carolina, Pennsylvania, Michigan, New York, Nebraska, Massachusetts, Rhode Island, Connecticut, Wisconsin, Kentucky, New Hampshire, Kansas, West Virginia, Indiana, Vermont, Missouri, Maine, New Mexico, Minnesota, Georgia, and Washington. To this list Mandell added Montreal.

Congratulatory telegrams were re- (See BINGO CLOSES on page 118)

BINGO BUSINESS

By JOHN CARY

AS 1940 draws to a close the fact that bingo is the champ fund-raising medium is more evident than ever. It is impossible to estimate with any degree of accuracy the total amount that has been secured by churches and organizations thru bingo, but it can be conservatively set around the \$1,000,000 mark. Funds from bingo have paid off church debts, made it possible for hospitals to care for more patients, and made it possible for organizations to care for the less fortunate by providing money for food. In addition to these worthy causes, bingo has sent poor children to school, built lodge halls, schools hospitals, and community centers. Bingo has indirectly afforded work for thousands and pleasure for millions of players.

BINGO has had its share of ups and downs during 1940. However, the down cases are traceable to the fact that some operators got a bit too hungry for profits and deserted merchandise awards for huge money prizes, which brought down the wrath of John Law upon them. In some communities the city fathers were broad-minded enough to realize that the trouble was not in the game but in the prizes. In these instances laws were made outlawing cash awards, but the merchandise games continued.

THE GRIEF stirred up by the use of cash prizes should be a lesson to operators. If they continue to try to give cash, they must expect to be confronted with a lot of headaches. Almost every State has an anti-lottery law, and the use of cash for prizes definitely puts the game in the violator class. When this is the case, any crusader who is anxious to gain a lot of publicity for himself has the ammunition to bring credit to himself and disfavor to bingo. With this in mind, the thing to do right now is to pledge 1941 to merchandise awards.

FROM THE MAIL BAG

Joe Walsh, of Jacksonville, Ill., writes: "In answer to Mr. Mason's letter, will say I am operating 15 games each year for American Legion Post 279 here. We charge 50 cents for 21 games, and each winner of the 21 games receives a gift costing \$1. After every third game we sell a special for 5 cents, or eight specials sheets for 35 cents done up in a book form. The prizes range in price from \$1.50 to \$1.75 wholesale. We offer a dove prize valued at \$5, given after the 10th (See BINGO BUSINESS on page 118)

U. S. Pay Rolls Boosting Biz

Training camp workers find new items joining parade—South going strong

NEW ORLEANS, Dec. 21.—Pay rolls in the South have been increased by the defense program, and training camp workers are garnering folding money with novelties and gift items sold to the workmen. While construction crews furnish the bulk of the trade, workers are making plans for the time when draftees begin to move into the camps.

Business in general is booming in Pensacola, Fla., where the United States naval air training station is located. Cadets in large numbers have been arriving there for several months. While construction work on the barracks was speeded as much as possible, completion was not rapid enough to take care of student fliers arriving for training. Tourist camps and motels were used to house them.

In Pensacola everything points to a banner year. The annual pay roll at the training station is estimated at \$9,600,000.

Population Skyrockets

Alexandria, La., site of Camp Beauregard, has grown by leaps and bounds since the defense program started. While the usual population of this city hovers around 25,000, today's population is conservatively set at 65,000. National Guardsmen from Michigan and Wisconsin (See Pay Rolls Boost Biz on page 118)

U. S. Army Posts, Camps, and Stations

Each week one of the nine corps areas of the army will be listed in this section. Clip these lists for future reference.

Third Corps Area

(Pennsylvania, District of Columbia, Maryland, Virginia)

ACTIVITY	POST OFFICE	FREIGHT OFFICE
Aberdeen Proving Ground.....	Aberdeen, Md.....	Aberdeen, Md.
Allegheny County Airport.....	Pittsburgh.....	Pittsburgh
Army Medical Center.....	Washington.....	Tacoma Park, D. C.
Fort Belvoir.....	Fort Belvoir, Va.....	Accotink, Va.
Bolling Field.....	Anacostia, D. C.....	Uniontown, D. C.
Burgess Field.....	Uniontown, Pa.....	Uniontown, Pa.
Carlisle Barracks.....	Carlisle, Pa.....	Carlisle, Pa.
Connellsville Airport.....	Connellsville Airport, Pa.....	Connellsville, Pa.
Curtis Bay Ordnance Dept.....	Curtis Bay, Md.....	Curtis Bay, Md.
Edgewood Arsenal.....	Edgewood, Md.....	Edgewood, Md.
Fort Eustis.....	Fort Eustis, Va.....	Oriana, Va.
Fisherman's Island.....	Kiptopeke, Va.....	Kiptopeke, Va.
Frankford Arsenal.....	Bridesburg Sta., Philadelphia.....	Frankford, Pa.
Front Royal Quartermaster Depot.....	Front Royal, Va.....	Front Royal, Va.
Fort Howard.....	Fort Howard, Md.....	Sparrows Point, Md.
Fort Hoyts.....	Edgewood, Md.....	Edgewood, Md.
Fort Humphreys.....	Washington.....	Washington
Langley Field.....	Langley Field, Va.....	Hampton, Va.
Camp Lee.....	Camp Lee, Va.....	Petersburg, Va.
Logan Field.....	Dumfries, Md.....	Baltimore, Md.
Fort George C. Meade.....	Fort George C. Meade, Md.....	Fort George C. Meade, Md.
Middletown Air Depot.....	Middletown, Pa.....	Middletown, Pa.
Fort Monroe.....	Fort Monroe, Va.....	Old Point Comfort, Va.
Fort Mifflin.....	Fort Mifflin, Pa.....	Chester, Pa.
Norfolk Ordnance Depot.....	Portsmouth, Va.....	Pig Point, Va.
New Cumberland General Depot.....	New Cumberland, Pa.....	New Cumberland, Pa.
Olmstead Field.....	Middletown, Pa.....	Middletown, Pa.
Phillips Field.....	Aberdeen Proving Ground.....	Aberdeen, Md.
Fort Story.....	Cape Henry, Va.....	Virginia Beach, Va.
Fort Washington.....	Fort Washington, Md.....	Washington
Fort Wool.....	Fort Monroe, Va.....	Old Point Comfort, Va.



ABOVE IS SHOWN a part of the group which attended the dinner party which Morris Mandell, of the bingo supply house bearing his name, tendered his employees recently at the Hungaria Restaurant, New York, in celebration of the huge success enjoyed by the firm in the bingo field during 1940.

NEW 5 STAR AERO BINGO BLOWER

- * Fool-proof operation.
- * Automatic master-board returns balls.
- * One-year guarantee.
- * Portable — carried anywhere.
- * Hexagonal in shape; red & black colors.
- * No second-hand material used in this high grade Bingo Blower.



Manufacturers of all Bingo Supplies.

1123 Broadway, N. Y. C.

MORRIS MANDELL



EXCLUSIVE FUR COATS

JACKETS + LUXURIOUSLY MARKED SOLEOS + Beautifully Styled Quality Workmanship at Popular Prices. We offer: Coats, Sealines, Beaverettes, Gazelles, Minkskins, Kinnings, Squirrel, Persian, Raccoons, Skunks, Foxes. Buy direct from manufacturer and profit. Write for FREE List and Illustrated Catalog. General stores, Bingos and Salesboard Operators, secure the best values. Ask for special details.

S. ANCELL & CO. Manufacturing Purists
138 W. 27th St., Dept. B-35, New York, N. Y.

Popular Items

Write to The Billboard, Buyers' Service Department, 25 Opera Place, Cincinnati, O., for addresses of companies in this department supplying the items which interest you.

Door Check

Agents are garnering sizable sums with the new Just Right Door Check Closer, the Just Right Company reports. Since the item is needed on every screen, storm, or lightweight house door, every home and store is a prospective customer. The door check uses no fluid and its expense-free operation is a big selling point. The control valve is adjustable to the user's need and may be installed on inside or outside of door. Agents who are anticipating a big season will find this one of the fastest selling items to come of the market in recent months, the firm reports.

Comb and Brush Set

Prize users are finding big demand for the new comb and brush sets recently put on the market, Rhode-Spencer Company reports. Sets are available in 8, 8, 8, and 10 pieces, include comb, brush, mirror, and tray in a gift box. Colors offered are peach, black, and blue. The fittings are non-tarnishing and designed to give good service. The sets may be used for gifts at any time. Indications are that comb and brush sets will be among top-prize items of the season. New low prices are offered those in the trade, the firm reports.

Automatic Dog Leash

The Promenader, automatic dog leash, is a fast-selling item among novelty workers, Inventors Products Corporation reports. It consists of 10 feet of leash that reels in and out automatically from a light, convenient, plastic case. A control button locks leash at any desired length. Since every dog owner is a prospective customer, workers using the item have found many quick sales and repeat orders. Item may be used as a gift any time of the year. Special prices are offered those in the trade, the firm reports.

Anti-Glare Glasses

According to the Princeton Manufacturing Company, the new Anti-Glare specks for night driving are proving a real money-making item with some and novelty workers over the nation. Item is new in design and prevents eyestrain. Glasses are mounted on display cards. Prices allow for a good margin of profit, the firm reports.

HERE'S A SALES WINNER!

SYMPHONY (R. C. A. Lic.) 5 TUBE PORTABLE 3 WAY RADIO



Price \$9.95

Two tone simulated grain for leatherette case. Costs 6¢ to replace "A" Battery. Complete. 4 Tube Radio, 5" Dynamic Speaker, A.C.-D.C., Wooden Cabinet, \$4.95. RECORD-O-VOX, Inc., 80 Cleveland St., N. Y. C. Agents Wanted

Extra Value!



\$2.25 EACH

5 for \$10.50

5 for \$10.50

No. 88 9888 — Ladies' Wristlet Watch. Exquisitely Styled 12 1/2 L. Chrome Case in an engraved engraved design with beautiful link bracelet to match. Guaranteed jeweled movements. Each in attractive gift case. An amazingly Big Value in a wristlet watch item. Best money NOT by wearing the Watch for \$10.50. DEALERS, Write for Catalog.

ROHDE - SPENCER CO.
223 W. Madison St., Dept. "B", Chicago



FURS Coats—Jackets—Scarfs

All latest styles. Sealines, Kid Skins, Skunks, Foxes, Beaverettes, Coats. Best Quality Lowest Prices

M. SEIDEL & SONS
249 W. 30th St., N. Y. C.

Send for NEW 1941 CATALOG

ELGIN—WALTHAM
GRUEN—BULOVA—HAMILTON
Wrist and Pocket Watches
PRICES START \$2.95

GUARANTEED LIKE NEW.
JOSEPH BROS., Inc.
89 E. MADISON STREET, CHICAGO

"THANKS"

to all our customers for their patronage during the past year. Best wishes to you for a happy, prosperous 1941. We will announce a sensational NEW item about January 10. Watch for it!

EVANS NOVELTY
800 Washington, Chicago

FREE! WHOLESALE CATALOG

4000 OPPORTUNITIES
Household goods, display card lines, vending machines, cosmetics, foods, jewelry and toys are a few of the thousands of articles shown in this exciting catalog. For salesmen, agents and dealers.
200 PAGES
Check-up of interesting money-making ideas that will increase your earnings \$2 to \$15 a day and thrilling value gains. Each and every item sold under a money-back guarantee. Get your copy by sending for it today. SPOND CO., 12-40 Superior, La Crosse, Minn.



THE "ALL AMERICAN" all leather BILLFOLD



Genuine Steerhide Grain Leather With Space on Smooth Pocket for Gold Stamping.

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|---|--|--|
| EMBOSSED
With Statue of Liberty Design on Front.

\$36.00
Per Gross | HOLDS
(1) Military Registration Card
(2) Social Security Card
(3) Photograph
(4) Auto Driver's License
(5) Identification Card
(6) Extra Key
(7) Change Pocket
(8) Currency Compartment closes compactly with snap button flap. | PACKED
In Gift Box With Patriotic Cover in Colors.

25c
For Sample |
| | 25% Deposit—Balance C. O. D.—F. O. B.: Hagerstown, Md. | |

THE HAGERSTOWN LEATHER CO.
HAGERSTOWN, MARYLAND

SINCERE HOLIDAY GREETINGS FROM GELLMAN BROS.

To You and to Every Single One of Our Host of Customers and Friends in Every Nook and Corner of the Land... We Wish the Merriest Christmas and the Most Prosperous New Year if it is Possible to Experience. May Your Success in 1941 Be Greater Than Ever Before! May Our Pleasant Business Relations Continue for Many Long Years to Come.

GELLMAN BROS. 119 North Fourth St. MINNEAPOLIS, MINN.

\$\$\$ FOR YOU **New! P. D. Q. AUTOMATIC PHOTO MACHINE!** Today's Big Money Maker!
TAKES AND FINISHES BEAUTIFUL BLACK AND WHITE OR SEPIA PHOTOGRAPHS IN 1 MINUTE. NO EXPERIENCE REQUIRED. NO FILMS—NO DARK ROOM. Direct Positive Photos, size 2 1/2 x 3 1/2 inches. NOT TIN TYPES. Big attraction. Watch photos develop in one minute. Easy to operate. Simple instructions show you how. P. D. Q. Photos are guaranteed NOT TO FADE. About 600 parts in this interesting, BIG MONEY business. TAKE DIME photos—anywhere—indoors or outdoors. You will make BIG MONEY with the P. D. Q. A real "Portable Photo Studio." Write or wire. 108 E. 35th St. Dept. 8812 CHICAGO, ILL.

LOOK! Zeller, Mass., writes: "Did \$20 Sunday with P. D. Q." Boynton, Pa., states: "Am located in a fair size park. Run about 400 pictures each Saturday and Sunday." Booby, Mo., writes: "Am having great success. Making better pictures all the time." Keeler, Neb., writes: "It's a wonderful machine. I want another P. D. Q."

GENUINE FUR COATS & FUR CHUBBYS

Well Known New York Firm Offers Latest Fashionable, Beautiful Styles—Finest Quality. Masterfully Moulded by Skilled Fur Craftsmen.

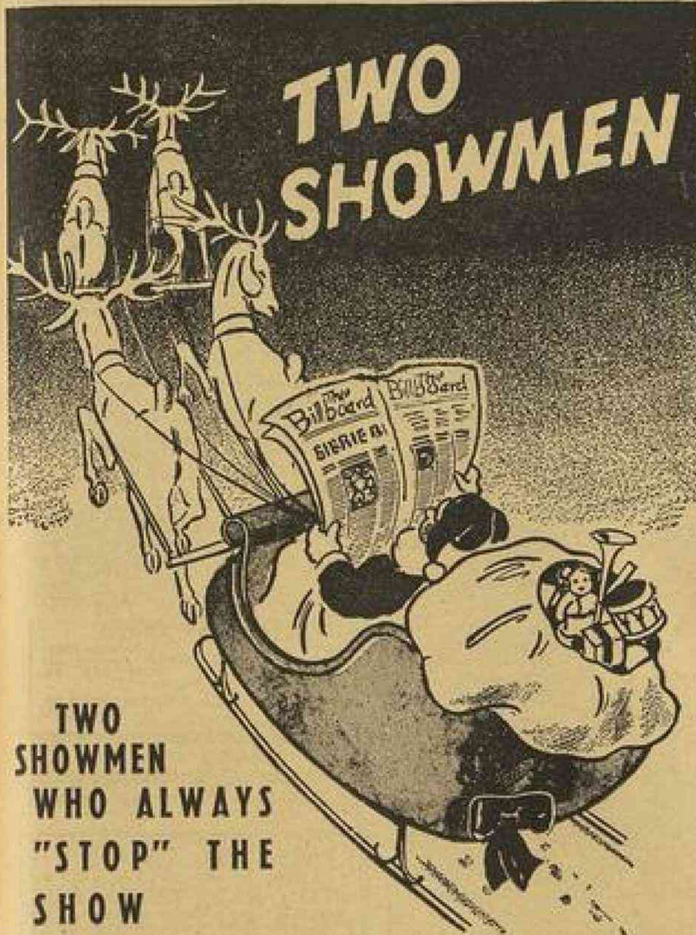
PIECED SEAL-DYED CONEY CHUBBIES
Black or Brown \$5.50
Colors, Finest quality—\$11.50
Best—size 12-20. \$1 Deposit. Balance C. O. D. Money returned within 30 days if not satisfied.

LARGE VARIETY FULL SKIN & PIECED SEAL COATS
Brown, Black, Sable, Minkette, Silverstone, Beaverette, Skunkette, and Many Other Colors. Superb quality, fancy lined. Sizes 12 to 40. At Attractive Low Prices. WRITE FOR FREE 1940-41 ILLUSTRATED CATALOG AND PRICES. 25% Deposit. Balance C. O. D. Money returned within 30 days if not satisfied. AGENTS WANTED.

GENERAL FUR MFG. CO. 152 W 24 ST. N.Y.C.

SCOOP-CHAMOIS SKINS!

- "God Bless America" Satin Banners, \$1.25
 - \$17.00, \$24.95, \$32.00, ... \$1.25
 - Crispshawe Flag, 2 to Pack, 100 for \$4.00
 - Metal Flag Lapel Button, 100 for ... \$2.00
 - Rhinestone Flag Pins, Per Doz. ... \$2.00
 - Window Stickers, 24 to card, Bring \$2.40
 - Coats you 60¢ card. Deposit—include postage.
 - Durable Lighters, Lamps, Clocks, Electric Shavers, Patriotic Pocket Knives.
- Holiday Greetings To Our Many Friends**
CHAMPION SPECIALTY CO., 814-L Central St., Kansas City, Mo.



TWO SHOWMEN WHO ALWAYS "STOP" THE SHOW

GIVE YOURSELF A PRESENT

One that is rich in value, full of pleasure and useful as the day is long.

SUBSCRIBE TO THE BILLBOARD

Start the new year right. Take advantage of the authentic news, valuable opportunities and worth-while ideas found in The Billboard EVERY week

AT SPECIAL HOLIDAY REDUCED RATES

Simply mail the coupon below with \$2 and get The Billboard on subscription EVERY week for 30 weeks at an average cost of less than 7c a copy. (This offer expires Midnight, January 15, 1941.)

DEALS

(Continued from page 116)

of the major awards rather than cash. The major award is usually worth more to the individual. That is, he would have to pay more for the item if he had to buy it himself than the money you would be able to hand out in its place. When proper care is taken in the selection of merchandise, the worker's desire to obtain one of the major awards is incentive enough for him to complete the deal.

All-Year-Round Business

Not so many years ago it was customary for operators to hibernate thru the hot summer months. There was so little action on a deal during the warm spell it was hardly worth anyone's while to attempt to force sales. However, in the past four years, June, July, and August have been exceedingly profitable for most operators and the business is definitely developing into an all-year-round producer. Get an item which has flash and consumer appeal, set it up on attractive card or board, use a little initiative in placing the deal, and you're set to rake in the shekels no matter what the month or the season.

CARNIVAL CHRONOLOGY

(Continued from page 108)

the National Showmen's Association a 25 per cent slice, amounting to \$404.

PAIRLY-LITTLE SPLIT—Noble C. Fairly, co-partner and owner with Phil Little of the Pairly & Little Shows for three years, disposed of his interests, and Phil Little announced that he would take to the road in 1941 under the title of World of Today Shows.

RAS CLOSE—Royal American Shows went to quarters in Tampa, Fla., on November 1 after one of the most successful seasons in years.

B&O TOUR OKER—Beckmann & Gerety Shows closed the 1940 season at Beaumont, Tex., on November 11. Business, after a discouraging start due to inclement weather, was good and shows wound up in the black.

KELLEY REJOINS—L. Clifton Kelley, 1940 general agent for Johnny J. Jones Exposition, joined Amusement Corporation of America, with which he formerly was connected.

GOODING TO EXPAND—At close of a successful season Floyd E. Gooding, head of F. E. Gooding Amusement Company, indicated confidence in outlook for 1941 by announcing that he would operate two carnivals next year, Gooding Greater Shows and American Exposition Shows, and five ride units.

PAIRLY JOINS GOODMAN—Noble C. Fairly, past two years part owner and manager of Pairly & Little Shows, announced November 18 that he had signed as business manager of Goodman Wonder Shows for 1941.

Strates Children Tendered Party in Savannah Quarters

SAVANNAH, Ga., Dec. 21.—James E. Strates's two daughters and son, James E. Strates Jr., were honor guests at a party in the Strates Shows' quarters upon their return here for the Christmas holidays. Strates's daughters are attending a finishing school in Syracuse, N. Y., while his son is a student at military school in St. Petersburg, Fla.

Other guests at the party were Louis Strates, Harrie and Pete Corralis, Mr. and Mrs. James Yates, Mike Olson; Mrs. Strates, grandmother of the children; Mr. and Mrs. Steve Rogers, Dick O'Brien, and Bill Leon.

Heavy Bookings Foreseen By Agents in New England

BOSTON, Dec. 21.—Top business is the outlook for New England offices of George A. Hamid, according to Paul A. Denish, New England representative. He said more bookings have been lined up than at any corresponding time in many years and that prospects are that fairs and more parks will use more vaude and circus acts during 1941. He will attend the annual meetings of Maine and Massachusetts fair managers' associations with others of the Hamid organization.

Al Martin is another New England booker who sees brighter prospects than at any time in the past. He contracted a number of fairs and special events and promises several surprise bookings.

RAS To Introduce Four New Rides at Tampa Fair

TAMPA, Fla., Dec. 21.—Four riding devices will be introduced during the Florida State Fair and Gasparilla Carnival here by the Royal American Shows, Elmer Velare has announced.

With the nation pretty much air-minded, ride builders evidently are taking advantage of the fact, for the four devices are high thrillers, known as the Sky Ride, Rocket Ship, Aerial Joy Ride, and Fly-o-Plane.

Now in quarters here, the show is making ready for the 1941 national tour, which begins at Pinellas County Fair, Largo, Fla., January 14. Then follows the Florida Orange Festival, Winter Haven, two weeks at the Florida State Fair here, and the Central Florida Exposition at Orlando.

Strongly featured at the fair here in February will be Watercote, Lottie Mayer's disappearing ballet production.

Lucille Mulhall Killed In Automobile Accident

GUTHRIE, Okla., Dec. 23.—Lucille Mulhall, 55, widely known in the rodeo and indoor show circles, was killed early yesterday in an automobile accident two miles north of Mulhall, a town named after her father, the late Col. Zack Mulhall. Jean Brezley, 45, of Guthrie, who was driving the car, also was killed, and three others were injured.

Once known as the Original Cowgirl of the stage, Miss Mulhall was described by President Theodore Roosevelt as the world's most expert horsewoman. She developed her skill in cowboy sports as a girl. It was Roosevelt who suggested to her father that she go on the stage after watching her perform at a reunion of his "Rough Riders."

Capt. Hugo With Sunset

DANVILLE, Ill., Dec. 21.—Capt. E. H. Hugo, high net diver, has been signed as free attraction of the Sunset Amusement Company for 1941. K. H. Garman said here this week. Hugo is framing a new mechanical show on a semi-trailer, which he plans to book with the show.

Rubin Gruberg in Hospital

CHICAGO, Dec. 21.—Rubin Gruberg was taken to Alexian Bros.' Hospital this week suffering from a heart attack. His condition is not considered serious.

16,000,000 MEN WANT THIS ENROLLMENT BUTTON

After October 16th every man of conscription age wants to show his colors. Here is a brilliantly enamelled gold color button at the right price. Millions will be sold. Get your share of this profitable business. No. B305—Genuine yellow Everbrite metal lacquered to prevent tarnishing, colors are baked on for permanence. Each en- red, white and blue card, 12 to a counter display. Retail at 10c each, Per Doz. \$6c. Per Gross \$7.20. No. B306—Yellow Gold Plate Shield Shape Button with fired enamel flag shield and trim. Carded as above. To retail at 25c each. Per Doz. \$1.50. Per Gross \$16.80. Sample dozen B305 and one sample of B306 postpaid for \$1.00.

Detail 401 at 684 pages of quality merchandise ideal for premiums, prizes and awards, concessions sent on request. Mention your business. We do not sell retail. Prices less 2% cash, 25% deposit on C. O. D.

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"The World's Bargain House"
217 & 223 W. MADISON ST., CHICAGO, ILL.

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Make Your Selections From Our Sensational 1940 Styles

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THE BILLBOARD PUBLISHING CO. HG
25 Opera Place, Cincinnati, O.

Please enter my subscription for the next 30 weeks, for which I enclose, not the \$4.50 I would pay for 30 copies at the regular single copy price, but ONLY \$2.

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Subscribers may take advantage of this offer to extend their subscriptions. This \$2 rate applies only in United States and Canada. Foreign rate, \$3.50. Regular rates: One Year, \$5; Single Copy, 15c in U. S. A. and Canada.

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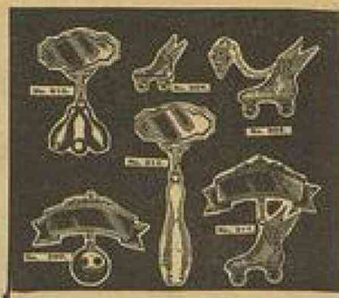
Always good sellers. Three popular sizes. Both fancy - packages and bulk items. When you want to be sure of big money, sell Mickey Mouse Toss-Ups.

The OAK RUBBER CO.
KANSAS, MO.

PITCHMEN

A department for Pitchmen, Demonstrators, Novelty Salesmen, Medicine Showmen, Agents, Streetmen and Others.

by **BILL BAKER**
(Cincinnati Office)



BOWLING PINS! . . . SKATE PINS!

NOW—is the season for promoting bowling pins and skating pins. Six good styles—shown above! A complete line shown in our Catalog No. 26. Write for it today. State your business.

HARRY PAKULA & CO.
5 No. Wabash Ave., Chicago, Ill.

REMEMBER
WHETHER IT'S PREMIUM ITEMS

of Any staple Notion, Novelty, Gift, Deal, Razor Blades or Sideline Merchandise, we are NEVER UNDER SOLD

Send us your orders. We always meet or beat all competition. 24 Years of Value Giving is our Guarantee of Satisfaction.

UNIVERSAL WHOLESALERS CUSTOMERS
Note . . . Through special arrangement all orders for **UNIVERSAL WHOLESALERS** shipped by us.

Deposit of 25% With All C. O. D. Orders. Send ALL ORDERS to NEW YORK ONLY.

MILLS SALES CO.
101 BROADWAY, New York, N. Y.
WORLD'S LOWEST PRICED WHOLESALERS

ELGIN & WALTHAM
REBUILT WATCHES \$175

7 Jewel, 18 Size, in S. M. Engraved Cases, at

Send for Price List. Money Back if Not Satisfied. OREGENT CITY WATCH MATERIAL CO., 113 N. Broadway, St. Louis, Mo.

ACE BLADES

Are Blade prices reduced. Flashy display cards. Each blade boxed in cell for handling. Selling sharpness. Buy at factory prices— pocket size men's profits. Blades free for sampling your trade. We pay shipping. Cash sales for free blades, factory prices.

ACE BLADE CO.
85 E. Eagle St., Dept. 512-A, Buffalo, N. Y.

SELL SIGNS

10 Signs, Taverns, Gas Stations, newest 250 Sparkling 612M Signs. Cost 50¢ (in 100 lots). Big assortment. Special illustrations. Also 1000 Signs. Send \$2.00 NOW and turn it into \$25.00 with a day's good selling of the hundred signs we will send you postpaid anywhere in the U. S. A.

GEM, B-41, 4327 Harrison St., Chicago, Ill.

WALTHAM

Queen Workers • Shearfiles • Pitchmen
Get the Pen That Makes You Money

New Push Filler Pens—Lever Pens—Combinations. The new Waltham 40-piece package gets you the real money. Write for price list on all type Waltham pens.

STARR PEN CO.
300 W. Adams St., Dept. 8, Chicago, Ill.

CHewing GUM 28 BOX

RETAILS FOR \$1.00.

Each box holds 28 Colossalized 2¢ Packs of Peppermint Gum. Special Display Boxes help you to get quick 100% to 200% profits. Be our distributor—each 60¢ for sample box (free sale). GREAT FIELD FOR AGENTS. Write **AMERICAN CHEWING PRODUCTS CORP.**, 4th and Mt. Pleasant Ave., Newark, N. J.

BIG PROFITS!

Own your own business, stamping Key Checks, Social Security Tags, Name Plates, Stamps, with name and address, 25 cents.

HART MFG. CO.
311 Degraw Street, Brooklyn, N. Y.

ROLLED GOLD PLATED WIRE (Gold Filled)

W. H. B. & Co.
227 Eddy St., PROVIDENCE, R. I.

LATEX BANDAGES

Self-rolling Self-Gelling 100% Profit — World's Fastest Pitch Item. Sample for 10¢.

1918 Grand River Avenue, DETROIT, MICH.
R. HEYMAN

AL (POP) ADAMS . . . is reported working in Houston, Tex.

JACK BRANSCOMBE . . . is working a chain store in Dayton, O.

BOB AINSWORTH . . . is pitching pens at Grant's store, Newark, N. J.

R. BEE . . . is reported working pokes at Kresge's in Newark, N. J.

PURVEYIN' PAUL SEZ: "The make-up of the pitchmen is half the battle. Experience is the other half."

AL SEARS . . . is working coils in Newark, N. J., and says he is getting his Christmas br.

STOVE MEN . . . are told to beware of Southern Virginia by Billy Conn, who scribbles from Keysville, Va.

IVAN STANFORD . . . says he's doing all right with manders in Baltimore. He expects to take out concessions about April 1.

JOE REEDY . . . has four stores in Newark, N. J., and is getting the lucre with pens, according to a report received last week.

WITHOUT a good front it's foolish to lead yourself into believing you can corral a great amount of the geodus, but the pitch is still the thing.

C. L. MANION . . . in Louisville, Ky., says he would like to see pipes from Jeff Farmer, Jack Miller, and Blackie, the red worker with the white rat.

REPORTS HITTING . . . the pipes desk indicate that T. D. (Senator) Rockwell, Razor Blade King, is managing to collect some long green around Boise, Idaho.

TONY MAZOLAS . . . with Twitty Bros.' pen layout, and Marie and Henry (Hank) Solomon, with wire jewelry, are working in the same store in Charleston, S. C., with Stanley Naldrett.

ANYONE KNOWING . . . the whereabouts of Larry Friedman is asked to have him communicate immediately with his home or Bear Friedman. Friedman's father died on December 18 and Larry's family is anxious to contact him.

THE SUCCESSFUL pitchmen oftentimes is defined as one who isn't troubled with inconsistent interference.

STANLEY NALDRETT . . . says he is having his best Christmas

business since 1928 in a chain store at Charleston, S. C., where he has been the last six weeks. He will close there December 24 and head for Atlanta for a short holiday. He opens in Birmingham January 6.

GUY M. DUPONT . . . went to Miami after attending the showmen's convention in Chicago. He says there are plenty of the boys in Chicago, with Henry Peterson, Jack Tavellin, and C. Richardson at the Boston store. Chester Kordecki has been working your-name-on-a-sea-shell brooch.

RAY FOSTER . . . tells that he is surprised at not finding any pitchmen in San Diego, Calif., except for one lad working leather in the S. H. Kress store. Foster says he hasn't been able to get close enough to him in two weeks to ask his name. Ray has demonstrations going in five Sears, Roebuck stores. All the boys are making good in Los Angeles, according to Ray.

ALL OF US soon will be making our New Year's resolutions. Wouldn't it be wonderful for all concerned if we could live up to 'em?

BOB POSEY . . . pens from Jackson, Miss., that he saw Comb Baker and wife working a parking lot there; also Bill Bell with punch needles on the same lot. Posey says business could be worse there, and asks what has become of A. L. Richards, Glen Bernor, Al and Ann Decker, Melvin Sprout, J. C. (Gummy Jack) Curran and wife, Al West, and Lester Kane.

JEFF FARMER . . . is still holding down his home town, Dresden, Tenn., going out to near-by towns on Saturdays and sales days. Saturdays are good at any of these Tennessee towns, tips Farmer: Union City, Paris, Martin, Dresden, Humboldt, Hickman, Ky., is also good Saturday spot, says Jeff. First Mondays are good at Paris, Trenton, Dresden, and Huntingdon, all in Tennessee, according to Jeff, and second Mondays are good in McKenna, Tenn., and Fulton, Ky.

HAVE YOU TAKEN your annual inventory? What does it reveal?

Pitchdom Five Years Ago

Morris Kahntroff was in Valdosta, Ga. . . . Ricton was in Bluffton, Ga., where the weather was cold and business a little off. . . . The Howard Med Oprey was playing Martin, Tenn. . . . Jeff Farmer and Harry Mobely were on the sheet in Endfield, N. C. . . . Cliff Anderson had just arrived in Houston, Tex., which he found closed. . . . Jack Clement was pitching pens in Perth Amboy, N. J. . . . Ira Weiss died December 11 in a Chicago hospital. . . . Harry P.

The "Natural" for 1941 . . . The Genuine WILLIAM A. WOODBURY

TOILETRIES & COSMETICS

Read "What the Newspapers Say" regarding WILLIAM A. WOODBURY. Ask us for details!

JOBBERS—COUPON WORKERS—CREW MANAGERS—DEMONSTRATORS—CANVASSERS JUST OUT

New "Deluxe" Packaged Line!
4 New "Sure-Fire" Deals!
Face Powders, Creams, Lipsticks, Rouge, Perfumes, etc.

ACQUAINTANCE OFFER! \$1.00
A regular package of every item in the line . . . Post Paid

Ask for complete wholesale price list, sales aids, "Coupon Deals," Demonstration sales, display material, etc.

WILLIAM A. WOODBURY, Inc.
220 5TH AVENUE NEW YORK, N. Y.
Not Connected With John H. Woodbury, Inc., Nor the Former Jergens Company, Makers of "Woodbury Facial Soap" and Other Toilet Preparations Sold Under the Name "Woodbury's" or "Woodbury."

NEW 1941 UNITS

640498 ILLINOIS 1941

Complete units, consisting of nickel silver frame, stainless back, celluloid front, beaded chain and stamped insert.

Per 100 . . . \$6.00
Units per 1,000 . . . \$50.00
Electric Stamping Machine . . . 48.25
Type Holders, Each . . . 2.00
Hand Made Brass Type, Each14

RETAILS 25¢, 400% PROFIT.

Send 25¢ coin with your automobile or Social Security number for an exact reproduction in miniature on key chain and full particulars.

IRVING GREEN, Sponsoring to
New York & Essex
303 5th Ave., Room 417, New York City

America's Latest Craze
YOUR NAME
in raised Coral Colored Letters on a genuine "Natural" Seashell

SEA-SHELL BROOCH

Flash color plus name appeal. California Redwood was big, this is tremendous. Fastest selling novelty in years. It is getting a fast 25¢ everywhere. Cost 2¢, only complete with printed brooch card. Taking 10 minutes to assemble. Now being sold by demonstrators to capacity "Mir" in Kress, Kresge, Grant and department stores everywhere. Demonstrators, Wire Jewelry Workers, Novelties and Badge Booth Workers, get now while it is new. It's a winner. Price list: Stella, \$1.25 a hundred; \$10.00 a thousand. Jeweler's Brooch Pins, \$1.44 gross. Printed Brooch Cards, \$4.00 a thousand. Letters, now 2¢ a lb.—\$2,000 to the lb. Sample any name, post paid, 25¢, 50¢ cash with orders, balance C. O. D. Wire or write air-mail special delivery. All shipments within 1 hour. Samples included.

J. A. WHYTE & SON
6327 N. E. 2nd Ave., Miami, Florida

NEW JEWELRY for ENGRAVERS,
Demonstrations and Promotions!
Immediate Delivery.

Lockets, Rings, Chains, Earrings, Pins, Brooches, etc. Send for Free CATALOG or \$2.00 for samples.

MAJESTIC NOV. CO., 807 5th Ave., New York, N.Y.

WE LEAD IN PRICES

Push Filler Plungers ★ Lever Filler Combinations

MODERN PEN MFG. CO.
395 Broadway, New York City

MEDICINE MEN

Write today for new wholesale catalog of Tonics, Oil, Salve, Soap, Tablets, Herbs, etc. Low prices—rapid service.

GENERAL PRODUCTS LABORATORIES
Manufacturing Pharmacists
137 E. Spring St., Columbus, Ohio

SEASON'S GREETINGS TO ALL OUR FRIENDS

JACK ROSEMAN CO.
307 Fifth Ave., New York City

VETERANS' HOLIDAY FAST SELLERS

Thanksgiving, Christmas, New Year, are important months. Get a territory. Patriotic Calendars, Armistice Day, Holiday Greeting Cards, Patriotic Posters, "KID" U. S. OUY OF WAR, Drilling stories by wounded soldiers; "5th Column Exposure" by J. Edgar Hoover, but 50¢ communitarian in government jobs. Will Rogers greeting John Bode. (Ved 2-cds, sell 100-200). Samways 1-lb. with copy U. S. Sup. O. Law. **VETERANS' SERVICE MADEIRA**, 100 Duane St., New York.

BEGIN 1941 WITH A BANG!

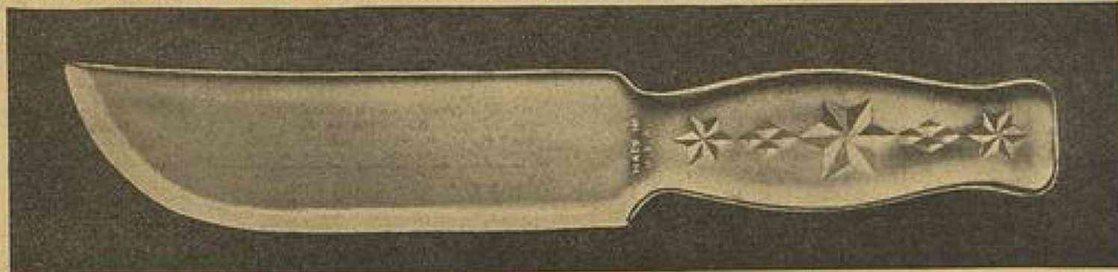
Here Are Two All-Year Numbers Heavily Endorsed By the Best in the Pitch Business

READY SALES ★ NO SQUAWKS ★ LONG PROFITS
★ NEW VITEX-GLAS KNIFE ★

A Real Practical Household Item

Cuts, Pare and Slices all kinds of Foods. Ladies fall in love with it on sight. Finished in Three Colors—Sapphire Blue, Shell Pink and Rock Crystal. Individually Boxed. Investigate the Vitex Glas Knife at once regardless of what you may now be working.

Stainless
Sanitary
Durable



Sharp
as a
Razor

VITEX-GLAS JUICER

The Easiest Working Juicer on the Market Strong as Iron—Transparent as Glass. Everybody who purchased a metal juicer immediately responds and is a potential buyer. It is rust proof, tarnish proof, easy to clean.

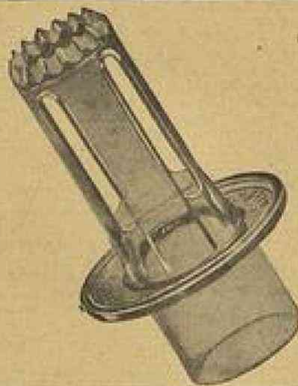
EXTRACTS JUICES and STRAINS Quicker and Leaves no Metallic Taste.

Each Vitex Glas Juicer Is Individually Boxed.

Asks for Quantity Prices and Particulars

Patents Pending on Both Items

Made in U. S. A.



Send 25c for Sample Vitex-Glas Knife

Send 10c for Sample Vitex-Glas-Juicer

Kindly Write Us Through What Channel You Would Sell Our Products

Manufactured and Distributed by
RENWAL DISTRIBUTING CO., Inc.
915 BROADWAY NEW YORK CITY

Rose was presenting Western pictures and vaudeville with his ball show. Roster included H. L. Dixon, Pal Weaver, Jimmie Clear, Harry, Sally, and Loy Rose. . . . Al Ross went into a store in St. Louis with a new 25-cent item. He was still booking Princess Carmelita. . . . Mississippi Jack was working in San Antonio, Tex. . . . There were many paper men in Columbus, O., and all were doing well. . . . Ray French was working thru New Jersey on a soldier's order. . . . Bob Posey was in Jasper, Tex. A little money was in sight, as all sawmill towns were going full blast. . . . Joe Perry had two demonstrations going in two of St. Louis' largest department stores. . . . Joe Morris was in New Orleans and just barely getting by. He found the town wide open, but money scarce. Others there were Jack Gilbert and wife, red and X-rays; Jack Young, transferring and spook tricks. . . . George Holmes found the mining convention at Boise, Idaho, a big thing for sheet men. . . . P. A. Murphy and Pal Myers worked in the silver exhibit, and S. P. Nough, Carl Wendt, and Harry Tenny worked the copper building with Holmes. Pat Johnson, Joe Burrell, and Spike Cross were in the lead exhibit. . . . Frank Libby just arrived in Chicago from Detroit, where Ned Hallie and wife were working astrology, and Blacky Beard and Art Nevoletny, coils. . . . Lester Kane and James K. Miller were working stores in Chicago. . . . Guy Warner and wife took time off from working the tobacco markets thru Tennessee to visit their daughter in Nashville. . . . That's all.

December 28-January 4
CALIF.—Pasadena. Tournament of Roses Parade, 1.
Sacramento. Winter Sports Carnival, 4.
MO.—Mason. Poultry Show, 2-3.
N. Y.—New York. Poultry Show, 1-3.
New York. Dog Show, 3-6.
O.—Cleveland. International Expo, 4-12.
TEX.—Dallas. Cotton Bowl Festival, 31.
WIS.—Milwaukee. World's Fair Highlights, 4-12.

Circus Saints AND Sinners' Club

By Fred P. Pitzer
(National Secretary)

NEW YORK, Dec. 21.—Bev Kelley's Christmas card is a humdinger. It shows a clown balancing on his nose Christmas Greetings from the Greatest Show on Earth. . . . Dick Ellsworth sends us four fine pictures of the wreck of the Barnum & Bailey Circus near Potsdam, N. Y., August 28, 1889. The show was moving from Gouverneur, N. Y., to Montreal, Que. . . . Charlie Bitting, of the W. W. Workman Tent, is an ardent circus booster and he keeps the workers of the State Procurement Office busy with his stories of the white tops. . . . Owen B. Winter, one of the leading advertising copywriters of America, who died recently, will be sorely missed from the Dexter Fellows Tent.

Bette Leonard writes from Wichita, Kan.: "Well, the circus season is over for 1940 and all shows report a much better season than previous years. I just got some gossip on winter indoor circus. Davenport is going to use Polack Bros.' acts. He will augment his by hiring Bud Anderson's horses and elephants and Rudy Rudyoff is working his three horses for Polack. So he will no doubt take over the Liberty act of Anderson's. The Kelly-Miller Circus is wintering in Joplin, Mo. It plans on all new canvas for the coming season."

The Charles B. Consovo Tent of Norfolk, Va., held a great party on December 14. . . . The Christmas party of the W. W. Workman Tent, Charley Somma, Infos, will be the biggest and best so far given by this Tent in Richmond, Va. . . . Very interesting letter from Cy Penstaling Jr.,

in which he puts forth a very clever argument. Here is it: "I firmly believe that if people took more interest in such a great international business as the circus and the good of the circus people there would not be such a mess as there is in the world today. Imagine France, Germany, Italy—all people of practically the same race neighbors, still they are fighting like cats and dogs. Look at a circus. There you have Japs, Poles, French, Indians, English, Germans, as a matter of fact people from all over the world, getting along perfectly just as the Great Maker wanted us to." Nice little thought Cy. We'll organize an International World Circus, making everyone perform and amusing or entertaining everyone else rather than fighting with each other. But suppose we have an international boy rube? It might make Mars laugh instead of frown, but we're with you, Cy, 100 per cent.

HARRY N. BROWN, veteran elephant man, who has been with Hagenbeck-Wallace, Al G. Barnes, Sella-Floto, Ringling-Barnum, Cole Bros. and other circuses, and for the past two years worked at Frank Bunk's Jungland and Railroads on Parade at the New York World's Fair, has enlisted in the U. S. Army for three years. He is in Headquarters Company, 10th Infantry, Fort Custer, Mich.

THURMAN KNIGHT, who was with Cole Bros. and Ringling-Barnum shows, is in the 150th OMC, Fort Jackson, S. C.

MAGIC

(Continued from page 50)

Portland (Ore.) Society of Magicians held at Timberline Lodge atop Mount Hood, proved instructive as well as entertaining, according to word from Hugh Riley. Dr. C. W. Talbot, of Spokane, Wash., delivered a paper on "The Psychology of Magic." A seven-course dinner was followed by a 17-act magic show. Those appearing were Dr. C. W. Talbot and Dr. Kalez, of Spokane; Charles N. Smith, president of the Pacific Coast Association of Magicians, of Seattle, Wash.; Ray Gamble, Tacoma, Wash.; Dr. Quastinberry, Salem, Ore., and Chandler Stevens, Bob Reed, James Hawkins, Clarence Talbot, James Stoppard, and Hugh Riley, all of Portland. The affair garnered a full page of photos in The Sunday Oregonian of Portland.

AL DELAGE AND COMPANY, after winding up at Lotus Gardens, Washington, took their bag of nifties into the Nixon Cafe, Pittsburgh, December 23, for a fortnight's stand. . . . LESTER (MARVELO) LAKE, in Cincinnati niteries the last several weeks, is spending the holidays with homefolks in New Trenton, Ind. He returns to Cincy after the first of the year. . . . SAM MAYER, formerly active in Cincinnati magic circles, has switched from millinery, his former business, to handle the sales management for a Queen City electrical supply house. . . . GUY STANLEY and Company, after concluding their fall season in Toledo, O., journeyed home to Utica, Mich., to spend Christmas and New Year. They resume activities in Michigan early in January. Stanley concentrates on high school auditoriums. Recently at the 3,400-seat Paramount Theater, Toledo, Stanley presented his spook attraction to a 300-turnaway. . . . HILDIN, femme magish, is at Palumbo's, Philadelphia, for the holiday season. . . . BILL LYNN is currently fooling the patrons of Lakeview Inn, Almonesson, N. J. . . . ALEXANDER, mentalist, originally set for a week in the new Plantation Room of the Leland Hotel, Aurora, Ill., is being held until January 1. . . . COLUMBUS (O.) Magic Club's 10th Annual Magi-Fest will be held at the Neil House, that city, January 24-25. Proceeds from the Saturday night magic show, open to the public, will go to local charity. An all-night party follows the show. All magicians and their friends are invited. . . . CHRISTMAS PARTY of the Valley Conjurors' Assembly, Society of American Magicians, held recently at Dr. I. R. Calkins' Little Theater in Springfield, Mass., netted a tidy sum for the Toy-for-Joy Fund of the Springfield newspapers. The party is an annual event. Dr. Calkins emceed, and George Ellsworth, of Springfield, and the Prestons, of Hartford, Conn., furnished the show. . . . CALVERT THE MAGICIAN, piloted by Chas Davis, is reported playing to good returns in Southern theaters.

ELGIN & WALTHAM—Second-Hand Watches as Low as \$1.85
DIAMOND RINGS—Solid Gold Mountings as Low as \$2.40
Send for Descriptive Circular
H. SPARBER & CO.
106 North 7th St. ST. LOUIS, MO.

TRADE SERVICE FEATURE

Events for Two Weeks

December 28-29

FLA.—Arcadia. Tin Can Tourists' Christmas Party, 29-Jan. 18.
Sarasota. Tin Can Tourists' Home-Coming, 27-Jan. 4.
IDAHO—Sun Valley. Ice Skating Carnival, 25, Sun Valley. Intercollegiate Ski Meet, 29-31.
O.—Bellefontaine. Logan County Corn Show, 28-29.
Cleveland. Hamd - Morton Circus at Arena, 28-Jan. 2.
TEX.—El Paso. Southwestern Sun Carnival, 28-31.

Facts

By J. N. WISNER

(Veteran Ex-Showman and Cotton Broker)

This, written a few days before Christmas, is intended mainly as a well-deserved tribute to The Billboard.

A trade paper that covers every phase of the amusement world, The Billboard is a barometer or thermometer of business conditions all over America, as amusements are luxuries and reflect the actual financial situation in all localities.

Considering circulation, which governs the cost of space in any national magazine, The Billboard, in my opinion, is one of the very best advertising mediums for two reasons: first, many of its ads are actually news, consequently are read, and the merchandise it advertises is also of interest to its readers.

Even its classified columns have an unusual value, and I take the liberty of citing one advertiser, William Appelt, of Comfort, Tex., who handles Armadillo baskets and many attractive, high-class articles, and, as I happen to know that should elderly man, he has obtained results or he would not continue his advertising.

Many years ago, on my arrival in New York from a trip to the cotton centers of Europe where, by request, I made a speech to the Master Spinners' Association in Manchester, England, I met Mr. Ochs, then owner of The New York Times, whom I had known quite well in Chattanooga, Tenn., when I was a circus agent, and he had one of his staff writers interview me. The write-up of my views as a broker was published at or near the close of the heavy marketing season for cotton. Prices were low and any advance in the price of cotton apparently was hopeless, but I had a good insight as to European demand and after a phone conversation with my office in New Orleans I had accurate inside information of the volume and character of the long and short interest in cotton.

My very bullish prediction of a substantial, if not a sensational, advance in cotton caused Mr. W. H. Donaldson to phone me and ask if I would allow him to wire it to The Billboard over my signature as he knew many shows were debating the advisability of going into winter quarters or invading the South. The prediction was featured on the inside front page, and while it seemed preposterous, yet it was absolutely accurate, but my contention that good flesh shows, either under canvas or in auditoriums, that can compete with movie prices in medium-sized towns is equally correct. Constant turnaway business of Harley Sadler's Own Company in strictly agricultural sections, regardless of any type of strong opposition, is an example. Harley now has what patrons desire, also is able to show at admission prices they require. He is now in Waco, Tex., for a two weeks' engagement.

Recently at San Angelo, Tex., in an auditorium seating 2,300, he, for several days, had constant turnaways, and while I am sure industrial centers at present are better than agricultural districts, yet Harley's business demonstrates the accuracy of my suggestion in The Billboard some weeks ago that showmen who are interested should catch his present show, as it has novelty and merit and the results he is securing prove it.

As regards cotton at present, unless a miracle occurs I do not see any probability or even possibility of any advance or decline of consequence.

ROUTES

(Continued from page 47)

- Cook, Joe Jr. (The Tree) Boston, etc.
Cook, Allen (Greenwich Village Inn) NYC, etc.
Cooke, Leonard (Stamp's) Phila. e.
Cooper, Karen (National) Havana, etc.
Copp, James III (Cafe Society) NYC, etc.
Coralli, Claudia (Yaz) Chi, etc.
Cordan & Sawyer (Harry's New Yorker) Chi, etc.
Cortello's Hollywood Canine Mimics (Colonial) Dayton, O. t.
Cortello's Hollywood Canine Mimics (Colonial) Dayton, O. t.
Cortis, Arturo (Havana-Madrid) NYC, etc.
Covese & Anita (Hopkins Rathskeller) Phila. e.
Cotts (Martin) Sioux City, Ia. h.
Covett & Reed (Warwick) NYC, etc.
Crackerjacks Five (Palumbo's) Phila. e.
Crawford, James (Hopkins Rathskeller) Phila. e.
Crisis Cross (Paramount) NYC, t.
Curtis & Coral (Gaucho) NYC, etc.
D'Amour, Franklin (Palmer House) Chi, h.

- Dale, Nicholas (Music Hall) NYC, t.
Dale, Carolina (Philadelphia) Phila. h.
Daniels, Billy (Stork Club) Phila. e.
Dane, Yvette (Club Charles) Baltimore, etc.
Dane, Dorothy (Stamp's) Phila. e.
Dane, Marjorie (Chicago) Chi, t.
Dayton, Jack (Steamship Zoo) Chi, etc.
Davis, Eddie (Leon & Eddie's) NYC, etc.
DeBino, Harry (Maryvale) O.
Dee, Dorothy (888) Chi, etc.
DeFiores, Felipe (Capitol) Washington, D. C. t.
DeMarco, Isabel (L'Aiglon) Chi, etc.
DeMarco, The (Piano) NYC, h.
DeMilo & Marr (Wagon Wheel) Akron, O., etc.
Del Carmant, Marie (Embassy Club) Phila., etc.
Del Rio, Jose (Frolics) Detroit, etc.
Del, Patsy (Harry's New Yorker) Chi, etc.
Dennis & Dae (Earle) Washington, D. C. t.
Derral, Dotie (Stamp's) Phila. e.
DeSant, Maxine (606) Chi, etc.
Dickson & Gloria (The Zoo) Boston, etc.
Dixie Brownies, Two (Wright) Annapolis, Md., h.
Dixon, Gays (Carroll's) Phila. e.
Dorben Dancers, Dorothy (Edgewater Beach) Chi, h.
Dore, Elie (Cuban Casino) NYC, etc.
Downey, Morton (Hoosever) New Orleans, h.
Downey & Reed (Community Lounge Bar) Binghamton, N. Y., etc.
Doyle, Helen (Maroon) Phila. e.
Drake, Suse (Berlitz) NYC, etc.
Dram, George (Lorow Bros. Museum) Atlanta.
Dreyden, Louise (Queen Mary) NYC, etc.
Dubrov, Herb (Walton) Phila. h.
Duggan & D'Ray (West 125th) NYC, etc.
Dyke, Art (Silver Court) La Salle, Ill., etc.
Dumas Twins (Book-Cadillac) Detroit, h.
Dumont, Marie (Cristis) NYC, etc.

- E
Edwards, Joan (Gay White Way) NYC, etc.
Ellen, Marita (El Gaucho) NYC, etc.
Ellings, Julian (Diamond Horseshoe) NYC, etc.
Ereira & Santos (Club Nomad) Atlantic City, etc.
Ernauld Sisters (Towers) Camden, N. J., 23-31.
English, Margaret (Stevens) Chi, h.
Erie & Novello (Benjamin Franklin) Phila. h.
Estela & Papp (Havana Madrid) NYC, etc.
Ester, Del (Minnet) Chi, etc.
Ebel & Lewis (Kelly's) Cincinnati, h.
Evans, Fred, Girls (Chez Paree) Chi, etc.

- F
Falcon, Herbert (Brevoort) NYC, h.
Fales, Charles T., Comedy Co., Tampa, Fla.
Faldys, The (Colonial) Dayton, O. t.
Fawn & Jordan (Tavern) Reno, etc.
Faye, Francis (Pamona Lobby) NYC, etc.
Fayne & Foster (Hollenden) Cleveland, h.
Fernand, Lou (Old Harbor House) Boston, etc.
Fernandez, Jose, & Terencia (Rainbow Room) NYC, etc.
Fern, Vera (Roosevelt) New Orleans, h.
Fernando & Fair (Philadelphia) Phila. h.
Finnell, Carrie (606) Chi, etc.
Flashes, Three Lightning (Tower) Kansas City, Mo., t.
Foster, Gae, Girls, Sixteen (Earle) Washington, t.
Foster, Dancers (Pal) Cleveland, t.
Franklin, Hazel (St. Regis) NYC, h.
Frederic & Rankin (48th St. Monte Carlo) NYC, etc.
Froman, Jane (Chez Paree) Chi, etc.

- G
Gallagher, Ruth (Monawk) Schenectady, N. Y., h.
Gall Gail (Rainbow Room) NYC, etc.
Gale, Alan (Stork Club) Phila. e.
Galesworth, Marjorie (New York Casino) NYC, etc.

- H
Hagan, Pepper (Yacht Club) Phila. e.
Hague, Lucio (B-Bar-H) Chi, etc.
Gachard, Livingston (Brevoort) NYC, h.
Georges & Jo Ann (Hollenden) Cleveland, h.
Georges & Jalna (Cocoanut Grove) Los Angeles, etc.
Gordins & Joe (Gay White Way) NYC, etc.
Gibert, Ethel (Gay '98) NYC, etc.
Glen, Louise (Colosimo's) Chi, etc.
Glen, Cynda (State) NYC, t.
Glover & LaMae (Benjamin Franklin) Phila. h.
Golden Gate Quartet (Cafe Society Uptown) NYC, etc.
Gordon, Jean (Wivel) NYC, etc.
Grant, Bobby (Top Hat Lounge) Shreveport, La., etc.
Gray, Oida (Pain Paris) NYC, etc.
Gray, Oida (Diamond Horseshoe) NYC, etc.
Greave & Graham (Commodore) NYC, h.
Greys, Six (Colonial) Dayton, O. t.
Graumann, Saul, Co. (State) NYC, t.
Gregory, Raymond & Cherie (Book-Cadillac) Detroit, h.
Greer, Jon (Cher Maurice) Montreal, Que., etc.
Grey, Joan (Hi Hat) Chi, etc.

- H
Haddon, Paul (Piano) NYC, h.
Hadley Dancers (Horsack) Chi, h.
Hank, the Moles (B-Bar-H) Chi, etc.
Hansen, Zelma (Cat & Fiddle) Cincinnati, etc.
Harnes, Angelita (Congress) Chi, h.
Harris, Claire, & Shannon (La Compa) NYC, etc.
Harris & Burns (Fountain Square) Cincinnati, h.
Harris & Shore (Gay White Way) NYC, etc.
Harrison, Spike (Gay '98) NYC, etc.
Haviland, Dick (Times Sq. Club) Rochester, N. Y., etc.
Hayworth, Beabe, Bruce (Carolina) Goldsboro, N. C. 24; (Carolina) Wilson 25; (Broadway) Fayetteville 26; (Carolina) Lumberton 27-31, t.
Headley Twins (St. Regis) NYC, h.
Heat Waves, The (Terrace Gardens) Cobos, N. Y., etc.
Heister & Pala (Edgewater Beach) Chi, h.
Heitner & Donaldson (Evergreen Casino) Phila. e.
Heller, Jackie (Colonial) Dayton, O. t.
Hild, Dorothy, Ballet (Chicago) Chi, t.
Hindsgaard (Bavoy Plaza) NYC, h.
Hollingsworth, Buck, Hawaiians (Harry's New Yorker) Chi, etc.
Hollis, Marie (Oriental) Chi, etc.
Honey Family (Latin Quarter) Boston, etc.
Honnett, Johnny (888) Chi, etc.
Houston, Josephine (Piano) NYC, h.
Hwyler, Winnie, Dancing Darlings (Harry's New Yorker) Chi, etc.
Hyde, Vile (State-Lake) Chi, t.
Hyers, Frankie (Club 18) NYC, etc.

- I
Des, Steven (Weylin) NYC, h.
Imragnard & Alan (White) NYC, h.
Jackson & Nedra (606) Chi, etc.
Jackson, Jerry (Bijou) Nashville, Tenn., etc.

New Chicago Office Address at 155 N. Clark Street

The Chicago office of The Billboard has moved from 84 W. Randolph Street to new quarters on the 15th floor of the Ashland Building, 155 North Clark Street. Telephone number remains the same—CENTRAL 8480. The Ashland Building is at the corner of Randolph and Clark streets, opposite the Hotel Sherman.

- J
Janette (Kelly's) Cincinnati, etc.
Janney, Foy (Webb's Hofbrau) Phila. e.
Janot, Ventriloquist (Hi-Hat) Steubenville, O., etc.
Jean, Louie (Baroque) NYC, etc.
Jerry & Turk (Kalkers' Little Rathskeller) Phila. e.

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- J
Johnson, Peter (Cafe Society) NYC, etc.
Johnson, Patsy (Club Nomad) Atlantic City, etc.
Jones, Virginia (606) Chi, etc.
Jordan Two (B-Bar-H) Chi, etc.
Jordan, Joanne (Primrose) Newport, Ky., etc.
Joy & Juanita (Primrose) Newport, Ky., etc.
Joyta & Maravilla (El Chico) NYC, etc.
Juarez, Juana (Cocacabana) NYC, etc.
Juggling Jewels, Five (Flatbush) Brooklyn 29-Jan. 1, t.
Julia, L. Don & Marjori (Rainbow Grill) NYC, etc.
Jurek, Les (Roosevelt) New Orleans, h.

- K
Kaplowitz, Sylvia, & Debe (Capitol) Washington, D. C., t.
Karavacef, Simson (Russian Kreichma) NYC, etc.
Kavanaugh, Stan (State) NYC, t.
Kay, Dolly (State New Yorker) Chi, etc.
Kay & Jay (Park Casino) Phila. e.
Kaye Irene (606) Chi, etc.
Keating, Fred (Cafe Society Uptown) NYC, etc.
Keller, Gretta (Algonquin) NYC, h.
King, Charles (Gay '98) NYC, etc.
King, Evelyn (Green Villa) Baltimore, etc.
King, Nellie (Lorow Bros. Museum) Atlanta.
King, Carol (Gay White Way) NYC, etc.
Kiriakis, The (Wilson's) Phila. e.
Korda, Nina (Fifth Ave.) NYC, h.

- L
La Gitanella (Gaucho) NYC, etc.
La Marr, Adolaine (Silver Congo) La Salle, Ill., etc.
Lamont, Lee (Walton) Phila. h.
La Neer, Jeanne (Stork Club) Phila. e.
Landon, Robert (Music Hall) NYC, t.
Lane Bros. (Diamond Horseshoe) NYC, etc.
Lane, Bonnie (La Compa) Erie, Pa., etc.
Lane, Miss (1523 Club) Phila. e.
Lane, Anita (Royal) Marion, O., etc.
Lattiel, Al (Tower) Kansas City, Mo., t.
Lattor, Bros. & Virginia Lee (Palmer House) Chi, h.
Lee, Bob (Wivel) NYC, etc.
Lee, Jack & Jane (Colosimo's) Chi, etc.
Lee, Canada (State) NYC, t.
Lee, Gypsy Rose (Mills Todd's Theater Cafe) Chi, etc.
Leon, Eddie (Diamond Horseshoe) NYC, etc.
LeRoy, Hal (Beverly Hills) Newport, Ky., etc.
Le Roy, Prof. (Cocacabana) NYC, etc.
Levens, Clarence (Broad Lincoln) Columbus, O., h.
Lewis, Joe E. (Chez Paree) Chi, etc.
Lewis, Dorothy (St. Regis) NYC, h.
Lewis, Ralph (Little Rathskeller) Phila. e.
Lewis, H. Kay, & Hollywood Varieties: Houston, Tex., 11-30.

- L
Lewis, Rango Herb (Peter Stuyvesant) Buffalo, h.
Liz, Bernie (Green Villa) Baltimore, etc.
Lita, Annie (Kelly's) Cincinnati, etc.
Lloyd, George (Spivy's) NYC, etc.
Lloyd & Willis (Santovar) Montreal, Que., etc.
Loemia, Maxine (Club 18) NYC, etc.
Lorraine, James (Earle) Washington, D. C. t.
Lorraine & Rogman (Paramount) NYC, t.
Ludwig, Sunny (Danier's) Belle Vernon, Pa., etc.
Luis & Delta (Henry Grady) Atlanta, h.
Lynn, Royce & Vanya (Roxy) NYC, t.
Lynn, Peony (Oriental) Chi, t.
Lyons, Don & Betty (Commodore) Toledo, h.
Lyons, Pat (Crystal Tavern) Youngstown, O., etc.

- M
McCabe, Sara Ann (Roosevelt) NYC, h.
McCoy, Jack (Pal) Cleveland, t.
McDonald & Ross (Harry's New Yorker) Chi, etc.
McDonald, Barbara (606) Chi, etc.
McKay, David (Club 18) Phila. e.
Mack, Ernie (Village Nat Club) NYC, etc.
Mack, Mae (Lookout House) Covington, Ky., etc.
Magley, Pearl, Orlis (Kelly's) Cincinnati, etc.
Mann, Jane (Beverly Hills) Newport, Ky., etc.
Maurice, James (Earle) Washington, D. C. t.
Mason, Sylvia, & Co. (State) NYC, t.
Mardon, Jean (Primrose) Newport, Ky., etc.
Marines, Six Singing (Netherland Plaza) Cincinnati, h.
Marlow, Cozanne (Green Villa) Baltimore, etc.
Marlow, Great (Lion D'Or) Montreal, etc.
Marlowe, Don (Muso Box) Hollywood, t.
Marmoon, Lew "Suicide" (Casa Grande) Cincinnati 24-26.
Marrs (606) Chi, etc.
Martin, Tommy (Book-Cadillac) Detroit, h.
Martinez, Helena (Carroll's) Phila. e.
Mather Bros. (Chez Ann) Buffalo, etc.
Mathews, Emmett (Southland) Boston, etc.
Maybelle, Billie (Harry's New Yorker) Chi, etc.
Mayheff, Eddie (Brevoort) NYC, h.
Maxzone-Abbott Troupe (Palumbo's) Phila. e.
McMill, Joan (Herricane) NYC, etc.
Midnight in Miami Revue (National) Richmond, Va., 23-29, t.
Moctaner, Rita (Havana-Madrid) NYC, etc.
Moody, Three (Colosimo's) Chi, etc.
Moody, Linda & Roy Benson (Walton) Phila. h.

- N
Morley, Virginia (Brevoort) NYC, h.
Morley, Aivra (Minnet) Chi, etc.
Myra & Martin (Primrose) Newport, Ky., etc.
N
Natomas (Cat & Fiddle) Cincinnati, etc.
Negrete, George (Gay White Way) NYC, etc.
Nether, Bos (Waldorf-Astoria) NYC, h.
Neison & Evans (Lookout House) Covington, Ky., etc.
New Orleans Quintet (Brevoort) NYC, h.
Nicholas Bros. (Paramount) NYC, t.
Nichols, Howard (Bal Tabarin) San Francisco, etc.
Niles & Jo-Ann (Stamp's) Phila. e.
Nordstrom Sisters (Continental) NYC, etc.
Norman, Al (Gay White Way) NYC, etc.
Norman, Harry (Club Frontiers) Detroit, etc.
Northwest Mounties, Four (Gibson) Cincinnati, h.
Norton Sisters (Netherland Plaza) Cincinnati, h.
Note-Ables, Nieson (Ambassador West) Chi, h.
Novis, Donald (Happy Hour) Minneapolis, etc.

- O
O'Day, Darlene (B-Bar-H) Chi, etc.
Oceandrea, The (Beaside) Atlantic City, h.
Ochman Twins (Hollenden) Cleveland, h.
O'Neil, Tom (Primrose) Newport, Ky., etc.
Orientals, Four (Roxy) NYC, t.
Orr, Henry J. (Paramount) La Salle, Ill., etc.
Ortega, Eva (Mounds) Cleveland, etc.
Ortega, Rosita (Havana-Madrid) NYC, etc.
P
Palma, Billy (Cocoanut Grove) Boston, etc.
Paris, Frank (Palmer House) Chi, h.
Parker, Patsy (888) Chi, etc.
Parker & Fredericks (State-Lake) Chi, t.
Pastines & Fanchon (Park Central) NYC, h.
Paulina, The (St. Morris) NYC, h.
Paul's Hollywood Midgets (Silver Rail) Utica, N. Y., etc.
Payne, Johnny (Baroque) NYC, etc.
Peris, Blanka (Embassy Club) Phila. e.
Perry Twins (State-Lake) Chi, t.
Peterson, Carlos (Music Hall) NYC, t.
Petry, Ruth (Lookout House) Covington, Ky., etc.
Pine Ridge Hillbillies (Temple) Kane, Pa., 26-28; (Orpheum) Clarion 29-Jan. 1, t.
Pinkus, Bobby, & Co. (Lookout House) Covington, Ky., etc.
Pitcheam, The (Colonial) Dayton, O. t.
Poggi, Igor & Grace (La Martinique) NYC, etc.
Polikavova, Nastia (Russian Kreichma) NYC, etc.
Pollock Bros. Circus (Riverside) Milwaukee, t.
Ponit, Frank (Yacht Club) Phila. e.
Powell, "Scott" (Park Central) NYC, h.
Preston, Linda (Harry's New Yorker) Chi, etc.
Prince, Jack (Colosimo's) Chi, etc.

- R
Rae, Jimmy (Brown) Louisville, h.
Ramirez, Carlos (La Martinique) NYC, etc.
Ramos, Virginia (Havana-Madrid) NYC, etc.
Rand, Sally (Beverly) Detroit, etc.
Randal, Peter (Bal Tabarin) NYC, etc.
Rando, Barbara (Pinto's) NYC, etc.
Ranocchetti, (Cat & Fiddle) Cincinnati, etc.
Raquel & Tarriba (La Compa) Hollywood, etc.
Rardin, Joey (Earle) Washington, D. C. t.
Rayave & Margo (Happy Hour) Minneapolis, etc.
Raye & Naldi (Cocacabana) NYC, etc.
Reardon, Casper (Ruhan Blue) NYC, etc.
Remot, Paul, & Midgets (Orpheum) Minneapolis, t.
Rhythm Rockets (Capitol) Washington, D.C., t.
Reyn, Jean (Lookout House) Covington, Ky., etc.
Rio, Joe (Primrose) Newport, Ky., etc.
Rio, Rosita (La Compa) NYC, etc.
Rise, Ereira (Rainbow Room) NYC, etc.
Roberti (Park Central) NYC, h.
Robins, A. (Mills Todd's Theater Cafe) Chi, etc.
Robinson Twins (Roosevelt) New Orleans, h.
Rogers, Rod (Wivel) NYC, etc.
Rolla Rollo (Mills Todd's Theater Cafe) Chi, etc.
Rooney, Pat (Diamond Horseshoe) NYC, etc.
Rosario & Antonio (Waldorf-Astoria) NYC, h.
Roschuda, Six (Colosimo's) Chi, etc.
Roussillanos, The (Stalier) Detroit, h.
Rush, Ann (Latimer Club) Phila. e.

- S
Sabin & Rutherford (Mon Paris) NYC, etc.
St. Fanny, & Mule Amer (Frederic & Nelson) Phila. e.
Saph, Siorel (Seattle)
Sanborn, Pansy (Strand) NYC, t.
Saneff, Vera (Le Hoban Blue) NYC, etc.
Sarella, Princess (McGee's Club 15) Phila. e.
Schaps, Sid (18) Chi, etc.
Schuber, Florence (Yankee) Chi, etc.
Scott, Hazel (Cafe Society Uptown) NYC, etc.
Scott, Betty (Di Pinto's) Phila. e.
Sedley, Roy (Jett's) Miami, etc.
Selandria, The (Wivel) NYC, etc.
Shaw, Gail (Stamp's) Phila. e.
Shayne, Betty (606) Chi, etc.
Shea & Raymond (Mt. Royal) Montreal, h.
Shelley, George (Cher Maurice) Montreal, Que., etc.
Sherman Bros. & Tessie (Glen Park Casino) Williamsville, N. Y., etc.
Shields, Ella (Sawdust Trail) NYC, etc.
Shore, Willie (Hi Hat) Chi, etc.
Shore, Felicia (Evergreen Casino) Phila. e.
Shayne & Armstrong (Gibson) Cincinnati, h.
Shpe, Roo (Earle) Washington, D. C. t.
Shubin, Harry (Earle) NYC, h.
Silva, Myra (Gaucho) NYC, etc.
Singer's Midgets (Oriental) Chi, t.
Smith, Marie (Cadillac Tavern) Phila. e.
Smith, Manny (Gus-Andy's) NYC, etc.
Speaker, Virginia (Edgewater Beach) Chi, h.
Speer, Harry (Latin Quarter) Boston, etc.
Spot, Jack (Northwood) Detroit, etc.
Stefansen, George (The Yax) Chi, etc.
Sterling, Allen (Cadillac Tavern) Phila. e.
Sherman, Francis (Kelly's) Cincinnati, etc.
Stearns, Gary (Palmer House) Chi, h.
Stevens, Three (Earle) Phila. t.
Storck, June (Ambassador West) Chi, h.
Sullivan, Lee (Club Charles) Baltimore, etc.
Sullivan, Maxine (State) NYC, t.
Summer, Helen (Vamboe) Chi, etc.

- T
Tamura (Chez Paree) Chi, etc.
Tall Sisters (Royal Palm) Miami, etc.
Tanner & Swift (Jefferson) St. Louis, h.
Terrible Swedes (The Old Hickory Inn) Chi, etc.
Thee (Kelly's) Cincinnati, etc.
Thomas, Don, & Dancing Debutantes (Zephyr) St. Paul, etc.
Tina (Fay's) Phila. t.
Tracie (Beverly Hills) Newport, Ky., etc.

Tomeck, Sid (Club Ball) Phila. no.
Torre Twins & Torrence (Tower) Kansas City, Mo. 1.

U

Emer Jack (Dinty Moore's) Chi. no.
Valley & Lynne (Loung) Easton, Pa. no.
Van Deussen, Bert & Arrolva (Baker's) Jacksonville, Fla. no.

W

Walton, Jack (Park Central) NYC. h.
Walker, Cy (Baroque) NYC. re.
Walton, Ted & Cleo (Fountain Square) Cincinnati, h.

Y

Yarr, Souya (Sutton) NYC. h.
Yott, Ben, Quartet (Diamond Horseshoe) NYC. re.

Z

Zarko, Bob (Sherman) Chi. no.

BURLESQUE (First Circuit Shows)

Speedway Scandals: (Colonial) Utica, N. Y., 21-28; (Howard) Boston 20-Jan. 4.
Cavalade of Girls: (Casino) Pittsburgh 23-28; (Lyric) Allentown 31-Jan. 1; (Orpheum) Reading 2.

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Friky Frolies: (Empire) Newark, N. J., 23-28; (Colonial) Utica, N. Y., 31-Jan. 4.
Howlarsons Night: (National) Detroit, 20-26; (Mayfair) Dayton, O., 21-Jan. 2.
Midnight Maidens: (Mayfair) Dayton, O., 20-26; (Garrick) St. Louis, 20-Jan. 2.
Naughty Nitties: (Gayety) Washington, D. C., 23-28; (Gayety) Norfolk, Va., 20-Jan. 2.
Night Hawks: (Hudson) Union City, N. J., 23-28; (Gayety) Baltimore, 20-Jan. 4.
Peek a Vee: (Lyric) Bridgeport, Conn., 23-28; (Empire) Newark, N. J., 20-Jan. 4.
Revue of Revues: (National) Detroit, 27-Jan. 2.
Rockin' the Town: (Trocaero) Phila., 23-28; (Hudson) Union City, N. J., 20-Jan. 4.
Scan-Dolls of 1941: (Orpheum) Reading, Pa., 25; (Lyric) Allentown 27-28; (Trocaero) Phila., 23-Jan. 4.
Step Lively Girls: (Garrick) St. Louis, 21-27; (Casino) Pittsburgh, 20-Jan. 4.
Topical Teasers: (Gayety) Norfolk, Va., 23-28; open 20-Jan. 2.

DRAMATIC AND MUSICAL

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

Brown, Joe E., in Show-Off: (El Capitán) Los Angeles.
Chatterton, Ruth, in Pygmalion: (Harris) Chi., 23-28.
Claire, Ina, in The Talley Method: (McCartier) Princeton, N. J., 23.
Crazy With the Heat: (Shubert) Boston.
Dante: (Locust St.) Phila.
Duherry Was a Lady: (Hilanger) Chi.
Ellis, John, Hip Van Winkle: (Playor) Chicago schools.
Flight to the West: (Wilbur) Boston.
George, Gladys, in Lady in Waiting: (Hanna) Cleveland.
Gordon, Ruth, in Here Today: (Selwyn) Chi.
Hard Way: (Plymouth) Boston, 26-28.
Hellspeppin': (Case) Detroit, 23-28.
Hephern, Katharine, in The Philadelphia Story: (Municipal Aud.) Kansas City, Mo., 27-28.
Ladies in Retirement: (Cox) Cincinnati, 23-28.
Little Foxes, with Talulah Bankhead: (Curran) San Francisco.
Lent and Fontanne, in There Shall Be No Night: (Grand) Chi., 26-28.
Male Animal, Tee: (Royal Alexandra) Toronto, Can., 26-28.
Man Who Came to Dinner: (Sixth) Pittsburgh.
Night of Love: (His Majesty's) Montreal, Can.
Pins and Needles: (Stuebel) Chi.
Time of Your Life: (American) St. Louis.
Tobacco Road: (Rialto) Indianapolis, 23-28.
Yokel Boy: (Ford) Baltimore, 26-28.

ICE SHOWS ON TOUR

Hente's, Sonia, Hollywood Ice Revue of 1941: (Stadium) Chi., 26-Jan. 5.
Ice-Capades of 1941: (Eastern States Coliseum) W. Springfield, Mass., 20-Jan. 1.
Ice Follies (Produced by Shoptet and Johnson): (The Gardens) Pittsburgh 20-Jan. 2.
Lamb-Yeague: Ice Revue: (Peabody Hotel) Memphis, Tenn., Jan. 1-Feb. 11.

MISCELLANEOUS

Fales, Chas. T., Comedy Co.: (Municipal Park) Tampa, Fla., 9-28.
Hutchens Museum: 111 Alamo Plaza, San Antonio, Tex., 23-28.
McNally's Variety Show: Yardville, N. J., 23-28.

CARNIVAL

(Routes are for current week when no dates are given. In some instances possibly mailing points are listed.)

Antique Am. Co.: Riceboro, Ga.
B. & H. Am. Co.: Eastville, S. C.
Evangeline: Springhill, La.
P. & F. Attrs.: Ridgeville, S. C.
Fleming, Mad Cady: Habers, Ga.; Adel 20-Jan. 4.
Hugley & Gentsch: Montgomery, La.
Southern United: Valliant, Okla.
Shugart, Doc: Paris, Tex.
Sorenson Bros.: Jacksonville, Ga.

CIRCUS

Hamid-Morton: (Arena) Cleveland 25-Jan. 4.
Polack Bros.: (Riverside Theater) Milwaukee 20-28.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Andre, Anita: (The Toe Club) Milwaukee 23-28.
Crazy Hollywood Revue: (State Theater) Torrington, Conn., 23; (Haylis Sq. Theater) New Bedford, Mass., 26-28.
Delahanty Sisters: (Owl Club) Chillicothe, O., 23-28.
Don & Cassandra: (Flamingo Club) Louisville 23-28.
Johnson, Sid & Dancing Family: (Hollywood Theater) Holyoke, Mass., 23-28; (Fitchburg Theater) Fitchburg 26-28; (Colonial Theater) Newport, R. I., 31.
Lewis, H. K., & Hollywood Varieties: Brownsville, Tex., 24-27; Donna 29; Edcouch 29; San Juan Jan. 1.
Pebbles Sky Revue: (Shrine Circus) Cleveland 23-Feb. 8.
Randi, Bob: (Hawdy Club) NYC 23-28.

Mrs. Charles Ringling Host at Dinner Party

SARASOTA, Fla., Dec. 21. — Mrs. Charles Ringling gave a beautiful dinner at the Cabana Club here December 18 to a party of associates and friends. After dinner Pat Valdo showed moving pictures, in color, of scenes taken of the Ringling - Barnum circus. New York World's Fair, and the Golden Gate International Exposition, San Francisco. Mrs. Ringling's guests were Dr. and

Mrs. Bergan, Mrs. W. H. Donaldson, Mrs. Carl Hathaway, Mr. and Mrs. Harry Kellim, Mr. and Mrs. Ed Kelly, Mr. and Mrs. Ira Robertson, Mr. and Mrs. Ed Rooney, Bettie Stewart, Charles Sanford, Mr. and Mrs. George Smith, Mr. and Mrs. George Vilas, Mr. John Williamson, Mr. and Mrs. Henry Willford, and Mrs. Frances Wiske.

Officials Dinner Guests At Brydon-Adkins Nuptials

ELKHART, Ind., Dec. 21.—A wedding dinner attended by many guests followed the marriage here yesterday of Ray Marsh Brydon, general representative of the International Congress of Oddities, which was showing in the city, and Mrs. Theresa Adkins, widow of Jess Adkins, circus owner and executive. Ceremony was performed by the Rev. Elmer F. Jones in Trinity Methodist Church.

J. J. Stevens, many years a friend of the couple and operating lessee of the museum, was best man, and Marion Eddy was bridesmaid. The bride was given away by Arthur Hoffman, now connected with the museum and many years associated with the bride and groom.

At the dinner in the dining room of the Elkhart Hotel guests included Arthur Hoffman, J. J. Stevens, Starr and Adele DeBelle, Senator Tom Proctor, and numerous city and county officials. The couple went to Chicago to take a plane to Miami Beach, Fla., where they will honeymoon until after the holidays.

JERRY BOOKER, of Buffalo, a member of the Model Builders' Association, while passing thru Cincinnati last Wednesday, stopped at The Billboard office and exhibited his model of the Ringling-Barnum baggage wagon No. 89. Jerry has done a mighty nice job. He and his dad were on their way to the army camp at Fort Sill, Okla. En route they stopped at the Cole Bros.' quarters in Louisville, Ky.

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CONCESSIONS Can place Photo Gallery, Grab Johns, Cotton Candy, Fish Pond, String Game, and any Legitimate Concessions that operate for not over 10c. Can also place Concession Agents and Girls for Ball Games. Bob Lee and Agents with us before, write.
SHOWS Can place any new high-class Show with or without own outfits. Can place Trailer and Manager for high-class Monkey Show. Party must be capable of handling same. Leon Bloodon, write. Can place Managers, Grinders, and several Talkers for well-framed Shows. Irish McEon, Earl Kettering, and Pat O'Neal, write. Can place for Colored Minired Show; High-class Performers, Chorus Girls, Musicians, Male Singers, Novelty Acts and Comedians. All who work with us before, write.
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ZACCHINI BROS.' SHOWS
Wish all of our friends A Merry Christmas and Happy New Year
WE ARE NOW CONTRACTING ATTRACTIONS FOR 1941
SHOWS: Motordrome, Illusion, Midget Shows, Pooling, Girl Show, Snake Show, Vaudeville Acts, Animal Show, Musical Revue. Will finance any new or novel idea to reliable Showman.
RIDES: Will buy or book 20-Gar Kiddie Ride.
CONCESSIONS: Will book all legitimate Concessions. Will not book any illegitimate Concessions for the year of 1941.
HELP needed in all departments, Ride Help, Truck Drivers, Mechanics, John Young, electrician, get in touch with us at once.
Fair Secretaries and Committees, contact general manager for a fee remaining open weeks.
Winter Quarters, 2601 Fountain Blvd., Tampa, Fla. BRUNO ZACCHINI, Mgr.
P.S.: Robert (Bob) White Jr. is no longer connected with this show.

PCSA BANQUET IS TRIUMPH

Colorful Event Pulls Big Crowd

LOS ANGELES, Dec. 21.—Carrying out their advance promises to the 9th degree, President Ralph E. Smith and Committee Chairman William H. (Bill) Hobday and staff directed the 19th annual Pacific Coast Showmen's Association's Banquet and Ball, in the Salon D'Oro and Grand Ballroom of the Hotel Biltmore here on December 17, to one of the most colorful and successful events in the club's history. Since the affair is the final function of the retiring president, the friendly spirit of rivalry to outdo the efforts of past presidents, which prevailed in other years, again was apparent. The crowd, a representative gathering of members of outdoor

amusements and stage and screen, was one of the largest to attend any similar event sponsored by the club.

Thru co-operation of Baron Long, of Hotel Biltmore, and art departments of major movie studios, the decorations, as always, packed plenty of eye-appeal. There was no speakers' table this year, but seated at a large table in the center of the ballroom were the club's 1940 officials. In the group, headed by Abe Letton, emcee, were the Rev. John O'Donnell, President Smith, First Vice-President and President-Elect for 1941 Joe Glacy, Harold (Pop) Ludwig, Ross R. Davis, Al E. Weber, Mike Krekos, Everett W. (George) Coe, and William H. (Bill) Hobday. No talks were given, but numerous guests were called upon by Letton for bows.

Carnival, Big Top Theme

A big top and carnival theme prevailed throughout. In the foyer of the Salon D'Oro, Frank Hubbell's orchestra and Lou Johnson at the air callopo greeted

incoming guests. Another greeter was Dan Stover, dressed in old-time ringmaster attire. Replicas of marquees and carnival midways prevailed and a number of showfolk, done over in clown get-up, were on hand.

The 14-act floorshow, capably emceed by Letton proved a crowd-pleaser. In the line-up were the Gilmore Circus band; Joe Warner, radio funster; Monte Montana, trick roper and whip-cracker; Ronnie Poquerre, French prima donna; Johnson and Johnson, jugglers; Aletho and Pantheo; Three Ambassadors, acrobatic act; Bill Dalton, horizontal bar act; Joey Cappo, comedian; Ruth Hazen, singer; the Seven Danwilla, acrobats, and Mark Cook's Troubadors. Hubbell's Melody Makers provided the dance and floorshow music. Following the show the usual grand march, led by Mr. and Mrs. John Miller, was held, after which dancing prevailed until 2:30 a.m.

Congratulatory wires were read by Chairman Hobday from A. C. Hartmann, The Billboard; Showmen's League of America; S. L. Cronin, Theo Forstall, Mr. and Mrs. C. F. Zeiger; Ed Vollman, Heart of America Showmen's Club, Kansas City, and its Ladies' Auxiliary; Ringling Bros. & Barnum and Bailey Circus; Clunke Hotel, Mel Smith, Mildred Levitt, Conklin Shows, Frank R. and J. W. (Patty) Conklin, and Douglas Greater, Monte Young, and Poley & Burk shows. Several large parties attended. Dr. Ralph E. Smith had a table for 16; United Tent & Awning Company, 12, and Downie Brothers, 12.

Committee Members

Dr. Ralph E. Smith, president; William H. (Bill) Hobday, chairman; Abe Letton, emcee. Men's reception: Roy E. Ludington, chairman; Mel Smith, Al Fisher, Will T. Jessup, George Silver, John A. Pollitt, Everett W. (George) Coe, Dick Elber, Ed Walsh, Charles Albright, Ben Dobbert, Al M. Miller, O. H. Hilderbrand, Nate Miller, Bert Chipman, Pat Shanley, and George Moffit. Women's reception: Nina Rodgers, chairman; Jewel Hobday, Mabelle Crafts, Peggy Forstall, Martha Levine, Marie LeFors, Nell Ziv, Inez Walsh, Rose Clark, Rosemary Loomis, Betty Coe, Mother Minnie Fisher, Clara Zeiger, Babe Miller, Edith Walpert, Vivian Gorman, Rose Douglas, Ruby Kirkendall, Estelle Hanscom, Mabelle Bennett, Mora Bagby, Ethel Krug, Rose Beard, Vera Downie, Olga Celeste, and Millie Dobbert. Tickets: Harry Pink, chairman; Orville N. Crafts, J. W. (Patty) Conklin, J. Ed Brown. Door: Nick Wagner, chairman; Harry Le Mack, Frank Forrest, Leo Haggerty, Ben Beno, Barney Tunney, James Lynch, and Clyde Gooding. Sergeant at arms: Sammy Dolman, chairman; Jimmie Lynch, Elmer Hanscom, and Ted LeFors.

Floor: Jack Bigelow, Ted LeFors, James J. Dunn, Harold (Pop) Ludwig, Dave Cavagnaro, Harry C. Rawlings, Sid Graumann, Charles F. Haley, M. E. Arthur, Dan Stover, Milt B. Runkle, Cal Lipas, John T. Beckman, Dan Meggs, and Harry Wooding. Publicity: Harry Chipman, chairman; William Hobday, Al E. Weber, Walton DePellaton, Ed Walsh, Sid Graumann, Hort W. Campbell, Joe Glacy, Archie S. Clark, and Harry C. Rawlings.

Registrations

A. Pat Armstrong, Mr. and Mrs. C. B. (Jack) Afflerbaugh, secretary, Los Angeles County Fair, Pomona, Calif.; Capt. Billy Ament, Sam Abbott, Mr. and Mrs. O. H. Alton, Silver State Shows; Mr. and Mrs. J. J. Andrews; Aleko and Pantheo; Jean Andrews, Minneapolis; Mr. and Mrs. Walker Arbaugh, Glendive, Mont.; Inez Alton, Silver State Shows.

B. Mr. and Mrs. J. Ed Brown, Long Beach, Calif.; Lee Brandon, Crafts Enterprises; Ben Beno, Mr. and Mrs. Irvin E. Baker, Mora Bagby; Bernice Brown, Camarillo, Calif.; Mabelle Bennett; George Ball, H. F. Batchelder; Sam Brown, Clarks Greater Shows; Jim Burch, L. M. (Roy) Barnett, Crafts Enterprises; Frank L. Bennett, George Burmeister, James Beeson, H. R. and Jean Brown, Margaret Jones Brady, Georgia Buresch, Johnny Bush; Dave Byington, Boston; Mr. and Mrs. G. Y. Budsworth, San Antonio, Tex.; Sam Bundy.

C. Orville N. Mabelle, and Laura Crafts, Crafts Enterprises; Mr. and Mrs. Everett W. (George) Coe, Cory Bros. Shows & Coe Bros. Circus; Mary Ellen Christiani,

Nick Carone, David Cavagnaro, Esther Crismer, Dorothy Clarke, Beckmann & Gerety Shows; Mrs. Ralph B. Roy D., and B. H. Christiani; Mr. and Mrs. George Chester, Philadelphia; Olga Celeste, Harry B., and Bert J. Chipman; Mr. and Mrs. Hort W. Campbell, Tip Top Shows; Babe Collins, North Hollywood, Calif.; Phyllis Collins, Golden State Shows; Mr. and Mrs. Fred Carman, Dorothy Christianman, Dallas; Jerry Cleveland, Toledo, O.; Mr. and Mrs. Archie S. Clark, Clark's Greater Shows.

D.

Mr. and Mrs. Ross R. Davis; Mr. and Mrs. Ben Dobbert, Golden State Shows; Fred E. Dean, Santa Monica, Calif.; Allan J. Oliver, Evelyn, and Irene L. Davis, Billie Doyle, Milton Dessauer, New York; Marguella Dean, Santa Monica, Calif.; Grace A. Dean, Jackson, Mich.; Mr. and Mrs. Charles H. Duffield, Thearle-Duffield, Chicago; William W. Dodsworth; Mr. and Mrs. Samuel Dolman, San Bernardino, Calif.; George Ducommun, Tommy Denny.

E-F.

George Emerson, Culver City, Calif.; Moe Eberstein, Rubin & Cherry Exposition; Peggy Forstall, Wrightwood, Calif.; Thornton Edwards, Tarsan, Calif.; Al Fisher, Clark's Greater Shows; Margaret Farmer, West Coast Amusement Company; Bobby Fisher, Clark's Greater Shows; Murchison Foster and Allertia Foster, Zeiger's United Shows; Mother Minnie Fisher, Hunter G. Farmer, and Frank and Marie Forrest, West Coast Amusement Company; Gladys Forrest, Beverly Hills, Calif.; Mr. and Mrs. Harry Fontaine, Indianapolis; Mr. and Mrs. A. Feinstein, Brooklyn.

G.

Joe Glacy, James P. Gallaher; Mrs. Agnes Gustafson, Long Beach, Calif.; Ben Goldfarb, Clyde and Topsy Gooding, Mr. and Mrs. Barney Goldberg; W. L. Goff, Santa Monica, Calif.; Vivian Gorman; Mr. and Mrs. George Goulder, Memphis; Mickey Grady, Ringling circus.

H.

Mr. and Mrs. Steve Henry, The Billboard; Elliott Henry; Frank Parks Harris, Long Beach, Calif.; Harry T. Hendricks, Sacramento, Calif.; Lucille Hodges, Glendale, Calif.; Lester R. Hart, San Francisco; Carl F. Holt, Arthur Hookwald, Duke Hall, Fred Haynes, Charles F. Haley, Ethel and John P. Houghtaling, Mr. and Mrs. Leo Haggerty; Vivian Horton, Hawthorne, Calif.; William N. Hollenbeck, Mrs. Robert Hoffman, Mrs. Rosina Hobday, John H. William H. and Jewell Hobday; Mr. and Mrs. William J. Hoffman, and Cecil Hoffmeister, Pittsburgh.

I-J.

Mr. and Mrs. R. C. Illions, Venice, Calif.; A. G. Ijams, Ocean Park, Calif.; W. T. Jessup, West Coast Amusement Company; Lou Johnson, Shirley Jamison, Capt. Jimmie Davidson.

K.

Mike Krekos, West Coast Amusement Company; Cecelia, Dick, and Bertha Kante, Crafts Enterprises; Velda Kuntz, Mr. and Mrs. Fred Kreesman, Barnes-Carruthers, Chicago; Mrs. Louie and Mrs. Ruth Korte, Burbank, Calif.; Ben B. Korte, Glendale, Calif.; Lucille King; Mr. and Mrs. Jack Kenyon, Beckmann & Gerety Shows; A. J. Kirchenschlager, Louisville; Andy Kurzwald, Detroit; Bert Kennedy, Mr. and Mrs. Tom Kahler, and Johnny Kearns.

L.

Mr. and Mrs. Baron Long, Hotel Biltmore; Mr. and Mrs. Roy E. Ludington, Crafts Enterprises; Mr. and Mrs. Cal Lipas, Long Beach, Calif.; Billie and Harry Lewis; Grace E. Lipas, Long Beach, Calif.; Ida Mae Langer, Salem, Ore.; James Lynch, San Francisco; Mrs. Martha Levine; Louis Leos, West Coast Amusement Company; Moe and Harry B. Levine, Mrs. H. A. Ludwig, Long Beach, Calif.; Ted Levitt, West Coast Amusement Company; Ted and Marie LeFors, Claude (Red) Long, Mr. and Mrs. Abe Letton, Caroline Long; Harold A. (Pop) Ludwig, Long Beach, Calif.; Julia B. Lewis, Mr. and Mrs. Mike Lewinson, Youngstown, O.; M. A. Lahey, Boston.

M.

Nate Miller, Long Beach, Calif.; Monte Montana, North Hollywood, Calif.; Bertha Reiss Meiville, Daytona Beach, Fla.; George R. Moffet, United Tent & Awning Company; Ed C. Martin, Venice, Calif.

JOE ROGERS' CHRISTMAS PRESENT TO NEW YORK CITY

★ They've got me in a corner . . . that corner of busy New York, at 50th and 8th, directly opposite Madison Square Garden. It's called Rogers' Corner . . . I got the inspiration from the song "Just Around the Corner There's a Rainbow in the Sky." I hope there'll be a rainbow. After spending \$150,000 manuring the place, there ought to be . . . It's a restaurant—and yet it's more. There's a Theater Lounge, the No. 1 room, with continuous floor show on an elevated stage above the bar . . . A Rumba Room, with sizzling dancing and entertainment in Latin American style . . . Peacock Alley, a daffily done reproduction of that once-celebrated rendezvous, offering bar service in a terrific setting . . . Coffee Shop, operating on a self-service basis from lunchtime on.

★ I've been on the job 18 hours a day for months and I still haven't found out how many kitchens there are. Arthur Bates, my manager, a holdover from my Rondevo Cafe at the World's Fair, tells me there's a separate kitchen for Steaks and Chops . . . another for Oriental dishes . . . and still another for Southern specialties . . . He's looking around for more . . . I brought all the chefs and principal stooges over from Flushing Meadows to avoid expensive staff rehearsal. This is a spot that has to click from the start or else . . . Or else I'll be back selling a handful of balloons that I started with 30 years ago. The reason I'm not doing my balloon turn anyway is Harvey D. Gibson, chairman of the board of the World's Fair. His skillful management, practical wisdom, and sincere encouragement made it possible for our operations to recover a half-a-million-dollar investment the second edition. So a double old-fashioned thanks to Harvey, without whom we'd all be broke.

★ Frank La Passe designed the Theater Lounge and the Alley—and what a job he's done! Hans R. Teicher, the famous painter, did the murals. Let me tell you about those murals. They're animated. Fluorescent colors give unique lighting effects. Cages have been sunk into the walls and 500 live tropical birds—maybe a thousand, I haven't counted them—have been imprisoned in them for their singing stint. Result? Come over to the opening on Christmas night and see.

★ And so I say it's a restaurant—and yet it's more. Come into my corner and be assured of good food in a pleasant atmosphere—without hurting your pocketbook . . . because this is no time to dent anyone's bankroll. Mine has been dented enough . . . If I didn't want you in my corner I wouldn't be wasting money on advertising. For years I've been called Mayor of Midways at World's Fairs and Expositions. I'll be satisfied just to make a living.

A Merry Christmas and a Happy New Year
To My Friends and the Friends of My Friends

Joe Rogers
ROGERS' CORNER
50th Street and 8th Avenue
NEW YORK

Mr. and Mrs. John M. Miller, Santa Monica, Calif.; Mr. and Mrs. Charles A. Murray; Isabel Myers, West Coast Amusement Company; Luigi Mastro; Harry Myers, San Francisco; Harold D. Mook; Crafts Enterprises; Sophia Malvern, San Diego, Calif.; Howard Mootery, Long Beach, Calif.; Bob Murphy, Balboa, Calif.; Al (Moxie) and Babe Miller, Ocean Park, Calif.; Mrs. Robert Murphy, Balboa, Calif.; Bertina Matlock, Inglewood, Calif.; Robert Myers, Mr. and Mrs. Quinn Maryann, Johnstown, Pa.; Bill Mack, Mary Jane McCarthy, Adam T. and Alleen McNath, Joe McQuillen, Mr. and Mrs. W. E. McMunn, Mr. and Mrs. Jack McQuaid.

N.-O.-P.

Mr. and Mrs. Charles Nelson; Mr. and Mrs. Gus Niedenthal, McKeesport, Pa.; Rev. John O'Donnell, Al Oaken, Mr. and Mrs. Chas. E. Oliver; Clarence and Mrs. Patsy Pounds, Glendale, Calif.; Frank Peterson, J. L. Perser, Long Beach, Calif.; Charles H. and Minnie Pounds, Mighty Sheestay Shows; Jack Perovai, Richmond, Va.; Joe Penn.

R.

Milton B. and Pearl Larus Bunkle, William J. Richards, Mr. and Mrs. H. C. Rawlings, Nellie Robideaux, Rose and R. B. Rosard, Melville Rheem, Jacksonville, Ill.; Mrs. Harriet Robinson, Beckmann & Gerety Shows; Peggy and Bud Rasmussen, Venice, Calif.; M. A. Rasmussen, Fresno, Calif.; Mr. and Mrs. A. H. Rheinstrom, St. Petersburg, Fla.

S.

Dr. and Mrs. Ralph E. Smith, Gloria and Florence Smith, Olive Stuart; Mr. and Mrs. Edwin M. Sherman, Ocean Park; L. H. Salice, Long Beach, Calif.; Jelen H. Sherwin, Beverly Hills, Calif.; Alex W. Stewart, Venice, Calif.; Dan Stathatos, William N. Sherwin, Barbara Stathatos; Sam Sheridan, San Francisco; P. M. (Sandy) and Inis Sandusky, Lea Solteras, John and Nancy Smett, Meyer Schiom, Don Stedman, Dorothy Shay; Danny Skinner, Bel Air, Calif.; Frank Scallinos, Joe Sortori, M. P. Service; Mr. and Mrs. Paul Seary, Seattle, Wash.; Mr. and Mrs. James D. Smith.

T.-U.-V.

Mr. and Mrs. Raymond Tetzlaff; Harry and Mary V. Taylor, Venice, Calif.; Barney Tunney, Cleveland; Jerry Timoney, New York; Ardeth Temple, Dallas; Martin Tuller, Miami; Mr. and Mrs. H. G. Utterbach, Detroit; Jack Uhier; H. C. Vogelsang, Marty Vartan, Mike Vicenti.

W.-Y.-Z.

Charles J. Walpert, West Coast Amusement Company; Elmer (Dad) Workman, Balboa Park, Calif.; Edith Walpert, West Coast Amusement Company; Mr. and Mrs. Al Wallace, Bantley's All-American Shows; Ella R. Workman, Balboa, Calif.; Mr. and Mrs. Ed F. Walsh, Hotel Bristol; Joe Warner; Ben Weisbart, Daytona Beach, Fla.; Al E. Weber, John R. Willis, Nick Wagner, Mr. and Mrs. Adam Wollender, Josephine Wendle, Ida M. Young, Nell and Irving Ziv, Anna Ziff; Frank Zambreno, Ripley's Believe-It-or-Not.

SHORT REVIEWS

(Continued from page 46)
compelling heel-clicking solo performed for the most part without musical accompaniment.

Still here and doing well are the beautiful sisters, Joyita and Maravilla, Mexicans who sing casually and charmingly; Juan Jose Saro, Mexican radio singer who is good looking and whose baritone is pleasing; Norma Lucero, comely Spanish dancer making her American debut here, who clicks thru nice castanet numbers; and Don Alberto, who leads his six men thru lively, bouncing, solid show accompaniment and for the dancing, Los Aztecas, two youths, play guitar during intermissions.

Lolita Gomez, Spanish dancer, and Pepe Hurtado, guitarist, have arrived from abroad and as soon as Owner Benito Collada can spring them out of Ellis Island, will be added to the show.

GREENWICH VILLAGE INN, NEW YORK.—The girl line is back and the new show is pleasing. Nothing outstanding except the risque songs of Alleen Cook, who is an old favorite here and who knows how to handle double entendre lyrics for drinking crowds. She is slick at the song-talk stuff such as *She Lost It, She Spent Three Weeks in Bed With Major Burns, Pee Got a Crush on the Fuller Brush Men*, and, for a rowdy encore, *I've Just Opened Them Just What They Gave Me*.

Miss Cook emceeds nicely enough and has the Guy Martin line of girl young

damsels in an opening jitterbug number and the closing modernistic black-and-white costumed sway-and-strut affair. Costuming by Polles Costumes Company is eye-filling. LaVerne Lupton, a young, fresh-looking tap dancer who spices up her taps with acrobatics. Her second number was a barefoot ballet-acrobatic affair that arrested attention. Brunet Linda March, rounding out a full year here, is still pleasing customers with ballads in English and in Spanish. Nice style and excellent appearance.

Arno and Arnette, short man and woman combo, draw laughs with their ad-faced modern dance satire and also with their take-off on Latin dances. Both mug a lot and made a good impression. Anthony Trini played the show nicely and also supplies the dance rhythms capably.

GUSS-ANDY'S SOMERSET, NEW YORK.—This theatrical rendezvous has added a colored two-boy piano and singing team. Arthur Simpkin and Barrington Perry sing and ripple the ivories respectively and do a good, solid job entertaining with pops and requests. Their billing, "From Bach to Calloway and Back" explains their versatility. Simpkin is uneven of voice but, generally, is o.k. As a team, they more than please.

DANCE ATTRACTIONS

(Continued from page 46)
Sunda, septan dance duo, and a line of Bobby Sanford dancing beauties.

By BEN MARDEN

(Operator of Marden's Riviera, Fort Lee, N. J., and Marden's, Hollywood, Fla.)

I have never put on a floorshow without a dance act. No night club show can be properly balanced and entertaining without one.

At the Riviera I have featured such artists as the Hartmans, Mary Raye and Naldi, and the Chandra - Kaly Dancers. Patrons demand and are loud in their praise of good dancers. Without them the shows would be sadly lacking in smoothness and the rich relaxation that top-notch terpsichorean efforts afford.

Good dance acts are like champagne—they stimulate any lagging interest that the audience may manifest.

By BENITO COLLADA

(Operator of El Chico Night Club, New York)

Spanish dancing is and always has been an essential part of my shows. Not only do people like this type of dancing, but, as far as I'm concerned, they demand it. Spanish dancing is gay, colorful, and ultra-rhythmic. The castanets add greatly to the general gay effect.

The first Spanish act I had at El Chico was a dance team. When people think of a Spanish floorshow the first thing that comes to their minds is dancing, a black-haired girl clicking castanets while dancing to hitting Spanish music.

As far as I am concerned, I have featured many shows at El Chico in our 15 years and have found that no show is complete without a dancer.

By VERNON G. CARDY

(Managing Director of the Mount Royal Hotel, Montreal, Que., Canada)

During nearly 20 years at the Mount Royal Hotel (our Normandie Roof is

Canada's best known night club) we have played several hundred dance teams, solo dancers, and dance groups. We have had the pleasure of presenting some of the very best, and Montreal audiences have received them most warmly. Dancing is well received here, but being different is the key to success. (I suggest that dancers should work out their own routines without a thought to what other teams are doing.)

There seems to be a swing away from the torrid, modernistic dance team to the comedy couples or the novelty dancers. Dance groups have been successful here and, if they are well trained and possess real talent, there is always consideration for them.

Music Corporation of America has supplied us with many outstanding dance acts, and we trust it will continue to do so.

By RICHARD F. MARSH

(General Manager of the DeWitt Hotels and Vice-President of the Hollenden Hotel, Cleveland)

We usually use dance acts—tap, toe, acrobatic, or ballroom—in our DeWitt Hotel floorshows because:

- 1.—They lend action to the bill. Spotted between a stationary act like a magician or vocalist, the movement and the rhythm of a dance act breaks the monotony of static acts;
- 2.—The customers like legs. And invariably a dance act includes a girl, and usually the girl is attractive;
- 3.—Dancing is a universal favorite. People like to watch dancing as much as they like to dance themselves;
- 4.—The average dance team is handsomely wardrobe and cannot help lending smartness to the show.

NIGHT CLUB OPERATION

(Continued from page 44)
different locations at each visit, feel they are looking at a new scene each time. That makes each visit to the club, we hope, as stimulating as the first one.

Music Very Important

Music is important. We have two excellent Latin bands. We know our East Side crowd loves good dance rhythms. The floorshow, likewise, altho it only runs 22 minutes, is as good as we can possibly offer anywhere. Since the Copacabana's name is Brazilian—it's the name of the famous smart beach sector of Rio de Janeiro—our show, too, is Brazilian. . . . In music, costume, and personnel. We have two Brazilian singers helping to establish the mood, and then six beautiful showgirls, five of whom double from Broadway's hit musicals, do Brazilian steps in handsome costumes. A ballroom team completes the show.

And our six girls are not just any six girls. The five doubling from Broadway shows are five "walking ads" for us, for they have a wide acquaintance among people we would like to patronize our club.

The lighting at the Copacabana is intended to make patrons feel at ease and to complement the women's make-up. The detaff side of an East Side night club's clientele spends a great deal of time and money on cosmetics and wardrobe, and we must give them a chance to show their charms to best advantage. The several flights of stairs don't do any harm either, for they permit attractive women to enjoy taking leisurely walks while knowing that all eyes are upon them.

We have found it wise for a night club to develop an identifying "trade-mark" a symbol that people will instantly associate with your club. At the Copacabana we have devised a drawing of a

beautiful, exotic American girl wearing a brilliant Brazilian headdress. We used this picture on the 5,000 four-color opening announcements sent to a select list. It's part of our table cards, menus, matchbooks, post cards, and in every ad we place. That picture is going to be the Copacabana's "trade-mark."

Night Club "Trade-Mark"

At the Beachcomber we developed a picture of a beachcomber jolting under a palm tree. This picture, too, we use in every bit of promotional printing and advertising.

We feel that a club's personality must be carefully built up by architecture, interior decorations, service, staff, music, and publicity. At the Copacabana our service staff is Filipino. It is a daring innovation, since all the other East Side spots use the Continental type of waiter, but patrons like it. The service is different; it has a touch of the exotic. It's foreign—and people go to an exotic night club to get into a different "world" for the moment.

We use Filipinos at our Beachcomber on Broadway and they did so well there that we were encouraged to try them at the Copacabana, too. We found them to be quiet, reserved, dignified, quick. Patrons like them.

The bar at the Copacabana is showmanlike too, I would say. It is small and intimate and its chief attraction is that behind it—instead of an old-fashioned mirror background—is a beautiful, illuminated mural, in sharp relief, of Rio's night harbor scene.

Our Beachcomber, I think, is an interesting example of profitable employment of atmosphere. Most people have heard of the South Seas islands, of beachcombers, of living an idyllic charming life. Well, the name Beachcomber stirs the imagination, and we try not to let down our patrons. The room is very dimly lit. It, too, is made intimate by being broken up into thatch-hut effects and elevated sections. The colorful tropic-type tablecloth, the hurricane lamp on the tables, the Oriental type of dishes, the Oriental names of food and drinks, the Filipino waiters, the large palm-leaf fan, the bamboo and coarse, native cloth wall decorations, the stalk of fresh bananas hanging near the door—they all combine, we hope, to make the patron feel he is miles away from the bustle of Broadway. He relaxes at the Beachcomber. Call it "escapist psychology," if you will, but the point is that he relaxes, has a good time, pays his bill willingly, and comes back.

Building Up Liquor Sales

At the Beachcomber we have stimulated liquor sales by promoting the Zombie drink. The publicity on "Only two to a customer, please" has been enormous and helped to put the club on the map. We push some of the other rum drinks by giving them unusual names, such as *Victious Virgin*, *Missionary's Downfall*, etc.

Publicity is vital. We have a staff headed by Jack Diamond, who was a working newspaper man for years. He spent six months touring South America recently and brought back a lot of ideas on Latin American tastes, music, entertainment.

Today, more than ever, there is a growing consciousness in the United States of other 20 Pan-American republics, of developing a "Good Neighbor" policy, of Western Hemisphere solidarity. All of this has made it easier to sell the Copacabana to the public at this time. Publicity is so important that Diamond has one assistant who concentrates on society publicity, another on Broadway columns, another on photographs, etc.

In all cases, we try to establish thru publicity, advertising, and promotion the name of the club. We want patrons coming in to see a club they've heard so much about. When they do that, then the management can adjust its entertainment policy, etc., and patrons will not resent it. In other words, the club itself is the attraction and that frees the management of being "slaves" to the entertainment policy.



Richard F. Marsh



Ben Marden



Benito Collada

Leonard Traube's

Out in the Open

NEW YORK

What Is a Press Agent?

THEORIES about what a press agent is or has come to be in modern times bear re-interpretation. The old-line blurb bouncer and all that he represented by his person and by his deeds is about as absent from the American scene, at least in successful application, as the vintage med pitchman's cure-all. Today the press agent finds straight publicity but part of a multitude of duties and functions. The conscientious and the skillful handler of the proverbial pearly phrases goes far beyond the channels that even his boss expects him to venture into. He is generally not thanked for the same, but that's the boss's fault. Sometimes he is even lucky to get his pay, which is mere pittance compared to what he could earn for performing a comparable job in business, commerce, and industry, or the wide field of public relations.

Let these gents feel that they are being underpaid, it must be added that that is not the sermon for today. If you are a clerk or a stenographer, or even an executive in the high-powered class, you get a salary that is based on a formula more often than not. In press-agency there is no accepted standard, except a minimum, and that only holds in certain fields where there is an organized weapon for protection and defense, including remuneration. This is not up for consideration, but draw up a chair, girls, and let's see what goes on here.

Existing law and common practice in State X is to levy annual license fees of \$500 and \$25 for circus and carnival, respectively. Carnivals, however, are also subject to high fees for truck plates, making it prohibitive for shows with 20 to 30 trucks to play the State. The blanket fee is low, to be sure, but the levy on plates is the stickler.

The law was evidently framed by people who were not aware of its discriminatory phases. Why should a railroad carnival, for example, pay only \$25, while a one-ring circus, with a fraction of a carnival's earning power, be required to put up 20 times that amount? Why plaster the truck-plate nuisance on the carnival? This obvious unfairness discriminates against the good-sized overland outfit, discouraging such organizations from playing the State in question.

This, in brief, was the case presented to the State's officials by, of all things, a press agent, in seeking an interpretation of the statute with a view to having it killed or modified. He reasoned that the only fair decision which could be made to eliminate discrimination was to grant a "circus" permit to a carnival, but there the old chestnut of "define a circus" popped up.

State fathers agreed that the line of demarcation was so slender that it would be better to grant a carnival a circus permit than to allow the commonwealth to be guilty of discrimination.

This precedent was established, thru missionary work by, of all things, a press agent, and a by no means routine thorn in the side of carnival operation was removed.

It developed that enforcement was on the basis of a law which really did not exist as applied specifically. This presented unusual ramifications. The \$25 fee was statute, but there was no specific ordinance relating to proper licensing of carnival trucks, and hence an ordinary commercial classification was applied. It also developed that the flat fee of \$500 for a circus was actually not statute, but had been brought into use on the basis of a precedent established some years ago when a circus beefed about having to license trucks separately. The \$500 covered everything. It was not long before a carnival put in a similar complaint about individual truck licensing.

Many other carnivals applied for and received the \$500 reader during the 1940 season, indicating that the equitable adjustment made by far-sighted and broad-minded State officials would stick. What puzzled the press agent who pioneered the adjustment is why such a "showdown" had not been made before. Officials in charge of interpretation of law and common practice are generally willing to listen to sensible arguments which are not

of a too partisan nature. Sometimes even the best agents and legal adjusters in the business commit the unpardonable sin of talking to officials who are not in a position to yes-no. Their appeals are to enforcement officers, whose job, after all, is not interpretation but plain enforcement.

An example of appeal to the proper branch of government was made the past season in Quebec, Can., and the result, which favored the carnival, broke down a precedent which has always governed the situation when shows from the States play in that province. The handling of that situation was done by, of all things, a press agent. Naming names, the press agent in this instance was Glenn Ireton, for the last three years on the staff of Endy Bros.' Shows, and before that engaged in promotional work for a large New York hotel.

In the case of Quebec, there was no covering statute. Every time a show entered the province an "order-in-council" was made to set the license fees for trucks and private cars. Particular unfairness seemed to exist in the case of private cars, since each person entering the province did so under the same type of Dominion permit as any other traveler, allowing him to use the car for business as well as pleasure. In short, this was a permit of the Dominion or federal government, no provincial law interfering with its administration. Thus a traveler could enter any province under the terms of the permit and not be obliged to buy car plates as long as he did not use his car as a common carrier or for hire.

When it came to the auto owner connected with a carnival, it had been "precedent" each year for an "order-in-council" to be made to establish a license fee, which was usually in proportion to the duration of his stay. Originally—up until some time during this year—this fee was \$5, but another fiver was asked for his trailer. On appeal by, of all things, a press agent, a decision reversed. (See Out in the Open on opposite page)

Nat Green's

The Crossroads

CHICAGO

THE exodus for the South is on. Excess of the Amusement Corporation of America headed southward late last week after a couple of weeks of conferences. Following the Milwaukee fair meeting, L. S. Hogan, one of the general agents, expects to take an extended rest in Florida. . . . Ned Alvord in town ahead of Streets of Paris, which plays a local house shortly. . . . J. C. (Tommy) Thomas, general agent of the Johnny J. Jones Exposition, visiting home folks in Dover, O., before making winter fair meetings. . . . Don't forget that the new office address of The Billboard in Chicago is 155 North Clark Street. When you're in Chi come up and see us. . . . J. Allen Darnaby on a business trip to Memphis. . . . A most interesting Christmas card is that of Mr. and Mrs. Bert Cole. Cover is adorned with a photo of the couple as they are today, while inside is a snapshot taken in 1904. It's difficult to realize that 34 years have elapsed between the two shots! . . . Billy Blencoe, of Globe Poster, has been chasing the elusive barricade—or something—down N'Orleans way. . . . Bob Kinsey came up from Birmingham to ride that new Illinois Central streamliner on its maiden trip. On his way north he stopped for a brief visit at the Cole winter quarters in Louisville, Ky. . . . Al Irwin is taking a little time off from his duties as manager of the Auditorium, Houston, to look over the Loop and possibly take a trip east.

AT THE time of Beverly White's passing, unsuccessful efforts were made to get in touch with some of his relatives. A few days ago we received a letter from Richard P. Wilson, of Richmond, Va., a first cousin of White. "A few days ago," he wrote, "I mailed to Beverly White, a newspaper clipping, a write-up, and photograph of one of our finer historic homes of days gone by, in

Hartmann's

Broadcast

CINCINNATI

THE CAIRO (ILL.) EVENING CITIZEN would like to have a fair held each fall in Cairo that would be at least representative of Alexander County, in which the town is located. This was indicated in an editorial published in its issue of December 14.

A fair was staged in Cairo in 1940, but the editorial said that "no one locally seemed to know much about it. It took the form of a show of livestock brought in, for the most part, from counties far away from Alexander and Pulaski counties. And a horse show, in which all the horses were from other places, was another feature. It didn't seem to go over so well.

"So now a number of local people are wondering why a real county fair association cannot be formed, grounds secured, and the beginnings of a real fair made next year. . . .

"Naturally there will be considerable head-shaking by old-timers who will tell you all about the Tri-State Fair Association, and others, which finally broke down. But a good many counties are reviving fairs which had long gone by the board, and it is found that the people are actually hungry for them. They don't want a lot of carnival trimmings or a bunch of gambling devices. What they do want is an opportunity to enter some home-grown livestock, fancy work, domestic science products and have the fun of trying to win a prize, not so much for the value of the prize, but because they get the satisfaction of feeling that they have produced the best article of its kind in the county."

The more fairs (where support is sufficient) the merrier, but if a real fair is to be established at Cairo it will have to be more than merely a collection of exhibits, because real fairs are not made that way. The editorial said they (meaning the people) don't want a lot of carnival trimmings or a bunch of gambling devices. If "carnival trimmings" mean mid-

way shows and riding devices and "gambling devices" mean small games of chance, then the one responsible for the editorial has much to learn about what the general public wants at a fair, big or small.

In the opinion of Henry Heyn, a veteran riding device owner and operator who has resided in Cairo each winter for the last six years, the reason livestock had to be brought in from counties other than Alexander and Pulaski when the fair was revived in 1939 was that Cairo or Alexander County has none to speak of, likewise agricultural products. "The fair," says Heyn, "had the Sam Fidler Shows for the midway feature. There were a few games but no wild gambling. There are only two roads out of Cairo, and they run north. East, west, and south of it are large rivers and toll bridges, and people will not build industries behind the three-mile sea wall. Cairo has about 12,000 population, but 83 per cent are Negroes.

"Anna, Ill., 39 miles north of Cairo, has a fair each year with good races, fine exhibits, very good attendance (nice people, too), and last but not least, a midway with all the carnival trimmings. Oh, yes, a few games are on the midway, too, for the same reason as given by The Cairo Citizen's editorial writer when he said "people should have the fun of trying to win a prize.

"There's another fair, a good little one, at Vienna, Ill., 37 miles northeast of Cairo, and it's successful, too, because it always has a midway with carnival trimmings—and it has them because the people demand them."

Heyn owned and operated rides for more than 30 years. He began trouping with Landes Bros.' Shows and was over there three seasons, 1910-'11-'12. Later he was with the C. W. Parker, Allmann Bros., Harry Copping, World at Home, Canadian, D. D. Murphy, West Bros., Sutton, and Barker Shows, and also played the St. Louis, Detroit, and Chicago lots. It was Heyn who sold the lion cubs to Denver M. Wright, St. Louis sportsman, who, in October, 1932, staged the sensational Missouri lion hunt. Heyn's original home was in Watertown, S. D. He has a twin brother at the Boardwalk in Atlantic City and a cousin, George Engesser, who used to own Schell Bros.' Circus.

FOR about 20 years The Capital Times, Iron Mountain, Mich., had been opposed to carnivals. The newspaper, its editor, W. H. Marolf, says, constantly criticized local public officials for allowing such shows to enter the district, claiming that they carried gambling devices and immoral attractions.

This attitude was completely changed the past season when the Goodman Wonder Shows played a still date in Iron Mountain. Marolf personally made a visit to the show, which was sponsored by the Disabled War Veterans, and so taken was he with the appearance and manner in which the show was conducted that he, in one edition of his paper, devoted his whole column, "Talking Things Over . . ." to the visit. After praising the shows, rides, concessions, and free act, he concluded his column with:

"Altho we have never favored carnivals entering our communities, it appears that we're going to have them in spite of everything, and it might be wise for sponsoring officials to consider, in the future, the character and reputation of the various shows before allowing them to enter the community."

With the endorsement from The Capital Times, and city and county officials and local merchants co-operating and lending their support, Iron Mountain proved a banner spot for the Goodman organization.

This again proves our contention that a carnival devoid of objectionable shows and concessions can make money.

Carpet an added homelike touch this Christmas week. In addition to the giant Christmas tree that adorns the carpet each year, they have added a picturesque and realistic fireplace. . . . Art Brisee off for Florida to handle a fireworks show and spend a couple of weeks lolling in the sunshine.



CONVENTIONS

ALABAMA Birmingham—Order of Red Men. April 12. M. D. Friedman, Box 494. ARIZONA Kingman—State Elks' Assn. April —. Frank Michael, Elks' Club, Tucson, Ariz. Phoenix—Order of Odd Fellows. April 20-23. Cecil H. Apperson, R. 1, Box 200, Glendale, Ariz. Phoenix—F. & A. Masons. April 2-3. Harry A. Drachman, Box 229, Tucson, Ariz. CALIFORNIA Oakland—O. A. R. Encampment. April 27-May 2. Mrs. L. Gardiner, 1923 Lovelace st., Los Angeles. Salt Lake—Rodeo Assn. of America. Jan. 23-25. Fred S. McCarver, Salt Lake. San Francisco—Knights Templar. April 21-23. Thos. A. Davies, Masonic Temple. COLORADO Denver—State Grange. Jan. 21-23. Rudolph Johnson, Boulder, Colo. CONNECTICUT Bridgeport—F. of H. State Grange. Jan. 14-16. Ard Welton, Box 138, Plymouth, Conn. DELAWARE Harrington—Junior Order. April 19. J. M. Swencion, 997 Tattam st., Wilmington, Del. Wilmington—R. A. Masons. Jan. 15. J. Macklin. DIST. OF COLUMBIA Washington—Order of Red Men. Feb. 10-11. Walter M. Alexander, 4198 5th st. Washington—Knights of Pythias. Feb. 13. W. A. Kimmel, 1012 9th st., N. W. FLORIDA Jacksonville—Shrine Directors' Assn. of N. A. March 28-29. Louis C. Fischer, Box 633, Charleston, S. C. Jacksonville—Order of Odd Fellows. April 14-16. Frank Grant, Fraternal Bldg., Orlando, Fla. Jacksonville—Sons of Union Veterans. April —. C. H. Lackey, St. Cloud, Fla. Key West—American Legion. April 26-29. Al Mills, Trumbo Hotel, Key West. Orlando—Knights of Pythias. April 25-26. L. H. Sparkman, 2411 Talaferrero st., Tampa. St. Petersburg—F. & A. Masons. April 15-17. George W. Huff, Masonic Temple, Jacksonville. Sarasota—Tin Can Tourists of the World. Dec. 29-Jan. 1. G. R. Moody, Fort Wayne, Ind. Tampa—Tin Can Tourists of the World. Feb. 15-24. G. R. Moody, 714 Greenlawn ave., Ft. Wayne, Ind. GEORGIA Atlanta—Assn. of Southern Agri. Workers. Feb. 5-7. Fred E. Miller, Box 2231, Raleigh, N. C. Macon—State Assn. of Agri. Fairs. Early in Jan. E. Ross Jordan, Box 739. ILLINOIS Chicago—Coin Machine Convention. Jan. 13-16. James Gilmore, Hotel Sherman. Peoria—State Farmers Grain Dealers' Assn. Feb. 11-12. INDIANA Indianapolis—State Assn. County and District Fairs. Jan. 6-8. Wm. H. Clark, Franklin, Ind. IOWA Des Moines—State Farmers Grain Dealers' Assn. Jan. 28-30. D. E. Edison, Box 486, Fort Dodge, Ia. Des Moines—National Farm Institute. Feb. 21-22. John D. Adams. KANSAS Topeka—Kansas Fairs' Assn. Jan. 7-8. R. M. Sewell, Glasco, Kan. Topeka—State Board of Agriculture. Jan. 6-10. J. C. Mosler, State House, Topeka. Wichita—Masonic Bodies. Feb. 17-20. Joseph L. Kirk, Masonic Temple, Wichita. Wichita—State Livestock Assn. March 5-7. Will J. Miller, State House, Topeka. KENTUCKY Louisville—State Farm Bureau Fed. Jan. 8-10. Ben Kilgore, 205 Bourbon Stockyards Bldg. LOUISIANA New Orleans—F. & A. Masons. Feb. 3-4. D. Peter Laroens Jr., 333 St. Charles st. New Orleans—R. A. & S. Masons. Feb. 7-9. L. W. Harris, Box 404, Alexandria, La. MAINE Augusta—State Assn. of Agri. Fairs. Jan. 17-18. James S. Butler, 691 Main st., Lewiston, Me. MARYLAND Baltimore—State Farm Bureau. Jan. 17-20. C. E. Wise Jr., 3 E. North ave. MASSACHUSETTS Boston—State Agri. Fairs' Assn. Jan. 21-22. A. W. Leonard, 126 State House, Boston. Boston—N. E. Ambling & Tent Mfrs.' Assn. Feb. 17-18. H. J. Scantleberry, 11 N. Washington st. Worcester—State Farm Bureau Fed. Jan. 8-9. H. Russell, Wayland Mass. MICHIGAN Detroit—State Assn. of Fairs. Jan. 21-23. H. R. Kelley, Hillside, Mich. Jackson—State Assn. of Nurserymen. Jan. 21-23. H. E. Hunsicker, Box 313, Niles, Mich. MINNESOTA Minneapolis—Farmers' Elevator Assn. of Minn. Feb. 18-20. A. F. Nelson, 206 Phoenix Bldg. Minneapolis—State Florists' Assn. Feb. —. C. A. Mathes, 1324 Coocela ave., St. Paul. St. Paul—State Fed. of County Fairs. Jan. 15-17. Lewis Rootfield, Zumbrota, Minn. St. Paul—State Agri. Soc. Jan. 15-17. Raymond A. Lee, Fair Grounds, St. Paul. St. Paul—A. F. & A. Masons of Minn. Jan. 16-17. John H. Anderson, 6th and Smith sts., St. Paul. St. Paul—State Farm Bureau. Jan. 20-22. J. S. Jones, Globe Bldg. MISSISSIPPI Meridian—F. & A. Masons. Feb. 11-12. Sid P. Carris, Box 1030. MISSOURI Kansas City—Western Assn. of Nurserymen. Jan. 7-9. C. C. Smith, Charles City, Ia. Kansas City—Heart of America Showmen's Club Banquet Hall and Convention. Dec. 23-Jan. 1. MONTANA Great Falls—Rocky Mountain Assn. of Fairs. Jan. 26-28. Jack M. Sackett, Sidney, Mont. NEBRASKA Lincoln—State Assn. of Fair Managers. Jan. 27-29. Chet O. Marshall, Arlington, Neb. Omaha—Farmers' Educational and Co-Op. Union. Feb. 11-12. E. L. Shoemaker, 29th and Leavenworth sts. NEW JERSEY Trenton—State Farm Bureau. Jan. —. H. E. Taylor, 19 W. State st. Trenton—State Pottery Assn. Jan. —. LeMa M. Black, College of Agri., New Brunswick. NEW YORK Albany—State Assn. Co. Agri. Societies (Fair Societies). Feb. 18. G. W. Harrison, 131 N. Pine ave. Rochester—State Hort. Soc. Jan. 14-17. Roy P. McEwen, E. D. 2, LeRoy, N. Y. NORTH DAKOTA Fargo—State Assn. of Fairs. Jan. 23-25. Dr. C. A. Oettinger, Jamestown, N. D. Grand Forks—State Farmers Grain Dealers' Assn. Feb. —. C. H. Conaway, 512 Black Bldg., Fargo. OHIO Columbus—State Farm Equipment Assn. Jan. 18-19. R. Larsen, 633 Oulla st., Grand Rapids, Mich. Columbus—State Bro. of Magicians. Jan. 24-25. S. W. Reilly, 57 E. Long st. Columbus—State Fair Managers' Assn. Jan. 15-16. Mrs. Don A. Dietrick, Holland Theater Bldg., Bellefontaine, O. Columbus—State Hort. Soc. Jan. 27-29. Frank H. Beach, State Univ., Columbus. Toledo—State Farmers Grain Dealers' Assn. Week of Feb. 22. C. S. Latchaw, Box 128, Postoria, O. OKLAHOMA Enid—A. F. & A. Masons. Feb. 11-13. C. A. Sturgeon, Masonic Temple, Okmulgee, Okla. Oklahoma City—Woodmen of the World. April —. R. L. Forgan, Masonic Bldg. Tulsa—State Soc. Sons of Amer. Revolution. Feb. 22. Wm. J. Crowe, 987 Tradesmen's, Oklahoma City. OREGON Portland—Knights Templar. April 14. D. R. Cheney, Masonic Temple. Portland—State Fairs' Assn. Jan. 10-11. Mabel H. Chadwick, Eugene, Ore. PENNSYLVANIA Harrisburg—State Assn. County Fairs. Jan. 30-31. Chas. W. Sworer, Reading, Pa. Philadelphia—Middle Atlantic Canned Goods Mfrs.' Assn. Feb. —. J. M. Barnett, 131 Arch st., Philadelphia. Pittsburgh—National Poultry Club of Amer. Jan. 8-11. O. P. Wright, 646 N. Michigan st., Eau Claire, Wis. SOUTH CAROLINA Charleston—A. F. Masons of S. C. March 12-13. O. Frank Hart, 502 Palmetto State Life Bldg., Columbia, S. C. Columbia—Junior Order. April 23. C. H. Holsonbeck, Box 963, Spartanburg, S. C. Columbia—State Assn. of Fairs. Jan. 22-23. J. A. Mitchell, Anderson, S. C. TENNESSEE Nashville—State Nurserymen's Assn. Feb. 19-20. Prof. G. M. Bendley, Univ. of Tenn., Knoxville. Nashville—Woodmen of the World. March 24-25. R. V. Farrell, 616 Meridian st. Nashville—Assn. of Tenn. Fairs. Jan. 21-22. O. D. Massa, Cookeville, Tenn. TEXAS Beaumont—Woodmen of the World. March 24-26. Paul G. Miller, 1104 Dallas Natl. Bank Bldg., Dallas. Dallas—State Assn. of Fairs. Jan. 28-Feb. 1. Pete H. Smith, Box 551, Plainview, Tex. Dallas—Order of Odd Fellows. March 17-19. Jennie Bain, 4241 Travis st. Fort Worth—American Natl. Livestock Assn. Jan. 7-9. P. E. Mollin, 515 Cooper Bldg., Denver, Colo. San Antonio—Texas & Southwestern Cattle Raisers' Assn. March 14-20. Henry Bell, Coliseum Bldg., Fort Worth. VIRGINIA Old Point Comfort—State Dairymen's Assn. Jan. 16. R. C. Connelly, Blackburg, Va. Richmond—A. F. & A. Masons of Va. Feb. 12-14. James M. Cline, Masonic Temple. Richmond—State Assn. of Fairs. Jan. 27-29. C. R. Hainston, Box 451, Staunton, Va.

WASHINGTON Seattle—Pacific Northwest Reg. Unit Soc. of American Tourists. March 22-23. Dr. L. K. Jones, Wash. State College, Pullman, Wash. Seattle—State Fairs' Assn. Jan. 17-18. Waldo Carson, Chehalis, Wash. WEST VIRGINIA Martinsburg—State Hort. Soc. Feb. 2-3. Carroll R. Miller, Box 796. WISCONSIN Medison—American Bandmasters' Assn. Feb. 27-March 3. Glenn C. Bannum, Fisk Hall, N. U., Evanston, Ill. Milwaukee—State Assn. of Fairs. Jan. 8-10. J. F. Malone, Beaver Dam, Wis. CANADA Lethbridge, Alta.—Order of Odd Fellows. March 13. Alex. B. Ballentine, 203 I. O. O. F. Temple, Calgary, Alta. Toronto, Ont.—Class B Fairs' Assn. Feb. 12. Toronto, Ont.—Ontario Assn. of Agri. Societies. Feb. 12-14. Toronto, Ont.—Ontario Hort. Assn. Feb. 27-28. Winnipeg, Man.—Western Can. Fairs' Assn. Jan. 20-22. Keith Stewart, Portage la Prairie, Man. Winnipeg, Man.—Western Can. Assn. of Exhib. Jan. 20-27. Sid W. Johns, Saskatoon, Sask.

IDAHO Sun Valley—Ice Skating Carnival. Dec. 23. Sun Valley—Midwinter Sports Carnival & Interstate Ski Meet. Jan. 13-19. ILLINOIS Chicago—Coin Machine Show. Jan. 13-14. James A. Gilmore, Hotel Sherman. MASSACHUSETTS Worcester—Charity Circus. Jan. 20-23. E. Rousseau. MICHIGAN Alpena—Winter Sports Carnival. Jan. 14-20. Cassing—Community Fair. Jan. 22-23. G. L. Taylor. Detroit—Allied Festival for Polish War Relief. Jan. 11-19. John Tyra. Grand Rapids—Saladin Temple Shrine Circus. Jan. 27-Feb. 1. C. Hoffman. MINNESOTA St. Paul—Farm & Home Week. Jan. 20-23. J. O. Christianson. NEW JERSEY Trenton—Agricultural Week & Farm Show. Jan. 28-31. William G. Lynn. NEW YORK New York—Motorboat Show. Jan. 10-18. Ira Hand, 420 Lexington ave. New York—Lamp Show. Jan. 20-24. George F. Little, 229 Fifth ave. OHIO Cleveland—Hamid-Morton Circus at Arena. Dec. 23-Jan. 4. Al Stolpkin. Cleveland—International Expo. Jan. 4-19. Zanesville—Muskingum County Corn Show. Jan. 18-19. Lloyd Elliott. PENNSYLVANIA Harrisburg—Farm Show. Jan. 20-24. J. M. Fry. TEXAS Dallas—Cotton Bowl Festival. Dec. 31. J. C. Sanford. El Paso—Southwestern Sun Carnival. Dec. 29-31. Wiley Edwards. El Paso—Southwestern Sun Carnival. Dec. 29-31. VIRGINIA Newport News—Firemen's Circus & Frolic. Dec. 26-28. WISCONSIN Milwaukee—World's Fair Highlights. Jan. 4-12.



Winter Fairs

ARIZONA Tucson—La Fiesta de Los Vaqueros, Livestock Show & Fair. Feb. 17-21. Mary Lovelle. CALIFORNIA Imperial—Imperial Co. Fair. March 1-8. D. V. Stewart. Indio—Silverado Co. Fair & Date Festival. Feb. 20-23. George M. Ames. San Bernardino—National Orange Show. March 13-23. William Starke. COLORADO Denver—National Western Stock Show. Jan. 11-18. C. R. Jones, Stockyards P. O., Denver. FLORIDA Bowling Green—Hardee Co. Strawberry Festival. Jan. 20-23. H. H. Bryan. Eustis—Lake Co. Fair. March 10-13. Karl Lehmann. Fort Lauderdale—Broward Co. Agri. Fair Assn. Feb. 8-15. W. E. Parker. Fort Myers—Southwest Fla. Free Fair. Feb. 17-22. C. P. Heuck. Homestead—Redland Dist. Fruit Festival of Dade Co. March 1-8. E. H. Oallahaer. Largo—Pinellas Co. Fair. Jan. 14-18. J. H. Logan. Melbourne—Brevard Co. Fair Assn. March 3-10. C. H. McNully. Orlando—Central Florida Expo. Feb. 24-March 1. Crawford T. Rickford. Palm Bay—Manatee River Fair Assn. Jan. 20-25. Dr. L. M. Rehnstald. Plant City—Florida Strawberry Festival. First week in March. H. H. Huff. Ruskin—Florida Tomato Festival. April 24-26. George D. Buchanan. Sarasota—Sarasota Co. Agri. Fair Assn. & Pageant of Sara de Sota. Week of March 3. John Brandt. Sebring—Sebring Firemen's Co. Fair Assn. Week of March 3. E. H. Wilson. Tampa—Florida Fair & Asparilla Carnival. Feb. 4-11. P. T. Strickel. Vero Beach—Indian River Co. Fruit Festival Assn. Feb. 3-8. B. H. Phillips. Winter Haven—Florida Orange Festival. Jan. 27-Feb. 1. W. W. Jamison. LOUISIANA Lafayette—S. W. La. Mid-Winter Fair. Jan. 10-12. E. W. Stagg, Lake Charles. TEXAS El Paso—Southwestern Livestock Show. March 7-21. W. S. Foster. Fort Worth—Southwestern Expo. & Fat Stock Show. March 7-16. John B. Davis. Houston—Fat Stock Show & Livestock Expo. Feb. 5-12. W. O. Cox.



Coming Events

These dates are for a five-week period. ALABAMA Mobile—National Home Show. Jan. 13-18. J. R. Walton. CALIFORNIA Los Angeles—Gift & Art Show. Jan. 26-29. James F. Bone. Pasadena—Tournament of Roses Parade. Jan. 1. Wm. Dankerley. Sacramento—Winter Sports Carnival. Jan. 4. S. C. Paxton. FLORIDA Arcadia—Tin Can Tourists' Christmas Party. Dec. 20-Jan. 18. Arcadia—Fla. Championship Rodeo. Jan. 23. Bradenton—Auto Tourists' Assn. & Trailer Show. Jan. 19-Feb. 3. Edw. H. Jungchaw. Key West—Memore County Fair & Vol. Firemen's Frolic. Jan. 17-23. Punta Gorda—Tin Can Tourists' Home-Coming. Dec. 21-Jan. 15. Sarasota—Tin Can Tourists' Home-Coming. Dec. 22-Jan. 4. Sarasota—Trader Show. Jan. 19-Feb. 3. Tampa—Latin Carnival. Jan. 25-Feb. 1. Tarpon Springs—Creek Cross Day. Jan. 6. Venice—Air Meet. Jan. 28.

OUT IN THE OPEN (Continued from opposite page) duced licensing to a total fee of \$5 for both. Let Press Agent Ireton have a sentence from here on: "While the show was still in the province, I attempted to get to the right person, before whom I could state my arguments for discontinuing the licensing of private vehicles, and was successful in this regard. Thus, in future, carnival people owning and driving private passenger cars will not have to pay any fees for same. Arguments were based not only on unfairness and discrimination against carnival folk but also on the bad public relations' result which would affect the reputation of the province in the States as far as general tourist travel is concerned. "In other words, carnival people would be inclined to go back into the States and do considerable talking about having to license their cars while in Quebec, thus scaring away ordinary tourists. While the income from such fees only amounted to a few hundred dollars yearly, such income did not compensate for the bad public relations thus generated for the province. "I also stressed the fact that it was reasonable to suppose that the average carnival owner spent more money in the province than the average tourist with car, who generally stops with Aunt Emmy and friends. Too, I brought out that from my experience at least 25 per cent of carnival folk purchase and declare for export their maximum of \$100 each for wearing apparel, furs, etc. In the case of a 300-people show, this would account for a tidy total. "My conclusions are that this was the first time that an appeal of such a nature had been made to officers empowered to formulate and interpret laws; that, previously, favorable consideration had been sought from enforcement authorities, who naturally, were powerless to right the wrong and establish fair procedure and practice for the future."

Well, carnival owners entering Quebec need not anticipate paying license fees of the kind described. As far as trucks are concerned, consideration is being given, it is understood, to putting letters on a permanent basis. This will eliminate that old bogey—a new deal every year on a different basis, catch-as-catch-can, survival of the fittest, take your best hold, devil take the hindmost, ad infinitum. We allowed as how you all would like to know about a chapter in the life of one gent whose title is press agent but whose actual work is something else again.

The Final Curtain

BISHOP—Norris G., 68, for many years a drummer at the old People's Theater and Green's Opera House, Cedar Rapids, Ia., in Oakdale Sanitarium, near Iowa City, Ia., December 8 after a long illness of bronchial asthma. Bishop had played with the Kuba and Jansa bands. Survived by a son and daughter.

BOGGINS—Patrick N., 64, former operator of a theater at Akron, O., and later manager of an amusement park at Old City, Pa., December 9 at the home of a sister, Mrs. Allen W. Sprague, in Youngstown, O. The past 27 years he had been steward and house detective at the Ohio Hotel, Youngstown. Five sisters survive. Services and burial in Youngstown.

BRUNER—Charles R., 44, former Texas Ranger, circus rider, and cowboy, December 13 at his home in Dallas. Bruner rode in rodeos in Texas, appeared on the program at Madison Square Garden, New York, several years ago, and did fancy shooting from horseback with traveling shows. Survived by his widow, a daughter, and nine sisters. Burial in Dallas, December 14.

CAROW—Hugo, 74, viola player and an original member of the Philadelphia Orchestra, December 11 at his home in Philadelphia after a brief illness. He joined the orchestra in 1900, when it was formed, and retired in 1921. Carow also played with the Pittsburgh Symphony Orchestra three years. Survived by his widow, Edna H.; two sons, and a daughter.

CECIL—Edward, 60, veteran motion picture character actor, in Hollywood December 13 of a heart attack.

CONDON—Frank, 58, writer and scenarist, in Beverly Hills, Calif., December 19. Condon's writing career began as a reporter in Toledo, O., his home town. He then went to New York to do advertising copy, later turning to freelance writing. He had contributed to *The Saturday Evening Post* and in recent years had written exclusively for Collier's. Condon wrote scenarios for all the major film studios. Survived by his widow, Betty; a son, John, and his mother, of Toledo. Private services in Beverly Hills December 19, followed by cremation.

CRAIG—Audrey (Mrs. Raymond DeStephano), 26, former show girl, December 15 in Non-Sectarian Hospital, New York, of complications resulting from childbirth. She leaves her husband and a two-month-old daughter.

DE MARTINI—Henry, 64, violinist and musical director, December 15 at home in New York after a brief illness. He had conducted orchestras at the Hotel Vanderbilt, Cafe des Beaux Arts, and the Hotel St. George, New York. Among the songs he wrote were *Red Moon*, *Lovers' Waits*, and *Under Java's Skies*. He leaves his wife, a son, and a daughter.

DUDLEY—William D., 70, who years ago trouped with the late Nat Goodwin, theatrical star of a generation ago, December 20 in the C. & O. Railroad Hospital, Huntington, W. Va. Dudley had also been a member of Roosevelt's Rough Riders. The past 14 years he had been employed as a yard clerk at the C. & O. office in Cheviot, O., near Cincinnati.

Survived by five children, Mrs. Marion Peasack, Bellevue, Ky.; Mrs. Virginia Roth, and Ruth, Stanley, and William, all of Cheviot. Services December 21, with burial in Miamitown (O.) Cemetery.

ERNFRED—Della, mother of Tom Ernfred, press representative of the Curran and Geary theaters, San Francisco, in that city December 14.

FISHER—Frances, 30, wife of Bob Fisher, manager of Bob Fisher's Fearless Flyers and a member of the act, December 17 in St. Anthony Hospital, St. Petersburg, Fla., of a kidney ailment and high blood pressure. She was active in the act up to about three weeks ago.

FITHIAN—J. Howard, 52, widely known organist and singer, December 11 at his home in Philadelphia of pneumonia after a brief illness. He was the son of the late Prof. Powell G. Fithian, Camden, N. J., musical director.

FLANNERY—Mrs. Hugh, 80, mother of Hugh Flannery, manager of the Orpheum Theater, Madison, Wis., December 10 in a Rockford, Ill., hospital. Survived by two sons and a sister.

FOURNIER—Lieut. Amie, 55, brother of Fred Fournier, concessionaire with the James E. Strates Shows, December 10 in Bideford, Me.

GAUTIER—Pierre, 77, French musician and composer, December 15 in Ottawa, Ont., at the home of his son, Charles Gautier, editor-in-chief of *Le Droit*, French language newspaper. Gautier was organist at the famous Notre Dame de La Couture Church in Le Mans, France, for many years, and composed the musical arrangements for more than 123 folk songs. Prior to his retirement six years ago he was organist at St. Charles Church, Ottawa.

GETCHEL—J. Stirling, 41, founder and head of the advertising firm bearing his name, December 17 in the Columbia-Presbyterian Medical Center, New York, of a streptococcus infection.

HAMILTON—Ruth, 22, night club entertainer, December 16 in Chicago of injuries sustained in an auto accident.

HAMILTON—Sadie E., 80, recently at Ohio Masonic Home, Springfield, O., of a heart attack. Survivors are William P., Masonic Home resident, and Uncle of Jack Hamilton, aerialist; a son, George W., and two daughters, Mrs. Della Freed and Mrs. Stella Lewis, all of Dayton, O. Burial in Dayton.

HAUFF—John Jacob, 81, prominent vaudeville comic of two decades ago, December 12 in Philadelphia of a heart attack. Hauff, an Actors' Guild pensioner, is credited with having taught the late Walter Kelly, famed as the Virginia Judge, much of his technique. He retired about 20 years ago.

IN MEMORIAM JOHNNY J. JONES

Our Husband, Father and Brother
"Your kindness and virtues are forever
engraved in our hearts"
MRS. JONES, JOHNNY JR. AND
SISTER SUE

HENDERSON—Mrs. John Palmer, 36, former animal worker and entertainer with Christy Bros., Gellmer Bros., and Al G. Barnes circuses, in an auto accident December 3. Deceased was known in show business as Myrtle Davis and Princess Leona, and had also been with Johnny J. Jones, Rubin & Cherry, and Otis L. Smith carnivals. Survived by her husband, who until four years ago was a band leader and musician with various shows; a son, Herbert; her parents, and six brothers.

HOFFMAN—John Joseph, 45, former carnival and circus employee, December 11 in Dover, O., of a heart attack. The body is at Early Funeral Parlors, Dover, pending word from a sister reported residing in Baltimore.

HOLLIS—John Berezford, 81, retired actor, December 16 in the Brunswick Home, Amityville, L. I., N. Y. Among the shows in which he appeared were *The Jilt*, *Jim the Penman*, *All the Comforts of Home*, *College Widow*, *Polly of the Circus*, and *Seven Sisters*. He also appeared in motion pictures. Burial under the auspices of the Actors' Fund of America.

KING—Mrs. Ethel, 38, night club operator, December 12 in a Texarkana, Tex., hospital after an automobile accident. She leaves a daughter, her mother, and two sisters.

LIND—Mrs. Reade H., wife of Hans Lind, French horn player with the Cincinnati Symphony Orchestra, at her

home in that city December 17 after an illness of five years. Services December 20, with interment in Spring Grove Cemetery, Cincinnati.

In Memory of JOHNNY J. JONES

Whose deeds perpetuated themselves as a monument for our efforts of attainment.

NEW JOHNNY J. JONES EXPOSITION
E. Lawrence Phillips

McDOWELL—Edward N., 75, retired company manager for theatrical producers, December 18 in Johns Hopkins Hospital, Baltimore, Md., after an operation. McDowell had worked for John Cort, Sam Harris, Arthur Savage, and George M. Cohan. His last New York position was as company manager for *Abie's Irish Rose*. He also had managed road tours for motion pictures, among them *The Birth of a Nation*, *Way Down East*, and *The Covered Wagon*. He leaves his wife, two brothers, and a sister.

MALLORY—Edward Curtis, 30, well known as an entertainer and after-dinner speaker many years ago, at Masonic Home, Wallingford, Conn., December 13 of pneumonia.

MARCHESE—Madame Blanche, 77, opera and concert singer, in London, December 15. Her operatic career began as Brunhilde in *Die Walkure* at the Prague Opera in 1900, and she appeared in various European cities as well as in this country and Canada. She had three sons by her first marriage to Baron P. De Podbragy. Her second husband was Baron Andre Anzon Caccamiel, who died in 1926.

MANSTEN—Mac, 56, for 30 years a performer in stock and vaudeville, December 15 in Chicago. Survived by her husband, Gene Forrest Smith, and a daughter, Dorothy Fremont Karl. Services in Chicago December 18. Remains were cremated and sent to Carbondale, Pennsylvania.

MEEKER—James Frank, 10, son of Florence Meeker, member of the Deteros, aerial act, December 17 in Grasslands Hospital, Valhalla, N. Y., of inflammatory rheumatism.

MONO—William V., 63, veteran stage and screen character actor, in Glendale, Calif., December 11. Mong had appeared on the stage in New York, Chicago, and Los Angeles before entering the movies in 1910 in *The Connecticut Yankee*. Some of his other roles were in *What Price Glory*, *The Last of the Mohicans*, *Stand-In*, and *Painted Desert*. Services in Glendale December 13.

MOORE—Charlie, of the vaude act of Charlie Moore and Susie, December 16 at Ottumwa, Ia., of injuries sustained in an auto accident. Survived by his widow and son. Services and burial at Omaha.

MULHALL—Lucille, 55, once known as the Original Cowgirl of the stage and widely known in rodeo circles, in an automobile accident on December 22, two miles north of Mulhall, Okla., a town named after her father, the late Col. Zack Mulhall. Once described by President Theodore Roosevelt as the world's most expert horsewoman, Miss Mulhall developed her skill in cowboy sports as a girl. When she was 7 years old her father offered her all the yearlings she could rope and brand herself on the large Mulhall ranch. It was not long, however, until he begged off on his bargain. Too many calves, including 20 of the wildest steers on the ranch, were wearing the initials "L. H.," her personal brand. After watching Miss Mulhall perform at a reunion of his "Rough Riders," Roosevelt suggested to her father that she go on the stage.

NEUBERGER—Harold S., 32, theater advertising director and operator, December 13 at home in Rye, N. Y., after an illness of several weeks. He had been connected with the 55th Street and Fifth Avenue playhouses and the Thalia Theater. From 1929 to 1933 he worked in the motion-picture field in Europe. At the time of his death he was connected with the importation of foreign films. He leaves his wife, his mother, and a sister.

OSTERMAN—Bert, 49, Northern division real estate section manager of Fox

West Coast Theaters in California, in Oakland, Calif., December 16. Survived by two sons, William and Bert Jr., both of San Francisco.

PORTER—Gordon B., 53, for a number of years a director of the Lethbridge, Alta., Can., exhibition board, in Edmonton, Alta., December 13 after a brief illness. Survived by his widow, a daughter, a sister, and brother.

REYNOLDS—Bert, jewelry concessionaire, in his trailer at Trenton, Mo., December 8 of a heart attack. Survived by his widow, parents, Mr. and Mrs. T. O. Reynolds, West Liberty, Ia., and two sisters, Mrs. Fred Long, of Cedar Rapids, and Mrs. Pat White, West Liberty.

In Memory of My Beloved Husband,
Partner and Pal
CHARLES H. ROONEY
(Riding Reiner)
Died Dec. 24th, 1936.
I miss you, dear,
MINNIE ROONEY

RHODES—Harry (Dusty), 43, former concessionaire, talker, and show owner, of a heart attack at his home in Sharpville, Pa. Rhodes had been a concessionaire with E. W. Weaver and Harry Copping shows; in 1933 was front man with the John T. Rea sideshow, and the following year took out a show of his own. He was a United States Marine and member of the Sharon Post No. 299, American Legion. Survived by his widow, Irene; daughter, Patricia Anne; two brothers, Oris and Leroy, and a sister. Funeral from the residence December 12, with burial in Oakwood Cemetery, Sharon, Pa. American Legion services were held at the grave.

SANSONE—Joseph, half a century ago leader of Sansone's Orchestra, one of the leading dance bands in Bridgeport, Conn., in that city recently.

SHUMWAY—Frank, 68, former cornetist and band director, in Newark, O., December 12. He had resided in Parkersburg, W. Va., 20 years, where he played in theaters and directed the municipal band. Burial in Newark.

SILBERMAN—Harry T., manager of the Steel Pier Ballroom, Atlantic City, the past 13 years, at his home in that city December 13. Survivors include his widow, Marie. Services in Atlantic City December 15, with interment in Pleasantville (N. J.) Cemetery.

IN MEMORY
OF ANOTHER ANGEL IN HEAVEN
MARGIE (MOTHER) STERLING
Who passed away Friday, Dec. 13th, 1940.
GONE BUT NOT FORGOTTEN
HER HUSBAND
WILL W. (BILL) STERLING

STERLING—Mrs. Margaret (Mother), 58, wife of W. W. (Bill) Sterling, well-known former show builder, in Sibley Hospital, Washington, December 13 of heart complications after an illness of five weeks. Among carnivals with which she had trouped as cookhouse or privilege car proprietor were the Krause Greater, George L. Dobbins, Johnny J. Jones Exposition, West's World's Wonder, Sheeley, Bernard Greater, William Glick, Cetlin & Wilson, Jones Southern, George L. Dobbins, Bessie Krause, Copp & Harrington, and Clark & Hansen Broadway Shows. Services in Sardo Funeral Home, Washington, were largely attended and floral pieces were numerous. Interment was in her family's plot in Prospect Hill Cemetery, Towson, Md.

STEVENS—Landers, 63, well-known actor and brother of Ashton Stevens, Chicago drama critic, December 19 in Hollywood. A veteran motion picture actor, he last appeared in a film produced by Orson Welles. At one time he operated a stage company with his wife. Survived by his mother and two sons, George, a producer and director in Hollywood, and Jack, a cameraman.

STOKES—Hardenbrook T. (Hardy), 39, former manager of the Gateway Casino, Atlantic City night club, December 12 in the Atlantic City Hospital. Survived by his widow.

SWEENEY—George W., 70, former managing director of the Commodore Hotel, New York, December 13 in Port Chester, N. Y.

WEAVER—J. W., 70, Spencerville, O., former director in the Ohio Agricultural Society, December 16 in a Lima, O., hospital.

WILSON—William L., Jr., manager of the Lucas & Jenkins theater at Waycross, Ga., December 18 at his home in that city. Surviving are his widow, a daughter, and a son.

WOLF—Manny, 50, restaurateur, De-

Hal Kemp

Hal Kemp, 36, name band leader, died of pneumonia in Dearborn Hospital, Madera, Calif., at 8:30 a.m. Saturday, December 21, following complications that set in after an automobile accident two days previously. Kenneth LaBohn, sax player, also hurt in the accident, is still in the same hospital.

The Kemp band opened at the Mark Hopkins Hotel, San Francisco, Friday (20) as scheduled, with Skinny Ennis fronting. Ennis left the Kemp band last year and has been handling the music on the Bob Hope radio show.

Kemp was born in Marietta, Ala., and reared in Charlotte, N. C. He graduated from University of North Carolina, where he organized a band which he later took on the road. A band leader for 17 years, Kemp had built himself up a big name and had played the best theaters, night clubs, and hotel spots, in addition to making records and being featured on sponsored radio shows.

He is survived by his widow, the former Martha Stephenson; their 5-month-old daughter, Helen; two children by former marriage, Sally and Hal Jr.; his parents, Mr. and Mrs. Thomas D. Kemp, of Charlotte, and a brother, T. D. Kemp Jr., general manager of Southern Attractions, Charlotte, booker of theaters throughout the South.

ember 12 at his home in New York of a heart attack. Wolf's restaurant catered primarily to a show business clientele and he occasionally engaged live talent.

Marriages

BRYDON-ADKINS—Ray Marsh Brydon, general representative of the International Congress of Oddities, and Mrs. Theresa Adkins, widow of Jess Adkins, circus owner and executive, in Elkhart, Ind., December 23.

DREW-STOVER—Robert M. Drew, of National Showmen's Association, and Ann Stover, formerly of Palisades (N. J.) Amusement Park, in Union City, N. J., December 7. Bridegroom is a brother-in-law of Joe McKee, Palisades superintendent.

FISHER-DORET—George Fisher, radio commentator, and Nika Doret, film actress, in Los Vegas, Nev., December 14.

GARDINER-ALLEN—Fred Gardiner, of Leavenworth, Kan., and Christian (Louise) Allen, granddaughter of the late C. W. Parker, of the C. W. Parker Amusement Company, September 24 in St. Joseph, Mo., it has just been revealed. Bride is a member of the Ladies' Auxiliary of the Heart of America Showmen's Club, Kansas City, Mo.

GREEN - BROWN — Marcellus Green, member of Erskine Hawkins' orchestra, and Dolores Brown, singer with the orchestra, recently.

HAYES-HEALY—Peter Lind Hayes and Mary Healy, film actress, December 17 in Yuma, Ariz.

HODGE-ROBINSON — Edgar A. Hodge, Portuguese announcer at Station WPTT, and Geseilyn Robinson, of Brazil, recently in Maryland.

MCLEAN-IRWIN — Douglas McLean, former director of the York Community Theater and now instructor in direction at Carnegie Tech drama school, Pittsburgh, and Virginia Irwin, nonpro, in New York December 23.

O'BRIEN-OWENS — Joseph O'Brien, sports announcer at Station WMCA, New York, and Margaret Owens, actress, of Nanticoke, Pa., in Little Church Around the Corner, New York, December 12.

SHACKNER - SIMERAD — Blackie Shackner, actor, and Berta Simerad, nonpro, in Chicago recently.

SPECK-KENNEDY — Thomas Speck, manager of the Trans-Lux Theater, Philadelphia, and Marie Kennedy, former cashier at the same theater, December 6 in that city.

Coming Marriages

Helen Wood, radio actress, and Dr. Alfred G. Huennergard, Los Angeles surgeon, January 1.

Olympe Bradna, film actress, and Douglas Wood Wilhott, singer, soon.

Frank McCormick, nonpro, and Marjorie Thoma, of Station KDKA, Pittsburgh, December 26 in that city.

Harvey H. Blinckoff, on the staff of the 50 Club, Philadelphia night spot, and Wilma Dunn, vocalist with Joel Charles' orchestra, soon in that city.

Dr. Frederick Kotzen, nonpro, and Marilyn Wiernik, daughter of Is Wiernik, official with the Warner Bros Theater Circuit in Philadelphia, soon in that city.

Arthur Silber, nonpro, and Ruth Lewis, daughter of Norman Lewis, who operates several theaters in Philadelphia, soon in that city.

Henry Jaffe, attorney for the American Guild of Musical Artists, and Jean Muir, actress, soon.

Births

A daughter to Mr. and Mrs. Frank Carter December 6 at Germantown Hospital, Philadelphia. Father is an engineer at Station KYW, Philadelphia.

A son to Mr. and Mrs. Carl Torellos December 19 in Philadelphia. Father is bass player in the Philadelphia Orchestra.

A daughter to Mr. and Mrs. George Rabe Jr. in South Port Mitchell, Ky., December 20. Father is advertising manager and art director of the Lookout House, Covington, Ky., night club.

A daughter to Mr. and Mrs. Joe Schafer at Magee Hospital, Pittsburgh. Father is an orchestra leader and the mother is the former Nora Lewis, dancer.

A daughter to Mr. and Mrs. Gordon Scofield recently in Pittsburgh. Father is drummer with Marty Schramm's orchestra.

A son to Mr. and Mrs. Paul Sloan in Allegheny General Hospital, Pittsburgh. Father is engineer at Station KDKA.

A daughter, Patty Dorine, to Mr. and

Mrs. George Pratt November 7 in Kiowa, Kan. Father is well known in carnival circles as Salior Adams, athletic show manager.

A daughter to Mrs. F. H. Bee Jr., in Huntington, W. Va., December 15. Father was owner-manager of the shows bearing his name, who died November 4 in Lexington, Ky.

Divorces

M. Colleen Humphreys, carnival show manager and talker, from C. L. (Twisto) McCormack, side-show performer, in Houston, Tex., December 13.

Mrs. Marjorie Knapp McCarthy from George McCarthy, of the Art Lewis Shows, in Waterbury, Conn., recently.

Dick Foran, cowboy actor, from Ruth Piper Hollingsworth in Los Angeles December 19.

HOPE'S 61G

(Continued from page 39)

four days, drew \$7,000. Pics, *Carolina Moon and Babies For Sale*.

August 29, Lucky Millinder and Cotton Club Revue, five days, over Labor Day week-end, pulled \$12,000. Pics, *Hold That Woman and Doomed to Die*.

September 5, Glenn Miller and band, seven days, drew \$30,000. Pic, *Margie*.

September 12, Rosita Boyce headlined five-act bill, four days, \$7,500. Pics, *Stage to Chino and Laughing at Danger*.

September 19, Jack Teagarden and band, seven days, drew \$15,000. Pic, *Dance, Girl Dance*.

September 26, Major Bowes unit (five acts), four days, \$10,000, better than average. Pics, *Up in the Air and Three Men From Texas*.

October 3, Al Trahan headed five-act bill, four days, \$7,500. Pics, *Missing People and Hide, Tenderfoot, Ride*.

October 10, Sammy Kaye and band, seven days, \$15,000. Pic, *Diamond Frontier*.

October 17, Mills Brothers, five-act bill, four days, \$8,300. Pics, *The Ape and Drums of the Desert*.

October 24, Blackstone unit, four days, drew \$11,000. Pics, *Queen of Yekon and Marked Men*.

October 31, *Streets of Paris* unit, full week, did \$19,000. Pic, *Gay Caballero*.

November 7, Ciro Himeca's band, Three Steeps, other acts, five days, drew \$12,500. Pic, *That Gang of Mine*.

November 14, Buster Shaver with Olive and George, and four acts, four days, \$7,500. Pics, *Stranger on Third Floor and Phantom of Chinatown*.

November 21, Milt Herth Trio, Sibyl Bowman, Toy and Wing and others, four days, sock \$9,200. Pics, *I'm Still Alice and Ole Swinimim's Hole*.

November 28, *Hollywood Stars on Parade*, with Dixie Dunbar, Patricia Ellis, Wally Vernon and others, four days at upped night admission, good \$12,000.

December 5, *Funzo/ire* unit with Benny Meroff, four days, \$9,000. Pics, *Fargo Kid and Five Little Peppers in Trouble*.

December 12, Jimmy Lunceford's Hot Harlem Revue, four days, swell \$10,000. Pics, *Pride of the Bowery and Meet the Missus*.

December 19, Don Cummings and others, four days, \$7,000. Pics, *The Devil Set and Her First Romance*.

Domingo figures \$7,500 is average for a four-day stand and about \$12,500 average for the full-week shows.

RKO-Boston is only house in Boston using vaude regularly at present.

CLUB TALENT

(Continued from page 45)

Rito's ork comprise the bill which opened Friday (20) at Beverly Hills Country Club, Newport, Ky. . . . **CHICO MARK** and his new band move into Lookout House, Newport, Ky., early in January. . . . **JOY AND JUANITA** and Joan Jordan have been added to the show at the Primrose Country Club, Newport, Ky. Joe Rio, emcee, holds over. . . . **BETTY SMILEY** is the new captain of the Donn Arden Artists Models at the Lookout House, Covington, Ky., replacing Lois Stately, who is vacationing. . . . **DOTTY ARZMAN** and Jean Slatius are new to the Lookout House line, replacing Ronnie Moore and Charlotte Hilberg. . . . **TED AND CLEO WALTON**, on violin and guitar, are the entertainers in the Fountain Square Hotel's Alps Room. . . . **TOY AND WING**, after winding up a two-weeker at Beverly Hills Country Club, Newport, Ky., December 19, returned to New York.

Hollywood:

ARTHUR BORAN, impersonator, joined NTG and his revue at the Florentine

Gardens Friday (20). . . . **FRANCESCA MALLOY**, formerly with Bert Wheeler's act, and Red Donahue and his male, who toured with the *Folies Bergeres* unit, have been spotted in Paramount's *Las Vegas Nights*, which stars Tommy Dorsey's band. . . . **ANDREWS SISTERS**, now winding up in Universal's *Back Streets*, have signed for the new Schubert musical, *Sorcerer's Ball of Being*, which opens in New York early next year. . . . **KEN MURRAY** is back in town after a 14-week tour of theaters. . . . **GERTRUDE NEISEN** has signed for a Universal featurette, *Harlem Nights*, and will follow with rehearsals in *German from Kenosha*, the musical to be produced by Boris Petroff here. . . . **RIO BROTHERS** are doing a specialty in *Back Streets* and are negotiating for a spot in RKO's *They Met in Argentina*, which stars Carmen Miranda. . . . **PETER LIND HAYES** will be the official owner of his mother's Lodge starting Christmas Day. It's a wedding present. . . . **DUNCAN SISTERS** are opening their Music Hall Christmas Day.

formers." He feels the same way about musicians, too.

Charles W. Glasgow, manager of the Hotel Ritz-Carlton, Atlantic City, says, "Frankly, I find entertainers in general one of the finest groups of people I have ever been in contact with." And "the musicians I have worked with have all been grand people. I particularly enjoyed the co-operation of Dick Kuhn and Hughie Barrett, two very fine entertainment groups."

The owner of New York's ultra swank Pefe's Monte Carlo, Felix Perry, says, "I have no complaints whatsoever" concerning both performers and musicians.

Peter Nemeroff, owner of the Russian Kretchma Club, New York, says, "I have found performers to be co-operative, willing to do their best and, in fact, most of them have been with me for many years." He feels musicians are just as nice, too.

Swell If Treated Right
Former band leader Frank Dalley, who now operates Meadowbrook Ballroom at Cedar Grove, N. J., says he has "no complaints about performers' conduct. Our booking connections (General Amusement Corporation) are most satisfactory. Successful leaders and orchestras need no suggestions from employers." And about musicians, "I feel very close to them, having been one myself. I have never found one in any band who was not a swell guy if treated right."

A. Bach, assistant manager of the Palace Hotel in San Francisco, says, "We have no grievances. Actors and actresses all over the world have proved to be the most willing, generous people. They are ever ready to serve, even donating their services when called upon." And, as for the musicians, their "behavior depends upon the leader entirely."

Pedro Vall, owner of the Club Gaucho, New York, which has a mere capacity of 85, has big talent problems. He says he can't figure it out, but Latin performers don't seem to believe in carrying music around. He complains "they just walk in and tell the band that they will dance or sing to such and such numbers and give him the cues verbally and with a lot of gestures."

He adds, "And they are always late for rehearsals and for the show, so that I often have to resort to announcing a certain time, knowing things won't start until a half hour later at the best. And the women mess up dressing rooms so and ruin the towels. Then they get involved in jealousies and tale-carrying. As for the male performers, they usually hang around the kitchen entrance between shows, blocking the waiters."

Vall shakes his head sadly, "They drive me nuts, but I love them anyway."

Producer Against Mixing
From the Club Mayfair of Boston, George A. Libby, floorshow producer, says, "My opinion of entertainers in general, from my personal experience of 25 years in show business, is that they are, as a whole, good hearted and charitable, but childish in their egotism and vanities, altho honest otherwise. They have no qualms about cheating their agent or representative out of his commissions or earnings."

As for musicians, Libby says they are as a whole "not performers at heart and therefore are not and never will be in the same sphere as performers. Most of them are conscientious and capable, but the many lazy ones who hate anyone that has difficult arrangements that require concentration and work give the profession a rather poor standing among artists."

Libby feels strongly about mixing. "Being a producer, I am against dancers or showgirls mixing. I also realize that many clubs could not exist without the aid of mixing, but I think it an insidious arrangement that keeps a producer from having a good show, as a good mixer is always a bad worker and a good worker is always a bad mixer. I think clubs should hire hostesses to mix and if necessary use them as showgirls for tableaux to background the show. But clubs shouldn't make them dance! In some clubs the methods used now are not far from those of the bawdy house."

Here and There:
ROSE MARIE is making a return engagement at the Hi-Way Casino, Westport, Mass. She is also set to do a radio stint under Trustycast sponsorship. . . . **HEALY AND EVANS** open December 28 at the Chateau Frontenac, Quebec, Que. . . . **JANE DEL RIO** is current at the Ha-Ha Club, Hollywood, Fla. . . . **STERLING AND RUBIA**, rumba dancers, open December 23 for two weeks at the Silver Lake Inn, near Camden, N. J. . . . **FLOREZ CORTEZ** is now the strutting guitarist at the Summit Hotel, near Uniontown, Pa. . . . **RAY WALKER**, composer, is playing piano at the Nut Club, Miami Beach, Fla. . . . **PEDRO AND RAFAEL** are at the Alps Club, Cleveland, for two weeks after closing at the Hollywood, Kalamazoo, Mich.

VERA GORDON is in her fifth week at the Lobby Cafe, Juarez, Mexico. She is on the bill with Maurice and Kaye. . . . **GARRON AND BENNETT**, dancers, are booked for the 500 Club, Atlantic City, which is opening just for the holiday week. . . . **BOB NELLER** goes into the Book-Cadillac Hotel, Detroit, January 17, with Eddie Le Baron's band and Fernandez and Teresita. The Jack Cole Dancers will follow the team. . . . **KENNY VINCENT** is emceeing in Pittsburgh cafes.

LUIS AND DELITA began a two-week engagement at Henry Grady Hotel, Atlanta, December 20.

GOOD SHOWS PULL

(Continued from page 35)

celluloid fare should pull an average \$4,000.

The Buffalo (seating capacity, 3,500; house average, \$12,500) closed a fair week December 19, during which a snappy vaude line-up and Clyde McCoy and his band were the main crowd-getters. Picture was *Little Nellie Kelly*, a so-so help to b. o. Gross dipped somewhat, but held fast at \$13,200. Spotlight was divided among the McCoy ork, Three Bennett Sisters, Dick Leo, the Pitchmen, the Coltons, Bob Evans, and Ed Loomis (local talent find). House is not planning any live talent for holiday week, but is bringing the ballyhooed screen attraction, *Santa Fe Trail*. New bill, set for five days ending Christmas Eve, falls under the double-picture policy employed here lately to intersperse vaude. *Lady With Red Hair* plus *Charter Pilot* will be lucky to pull an average \$8,500 for the period.

PERFORMERS, MUSICIANS
(Continued from page 42)

with us. So we feel we should not have any complaints."

He adds, "We feel that musicians as a whole are inclined to be perhaps just a little lazy."

Tommy Maren, operator of the Beachcomber, Boston, says he has "no peevish. All performers are a pretty swell bunch. And ditto for the musicians."

Performers Human Beings
Widely known among performers, Bill Hardy, owner of the Gay Nineties, New York, says, "I have no peevish against performers at all. They must be handled as real human beings so that rehearsals and co-operation and performances can and will be always 100 per cent. We have group insurance, free medical service, free meals, and we close Sundays. So you can readily see we really have no peevish, nor have the per-

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1941 Show

Convention ballyhoo based on real signs of the outstanding show in coin machine history

Without exaggeration, the prospects for the 1941 Coin Machine Show (Chicago, January 13 to 16, 1941) are so encouraging that it is easier to write a booster editorial for the event than it has been for the last few years.

The actual planning and details connected with the convention all indicate that the convention will set records in many of its phases. The show will be there and it now becomes a matter of getting as many members of the industry as possible to avail themselves of the opportunities offered at a national convention of the coin machine industry. The convention management also follows the policy of trying to get as many people as will to mail their registration in advance so that many small details can be taken care of before the convention opens.

Annual conventions have become so much a part of each industry in our American system that they are almost taken for granted. The primary reasons for attending conventions are so well known to the average business man that repetition of the reasons may not be necessary. Each industry, however, may have special reasons why its members should attend the annual convention.

The principal reason underlying all coin machine conventions is the display of new products. The exhibits of new machines and products form the main show and it is around such new products that the industry gathers and makes plans for a new year of business. The coin machine trade as a whole seems to be in the business of catering to a public that is always looking for something new. A few types of coin machines may be standardized but for the most part the public itself keeps demanding the novel in coin machines. The public would be the first to show a lack of interest once the industry stagnated and ceased to develop innovations.

So the members of the industry come to the annual convention to see that which is new.

There is another thing which may be the main reason for coming to the 1941 Coin Machine Show. Whatever may be the troubles that beset the world as a whole, the present prospects are that 1941 will be a truly prosperous year for the coin machine industry. We have learned in the last few years that changes may come mighty fast and may upset any and all predictions as to the future. Nevertheless, the prospects for the coin machine industry at the present time are really encouraging.

The source of this encouragement is the spread of defense money over the United States. It is surprising when one begins to check into the real benefits that are coming to various lines of business from defense spending. All types of coin machines quickly reflect this increased spending so that everybody in the industry will have an interest in the new prosperity. It is true that some sections are not

getting a share of the money, but the good effects are so widespread that it can be said no other idea has spread money so far in so short a time. It is expected that the greatest benefits from defense money will really be felt when the year 1941 is well along.

Every member of the industry who can will want to be at the annual convention to take advantage of the new ideas and developments as early as possible. The greatest benefits of 1941 business will come to those who prepare for it.

Some upsets and some discouragement may come to sections of the trade in the first half of 1941 as State legislatures pass new laws and new taxes. But this is another real reason for attending the annual convention. Never before have the organized forces of the industry made such progressive effort to be prepared for a legislative year. State organizations are increasing and will have delegates at the annual convention. Many discussions will be held during the convention and trade leaders will have a chance to exchange ideas. Every operator who comes will find the educational influence of this convention greater than ever.

In its preparations this year the industry is showing an aggressive spirit as well as acting on the defensive. The industry will move to promote constructive legislation as well as to defend itself against unfavorable legislation. As never before, the industry is taking a progressive attitude toward the world and is trying to promote a better understanding of the business. Your presence at the convention will help to make the new spirit stronger and will also put you in touch with all that is being done to promote the industry as a whole.

The management of the convention and all members of committees are experienced in convention planning and the trade is assured that everything will be the best that these capable men can secure. The exhibits will also be arranged as attractively as possible and the newest and best that inventive and manufacturing talent can bring together will be on the exhibit floors. So complete is the list of firms that will exhibit that the convention will certainly have the greatest number and variety of machines and products of any convention in the history of the trade.

The annual convention is a real vacation to many members of the trade and the entertainment features being planned will be of high quality. It is a social time also and coinmen from all parts of the country rub elbows and get acquainted. The convention as a whole gives momentum and importance to the industry. A qualified organization has been engaged to promote favorable publicity for the business.

We all need the inspiration and the fun which the annual convention will bring in order to cash in on the increasing business opportunities which 1941 promises to bring to the industry as a whole.

Prospective Coin Machine Locations Increase; Gains For Eating Places, Taverns

CHICAGO, Dec. 21.—Number of prospective coin machine locations and their gross business has increased rapidly the last few years, according to figures released by the Census Bureau. Some of the biggest gains were chalked up by eating places and taverns.

"Eating places, with a gain of 11 per cent in number, increased their business 28 per cent since 1935," the report declared. "The number of drinking places, many of which also serve meals, increased 38 per cent since 1935, and their sales increased \$681,061, or 91 per cent." Increases in revenue in these types of locations foreshadow increased returns from coin machines operated

therein.

Another type of locations which has increased manifold is the filling station. Today there are twice as many stations as in 1929 and they are doing 58 per cent more business than in 1929. They are 43 per cent ahead of 1935. In 1929 there were 121,513 stations, in 1935 there were 197,968 and now there are 241,856.

Lumped together, all retail groups' business has increased 28 per cent over 1935. The 1939 dollar volume of business, it was said, was 13 per cent below that of the peak year 1929, but it pointed out that in the subsequent decade there has been a substantial drop in the general level of consumer goods prices, partially offset by a 7.2 per cent gain in population.

The report listed principal changes in business volume, number of stores, and the like since 1929 and 1935 as follows: "Food stores gained 78,907 in number since 1929 and 28,798 since 1935. There was little change in the number of grocery stores since 1929. However, the number of combination stores (groceries with meat markets) have increased 71,391, or 62 per cent. Meat markets have dropped 15 per cent in number. Sales of combination stores have increased 41 per cent, while grocery stores have lost 35 per cent and meat markets have lost 44 per cent.

"Drug stores, with little change in number, are 27 per cent ahead of 1935 in sales but 8 per cent below their 1929 record. Cigar stores and stands have decreased 44 per cent in number and 49 per cent in sales since 1929. Sales by news dealers have decreased 52 per cent. The combined sales of drug stores, cigar stores, and news dealers, which in 1939 totaled \$1,842,659,000, are 25 per cent higher than in 1935 but 18 per cent below the record of 1929."

Strat-o-Liner Gets Top Coast Play

SAN FRANCISCO, Dec. 21.—"Again a Chicago coin game stands high in the big, profitable play along the Pacific Coast," reports Lou Wolcher, chief of Advance Automatic Sales Company.

"During a long, enjoyable distributorship for Chicago Coin games, we have seen their products achieve a remarkable popularity on the locations in this territory. We have watched the inevitable series of earnings records set by Chicago Coin games and have rejoiced with our operators in the stability of Chicago Coin game operation. Now, once again,

CMI Asks Early Reservations for Association Meet

CHICAGO, Dec. 21.—In a statement to the press, James A. Gilmore, secretary-manager of Coin Machines Industries, Inc., declared that many coin machine trade associations have thus far neglected to register in advance for the dinner meeting to which association presidents and acting secretaries have been invited. The invitation comes direct from directors of CMI who will be at the meeting.

"This is a renewal of our invitation to presidents and secretaries of active trade associations to attend this dinner," declared Gilmore. "The dinner-meeting is scheduled for Wednesday, January 15, at 8 p.m. And, he added, "the meeting will start promptly.

"After the dinner is served, one officer from each association will be asked to briefly outline the program of the association, both past and future. A meeting of this kind at the last coin machine show provided constructive ideas for all who attended.

"Reservations may be addressed to James A. Gilmore, secretary-manager, Coin Machine Industries, Inc., Hotel Sherman, Chicago."

Appreciation for Rabkin Editorial

To the Editor:

I want to express real appreciation to both Mr. Rabkin for his splendid editorial, "Be Proud of Your Industry," and to *The Billboard* for the judgment used in selecting it and publishing it on just the right page (editorial page). There was only one mistake—which is easily forgiven—you should have saved it for the first edition of 1941.

If I had my way it would be compulsory for persons associated with this business to have a framed copy of this displayed where people can see and read it.

Thanking you again and wishing you the Season's Greetings.

FRANK COLLIS,
Garden State Distributing Company,
Pitman, N. J.

we have taken our hats off to a real winner, Chicago Coin's Strat-o-Liner.

"As in other releases, Chicago Coin has hit on the right combination of features to create a phenomenal Strat-o-Liner boom everywhere. An unceasing flow of orders has kept our offices constantly busy with deliveries, and we have been happy to keep the telegraph and phone wires humming with orders to Chicago."



PREVIEW SHOWING OF BILL MARNER, of Sicking, Inc., Cincinnati, sitting next to a Panoram movie machine, preview showing of which will be held by the Sicking firm December 27-29 in the Italian Room of Hotel Gibson, Cincinnati.

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Write for December List—We Buy, Sell or Trade. Jobbers—Write Us for Quotations—All Types. 1/3 Deposit Required—Immediate Delivery.
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Important Data TO ALL COIN MACHINE MEN:

In this issue is printed a registration blank for the 1941 Coin Machine Show. The necessary credentials entitling coinmen to admission will be ready for all those who use this blank. Coinmen who fail to make advance registration will be required to register before entering the convention floor. Advance registration will eliminate annoying delay in obtaining these credentials.

TO MUSIC MACHINE OPERATORS:

A ballot appears in the music section which has provision for the nomination of the three top recordings and the three top recording orchestras or artists of 1940. The results of this poll, conducted under the auspices of Coin Machine Industries, Inc., will be announced during the 1941 Coin Machine Show in Chicago.

TO ASSOCIATION SECRETARIES:

Each year we publish a directory of trade associations in the coin machine industry. This directory is used generally by the trade for correspondence with the various associations. We are requesting association officials to give us the necessary data for bringing the directory up to date.

Association officials are requested to answer the following questions and mail to Walter W. Hurd, The Billboard, 155 N. Clark Street, Chicago:

1. Give full name of association.
2. Official headquarters address of the association.
3. Name and address of the secretary or president.
4. Names of other officers and directors.
5. Times of regular meetings of the association.

Many associations send an annual report for publication in the convention issue of *The Billboard*, telling what the association has done during the present year and what it plans to do next year.

These reports give good publicity to your association and are very helpful as an exchange of ideas with other associations. We would appreciate having a report from your organization.

Address all communications to Walter W. Hurd, The Billboard, 155 N. Clark Street, Chicago. (New Chicago office is in the Ashland Building — just across the street from the Sherman Hotel).

MUSIC MERCHANDISING

Phono Music Survey Proves Public Wants Variety Fare

Three leaders in 1940 music boxes display vast dissimilarity—Glenn Miller's "In the Mood" leads pack, followed by "Never Smile" and "Woodpecker's Song"

NEW YORK, Dec. 21.—One of the most interesting observations to be drawn from a survey of the automatic phonograph field—inssofar as its hit recordings are concerned—during the year just ending has to do with the diversity of the three top music machine song successes of 1940. A study of the trio of hits that must be considered the biggest phono successes of the past 12 months reveals the fact that the public wants variety in its music box fare. That is not to say that a good many similarly styled ballads and a good many swing songs in identical tempos didn't make good, and in a big way, in the country's 400,000 automatic music machines during the past year. But the golden three that stayed on top of the heap for the greatest number of weeks were as dissimilar in every respect as night is from day.

The leader of the threesome, according to a survey of *The Billboard's Record Buying Guide* for the past 52 weeks, was the Glenn Miller recording of *In the Mood*. This out-and-out swing tune climbed to the top and stayed there for 21 weeks, more than five months of steady popularity. The two other songs making up the glorified trio were each used in point of time during which they sustained their public favor. *Ill Never Smile Again* and *The Woodpecker Song* hung on to their crowds for 16 weeks in each case, a very noble run and the dream of all recording artists, disk firms, and music publishers.

Smile Again was a straight romantic ballad, written by a newcomer to songdom, Ruth Lowe, and lifted to fame thru the distinctive Tommy Dorsey recording. Unlike the easy yet driving swing of Miller's arrangement of *In the Mood*, with its ensemble saxes and brass and its powerful instrumental solos, Dorsey's disk was 90 per cent vocal, played and sung softly, slowly, and highlighted by the silver Dorsey trombone and the almost classical celeste touches. Woodpecker differed from both of them by being lighthearted, bouncy, and shot thru with the gay, effervescent rhythms of the polka. No three songs could have been more diversified.

Others among 1940's blue ribbon phonograph winners also show the variegation demanded by music machine patronage. *Tuxedo Junction* and the Victor Herbert revival, *Indian Summer*; the Middle song, *Playmates*, and the Western-type ballad, *Sierra Sue*; the cute novelty, *Scatterbrain*, and the still popular ode to that most unromantic of boats, *Ferryboat Serenade*. There were others, too, that brought smiles to operators' faces, whose themes and melodies and lyrics differed widely.

Despite the fact that Latin American tempos became increasingly popular in hotel supper rooms, night clubs, and ballrooms during the year just fading out, the trend was not picked up by the coin phonos. The record companies, hoping to reap the disk rewards of the apparent public interest in the rumba and the conga, let loose a flood of *South-of-the-Border* recordings of all types and made by a variety of bands, large and small, known and unknown. But not one such record can be said to have caught on under the needles in a general way during the year, with the exception of *Down Argentine Way*, now a current favorite. This song, however, is essentially a picture hit tune, and its popularity is more for that reason than because it has a Pan-American flavor in rhythm.

Perhaps the incoming year will see the rise of rumbas and congas in the affections of patrons of the music boxes. Perhaps 1941 will also pay dividends to recording companies in the matter of the wealth of Hawaiian melodies that they have recorded in much profusion the past number of months. To date that is another trend now as yet undertaken by the coin phonographs, but with innumerable excellent waxed examples of that type of grass-skirted music, 1941 may possibly see it finding its place in the music machine sun.

Patriotic songs tried hard to establish themselves along the phonograph net-

work during 1940, but their attempts can be described only as abortive. Irving Berlin's *God Bless America*, in the Kate Smith and Bing Crosby versions, succeeded most of all, and probably would have done even better than it did, except that Berlin, hoping to preserve the song as a national anthem rather than have it suffer a quick death as a pop tune, held back plugging and exploitation on it. Gray Gordon's disk of *I Am an American* amounted to something, but it fell short of a real hit. At the moment various and sundry patriotic jingles are available to the machines, among them amusing ditties on inscription, refurbished arrangements of standards like *You're in the Army Now*, a flag-waver grafted onto polka tempo (*Yankee Doodle Polka*), and a number of the nation's anthems, such as *America, the Beautiful*, and *Stars and Stripes Forever*. But for some obscure reason, despite the patriotic fervor throughout the country ever since war flared across Europe more than a year ago, these recordings have meant little or nothing in the machines.

No new orchestra shot up to the heights during the past year, as Artie Shaw had done two years before, and Glenn Miller did last year. Several new bands were formed and began to make records, others that had been around for a long time blossomed forth with two or three hit disks, but there was no outstanding band named established during the year. Thru the formation of one new outfit, Will Bradley's orchestra, the coin phonos were treated to a new type of dance rhythm, *Boogie-Woogie* (eight beats to a bar in four-four time), that has clicked in one instance so far. That instance is the still popular *Beat Me Daddy, Eight to a Bar*, in the success of which Miller and the Andrews Sisters have largely figured.

And thus 1940 passes into the discard in the automatic phonograph industry. The year 1941 dawns in a few days with the promise every new year brings for

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: When There Are Tears in the Eyes of a Potato, Hoosier Hot Shots; Seven Beers with the Wrong Woman, Texas Jim Lewis; Broomstick Buckaroo, Gene Autry; New San Antonio Rose; Texas Jim Lewis; What's the Matter With Deep Elem?, Shelton Brothers; I Ain't Gonna Love You Anymore, Ernest Tubb; Worried Mind, Texas Jim Lewis; Drink the Barrel Dry, Bill Boyd; Put Your Little Arms Around Me, Daphne's Texans.

INTERNATIONAL RECORDINGS: Come to the Booneville Ball, Zipper Polka, Bartender Polka.

FOREIGN RECORDINGS: German, Rosamunde, Schiff Ahol; Bohemian, Dzuleida, Pridji K Nam; Hungarian, Az aszsep, az aszsep; Polish, Poczekaj, Powiem Mammo, Pytala Sie Pani; Scandinavian, Livet i Finskogarna, Nar Ljusen Tandad Darhemma; Swedish, Kalle Schewens Vals, Hem; Italian, Annetta Che Va In Fretta, La "Piccinina"; Jewish, Chasene Tanz, Odessa Mams, Der Alter Ziguener; Greek, O Palatisis, I Vasso.

new developments, new spectacular successes, new bitter disappointments. No forecasts for trends, for new top bands, for new songs hits can be made with any reasonable degree of accuracy. But one thing can be pretty well taken for granted—that the music machine industry will continue to add to its glory thru the ever-expanding nature of its operations, resulting in an ever-widening circle of friends—friends who know that the music boxes offer them a complete cross-section of America's light music.

Truppman Designs Wall Box Fastener

MINNEAPOLIS, Dec. 21.—Oscar (Ozzie) Truppman, sales manager of Acme Novelty Company, believes he has solved "one of the biggest headaches of wall box operators." Truppman has devised a new method of installing the wall boxes, he reports.

"Heretofore," Truppman reports, "operators had to use ingenious ways to get around tearing up booths and ruining furniture when installing wall boxes.

Buckley Distribbs Coin New Slogan

CHICAGO, Dec. 21.—Distributors of the Buckley Music System are currently introducing a new slogan which they feel will be the watchword of the remote-control music business in 1941.

The slogan will be "Let's Go Buckley All the Way." According to some of the distributors, this is the slogan that music operators throughout the country have coined. At the Chicago factory, F. H. Parsons and H. R. Perkins are enthusiastic over the reception given Buckley products.

Said Perk Perkins: "We haven't yet asked a single music operator to install the Buckley Music System on our word or the word of our distributor. We have been willing to go more than halfway with the music man on the first installation. In every case we have guaranteed him that the Buckley Music System will prove its worth—and so it has. It is the music operators who have been complimenting us on the practicality and simplicity of the Buckley Music System."

F. H. Parsons, also enthusiastic over operator reception, declared: "In a short time we shall be ready with some unusually outstanding surprises for the trade. We feel certain that in every case the music operator will agree that these new items are just what he has been waiting for. Everyone now using the Buckley Music System is in for the finest and greatest development in the history of the music business."

Often they have had to repair the furnishings in locations. In instances where the wall boxes were removed entirely, a mark was very visible on the booth or bar or counter where the box rested before.

Truppman worked diligently for quite some time to solve this problem and finally came up with a clamp, made of chromium and equipped with rubber protection pads. This clamp is attached to the booth and holds the box on a plate instead of having to screw it into the wall or other surfaces.

"Now that I've done it," said Truppman, "it is ridiculously simple and I am wondering why others haven't thought up the idea long before. I've shown the item to several operators and they are now awaiting production. I have turned my sample over to the Wurlitzer Company."

Mississippi

NATCHEZ, Miss., Dec. 21.—John H. Borden, of the Steamer Mississippi, has entered operating field here, taking an interest in Pilgrimage Inn with Oscar Bierbaum.

Frank and Bill Eldt report banner holiday dance business, as well as added impetus to machines during yuletide.

Among National Guardsmen leaving here yesterday, 20 for Camp Blanding, Fla., for a year's military training, was Sergt. Edmund Burke, of Natchez Coca-Cola Company. Burke had charge of company's beverage boxes and had other coin machine interests.

Despite decline in cotton ginnings for this section, coin machine business has been up to par, according to operators.

Wadley D. Craig, operator, has branched out into another field. He is managing the Neon Sign & Fluorescent Lighting Company.

Baby Production

LONG BEACH, Calif., Dec. 21.—Using a clever announcement simulating a phonograph record, Mr. and Mrs. John Winn, of this city, announced the birth of Joanna Brook Winn. Her name was listed as the title of the disk. She was "recorded" at 2 a.m. on December 6.

The announcement "entree" read: "Announcing a new kind of music. Tone quality—sweet. Pitch—high. Design—perfect. Excellent for home use. Come in for a hearing."



WOLF REITZ SIGNS WURLITZER AGREEMENT making his firm, Wolf Sales Company, distributor of Wurlitzer phonographs and equipment in Denver. At left is Al Roberts, who is managing the Denver office. H. E. Wedeven, Wurlitzer district manager, is at the right.

Phono Manufacturers in New Move Against Smut

Appeal to music operators to keep smutty records out of phonos

NEW YORK, Dec. 21.—With reports current that smutty records would be appearing on the market in greater quantities, the Automatic Phonograph Manufacturers' Association said that its members would do everything possible to discourage the use of records that would bring the music box business into question. Officials of the organization are making appeals to music operators to help protect the good reputation of the industry.

An official of the organization issued a statement saying that "today the automatic music industry is face to face with the most serious problem it has ever had to contend with.

"It is a problem created by a minority of short-sighted operators but it endangers the very existence of every operator and every manufacturer in the business.

"It is the problem of obscene records—a foster on the growth of the industry which, if allowed to continue, will destroy it."

"Get Out of the Sewer"

Stating that, if the use of smutty records becomes too common civic organizations will work against the music industry, it was further declared that all divisions of the music field have promised co-operation in the effort to stop smutty records.

An appeal is made to all music operators not to "kill the goose that lays the golden egg." Get out of the sewer—or get out of the automatic phonograph business!

Rightly used, the automatic phonograph has proved to be a great and welcome contribution to the entertainment of America. Help us to keep it so by reporting to this association, or to your own local association, all cases of

using obscene records that you may know about. This will help to protect the good name of the phonograph industry. It will prevent affronting public decency with dirty records."

Dallas

DALLAS, Dec. 21.—Dallas coin machine men are looking to Dallas to maintain its lead next year as a convention city. With 575 conventions already held here this year, Dallas Chamber of Commerce officials point out that Dallas is fourth only to Chicago, New York, and Atlantic City as a convention city. The year 1941 promises to be an even better convention year. One hundred and seventy-six conventions already have been scheduled for Dallas in 1941, and Z. E. Black, convention manager, estimates that 600 conventions will be held. Conventions in 1941 are estimated to bring more than a million visitors to Dallas, which will mean an impetus to coin machine operations in this section.

Arthur Flake, head of Flake Distributing Company, is all set for the 1941

Cleveland

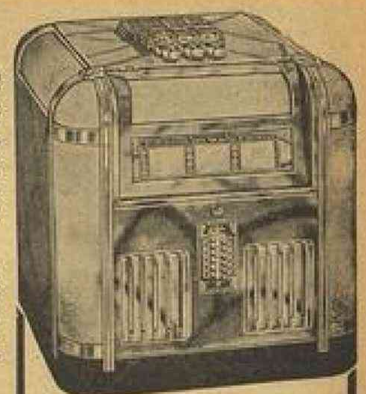
CLEVELAND, Dec. 21.—The Ohio State Automatic Electric Phonograph Owners' Association held its December meeting at headquarters in the Euclid-Windsor Building Thursday (12). Attendance was good from all parts of the State. Jack Cohen, vice-president, presided, as Leo Dixon, president, was on the sick list. All present reported business on the up, and prospects excellent for its continuance.

Stanley Director, manager of the local Decca branch, is a wiz on answering questions about records. Operators surround him on his periodical visits and shoot rapid-fire queries as to disk numbers, compositions, and artists' names. Stan always has the correct answer.

Hy Moss, who distributes ice cream vending machines thruout the State, has had to postpone his trip to Florida because of illness, but hopes to leave after Christmas.

Back from a successful Canadian deer hunting trip (with photos to prove it), Leo Dixon, head of Triangle Music Company, went bowling and tore the ligaments in his shoulder. Now he can neither shoot nor bowl.

J. C. Novelty & Music Company is featuring rentals of Wurlitzer automatic



COUNTER MODEL PHONO CABINETS

For 12 or 16 Record Rockola Mechanisms

High quality cabinet with Marbled finish, brilliant ilco-plastics and gleaming chrome trim. Cabinet for 12 record mechanism only \$39.50, designed to hold mechanism, amplifier, speaker, etc. Cabinet for 16 record mechanism only \$44.50, including speaker cabinet, to match! Full instructions with each cabinet! Installation in a jiffy! Complete 12 record counter phono, including mechanism, \$44.50; 16 record, \$49.50. ORDER NOW!

MIRABEN
★ COMPANY ★
2041 Carroll Ave. Telephone
CHICAGO * HAYmarket 2881

We Are Factory REPRESENTATIVES
In Entire East Coast
"From Maine to Florida"
For Reliable's
WALL-ORGAN
CORNER WALL ORGAN
SUPER WALL ORGAN
OPERATORS, JOBBERS, DISTRIBUTORS,
WRITE OR PHONE FOR PRICES AND CIRCULARS TODAY!

ACME SALES CO.
625 TENTH AVE. N.Y.
TEL: LONGACRE 3-5136

EVERYTHING YOU WANT IN AN AUTOMATIC PHONO NEEDLE
SAMPLE 35c. See Your Distributor or Write
MIRESTRO POINT
THE ELDEEN CO.
2000 176 W. Wisconsin PLAYS Milwaukee, Wis.

Music Operators, Attention
USED PHONOGRAPH RECORDS WANTED
Any quantity, any age. Also foreign and hill-billy records. We pay highest prices. Send full details.
NEWARK SURPLUS MATERIALS CO.
Drawer 1000, NEWARK, N. J.



FLOWERS AND GIFTS FROM DAVID C. BOKOLA are displayed here on the occasion of the grand opening of new display rooms by the Coast Amusement Company, Portland, Ore. Coast Amusement Company, headed by Lester Beckman and Bob Allan, is one of the best-known Rock-Ola distributing firms on the West Coast.

Coin Machine Show. Arthur says that most operators in Southwestern territory have announced their intention of attending. There is talk of the Texas delegation chartering planes for the trip to Chicago.

Buck Russell, music and coin machine operator of Fort Worth, was in Dallas this week to purchase new and used equipment.

Remodelling of the headquarters offices of Commercial Music Company is under way. New office space is to be added, and the office and display rooms will be air-conditioned. The company's repair shops and workrooms already have been remodeled and enlarged.

Due to unfavorable weather the city of Dallas's revenue from automatic parking meters dropped to \$12,409.43 in November.

The return of horse racing thru a legislative enactment is favored by a majority of Texas voters, according to a survey released by Joe Belden, editor of Texas Survey of Public Opinion at Austin, Tex. Belden's latest survey shows that 35 per cent of Texas voters favor legalizing of racing.

Charles Herlinger, of Tulsa, Okla., paid Dallas coin machine row a visit last week-end. Herlinger is Mills distributor for Oklahoma.

A. B. Cornelius, of Eastland, Tex., shopped on coin machine row Wednesday (11), looking for new equipment.

phonographs for dances, weddings, parties, and similar affairs. Snappy newspaper ads calls attention to choice of nationally popular bands. The idea clicks good especially during the holiday season.

Maurice Fishel, president of the Hospital Specialty Company, manufacturer of machines for vending sanitary goods, passed away Saturday (14) in Mt. Sinai Hospital after a long illness. He was 67. Two daughters survive. Funeral services were held Monday afternoon from the Deutsch Funeral Home.

Harry Golden, head of the U-Need-a-Pack Cigarette Service Company, announces that his brother, George, has joined the company and will take an active part in the management. Mrs. Harry Golden, secretary-treasurer of the Goodman Golden Company, the jobbing end of the business, has resumed her law practice.

"MUSIC BOX" EXTENSION SPEAKER
ONLY \$9.85 COMPLETE
HEAVY DUTY 12" P. M. SPEAKER MOUNTED IN RICH WALNUT CABINET
Here's a new money-making idea in extension speakers... to win NEW and keep OLD locations. The AE-12SP "Music Box" is ready to hook up and operate with any type of phonograph. High Fidelity P. M. dynamic 12" speaker housed in rich, lustrous walnut cabinet to dress up any location. **RUSH YOUR ORDER—FIRST COME, FIRST SERVED.** 1/3 with order, balance C. O. D.
ATLAS SOUND CORP.
1644 30th St., BROOKLYN, N. Y.
DISTRIBUTORS: Send For Details!

MASTERCRAFT PADDED COVERS
For Automatic Coin Phonographs
For Every Make and Size Machine
No. 4 Adjustable Pad—Accommodates all makes and sizes, \$10.25 each
No. 30 Adjustable Carriage—Accommodates all makes and sizes, \$6.25 each
No. 9 Carrying Strap—1.75 each
While investment is small cost because only one size pad or harness needed. Sturdily made and waterproofed. Write for prices on other pads to your specifications.

BEARSE MANUFACTURING CO.
Inc. 1921.
3815-3825 Cortland St., CHICAGO, ILL.

Miracle Point Needles
Easier on the Ears
Records / Pocketbook.
M. A. GERETT CORPORATION
2943 N. 30th Street, Milwaukee, Wis.

INVENTORY CLOSEOUT
SEEBURG'S MAYFAIR PLAZA
\$149⁵⁰ LOTS OF 10
SINGLE — \$175.00
BABE KAUFMAN 250 W. 54th St., N. Y. C. (CIRCLE 5-9615)

News Notes

Bing Crosby last week signed two contracts which call for a lot of money for his services. He signed a new five-year agreement with Decca, guaranteeing him a yearly income of \$60,000, and was contracted by Paramount to work in nine pictures during the next three years at \$175,000 per picture.

Glenn Miller is all set for a featured spot in 20th-Fox's musical "The Great American Broadcast," which will have the Tin Pan Alley trio—Alice Faye, Jack Oakie, and John Payne. He closes at the Pennsylvania Hotel, New York, the middle of January and will work his way to the West Coast, starting his picture assignment late in February. . . . The Andrews Sisters, who are finishing up work in Universal's "Buck Privates," have been signed to appear in a forthcoming Shubert musical on Broadway, titled "Screwballs of Swing." . . . One of the new songs written for George White's night club show in New York has a line publicizing music machines.

Jerome Kern's "The Last Time I Saw Paris," which is climbing fast in popularity on locations throughout the country, will be featured in Metro's production, "Lady Be Good." . . . Among new singers featured on Decca records are Joan Edwards and

Talent and Tunes On Music Machines

A COLUMN FOR PHONOGRAPH OPERATORS

By SAM HONIGBERG

Ethel Merman, Miss Edwards has just recorded "Isola Bella" and "There Shall Be No Night," while Miss Merman did all the hit songs from her Broadway show, "Panama Hattie." Carol Bruce, another Decca newcomer, did "A Nightingale Sang in Berkeley Square" and "Wish Me Luck" on her first record.

Woody Herman has signed a new singer, Muriel Lane, to replace Dillagene who left the band on account of illness. . . . Tiny Hill was renewed by Columbia and will make 30 records on the Okeh label during 1941. . . . Buddy Clark, singer, is now recording on the Okeh label, after freeing himself from his Varsity contract.

a national following due to the immediate release of his big Republic musical *Melody Ranch*. The picture will have the benefit of a giant publicity campaign and his records should reflect the effects.

PHILADELPHIA:

Little Red Wagon, Jimmie Lunceford, A strong colored band in this part of the country, both on one nighters and in music machines. The style is distinctive and is acceptable in Harlem and white locations. Other Negro bands going well here are Erskine Hawkins and Ella Fitzgerald.

NEW YORK:

Let's Be Buddies. Eddy Duchin, Connie Boswell, Leo Reisman A featured song in the Broadway musical *Penema Hattie* which, naturally enough, is catching on in New York area locations first. It is expected to develop into a good record in many other sections of the country. Ethel Merman, the star of the show, recorded the tune for Decca last week.

DETROIT:

Moon Over Burma. Shep Fields Some operators say they are doing well with this new tune, which is also the title of a Paramount picture starring Dorothy Lamour. Since the picture, now playing key cities, is not getting such good notices, the song will have to reach the money field on its own merits.

WILKES-BARRE, PA.:

Lo'Lo Lita. Rene Musette. This industrial town, always strong on tavern tunes, has taken to heart this new one exploited by Victor's foreign record department. Hans Lindeman, of the Roth Novelty Company, and Ben DePasio, of Moosic, Pa., near-by town, claim that it is almost as good as Beer Barrel Polka.

Radio's Leading Songs

HERE is a comparative list of 10 songs broadcast most often during the week ended December 20 and the week before, ended December 13. The songs are those heard over the networks and leading New York stations based on information supplied by accurate Reporting Service. Due to the current fight between the leading radio networks and the music royalty collecting society, ASCAP, songs published by the network's own music firm, Broadcast Music, Inc. are favored on all chain programs.

This Week	Last Week
1.—So You're the One	1
2.—There I Go	3
3.—French	—
4.—I Give You My Word	2
5.—I Hear a Rhapsody	5
6.—You Walk By	8
7.—Tonight	—
8.—Practice Makes Perfect	7
9.—Let's Dream This Out	—
10.—Same Old Story	9

Favor Hillbilly Numbers

OPERATORS in Buffalo and Milwaukee report that hillbilly numbers are enjoying great success in their locations. Ted Mills, of Buffalo, notes that hillbilly selections have topped popular tunes for the last several weeks in 90 per cent of his locations. Some of the new money-makers for Mills are *Seven Beers With the Wrong Woman*, as recorded by Tommy Tucker, *Gene Autry's Goodbye Little Darling* and *My Little Girl I Love You*, recorded by Jimmy Revard and His Oklahoma Playboys.

In Milwaukee, operators are doing well with an oldie, *San Antonio Rose*, recorded by Bob Willis and His Texas Playboys, also *Homecoming Waltz*, by the Phebal Brothers, and *Wine Jug*.

This and That

Mary Martin is recording for Decca the tunes she is doing in the Jack Benny-Fred Allen picture *Love Thy Neighbor*. In the film, she revives *My Heart Belongs to Daddy* and introduces *Dearest, Dearest, Isn't That Just Like Love?* and *Do You Know Why?* . . . Jerry Colonna, featured on the Bob Hope radio program, is doing the vocal in Orrin Tucker's recording of *The Yogi Who Lost His Will Power*. The song is used in the Tucker picture *You're the One*. . . . Decca has decided to pair up Bing Crosby and the Merry Macs on two more records, the success of their initial effort proving very big. . . . The vocal Lou Holden did of *It's the End of the World* helped him get a renewal of his Decca contract. . . . Henry King Barth, former musician and operator in Natchez, Miss., is leaving for Florida where he will be engaged in the music business. . . . *A Handful of Stars* and *I Dream of Jessie With the Light Brown Hair* are featured in Metro's *Hullabaloo*, delivered respectively by Kay St. Germaine and Leni Lynn.

Territorial Favorites

FOLLOWING is a list of reports from operators in various sections of the country who have mentioned artists and records as local favorites, in addition to the national leaders listed in the Record Buying Guide.

SPOKANE, WASH.:
 Goodbye Little Darling, Goodbye.
 Gene Autry.
 One of the more popular Autry records on music machines which should develop

Hello • Hello • Hello
 AND GREETINGS OF THE SEASON
 To All



FRANKIE MASTERS

AND HIS ORCHESTRA
 featuring
 MARIAN FRANCIS

THE MASTERS VOICES • THE SWING MASTERS
 CURRENTLY
 26TH WEEK
 HOTEL TAFT
 HELD OVER INDEFINITELY!

Operators!

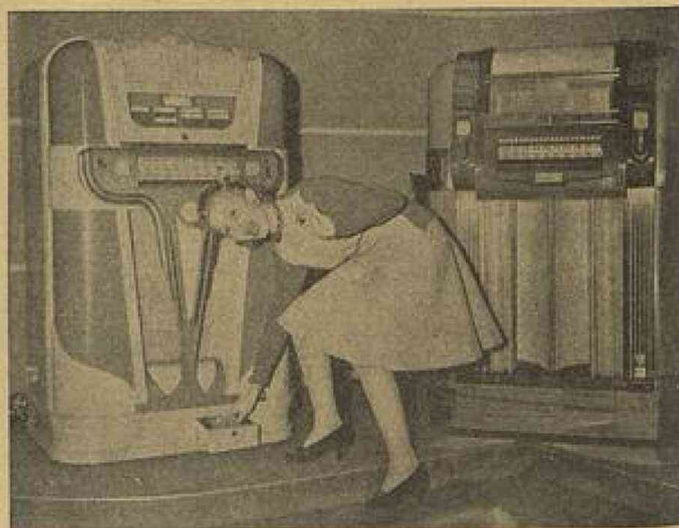
Think a million for your loyalty to our Okeh Records during 1940. Be sure to hear these latest releases. They'll get you off to a flying start in 1941.

GABIN IN THE SKY
 TAKING A CHANCE ON LOVE
 MY GAL
 NOT SO LONG AGO
 WALKIN' BY THE RIVER
 LET'S DREAM THIS ONE OUT
 I SHOULD HAVE KNOWN YOU
 YEARS AGO
 SUNSET AT SEA
 ON
 OKEH RECORDS

Starting
 Jan. 10th!
 "IT'S DANCE TIME
 WITH FRANKIE—
 —MASTERS—"

NBC Red
 Coast to Coast
 Friday, 10:30 to 11 P.M.
 E. S. T.
 for
 COCA-COLA

Personal Management: MICHAUD-PEPPE, INC.
 Direction: MUSIC CORPORATION OF AMERICA



PETITE YVETTE, who records for a major recording company, and currently appearing at the Camellia House at Chicago's Drake Hotel, visits the Mills Music Hall and gets caught inspecting the Empress cash box. Yvette's specialty is French songs.

Boston

BOSTON, Dec. 21.—Operators were busy this week discussing the Panoram-Soundies show held last week-end at the Hotel Statler and the possibilities of the machine.

General Amusement Company, Lynn, Mass., boosts *The Billboard* with an announcement that shortly after inserting an advertisement in *The Billboard* they disposed of more than half of their stock of the advertised articles.

A Warlitzer music machine was installed in the lobby of the main post office this week by Automatic Distributors, Inc. A similar installation was made last year. Machine is serviced to run automatically and is filled with Christmas carols, classical numbers, and Kate Smith's *Star-Spangled Banner* disc.

Boston operators and distributors making final preparations for the trip to Chicago. A check-up shows some are going to sneak in much-needed vacations by leaving earlier and stopping off en route for a few days.

Charles A. Holt, of Eastern Coin Machine Company, Bar Harbor, Me., in town for a few days to see the Panoram show and visit the showrooms. Holt reports Maine business good. Eastern handles music machines, pinball games, and candy bar vendors.

Frank X. Lambert, Worcester, Mass., game operator and jobber, reported recovering from his recent illness. Another convalescent, Nick Russo, former secretary of the Automatic Music Association, is better.

Bill Wells, of Apex Coin Machine Company, busy with orders and keeping his partner, Ernest (Blackie) Blackman, busy with servicing jobs. Bill expects to bring the old music machine, which he recently unearthed, to the Apex showrooms soon to let coinmen see what the business was like years ago. Box is believed to be about 30 years old and used steel records. Slots take pennies, nickels, dimes, or quarters, and machine vends a ball of gum with each play.

A new coin machine firm is expected to open for business shortly along the new coin machine row on Commonwealth Avenue. Altho the enterprise is veiled in secrecy at present, it is understood a well-known Boston coinman is head of the venture.

Walter Strauss has taken over the Columbus agency in Boston and will handle the complete line of the well-known vendors. Samples were on display this week at the Strauss headquarters.

Pin Game Operator Harry Abelson reports good business, and is keeping Everett Marsden busy working on the route.

Extremely cold weather the past week kept most operators on their routes with

distributors noting a slight letdown both in business and in the number of visitors they usually get. It is expected conditions will remain quiet until after the show. Present indications are that Boston's coin machine row will be practically deserted, with everyone in Chicago.

Two young sons of Bill Wells, Apex coin machine head, are already showing a keen interest in the business. David, 10, and Clinton, 9, both visit their dad's place of business daily and watch service jobs and learn sales technique. Both, too, are ardent readers of *The Billboard* and have been looking forward to seeing their names mentioned.

Seattle

SEATTLE, Wash., Dec. 21.—A new product manufactured in this State is the Musiphone, an invention of Ken Shyvers, of the Shyvers Coin Machine Company. Some 150 records are available to the customer who deposits 5 cents. Many of the Musiphones are installed in Seattle, and Shyvers reports that 30 installations were made within the past few weeks at Everett, Wash., home of the Puget Sound Navy Yard.

Oldest coin-operated machine firm in this State is the Thomas Gum Company, managed by Mr. and Mrs. H. L. Koser, agents in the Pacific Northwest for Pulver gum machines and for ball-gum kits.

Another firm that is forging ahead is Superior Distributors, Inc., taken over a year ago by Charles J. Glet & Company. International Mutoscope Reel Company's diggers are operated by the firm.

Sterling Tobacco Company has taken on a shipment of National cigarette vending machines and already has them on location. This is the first local tobacco distributing firm to add vending machines to its lines.

Cly Newton, manager of Puget Sound Novelty Company during absence of Owner W. F. Duggan, says business is coming along in fine shape. Duggan will spend Christmas at his old home in Florida.

New ordinance which becomes effective January 1 makes it obligatory for distributors' license numbers to appear on coin-operated machine.

Washington State Amusement Association, Inc., held a general meeting at the Davenport Hotel, Spokane, this week. Presiding was President W. H. Smith, of Chehalis. Secretary Jack O'Connor outlined the aims, purposes, and future plans of the association. Directors present were J. Frank Ray, Walla Walla; Alf Hanna, Olympia; O. A. Brower, Cosmopolis, and Hugh Adams, Yakima. Public Relations Director Walter Hildehalm and operators Harold Jackson and M. R. Strong, of Port Angeles, were also in attendance. With the State legislature meeting in January, the amusement association pledged itself to lend every effort to protect its interests and continue its legitimate status.

Manufacturers! Rush List...

Manufacturers are requested to have their advertising or publicity department send in an alphabetical list of all coin machines and accessories now made by them and actively on the market.

This list should be sent at the earliest moment possible to Walter W. Hurd, *The Billboard*, 155 North Clark Street, Chicago.

We want to publish a complete alphabetical list of every coin machine and accessory product, together with a brief description, in our 1941 Coin Machine Show Number. An early response to this request will enable us to make the list a worthy feature.

With the co-operation of all manufacturers we can make it a complete buying guide for the industry. With the co-operation of all manufacturers we can make it a real boost for every machine on the market, for every manufacturer, and for the industry as a whole.

Please make out your list alphabetically, giving the trade name of the machine or product, and after each name give a brief description of the machine or product. Please make descriptions very brief in order to assist our editorial staff in compiling the list.

The list will be published under three general classifications: Music Machines, Amusement Games, Vending Machines. Accessories will be listed under the general classification to which they belong or under a miscellaneous heading. The name of the manufacturer will be given in each case.

We want to list every known coin-operated machine or product now actively on the market. The information you send will also be kept in our files for the information of prospective buyers.

We cannot undertake to list any machines or products except those duly reported by manufacturers in response to this request. Remember, an alphabetical list of all coin machines, products, or accessories now actively on the market, with a brief description of each machine.

MR. OPERATOR!
Why Experiment?



...here are 6 Best Sellers that have proven themselves wherever music machines are earning extra profits. The Robbins-Feist-Miller Music Companies will continue exploiting them locally, so that you will derive the greatest benefit.

Published by ROBBINS MUSIC CORPORATION
FERRY-BOAT SERENADE

- GRAY GORDON—Bluebird
- LEO REISMAN—Victor
- FRANKIE MASTERS—Okeh
- 4 KING SISTERS—Bluebird
- SAMMY EISEN—Varsity
- SAMMY KAYE—Victor

- ANDREWS SISTERS—Decca
- KAY KYSER—Columbia
- DICK ROBERTSON—Decca
- LOU HOLDEN—Decca
- PLEHAL BROTHERS—Decca
- ENZO DI MOLA—Italian-Victor

THE YANKEE DOODLE POLKA

- GRAY GORDON—Bluebird
- LOU HOLDEN—Decca

- THE McFARLAND TWINS—Okeh

Published by LEO FEIST, Inc.
YOU SAY THE SWEETEST THINGS (BABY)

from the 20th Century-Fox film "Tin Pan Alley"

- TOMMY DORSEY—Victor
- FREDDY MARTIN—Bluebird

- KAY KYSER—Columbia
- GLEN GRAY—Decca

- DICK JURGENS—Okeh

DREAM VALLEY

- WOODY HERMAN—Decca
- FRANKIE MASTERS—Okeh
- SAMMY KAYE—Victor

- EDDY DUCHIN—Columbia
- GRAY GORDON—Bluebird
- DICK TODD—Bluebird

- THE WESTERNERS—Okeh

Published by MILLER MUSIC, Inc.

2 Runaway Hits from the 20th Century-Fox Film, "Down Argentine Way"

DOWN ARGENTINA WAY

- LEO REISMAN—Victor
- BOB CROSBY—Decca
- GENE KRUPA—Okeh
- SHEP FIELDS—Bluebird

- DINAH SHORE—Bluebird
- FANCHO—Decca
- EDDY DUCHIN—Columbia
- MARY HEALY—Okeh

TWO DREAMS MET

- KATE SMITH—Columbia
- TOMMY DORSEY—Victor
- BOB CROSBY—Decca
- MITCHELL AYRES—Bluebird
- GENE KRUPA—Okeh
- TONY MARTIN—FRANCES LANGFORD—Decca-Vocal Duet

- EDDY DUCHIN—Columbia
- KENNY BAKER—Victor
- XAVIER CUGAT—Columbia
- YVETTE—Bluebird
- 6 HITS AND A MISS—Okeh

THE BIG 3 MUSIC CORPORATION
152 West 52nd Street • New York

comprising the catalogs of
ROBBINS MUSIC CORPORATION • LEO FEIST, Inc. • MILLER MUSIC, Inc.

Minneapolis-St. Paul

MINNEAPOLIS, Dec. 21.—A battle for popularity is being waged at Hy-G Amusement Company as to who will become foreman of the combined service shops of the merged Hy-G Games and Amusement Game firms, according to Jonas Bessler, firm official. The appointment has been thrown open, Bessler said, to the men who formerly headed the shops in their individual establishments before the merger. Thus Wally Jones and Emil Zelman, formerly of Hy-G, and Herb Greenfield and George Cossetti, formerly of Amusement, are working at top speed determined to win the coveted honor.

Back from New Orleans where he and Ted Bush, head of Acme Novelty Company, witnessed the introduction of the new Wurlitzer models and remote control equipment, Oscar (Ozzie) Truppan, sales manager for Acme, was enthusiastic over the prospects of the new merchandise.

Acme will introduce the new line of phones and remote-control equipment on National Wurlitzer days, January 5-6.

For the first time since his accident, Archie J. LaBeau, of LeBeau Novelty Company, is on tour of the State visiting operators.

Frank Kummer, Spring Valley, Minn., operator, has installed a new Wurlitzer phonograph and remote-control equipment at the Hollywood Bar and Morey's Cafe, Rochester, Minn. Kummer adds that the music business has been good throuth his territory.

In its new establishment less than a month, the Hy-G Amusement Company find itself in need of additional space, according to Henry H. (Hy) Greenstein and Jonas Bessler, firm executives, and are giving serious consideration to the rental of additional quarters for warehousing purposes.

Short shots from William (Bill) the Sphinx Cohen, of Silent Sales Company; Jack Keeney's Repeater has been appropriately named if the repeat orders for this number are any indication. Silent sales has been getting more orders from operators for this item. . . . Gene's Four Roses and Gottlieb's Paradise are getting a heavy play.

Telegrams received by Sam Taran, of Mayflower Novelty Company, advise him that the first two Panoram units are being shipped to Mayflower.

George Cossetti, of Hy-G Amusement Company service department, is getting set to serve in the United States Army. George has already filled out his draft



KEENEY WALL BOXES AND BAR BRACKETS boost music earnings at this Akron, O., location. Ed George Novelty Company made the installations.

questionnaire, and is expecting a call within the near future.

Irving Sandler, Acme Novelty Company, is passing out cigars. His son, Roger Warren, has a new baby brother.

Harry Shepard, of Coin-a-Matic Company, has been doing an excellent job with his Seeburg telephone wired music and is considering the installation of another table, according to William (Sphinx) Cohen, of Silent Sales Company. Coin-a-Matic has been using advertising space in the local shopping paper to publicize new locations.

Mayflower Novelty Company staff has been setting its clock for the past three years by the appearance of Walter Fisher, of Pipestone, Minn. This operator for the past several years has appeared at the Mayflower plant at noon every Friday, and has left for his home at 3 p.m. every Saturday.

Other recent visitors to Twin Cities were Al Redding of Houston and La-Crosse, Wis.; Lou Feldman, of Pipestone, and Bud Bakus, of Frederic, Wis.

Manny Levine, of Spin-o-Sales Company, reports big in the local area has picked up considerably in recent weeks.

At LaBeau Novelty Company, according to N. L. Nelson, Rock-Ola phones

have been selling at a good pace, while products bearing the Grotchen label have been holding their own in fine shape.

J. J. (Snowball) Stuck, of Sioux Falls, S. D., rolled right thru the highway on his way to the Twin Cities, despite the snowstorm. He did business at distributing houses both in Minneapolis and St. Paul.

In town recently were R. Hasvold, of Rochester; William Welch, of Chippewa Falls; Henry Keating, of Bellingham; Frank (Skippy) Subjeck, of Winona, and Garvin Ludwig, of Cottonwood.

Ernie Altman, St. Paul op, reports his business moving along in good fashion. Ernie has been kept busy opening up new locations.

Davis Music Sees Bigger Biz in '41

NEW YORK, Dec. 21.—Paul E. Davis, of the Davis Sales Company, Syracuse, N. Y., visiting here over the week-end, reported that his firm is looking forward to the greatest growth in music machine history in 1941.

Davis, who is considered one of the most progressive automatic music men in the country, has over 600 wall and bar boxes on his own route.

Davis Sales Company has originated many items for music operators. Firm has an individual speaker box which features the location's name, and a cabinet stand which may be used with or without its own speaker for a single wall box. It can be screwed into the floor at the highest traffic point to capture more nickels.

The firm has its own woodworking shop and cabinet makers, along with what is considered one of the finest organizations of music mechanics in this business.

Al Wertheimer is associated with Davis and is always on the outside checking over the large route from Syracuse down as far as Binghamton, N. Y.

What? Preponderance Of Females by 1955;

Woe to Male Coinmen

WASHINGTON, Dec. 21.—Disturbing news is at hand for the coin machine operating fraternity. According to the U. S. Census Bureau, the fraternity may be a sorority by 1955. At any rate, the news that the excess of males in the U. S. is declining by 100,000 a year—and after 1955, the females will be in excess.

While the operating gentry are proud of the number of women operators in the industry, the fact remains that it is predominantly a man's field. To delve into the realms of fantasy and to relieve the minds of rising young male operators, at the present rate of decline, it will take about 650 years for the male species to entirely disappear.

One reason for the fall in male excess is that immigration has ceased to be as great a factor in our population trend. Because most immigrants were men, this

Washington Faces Dilemma on Funds For Large Pension

SEATTLE, Wash., Dec. 21.—How to pay for Washington's \$40 a month old-age pension is the dilemma of the Washington Legislature. The pension was placed on the statute books when voters approved Initiative 141, official title of the bill providing for the setting up of the pensions. It was said to be unusual in the respect that it did not provide a way for getting the money to pay the pensions.

Consequently, when the Legislature convenes, it is faced with finding ways to pay the bill. Not only does the new statute provide pensions for those 65 and over, but it stipulates that the State shall provide free medical, dental, surgical, optical, hospital, and nursing care "by a doctor of the recipient's own choosing." Also, the State will contribute \$100 to funeral expenses of any pensioner.

The former Washington pension was \$22.50 per month, half of which was paid by the Federal government. Opponents of the new statute had declared that it would cost an additional \$32,000,000, all of which must be borne by the State. Proponents of the measure placed the additional cost at near \$10,000,000 annually.

The proposition was promoted by the Washington Old-Age Pension Union in an active campaign which was climaxed when the public adopted the measure by an emphatic majority, 358,000 to 258,819. The pension group indicated that it had several proposals to raise money for the pensions which it would place before the next session of the Legislature.

More Sluggers Bite the Dust

PHILADELPHIA, Dec. 21.—Arrested in Chester, Pa., Daniel Driscoll, 20, of New York, was held in \$500 bail by the Delaware County grand jury on a charge of slugging a cigarette vending machine. It is alleged that Driscoll was a member of a ring that had been systematically slugging machines in and around Philadelphia.

Driscoll was arrested December 11 in a Chester taproom on the charge that he had used slugs to obtain cigarettes from a machine in the taproom. Police said that cigarettes obtained from machines are sold to a fence, then resold at regular prices.

made for a greater male population. Aitho there are 105 male births for every 100 female births, there is a higher death rate among males, and females live an average of three years longer than men.

An interesting statement of the report is that the loss of males as a result of war has not been an important factor affecting sex balance in the United States. Total war losses thru 150 years are not much greater than the excess deaths of males over females from accidents alone in 10 years. In fact, war losses of males, average thru 150 years, do not approach the present male excess over female losses from suicides alone.



BEN PALASTRANT is district manager for New England and Eastern New York for the Packard Manufacturing Corporation. He has been in the distributing business for a number of years and is well known throuthout the United States in coin machine circles.

Attention, Mr. Operator!

Here is a MUST Recording (Brand New) on OKEH RECORDS No. 5849

by
MAC FARLAND TWINS ORCHESTRA

★ "WHEN PADDY MCGINTY
PLAYS THE HARP"

★ "WHAT'LL I DO IF I
MARRY A SOLDIER"

Stock — Distribute and Feature this
"Money Maker"

Published by

SANTLY-JOY-SELECT, Inc., 1619 Broadway, New York City

On the Records

This column is designed to aid music machine operators in the selection of records for their machines. It gives a descriptive appraisal of the latest releases and an evaluation of their potential commercial value to phonograph operators.

(CONTINUED FROM PAGE 66)

CONNIE BOSWELL (Decca)

Let's Be Buddies—V. Remember Me?—V.
La Boswell is in a quiet, restrained mood on both sides here. Connie has made more interesting recordings in the past, for the lack of really good material to work with on this double seems to have resulted in a dispirited performance that is beneath this fine chanteuse's high standards. Some exceptionally effective piano, guitar, and vibes almost steal the disk from under its star attraction's nose.

GENE KRUPA (Okeh)

High on a Windy Hill—FT; VC. It All Comes Back to Me Now—FT; VC.
Krupa usually manages to turn in a smooth job on either ballads or swing items, but he has had a tendency of late to set tempos that are not completely danceable as far as his pop ballad disks are concerned. Rhythm is exceedingly draggy on this couplet, and both sides are saved from being downright boring by the usual instrumental solidity of this ork and by Howard Du Lany's highly capable ballad-deering. A sprawling arrangement on *Windy Hill* doesn't help matters on that side.

FRANKIE MASTERS (Okeh)

A Little Too Late—FT; VC. Arise My Love—FT; VC.
Side A contains a light, bouncy little thing in the same vein as Masters' *Scatterbrain* and *Charming Little Faker*. It's arranged and played well in this band's brightest style, with vibes back in the maestro's vocal and a piano bit in the last chorus standing out. Reverse is typical ballad stuff, a little flat in conception but executed adequately enough.

JACK LEONARD (Okeh)

I Give You My Word—V. When You're a Long, Long Way From Home—V.
Leonard imparts feeling and warmth to his interpretation of *I Give You My Word*. Arrangement is straight and conventional, but Jack sings with an intimate, straightforward conviction that needs no embroidered orchestrating. In spite of the sobby sound of the B side title, it's actually a jazz item, with some good hot trumpet and clarinet filling in the middle chorus interlude, and with Leonard delivering it in the same vein. Ray Bloch rates a bow for his fine accompaniment on these Leonard disks.

BEA WAIN (Victor)

No Love Blues—V. How Did He Look—V.
Miss Wain goes in for a bit of blues warbling on the first side of this double, lending her seductive serenading to an undistinguished number dragged out in

slow tempo and enlivened by some low-down trumpeting in spots. Singer holds on to the torch for the reverse, doing a good new ballad of a type with which she is more conversant. Combination of a nice melody and lyric and Miss Wain's customary aplomb with the more suave song stories make this the better side and something worth anyone's time.

THE CHARIOTEERS (Columbia)

We'll Meet Again—V. The Call of the Canyon—V.
This is one septa quartet that doesn't libel the ancient art of singing. There are individual voices here and a velvety harmonic blend. There are also well-thought-out, musically arrangements, notably *Canyon* on this disk, that have that rare quality that makes familiar melodies sound as tho they are being heard for the first time. Side B is one of the finest of the vocal etchings that this group has engraved on wax.

PHIL REGAN (Decca)

Nellie Kelly, I Love You—V. You Remind Me of My Mother—V.
This double makes perfect fodder for coin phonographs in Irish locations. Regan's name and tenor voice, linked to the sort of material he has here (particularly *Nellie Kelly*), are a natural for machine spots with Erin tendenees and for anyone with a leaning toward the songs and singing of the Emerald Isle. These two numbers will shortly take on added significance, inasmuch as they're included in the forthcoming MGM picture, *Little Nellie Kelly*.

AMBROSE (Decca)

I Love You Much Too Much—FT; VC. When I Dream of Home—FT; VC.
Musicianship has always been the hallmark of the Ambrose orchestra, and these two sides offer proof of that again, altho neither presents anything terribly exciting, with the sole exception of a lovely violin bit at the start of side A. More scoring inspiration would have resulted in a pair of truly worth-while renditions, since the basic musicianly quality is there. Only spot that really lacks expertness is the A side vocal by an unidentified fem singer, who couldn't have wept more over the words if she'd been stung into an onion instead of a mike.

PANCHO (Decca)

Down Argentina Way—Rumba. Alla En El Rancho Grande—Conga. Rhumboogie—Rumba. Dark Eyes—Rumba.
Pancho hasn't quite the musical dexterity to play around with numbers, as he has done here, and make them sound



FRED RABE is the Packard Manufacturing Corporation district manager for Florida, North and South Carolina, and Georgia. He has been in the automatic phonograph business the last 15 years. During this time he has served with some of the largest coin machine manufacturers and has been in the above-mentioned territory for many years.

as novel and original as he perhaps had hoped for. There is usually a listening fascination in gawing a well-known tune in a tempo foreign to it, provided the dressmaking is done by an expert. Pancho has a fair enough Latin American group, but his attempts to put *Rancho Grande* into conga rhythm and to make the Russian classic *Dark Eyes* a rumba just don't come off. There's a little too much straining for the effects, and the fact that they're never quite reached makes the effort all the more apparent. *Rhumboogie*, written with far more boogie than rumba in mind, is particularly inept in this version.

JIMMY YANCEY (Victor)

Yancey's Bugle Call—Piano solo. 35th and Dearborn—Piano solo.

Strictly an item for swinglophiles and record collectors, this release offers one of the immortals of jazz in a demonstration of the boogie-woogie pianistic that earned him his reputation. Commercialism is practically nil here, but jazz artistry is rampant from rim to label on either side.

JOHNNY LONG (Decca)

The Same Old Story—FT; VC. I Give You My Word—FT; VC. I Want to Live—FT; VC. Don't Let It Get You Down—FT; VC.

The virtues and demerits of this quartet of sides include a sweetly played first chorus, a flat Jack Edmondson vocal, and a not-so-good ensemble last chorus on *Story*; slightly enervated scoring and instrumentation on *Word*, bolstered by a fair Helen Young vocal; a nice bounce and lift on *Want to Live*, with a good full

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WHISPERING**

"... A really good job all around, and one that shapes up as a good seller over a long period of time."
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To Be Released!

- THE LAST TIME I SAW PARIS
- HIGH ON A WINDY HILL
- WHEN THE LIGHTS OF LONDON SHINE AGAIN
- MUSIC IN THE EVENING

On the Air
5 Times Weekly
Monday to Friday
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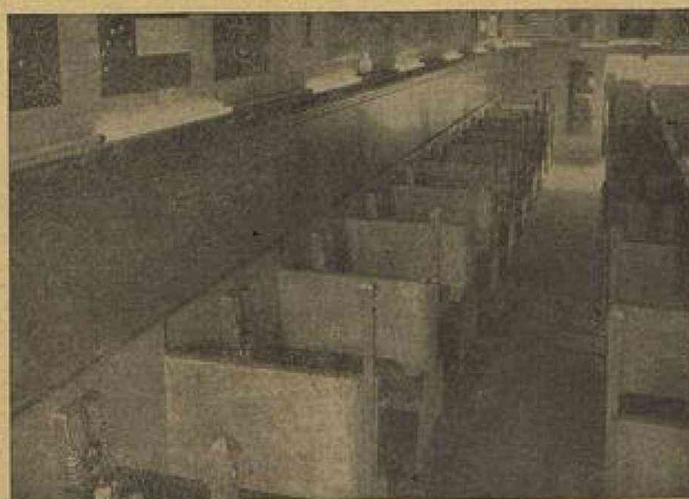
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AND HIS
SWING & SWAY
ORCHESTRA

YOU & YOUR KISS
TAKING A CHANCE ON LOVE } 27239

UNTIL TOMORROW
A CATHEDRAL IN RIO } 27252

ON **VICTOR** RECORDS



PLENTY OF EYE-FILLING BEAUTY in the installation of the Dial-a-Tone well boxes in booths at the Mission Inn, Johnstown, Pa. The system was installed by B. D. Lazar & Co., Pittsburgh distributors for Rock-Ola.

band chorus after a poor Paul Harmon vocal carrying things to a successful enough conclusion; and an especially pleasurable arrangement, almost entirely vocal, of "Don't Let It Get You Down." Latter side is by far the best, with some genuinely humorous lyricizing, and a potent hit to the tempo. Lyrics call on the services of Miss Young, Harmon, and the band boys.

SIDNEY BECHET (Victor)

Sax. II, Pretty Mama—PT. Stomp Jounce—PT.

Another double limited in appeal to those who appreciate jazz artists like Bechet, Rex Stewart, Earl Hines, John Lindsay, Baby Dodds, and the inspirational performances they have contributed to American jazz lore. Each of the instrumentalists is allowed his chorus in the spotlight, and it's the sort of jazz they write books about. And by the same token the sort of jazz that is almost totally ignored by the general run of record buyers.

CLARA INTER (Decca)

The Cockeyed Mayor of Kaunakakai—V. Mauwela Boy—V.

Several disks of the Hawaiian novelty on the first side appeared many months ago, which makes the reason for the appearance of this version at this late date a bit obscure, particularly since Miss Inter uses the same set of lyrics on every chorus, and a set that is not as funny as some of the other words available on this ditty. Singer's diction is especially good, which is all the more reason for her to use it on better lyrics than here. Mauwela is also weak as a song story.

DICK JURGENS (Okeh)

Isle Belle (That Little Swiss Isle)—PT; VC; I Do, Do You—PT; VC.

A new trend in waxing ballads seems to call for a first-chorus vocal, with the singer coming back again for the last 16 bars or so on the disk. In this instance Harry Cool leads off on both sides, and



OFF-TITLED "KING OF THE MUSIC BOXES" Dick Todd, Sixteen Rogers, and Jim Mangen sing songs in the good old American way. Mangen, advertising manager of the Mills Novelty Company, wrote the song they are singing. Sixteen Rogers has been featured by Mills with their products.

with both arrangements in slow tempo it doesn't give the band a great deal to do. Okeh boys get a bit of a chance on the Ray Noble *Isle Belle*, and do nicely, but for the most part it's the Cool wordage on this double, which means that the platter is okeh in an inconsequential sort of way.

CLAUDE THORNHILL (Okeh)

Love of My Life—PT; VC. The Legend of Old California—PT; VC.

Same idea of jumping right into the lyric is in evidence here again, and also on both tunes. Dick Harding picks up the vocal cudgels, which take him thru three-fourths of the Old California number, a lengthy ditty lacking in punch. Singer is all right, particularly on *Love of My Life*. This is Thornhill's second pressing, and like his first several weeks ago, it displays a nice smooth aggregation that can play a ballad slowly but with plenty of danceability at the same time, a trick not entirely mastered by a good many better-known orks. Leader's sparkling piano ripples thru both sides and gives them added luster.

DICK TODD (Bluebird)

Three at a Table for Two—V. Love of My Life—V. Along the Santa Fe Trail—V. Do You Know Why?—V.

Todd's records have a sameness about them that begins to border on dreariness. When this singer really lets go he has plenty on the ball, but lately there has been an irritating sloppiness in his recorded work. His phrasing, the feeling he imparts to ballads, and his actual warbling have not been good, and if Todd believes he can get by forever as a road company Crosby he's making a mistake. Since he really can sing a number well, it's a shame to keep on making the mistake.

PAUL WHITEMAN (Bluebird)

Christmas Night in Harlem—PT; VC. Fare-Thee-Well to Harlem—PT; VC.

This is a reissue of a master knocked out by Whiteman when his band roster included Jack Teagarden on trombone and Johnny Mercer as vocalist. And on this disk it's Jackson T. and Mercer who do all the work, with vocalizing and dialog by and between the two. The Whiteman contingent merely is around for the backing and a few instrumental passages. The record has its points of interest for diskophiles, and it may garner a nice sale among those of the general record buying public to whom Whiteman is still the king of jazz.

TERRY SHAND (Decca)

Missouri Srambler—PT. Southern Fried—PT.

Another riff double-header with some all right but pedestrian jazz. These swingers have been recorded several times previously, and this incarnation, poorer than its predecessors, is likely to attract only scattered attention.

WILL HUDSON (Decca)

Hi Ya, Mr. Chips—PT. On the Verge—PT.

Two more swing originals from arranger-maestro Hudson, which are originals in name only. These sides contain the same old conventional ensemble riffs and instrumental get-offs, with little novelty displayed in the scoring and not much imagination used on the stock

clary-trumpet-sax sides. Which is not to say that it's not all done well technically, but it's something that's been done time and again, and with more brilliance in other instances.

GINNY SIMMS (Okeh)

French—V. You Are the One—V.

Kay Kyser's star pupil brings rare warbling beauty in the pop vernacular to any tune she undertakes. French, with its lilting, appealing melody, presents the proper setting for Miss Simms's delightful caroling, and she adds to the song's melodic stature with as good a version of the number as has been waxed so far. Tempo changes, a half-chorus in the song's native tongue (the foreign wordage handled extremely well by the singer), and thru it all Ginny's lovely voice make this a "must" for anyone who likes the song or appreciates excellent singing. Reverse is done straight, with Miss Simms shining thru a murky melody.

ABE LYMAN (Bluebird)

How Did He Look—PT; VC. You're in the Army Now—March; VC.

Lyman combines a good ballad interpretation with a new rendition of the buck private's lament. Latter is complete to brass band effects, drums, and bugle, and a number of choruses of refurbished words, all backed by spirited march tempo. It's a good bet for the coin phonographs. Eddie Holly's vocal and a nice alto sax passage in the first chorus highlight the A side ballad, with generally smooth work from the whole band.

GLEN GRAY (Decca)

Head on My Pillow—PT; VC. Cottonwood Corners—PT; VC.

Kenny Sargent starts and ends *Pillow* with his customary appealing balladizing, the Casa Lomas filling in between with the brass choir they have used so effectively on past successful records. Brasses are soft and blended beautifully. Pee Wee Hunt has side B pretty much to himself, lending his lazy drawl to a similarly constituted ditty that's humorous and relaxing. A good contrasting double, with each groove on both sides made to count.

DICK ROBERTSON (Decca)

Mickey—PT; VC. Connie's Got Connections in Connecticut—PT; VC.

Robertson continues to dig up these unusual items from some place, and with this release he redeems himself for some of the corn he has picked by unearthing the fairly amusing ditty on the second side. Lyrics are more or less cute and humorous, and Robertson gives them a forthright delivery. His straightforward singing style is also in evidence again on the companion piece, which, however, melodically and lyrically is just another one of those things.

TOMMY TUCKER (Okeh)

Because of You—PT; VC. Stars Over the Campus—PT; VC.

Slow, weak danceability and a run-of-the-mill vocal chorus by Don Brown drag down the A side, and the whole thing has a meaningless aura that makes it a waste of listening time. Stars is a lilting ditty that receives better treatment. Side is all vocal, with Brown, Amy Arnell, and the band boys contributing to the wordage. Half-chorus dialog between

Brown and Miss Arnell is different and effective.

KATE SMITH (Columbia)

Somewhere—V. My Buddy—V.

Buddy has good possibilities for coin phono and home sales, due to the perennial popularity of the song, Miss Smith's reputation, and an excellent vocal and instrumental arrangement. Jack Miller's accompaniment and the blowing of "taps" at the label's edge help to make this an especially worth-while, different disk. Somewhere is less unusual, Miss Smith being content to give her customary clean-cut, convincing delineation.

BOB CHESTER (Bluebird)

Chilly and Cold—PT; VC. Till the Lights of London Shine Again—PT; VC.

Chester introduces his new vocal department on these sides. Bill Darnell for the London song, Betty Bradley for the first side. Latter is no Dolores O'Neill, but she does a nice workmanlike job in a conventional way. Darnell is likewise okeh. Band is adequate on the couplet, showing nothing unusual, but doing what it's called upon to do in a straightforward, solid enough manner.

TEDDY GRACE (Decca)

Geef But I Hate to Go Home Alone—V. Stag (It's Good for Ya)—V.

Miss Grace's blues style is spread heavily over the A side, but the number isn't worth the trouble it took to arrange it, or the vocal talent that the singer brings to it. The oldie, *Stag*, is less Miss Grace than it is the jazz bot of Bud Freeman and his Summa Cum Laude ork, which does the backing on both sides. Band is given good opportunities to swing forth on this side, and does so in no uncertain terms, Miss Grace just in at the start and finish.

TOMMY REYNOLDS (Okeh)

Something to Live For—PT; VC; Nickel's Worth of Rhythm—PT; VC.

Reynolds gives the music machines another immortalization in wax with his *Nickel's Worth of Rhythm*, which proves to be a cute little ditty, delivered in a bouncy, danceable tempo, made better-than-average instrumentally by the leader's clarinet virtuosity, but hurt by Mary Ann McCall's vocal outpouring. The singer shares the lyric spotlight with some of the band boys, and manages to militate against their yeoman efforts by indistinctly flinging the words thru the mike in a hard-bolled, far from attractive style. Reynolds' clary, some stereotyped ensemble work, and Ralph Young's muddy vocal chorus add up to side A.

FATS WALLER (Bluebird)

Abercrombie Had a Zombie—PT; VC. Tain't Nobody's Biz-ness If I Do—PT; VC.

Waller, like Dick Robertson, really digs them up, but unlike Robertson, the majority of his excavated melodic oddities are amusing and well worth the digging. Abercrombie boasts plenty of laughs thruout its three minutes, and the plattermate offers more band stuff than usual on Waller disks, plus some exceedingly nice Waller piano.

WOODY HERMAN (Decca)

Dream Valley—PT; VC. Whatever Happened To You—PT; VC.

Herman's vocals dominate both sides of this coupling, with the band doing its usual capable job of solid ballad sending. *Whatever Happened To You* lends itself particularly to some of Woody's better grade of personality vocalizing, and in the band stays right behind him with exceptionally potent backing.

HORACE HENDERSON (Okeh)

Ain't Mubetaria!—PT. Smooth Sailing—PT.

More fodder for the swing fans' mill, with Henderson letting Emmett Berry's trumpet attend almost wholly to the ever-popular *Ain't Mubetaria!*. It's some fine jazz that comes out of this septa instrumentalist's horn, too. Companion piece is another swinger that's pretty strictly for swingers.

VAUGHN MONROE (Bluebird)

Cabin in the Sky—PT; VC. You Danced With Dynamite—PT; VC.

Another case where vocals highlight what is supposed to be a dance band recording. Monroe takes up three-quarters of a shorter-than-usual side giving forth with the lengthy wordage of *Dynamite*. Reverse is better because of a much more melodic and interesting song. The double, tho, judged in 1940 is one of the weakest wax efforts from this band, which, since it started recording, has turned out some exceptionally good things.

Two Smash Hits
By
America's Outstanding Composers

★THE LAST TIME I SAW PARIS

By
Jerome Kern

Oscar Hammerstein II

Dance

- RAY NOBLE — Columbia
- LEO REISMAN — Victor
- DICK JURGENS — Okeh
- VAUGHN MONROE — Bluebird

Vocal

- KATE SMITH — Columbia
- HILDEGARDE — Decca
- LANNY ROSS — Victor

★LET'S BE BUDDIES

BY

Cole Porter

From PANAMA HATTIE

Dance

- EDDY DUCHIN — Columbia
- LEO REISMAN — Victor
- SHEP FIELDS — Bluebird
- LES BROWN — Okeh
- RUBY NEWMAN — Decca

Vocal

- BUDDY CLARK — Okeh
- CONNIE BOSWELL — Decca
- BEA WAIN — Victor

Published By

CHAPPELL & CO., INC.

RKO Bldg., 1270 6th Ave.,
NEW YORK

EASTERN FLASHES

NEW YORK, Dec. 21.—Business in general is perking up in this section and the boys are anticipating bigger and better profits for 1941. But the Eastern boys aren't forgetting the big coinshow to be held in Hotel Sherman, Chicago. From reports that have come in it will be the biggest thing on record. Those new machines that will be on display will be the big reason why 1941 will set new records in coin machine business.

AROUND THE TOWN. . . . One of the busiest men in coinbiz is Bern Lane, of Seaboard Sales, and his work isn't without results as he's reported making great sales of Genco games, Daval's Cub and Ace, and Mutoscope's Sky Fighter. Many a day Bert works into the wee hours of the morning . . . George Ponsler is also putting in some strenuous hours to keep up with orders on Packard's wall and bar boxes. Mills phonos, and amusement games. With Mills' Panorama soon ready for the trade, George says he'll have to find extra hours someplace. Pin game department is also scurrying around to take care of increased business but the job is in the able hands of Seymour Patch. . . Al Simon, Savoy Vending chief, is back for a brief rest following quick trips to the Windy City. Speaking of Chicago Coin's new Strat-o-Liner. "It has become one of the best" claims Al. . . Mike Munves has his business pretty well departmentalized with the aid of brother Joe, and Milton and George Quas. These fellows are kept on the hop, with Gus handling merchandise machine business along with the firm's advertising. . . Word from Jack Fitzgibbons is that Bally's Attention is clicking solidly, as are Big Top, High Hand, and the firm's other games, including Bally's new gun. . . Tony Gasparro, of Weston Distribution, back in town after a trip to Chi, attributes his big smile to the big success of Exhibit's games.

MEN AND MACHINES. . . . According to Willie (Little Napoleon) Blatt, Buckley Music installations are keeping him on the go. In fact, says Blatt, a leading distrib plans to send a group of his best mechanics to Supreme to see how it is done. . . Charley Aronson and Bill Alberg, of Brooklyn Amusement, itchy to get into speedy distrib action once again like the Ten Strike days, are eagerly anticipating the opening of the coinshow. . . From Brooklyn comes word that Dave Robbins, of D. Robbins & Company, is introducing a new counter skill game with ball gum vendor called Hole-in-One. He has had the same on test locations for three months. With the bugs removed, the game has gone into production. . . Bill Rabkin's circular on Ed Sullivan's column regarding his experience with a Sky Fighter is said to be claiming interest all over the country. Story on the Broadway Sky Fighter Blitz Arsenal really had something for the reader. Bill has also received compliments from column on his editorial in The Billboard November 21. . . Earle C. Backe, of National Novelty Company, declares that when his books for the year are closed, the figures will be in black. . . Hymie Budin and Sara-Sury are "tilling the trade that Stoner's latest has many features about which the boys should know. . .

DeWITT (Doc) Easton, of Buckley Music System, Inc., just can't find time to arrange for those new offices he's seeking. Early this week, he reports, he spent in Philadelphia, later attending an operators' association meeting in Allentown, Pa. He made New York, Long Island, Brooklyn, Westchester, and Newark all in a day before leaving for Upper New York State. Eaton hinted some important announcements would soon be forthcoming. . . The Ultratone speaker people, Tri-Way Products Company, Brooklyn, report that the announcement of Illumitone brought them a flood of inquiries from music operators over the country. . . Sam Sachs, of Acme Sales, has something in his workroom that he will soon unveil to the trade, and claims it will be one of the biggest hits in music biz. . . Marshall Corning reports that he plans to enter the market with a penny mint vander and may feature Schrafft's 1-cent mints in his Marcor machine, which has won a great following. . . DuGrenier's offices on Oatrow, where stock and supplies for Du-

Grenier machines are carried, is a busy place with the demands of cigarette operators around the territory.

HERE AND THERE. . . Johnny Fuller and Dick Puelz, of Universal Vendors, Albany, N. Y., predict 1941 "a year of wall boxes," since they have been making so many installations of Packards. . . In the same city, Henry W. Seiden is hard to catch, as he is constantly on the go doing a good job with wired music. He reports that he is convinced that this is the answer to better music profits. . . Louis Lipson, in charge of Square Amusement Company's Albany office, says his firm recently renewed its lease, and that plans for bigger and better things for coin operators are in the making. . . Art Herman, so Dame Rumor has it, will soon spring a surprise on the trade. . . In Utica, N. Y., Charley Gorman is reported doing a great job, as are Joe Hanna and some of the others in that city. . . Angelo Delaportie, of Rex Amusement Company, Syracuse, N. Y., says the games roll into his showrooms and right out gain. Report is that he's doing a swell job with Rockola, Mills' Four Bells, Mutoscope's Sky Fighter, Genco games, and, in fact, all of the latest machines.

JERSEY JOTTINGS. . . Irv Morris, of Newark, has created quite a bit of comment with the Carrollization reconditioning process which George Ponsler Company is featuring. Process has clicked tremendously wherever the firm has shipped machines, Irv says. He adds: "At the same time we are busy with Packard's wall boxes, Chicoin's Strat-O-Liner, Gottlieb's Champ, and other games the firm handles. . . Irv Orensten says the reason he hasn't been seen around so much lately is that the trade has cleaned him out of games. . . Barney (Shugy) Sugarman, of Royal Sales, declares he is all set to make the State Buckley Music System conscious in 1941. . . Al Cohen, of Asco, is confident that his firm will lead the East in reconditioned merchandise sales at the final accounting. . . Dave Stern is telling the boys that he has already started training for the show. . . Jack Berger, of Newark Coino, plans to give his boys a real party on the occasion of the firm's first anniversary. . . Art Seeger is busy with Buckley installations and reports he is getting them in just as fast as he can in the Asbury Park section. . .


PICKUPS IN THE EAST. . . Joe Ash, of Active, Philadelphia, reports that his crew is working evenings to fill orders. . . Tex

HOLIDAY GREETINGS

TO THE

AUTOMATIC PHONOGRAPH OPERATORS OF AMERICA

★ ★ ★ ★ ★ ★ ★ ★



1940 has been a swell year for us, and it's good to hear that it's been plenty okeh for you fellows, too.

During the past year I've got to know a great number of you fellows personally and I really mean it when I say "you're a great bunch."

I was glad to hear from you that my Bluebird records click so well on your machines. I'm more proud of that success than you can imagine—because I know that by ringing the bell on the "phono network" I'm a cinch to click on personal appearance dates.

So, here's my very best wishes to you and yours for the merriest of Christmases and 365 days of happiness during the New Year.

As for me—well, keep your eye peeled for my latest Bluebird releases—I'm out to make some discs in '41 that will beat all records for nickel nabbing on your machines.

Sincerely

ABE LYMAN

AND HIS CALIFORNIANS
ON BLUEBIRD RECORDS

P. S. FOR A REAL KICK-OFF FOR '41 TRY MY "YOU'RE IN THE ARMY NOW" Bluebird No. B-10971

Rothstein, of Banner Specialty Company, in the same city, says his firm has just closed a big 1940, with expectations that the coming year will be even bigger. . . Roy McGinnis, of Baltimore, Md., is another distrib who is anxious to get started

on 1941. . . Al Rodstein, of Arco Sales, Philadelphia, reports he is ready for some Florida sunshine before starting to the Chicago show. . . Irv Blumentfeld, of General Vending Service Company, Baltimore, is reported doing a big job with Mutoscope's Sky Fighter and Daval's Cub and Ace. . . Art Nyberg, of Calvert, in the Maryland city, says he has a big surprise for those in the trade. . . Mike Bond, of Boston, reports he has already sold Buckley Music System installations even before his first shipment arrives. . . Lou Cantor, distributor for National Cigarette machines in the East, left for St. Louis to spend Christmas holidays with his family. . . Irving Mitchell is well satisfied with the year's business. "It looks as tho my customers are just as well satisfied with my merchandise, as they always repeat their orders," adds Mitch. . . Jack Kay, of Ace Vending, completes successful 1940 with an enjoyable party Christmas Eve.

MAIL TODAY!

THE BILLBOARD

155 N. Clark Street, Chicago, Ill.

Gentlemen: Please have my admission badge ready for me at the 1941 Coin Machine Show registration desk.

Name

(Please print plainly)

Address.....City and State

I am connected with the industry as I have indicated in checking the following:

Operator Jobber Distributor

I operate the following types of machines:

Amusement Music Merchandise Scales

Other types, if so list

Signature

Please enclose letterhead or business card as identification.

You may register for others by listing here:

.....

.....

MUSIC OPERATORS, ATTENTION!!!

and while you're at it, why not mail in the ballot choosing the best orchestra and recording of 1941. You'll find the ballot in the music section of this issue.

REGISTER NOW!!!

REGISTRATION BLANK IN THIS ISSUE



IS YOUR LUCKY DAY!

OPENING DAY OF THE
COIN MACHINE SHOW
SHERMAN HOTEL
CHICAGO
JANUARY 13-16, 1941

DECCA

BRINGS TO
MUSIC MACHINE OPERATORS
THROUGHOUT THE COUNTRY A
MESSAGE OF GOOD CHEER, HAPPINESS
AND PROSPERITY THIS HOLIDAY SEASON
.... AND A PROMISE TO GIVE YOU
AGAIN IN 1941 THE KIND OF
RECORDINGS WHICH WILL FILL
YOUR CASH BOXES ALL THROUGH
THE YEAR.

DECCA RECORDS INC.

.. and these top-notch DECCA nickel-nabbers

BING CROSBY
JIMMY DORSEY
WOODY HERMAN
HENRY BUSSE
JOHNNY LONG
BOBBY BYRNE
DICK ROBERTSON
MILT HERTH
ELLA FITZGERALD
LOUIS ARMSTRONG
MILLS BROS.
HARRY OWENS
RICHARD HIMBER
TED LEWIS
VICTOR YOUNG
PANCHO
ART TATUM
JOLLY JACK ROBEL

GUY LOMBARDO
BOB CROSBY
GLEN GRAY
RUSS MORGAN
INK SPOTS
HARRY HORLICK
HARRY SHAND
"SCHNICKELFRITZ"
FISHER
CLYDE McCOY
ANDY KIRK
THE JESTERS
AMBROSE
CARMEN CAVALLARO
TED WEEMS
RUBY NEWMAN
DIOSA COSTELLO
JIMMIE DAVIS

ROY SNECK
ANDREW'S SISTERS
CONNIE BOSWELL
DEANNA DURBIN
JUDY GARLAND
TONY MARTIN
FRANCES LANGFORD
FRANK LUTHER
MARY MARTIN
MERRY MACS
DICK POWELL
HILDEGARDE
MARLENE DIETRICH
CARMEN MIRANDA
CAROL BRUCE
GLORIA JEAN
ELVIRA RIOS
ROY ROGERS
PHIL REGAN

Here are the 26 Decca Distributing Corporation branches set up to render quick service to you:

H. C. KRUSE
619 West 54th Street
New York, N. Y.
JACK W. MEYERSON
28 Brighton Avenue
Boston, Mass.
GEORGE P. FREEMAN
2100 Arch Street
Philadelphia, Penn.
VAN H. SILLS
213 W. Palmer Street
Charlotte, N. Car.
SALVATORE LA SCOLA
6633 Hamilton Ave.
Pittsburgh, Penn.
FRED TURNER
52 O Street, N. W.
Washington, D. C.
LESLIE B. HALPER
701 McCarter H'way
Newark, N. J.
KERMIT U. SUITS
730 Erie Blvd., East
Syracuse, N. Y.
SELLMANN C. SCHULZ
22-24 W. Hubbard St.
Chicago, Ill.

J. T. TURNER
1515 Market Street
St. Louis, Mo.
HARRY MILLER
1406 McGee Street
Kansas City, Mo.
WILLIAM GLASEMAN
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CLARENCE W. GOLDBERG
911 N. Market Street
Milwaukee, Wis.
PAUL COHEN
United Bank Building
3rd & Walnut Streets
Cincinnati, Ohio
STANLEY DIRECTOR
1834 E. 23rd Street
Cleveland, Ohio
DUDLEY FOSSUM
17-19 E. Hennepin St.
Minneapolis, Minn.
R. N. McCORMICK
517 Canal Street
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N. E. BLEDSOE
72 Central Ave. S. W.
Atlanta, Georgia
R. S. CAMPBELL
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L. C. GILMAN
108 East 17th Street
Los Angeles, Calif.
W. M. VAN DEREN
35 Stillman Street
San Francisco, Calif.
W. M. CLARK
3131 Western Ave.
Seattle, Washington

DECCA RECORDS INC.
50 WEST 57th ST., NEW YORK

The Billboard at New Address . . .

CHICAGO, Dec. 21.—The Chicago office of The Billboard moved today into its new quarters at 155 North Clark Street. The suite is 1214 and the telephone remains the same—Central 8480. The new location is just across the street from the Sherman Hotel.

When coinmen are visiting in Chicago the staff will be glad to deliver The Billboard to Loop hotels. The Billboard arrives in Chicago Tuesday morning of each week. You can have the new copy delivered to your hotel by calling our Chicago office and giving your hotel or room number.

We will also be glad to mail our special market and legal news bulletin to any coinmen who may be staying in the city for three or four days. Just give us your Loop address, how long you expect to stay in the city, and the bulletin will be sent to you as issued while you are here. The special market bulletin is not issued every day.

New San Francisco Assn. Prospers; Engages Sid Mackin as Manager

SAN FRANCISCO, Dec. 21.—Operators in San Francisco have formed the Amusement Merchants' Association, with headquarters in the Marshall Square Building, and have engaged Sid Mackin as managing director. The trade is confronted with an unfavorable city license ordinance now on the books. In order to build up a more favorable background a general public relations program is being formed.

Mackin says the organization seeks the co-operation of other associations in an exchange of ideas and plans, and has given some details of the work which is being undertaken by the San Francisco group.

Membership Letter

The following letter was recently sent to operators in the territory to explain the plans of the association:

"In order to bring together and establish a central agency thru which the coin-operated machine operators and jobbers can present a consolidated front, a special meeting was called at which time the majority of all those in the business joined in forming the Amusement Merchants' Association of San Francisco. This association is owned and operated strictly by those actively engaged in the amusement game business and will promote a better understanding both inside and outside of the industry.

"The coin-operated machine industry is comparatively new and is getting increased attention in legislative sessions both local and State. Due to the lack of correct information and proper understanding, the industry as a whole is put in a defensive position and as a consequence is subjected to unfair penalties.

"It will be the purpose of this association to gather, compile, study, and present proper information and data to the legislative bodies and to see that the industry is given the same fair treatment given to other American industries.

Promote Public Relations

"The coin-machine industry has increased rapidly in commercial importance. It is vital at this time that everyone engaged in it join in this association, thru which the development of fair trade practices, good public relations, and proper legislative representation can be soundly developed. In addition to this there will be the many other benefits resulting from good organization, such as special reports and services.

"Make an investment in yourself and business by becoming a member now. This is your opportunity to become a charter member of the Amusement Merchants' Association.

"For information concerning dues and qualifications, please call at the association office, Room 420, Marshall Square Building, 1182 Market Street, San Francisco."

In a personal letter "To the Editor," Sid Mackin explains still further his de-

sire for association ideas and plans:

"To the Editor: Your booklet entitled Coin-Operated Machines: Suggestions for Legislation was given to me by a friend and I have read it with great interest. I wish to take this opportunity to compliment you on this splendid piece of literature.

"We have just recently formed the Amusement Merchants' Association in San Francisco, our membership representing at this date all of the jobbers and the majority of operators of mechanical amusement devices in this area. The association will function strictly as a trade organization, handling the development of a better understanding both inside and outside of the industry, developing business relations, establishing proper representation, and carrying on the usual functions and services of an organization of this type. Although we are still in the formative period we have already been able to accomplish considerable constructive progress.

Seeks Association Contacts

"It is my desire to establish contact with other organizations thruout the country interested in the undertaking of bringing the coin-operated machine industry into its properly recognized category in American business.

"I will most sincerely appreciate it if you will send me a few copies of each of the nine booklets referred to on page 15 of your bulletin on coin-operated machines. Will you also please forward to me a few additional copies of the coin-operated machine legislative bulletin and advise me as to what cost would be involved should I need any quantity of these bulletins.

"Realizing the extent of research and knowledge you must have accumulated in this line of business, I would be most particularly pleased if you would feel free to write me any thoughts or suggestions which might prove helpful to us in carrying out the functions of our organization.

"I want to express my sincere appreciation for your co-operation and once again let me say how much assistance your booklet has proved to be."

Beg Your Pardon

In The Billboard, December 21, page 79, is a somewhat garbled report of the Ginsburg brothers, Eddie and Morris, of the Atlas Novelty Company, Chicago.

According to the item it is difficult to tell which of the boys recently got married, which is still a bachelor, and which is on a honeymoon.

From reports considered fairly reliable, Eddie Ginsburg was until recently a bachelor, but deserted his fellows to take a wife and he is now honeymooning somewhere in Florida. Morris Ginsburg is a family man and we beg his humble pardon for insisting that he is honeymooning still.

OPERATORS ATTENTION!

IT'S NO SECRET THAT

I KNOW A SECRET--Bluebird No. 10979

ERSKINE HAWKINS AND HIS ORCHESTRA
Will Be Among Your Best Bets for the Coming Year

EXCELSIOR MUSIC PUBLISHING CO.
1674 BROADWAY, NEW YORK

★
CHRISTMAS GREETINGS TO THE OPERATORS OF AMERICA

★
HIT RECORDINGS

FROM THE PARAMOUNT PICTURE
"LOVE THY NEIGHBOR"

STARRING
JACK BENNY and FRED ALLEN
"Do You Know Why"

Recorded by
GLENN MILLER
TOMMY DORSEY
BOB CROSBY
HORACE HEIDT
FRANKIE MASTERS
GINNY SIMMS
DICK TODD
THE MERRY MACS

"Dearest Dearest I"

Recorded by
TONY PASTOR
WILL BRADLEY
GINNY SIMMS
FRANKIE MASTERS

"Isn't That Just Like Love"

Recorded by
GLENN MILLER
TOMMY DORSEY
BOB CROSBY
HORACE HEIDT
GENE KRUPA
THE MERRY MACS
MARY MARTIN

★
FROM THE PARAMOUNT PICTURE
"MOON OVER BURMA"

STARRING
DOROTHY LAMOUR
"Moon Over Burma"

Recorded by
GLEN GRAY
SHEP FIELDS
DOROTHY LAMOUR
RAY KINNEY
GENE KRUPA
RAY NOBLE

★
FROM THE PARAMOUNT PICTURE
"YOU'RE THE ONE"

Starring
ORRIN TUCKER and BONNIE BAKER
"You're the One (For Me)"

Recorded by
ORRIN TUCKER and BONNIE BAKER
WOODY HERMAN
TONY PASTOR
CHARLIE SPIVAK
HAL KEMP

"I Could Kiss You For That"

ORRIN TUCKER and BONNIE BAKER
Soon to be recorded by many other outstanding bands

"Strawberry Lane"

ORRIN TUCKER and BONNIE BAKER
Watch for list of recordings to be released soon.

★
DON'T PASS UP
BING CROSBY'S
LATEST HIT RECORD
"Prairie Land Lullaby"

★
FAMOUS MUSIC CORP.
PARAMOUNT MUSIC CORP.
1619 BROADWAY
NEW YORK, N. Y.



Record Buying Guide

An Analysis of Current Songs and Recordings From the Standpoint of Their Value to Phonograph Operators

GOING STRONG

Recordings listed below are currently the biggest money-makers in automatic phonographs. Selections are the consensus of reports gathered each week by representatives of The Billboard from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country. Recordings listed without an explanation are those that have appeared under this heading for one week or more and have thus become such established successes that they require no further explanation.

Ferryboat Serenade. (9th week) ANDREWS SISTERS, KAY KYSER*, GRAY GORDON*.

We Three. (8th week) INK SPOTS, TOMMY DORSEY*.

Boat Me Daddy, Eight to a Bar. (6th week) ANDREWS SISTERS, GLENN MILLER*, WILL BRADLEY*.

There I Go. (3d week) VAUGHN MONROE*, WILL BRADLEY*, TOMMY TUCKER*.

The Five o'Clock Whistle. (3d week) GLENN MILLER*, ELLA FITZGERALD*, ERSKINE HAWKINS*.

Down Argentine Way. (2d week) BOB CROSBY*, SHEP FIELDS*, LEO REISMAN*, GENE KRUPA*.

COMING UP

Recordings listed below are those which operators report are not yet top-notch money-makers but which are growing in popularity on automatic phonographs. Selections are the consensus of reports gathered each week by representatives of The Billboard from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country.

A Nightingale Sang in Berkeley Square. After a quartet of recordings had lifted this lovely ballad up pretty close to the top a fifth disk has come along to take the play away from the original starters. GLENN MILLER* now has the record that is copying all honors in the phones, with only RAY NOBLE* and GUY LOMBARDO* left to offer him any competition. This number is doing excellently, with the top of the ladder in sight, particularly for the Miller version.

Dream Valley. Another ballad that is rapidly advancing to the front lines is this Nick Kenny opus, carried along by the phonograph network with increasing success by SAMMY KAYE*, WOODY HERMAN*, and FRANKIE MASTERS* in that order of popularity. This is another one that looks good to hit "Going Strong" in the not-too-distant future.

Two Dreams Met. Getting a little better is this Down Argentine Way ballad, which has been showing improvement over its performance of the past couple of weeks. With a few very good numbers on the way up, a couple of them real potential leaders, it is doubtful if this will ever amount to a great deal, but it's fairly profitable for those machines playing it now. MITCHELL AYRES* and TOMMY DORSEY* still share the billing here.

Along the Santa Fe Trail. This is one of the potential leaders mentioned above. A fine melody, a good lyric, and a title that ties up with the current Warner film production, *Santa Fe Trail*, should undoubtedly sell this tune to the public in a big way, and it's already beginning to get more and more play in the boxes. SAMMY KAYE*, DICK JURGENS*, and KATE SMITH are carrying its phono banner.

He's My Uncle. Slipping a little in its march toward higher honors, this different patriotic jingle is still around in a number of machines, but its progress the past few days showed a tendency to go backwards rather than forwards. ABE LYMAN* and KAY KYSER* are pretty evenly divided in the affections of nickel droppers.

You've Got Me This Way. It took some time for even one of the good numbers in the score of the Kay Kyser movie, *You'll Find Out*, to get going, but at last this is it. It started off fairly big this week, with GLENN MILLER* taking the lead and JIMMY DORSEY* and KAY KYSER* following fairly closely behind. The film is being shown around in family neighborhoods now, and that may be one reason for the song's sudden jump into the phonograph picture.

A Handful of Stars. Another movie song that is attracting some nice attention around the country. At the moment it's the least promising of the new numbers appearing in this section, but every week brings new changes in the record set-up, and this may blossom out as a full-fledged hit at any time. GLENN MILLER* is alone here for the nonce.

Frenesi. After a highly successful over-the-counter sale, ARTIE SHAW'S recording of this has at last made inroads on the coin phones. Along with the Shaw disk is that of WOODY HERMAN*, currently vying sharply with Shaw's for attention in the boxes. This number has been mentioned in "Possibilities" several times of late, the first mention having been made some weeks ago. It now seems to be bearing out the predictions made for it.

Songs listed below are those which have appeared in "Coming Up" for four weeks or more, and which are still being mentioned on enough reports to warrant their inclusion in the Guide, even tho they most probably will never climb into "Going Strong."

Rhumboogie. (7th week) Getting weaker. ANDREWS SISTERS.

Falling Leaves. (7th week) Not far from out. GLENN MILLER, JIMMY DORSEY.

POSSIBILITIES

Recordings listed below have not as yet shown any strength in automatic phonographs but are the most likely prospects for music machine success among new record releases. These suggestions are based upon radio performances, sheet music sales, reports from music publishers as to the relative importance of certain songs in their catalogs, as well as on the judgment of The Billboard's music department.

The Bad Humor Man. This is the second number from the Kay Kyser picture score that is getting a bit of attention from phono patrons, not enough at the moment to call it up-and-coming, but enough to indicate that that may be the case soon. KAY KYSER* and JIMMY DORSEY* have been receiving what mentions there have been.

Do You Know Why? The third picture song of the week that is likely to do all right for itself along the phono network. This one comes from *Love Thy Neighbor*, the Jack Benny-Fred Allen opus, and it too is beginning to attract some measure of attention.

The Last Time I Saw Paris. Much publicity has attended this new Jerome Kern-Oscar Hammerstein song—the first number these two noted writers have ever penned that was not written for a musical comedy or picture score—and the newspaper space the song has gotten because of its unusual theme is apt to pay big dividends in all the manifestations of the tune, not the least of which, of course, are the coin phonographs.

* Indicates a vocal chorus is included on this recording. Double-measure records are purposely omitted from this column.

The VICTOR-BLUEBIRD Call Board

Magnetize your machines with the music that nabs the nickels!

VICTOR "POPULAR" RELEASE NO. 403
LIST PRICE .50

27247 "I Never Felt This Way Before"
All Too Soon
Duke Ellington and his Famous Orchestra

27248 Tell Me
A Lazy Lull-a-Daisy Melody
Wayne King

27249 "Swing Time Up in Harlem"
Swing High—FT
Tommy Dorsey

27250 You Walk By
Chapel in the Valley
Kenny Baker, Tenor with orchestra

27251 "El Jardin—Ganga"
A La Lloro—Ganga
Eduardo Chavez and his Beach-combers Tropical Orchestra

BLUEBIRD "POPULAR" RELEASE NO. 309
LIST PRICE .35

B-10974 "I Can't Rub You Out of My Eyes"
It's Bad, But True
Teddy Powell

B-10975 "Scrub Me, Mama, With a Soobie"
Beat
"I Can't Remember to Forget"
Charlie Barnet

B-10976 "The Last Time I Saw Paris"
"High on a Windy Hill"
Vaughn Monroe

B-10977 Harvest Time—Polka
American Polka
Curly Hicks and his Taproom Boys

B-10978 My Man (Mon Homme)
Somebody Loves Me
Dinah Shore Vocal with Orchestra

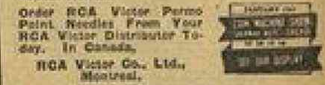
B-10979 Naps
"I Know a Secret"
Erskine Hawkins (the Twentieth Century Gabriel) and his Orchestra

B-10980 The Guy at the End of the Bar
The Bead in the Gilted Frame
Billy Murray with Harry's Tavern Band

B-10981 Charlie the Cholo
A Lull at Dawn
Barney Rogard and Orchestra (an Ellington Unit)

*Vocal Refrain

Order RCA Victor Records
Point Needles From Your
RCA Victor Distributor Today. In Canada,
RCA Victor Co., Ltd., Montreal.



Order from Your Distributor
TODAY!

Up your TAKE with these LATEST HITS by

WOODY HERMAN

AND HIS ORCHESTRA
The band that plays the blues



FRENESE (3427)
DREAM VALLEY (3461)
BEAT ME, DADDY—
EIGHT TO THE BAR (3454)

ON DECCA RECORDS

ATTENTION—
—Phono Operators

Lawrence Duchow's

RED RAVEN POLKA Decca 2543
RED RAVEN WALTZ Decca 3022

Booking Address: HILBERT, WISC.

ADVERTISE IN THE BILLBOARD
—YOU'LL BE SATISFIED
WITH RESULTS.

SILVER KING

\$5.50 Each in lots of 10

ONE OF THE 250 MODELS



5 Lb. "SILVER KING," \$6.50
10 at \$5.50
FREE Cal. & Instr. Write today for terms.
TIME PAYMENT PLAN ON SILVER KINGS, NOW, LOW AS 50c A MONTH

TORR 2047A-50.68 PHILA., PA.



State Tobacco Tax Cigarette Manufacturers Totals May Reach 100 Million; Up 13%

NEW YORK, Dec. 21.—The Federation of State Tax Administrators reported December 1 that State tobacco tax collections for the fiscal year may reach \$100,000,000. The estimate was based on figures from 21 of the 26 States now taxing tobacco, which were announced as totaling \$70,464,000.

In 17 States which collected tobacco taxes in both 1939 and 1940 revenues increased from \$38,500,000 to \$43,500,000, or a gain of 13 per cent. Four other States which collected the tax for the first time this year obtained \$26,898,000.

"Federal tobacco taxes increased 5 per cent in the fiscal year 1940," the federation said. "The 13 per cent rise in State yields, well above the increase in consumption indicated by the Federal figure, would seem to indicate that the efforts of tax administrators to eradicate evasion are bearing fruit."

New York State received the largest amount of tobacco tax revenue in 1940, with \$21,500,000, and Pennsylvania was second with \$12,000,000. Other totals also showed increases.

WASHINGTON, Dec. 21.—Cigarette manufacturers, defendants in a government anti-trust suit, have been granted an additional 10 days before objections to the government's particulars need be filed with the court.

Major points in the government's bill of particulars cover, in paragraphs 1 to 9, leaf purchasing practices. Paragraphs 9, 10, and 11 cover allegations made with respect to the sale and distribution of tobacco products. These three paragraphs covered "favors" such as relaxing of credit terms, loans, advancements, subsidies, exclusive franchises, advertising services, gifts, controlling of supplies, manipulation of prices, preferred customer lists, special deals and sales promotion schemes.

Many other charges were made and explained in detail. Several cigarette firms were named in these paragraphs as having attempted to monopolize outlets in an attempt to produce conditions unfavorable to competitive brands of other firms named in the general indictment.

OPERATORS! A SENSATION THAT'S SWEEPING THE COUNTRY LIKE WILDFIRE

Northwestern

39 BELL



- ★ BIGGER PROFITS
- ★ PEP UP LOCATIONS
- ★ SMASH COMPETITION

Whatever you do—don't pass up the hottest money-maker the bulk vending field has ever known. Locations everywhere are demanding this free play sensation. Here is your chance to really clean up—to get new locations—smash competition. But you must act right now! Write for our free trial offer today and see for yourself!

THE NORTHWESTERN CORPORATION
806 E. Armstrong St., MORRIS, ILLINOIS

THE FULL NORTHWESTERN LINE

- ★ Recommended
- ★ Guaranteed
- ★ Distributed
- ★ Financed by

TORR 2047A-50.68 PHILA., PA.



3-Real 3-Way Play with Coin Divider and 2 separate Cash Boxes.
Sample Case of 6
\$1395 | **\$7500**



5-Real Poker Play with Coin Divider and 2 separate Cash Boxes.
Sample Case of 6
\$1495 | **\$8000**

10 DAY TRIAL PLAN
Order a Machine. If not satisfied with it after 10 days return prepaid for full refund.

TRADE-INS
Liberal allowance on your old Counter Games. Let us know what you wish to trade-in.

DON'T DELAY! ORDER NOW!
Just Attach \$2.00 Bill or M.O. as a Deposit and We Will Ship Balance C. O. D.
RAKE 7 S. 22nd St. Philadelphia, Pa.

COMPLETE VENDING MACHINE SERVICE
• NEW MACHINES • USED MACHINES • SUPPLIES •
Send Postal Card for Full Information.
RAKE 7 S. 22nd St. PHILADELPHIA, PA.

ASCO WEEKLY SPECIALS

- | VENDORS | | 16-oz Street-Med. Pistachio, 5 lb. \$3.95 | |
|--------------------------------------|-----------------------------------|---|--|
| 1c Peanuts | 1 1/2 lb. cap. . . \$1.95 | 1c Ever Ready, 4 col. cap. 12 lbs. . . 3.95 | 1c Robbin's 2-1/2 New Model . . . 4.50 |
| 1c Ball Gum, 200 balls cap. . . 1.45 | 1c Tom Thumb, 2 lb. 2.45 | 1c Log Cabin Duplex 7.45 | 1c Snacks, 3 000, 7.95 |
| 1c King Jr., 2 lb. 2.95 | 1c Stick Gum, 2 col. 2.95 | 1c Totalizer 9.95 | 1c Challenger . . . 11.95 |
| 1c Silver King, 5 lb. 3.95 | 1/2 Dep. Bal. C. O. D. | A.B.T. Model F Challenger 6.95 | |
- Complete price list upon request.

ASCO, 140 ASTOR ST., NEWARK, N. J.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.

A Joyous Christmas and a Prosperous New Year

to all our friends in the Industry . . .

Moe Mandell
NORTHWESTERN SALES & SERVICE CO.

589 Cony Island Av., Brooklyn, N. Y.
88 Frelinghuysen Av., Newark, N. J.

See Biggest Report Names N. Y. NATD Conclave Industrial Locations

ALBANY, N. Y., Dec. 21.—New York State has a total of 46,883 manufacturing plants within its boundaries, according to a recently released Industrial Directory of New York State. Thus, it may be reasoned, there are 46,883 locations which are either coin machine locations or prospective locations.

This number includes all plants employing five or more persons for a total of 1,280,581 in all establishments. According to officials, this is a 4.5 per cent gain in the number of plants and a 9.2 per cent in employees over 1938. In the metropolitan area are 78 per cent of the plants and 85 per cent of the workers. A third of all employees are women.

An analysis of the report shows that besides locations for candy, nut, and gum vendors, there are locations for sanitary venders in women's washrooms, and various service machines as required.

The directory is designed to provide an index for use in relation to national defense. It is also being used for various other purposes such as planning for adequate housing, transportation, labor supply education facilities, and other services in the sections where the factories are located.

CHICAGO, Dec. 21.—With the ninth annual convention of the National Association of Tobacco Distributors drawing near, advance reservations from members in all branches of the industry already indicate that attendance records will be broken, report NATD officials.

The tobacco show will be held in Chicago January 15 to 18. The 1941 Coin Machine Show will take place January 13 to 16. In previous years, registration badges at either convention have entitled coinmen or tobacco men to both conventions.

Of interest to coin-machine men will be an address by John Albright, of the Bureau of the Census, Department of Commerce, who will address the convention on the subject of "Changing Trends in Distribution as Evidenced by the 1940 Census." Another feature arranged is the broadcasting of the Vox Pop radio program from the convention.

CHICAGO, Dec. 21.—By proclamation of Mayor Kelly of Chicago the week of January 12 will be Tobacco Week in Chicago. The National Association of Tobacco Distributors will hold its convention in Chicago for the third time during the week. No other city has ever been chosen more than once for the convention.

PROVEN Money Makers!



Be an independent operator. Place Tom Thumb Vendors in stores, waiting rooms, taverns, restaurants. Easy—when you know how. Tom Thumb vends candy, peanuts, gum. Same-free penny outdoor. Wrigley and rich on penny gum. Many Tom Thumb operators now independent. Start small, grow big, have a chain of your own. Tom Thumb works while you're away. You keep keys, collect your profits daily. Machines, compact Tom Thumb gets in where ordinary venders are shut out. Maple coin "selector," Yale Tumbler locks. Advantages—you set the profit. Precision machine; no kink-backs. Money-back guarantee protects you while you score the profits. Write today for inside story of chain operation, full details of your easy income opportunity. Many good locations now open. Don't wait. Write today. FIELDING MFG. CO., Dept. 100, Jackson, Mich.

- | "BARGAINS" | "WANTED" |
|------------------------|-------------------|
| In-a-Bag . . . \$4.00 | Ball Gum Machines |
| Penny Snacks 3.00 | 1c Counter Games |
| Buret, 3-Col. 3.95 | ARTS—All Types |
| 3-Col. 2-1/2 5.00 9.00 | 1c & 5c Peanut |
| 3-Col. 1c Cig. 10.00 | Stripes—Coca Cola |
- MIDWAY VENDING MACHINE CO.
432 West 42nd St., NEW YORK CITY

Better Than a PUNCH-BOARD!

D. ROBBINS & CO. GUM VENDOR
VENDS GUM WITH NEARLY INSERTED READING FROM 1 TO 1200, Capacity 1200 BALLS
TAKES IN \$6.00, PAYS OUT \$2.00 IN TRADE ADVANCE.
One O. K. GUM VENDOR WITH 1200 BALLS OF Premium Gum FREE.
PRICE ONLY \$15
D. ROBBINS & CO. 141 E. 21st St. BROOKLYN, N.Y.



ANOTHER DUGRENIER CHAMPION goes on location. Servicemen Byrnes and McCormack, of Armstrong Vending Corporation, North Bergen, N. J., are putting it in Wolf's Restaurant, Guttenberg, N. J., one of the most popular dining spots in that State.

U-Need-a-Pak Displays at 2 Shows

NEW YORK, Dec. 21.—U-Need-a-Pak Products Corporation, manufacturer of cigarette merchandisers, has engaged exhibit space at both the 1941 Coin Machine Show and the NATD convention to be held in Chicago.

The U-Need-a-Pak representatives from Los Angeles, Cleveland, Boston, St. Louis, and Philadelphia, as well as the executive staff from the home office in Brooklyn, will be present at the show to display the new U-Need-a-Pak merchandiser which will be released for the first time.

U-Need-a-Pak will display in Booths 90, 91, and 92 at the Coin Machine Show in the Hotel Sherman, January 13, 14, 15, and 16, and in Booth 86 at the NATD convention in the Palmer House January 15, 16, 17, and 18.

Vandals Wreck Blindmen's Scales

NEW ORLEANS, Dec. 21.—Out of 50 scales purchased and put in operation in New Orleans by blind persons, 40 of them have been smashed and robbed. The scales are placed under the supervision of the Louisiana State Blind Office to enable blind persons to make their living.

It was estimated that total damage reached \$1,400, with each scale being damaged to the extent that from \$10 to \$70 will be spent in repairing them. An appeal has been issued to the public to watch for the vandals who are robbing the blind.

When the scales are repaired and replaced on locations they will bear a gold seal which will identify them as being owned and operated by blind persons.

Many Operators at Raverby Showing

BOSTON, Dec. 21.—Coinmen from many parts of New England attended a showing in Boston of Panoram and Soundies at the Hotel Statler December 15-17. The showing was sponsored by Ed Raverby, of the new Panoram-Soundies Sales Corporation. Factory representatives explained machine operation to assembled operators. There was no announcement as to whether any franchises had been made. It was said that a film exchange to supply the machines would be set up in Boston.

In the following list of persons attending the affair, for the sake of brevity, all cities are in Massachusetts unless otherwise specified. Likewise, names standing alone signify that the person is from Boston. Among those attending were Louis Taube, Worcester; J. Garvey, Worcester; O. C. Coulter, Worcester; Hubert M. Nancy, Jean B. Gilbert, Berlin, N. H.; Murad Najarian, Chelsea; George Fisher, Allston; Henry Finn, Allston; Sam Lynch; J. W. Lambert, Newport, N. H.; O. R. Kilburn, Saxton's River, Vt.; J. Palcone, Norwich, Conn.; J. Angelus, Norwich, Conn.; E. S. Laughton, York Beach, Me.; P. Mannos.

R. G. Needie; Christopher Magenta, Thompsonville, Conn.; Richard Sallinger, Brookline; B. H. Ware; Alice Carroll; Miriam Nathan; Milton Hoff, Miami; Louis Goldstein; Charles A. Cerulnick, Worcester; L. Wiesel, Providence, R. I.; Sumner Kainjian, Middleboro; Ethel Tibbels, Fall River; Ann Madowsky, Fall River; Rose Winn; Joseph Palmer, Worcester; O. Roncone, Clinton.

M. Kuznello; Frederick Gottesman; Cecil Broad, Melrose; Harold Kaplan, Lynn; Tom Eaton Jr.; L. Gerba; H. Bowen; M. H. Gerker; Edward Cummings, Dorchester; Pauline L. Niman, Worcester; Maurice Droyen, Worcester; Max L. Niman, Worcester; Sumner Katz, Lowell; Dawn Kingsdale, Newton; Leslie M. Emerson, Bridgton, Me.; Nick Russo; Dave Bond; Joseph Caruso; J. P. Bagley Jr.; Topfield; Henry Kramer, Salem.

Thaddeus Dzemkowski, Salem; S. A. Wallbank; D. J. Flynn, Worcester; F. R. Sowe, Wells, Me.; Fred Beth; James DeCasi; Ben Palastrant; Harry Wiesel, Providence, R. I.; Roberts Chase, Walling; James Malloy, Providence, R. I.; June Cummings; Thomas Scalla, Providence, R. I.; P. Glickman, Roxbury; Milton Glickman, Roxbury; Leo Levy, Rox-



Coming Events

1941 Coin Machine Show and Convention, Hotel Sherman, Chicago, January 13, 14, 15, and 16.

National Association of Tobacco Distributors, Palmer House, Chicago, January 15, 16, 17, and 18.

National Confectioners' Association Convention, Palmer House, Chicago, June 2 to 5, 1941.

Third Annual Northwest Coin Machine Show, Minneapolis, Tentative dates, February 11 and 12.

Cleveland Automatic Electric Phonograph Owners' Association, Brown's Cottage, Euclid Avenue at East 17th Street, Cleveland, January 9.

All-Industry Refrigeration Convention, Chicago, January 13 to 16.

National Peanut Week, January 19 to 25.

Ohio Cigarette Vendors' Association, quarterly Statewide meeting, Hotel Hollenden, Cleveland, January 5, 1941.

Beverage Bottlers' Conventions:
Arizona, Hotel Westward Ho at Phoenix, January 27 and 28.
Colorado, Hotel and city not announced, January 20 and 21.
Massachusetts, Hotel and city not announced, January 13 to 15.
Nebraska, Hotel Norfolk, Norfolk, January 9 and 10.
New York, Hotel Syracuse, Syracuse, January 21 to 23.
Texas, Hotel Adolphus, Dallas, January 16 and 17.

bury; Mike Kaplan, Brookline; Mike Kaplan.

James Foley; Curtis Kalustian, Arlington; John G. Danielson; Dr. Carl Lemsel, Newton; Archie Woebsaught, Brookline; Robert F. O'Donnell; Joe Schafer, Auburndale; Joe Linsey, Brookline; Leon Task, Brockton; Walter Jaffarian, Haverhill; Souren Jaffarian, Haverhill; Benjamin B. Tillis, Somerset; Ray Booden, Haverhill; William C. Harris, Portsmouth, N. H.

Abraham Levison, Brookline; Frank Jabusky, Cambridge; Henry Kaplan, Salem; Bert Klapper; Arthur A. Pearlstein; S. Shanfield, Quincy; A. Paltner; Ben Seaman, Cambridge; Barbara Feldman, Brookline; Betty Dillon, Athol; William Cheble, Providence, R. I.; T. Eisman, Winthrop; A. H. Caniff; Scotta V. Weymouth, Natick; George Gordon, Newton; H. G. Spector, Natick; John Cosco, Chelsea; Dorothy Klem, Cambridge.

Edith Platt, Dorchester; Jeanne Simmons, Roxbury; Ernest Libby, Saxton's River, Vt.; George Grossman, Dorchester; George W. Sherman, Portsmouth, N. H.; P. O'Connell, Belmont; T. H. O'Brien, Leominster; C. W. Walcott, Belmont; Louis Zallen, Brookline; A. L. Robisch, Brighton; Julian W. Sheldon, Roxbury; Irving Levine; John Paul, Brighton; Milton Abrahamoff, Dorchester; A. Lukasky, Quincy; Annie Bloomberg, Holliston, Me.; Pat Bloomberg, Holliston, Me.

Marie DeSoto, Holliston, Me.; Henry DeSoto, Holliston, Me.; Norman Carlutti; Robert Compans, Bay State Music Company; Florence Coyne, Somerville; Jack Brown; Hubert Newfield; George White, Worcester; Steven Nadock; Joseph Fogel, Portland, Me.; Mr. and Mrs. Kimber, Brookline; B. Madonsky, Portland, Me.; M. K. Rosenbloom; Manny Angelman, Hyde Park; A. V. Cooley, Chicago; M. Frank; Eugene Pelletier, Woonsocket, R. I.; Tom Daley; Samuel Simon; G. Croopnick, Chelsea; C. Plattes, Newton; Max Myers, Brookline; B. Lockhart, Hyde Park; William A. Grogan, Worcester; Thomas McMahon, Worcester; Eli Appel, Stoneham.

Vaughn Monroe; E. Vallerand, Lowell; Louis Levine; T. Foley; A. Norman, Medford; M. Parisplay; Jack Conway, Jamaica Plain; Mrs. A. Odenwaller; Representative Milton Cook; District Attorney William Foley; G. R. Taylor; A. C. Douglas Jr.; R. A. Dufort, Manchester, N. H.; Louise Zallen, Lewiston, Me.; Louis Tankie, Lewiston, Me.; Henry Berman, Lewiston, Me.; Dick Sallinger, Brookline; Murray Aronson, Chelsea; Dutchy Masciano, Topfield; Raymond Geland, Athol; Norman L. Connors, Bangor, Me.

A. Beshare; Norman Gray, Winthrop; C. F. Stowe, Belmont; Al Miller; Jack Rondeau, Lynn; Leo Fox; Francis O'Mahoney, Medford; William Welsh, Somerville; Joseph Friedenthal, Lynn; Daniel C. Kiley, Swampscott; C. A. Holt, Bar Harbor, Me.; Robert R. Reno, Greenfield; Joseph Blue; Sloane and Daniels, Shrewsbury; Jack Marshard; Jack Anderson, Winthrop; Louis Tankie, Lewiston, Me.; J. P. Callahan, Lewiston, Me.; D. Gavin.

Peter Meranda; James Dana; Dave Manley, Hollywood, Calif.; Sully Asoff, Hollywood, Calif.; Abe Levine; H. M. Fintstein, Providence, R. I.; Anthony

Plan Unfair Trade Act for Illinois

CHICAGO, Dec. 21.—Various groups are now readying the proposal that the Illinois State Legislature pass an Unfair Sales Act at the coming session. Chief among these groups is the Illinois Association of Tobacconists. They recently met with officials of the National Association of Tobacco Distributors to discuss ways and means.

Tobacco men are credited with stating that: "... the welfare of the industry in Illinois depends on passage of the unfair sales measure." It was stated that enthusiasm for the measure is spreading all over the State and that trade associations in neighboring States are watching with interest the development of the campaign in Illinois.

Coinmen will remember the recent beneficial aspects of an unfair trade measure in Denver, Colorado courts ruled that all retail outlets must charge a certain percentage above wholesale cost for all items. This benefited cigarette machine operators in that prices of chain stores more nearly conformed with vending machine prices.

Nine Billion Packs of Cigarettes Is Year's Total

WASHINGTON, Dec. 21.—Cigarette production during the January-October period was set at 152,503,829,016, as compared with 145,208,145,484 in the same 10-month period of 1939, according to figures released by the Internal Revenue Bureau of the Department of Commerce.

This was a gain of 7,295,683,532, or 5.02 per cent. Production between January and October, in terms of packages of 20 cigarettes, was over 7,500,000,000 packages. On this basis, the year's production will total about 9,000,000,000 packages of cigarettes.

Season's Greetings

1940 was a **SWELL** Year!

WE ARE HAPPY WITH THE THOUGHT THAT THIS YEAR WE WERE ABLE TO PRODUCE MANY NEW MERCHANDISE VENDING MACHINE HITS THAT HAVE MADE MANY OPERATORS HAPPY—SO, HERE'S TO YOU ALL—

A BIGGER AND BETTER 1941



PAN CONFECTIONS-CHICAGO

342 W. Erie St. Chicago, Illinois

TRADE IN YOUR OLD COUNTER GAMES FOR CUB AND ACE! Liberal Allowances Assured! Send Us Your List!



CUB and ACE

3 Real Cigarette - Fruit or Numbert Play with Coin Dividers and 2 Separate Cash Boxes, 1c or 5c or 10c.

Sample . . \$13.95

CASE OF 6 . . \$75.00



5 Real Poker or Joker Wild Play with Coin Dividers and 2 Separate Cash Boxes, 1c or 5c or 10c.

Sample . . \$14.95

CASE OF 6 . . \$80.00

ASCO • 140 ASTOR ST. • NEWARK, N. J.

Favorable Ruling for Pinball In Pennsylvania; A Reversal Of Lower Courts' Decisions

PHILADELPHIA, Dec. 21.—A significant and important court decision for the amusement machine industry was handed down here December 11 by Judge Chester R. Rhodes, of the Pennsylvania State Superior Court. In reversing a lower court conviction of Andrew A. Mihalow, restaurant proprietor of Bethlehem, Pa., on a charge of setting up a gambling device—namely, a pinball machine—the State Superior Court ruled that what may be used as the subject of a bet is "not in itself illegal or a gambling device." The only appeal from the Superior Court is to the Pennsylvania State Supreme Court, the highest court tribunal in the State.

Mihalow, proprietor of the Fifth Ward Grill in Bethlehem, had a pinball machine on his premises—a miniature bowling alley game. And on a charge of setting up a gambling device was tried and convicted on all three counts of an indictment in the Quarter Sessions Court of Northampton County. Since his motion for new trial and an arrest of judgment were refused and sentence thereupon imposed by the lower court, the location owner appealed to the higher court. His case in the lower court was tried last April, his appeal in the higher court heard in October, with the decision in his favor coming this month.

The three counts on which the lo-

calation owner was charged were (1) setting up and established a game or device at which money or other valuable things may or shall be played for, or staked or betted upon; (2) that the defendant (Mihalow) allowed such a game or device to be set up at his establishment, and (3) that the defendant did, then and there, procure, permit, and allow persons to collect and assemble on his premises for the purpose of playing at, and staking or betting upon a game or device for money or other valuable thing.

Disagrees With Prosecution

In reversing the conviction on the three counts of the indictment, Judge Rhodes, in his decision, reviewing the history of the case, stated:

"The machine was exhibited at the trial, and Commonwealth agrees that the machine in the instant case did not eject any coin or token or anything of value. But the Commonwealth contends, in effect, that the score obtained on the machine is purely the result of chance; that the players can exercise no degree of skill in the operation and playing of the machine, and that therefore the machine is a gambling device. Commonwealth also contends that the machine was here used for gambling.

"Commonwealth does not allege, nor was there any proof that defendant wagered with any player that if a certain score was made in the game the player was to receive a stipulated sum of money, or that the machine was used in connection with giving of prizes."

The evidence submitted was that two uniformed policemen entered the premises of the defendant during his absence and without consulting anyone or without the knowledge or consent of the defendant, who was not present. The policemen testified that they agreed to play a single game on the pinball machine, making a bet between them that if a 100-point score was not made by one of them the player would give the other 10 cents. If he made the 100 points the non-playing policeman would pay the playing policeman 10 cents. The 10-cent wager was placed on top of the glass of the machine, being in full view while the game was being played. The 100-point score apparently not having been made, the one officer collected the 10 cents from the other officer.

Contradictory Evidence

Judge Rhodes, however, in his decision, points out that the testimony taken from the policemen in the lower court during the trial was contradictory as to whether Mihalow entered the room of his premises while the game was being played, but all agreed that the defendant was not present when the play was begun and the bet made. It was also admitted that it wasn't until after the game was over that the policemen told Mihalow they were betting on the outcome of the game "and that defendant was then advised they were gambling on the machine and that they were going to take it (the machine) out because they were gambling on it."

However, one of the policemen admitted "that there was a sign conspicuously posted near the machine, which they observed before they made their bet and started to play. This sign was as follows:

(Awards
NO (Prizes
(Gambling
FOR AMUSEMENT ONLY

"There was no evidence, in our judgment," stated Judge Rhodes, "that would sustain defendant's conviction on any one of the counts in the indictment. The prosecuting officer expressed the opinion that the game which he played (one of the policemen became the prosecutor in this case) on the machine was a game of chance and that there was nothing skillful about it. His opinion is without any supporting basis. On the other hand, an expert was called by the defense, who demonstrated the machine and demonstrated that it provided a game of skill."

"However, a device is not necessarily a gambling device, the element of chance is contained in it. The machine in this instant case did not provide a combination of chance and value. The evidence does not disclose anything illegal in the machine itself, or anything unlawful in the operation of the machine if used for innocent amusement and recreation."

The judge pointed out further that while a bet was made by the players in playing of a game on the pinball machine, a similar bet under similar circumstances could be made on a game of billiards. And the law, he said, does not apply "to games of recreation and exercise, such as billiards."



DAVE GOTTLIEB, head of D. Gottlieb & Company, is president of Coin Machine Industries, Inc., manufacturers' association sponsoring the 1941 Coin Machine Show.

"This machine," his decision continued, "is lacking in the essential elements necessary to make it a gambling device or a gambling machine."

While the judge admitted that it is obvious that the use of pinball machines may be abused, he said, "The propriety of allowing these machines, and those of a similar nature, to be installed as they are in many places in the Commonwealth is not for us to decide.

"Many things made for proper and legitimate purposes may be used for gambling, but what may be used as a subject of a bet is not ipso facto illegal or a gambling device."

The judge further pointed out that horse racing, a game of golf, a game of baseball or a game of billiards is not a gambling device the betting on them is gambling.

Change in Everything

Moreover, Judge Rhodes recognized in his decision, "In many games which are recognized as games of skill there is present some element of chance, and in many games of chance there is often present an element of skill." He cited an opinion in the case of People vs. Engeman that "A device or apparatus designed for carrying on the actual gambling—for determining whether the player is to win or lose, like the wheel of fortune . . . and contrivances of that sort."

In addition, he stated, "The conduct of the police officers was contrary to the posted notice which ostensibly forbade what the police officers came into defendant's place of business to do and which they did after observing the posted notice."

Citing another decision, case of Johnston vs. Commonwealth, that "the motives of an occasional customer do not determine the character of a man's business," Judge Rhodes ruled that the "defendant's guilt was not established by proof of the motives of the police officers. In our judgment the possession of the machine in question was not forbidden or illegal. In the absence of evidence connecting defendant with the gambling by the police officers, there is no basis upon which his conviction could be sustained.

"Defendant's demurrer should have been sustained, or the trial judge should have directed the jury to find defendant not guilty. Judgment is reversed and defendant is discharged without day."

Coinmen Turn Out For Hirsch Party

NEW YORK, Dec. 21.—Practically every one of this city's coin leaders was present at the confirmation party given by Joe Hirsch to his son, Stanley, at Hotel Delmonico.

Coinmen, their wives and families attended the formal affair last Saturday evening (14). And as one leader remarked, "It looked like a New York coin machine convention in evening dress."

Mr. and Mrs. Hirsch headed the receiving line, greeting friends. Following a cocktail reception, the guests were invited to the grand ballroom where dinner was served. A large table was arranged for the young friends of Stanley Hirsch. An orchestra played for the occasion.

Ready For **COMBAT** GO AHEAD WITH MONARCH

★

Price Barstoga Stugproof 1940 Model Combination Payout, Free Play \$120.00

Groetchen Columbia Cig. Reels Gold Award—New Appearing—Perfect \$34.50

ONE BALL FREE PLAY SPECIALS!

Bally Sport Special \$117.50 | Bally Gold Cup Console \$57.50
Bally Victory 59.50 | Bally Eureka 44.50
Bally Arrowhead \$22.50

ONE BALL AUTOMATIC PAYOUTS

Grand National \$34.50	Thirtysixdown \$57.50	Hawthorne \$57.50
Gold Medal 55.00	Sport Page 52.50	Fairground 25.00
Evans 1940 Bangle Bomb 39.50	Mills Flamingo 32.50	Home Stretch 28.50
Steeper Upper 59.50	Feed Bag 37.50	Hot Day 37.50

AUTOMATIC PAYOUT CONSOLES

Kenney Super Tracktime \$144.50	Baker Paper With Jacket \$175.00
Evans 1940 Galloping Gopher 105.00	Kenney Pastime 144.50
Evans 1940 Bangle Bomb With Jacket 175.00	Kenney Triple Entry 117.50
Bally Royal Flush Card Console 89.50	Kenney 1938 Tracktime 57.50
Jennings Multiple Racer 49.50	Mills Square Bell 69.50
Mills Rio 17.50	Billy Teaser 17.50

Seiburg 1930 Plaza Photograph—20 Records—Perfect \$144.50
Warliker 610 Photograph—18 Records—Perfect 57.50

Terms: 1/3 Deposit, Balance Sight Draft or C. O. D.

MONARCH COIN MACHINE CO.
1545 NORTH FAIRFIELD AVE. CHICAGO, ILLINOIS

CARL TRIPPE *Price Plus Guaranteed Satisfaction* Always A SQUARE DEAL WITH IDEAL

—Merry Xmas and a Prosperous 1941—
THANKS TO ALL OF OUR CUSTOMERS AND FRIENDS FOR MAKING 1940 OUR GREATEST YEAR

To serve you even better than heretofore, we are moving into our own mammoth building at 2823 Locust St., St. Louis, on January 10, where we will have one of the largest and most modern Coin Machine Establishments in the Country. Watch for Announcement on our Grand Opening in our New Location.

REMOVAL BARGAINS IN A-1 RECONDITIONED MACHINES

AUTOMATIC PAYOUTS	Thirtysixdown \$69.50	Parley Racer \$29.50
Bally Entry, 4 Multi \$19.50	CONSOLES	Tracktime, 37 Red 44.50
Mills Big Race 12.50	Bally Skittled \$29.50	Tracktime, Red 34.50
Pastorik 6.25	Jennings Good Luck 49.50	Roundhead 32.50
Flasher 19.50	Liberty Bell, Flat Top 17.50	Tracktime, Black 27.50
Prekness 10.00	Pacific Domino 15.00	Zipper 27.50
Snappy 6.00	Pace Race, Bk, Cdb. 40.50	Paradise (Kenney) 39.50

Terms: One Third Deposit, Balance C. O. D.

IDEAL NOVELTY CO. 1518 MARKET ST. ST. LOUIS, MO.

PRE-INVENTORY SALE
Guaranteed Free Play Games

12 Bally Beauty \$29.50	8 Gold Cup \$39.50	1 Sporty \$32.50
4 Champion 22.50	2 '39 Mod. Mills 1-2-3 42.50	2 Stoner Baseball 29.50
11 Charm 22.50	4 '40 Mod. Mills 1-2-3 97.50	4 Skip & Go 10.00
9 Congo 22.50	6 Pickems 17.50	2 Super Six 19.50
8 Coolcat 12.50	1 Playmate 47.50	4 Triumph 19.50
3 Conquest 17.50	8 Red Hot 24.50	9 Variety 14.50
5 Dandy 12.50	8 Roller Derby 27.50	2 Voice 19.50
2 Earth 22.50	14 Scoop 22.50	4 White Sails 19.50
8 Fantasy 22.50	8 Score Card 22.50	2 4-2-8 19.50
4 Glamour 49.50	2 Score Champ 32.50	

MISCELLANEOUS

12 Ginners \$9.75	5 Mercury \$14.75
9 Sparks 9.75	10 Sport Page 47.50
2 Anti-Aircraft \$9.50	4 Chicken Game 49.50

Roberts Triumph—one coin operation—score yielding ways to win—a proven money maker in our territory—try a sample on our money back guarantee—\$21.50.

COIN MACHINE SALES CO.
BALLY'S LARGEST DISTRIBUTOR IN THE LARGEST CITY IN THE LARGEST CITY
MERCHANTS AND MFRS. BUILDING, HOUSTON

Big Production On Daval Games

CHICAGO, Jan. 21.—"We are now preparing for the biggest production schedule in all our history on our new counter games, Cub and Ace," report officials of the Daval Company. "It is even larger than production set on such games as Penny Rack, Reel 21, American Eagle, and Marvel."

Al S. Douglas, president of Daval, comments: "We believe that the production schedule which we are now preparing will be even greater than on all these games combined. Although there has been a general shortage of some materials, we have obtained raw materials needed and we are going into a production program which will exceed the speed of precision manufacture ever before attempted."

"This will mean complete delivery of all orders to all distributors in all parts of the country. Of course, getting a production schedule of this kind under way takes a little time. The way it is going I feel safe in saying that by convention time we will be in the midst of a production period which will surpass all in speed."

"We have been lucky in the fact that we have such outstanding mechanics due to the American Eagle and Marvel, on which these men are trained. Production of these machines is still under way in sizable quantity, with Gold Award Mystery Payout Model American Eagle showing increased orders every week."

"Orders for Cub and Ace have more than doubled in the few short weeks since introduction to the trade all over the country."

Chicago Coin Has One of Best Years

CHICAGO, Dec. 21.—Officials of the Chicago Coin Machine Company report that the biggest year in the history of the organization is coming to a close in "a blaze of glory with the success of Strat-o-Liner."

"It has been a great year, not only for Chicago Coin, but for thousands of Chicago Coin game operators," said Samuel Wolberg. "With such games as Boxy, Home Run, Jolly, Yacht Club, Polo, Skyline, Dixie, and All-American,

to mention just a few of our money-making releases of 1940, operators have really gone to town in a big and profitable way. Now, with Strat-o-Liner doing such a grand job all over the country, coinmen already have a marvelous start on a really prosperous 1941."

Samuel Gensburg, co-official, advised that production on Strat-o-Liner continues at full capacity. "The demand for this great replay game shows no signs of letting up," he said. "This is a most encouraging condition, for it is usual at this time of year to experience a general quiet throughout all phases of the industry. We are proud to feel that our Strat-o-Liner is playing a big part in keeping the coin machine business moving along at mid-season pace during this holiday and pre-convention time."

Modern Completes Plan To Move

NEW YORK, Dec. 21.—The tremendous job of planning, preparing, and executing a change in location from 656 Broadway to new headquarters at 10th Avenue and 46th Street here has just about been completed, Modern Vending Company executives report.

"Recognizing the fact that our new location will bring us to the very heart of the automatic music industry in the East, we have strained every effort and spared no expense in setting up the new Modern Vending Company offices, showrooms, and service departments as models for the industry to follow," say Modern officials.

"We will move into our new quarters January 10, starting off the new year with the biggest bang in our long career. We predict that 1941 will mark a new era in profits for the automatic music operator who follows Seeburg's established leadership. The last half of 1940 has seen the beginning of the Seeburg telephone music revolution. We call it a revolution because this type of operation has gone over the top in such an unprecedented leap."

"Our new slogan in our more complete headquarters will be 'Everything for Every Operator.' We're going to say thanks for the marvelous confidence and patronage that has made our progress possible by giving the highest level of service and co-operation in the music business," the executive added.

Tide of Orders Keeps Keeney Busy

CHICAGO, Dec. 21.—"The high fever in which J. H. Keeney & Company's latest release, Air Raider, has found itself since its introduction some weeks ago continues with both the public and the operating fraternity of the nation, reports J. H. (Jack) Keeney."

"The tide of orders which has kept us so active for many weeks shows no indication of subsiding," said Keeney. "Our distributors throughout the nation continue to bombard us with requests for more Air Raiders. Boiled down into a simple statement, the operators' reasons for wanting so many guns are that Air Raider makes more money."

DETROIT, Dec. 21.—Keeney Distributor Ben Robinson states that he believes Keeney's Air Raider will occupy Keeney production for several months to come. "I do not see how, even with the speed that is now the order of the day in Air Raider production, we can possibly satisfy the demands of locations throughout Michigan," he said. "My customers continue to average the installation of several Air Raiders daily."

CLEVELAND, Dec. 21.—M. H. Gisser, head of the Cleveland Coin Machine Exchange, comments on Keeney's Air Raider: "In all my experience with amusement machines there has been none so popular with operators and the public as Air Raider. The amazing thing, yet a natural result of so great a combination of action and thrill features, is that locations formerly satisfied with one machine of a kind now are clamoring for several Air Raiders to keep their patrons happy."

ALBANY, N. Y., Dec. 21.—Al Schlesinger, head of the Square Amusement Company, states Keeney's Air Raider for a long-distance run, embellished with a string of new records for popularity and earnings. "There is not the slightest indication of a let-up in Air Raider play in this area," he said. "The popularity of this extraordinary gun grows greater and greater with each succeeding day."

Sicking Arranging Panoram Preview

CINCINNATI, Dec. 21.—Bill Marmer, of Sicking, Inc., announced a preview showing of the Panoram movie machine to be held in the Italian Room of the Gibson Hotel December 27-29. Admission the first two days will be by invitation only, and open to the press. On the last day the public will be invited.

Marmer was one of the many coin machine men who attended the premier showing of the Panoram machines in Hollywood in September. The preview showing scheduled for Cincinnati is the result of his visit to California and a number of visits to the Mills plant in Chicago since that time.

Slated to be present at the local showing are Vince Shay, Art Cooley, Jim Mangan, and J. York, all of the Mills Novelty Company. Professional entertainers from the various Cincinnati night clubs are scheduled to appear during the three-day showing. Operators throughout Ohio and surrounding States are especially invited to attend, and special invitations have gone out to the press of surrounding cities. Plenty of action is promised the visitors.

Marmer, considered one of the most aggressive men in the coin machine industry, reports that his firm is looking forward to a rapid growth for this branch of the industry in 1941. "In fact," states Marmer, "the entire coin machine industry in my opinion will enjoy one of its most successful and profitable years."

The Sicking firm, established in 1895, is probably the oldest coin machine distributing organization in the country. Under the management of Bill Marmer and Ben Goldberg since 1930, it has been recognized as a leader in the industry. Prior to 1940 the firm occupied a six-story building in the West End of Cincinnati but in February of this year the business required additional space and moved into what is considered one of the



NEW 1941 DIAMOND BELL

The above machine is the first and only Bell type machine on the market with a coin top showing the last 3 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. 1888—Tel.: COLUMBUS 2770
Cable address "WATLINGITE," Chicago

Season's Greetings from **ART NAGEL**

AVON Novelty SALES CO.
2923 PROSPECT AVE.
CLEVELAND OHIO

Exclusive **NEW ENGLAND DISTRIBUTORS OF JENNINGS TELEPHONE WIRED MUSIC Automatic Coin Machine Corporation**
340 Chestnut St., SPRINGFIELD, MASS.

Seasons Greetings Dick Grootchen

For giving the country the Outstanding Star Paul and Max

914 DIVERSEY BLVD., CHICAGO, ILLINOIS

New!
B-450

Price **\$6.50**
Complete

We Are Now National Distributors For

GUARDIAN ELECTRIC KIT

THE ORIGINAL CONTACT KIT made by the Pioneer Electrical Engineers of the Industry. JUST the parts you need for repairs all the late games. Contains Contact Levers, Silver Points, Switches, Point Adjusters, Brass Rivets, Insulators, etc. **NO JUNK IN THIS KIT!** For first class results, carry along a GENUINE Guardian Electric Kit at all times! **INSIST ON THE ORIGINAL!**

FREE PARTS AND SUPPLIES CATALOG No. B-17! WRITE ON LETTERHEAD OR SEND BUSINESS CARD.

HANSON PENNY SCALE

COUNTS COLLECTIONS QUICKLY! The only accurate penny scale on the market. Just read amount of money on the dial. Complete with sturdy carrying case.

No. B-317 weighs pennies to \$15.00.

*No. B-318 weighs pennies to \$7.50.

*This scale also weighs nickels to \$22.50.

\$12.00 WITH CASE

BLOCK MARBLE CO.
1527 FAIRMOUNT AVE.
PHILADELPHIA, PA.

NATIONAL NOW OFFERS UNIQUE CREDIT PLAN for Used or New Games!

No detail is called unimportant at National. Our Used Games must be 100% before they are shipped.

FREE PLAY SPECIALS!

Dixie ... \$62.50	Musket ... \$26.50
Revelation ... \$4.50	Just Four ... \$4.50

Just Four titles among many now included in the latest "National's Illustrated Newslets" ... Free on request ... Write for it Now! 5% off for full cash with order. (Money Order, Certified or Cashier's Checks Only.)

NATIONAL NOVELTY CO., Merrick, L. I., N. Y.

Just two things to do if you want CREDIT: 1. Send your order and 10% Dep. 2. Send the name of your bank.

finest coin machine display rooms in the country. Marmer is credited with being responsible for numerous new ideas incorporated in pin games and counter machines.

Hoppe of Baker Praises Sterling

CHICAGO, Dec. 21.—Harry Hoppe, vice-president of the Baker Novelty Company, Inc., Chicago, reports after a trip east that one of the most enterprising, wide-awake coin machine merchandisers that he has called on is Ben Sterling of Moosic, Pa.

"His establishment is one of the finest in the country," said Hoppe, "and a beehive of activity, well systemized, with everything located under one roof. In Sterling's private office visitors are always made to feel at home, and one of Sterling's gestures of fine hospitality is the serving of hot coffee, sandwiches, and cake. Everything about Sterling Service is unique and elaborate, plus a well-appointed organization.

"Adjacent to Ben Sterling's home and place of business is his wonderfully equipped Rocky Glenn Amusement Park, which is something any man could be proud of, especially his penny arcade, one of the largest in the country. It would be worth while for anyone in the coin machine business to stop in when in the vicinity of Moosic and see Sterling's establishment and his manner of doing business and also enjoy Sterling's congenial hospitality."

STERLING'S private office visitors are always made to feel at home, and one of Sterling's gestures of fine hospitality is the serving of hot coffee, sandwiches, and cake. Everything about Sterling Service is unique and elaborate, plus a well-appointed organization.

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WE HAVE IT FOR PROMPT DELIVERY!

Western's
MAJOR LEAGUE
BASEBALL

LEADING IN POPULARITY AND PROFITS

FOR MORE THAN 3 YEARS—EVERYWHERE!

ORDER TODAY!

AMERICAN COIN MACHINE COMPANY

818 Carondelet St. New Orleans, Louisiana
LOUISIANA DISTRIBUTOR




FRED E. MCKEE, Mutoscope's West Coast representative, and Mrs. McKee, pictured in Mutoscope exhibit at Western States Coin Machine Convention. Those big smiles register the success of Sky Fighter and Photomatic, as well as the complete Mutoscope line of winners.

Gottlieb Moves to Large New Factory

CHICAGO, Dec. 21.—It's moving time at D. Gottlieb & Company as the big job of removal to their new modern factory at 1140-1150 N. Kostner Avenue gets under way.

"Our new plant, located at the northwest corner of Kostner and Hadden, will be one of the most modern and efficient coin machine factories in the world," said Dave Gottlieb, president of the company.

"Every facility and convenience that modern methods and modern engineering can supply, have been included. The first machines to go into the production system at the new factory are Champ,

our recent release, and De Luxe Grip Scale, our popular strength tester, which is now marking another year in its epochal career.

"Champ is proving a real champion on locations—a challenger for first place in player interest, traffic pull, profits, and what is very important, location popularity. Under our new methods and facilities, Champ will be produced with a speed and fluency equal, we believe, to any rush."

New Orleans

NEW ORLEANS, Dec. 21.—The pre-holiday influx of Sugar Bowl visitors has filled all available lodging space to capacity. After the New Year's Bowl game, hotels will still be filled, as the Crescent City goes right into its Mardi Gras season, which terminates February 25.

WHO? WHAT

Was the outstanding recording artist on Music Machines in 1940?

Was the most popular record on your machines in 1940?

Fill Out and Mail the Ballot Below

Coin Machine Dept., The Billboard
155 N. Clark Street, Chicago

Most popular recordings for 1940 (up to December 10) in my territory were:

First by

Second by

Third by

Most popular recording artists for the same period:

First by

Second by

Third by

This vote is based on our records covering an operation of machines.

Name

Company

Street

City and State

SPECIALS

5-BALL FREE PLAY

1 Bally Scope	24.50
4 Bally Champion	14.50
3 Bally O. O. D.	14.50
2 Bally Triumph	14.50
1 Bally Fifth Inning	12.50
1 Bally Chevron	12.50
2 Bally Dandy	12.50
2 Chicago Coin Racy	24.00
1 Chicago Coin Commodore	19.50
1 Kenney Speed Demon	32.00
1 Kenney Super Six	17.50
1 Gottlieb Gold Star	37.50
2 Gottlieb Big Show	19.50
2 Gottlieb Bowling Alley	17.50
1 Exhibit Pylon	32.00
1 Exhibit Jumper	14.50
1 Stoner Baseball	21.50

FREE PLAY CONSOLE AND 1 BALL

5 Mills Jumbo Parade	34.50
3 Mills 1-2-3, Animal Reels	34.50
1 Bally Gold Cup	42.50

CONSOLE & AUTOMATIC PAY

2 Baker Pacer Deluxe, 25¢ Cash	159.50
4 Baker Pacer Deluxe, 5¢ Cash	137.50
1 Pace Race, J.P. Model, 5¢ Cash	120.00
1 Mills Four Berls, 5¢ Cash, Fruit Reels	225.00
1 Mills 1-2-3, Fruit Reels	24.50
1 Kenney Skill Time, 1938 Model	37.50
1 Kenney Track Time, 1938 Model	37.50
1 Kenney Ball Time, Red Head	24.50
1 Evans Ski Ball, Bowling Game, F.S.	42.00

PHONOGRAPHS

1 Wurlitzer 412, Light Up Cabinet	80.50
2 Wurlitzer 416	59.50
2 Rock-Ola Imperial 20	54.50
2 Rock-Ola Regular, 12 Record	34.50
1 Rock-Ola Console, 12 Record	104.50

6 LOTS

2 Mills Melon Bell, 5¢, #429372-429647	445.00
1 Mills Melon Bell, 25¢, #432008	65.00

The above machines are slightly used and offered subject to prior sale. 1/3 certified deposit with order, balance C. O. D. These prices are effective December 28, 1940. Wire or write us for your price on any new coin operated game.

MOSELEY VENDING MACHINE EXCHANGE, INC.
80 BROAD STREET Day Phone, 3-4511—Night Phone, 5-6328 RICHMOND, VA.

**OUR EQUIPMENT IS RECONDITIONED
READY TO SET ON LOCATION**

PHONOGRAPHS

SEEBURG SYM. MODEL N, I OR J (Multi-Selector)	139.50
SEEBURG SYM. MODEL N—20 Record	85.00
WURLITZER COUNTER MODEL 61 (\$15.00 Extra for Console Base)	175.00
WURLITZER 500	225.00
WURLITZER 600, equipped with adapter and 2 Well Boxes	235.00
ROCK-OLA NO. 2	29.50
Write for our list of Pin Games, Counter Games, Bowling Games, Shooting Machines, Scales, Automatic Pin Games, etc.	27.50

W. B. NOVELTY CO., INC.
1903 WASHINGTON, ST. LOUIS, MO.



LET'S GO—

TO THE COIN MACHINE SHOW

"BIGGER AND BETTER THAN EVER BEFORE!"

**SHERMAN HOTEL
CHICAGO**

JANUARY 13, 14, 15, 16, 1941

DON'T MISS THE '41 SHOW! - MAIL YOUR REGISTRATION TODAY!
COIN MACHINE INDUSTRIES INC., ³²³SHERMAN HOTEL CHICAGO

SEND REGISTRATION BLANK IN THIS ISSUE TO THE BILLBOARD, 155 N. CLARK ST., CHICAGO

Exhibit Supply Announces Duplex

CHICAGO, Dec. 21.—Announcement of Duplex has been welcomed by operators everywhere as is proved conclusively by the number of samples of this newest replay game already shipped," report officials of Exhibit Supply Company, Chicago. "The new game, Duplex, is stepping up December collections to a new high for the year.

"It has a new feature that packs a terrific wallop with players. It assures instantaneous appeal and continuous success. The spontaneous urge to play which Duplex has can be readily imagined when you consider the fact that the big extra award can be made by shooting just one ball thru one switch when lit.

"The barometer to the success of any game is its ability to earn profits on location providing, of course, the game gives constant service with a minimum of servicing. Exhibit's replay games enjoy an enviable reputation, not only for money-getting prowess, but also for mechanical perfection and workmanship.

"Distributors and Jobbers who have already received initial shipments of Duplex report a tremendous demand, reflected in their repeat orders, putting a severe strain on production facilities already taxed to the utmost with sample Duplex shipments.

"If the December demand for Exhibit games is a fair indication of the months to come," Exhibit officials predict, "1941 will be the greatest in the annals of the coin machine industry."



BOB CROSBY'S SONGSTRESS, Doris Day, sings her praise of Wurlitzer Phonograph music to a group of men who are 100 per cent in agreement with her. Left to right are Thomas Foley, manager of Conneaut Lake Park, Pa.; Harry Rosenthal, Banner Specialty Company, Wurlitzer Pittsburgh distributor; Sam Cass, Wurlitzer district manager, and Frank Caravella, Wurlitzer music merchant.

San Francisco

SAN FRANCISCO, Dec. 21.—San Francisco and Bay Area business during 1940 constitutes an all-time peak for two decades. Despite the last-quarter tax ordinance, the activity curve continues

an upward course. Most expectation is for an even more prosperous 1941.

Of particular note is the pinball operators' new organization for public relations procedure. Sid Mackin, established public relations counsel, heads the Amusement Merchants' Association. Offices are in the Marshall Square Building on Market Street, conveniently near the center of trade activities.

The Amusement Merchants' Association already has been a real help in its less than fortnight of operation. A number of inner-trade biffs have been ironed out, tax ordinance interpretations have been clarified, liaison groundwork has been accomplished, and the beginnings of some overt approaches to an improved official and public recognition of automatic merchants' services.

One interesting concrete result of the association's efforts is a test injunction achieved on one location, which if sustained will virtually outlaw the existing ordinance. Final appeal court verdict is expected within the next 10 days.

There is a good deal of looking toward the big Chicago show these days. Likelihood is that all regional distributors will participate.

Phonograph music in all departments continues to be a standout performer in the way of brisk business. The growth of automatic music, accelerated by the development of wall and bar boxes, has been phenomenal. Probability is for a steady progress in this division through the coming year. The total music picture is one of sturdy health.

Indicative, tho probably a bit more magnanimous than the industry as a whole, is Lou Wolcher's (Advance Automatic Sales) resolution to give all employees in his four Coast branches a week's extra wages as a Christmas bonus plus salary increases in general.

Houston

HOUSTON, Tex., Dec. 21.—A. B. Garza was recently appointed manager of Houston branch of Southwestern Music Corporation, replacing F. V. Redden, who was transferred to Dallas.

A. C. Ayo went to Indianapolis December 14 for a course of instruction in the Packard Manufacturing plant. Purpose was to qualify for a position in the service department of the Packard distributorship to be established in Houston soon.

T. V. Williams and H. H. Horton went hunting at McAllen, Tex., on two occasions recently. Good shooting was reported on both trips.

Texas operators who recently called at Stelle & Horton, South Texas Rock-Ola distributor, included Buck Buford, Caldwell; Dewitt Langford, Longview; C. L. Ford, San Augustine; F. C. Teeter, Bryan; Mrs. A. L. Glöden, Fred Finch, A. A. Valenta, El Campo; Joe Giambo, Dickinson; B. N. Noles, Glenflora; Maurice De'Olive, Breham, and S. C. Crews, Tivoli.

Houston branch of Decca will have open house for its customers and friends Christmas Eve.

Missouri Association Re-Elects All Officers; Prepares for Chi Show

ST. LOUIS, Dec. 21.—The regular meeting of the Missouri Amusement Machine Association was held at the Melbourne Hotel here Friday night, December 13. Officers of the association were unanimously re-elected for the year of 1941, they being Louis D. Morris, president; Abe Jeffers, vice-president, and Harry W. Davies, secretary-treasurer.

The members of the association have chartered a special train, which will leave St. Louis Sunday morning, January 13, at 9 o'clock, and which will get them to Chicago at 2 p.m. that day. The association voted for this plan to leave on an earlier train to avoid the usual Sunday night congestion at the Sherman Hotel.

The Missouri Amusement Machine Association will have its own suite of rooms at the Hotel Sherman during the convention.

Coinman, Called Up by Army, Dies In Plane Crash

DETROIT, Dec. 21.—Lieutenant Victor V. Kilmer, 29, of the Air Corps Reserve, who was killed December 7 in an army plane crash near Campbellsburg, Mich., was the first member of the coin machine industry to lose his life in America's preparedness program, according to friends here.

Kilmer was known in the industry as Gordon Kilmer, according to M. J. Blum, Ajax Novelty Company. He was an operator at Flint, Mich., and a member of the Flint Coin Machine Association.

Kilmer, an officer in the Air Corps Reserve, formerly operated a commercial flying field at Flint. He was assigned to Chanute Field near Rantoul, Ill., October 2.

Body was taken to Flint for burial. A number of operators were among the pallbearers at the funeral.



COME AND GET 'EM FROM HARRY PAYNE!

CUB
3 Reel-Clapper Fruit or Nutcracker Play with Coin Dividers and 2 Separate Cass Boxes, 14 or 24 or 10¢.
Sample \$13.95
Case of 6 \$75.00

ACE
5 Reel Poker or Joker Wild Play with Coin Dividers and 2 Separate Cass Boxes, 14 or 24 or 10¢.
Sample \$14.95
Case of 6 \$80.00

H. G. PAYNE CO.
312-314 Broadway, Nashville, Tenn.

SEND TODAY FOR Atlas BARGAIN GUIDE!

World's Largest Stock at "Good-Will" Prices!

- HOLDOVER \$64.50
- DOUGHBOY 39.50
- THREE SCORE 49.50
- DOUBLE FEATURE 54.50
- PROGRESS 72.50
- SPEEDWAY 42.50
- SPEED DEMON 44.50

CONSOLES

- Big Top, 1938, Walnut Cabinet, \$82.50
- Dorcy Day, Flat Top, 21.50
- Part Time, 1940 (P.K.), 111.50
- Mills Square Bell, 69.50
- Saratoga (Pace), 79.50
- Roll Time (38), 82.50
- Tandem, 25.50
- Track Time, 1938, 82.50

PAYTABLES

- Gold Medal, \$24.50
- Grandstand, 77.50
- Red Spot, 4 Way, 5.00
- Blue 21, 4 Way, 5.00
- Skill Jump, 14, 16.50
- Scuttler, 25, 3.00
- Sparks, 5¢ Ball, 17.50
- Gun, 17.50
- Track Four, 5¢, Automatic Payment 9.50
- Sportland, 5¢, 5.00
- Sweet Nally, 4 Way 5.00
- Ticket, 5¢, 5.00
- Foot Pocket Ball, 20.50
- Big Top, 5¢, 5.00

BELLS

- Mills 14 Blue Front, Bobbed, Crackle Finish, \$42.50
- Mills 23¢ Blue Front, 49.50
- 25¢ Brown Front, Drill
- Front, No-Header Beels 64.50

PHONOGRAPHS

- SEEBURG'S
- Model C—12 Records, \$ 32.50
- Casino—39, 20 Records, 139.50
- Classic—198, 20 Records, 189.50
- Crown—78, 20 Records, 144.50
- Grand—1938, 20 Records, 119.50
- Regal—55, 20 Records, 129.50
- Rock—1938, 20 Records, 84.50

- ROCKOLA'S
- 1939 Counter Model, \$89.50
- Deluxe—39, 20 Records, 139.50
- Standard Luxury Lightup, 129.50

- WURLITZER'S
- P-12—12 Records, \$24.50
- 24—24 Records, 47.50
- 51—1938 Counter Mod, 54.50
- 60A—24 Records, Kyril, 47.50
- 69A—24 Records, 51.00
- 71A—16 Records, 51.00

- MILLS
- Studio—1938, 20 Records, 39.50
- TITLE STRIPS—40¢ Per 2,000

VISIT BOOTHS 155 & 156 AT THE SHOW

ATLAS NOVELTY CO.

The House of Friendly Personal Service

2200 N. WESTERN AVE., CHICAGO, ILLINOIS
Assoc. • ATLAS AUTOMATIC MUSIC CO., 2835 Grand River, Detroit
Offices • ATLAS NOVELTY COMPANY, 1901 Fifth Ave., Pittsburgh

AMERICAN EAGLE JAR DEAL

IT'S NEW
\$4.80 EXTRA FOR YOU

Plenty of Winners. An attractive Deal using the popular Red, White and Blue Tickets.

EACH \$1.00 (without jar) for 25¢ Extra

WISCONSIN DE LUXE CORPORATION



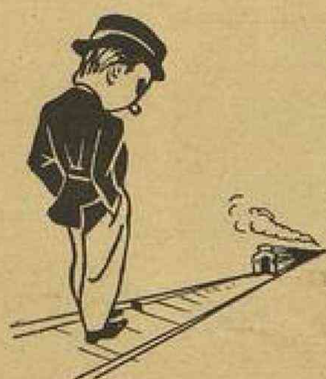
IT'S NEW

96 Tickets Free. You get 1946 Tickets instead of the usual —1850—

96 Extra Tickets, giving you \$4.80 more profit.

Takes in.....\$97.30
Pays Out.....\$72.00
Definite profit of \$25.30

EACH (in lots of 12) 90¢
1902 N. 3d Street Milwaukee, Wis.



. . . but what about the
operators who can't be there

Year after year the coin machine conventions get better and better. More and better operators will be at the Sherman in January than ever before. It's just one phase of the spectacular rise of the coin machine industry.

But don't fool yourself. As big as the 1941 coin machine show will be, the great percentage of coin machine operators will not attend—not because they don't want to, but because a thousand and one reasons can and will keep them home.

Figure it out for yourself. The Sherman Hotel is a huge place—and a perfect place for the convention.

But it would take 10 Sherman Hotels to hold and entertain the operators who read The Billboard.

That is why you cannot afford to have other than dominating advertising space in The Billboard's Convention Special. The great percentage of your customers will be 'at home—waiting for The Billboard, because they know it will tell them all about every new machine on the exhibit floor.

The usual complete coverage of The Billboard, plus this additional intensive reader interest, will make your advertising message as important to you as your CMI exhibit.

GET IN THE BILLBOARD'S GREATEST COIN MACHINE CONVENTION SPECIAL

FORMS CLOSE FRIDAY, JANUARY 10

THE BILLBOARD, 25 OPERA PLACE, CINCINNATI, O.

Show Booths Going Fast; Using New Exhibition Space

CHICAGO, Dec. 21.—A total of 104 exhibitors have to date reserved booth space for the 1941 Coin Machine Show to be held at the Sherman Hotel January 13 to 16 inclusive. James Gilmore, secretary-manager of Coin Machine Industries, Inc., reports there are many more booth contracts pending and that he expects to have a full house before the doors open for the convention January 13.

New exhibit space is being utilized this year which has never before been available for the coin machine conclave. Directly under the main exhibition hall of the Sherman Hotel there has been arranged a new exhibit hall. During the past year the Sherman has constructed stairways in the center of the main exhibition hall leading down to the lower level. Besides these two mentioned exhibit spaces, the 1941 Coin Machine Show will occupy the Grand Ballroom and the Mezzanine Floor.

At a recent meeting of CMI members and associate members, Gilmore revealed that the main exhibition hall and the Grand Ballroom have been sold out for some time, with space on the mezzanine floor and lower level exhibition hall going fast.

The list of exhibitors, released by Gilmore, at press time follows (all firms are located in Chicago unless otherwise designated):

A. B. T. Manufacturing Corporation, Acme P. & M. Company, Advance Machine Company, American Products Company, St. Louis; Atlas Novelty Company, Automatic Age, Automatic Games, Baker Novelty Company, Bally Manufacturing Company, Bearse Manufacturing Company, Bell Lock Distributors, Grand Rapids, Mich.; The Billboard, Blackhawk Manufacturing Company; Block Marble Company, Philadelphia; Brandt Automatic Cashier Company,



RECENTLY OPENED NEW ORLEANS LOCATION, the Rio Grand Mexican Restaurant, highlights Seeburg music as a co-attraction with famous Mexican dishes. The Seeburg equipment harmonizes perfectly with the unusual interior design of the location.

Watertown, Wis.; Buckley Music System, Inc.

Central Die Casting & Manufacturing Company; Chicago Coin Machine Manufacturing Company, Chicago Lock Company; Coan-Sletteland Company, Madison, Wis.; Coin Machine Service, Los Angeles; Columbia Recording Corporation; Champion Specialty Manufacturing Company, Brooklyn; Comar Electric Company, Central Stand & Cabinet Company.

The Daval Company, Decca Distributing Corporation; Arthur DuGrenier, Inc., Haverhill, Mass.; De Vry Corporation.

Elman & Zuckerman, H. C. Evans & Company, Exhibit Supply Co.; Philip Florin, Inc.; Frigidrink Corporation, New York.

Gam Sales Company, Peoria, Ill.; Gard-

ner & Company; Gay Games, Inc., Muncie, Ind.; Genco Manufacturing Company, General Electric Company; John N. Germack, Detroit; G. M. Laboratories, Inc.; D. Gottlieb & Company, Grand National Sales Company, Groetchen Tool Company, Guardian Electric Manufacturing Company.

Harlich Manufacturing Company; Holly Manufacturing Company, Detroit; Ideal Dairy Dispenser Company, Bloomington, Ill.; Illinois Lock Company, Independent Lock Company; International Microscope Reel Company, Inc., Long Island City, N. Y.

O. D. Jennings & Company; Jacobs Novelty Company, Stevens Point, Wis.; Koplo Sales & Supply Company; Abe Lyman Enterprises, New York.

Markepp Company, Cleveland (Telotone Manufacturing Company, San Antonio, Tex.); Malkin-Hillon Corporation, Newark, N. J.; Matchless Electric Company; Metropolitan Amusement Company, Yonkers, N. Y.; Miraben Company, Monarch Coin Machine Company; Mastercraft Equipment Company, Inc., Denver.

National Slugjectors, Inc., St. Louis; National Vendors, Inc., St. Louis; Northwestern Corporation, Morris, Ill.; New York Specialties & Supply Company, New York; Hecht Nielsen, Ops.

D. A. Pachter Company; Packard Manufacturing Corporation, Indianapolis; Pan Confections, Permo Products Corporation; Pfanzstiel Chemical Company, Waukegan, Ill.; Pool-Bowling Company, Steger, Ill.; Pk-Pk Vending Machine Company; Porto-Serve, Inc.

RCA Manufacturing Company, Inc.; Revco, Inc., Adrian, Mich.; Rock-Ola Manufacturing Corporation; Rowe Manufacturing Company, Belleville, N. J.; Refreshment Vending & Machine Company; Reliable Specialty Company, Cleveland; D. Robbins & Company, Brooklyn.

Scientific Machine Corporation, Brooklyn; J. P. Seeburg Corporation; Shufflette, Inc., Milwaukee; N. Shure Company; Stewart Merchandisers, Inc., New York; Stoner Corporation, Aurora, Ill.; Superior Products; Shipman Manufacturing Company, Los Angeles.

Tech Equipment; Terry Candy Company, Elizabeth, N. J.; U-Need-a-Pak Products Corporation, Brooklyn; Universal Manufacturing Company, Kansas City, Mo.; Undabar Cooler Corporation, St. Louis.

Visograph, Inc., Hollywood; Thomas A. Walsh Manufacturing Company, Omaha, Neb.; W. W. Wilcox Manufacturing Company; Walter H. Johnson Candy Company; Watling Manufacturing Company; Western Products, Inc.; Zenobia, Inc., New York.

and Ace have also been in heavy demand. Blumenfeld also revealed that his firm is shopping for larger quarters.

Variety Shops, a new 5-section penny nut and candy vending machine manufactured by the Variety Manufacturing Company, Chicago, has made its appearance in Baltimore.

Roy McGinnis' distributing firm is rushed these days with coin machine sales. Keeney's Air Raider is one of the principal items, McGinnis declares. Another game which has been giving McGinnis' shipping department a lot of work is Exhibit's Zombie.

Aaron Folb, head of Phoenix Novelty Company, operating concern, reports that phonograph business is on a par with last year and is holding up well. He is appreciative of wall boxes.

A. Crossett, Biddison Novelty Company, operating concern, in commenting on the music business stated that operators are going along with the trend and that wall boxes have been in extensive use since their appearance on the market. He believes wall boxes have brought greater returns for operators. Volume of business is good, he reports.

Among the Baltimore column who will attend the annual 1941 Coin Machine Show are Irvin Blumenfeld, General Vending Service Company, and Nick Brous, president of the Maryland Operators' Association. The membership voted to send Brous to Chicago to represent them at the national get-together. Blumenfeld indicated that at least one other member of General Vending might accompany him to Chicago.

Allan C. Davis, of the tobacco firm of F. A. Davis & Sons and chairman of the National Association of Tobacco Distributors (NATD), will attend the annual convention of the organization in Chicago Jan. 15 to 18. These dates interlock with those of the 1941 Coin Machine Show.

Louis Karangelen, manager of Daval Coin Machine Company, states that the phonograph business is fine. "Remote control Seeburg machines are proving exceptionally popular," he declared. He also notes a growing popularity for games. Newest games placed in operation by his firm are Gottlieb's Paradise and Metro.

YES!

YOU HAVE COMPLETE CONTROL OVER THE GOLD AWARD ON THE AMERICAN EAGLE

MYSTERY PAYOUT GOLD AWARD MODEL

DAVAL, 2043 CARROLL AVE., CHICAGO

Pacific Coast - MAC MOHR CO - 2916 W. PICO BLVD - LOS ANGELES, CALIF.

★That's WHY more and more operators are now buying MYSTERY PAYOUT GOLD AWARD MODEL AMERICAN EAGLE. 1c Play can award as high as \$5.00 on Gold Award token. 5c Play can award as high as \$25.00 on Gold Award token. Cash in NOW by pushing your coin to your nearest Daval Distributor TODAY!!

LOOK OVER THESE NEW LOW PRICES AND SAVE \$\$\$

FIVE-BALL FREE PLAY GAMES	
Mills 1-2-3s \$39.50	Playmates . . . \$49.50
Yacht Clubs 39.50	Speedways . . . 44.50
Oh Johnny's 39.50	Bally Beauties 29.50
Super Sixes 34.50	Excelsior . . . 29.50
Scopes . . . 33.50	Arrow Head 18.50
Conquests . . . 33.50	Triumphs . . . 16.50
PHONOGRAPHS	
Seeburg 1939 Classics	\$159.50
Rock-Ola 1939 De Luxe, late mod.	144.50
Wurlitzer 500 Keyboards	144.50
Seeburg Gems	109.50
Rock-Ola Rhythmic King 12"	29.50
CONSOLES	
Pace Saratoga, 1940 Model, Combination P. O., P. P., superproof . . .	\$139.50
Mills Late Model 1940 Jumbo	89.50
Parsons, Free Play	89.50
Pace 1939 Saratoga, 5, 10 and 25c Play	79.50
AUTOMATIC PAY TABLES	
Grand Nationals	\$89.50
Grand Stands	74.50
Thrilldowns	59.50
Bally Entries	24.50
Multiple Races	24.50
LEGAL EQUIPMENT	
Bally Bull's Eye	\$49.50
Chicken Game With 8mm	49.50
Rock-Ola Top Pins	29.50
Bally Alloys, Late Models	19.50
All Machines Reconditioned Ready To Operate. 1/3 Cash With Order, Bal. C. O. D.	

OPERATORS! JOBBERS! DISTRIBUTORS!

WEST OF THE ROCKY MOUNTAINS

BUY "CUB" and "ACE"

SAMPLE \$13.95
CASE \$75.00 OF 6

SAMPLE \$14.95
CASE \$80.00 OF 6

FROM 2916 W. PICO BLVD. LOS ANGELES, CALIF.

MAC MOHR CO.

Baltimore

BALTIMORE, Md., Dec. 21.—Irving Levy, Giant Sales & Vending Company, coin machine operator, attended the annual dinner of the Confectionery Clubs of Baltimore. Other column who attended were Joseph Garfink, manager of the Simco Sales Service Company, and Joseph Brown, of the same firm.

Mutoscope's Sky Fighter is moving briskly, according to Irvin F. Blumenfeld, General Vending Service Company. Deliveries are being made as quickly as machines are received from the New York factory, Blumenfeld reports. Daval's Cub

COIN MACHINE MECHANIC WANTED

Must be honest, sober and able to deliver good pay and proposition to the right man. Drivers, please save your stamps. Apply

VIRGINIA NOVELTY CO.

405-407 Crawford St., PORTSMOUTH, VA.

OPERATORS, WRITE...

H. G. PAYNE COMPANY

312-314 Broadway, NASHVILLE, TENN.

For Weekly Bargain List. Most Complete Stock of New and Used Coin Machines in the South.

Bally To Build Addition To Plant, Moloney Reveals

CHICAGO, Dec. 21.—Bally Manufacturing Company will start construction of a 12,000 square foot addition to its factory early in January, according to announcement by Ray Moloney, Bally president. "New Year's Day will be an especially big day for Bally," Moloney said, "because on that day I grab a spade and break ground for our new addition to the factory. Plans are already on the boards and nearing completion so that actual construction can start immediately after the first of the year. The factory addition should be occupied and working by the middle of March."

"Demand for Bally products has increased at such a rapid rate that our present plant facilities have already be-

come inadequate. We are confident that 1941 will far exceed 1940 in sales volume, and the enlarged factory space is therefore positively essential. The additional space, together with new equipment which will be installed, should triple



RAY MOLONEY, head of Bally Manufacturing Company, Chicago, who revealed that his firm will soon begin work on additional 12,000 square feet of space to the Bally factory.

our present capacity and thus insure speedy delivery in practically any volume.

"A deciding factor in our plans to enlarge the factory was a survey we recently conducted among leading distributors. We found that the most important asset to a manufacturer from the operators and distributors' viewpoint is the ability to give speedy service. After all, this industry lives on the whims of the fickle public, and the men in the field can reap maximum profits only if they can get the new and hot ideas while they are still new and hot. A few days' delay may mean the loss of locations or the loss of heavy week-end play.

"The enlarged factory space will enable us to live up to the Bally reputation for service, regardless of how much our sales volume increases. Moreover, we will add to Bally service in 1941 by adding new types of equipment to the Bally line.

"I can safely say that the Bally line for 1941 will embrace practically every field of operation and will be the most complete and diversified line ever offered."

St. Paul Paper Raps Crusaders; Hits Unfairness

ST. PAUL, Dec. 21.—A county grand jury stirred up considerable trouble recently for a State-wide crusade that had been going on in Minnesota for more than a year. Pinball games came under the adverse influence of the crusade at one time. But recently legal matters have been going adverse for the crusade. An attorney for the group already has been convicted of extortion, and the leader of the movement is now accused of false testimony. The following editorial from The St. Paul Dispatch, December 3, expresses a public view of the situation:

"Speaking of vice crusades, Rev. Henry J. Soltan's little encounter with the Ramsey County grand jury should be gratifying to the people of St. Paul and instructive to the Minneapolis vice crusader.

The people of St. Paul will be glad to learn that he was simply shooting in the dark when he included this city in the list of places in need of his crusading. And he should learn two important lessons. The first, and possibly least important, is that a vice crusader is just as much obliged as any one else to stick

SARA-SUZY

High Score Winner possible on one ball Big 50 Replay award Ever popular Brite Spot Bumper

\$104.50

STONER
Corporation
Aurora, Ill.

Better Buy BUDIN'S Better Buys!

BRITE SPOT	\$32.50	HOME RUN	\$24.00
LANDSLIDE	40.00	GOLD STAR	60.00
ROTATION	41.00	1/2 Deposit, Balance C. O. D.	

BAKER'S LINE-UP—WRITE FOR PRICE!

BUDIN'S, INC. 174 SO. PORTLAND AVE., BROOKLYN, N. Y. Telephone: NE 3-3705

Branch: 36 E. MERRICK RD., FREEPORT, L. I. (Freeport 2100)



EVERYONE LIKES "CUB" AND "ACE"!

CUB	BUY A CASE OF EACH TODAY FROM ANY ONE OF SOUTHERN'S OFFICES AND JUST WATCH THOSE BIG, JUICY PROFITS COME ROLLING IN FOR MONTHS AND MONTHS	ACE
\$13.95		\$14.95
CASE OF 6 \$75.00		CASE OF 6 \$80.00

SOUTHERN AUTOMATIC MUSIC COMPANY
"THE HOUSE THAT CONFIDENCE BUILT"

542 S. 2nd St. • 312 W. Seventh • 541 N. Capital • 425 Broad
LOUISVILLE, KY. • GINGERWATI, O. • INDIANAPOLIS, IND. • NASHVILLE, TENN.

to facts. The second and more important lesson is that civic morality is not a matter of splashing a few sporadic raids across the front page.

St. Paul had a real clean-up a few years back, not the kind that lasts just for the few weeks that the "heat is on," but the kind that lasts a good long time. It was a real clean-up because the people themselves decided to throw out the racketeers and underworld. It did not take long for this determination to reflect itself in new police leadership. Backed by this kind of support, the rank and file of the police were eager to do their part.

Public opinion is the only vice crusader that is needed. And it is the only kind of crusader that can get results.

A WOW! of a BOARD by GARDNER

ANOTHER PROFIT WALLOP!
Gardner's 64 PLAY "PUNCH IN JUDY" is another double step-up BLHOT SYMBOL SENSATION! 145 winners! 125 top in "Hollow Scales." Order #1: No. 1800 PUNCH IN JUDY No. 1 PAYOUT, AVERAGE PROFIT \$33.95. NO. 1800 PUNCH IN JUDY No. 2 PAYOUT, AVERAGE PROFIT \$41.60

MAKE A NOTE!
WRITE FOR GARDNER'S BIG COLORFUL NEW CIRCULAR featuring 20 NEW BOARDS!—These fast moving low line symbol regular step-up and book cover boards are BURE-FIRE HITS and TERRIFIC MONEY-MAKERS! You'll CLEAR UP!

AND DON'T MISS GARDNER'S Big Stranded display booth at the COIN MACHINE SHOW!
GARDNER'S THE ONE FOR '41

GARDNER & CO.
2307 S. ARCHER CHICAGO, ILL.

BIGGER AND BETTER THAN EVER BEFORE!

REGISTRATION BLANK IN THIS ISSUE

REGISTER NOW!!!

IS YOUR LUCKY DAY!
OPENING DAY OF THE COIN MACHINE SHOW
SHERMAN HOTEL
CHICAGO
JANUARY 13-16, 1941

NOW READY FOR DELIVERY!

CHAMP

CLASS — APPEAL — EARNINGS!

Beats 'Em All

WAY OUT IN FRONT—NO COMPETITION!

New Jackpot Innovation!

\$104.50

IMMEDIATE DELIVERY



A PART OF THE ASSEMBLY LINE at O. D. Jennings & Company, Chicago, on telephone music equipment. Here is the final assembly cabinet department where finishing touches are made before the equipment goes on to the inspection department.

Season's Greetings

To All Our Friends and Customers

THANKS A LOT FOR MAKING 1940
OUR GREATEST YEAR!

D. GOTTLIEB & CO.

Our New Factory

1140-1150 N. KOSTNER AVE., CHICAGO

FOR A BANNER 1941 BUY...



"CUB" SAMPLE \$13.95
CASE OF 6 \$75.00

3 Reels—Cigarettes or Fruit or Numbers with Automatic Coin Dividers and 2 Separate Cash Boxes. Standard Divider Model 75% - 25% (also 80% - 20% model) 1¢ or 5¢ or 10¢ Play. ORDER A CASE TODAY—Specify model wanted!



BEST BUYS FROM BANNER ALWAYS!

5 Reels—Straight Poker or Joker Wild Poker with Automatic Coin Dividers and 2 Separate Cash Boxes. Standard Divider Model 75% - 25% (also 80% - 20% model) 1¢ or 5¢ or 10¢ Play. ORDER A CASE QUICK—Specify model wanted!

"ACE" SAMPLE \$14.95
CASES OF 6 \$80.00

BANNER SPECIALTY CO.
1530-32 PARRISH ST., PHILADELPHIA, PA.
1508 FIFTH AVENUE, PITTSBURGH, PA.

Miami

MIAMI, Dec. 21.—The winter season here is in full swing. Many outdoor showmen are working at the various tracks, while others are making fairs and still dates.

Jimmie's Restaurant, at 154 W. Flagler Street, is a mecca for visiting showmen. It was necessary to enlarge the place to handle the increase in business from showmen. Tommy Reggina is now associated with Jimmie Vair in the operation of the restaurant.

Carl Couch and Paul Curtis are contracting for several dates in South Florida, using Jimmie's Restaurant as headquarters.

Mr. and Mrs. G. E. Barfield arrived here and hit for Key West, where Barfield will stage and direct the annual fair.

Endy Bros' Shows broke records for gate attendance at the Mahi Shrine Fair. The midway was really a flash, and shows and concessions did a nice business. Endy will furnish the midway for the annual colored fair here.

Tommy Reggina will return to the road in the spring with a new streamlined cookhouse.

Local theater men, as usual, are squawking about too many outdoor shows this winter. They want the license fees increased for such troupes.

Philadelphia

PHILADELPHIA, Dec. 21.—A new type of vending machine has been introduced to the town this week, being tested at most of the downtown taprooms and taverns. It's a 5-center which serves hard-boiled eggs and designed to allow for the varicolored eggs at Easter time.

Ira Steiner, in co-operation with the Decca record distributor, plastered the music machines around town with Woody Herman stickers as a tie-in for the band's personal appearance at the Earle Theater. Holiday season brings another parade of recording artists to town, Jimmie Lunceford and Ella Fitzgerald heading the list for the Christmas and New Year's dances.

George Levin has opened a music machine establishment in the downtown district, identifying himself as the Downtown Record Shop.

Marjorie Gainsworth, whose singing at the Park Casino is causing all the excitement around town, will soon be available for the music boxes, having inked a recording contract with Decca. Her first item is set to be titled *I Know How*.

Mort Lawrence, who conducts the recorded all-night *Decca Patrol* on WIP, depends greatly on the music-box favorites as listed in *The Billboard* in selecting recordings for the after-midnight listeners.

Julius M. Sloan makes for another entry

to the amusement machine industry operating in the town's newest West Oak Lane section. Opening at 1853 Champlain Avenue, Sloan is trading as Snubby's Eastern Amusement.

Sam Lerner, president of the Stanley Music & Amusement Company, pays a glowing tribute to *The Billboard's* news and editorial service to the industry. At a recent coin machine party Lerner was telling the boys that he keeps up with the industry's doings by reading all the trade papers—but whatever it is, he invariably finds it first in *The Billboard*.

GREETINGS

AND

BEST WISHES

FOR A

Merry Christmas

AND A

Happy New Year

SAM KLEIMAN HARRY LEVINE

Allied

NOVELTY COMPANY

Phone: Capital 4747
3520 W. Fullerton, CHICAGO, ILL.

BARGAINS

- 4 Spinning Reels \$24.50
- 5 Grand National 24.50
- 5 Pacemakers 24.50
- 1 Lucky Loops 130.00
- 1 Buckley Track Odds (Late Start Head) 150.00
- 1 Late Model Mills 1-2-3, Free Play .. 84.50
- 10 Cowboys, Free Play 15.00
- 1 Doughboy, Free Play 24.50
- 10 Major, Free Play 10.00
- 5 Contacts, Free Play 12.50
- 25 Blue Prints, Double Jackpot G.A. 29.99

1/3 Deposit—Balance C. O. D.

Reference: First National Bank, Hickory, N. C.

JONES SALES CO.

1330-32 Trade Ave., HICKORY, N. C.

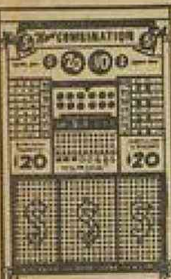
TWO NEW HITS!

"NEW COMBINATION"

840 HOLES SLOT AND DICE TICKETS
Takes in \$42.00
Average Payout... 19.89
Profit... \$22.11
A THICK BOARD SNAPPY LOOKING

"BLACKOUT"

780 HOLES TIP TICKETS
Takes in \$39.00
Average Payout... 19.09
Profit... \$19.91
BEAUTIFUL 5-COLOR PRODUCTION



GLOBE PRINTING CO. • 1023-27 RACE STREET • PHILA., PA.

N. Y. Cig Tax Take Over 2 Million in Nov.

ALBANY, N. Y., Dec. 21.—New York State cigarette tax collections during November amounted to \$2,028,307.74, Commissioner Mark Graves of the State Department of Taxation and Finance has announced.

At the close of five months of the current fiscal year the collection total for the tax stood at \$10,829,752.65.

In November, dealers acting as agents of the State Tax Commission in affixing cigarette tax stamps to package received \$106,289.33 in commissions for their services. Dealer commissions for the five-month period total \$541,041.45.



ELECTRO-BALL COMPANY'S DEMONSTRATION TRAILER for Seeburg Music system equipment streamlines the sale of installations in the New Orleans area. Here is a typical demonstration call that resulted in a complete Seeburg installation.

State Advertising Programs Build Up New Locations

PHILADELPHIA, Dec. 21.—In recent years operators have been paying much more attention to summer tourist areas and highway locations. This follows closely the awakening of many States to the possibilities of attracting travelers. Pennsylvania has done much in this direction.

Pennsylvania's State Department of Commerce discloses that the 1940 tourist season in Pennsylvania was far ahead of 1939 and that prospects for 1941 are even better. It was reported that 50,000 pieces of travel literature were mailed

to inquirers. A sample check showed that 75 per cent of those outside the State who requested tourist information came into the State, and that 67 per cent said they expected to return in 1941. The average mileage traveled in the State by those visitors was 629.

Several years ago, before Pennsylvania paid any attention to tourist trade, it was way down on the list as far as getting its share of the nation's \$6,000,000,000 annual tourist business was concerned. But today it's a different story. A check-up by the State Department of Commerce shows that during June, July, August, and September of this year 1,028,392 tourists came into Pennsylvania from other States. These statistics are about as accurate as any ever gathered, and should be a big help in gauging business from this source in the years to come.

During the summer check-up only cars carrying bona fide tourists and vacationers were counted. There were 394,658 autos. As was expected, that traveling State of Ohio, where folks never seem to stay at home, led in the number of visitors to Pennsylvania. Even Florida and California, States which hold no modest claims as vacationlands in their own right, each sent approximately 20,000 tourists to Pennsylvania.

Encouraged by the results achieved during the past year, the tourist advisory committee approved this week an advertising program for the first five months of 1941, calling for an expenditure of approximately \$45,000, the entire appropriation to be spent outside of the State and in territory east of Chicago. The '41 campaign is scheduled to break about mid-March, with initial efforts directed toward attracting tourists for the Easter holidays. The program for the final seven months of the year will be acted upon at a later meeting.



BAKER'S PACERS Aristocrat of Consoles!

A proven money-maker for operators who demand high-class games for consistent profits! Streamlined, modern, 1940 features, absolutely unequalled!

7-Coin Play! Equipped with Flashing Odds.

THE BAKER NOVELTY CO., Inc. 2626 Washington Blvd., Chicago

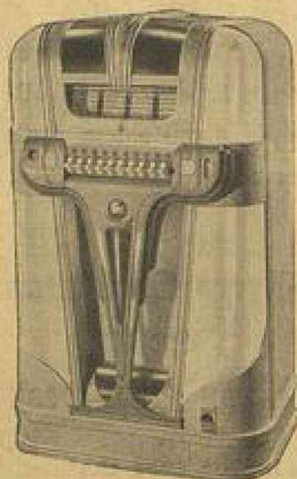


SEE OUR DISPLAY

Sales Soar on Miraben Kits

CHICAGO, Dec. 21.—There has been no let-up in the volume of sales on the new Miraben electrical and spring kits for pin games, according to the officials of the company, who say operators all over the country are turning to both kits as the two indispensable items in their operations.

"Our Electrical kit has been carefully planned to include every type of part necessary to repair and make switches for even the latest pin games," said a Miraben exec. "We do not include an obsolete part in the whole kit and prefer to concentrate upon material which is always useful to the operator. As far as the Spring Kit is concerned, it enables the operator to keep his machines going 24 hours every day. Every type of spring in every shape used on modern pin games is included in the kit. Considering the low prices at which the kits are sold and the valuable nature of the material they contain, it's no wonder that operators everywhere are buying those kits as quickly as we make them."



The Most Popular Phonograph of the year

MILLS EMPRESS

BRING HOME THE BACON with "CUB"



3-Reel 3-Way Play (Cigarette or Fruit or Numbers) with Automatic Coin Dividers and 2 Separate Cash Boxes. 1c or 5c or 10c Play. Standard Divider Model 75% - 25% (also 80%-20% model). Silent, single unit mechanism. Sturdy, precision construction. Enclose 1/2 Deposit - Order a Case Today!

SAMPLE \$13.95 CASE OF 6 \$75.00



and "ACE"

5 Reel Straight Poker or Joker Wild Poker Play with Automatic Coin Dividers and 2 Separate Cash Boxes. 1c or 5c or 10c Play. Standard Divider 75% - 25% (also 80%-20% model). A REAL OPERATOR'S MACHINE! Enclose 1/2 Deposit - Order a Case Today!

SAMPLE \$14.95 CASE OF 6 \$80.00

ELECTRO-BALL COMPANY

★ 1200 CAMP ST., DALLAS, TEXAS ★ 1706 FANNIN ST., HOUSTON, TEXAS ★ 680 UNION ST., MEMPHIS, TENN. ★



CUB and ACE

3 Reel - Cigarette - Fruit or Numbers Play with Coin Dividers and 2 Separate Cash Boxes. 1c or 5c or 10c.

Sample . . \$13.75 CASE OF 6 . . \$75.00

5 Reel Poker or Joker Wild Play with Coin Dividers and 2 Separate Cash Boxes. 1c or 5c or 10c.

Sample . . \$14.75 CASE OF 6 . . \$80.00



THE GENERAL VENDING SERVICE CO. 2320 N. MONROE ST. BALTIMORE, MD.

MILLS

PHONOGRAPHS CONSOLES BELLS TABLES

Distributor

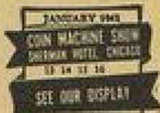
KEYSTONE NOVELTY & MFG. CO.

240 & Huntington St., Philadelphia, Pa. Baltimore Office: 515 Cathedral St., Baltimore, Md.

WE PAUSE in the rush of business to extend to all our friends and customers, both old and new,

A
Merry Christmas
And A
Happy New Year

You may be sure that we will continue to lead in producing hits that will make 1941 YOUR MOST PROSPEROUS YEAR.



H. C. EVANS & CO.
1520-1530 W. ADAMS ST.,
CHICAGO, ILLINOIS

Torr's Gifts for Office Staff, Self

PHILADELPHIA, Dec. 21.—Roy Torr, Philadelphia distributor who inaugurated the five-day-a-week plan (no Saturday or Sunday hours) 15 years ago and set an example or pattern for the NRA to copy or follow years later, is celebrating his most successful year of business in the past 30 years by taking a long holiday. The office force will likewise share in the vacation. Half of the office will take Thursday and Friday off following Christmas and the other half will take Thursday and Friday following New Year's. Employees will draw to see who goes when.

On Tuesday, December 24, business will cease at noon, to be followed by a luncheon. Presents will be exchanged and bonuses will be given to all. For employees who draw the Christmas holiday, they will be thru Tuesday noon and will not return until the following Monday morning.

Torr plans to leave January 2 for a six-week business trip which will route him to Chicago for the 1941 Coin Machine Show, arriving January 6 for a two-week stay in Chicago.

Hospitality Theme At Monarch Coin

CHICAGO, Dec. 21.—Immediately following the holidays, the tempo of activity at Monarch Coin Machine Company will be greatly accelerated, according to official Al Stern.

"As has been the practice here at Monarch, we will again hold a little show during the 1941 Coin Machine Show at the Sherman. All the staff will be engaged in executing plans formulated to make Monarch the headquarters of all operators who visit Chicago for the convention. All conditions are admirably suited to make this the biggest little show we have ever had.

"Our new three-story building on North Fairfield Avenue is not only conveniently situated for operators, but is physically arranged to make inspection of Monarch equipment easy and pleasurable. We have been making a great many purchases of used equipment of all types, and we can promise the industry the greatest display of perfectly reconditioned games of every description."

Interest in AVMOA Election Grows Hot

NEW YORK, Dec. 21.—With the election of officers of the Amalgamated Vending Machine Operators' Association set for the first week in January, interest in the voting has reached a fever pitch, Lou Goldberg and Al Lifshay, general managers of the group, stated.

Nominees for the presidency include Lou Rose, former president of the group; Maurice Goldstone, chairman of the board, and Joe Hirsch, the present leader.

GUARANTEED BARGAINS

WURLITZER 616...	\$ 49.50
With Ill. Grill....	54.50
WURLITZER 600...	142.50
WURLITZER 500...	149.50
ROCKOLA Monarch 20	79.50
EVANS 10 STRIKE..	42.50
KEENEY Anti-Aircraft Brown, Like New	82.50
BALLY-ALLEY, Perfect Condition	27.50
WORLD SERIES	49.50
PHOTOMATICS	545.00

GERBER & GLASS
914 Diversey Blvd., Chicago

FACTORY RECONDITIONED BELLS LIKE NEW & GUARANTEED

MILLS	
Blue Front—Sluggoof	\$68.50
Brown Front, 56-100-254	68.50
Bonus, 56	68.50
Molon Bell, 56	62.50
Cherry Bell	58.50
Blue Front, 56-100-254	67.50
O. T. Bell	32.50
Fortuity	29.50
Vest Pocket Bell	27.50
PAGE	
Sluggoof Bell	\$68.50
Page Console, 56	44.50
All Star Comet	37.50
Page Kitty	32.50
Page Barnum	18.00
JENNINGS	
Silver Chief—Sluggoof	\$70.00
Triple X	38.50
Disc Bell	39.50
Chief	29.50
Little Duke, 76	18.50
BALLY BELL	49.50
WATLING ROTATOR, 56-100-254	24.50
COLUMBIAS—LATE	39.00
A. O. BELL	27.50

MAYFLOWER NOVELTY CO.
2218 University Ave., St. Paul, Minnesota

OPERATORS TO BETTER SERVE YOU—

WE ARE MOVING JANUARY 1 TO NEW AND LARGER QUARTERS AT 1206 FARNAM ST.

Write Us for Prices on New and Used Novelty Games, Bells, and Coiner Machines

HOWARD SALES CO.

322 South 13th Street, Omaha, Nebraska

"BUY 'EM BY THE CASE!"

MORRIE **"CUB" BY DAVAL** EDDIE **"ACE"**

3-Reel 3-Way Play With Coin Divider and 2 Separate Cash Boxes. Sample \$13.95 Buy 'Em by the Case. Case of "CUBS" \$75

5 Reel Poker Play With Coin Divider and 2 Separate Cash Boxes. Sample \$14.95 Buy 'Em by the Case. Case of "6 ACES" \$80

ATLAS NOVELTY CO. 2200 N. Western Ave., Chicago, Ill.
ASSOC. OFFICES { ATLAS AUTOMATIC MUSIC CO., 3939 GRAND RIVER AVE., DETROIT
ATLAS NOVELTY CO., 1901 FIFTH AVE., PITTSBURGH

Happy Holidays

At this joyous season we extend to our many friends our heartiest wishes for a Merry Christmas and a happy and prosperous New Year

GROETCHEN TOOL COMPANY



HERE'S EDDIE GINSBURG and his bride, the picture being on their honeymoon in Florida. Eddie's head-dress is the result of being inducted into a tribe as Chief Patchie. "And that's not because we do a patch job on reconditioned games," cautions Eddie, "Atlas Novelty Company, Chicago, has the finest reconditioning plant in the industry."

BIGGER AND BETTER THAN EVER BEFORE!

JANUARY

13

IS YOUR LUCKY DAY!

OPENING DAY OF THE COIN MACHINE SHOW

SHERMAN HOTEL CHICAGO

JANUARY 13-16, 1941

REGISTER NOW!!!
REGISTRATION BLANK IN THIS ISSUE

100%

Proven Money-Makers!
No Lemons! Best Mechanical Machines Ever Built

PAYTABLES

Spinning	Man of War \$37.50
Reels	Feed Bag .. 15.50
Grand Natl.	Klondike .. 15.50
Pacemaker	Assarben .. 15.50
Grandstand	Across the
Sport Page	Board ... 12.50
Hawthorne	

FREE PLAY MACHINES

Mills 1-2-3	Thriller ... \$19.50
F.P. 1-2-3	Cowboy ... 19.50
Mills 1-2-3	Lancer ... 29.50
F.P. ...	Big Six ... 19.50
Big League	Super Six ... 27.50
Line Star	Ribbed ... 17.50
Speed Demon	Fantasy ... 17.50
Sports ...	Robbed ... 19.50
Shortstop ...	Supercharmer 22.50
Lendable ...	Score Champ 37.50
Champion ...	Flagship ... 24.50
Scorecard ...	Yacht Club ... 44.50
Lite a Card ...	Speedway ... 49.50
Sports ...	Lighthouse ... 20.50
Bally Scoop ...	Merry-Go
Red Mat ...	Round ... 39.50
On Deck ...	Roller Derby 22.50

Flash, Zip, Contact, Rebound, Jumper, Lucky Strike, G. O. D., Paramount, \$15.00 Each. Any six for \$75.00.

AMUSEMENT SKILL MACHINES

Keeney Anti-Aircraft, dark cab.	\$59.50
Western Deluxe Baseball, F.P. and Payoff	29.50
Western Baseball, Payoff	39.50
Western Baseball, Regular	29.50
Tom Mix Radio Rifle	37.50
Event's Ten Strike	42.50
Burgers Ray-Ball	34.50
Bally Alley	22.50
Genco Bill Roll, F.P.	64.50

CONSOLES

Mills' Four Balls	\$219.50
Face 1940 Serenade, F.S.	110.00
Event's Royal Lure	149.50
Exhibit Eldorado, F.S.	79.50
Bally Four Horsemen, F.S.	69.50
Exhibit Longchamp, Double Nickel	37.50
Mills' Flasher	24.50
Exhibit Suite Q	24.50
Western Dewey Jr.	29.50
Mills' Rio, Bally P.O.	24.50
Exhibit Checkmate, Jersey Club	27.50
Exh. Razz, 7-Coin Head	19.50
Jennings' Parlay Races	19.50
Jennings' Bonus	12.50
Dominos	10.00

USED COUNTER GAMES

Poker Face	\$6.50	14 Jennings	\$12.50
Empire	6.50	54 Jennings	12.50
Ginger	13.50	54 Liberty	17.50
Real 21	4.50	14 Sparks	17.50
Penny Pack	4.50	Spark Plug	5.00
Cost a Smoke	5.00	Deuces Wild	6.50
Safe Hit	5.00	Sum Fun	5.50
Ball Slide	5.00		
Real Dice	4.50		
Tally	4.00		

1/3 Dep. With Order, Bal. C. O. D. Write for Prices on Many Other Reconditioned and New Money-Makers. Prompt Attention to All Orders.

SILENT SALES CO.
The House of Winners
200 Eleventh Ave., So., Minneapolis, Minn.

BARGAINS!!

BALLY SUBMARINES	\$109.50
SEEBURG SHOOT THE SHOOT	89.50
CHICKEN SAMS	49.50
KEENEY ANTI-AIRCRAFT	
Brown Cabinet	67.50
KIRK AEROPLANES	99.50
MILLS JUMBO, F.P.	89.50

AJAX NOVELTY CO.
2707 Woodward Avenue, Detroit, Mich.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO OUR OPERATOR FRIENDS

Ky. Springless Scale Co.
514-516-518 S. 2nd St., Louisville, Ky.

Hole in One Is New Robbins Game

BROOKLYN, Dec. 21.—"Hole in One is the latest counter game to be placed in production by D. Robbins & Company," reports Dave Robbins, head of the firm. "It is a penny skill game with proven player appeal."

"Hole in One is a golf game with a realistic golf manikin, controlled by the player. The manikin holds a golf stick and a ball of gum is vended in front of the stick. The object of the game is to skillfully hit the ball so that you make a hole in one. All skillful hits are recorded so that the operator can tell the amount of skillful plays."

"Hole in One can be operated with only a small investment. This game should be permissible almost everywhere, as a ball of gum is vended for each penny. A number of Hole in One games have been tested in New York City locations."

Hankin Builds Own Building

ATLANTA, Dec. 21.—Morris Hankin, this city, is building his own building here which he will open officially around February 1 as the Morris Hankin Building.

"This will be the most outstanding building in the coin machine industry," says Hankin. "Our first floor alone will have over 10,000 square feet of floor space. We will display Wurlitzers, cigarette machines, and all other equipment. We shall also have our general sales offices on this floor."

"On the upper floors we will have our private offices and repair and stock departments. The offices will be among the most attractive in the coin machine business. This building will be officially opened with a grand party."

"Not only will we have one of the most unique displays in the business, but the building itself will be a showplace."

"We will invite the leading manufacturers, distributors, jobbers, and operators from everywhere in the country to be present at our grand opening."

Night Bomber To Be Shown

CHICAGO, Dec. 21.—Claude R. Kirk, head of C. R. Kirk & Company, announced that formal presentation of his new mystery gun, Night Bomber, would be made to a selected group of distributors January 12 to 13.

"Comment and rumor, while vague as to details of Night Bomber features, are unmistakably based on fact in referring to the gun as an outstanding coin machine sensation," said Kirk. "I can promise the coin machine world that Night Bomber will live up to all the early predictions for its success, for we have spared no expense or effort to make it the gun of guns."



GENE KRUPA, popular drummer and orchestra leader, shakes hands with Joe Husak (left), owner of the popular Showboat Restaurant, Johnstown, Pa. The photograph in the location is operated by Sam Goldstock and Charles Elme, United Service Company, operating in Johnstown and Uniontown, Pa.

from Jack H. Keeney and his girls and boys our sincere wishes for all the joys of Christmas Cheer and our wishes, too, that in lasting peace may your good health and wealth increase in this New Year!

J. H. KEENEY AND COMPANY

WONDER 3 BAR JACKPOT

1025 hole—Takes in \$51.25
Pays out \$27.76—Average Profit \$23.49

PRICE \$2.73 EACH

OTHER FAST SELLERS

1640 hole F-5240-3 Bar Jackpot	at \$3.65
1200 hole F-5275-Horses	at 3.92
800 hole F-5270-Pocket Dice	at 1.89
720 hole F-5255-Pocket Jack	at 1.86
600 hole F-5305-Royal	at 2.12

CHAS. A. BREWER & SONS
Largest Board and Card House in the World
6320 Harvard Ave., CHICAGO, U. S. A.

"TAKE IT FROM ME—THESE ARE AMERICA'S FINEST BUYS," H. F. Moseley

"CUB"	"ACE"
3-Reel 3-Way Play (Cigarettes, Fruit or Numbers). Coin Dividers and 2 Separate Cash Boxes. 14, 54, or 104. Sample Case of 8	5 Reel Poker or Joker Wild Play with Automatic Coin Dividers and 2 Separate Cash Boxes. 14, 54, or 104. Sample Case of 8
\$13 ⁹⁵	\$14 ⁹⁵
\$75	\$80

1/3 DEPOSIT, BALANCE C. O. D.

QUICK! RUSH YOUR ORDER FOR A CASE OF CUB & ACE

MOSELEY VENDING MACHINE EXCHANGE, INC.
OO BROAD STREET Day Phone: 3-4511 Night Phone: 5-6328 RICHMOND, VA.

- Hi Score
- 20 Replay
Big Prize When All Letters Are Lit
- 5 Free Games for Army or Navy Planes
- Life-Up Buttons
- Spotter Bumper (Patented) Turns on Changing Indicated Number
- Changing Value Skill Lanes
- Life-Up Buttons
- 5 Value, Bottom Bumper



Chicago Coin's

NEW STRAT-O-LINER

START THE NEW YEAR RIGHT WITH THE BIGGEST MONEY-MAKER OF ALL!

*** The Chicago Coin Machine Company extends the Season's Greetings to America's Coin Men with a Sincere Wish for Prosperity and Happiness to All in 1941

Samuel Gensburg • Samuel Wolberg

SAVE WITH SAVOY ON FREE PLAY GAMES!

JOLLY	.....\$27.50
RED HOT	..... 17.50
SHORT STOP	..... 25.50
ROXY	..... 24.50
TRUMP	..... 14.50
SCORE CHAMP	..... 22.50
SPEEDWAY	..... 44.50
COMMODORE	..... 17.50
BRITE SPOT	..... 35.50
LANDSLIDE	..... 42.50
SKYLINE	..... 44.50
FOLLIES	..... 17.50
CROSS LINE	..... 59.50

SEASON'S WARMEST GREETINGS AND HEARTFELT THANKS FOR YOUR PATRONAGE WHICH MADE IT A GREAT YEAR!

BLONDIE	.....\$39.50
BIG SHOW	..... 27.50
TWINKLE	..... 14.50
O. O. D.	..... 22.50
HOME RUN	..... 27.50
DOUBLE FEATURE	..... 32.50
DRUM MAJOR	..... 42.50
ROTATION	..... 45.50
YACHT CLUB	..... 42.50
PUNCH	..... 19.50
SCORE-A-LINE	..... 44.50
POLO	..... 49.50

1/3 Deposit, Balance C. O. D. SAVOY VENDING CO. 651 ATLANTIC AVE. BROOKLYN, N.Y.

WHAT A PAIR!!!



CUB

Sample \$1395
Case of 6 \$75.00



ACE

Sample \$1495
Case of 6 \$80.00

THE MARKEPP COMPANY
3328 CARNEGIE AVE. CLEVELAND, O. 1410 CENTRAL PKWY. CINCINNATI, O.

SAVE MONEY! YEAR END CLEARANCE SALE!

FREE PLAYS		PHONOGRAPHS	
Landslide	.....\$35.00	Wurlitzer 616A	..\$45.00
Score-a-Line	..... 38.00	Wurlitzer 24	.. 95.00
Cross Line	..... 58.00	Wurlitzer 500	..144.00
Brite Spot	..... 30.00		
Line Up	..... 55.00		
Double Feature	..... 27.50		
Three Score	..... 48.00		
Disc	..... 48.00		
Polo	..... 41.00		

BROOKLYN AMUSEMENT MACHINE CO.
660 BROADWAY, BROOKLYN, N. Y. (All Phones: EVERGREEN 8-4732)

Look To The GENERAL For LEADERSHIP!

EXCLUSIVE DISTRIBUTORS		Ten Strikes	
BIG SHOW	.....\$29.50	1029	..\$39.50
DOUGHSOY	..... 39.50	H.S.	.. 37.50
DUDE RANCH	..... 49.50	1940	.. 59.50
LEAD OFF	..... 47.50	Keeney Gun, Brown	.. 99.50
ON DECK BIRDIE	.. 48.00	Bally Rapid Fire	.. 149.50
PROGRESS	..... 55.00	Chrome Vest Pocket	.. 39.50
SCORE CARD	..... 32.50	John, Fast Time, P.O.	.. 99.50
SUPER SIX	..... 17.50	Mills Jumbo, P.P.	.. 99.50

WRITE FOR COMPLETE LIST OF NEW AND USED GAMES. ALL MACHINES GUARANTEED IN A-1 CONDITION. 1/3 Cash With Order, Balance C. O. D.

THE GENERAL VENDING SERVICE CO. 2320 N. MONROE ST. BALTIMORE, MD.

First Again With "CUB"

3 REEL-3 WAY PLAY WITH AUTOMATIC COIN DIVIDERS

*A REAL OPERATOR'S MACHINE! 2 Separate Cub Boxes and Daval's famous Coin Dividers.



Model T-25-25¢. Also available in 50¢ - 10¢ model. Take your choice of Cassette, Front or Back. ORDER QUICK!!
SAMPLE \$1395
CASE OF 6 \$75.00
 Size Just 6 1/2" x 8" x 6 1/2"

"ACE"

5 REEL POKER PLAY WITH AUTOMATIC COIN DIVIDERS

*Eliminate need for meters. Cut down on wiring. BIG CASE BOX FOR OPERATOR. Gum Vendor. Reel windows covered when not being played. 12, 30 or 10¢. 5 REEL POKER PLAY!



SAMPLE \$1495
CASE OF 6 \$80.00
 Size Just 6 1/2" x 8" x 6 1/2"

AMERICAN EAGLE

World's Smallest Fruit Symbol Ball With Automatic Token Award.



SAMPLE \$32.50
 10 for \$275
 Gold Award Model \$1.50 Extra
 Ball Gum Model \$2.00 Extra

BALL GUM

1 1/2¢ Per Box, 100 Pieces. Case of 100 Boxes, \$12.75.
 1/2 Deposit, Balance C. O. D.

SICKING, INC.

1401 Central Pkwy., Cincinnati, O.

BE WISE!

Familiarize Yourself With Coin Operated



POOL BOWLING

Acclaimed the outstanding achievement of the industry a 100 legatc 5c or 10c play
POOL BOWLING MFG. CORP., STEGER, ILL.
 Chicago Phone: Intercon 9760 (direct to factory)

EXPERIENCED PHONOGRAPH SALESMAN
 With Car. Middle West States. State All Experience and Qualifications in first letter.
 BOX D-13
 The Billboard, Cincinnati, O.

1940 Best Genco Year, Say Execs

CHICAGO, Dec. 21.—"With a heart full of gratitude to the thousands of operators who have been Genco boosters during this wonderful year, we want to express our warmest season's greetings," declare officials of Genco Manufacturing Company.

"The year 1940 was definitely a Genco year—one of the finest we have ever enjoyed. It has been our pleasure and pride, during this year, to bring a great string of money-makers to American operators. It is a source of satisfaction that our products have been so helpful in bringing substantial profits to all operators. Christmas of 1940 is the happiest Christmas we at Genco have ever had, and it is to every operator in the United States that we sincerely say 'thanks a million.' Here's hoping we can continue to keep making better and better games for you all thru the next year."

Bilotta Sponsors Bally Quintet

ROCHESTER, N. Y., Dec. 21.—Eastern coin machine men are learning a lesson in public relations from Johnny Bilotta, head of Bilotta Bros., local coin machine distributors. Bilotta has won valuable good will and favorable press comment by sponsorship of a popular basket-ball team, which is now entering the hoop season in this vicinity.

"I have named the team Bilotta's Ballys," Bilotta explained, "because, after all, the Bally Manufacturing Company comes up with the games that keep our sales humming and thus enables us to take on a proposition like this basket-ball team. We are also reproducing a picture of Bally's new Defender machine gun on the team's sweaters, because that is sure to be the stand-out game of the season and I know Bilotta's Ballys will be the stand-out quint of this territory."



Bally BROADCASTS SEASON'S GREETINGS TO THE COIN MACHINE INDUSTRY

START THE NEW YEAR RIGHT WITH BALLY'S PROVEN WINNERS . . .

DARK HORSE SANTA ANITA LONG SHOT BIG TOP 'ANYTHING IN PAYOUTS'
 Edwin F. Corristen, Mgr.

PALISADES NOVELTY DISTRIBUTORS
 655 PALISADE AVENUE CRANTWOOD, NEW JERSEY

SPECIAL

FREE PLAY PIN GAMES

MILLS	WESTERN
1-2-3 Free Play	Trio \$25.00
Late Mod. \$49.50	CHICAGO COIN
Softball 10.00	Naps \$18.50
GOTTLED	BAKER
Kenna-Gall \$15.00	Twinkle . . . \$15.00
Lisa-Cars. 35.00	4-5-6 15.00
Batt. Champ 15.00	EXHIBIT
GENCO	Compo \$35.00
Bang \$15.00	Zip 19.50
DAVAL	Rebound . . . 19.50
Gun Club . . \$10.00	Bowling Alley 24.50
Gem 19.50	Short Stop . . 44.50
Liberty 10.00	Bounty 10.00
Follow Up . . 10.00	Airliner 10.00
High Life . . . 19.50	Golden Gate 29.50
STONER	BALLY
Baseball . . . \$25.00	Keweenaw, Single
Obstacle . . . 15.00	Coin \$24.50
KEENEY	Spoutem 10.00
Red Hot . . . \$29.50	Gold Cup . . . 49.50
Super Six . . . 24.50	Dandy 10.00
Speedway . . . 49.50	Crossing 29.50
	Triumph 18.50
	Paradise 10.00

We Are Distributors for
DAVAL "ACE" and DAVAL "CUB"
 1/3 Deposit, Balance C. O. D.

Season's Greetings to All Our Friends and Customers
MILWAUKEE COIN MACHINE COMPANY
 1455 W. Fond du Lac Ave., Milwaukee, Wis.

IT'S A **SET-UP!**
 "TIP-IT-IN"

AMERICA'S OUTSTANDING BASKETBALL BOARD!

America's most popular sport on a board. TIP IT IN and 800 Re hole sensation. Approximate average profit \$17.00. Tickets with basket-ball symbols. Maximum profit \$21.00

Introduce yourself to the season's latest. For details write SUPERIOR!

SUPERIOR PRODUCTS
 14 NO. PEORIA ST. CHICAGO, ILL.

You can ALWAYS depend on JOE ASH—ALL WAYS

END OF YEAR CLEARAWAY!!

BIG SHOW \$22.50	SUPER SIX \$17.50
DOUBLE FEATURE 25.00	SUPERCHARGER 14.50
DRUM MAJOR 37.50	TRIUMPH 12.50
HOLD OVER 32.50	TOPPER 10.00
OCEAN PARK 12.50	Keene's Latest ARTI-
RED HOT 17.50	AIRCRAFT GUN with
ROTATION 42.50	Striped Cabinet 74.50

1/3 WITH ORDERS, BALANCE C. O. D.

ACTIVE AMUSEMENT MACHINES CORP.
 900 North Franklin Street, Philadelphia, Pa. Phone: Market 2656.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS



Merry Christmas
From
GENCO MFG. CO.

RING STARS

PACKS A REAL PROFITWALLOP

Large 3-color picture tickets of popular ring stars. 50 SURPRISE FREE PLAYS to players punching "Knockout" tickets. Beautifully embossed book cover.

No. 11359 5c Play 1000 Holes
 Takes in \$47.50 Average Payout \$23.05
 Also made for 10c Play

Get Ring stars in action now! Write for new folder NC-21.

Meet us at Booth 94 at the Coin Machine Show on January 13th to 16th



HARLICH MFG. CO. 1413 JACKSON BLVD.
 CHICAGO, ILL.

Champion To Make Super Bomber Game

NEW YORK, Dec. 21.—Super Bomber is the name of a new game soon to be manufactured by Champion Specialty Company, Inc.

Game is set up in a cabinet 6 feet high, 30 inches deep, and 36 inches across. It is said to give the player the feeling that he is sitting in a plane dropping bombs on moving targets in the form of battleships. Both bombers and battleships are realistic, and the game has a scoring device which registers hits, Harry Levinson, of the firm, reports.

Super Bomber will have its premiere at the Coin Machine Show and will go into production immediately following it, Levinson said.



"HERE'S TO YOU," SAYS BERT LANE

MY MOST cordial greetings, at this happy Christmas season, to everyone in the industry . . . and my fervent hope that the blessed peace of our country may continue and spread itself like a comforting cloak over the war-weary shoulders of a troubled world, soon and completely.

SEABOARD SALES, INC.

619 Tenth Ave., New York
 Phone, Wisconsin 7-5688



SURPRISE FOR PAUL GERBER at the recent West Coast coin machine show was delivered by his son who introduced him to his future daughter-in-law. They are to be married in February. Above, left to right, are Paul Gerber, official of Gerber & Glass, Chicago, and Sportland Arcade, Ocean Park, Calif.; Woody Gerber, Paul's son and manager of the Sportland Arcade, and the future Mrs. Gerber, Evelyn Grant.

QUALITY SPEAKS FOR ITSELF

FREE PLAY	FREE PLAY	PAYOUTS
Triumph \$15.00	Mills 1-2-3 F. P. . . . \$47.50	Royal Draw \$107.50
Cowboy 14.00	Fairground F. P. . . . 34.50	Hawthorne 57.50
Big Six 12.00	Congo F. P. 25.50	1938 Tracelines 72.50
Twinkle 12.00	Mills 1-2-3, Round F.P. 27.50	1938 Kentucky Clubs . 37.50
Circus 12.00	Arrowhead F. P. . . . 24.50	Mills 1-2-3 22.50
Avallen 12.00	Arlington F. P. 22.50	Across the Board . . . 17.50
Engage 12.00	Prokness F. P. 22.50	Derby Times 27.50
Cheroot 12.00	Across the Board, F. P. 22.50	
Spotton 12.00	Ten Strike, F. P. . . . 22.50	NOVELTIES
Pyramid 12.00	Exhibit Bowling Game, F. P. 27.50	Ten Strike \$42.50
Conquest 12.00	Bally Alley 25.00	Base Bowlets 27.50
		U-Pop-It, like new . . . 37.50

1/3 Deposit With Order—Balance C. O. D.
MODERN AUTOMATIC EXCHANGE, INC.
 2616 Carnegie Avenue, CLEVELAND, OHIO

WANTED FOR CASH—FREE PLAY PIN GAMES

ALSO VEST POCKETS, GOTTILIED GRIPS, AND COUNTER GAMES

CHICKEN SAMS \$ 54.50	REEBURG SHOOT THE CHUTES \$114.50
BALLY SUBMARINES 124.50	BALLY SHOOT THE BULLY 54.50
USED INPS 7.00	BLACK CABINET KEENEY ANTI-AIRCRAFTS 59.50
JAIL BIRDS 74.50	TOM MIXES 24.50

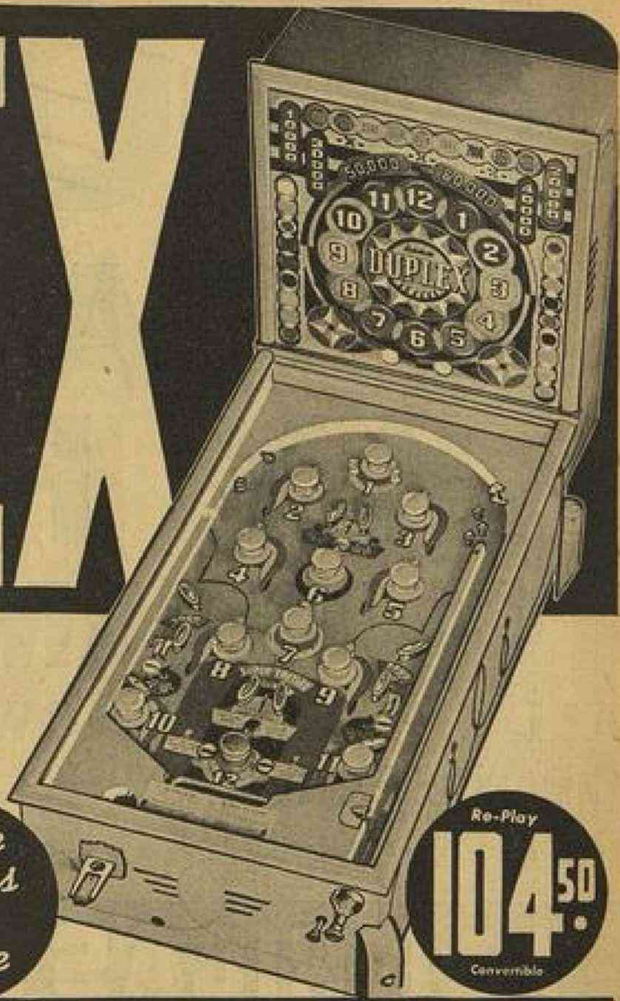
D.O. TO A.C. CONVERTERS FOR PIN GAMES OR PHOTOGRAPHS, \$18.00 EA.
S & W COIN MACHINE EXCHANGE
 2410 GRAND RIVER AVE. (1/3 Deposit) DETROIT, MICH.

WANTED FOR CASH

Will pay cash for Rock-Ola Imperial 20-Record Photographs, State Serial Numbers, Quantity, Mechanical Condition, as well as appearance.

NATIONAL COIN MACHINE EXCHANGE
 1411-13 Diverwy Blvd., Chicago

DUPLEX



Another Exhibit Winner
with **SUPER SPECIAL AWARD** feature
SCORED by ONE SWITCH—when lit.

Out Earns the Best
and
does not wear out
Your Distributor has it NOW!

Five
Ways
to
Score

Re-Play
104⁵⁰
Convertible

EXHIBIT SUPPLY CO. 4222-24-26-28-30 W. LAKE ST. CHICAGO

OUR BUSINESS IS BUILT ON YOUR CONFIDENCE IN US!

SPECIAL SALE OF FREE PLAY GAMES

Home Run	\$24.50	Playmate	\$39.50
3 Score	32.50	Dixie	25.00
Rotation	40.00	Hold Over	49.50
Score-a-Line	47.50	Skyline	49.50
Landslide	42.50	Lone Star	39.50
Double Feature	32.50	C. O. D.	14.50
Jolly	24.50	Triumph	14.50
Commodore	17.50	Brite Spot	35.00
Roxy	24.50	Fantasy	15.00
Score Card	22.50		

HERE'S WISHING EVERYONE A MERRY XMAS AND A HAPPY NEW YEAR



George Ponser

All Ponser Used Games are rebuilt by the "CARROLLIZATION" Process!



GEORGE PONSER CO.
519 WEST 47TH ST. NEW YORK CITY
11-15 E. RUNYON ST. NEWARK, N. J.

SEASON'S GREETINGS

TO ALL OUR FRIENDS OF THE COIN MACHINE INDUSTRY

Discount prices of new games in cartons. Three Score, \$67.50; Hold Over, \$67.50; Fox Hunt, \$77.00; Dixie, \$77.00; Speed Demon, \$74.50; Speed Way, \$74.50; Progress, \$77.00; Once Line, \$77.00. Get it at the

LEHIGH SPECIALTY CO.

2ND & GREEN STS. PHILADELPHIA, PA.

MAKE THIS YOUR FIRST NEW YEAR'S RESOLUTION!
GET OUR NEW PRICE LIST

Contains all the Latest and Best New and Used Machines at prices that guarantee you Bigger and Better Profits!

ROY MCGINNIS, 2011 Maryland Ave., Baltimore, Md.

PRE-INVENTORY SPECIALS

FREE PLAY BARGAINS

Big Sixes	\$17.50	Follies	\$32.50	Roller Derbies	\$30.50
Big Towns	34.50	Glamours	44.50	Score a Lines	51.50
Cadillacs	44.50	Lonestars	44.50	Skylines	62.50
Commodores	32.50	Mr. Chips	24.50	Sportys	44.50
Dixies	62.50	Polos	54.50	Summertime	45.50
Dude Ranches	59.50	Powerhouses	54.50	Triumphs	22.50
Flagships	26.50	Punches	27.50	Vacations	54.50

PAYTABLE VALUES

Grandstands	\$72.50	Hawthornes	\$54.50	One-Two-Threes	\$32.50
Grand Nationals	87.50	Thistledowns	54.50	Pacemakers	79.50
Sport Pages	52.50			Proknicks	16.50

LEGAL EQUIPMENT

AntiAircraft, Bl. Cab.	\$59.50	Chicken Sams	\$54.50	Bull's Eye	\$67.50
AntiAircraft, Br. Cab.	79.50	Ten Strikes	49.50	Western Baseball, Comb. F.P. & P.O.	64.50
Bally Alleys	24.50	Skeeballettes	49.50		

WRITE TODAY FOR OUR COMPLETE LIST OF PRE-INVENTORY BARGAINS

Visit Our Booth—No. 206 at the Coin Machine Show

GRAND NATIONAL SALES COMPANY

2300-08 W. ARMITAGE AVE. CHICAGO, ILLINOIS



L. L. MITCHELL & CO.



Season's Greetings



1070 Broadway, BROOKLYN, N. Y.

BUY FROM Art Nyberg IF YOU WANT THE BEST BUY!

Bally Beauty	\$32.00	Glamour	\$39.50	Rebound	15.00	West. Baseball, F. P.	\$72.50
Big League	27.50	Gold Cup	34.50	Red Hot	24.50	Kennedy Gun, Brown	79.50
Big Six	18.50	Gold Star	87.50	Rink	10.00	1939 Ball Time	35.00
Big Town	27.00	Home Run	44.50	Rotation	47.50	Ten Strikes	38.50
Box Score	10.00	Landslide	49.50	Score Champ	26.00	Jenn. F. P. Slot	33.50
Champion	15.00	Lead Off	44.50	Speed Demon	47.50	Mills F. P. Slot	124.50
Chevron	12.50	Majors	12.50	Short Stop	32.50		
Chubbie	10.00	Mascot	35.00	Super Six	10.50		
Contact	10.00	Mr. Chips	16.50	Summertime			
Once Line	67.50	One-Two-Three	35.50	A, P.	20.50		
Drum Major	37.50	Playmate	46.00	Three Score	42.50		
Flagship	19.50	Progress	62.50	Vacation	39.50		

SPECIAL FREE DEAL ON TOT Token Payout Counter Game. WRITE QUICK!

Terms: 1/3 Deposit With Order, Bal. C. O. D.

The Calvert Novelty Co., 708 N. Howard St., Baltimore, Md.

\$5,000.00 IN CASH FOR SKY FIGHTER TOURNAMENT PRIZES

ALL OPERATORS OWNING SKY FIGHTERS ON OR BEFORE JANUARY 6TH ELIGIBLE TO RECEIVE ALLOTMENT FROM THIS SUM!

AMERICA'S GREATEST LIST OF STANDS BEHIND

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.

**IS THE ORIGINAL
AND BY FAR THE BEST!**

DENVER DISTRIBUTING CO.

1856-58 Arapahoe St.
Denver, Colo.

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.

**IS EASIEST TO PLACE--GETS THE
BEST AND BUSIEST LOCATIONS!**

THE GENERAL VENDING SERVICE CO.

2320 N. Monroe St., Baltimore, Md.

SKY FIGHTER

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**MAKES MONEY FOR MONTHS
ON THE SAME LOCATIONS!**

Carl Trippe, IDEAL NOVELTY CO.

1518 Market St., St. Louis, Mo.

SKY FIGHTER

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**HAS NO TROUBLESOME
ELECTRIC CELLS!**

ELECTRO-BALL CO.

1200 Camp St., Dallas, Texas
1706 Fannin St., Houston, Texas

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.

**TAKES UP THE LEAST ROOM
TAKES IN THE MOST MONEY!**

GERBER & GLASS

914 Diversey Blvd., Chicago, Ill.

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.

**STANDS OUT AS THE GUN
THAT STANDS UP!**

K. C. NOVELTY CO.

419 Market St., Philadelphia, Pa.
Phone: Market 4641—Market 9953

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.

**CASHES IN FASTEST ON AMER-
ICA'S DEFENSE-MINDEDNESS!**

DONALD FIELDING & CO.

1106 Hall Ave., Windsor, Ontario, Canada
Distributors for Ontario and Quebec

SKY FIGHTER

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**HAS THE MOST REALISTIC SCENES
AND SOUND EFFECTS EVER
ACHIEVED!**

HANKIN MUSIC CO.

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**HAS LARGE BUILT-IN TARGET...
NO "HANG-OUT" SCREEN!**

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1635-37 Fifth Ave., Pittsburgh, Pa.

SEASON'S GREETINGS FROM SKY FIGHTER'S DISTRIBUTORS AND MFR.

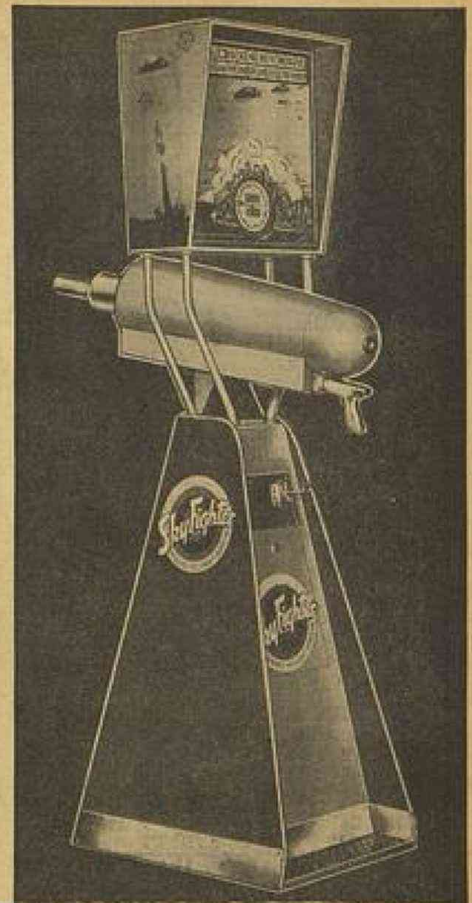
**COMPLETE DETAILS
AT THE CONVENTION!**

BUY NOW

**TO BE SURE OF GETTING
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\$5,000.00 PLAN

**FOR BOOSTING YOUR
SKY FIGHTER PROFITS
HIGHER THAN EVER!**



**BLUE RIBBON DISTRIBUTORS
SKY FIGHTER**

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.
**REQUIRES LESS FLOOR SPACE
THAN A PIN GAME ONLY 23"x30"!**
THE MARKEPP CO.
3328 Carnegie Ave., Cleveland, O.
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SKY FIGHTER

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**WORKS LIKE A CHARM...
MAKES MONEY LIKE A MINT!**
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SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.
**OFFERS THE CHALLENGE OF
300 POSSIBLE HITS!**
STEWART NOVELTY CO.
136 E. 2nd South St., Salt Lake City, Utah

SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.
**GIVES 300 THRILLING SHOTS
IN 30 SECONDS!**
MAYFLOWER NOVELTY CO.
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SKY FIGHTER

U. S. Patent No. 2,212,257, Other Patents Pending.
**IS EARNING ITS WEIGHT
IN GOLD!**
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3002-3004 Grand River Ave.
Detroit, Mich.

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December 28, 1940

Vol. 52. No. 52

DANCE

Attractions

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Why a Dance Supplement?

The dance field now has more varieties and more opportunities than ever before . . . this supplement is offered to help steady the field during a time of change, to allow up-and-coming dancers to receive full recognition and to offer a view of the wide variety of the field and the many chances for novelty

THE year of 1940 has been a period of transition for the dance field, with novelty, Latin, and other colorful varieties of dance making strong strides in all branches of the entertainment business. The dance field, of course, is periodically subject to such fluctuations in popular taste; but inevitably, as one form of the dance begins to take the place of another, the field as a whole suffers slightly until the readjustment is completed.

In such a period of transition, the dance field needs a stabilizing force to keep it in its position on the top of the entertainment heap. It needs buttressing, while its styles are fluctuating, to keep it pre-eminently before the eyes of the general public and the bookers, agents, and managers who meet the public demand. This present supplement is an effort to fill that need.

One of the top positions in the dance field has always been held indisputably by ballroom duos—sleek, well-groomed, fashionable, and sophisticated pairs who fit perfectly into the intimacy of night spots and smart hotel rooms. Actual dance ability, difficult and variety of tricks, sensational lifts, or spins have not necessarily been the things that sold them, altho the top ballroom teams all include these things in their routines. Audiences have been enthralled by their grace of movement, the beauty of the women's clothes, and the general air of smartness and sophistication.

Ballroom Rage

The rage for ballroom teams reached such heights several years ago that a definite trend was started, and schools that turned out this sort of ballroomatics found themselves filled to overflowing. They turned out many acts to meet the demand in the smaller spots, and many more who never succeeded in breaking into the professional field at all.

Almost all the schools, and many of the professional teams playing lesser-known clubs and rooms throuout the country, patterned their routines upon those of the leading duos. In addition, they even set up their succession of numbers as the leaders did—giving the same types of dances often in the same order.

About a year and a half ago public demand began to include not only the svelte, beautifully clothed, quiet, and graceful dance pair but also the field of color and movement and sock effects. The tremendous present popularity of Latin dances is only a part of that trend. All dances with exciting, dramatic, or outstanding stunt attributes are now far more in demand than they were a couple of years ago. Color and movement are prerequisites now; and even the smartest of metropolitan hotels, long the strongholds of the quieter dance tradition, are now letting the bars down and using costume

teams extensively, a thing that would have been unheard-of in the recent past.

Transition Period

Thus we have the present period of transition. With the trend definitely toward color and movement, anything in the novelty vein has been encouraged, and dancers have been forced to go afield to get fresh, sock material for their routines. South American and Latin routines have provided one answer, but there are many others, taking their ideas and novelties from fields as far removed as magic.

As for the current Latin craze, it is terrific now, and gives every sign of continuing to increase for some time. There is even a chance that its length of popularity will be greater than that of most dance fads, because of the impetus now being given it by our government's efforts to gain South American good will.

So great is the demand for Latin routines that most dance teams now include at least one Latin number. Even dance duos ordinarily appearing in formal clothes add a bandana or something of the sort to simulate the color of Latin numbers, usually used for encores. And solo dancers in many other dance fields—including acro, tap, and the rest—are currently trying in every possible way to give Latin slants to their routines.

Another noticeable change recently is the increased dancing ability required from the artist. The increased movement now demanded and the insistence upon sock effects call for terrific dancing ability in order to keep abreast of the times. And this, tho it may necessitate some readjustments, is in the main a good thing, since it makes it much more difficult for semi-pros and even out-and-out amateurs to break from the school ranks directly into a professional job. It decreases the number of newcomers, barring all except those with real ability; and at the same time it increases the employment chances of all bona fide professional dancers.

Opportunities Open Up

Another thing that is always noticeable while fashions in dancing are in a state of flux, as they are now, is the fact that it becomes much easier for able dancers, hitherto more or less submerged, to force their way up into the top brackets. A period of change always opens up real opportunities for everyone.

And that fact constitutes the second main reason for the publication of this supplement. It provides an opportunity for the up-and-coming team to tell its story and stake out a claim on unfilled places in the upper brackets.

Any really good dancer has better opportunities to rise now than at any time in the recent past. And a really terrific team can go

places in a hurry. There have been numerous instances recently of just that taking place.

The facts that the field is wide open for everyone, and that it now stresses novelty and sock showmanship more than ever, combine to make all types of dancing tremendously important at the moment, with the top teams of the future probably borrowing ideas from many different fields. And that is a third reason why a round-up of the dance field as a whole is of extreme importance at the moment.

The Individual Stressed

More than ever, the field depends upon the imagination, ingenuity, and ability of the individual performer. Two or three years ago hundreds of teams did routines that they had learned from instructors. If they're still doing them, they're the teams that are working for the smallest salaries. Those working steadily now are those who have managed to develop their own highly individual routines, or to take the groundwork furnished by an instructor and change it and add to it thru the force of their own imagination and originality.

With the present demand for novelty there seems no limit to the range of the field. The incorporation of magic has already been mentioned. The addition of vocals is another novel and popular note. Accompaniment has been provided by special recordings, instead of by the band, to furnish another novel set-up. A solo instrument has been used for accompaniment, instead of the full band. And accompaniment has even been provided, not by music at all, but by a reader delivering a poem.

Much material has also been taken over from the recital field, in the current search for novelty. There are many more classical compositions used as background now; and much of the technique of recital dancing has invaded the popular field to great acclaim. In this connection, even the tap dancing field has felt the influence, with all of the top tap artists now of the ballet-tap school. The day of the out-and-out "hooper" earning big money has gone, perhaps forever.

Musical shows and vaudefilm presentations have also leaned more and more toward using ideas from the recital field in recent years, as a brief glance at their offerings clearly demonstrates.

In short, the dance field at the moment is wide open both as to type and as to opportunities for reaching the top. This supplement, then, is offered to help steady and strengthen the field during a time of change, to allow up-and-coming dancers to receive full recognition and take another step on the upward path, and to offer a view of the wide variety of the field and the many chances for novelty.



LEON LEONIDOFF

THE dance, in its many phases, comprises a principal part of the offerings upon the huge Radio City Music Hall stage, and so vital a part of our revues has it become that we believe that the Music Hall, during its eight years, has contributed much toward its development as a modern American entertainment.

There are several reasons why terpsichore has taken so prominent a place under our proscenium. First, for the very practical business reason that dancing in the theater, particularly when done by ensembles of attractive girls, is universally popular. Then, too, with a stage and auditorium of the vast proportions of the Music Hall's, the spoken drama or a too intimate kind of presentation is not feasible.

Since the theater first opened, audiences have been applauding the Rockettes and Corps de Ballet, and both ensembles have become in-

Dancing's Pivotal Place in the Stage Show

Dancing has been a mainstay of the world's largest theater ever since its opening—dancing has become good "box office" for theaters everywhere

By LEON LEONIDOFF

(Senior Producer of Stage Spectacles at Radio City Music Hall, New York)

ternationally famous. Our 42 ballerinas, comprising the only permanent, resident ballet corps in America, have introduced to ballet dancing countless people who, prior to patronizing the Music Hall, felt such entertainment was for the effete few.

As for the Music Hall Rockettes, perfectionists of precision, all know of their world renown. When visitors come to New York this line of dancers is one of the glamorous "musts".

Dancing at the Music Hall does not end here, however. Seldom, if ever, is there a Music Hall revue in which dance sets are not featured as solo artists. Of course, we use other performers—acrobats, magicians, comedians, puppeteers, instrumentalists, singers—depending upon the show's theme, just as we balance our dance scenes on stage with choruses by the Music Hall Glee Club and symphonic presentations by our large orchestra. Some of our most popular guest talent has been contributed by dancers, among them Harrison and Fisher, the Hartmans, Paul Draper, Rosita Ortega, Paul Haakon, Patricia Bowman, Don Loper and Maxine Barratt, Tamara Geva, Charles Weidman, Vivien Fay, George Tapps, Betty Bruce, Raye and Naldi, Georges and Jalna, Iisa Kevin and Demetrios Vilan, Gomez and Winona, Sunny Rice, Melissa Mason, Fuller Brothers and Lois,

Maurice and Cordoba, Moore and Ravel, St. Clair and Day, Arthur Mahoney, Eleanor Tennis; Tip, Tap, and Toe; Savoy Lindy-Hoppers, Berry Brothers, Jerome Andrews, Nina Whitney, June and Cherry Preisser; Kay, Katya, and Kay; Mario and Floria, Stuart and Lea, Katherine Harris, Ray Bolger, Jack Cole and his Bah-nese dancers, Lucille Page, the Hudson Wonders, Three Weicere Brothers, Gloria Gilbert, Nirska, Natcha Natova, Sylvia Mannon and Company, Norma Gallo—these comprise but a part of the list of outstanding dance artists who have worked in Music Hall shows—and many of them have appeared more than once.

Variety in the dance is also achieved by our own company, for our dancers are versatile. The Rockettes, trained in the fundamentals of ballet, not only tap in lightning unison but also offer intricate march routines, hand drills, character numbers, novelty numbers, etc.

The ballet itself also undertakes a great variety of dancing, presenting everything from classic ballet to the most modern styles. Also, they are expert in various kinds of traditional Oriental dances and special character and pantomime work.

But no matter what dance they do, both Music Hall ensembles are so skilled in their art that they have brought fame to the Music Hall.

The Importance of Dancing in Modern Broadway Musicals

The introduction of ballet has set new patterns for dancing in legit musicals—versatility is now the keynote, with dancers called upon to do work of many different types

By KURT KASZNAR
(Producer of "Crazy With the Heat")

IF, A SHORT 10 years ago, I had announced that Luba Rostova of the Ballet Russe was going to do a specialty dance created by Catherine Littlefield of the Philadelphia Ballet, to the accompaniment of a swing harpist, Caspar Reardon, with special music by Dana Suesse, for a Broadway musical called "Crazy With the Heat," people would probably have shunned me like a plague or sent for the man with the white jacket. As it is, nobody bats an eyelash, which is just one way of showing how quietly the ballet and allied arts have moved in on musicals.

This current influence on musicals is a far cry from the can-can, shimmy, and that indescribable brand of dancing that usually terminated in what was known as the "split." Gone are the drill formations, where the dancers marched out four abreast, took their places and then went thru their paces, never leaving their 2x4 section of the stage. Dance routines for musicals have taken on a personal pattern.

Catherine Littlefield, who at present writing

is creating and directing the dance for "Crazy With the Heat," first arrested my attention in Europe in 1937 when she toured the Continent with an all-American ballet which she had founded and was directing. Ballet is to Europeans what baseball is to Americans, but I had never considered the relation of dancing or its cause and effects in a musical comedy. During my days with Max Reinhardt we would often go to the ballet for inspiration and diversion, but it never occurred to me to consider the association between the dance and the popular musical.

Musical comedy dancing has now branched out in many different directions—breath-taking ballets on bicycles, flag drills, and other innovations in the world of choreography. Miss Littlefield herself, for Al Jolson's "Hold on to Your Hats," staged a show-stopping rumba version of the can-can. And in "It Happens on Ice" she had a field day with an ice rink and a ballet on blades.

Diversity is the dance's forte, novelty the



KURT KASZNAR

breath of its existence, and individuality a necessity for any dancer or dance director who wants to reach the upper brackets. And in modern Broadway musical comedies, dancing is so important that it's now practically a necessity for all performers—comedians, singers, and everyone else—to dance.

The routines for "Crazy With the Heat" bear the hallmark of Catherine Littlefield's flair for personalizing each and every dancer. Willie Howard, Luella Gear, Hollace Shaw, Gracie Barrie, Hildegard Halliday, Richard Kolmar, and the rest all chime in with a step or two. Willie Howard's dance is best described as a shuffle across stage, but everybody dances.

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Why I Use Dance Attractions in My Floor Show

Nine Hotel and Night Club Owners and Managers Give Their Reasons for Using Dance Acts in Their Shows—A Symposium of the Opinions of the Leading Talent Buyers in the Hotel and Night Club Fields Which Will Prove of Genuine Interest to Night Club and Hotel Talent Buyers Everywhere

Why I Buy Dance Acts

By PHIL AMIGONE

(Operator of Chez Ami, Buffalo, N. Y.)

FOR the general run of night club patrons no show can be complete without the presence of one or more dance acts. In my years of buying talent for the Chez Ami I have formed the conclusion that sight acts go over best with audiences. In my estimation dance acts are the best form of sight act for the night club floor.



PHIL AMIGONE
Chez Ami, Buffalo

A good ballroom team, with a tasteful wardrobe and ability to sell themselves, give class to a floor presentation. There is something about graceful movements that impresses an audience. A good character dance team is also able to register favorably. The shows here have contained one or both of these types of team. These are indispensable if the keynote of the show is class. To give a buoyant lift to the proceedings a youthful rhythm team is desirable.

In night clubs where lines are used, dance acts show to better advantage when production numbers are used. As far as I can remember, every floorshow presented here has had at least one dance team.

"Why I Include Dancing in the Entertainment Policy of the Hotel St. Regis"

By GASTON LAURYSSSEN

(Executive Director, Hotel St. Regis, New York)

THE St. Regis caters to a luxury group of people who range from debutantes to dowagers. They all like to dance and dance well, because they always have been able to afford to entertain and to dance a great deal.



GASTON LAURYSSSEN
Hotel St. Regis, New York

Realizing this, the St. Regis gives them all the essentials conducive to pleasurable dancing: a smooth, even-tempoed orchestra; a large dance floor, and, because of our "must dress" policy, an opportunity to show off their beautiful custom-made attire.

The principal reason behind our conscientious effort to make dancing attractive is, of course, a commercial one. Dancing is an enjoyable form of exercise and therefore instigates a spirit of gaiety, which makes people drink more, eat more, and remain longer. All of which tends to increase the restaurants' receipts.

We also encourage our guests to dance, because on the dance floor they can all be seen, and one of the drawing powers of our Viennese, Iridium, and Maitland rooms is that prominent persons will come to see other celebrities and also to be seen.

On the purely esthetic side, we cultivate the terpsichorean art because it makes a room of entertainment beautiful. Soft lights, rhythmic and uplifting music, the swaying motion of dancers, the colorful gowns of the women against the sharply contrasting black and white evening clothes of the men all add beauty to a room.

So convinced are we that dancing is as integral a part of refined catering as good food and service, an excellent wine list, and splendid en-

tertainment, that we have taught our guests new dances. The St. Regis brought back the Viennese waltz four summers ago, a dance which is the favorite of the luxury group at the hotel now.

For a novelty, one summer we introduced the Lambeth Walk, closely followed by the Palais Glide. Both developed a following and increased business for us. The Patty-Cake dance of the 1939 summer provided more fun to spenders. And last winter, along with the other current Latin American tempos, we introduced the Venezuelan Joropo.

I never cease to thrill when I see an endless conga chain weaving around our dance floors. And I always like to watch them completely forget their troubles as they whirl thru a Viennese waltz.

Dance Acts Appeal to the Eye

By MARIO TOSATTI

(Operator of the Hurricane Night Club, New York)

A DANCE act appeals more to the eye than any other form of entertaining presentation. At the Hurricane I use several different types of dancers. To blend in with the South Sea atmosphere of the place there are native girls who offer authentic tropical hulas, while for the smart urbane side we had standard ballroom teams such as Harrison and Fisher, who in themselves were a whole show.

Not everyone gets a chance to sing or tell jokes, but almost everybody gets an opportunity to go dancing. Therefore when the average person sees a good dance team he is able to really appreciate it, because he himself has the suppressed desire to some day dance like that. The dance is also the most artistic form of entertainment, as it has rhythm, grace, and motion and is something like a moving poem. For these and still other reasons a dance act appeals to a larger audience than any other form of night club entertainment.



MARIO TOSATTI
The Hurricane, New York

All Types of Dancing Are Important

By GLENN SCHMIDT

(Manager, Beverly Hills Country Club, Newport, Ky.)

CHOOSING a dance team depends entirely upon the type of show one is building, for they all have their place and their individual appeal.

The comedy team, for instance, usually leaves its audience with a feeling of gaiety and light-heartedness, which, after all, is the purpose of the entertainment world.

Those employing more difficult types of tap dancing, etc., on the other hand, also play a very important part. They leave their audiences with a feeling of deep appreciation for their display of unusual skill and talent.

The ballroom teams, however, seem to have the most appeal for the average person. First of all, both members of the team usually appear to be the romantic Latin type. Furthermore, they are seemingly in love, and all the world loves a lover. Apart from the illusion, their performance is smooth, graceful, and apparently without effort, and they present a beautiful picture of romance and rhythm.

I have no preference, for to me all types of dancing are important.



GLENN SCHMIDT
Beverly Hills, Newport, Ky.

Dance Teams in Hotel Rooms

By **FRANK L. ANDREWS**
(President, Hotel New Yorker)

DANCE teams are one of the most popular "items" on the hotel's entertainment list, and justly so, for the appeal of dancing is almost universal. The average top-bracket dance team offers color and grace in its routines and appeals both to men and women.



F. L. ANDREWS
Hotel New Yorker,
New York

The New Terrace Room of the Hotel New Yorker has, at one time or another, had the country's best dance teams in its floorshows, such as Maurice and Cordoba, Harris and Shore, Estelle and Le Roy, Enrica and Novello, and Loper and Barrat.

Costumes, of course, are an eye-filling attraction, both the gaily colored and smart evening clothes of the women and the severe black-and-white formal attire of the man dancer providing a good background.

Dance teams as a rule work in evening clothes with the exception of the Saturday luncheon sessions in the New Terrace Room. At

this show the majority of dancers wear formal afternoon clothes, which I think is the most appealing type at this time of the day.

The important factor that turns a mechanically perfect dance team into a smoothly flowing unit in many cases is personality. A much-abused word, particularly in show business, it is hard to define, but it is all important to dancers. If the team doesn't "sell itself" to guests it can be the most accomplished couple in the business and still be a commercial failure.

While most dance teams have basic routines, the top-rank teams keep pace with changing tastes. One of the increasingly popular dances is the conga, which is fast catching up to its sister Spanish dance, the rumba, in public acceptance. I like to see recognition of current trends in dance routines even the some of the dances, such as the conga, do not lend themselves too readily to ballroom dance work.

As far as mixing in the New Terrace Room is concerned, we forbid it (with the exception of the orchestra leader). There are too many reasons against mixing, primarily, of course, being the laws against it in most cities.

Ice shows, such as the one which opened last summer in the Ice Terrace Room (the name of the New Terrace Room changed May 9), are gaining in public favor. The Hotel New Yorker, first to bring in ice shows in real ice in hotel dining-and-dancing rooms in New York, regularly features this type of entertainment in the summer. The crowded room proves its popularity.

"The Value of Dancing to Hotel and Night Club Floorshows"

By **MERRIEL ABBOTT**
(Producer, Palmer House, Chicago)

AS DIRECTRESS of entertainment of the Palmer House, Chicago, I feel that I can speak with some authority on the value of a group of dancing girls as part of a floorshow.



MERRIEL ABBOTT
Palmer House, Chicago

There is no better way of making a show look important and beautiful than by having a lovely line of girls well trained and well costumed to do an opening and closing number. Opening a show with just an act of one or two people does not get the attention of the audience as quickly, nor with as much interest, as a line of girls.

The Abbott Dancers have been in the Palmer House for eight years. For a group of girls to remain in one spot of entertainment that long means that they would have to be well-trained and versatile dancers. If they had been only ballet dancers they could never have lasted eight years. Each girl must be able to do ballet, tap, acrobatic, and modern dancing, which allows for a variety of numbers and has

made this group the outstanding group of dancers in the country for length of engagement.

Dancing Is the Foundation of Floorshows

By **FRANK PALUMBO**
(Operator of Frank Palumbo's, Philadelphia; the Renault Tavern, Atlantic City, and the Club Avalon, N. J.)

DANCING is the foundation of every floorshow offered at my night clubs. Of the four or five acts that we present, the majority of specialties are dancing acts of one type or another.

I believe there is nothing that can get a show off on the right foot better than a rhythmic number by a line of girls. Later in the show the line serves to supply the pace. As a result I make it a practice to have a line of at least eight girls at each of my clubs.

I have used every type of terpsichorean effort from the modern dance to the conventional ballroom pairs. The most successful act we used last season was the Mazzone-Abbott apache troupe. They provided plenty of dance action, with the result that I held them over for several months.

Quite in contrast to this, Pat Rooney did an exceptionally fine job for us at my Philadelphia club. Likewise, a troupe of modern dancers, the Francis-Allis Girls.

I have found that our patronage at each of my three clubs is definitely receptive to anything and everything good in the dance line.



FRANK PALUMBO
Frank Palumbo's,
Philadelphia

The Value of Dancing to a Floorshow

By **JACK LYNCH**
(Owner of Jack Lynch's Walton Hotel Roof, Philadelphia)

DANCE teams in my shows at the Walton Roof are important in carrying out the balance of entertainment as most desired by the dinner and supper crowds. I always believe in playing at least one team and may sometimes have two or three different types of teams, because I've found them to be an act that a diner can enjoy without having to take his mind away from the food.

Dance teams further build good fellowship among my customers when, after the regular show, they do an exhibition South American dance and then take people from the audience to try the steps with them. Today, with the increased interest in dancing of all types from congas to waltzes, my dancers help set the pace for my customers. I have found that these audience participation dance periods have resulted in a great deal of repeat business.

To best illustrate my policy, I once booked three dance teams for the same show—Toy and Wing, the Chinese-American rhythm dancers; Buster Shaver and Olive and George, the midget novelty dance act, and Harrison and Fisher, standard ballroom team. Each a different type and each scored heavily.



JACK LYNCH
Walton Roof, Philadelphia

"The Value of Dancing to the Hotel or Night Club Floorshow"

By **FRANK BERING**
(Manager of Hotel Sherman, Chicago)

THERE are so many elements that enter into the making of a good show that it would be unfair to single out any one particular feature as of supreme importance, for it is the show as a whole that appeals to the customers.

But I will say that a dance team definitely adds to the value of a show. It may in some instances dominate. A team that has ability coupled with grace and a pleasing personality may develop new and original routines which create a sensation; or they may popularize a certain dance style and create a name for themselves that automatically makes them a big drawing card. Even so, they must have around them a well-balanced show. Dancing of one kind or another is an integral part of any floorshow. Whether it be a team, a single, or a line, dancing plays an important part in dressing up a show and giving it entertainment value.

Dancing has become like any other business today. The teams that can originate and produce new and novel routines are the ones that will attract the most attention.



FRANK BERING
Hotel Sherman, Chicago

Pertinent Facts About Artists in This Supplement



These "RAVE" Reviews
Speak for Itself
about

CAPPELLA and BEATRICE

who present
"Something Different
in Dancing"

now appearing
NETHERLAND PLAZA HOTEL
Cincinnati—To January 13
opening
RAINBOW ROOM
Rockefeller Center, N. Y.
January 15, 1941

NEW YORK.
Daily News, Oct. 28, 1940.
"Some time after 10 o'clock Saturday night, at Maxine Elliott's Theater, a sturdy postman tilted as Capella lifted a slight and graceful lady billed as Beatrice, off the stage, and also off her feet, and whirled her recklessly about his head."
"IT WAS THE ONLY EXCITING thing that had happened all evening and the audience gathered to witness the musical revue, of which the act is a part, a little number called 'Tie of Ties,' BROKE INTO APPLAUSE. Whereupon Capella and Beatrice took their bows and departed. Their evening was finished, and so far as this auditor is concerned so was the show."
—BURNS MANTLE.

WOR Oct. 26, 1940.
"There is a team called Capella and Beatrice who are grace personified. Their telephonic television number tonight WAS THE HIGH SPOT OF THE PERFORMANCE."
—SIDE DUDLEY.

VARIETY, Oct. 30, 1940.
"Capella and Beatrice offer the ONLY SHOWSTOPPER, two SPECTACULAR ballroom routines, which even steady conversation doesn't spoil."
—HOBE.

Walton Roof, Phila., Billboard.
"Capella and Beatrice, making their first appearance here, are WITHOUT QUESTION THE MOST SENSATIONAL BALLROOM DUO to play this spot in many a moon. Overhead notes of Capella are BREATHTAKING and CROWD CANNOT GET ENOUGH OF THEIR TERNING. Each step fits the particular music, rather than uses the music merely as a background. Music team is evenly matched. AFTER FIVE DANCES patrons still YELLED FOR MORE."
—M. H. ORODENKER.

Hotel Roosevelt, New Orleans.
"TOPPING THE FLOORSHOW are Capella and Beatrice, the latter a bristly looker with a titty chisela. Their routines are different from the average and notable chiefly for the ease of the lifts and spins. Offering is HIGHLIGHTED BY THEIR SPANISH INTERPRETATIONS and they RESPONDED TO SEVERAL ENCORES with music and song."
—VARIETY-LIUZZA.

Nicollet, Minneapolis.
"Capella and Beatrice, spectacular Danish dance team, now at the Nicollet, ARE REALLY SHOWSTOPPERS. Nightly they do SIX, SEVEN and occasionally EIGHT ENCORES which has been UNHEARD of in Minneapolis to date."
—CEDRIC ADAMS.

Permanent Address
care of B. Sherman
606 W. 137 Street New York City

SARA ALLEN

Sara Allen comes to vaude and night clubs after a distinguished career in musical comedy. A former child prodigy, she has appeared in "Kataga the Dancer," "My Maryland," "Sign of the Leopard," "Journey by Night," "Nina Rosa," "Countess Maritza," the San Carlo Opera Company, and Universal shorts. She has been doing a single for a year, and features a Viennese waltz, cape dance, and "Dance of the Islands," and a rumba conga.

THE BARRYS

The Barrys (Fred and Elaine) became a team after working in "The Great Waltz" together. Prior to that Fred, after coming from England, appeared in "Face the Music" and "Roberta." Elaine was premiere ballerina at the Capitol Theater, New York. Their engagements as a ballroom pair include the Drake Hotel, Chicago; Bon Air, Chicago; St. Louis Municipal Opera; Roosevelt Hotel, New Orleans; Book-Cadillac, Detroit; Continental, Miami; Beverly Hills Country Club, Newport, Ky.; Beachcomber, New York. They are scheduled for the Miami Biltmore January 1.

GLORIA BELMONTE

Gloria Belmonte has earned an international reputation as a classic Spanish dancer. She has worked class spots all over the world, including the Gaumont

British houses, England; Paramount, Bobino, and European Theater, Paris; has appeared with Mistinguette; Palais D'Ete, Brussels; La Scala, Berlin; Maxim's, Athens, for two months; Casino Camproni, Italy; Casino Monte Carlo, and New York spots, including three engagements at El Chico and La Conga. Has also done concert work.

ISABEL BROWN

Isabel Brown, novelty and acrobatic dancer, started her career in legit musicals, and later branched out as a specialty dancer with Lester Lamont's "Paper Revue." She toured the RKO circuit for several years, and has since appeared in many vaude houses throughout this country and Canada.

CAPPELLA AND BEATRICE

Capella, of Capella and Beatrice, scored his first successes in legit and at the Palladium, London. He has been with his current partner, Beatrice, for three years, of which only one was spent in America. They have danced at the Savoy Hotel, London; Ambassadeurs Restaurant, Paris; Sporting Club, Monte Carlo, and many other top European spots.

CARLYLE

Carlyle debuted at 12 with the La Scala Opera Ballet in Milan. Gained recognition and fame by ballet and concert appearances thru Europe, the Orient, and America. Creates all his own choreography, musical compositions, and wardrobe. For the last two years has been living in Hollywood perfecting the ultimate in "dance drama." Critics state "only living dancer who approaches the greatness and genius of Nijinsky."

MARIA DEL CARMEN

Maria Del Carmen was born in New York of Spanish parentage, and has been dancing since the age of 7. Her first appearance was at the age of 11, when she played a benefit with Escudero, Medrano and Donna, and other noted Latin artists. She began night club appearances at the age of 13 at El Chico, and worked there for four weeks before they found out that she was under age. Since then she has appeared in clubs and theaters all over the country. She has studied under Joaquin Ortega, and is now under the tutelage of Angel Cansino.

(Continued on page 11)

Frank Silva Presents



CHEENA DE SIMONE

and her
Latin American Dancers



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Philadelphia

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West End, N. J.

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Captivating Broadway with their Show-Stopping Routines THE BARRYS ELAINE AND FRED ★★

"Make a refreshing appearance and do beautiful spins, lifts, and turns, all whipped smoothly into nicely balanced routines."
—The Billboard

"... To the Beachcomber a few nights ago, and there is a dance team working there that is gonna go places. . . . The Barrys . . . They're awfully good, this pair."
—Ed Sullivan, N. Y. Daily News

"Outstanding act. . . . Have originality and talent, combining straight ballroom dancing with touches of comedy."
—Malcolm Johnson, The New York Sun.

just concluded
6 WEEKS
THE BEACHCOMBER
NEW YORK
Opening Jan. 1
MIAMI BILTMORE
Miami



Ballroom Dancing Fills the Bill

The ballroom team offers just what the average night club, hotel, and vaudeville theater operator wants—fine-appearing young man-and-woman combination, excellent clothes, sleek personalities, the suggestion of romance, and fascinating dramatized versions of social dancing.

The formal dress ballroom team is, and always will be, a favorite in hotel spots and the better type night clubs, in particular, because upper-class patrons want to observe fine clothing and enjoy smoothness and sophisticated dance skill. The harder-working teams, doing stunts more than slick dancing, have greater appeal in the medium-class night clubs and vaudeville theaters. But the important point is that, no matter what type of patrons it caters to, a night club, hotel, or theater finds it profitable to use ballroom teams often. In many instances, spots use a ballroom team on every bill.

People dining leisurely in hotels and clubs enjoy watching a well-

matched, well-clothed couple who dance as beautifully as the patrons themselves would like to. That makes secure the place of the smart team in smart spots.

Mostly Duos

In the ballroom field there are occasional trios, quartets, and sextets, but probably 98 per cent of ballroom dancers work in duos. Outside of a couple of straight ballroom trios, the trio groups usually do comedy. The quartets are usually two teams working together, and the sextets occasionally pop up as flash acts good for demonstrating new dances and for providing the color and body formerly supplied by flash acts in vaude.

Ballroom dancing will never decline as a major entertainment form, because it is closest of all theatrical dancing to social dancing in this country. Most people, especially between the ages of 15 and 45, go in for social dancing, and these same people are keen enjoyers of ballroom exhibition dancing because exhibition ballroom is basically nothing more than social dancing dramatized, stunted, and highlighted by expert dancers.

Customers learn new steps by watching ballroom acts and, consequently, often watch the ballroom dancers more closely than any other performers on the bill. All smart talent employers know this. It is this let-me-see attitude of patrons that has been commercialized by those night clubs and hotels that added dance instruction hours. The Champagne Hour, or Free Dance Lesson, or whatever you want to call it has pulled many night clubs out of the red. There are today a number of ballroom teams whose reputations were made by their skill in handling the dance instruction hour.

Another angle that smart employers know only too well is that ballroom dancers, as a class, lend more charm to a club than almost any other type of performer. Ballroom dancers usually look well and dress well and cannot help but lend dignity to a club.

The latest New York Sensation, interpreting the poetry of the Orient and the exoticism of Latin America

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Riviera, N. J. - - - - 20 Weeks
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Colonial Inn, Hollywood, Fla.

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—Atlantic City Press.

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3 Engagements
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- ★ PLAZA HOTEL, New York City
- ★ BILTMORE HOTEL, New York City
3 Engagements
- ★ PALMER HOUSE, Chicago
8 Weeks
- ★ DORCHESTER HOUSE, London
6 Months
- ★ THE RIVIERA, Cannes-Nice-Deauville-Monte Carlo
- ★ The Savoy-Berkely-and Mayfair in London
- ★ Opening Jan. 25, 1941, THE WHITEHALL, Miami Beach, Fla.

Dir.: WM. MORRIS AGENCY



GEORGE A. HAMID

THE money and whatever prestige my company enjoys, derive from novelty attractions of a so-called circus-type nature, but I couldn't discount the value of dance talent in relation to box office even if I wanted to. The fact is, I don't want to. The fact is, I recognize the boys and girls doing everything from jungle stepping to modern, streamlined movements as an important part of my business of selling shows to millions of people at the media of fairs, amusement parks, celebrations, special events, trade shows, combination presentations, and the like. If dancers could be "in the groove" of auto racing, I'd have them.

Large-scale revue productions for outdoors were inaugurated some 15 years ago, and with them came an avalanche of dancers of all types seeking work and fame—or possibly a new outlet, as some of them had been drafted from the musical comedy and vaudeville stages. Prior to the big revue the country was given a diet of pageant, spectacle, fireworks, and mass ballet shows. Most of these had poor lighting and inadequate stages. With the advent of revues many fairs constructed big permanent stages, and producers of revues traveled around with portable platforms which augmented the fixed stage and brought the entire layout across the track, and hence nearer the grandstand, to the greater enjoyment of the folks who make show business pay off.

As nearly as I can recall in my more than 30 years of looking over grandstand entertainment, the first genuine rhythm-precision dancers to play fairs were Lenora's Ten English Steppers. This troupe started something. They were plenty good for their day, but our modern counterparts are far superior to them in every department. Yet they must be given credit for introducing a mode. We imported the act from England about 17 years ago, giving them odd dates and then circuiting them over Western Canadian fairs. They stayed in America for the next three years, alternating between 10 and 12 girls and delivering five numbers, including a top display which scored a sensational hit—"March of the Wooden Soldiers."

Modern Revue Emerges

From the interesting but badly produced ballet-spec layouts, combined with what was learned from the precisionists as exemplified by the English Steppers, there emerged the modern revue with its accent on mass group-

Grandstand Shows and Dance Attractions

Dancing has become an integral and important part of the show field—from a few scattered troupes in the early 1920s, dancing has grown into a "must" for the grandstand show—novelty dances were developed in outdoor show business

By GEORGE A. HAMID

(President of George A. Hamid, Inc.)

ings, frequent change of colorful costumes, the best in lighting and scenery, swift pacing, well-cued music, principals that really rated their own spots, and dancing solos, teams, trios, and quartets that became a part of every open-air musical. We wouldn't be without them.

The Lenora act, by the way, had its forerunner (about 1920) in another aggregation from the British Isles—this one being a quartet, the Four English Roses. In a way they resembled their descendants of the last decade or so because they merged dancing with acrobatics and rope skipping. Nowadays it is rare to see a dancer who doesn't do about everything in the book, including tumbling. And each of the girls did a specialty, another modern "must."

In the beginning of the modern revue form the first dance numbers were of the straight ballroom type—easy to watch, sure to be enjoyed, and strictly "unexperimental." Altho they remained as a fixture, they were to be supplemented by the fads of the day—Charleston, Black Bottom, Balconnades, and whatever else came out of the eccentric but box-office brains of the pioneers. These remained the vogue until about 1928-'29, when the adagio came practically out of nowhere to become what we in circus are supposed to refer to as colossal. A revue without its adagio act of from two to eight people just wasn't.

Top Talent Demanded

I shouldn't be saying this because I'm not a salesman of dance didos in the main, but the dance features became so popular with patrons in Chisel Switch and Toronto that you had to have top-flight talent or you made no impression on the customers. We couldn't afford to give them \$2,500-a-week acts, but we did give them the best available in the medium-priced brackets. And don't think that the Chisel Switchers weren't choosy and discriminating. They still are, as a matter of fact.

In the years best identified as the depression era, Novelty with a capital N reigned supreme. As novelty is my business, I can't say I didn't like the changing tastes. We had boys and girls who danced on one leg for what seemed hours. They danced on all manners of props, or made their bodies or the bodies of others into props, and almost danced on their ears. We had Zulu dancers, jungle dancers, snake dancers, and a horde of others.

We in the outdoor show business believe that it was in outdoors that the novelty dance began. Until about a dozen years ago musicals on Broadway or of the Broadway type seldom or never ventured in this path. Outdoors showed their value, Broadway gave them a national name. And today the Ed Wynns, Al Jolson, Billy Roses, Earl Carrolls, and George Whites give them spots.

An Institution

The precision, line, and group numbers are, today an institution, not only with those of us who are concerned with fashioning a lot of elements into production, but with the public.

cases. But where do we go from here? We've presented numbers on bikes, stilts, globes, skates, with instruments, acrobatics, and what not. We've gone in for disappearing water ballets. When will the ultimate be reached?

My own debut was as a tumbler—and there's a story linked up with dancing therein. Around 1909 I used to do my practicing in Brown's gym on 23d Street, New York. The old-timers gathered there in swarms figured that developments in the tumbling art were just around the corner, but I can't say that the corner has ever been reached or even approached, for few new ideas have been injected into tumbling. It took the dancer reared as such, but with routine tutoring in acrobatics of all varieties, to show us the way. Now the tumbler throws in the suggestion of dancing, wire artists dance on the tight wire, high-wire performers ditto. In my day, when a girl did a row of flip flaps she was a sensation. She stopped the show. She rated an announcement and spotlighting. Theol Nelson was such a girl. Now we're turning out better female than male tumblers and dancers, girls with just as much if not more nerve, who will stop at nothing to create an impression. We're dancing on poles, high pedestals, and riggings way up aloft.

Let's summarize. A quarter of a century ago such dancers as there were in outdoor, and most of them were girls, confined themselves to just that, occasionally doubling with aerial acts. In the early '20s there were no more than about four or five dance acts with regular bookings. Then there burst forth the touted revue as big as life, but any medium-sized revue today could overwhelm yesterday's presentation by sheer size.

This is the end of 1940, the beginning of 1941, the year in which we book nine to ten lines with anywhere from 10 to 24 girls, each unit averaging five numbers. Some of the girls do specialties, but we have a separate department for the solos, duos, trios, etc. Dance bands have had a good deal to do with the development and popularity of dance attractions. Let's see that they are credited.

Future Assured

To repeat, where do we go from here? That I don't know, but I do feel that the future of dancing and dance attractions is assured. Proof: The great number of dance schools, inspiration from the movies, and the great producers such as Gae Foster, Russell Markert, Leonidoff, Hale, and others, and our own outdoor specialists, all of whom are contributing their bit.

I don't fear very much for the future because, thankfully, in the United States we boast the finest dancers in the world, and are continuing to turn them out at a fast clip. We don't have to import our dance talent. When they're discovered aboard they have to come here for the proverbial fame and fortune.

If I might end on a hint, here it is: We in outdoor show business would also be interested in dancing in which the comedy element is fundamental. They could be singles, teams, trios, foursomes. What does the theater have to offer in this direction for that fertile field called fairs?

Pertinent Facts

(Continued from page 8)

CESAR AND ROSITA

Cesar, after graduating from the University of Havana, teamed with Rosita upon arriving in New York. This Latin pair has danced at the Havana-Madrid, Colony Club, Chicago, where they stayed six months. From there they went to La Conga, New York, where they played 23 weeks. Later they formed a trio, including Pancho, and went to Leon and Eddie's for 12 weeks. They have been in South America since November 28, when they opened at the Casino Atlantico, Rio de Janeiro.

THE CHANDRA-KALY DANCERS

The Chandra-Kaly Dancers, comprising Kaly and two girls, despite their comparatively short stay in this country, are firmly established as one of the leading exponents of a dance form which is a combination of Oriental mysticism and Latin American rhythmic. They opened for a short stay at the Ben Marden Riviera, Ft. Lee, N. J., and remained there for 20 consecutive weeks. They followed with two weeks at Loew's State, New York, from which they went to Chicago's Chez Paree. They open January 9 at the Colonial Inn, Hollywood, Fla., after which they are scheduled for the Rainbow Room, New York.

COLLETTE AND BARRY

Collette and Barry (Jeanne and Harold), youthful musical comedy pair, are currently at the Hotel Bismarck, Chicago, where they are in their seventh month. Prior to that engagement they were featured at the Hotel St. Moritz, New York, for 12 weeks. Barry was a member of the Canadian Olympic track team in 1932. The act is well known in South America, as well as in the United States.

THE COLSTONS

The Colstons, George and Arlene, come from an old theatrical family. George has been in show business since he was five years old, and Arlene later followed the family tradition and joined her brother, who was previously a single. This comedy ballroom pair have appeared with Tommy Dorsey, Glen Gray, and Ted Lewis, among others, and their engagements include de luxe houses throught the country. Eddie Smith is their manager.

CONSOLO AND MELBA

Consolo and Melba, youthful ballroom team, are firmly established in the Midwest. They have played the Chicago Theater, Chicago; Park Plaza Hotel, St. Louis; Book-Cadillac Hotel, Detroit, and the Nicollet, Minneapolis, among many others.

YVETTE DARE

One of the better known exotic dancers who has been a featured attraction in night clubs for several seasons. Her work stands out with original numbers containing plenty of novelty. Her parrot dance always lends itself to ideas for suitable and different production numbers. She is always working, with recent long-run engagements, including Leon & Eddie's, New York; Latin Quarter, Boston, and the Walton Roof, Philadelphia. She is currently appearing at the Club Charles in Baltimore.

DEANA AND DEL CAMPO

Since their debut in 1931, Deana and Del Campo have appeared in many of the smart hotel spots and night clubs featuring ballroomology, semi-concert work, and Latin routines. With a wardrobe consisting of formal attire as well as Cuban and Brazilian costumes, this team's repertoire runs from waltzes to authentic native Latin dances.

JANE DEERING

Jane Deering, trained for concert work, is equally well known in the night club field for her classic, semi-classic, and Spanish work. In addition, she is familiar with tap dancing. Born in Philadelphia of parents with a circus background, she has studied with the better known teachers, has appeared with the Ballet Caravan, and was selected by Shabolevsky, of the Ballet Russe, as assisting artist on his concert tour. As Dorina Del Sol she earned a return engagement at El Chico, New York.

DENISE

After a career as an artist, during which she was sufficiently successful to have her paintings exhibited, Denise abandoned painting to devote herself to the dance. Her previous artistic experience is apparent in her style and routines. She is current at the Shoreham Hotel, Washington, and is scheduled to open at Singapore Sadie's, Hollywood, Fla., January 5.

(Continued on page 13)



FLORENCE and ALVAREZ

"International Dance Stylists"

1940 Engagements Include:
LA CONGA, New York (20 Weeks)
LATIN QUARTER, Boston
HOTEL HOLLENDEN, Cleveland
THE PALMS, Freeport, La.



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Cincinnati, Ohio
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with Tommy Dorsey
Leading Theatres in the Midwest

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currently

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Dir: JACK LENNY Herman Fialkoff Agency Mayfair Theatre Bldg., N. Y.

Thanks to S. Gregory Taylor Robert Reud



Pertinent Facts

(Continued from page 11)

DORINA DEL SOL

(See Jane Deering.)

THE DUANOS

The polished dance style of the Duanos (Ted and Rita) is known to many hotel and cafe men who have used the team and watched the enthusiastic reaction of the customers. They emphasize grace and beauty in each routine and do ballroom and Latin numbers equally well. The team has recently completed several engagements in the East and the Midwest, and is currently working out of Chicago. Among the hotels and night clubs which used the team in the last few weeks are the Hi Hat Club, Chicago, and Hotel Ohio in Youngstown.

THE DUFFINS

Matt Duffin, formerly of Duffin and Draper, has been a successful dancer here and in Europe and since teaming up with his new partner, Joyce, has played leading hotels, night clubs, and theaters from Coast to Coast. The team sells comedy and novelty and is well known for its ragdoll dance. Joyce is formerly of Hollywood, where she appeared in a number of musical pictures. Their engagements in 1940 include, among others, the DeWitt Hotel chain, the Edgewater Beach Hotel, Chicago; Bismarck Hotel, Chicago; College Inn, Chicago; Golden Gate Theater, San Francisco; Orpheum Theater, Los Angeles; Victor Hugo's, Beverly Hills; Cal-Neva Lodge, Lake Tahoe, Calif.; Nicollet Hotel, Minneapolis; State-Lake, Chicago; Blossom Heath, Detroit; Commodore Perry Hotel, Toledo; Chez Maurice, Montreal, and Earle Theater, Washington. The Duffins are currently appearing at the Book-Cadillac Hotel, Detroit.

NANETTE FABARES

Nanette Fabares first appeared professionally at the age of three. Attracted acclaim in Max Reinhardt's production of "Six Characters in Search of an Author," Signed by Warner Bros. Studio as feature player to be groomed for stardom. Drew rave notices for her role in "Elizabeth and Essex," "A Child Is Born," and "Gone With the Wind." Currently one of the hits of the musical show "Meet the People." An actress incomparable, a coloratura soprano worthy of the Met, and a danseuse of concert caliber.

EVELYN FARNEY

Evelyn Farney, who has been dancing since she was three, obtained her first real opportunity when she was signed for the Benny Davis unit. This comely tapster at one time worked with a male partner and, after touring all parts of the country doing a double, is now on her own again. As a single she has played many leading theaters and clubs, including the Strand Theater, New York.

FAWN AND JORDAN

Fawn and Jordan, ballroom pair, during their five years together have played some of the leading spots from Honolulu to New York. They were the first to introduce the Champagne Hour at the St. Moritz Hotel, New York, and stayed a record-breaking 47 weeks at that hospice.

JOSE FERNANDEZ AND TERESITA

Jose Fernandez and his new partner have had extensive training in the concert field, which is favorably reflected in their commercial routines. They appear in colorful costumes and offer authentic Mexican and Spanish dances which are designed to please the tastes of the masses. They are currently appearing at the Rainbow Room, New York. This marks the third engagement for Fernandez in that room. The team opens a run at the Book-Cadillac Hotel, Detroit, January 17.

FLORENCE AND ALVAREZ

Florence and Alvarez, well-known ballroom pair, have been seen on the dance floors of all the better known night spots. They have successfully displayed their routines at the Versailles, New York; Central Park Casino, New York; Coconut Grove of the Ambassador Hotel, Los Angeles, and the Waldorf-Astoria, New York, among others. They have also appeared in films with MGM and in Warner Brothers shorts.

FRADAY DANCERS

The Fraday Dancers were imported from Paris after having played the leading spots in Monte Carlo, the Lido, Venice, London, and Biarritz. Rene Fraday, producer of the act, was formerly associated with Mistinguette and Maurice Chevalier. The Fraday Dancers have also appeared in South America, and have already been seen in many vaudeville houses in the United States. They are under Bill Miller management.

CHESTER FREDERICKS AND GLORIA LANE

Chester Fredericks and Gloria Lane are a youthful dance pair who combine a sock brand of dancing with comedy. They are equally well known in this country and abroad. They have played the leading spots in England, including the Palladium and the Savoy Hotel, and have also played South Africa. In this country they have appeared in legit shows as well as in night clubs and vaude theaters.

JIMMY HADREAS

Jimmy Hadreas, tap dancer, injects a great deal of personality into his hoofing. His facial expressions complement the movements of his feet. The outbreak of the current war forced him to return from England, where he was a long time feature in the "Crazy Show." He has appeared elsewhere on the Continent. In this country he has worked most of the important theaters and swank night spots.

HARRIS, CLAIRE, AND SHANNON

The formation of the ballroom trio of Harris, Claire, and Shannon came about accidentally. Harris and Claire were fulfilling a Paris engagement when Miss Claire suffered a fractured ankle. Harris hastily substituted Miss Shannon, and at Miss Claire's recovery it was decided to form a trio. The high spots of their current act are their double lifts and spins. They have appeared in Madrid, Paris, and other European
(Continued on page 14)



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DEERING
AMERICA'S FASTEST
RISING DANCING STAR

As
**JANE
DEERING**



She's been hailed as one of America's most promising ballerinas.

Selected by Yurek Shabolevski (Ballet Russe's famous star) as assisting artist on concert tour.

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RUSSIAN BALLET

As
**DORINA
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"ALOHA MAIDS"

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Season's Greetings

★ THE DUANOS ★

(TED AND RITA)

A Dance Team of Distinction

For LEGIT Musical

EVELYN FARNEY—eye-filling, tap-dancing brunette who has an extremely winning style. Caught at the Strand, New York, she displayed two neat routines, both embellished with well-executed turns. A very shapely figure is not the least of her assets. Could be used to great advantage for the tap numbers in a revue.

"Possibilities" The Billboard
Thanks to The Billboard and others who have helped me in my advancement.

Holiday Greetings
From

EVELYN FARNEY

Personal Direction—TOM KETTERING
Eastern Representatives—
JACK DAVIES and MILTON BERGER
West—EZ KEOUGH

capitals, as well as in Egypt, Australia, and South America. At the outbreak of the war they were dancing at Juan Les Pins on the Riviera, and managed to secure passage on a freighter for this country. At the conclusion of their current engagement at La Conga, New York, they are scheduled for the Roxy Theater.

THE HARTMANS

Paul and Grace Hartman, ballroom satirists, started their dance career as straight ballroom dancers and played all over the world as Hartman and Barrett. Their first attempts at satire soon started to click and they won highly successful engagements at night spots and hotel rooms thruout the country. They have also appeared in vaudeville at Loew's State, Radio City Music Hall, and many other theaters. Their legit work includes "Red Hot and Blue" and "You Never Know." They are currently working on the film edition of "Sunny."



CONSOLO AND MELBA

Recent Engagements
CHICAGO THEATRE, CHICAGO
PARK PLAZA HOTEL, ST. LOUIS
From "Variety"

"As a ballroom couple they are free and easy and indicate a happy departure from the stiff and affected stances of most ballroom dance teams that try to be just too-too."
Div.: William Morris Agency

EUNICE HEALEY

Eunice Healey, San Francisco-born tap dancer, has been in some of the smartest musical comedies in recent years. She is current in the Broadway hit "Hold On to Your Hats," with Al Jolson, and has also been seen in "Two for the Money" and, among others, "Thumbs Up." She has also appeared as a singing and dancing addition to Benny Goodman's band.

HIBBERT, BYRD, AND LA RUE

Billed as a comedy dancing blitzkrieg, Hibbert, Byrd, and La Rue begin their turn as a straight ballroom duo, which soon turns into a hilarious spoof with the entrance of Hibbert. Ability of this team to mix panto comedy and dancing has earned them engagements thruout the country, including a six-month stay at the Golden Gate International Exposition with Clifford Fischer's "Folies Bergere." They have also played the Beverly Hills Country Club, Newport, Ky.; Astor Hotel, New York; Mount Royal Hotel, Montreal, and many theaters thruout the Midwest.

WINNIE HOVELER DANCERS

The Winnie Hoveler Dancers are a troupe of six girls who are branching

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JOSE FERNANDEZ AND TERESITA

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**Dance Interpretations
to the
Music of the Classic
Composers of Spain**

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CURRENTLY
**THIRD RETURN ENGAGEMENT
RAINBOW ROOM
ROCKEFELLER CENTER
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BOOK CADILLAC HOTEL
DETROIT**



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DANCE FABRICS by
DAZIAN'S, INC.

ESTABLISHED 1842

**EVENTUALLY EVERY
STEP IN DANCING
LEADS TO DAZIAN'S**

out into the hotel field after playing night clubs for three years. They cover every variety of dancing, featuring novelties, and offer an aerial ballet using swinging ladders hung from the ceiling.

JUANITA JUAREZ

Juanita Juarez is equally adept as a singer and as a dancer of authentic Brazilian numbers. After a thorough groundwork as soloist in Ciro Rima's band, she appeared on her own, and has met with remarkable success. She has been held over indefinitely at the Copacabana, New York, after 10 weeks, and has appeared as a single in the smarter night clubs of the East. Her record also includes appearances in England, France, South America, Brussels, and Havana.

KNIGHT SISTERS

The Knight Sisters, young and pretty adagio team, recently concluded a year and a half engagement with George White's "Scandals." They played in both the legit run and the tour as a vaude unit. They started their career at the Sherman Hotel, Chicago, where they immediately clicked. They followed with an engagement at the Chicago Theater, after which they worked hotels, night clubs, and vaudeville throughout the Midwest. They have just concluded a four-week engagement at the Paramount Theater, New York. They are managed by Harry Bestry.

LA COMPARSA DANCERS

La Comparsa Dancers, three boys and three girls doing authentic rumba and conga rhythms, have been working for the last seven months without a lay-off. They appeared for 23 weeks at the Club Bali, Philadelphia, and have spent three weeks in each of the Beachcombers in Boston and Providence. They are current at La Conga, New York. Henri Gine is their manager.

LATHROP BROTHERS AND VIRGINIA LEE

The Lathrop Brothers (Mack and Charles) and Virginia Lee are a sophisticated dance team current at the Palmer House, Chicago. The act has played the major spots both in this country and abroad. They have been together for four years.

LETICIA

This exotic dancer, who has adapted her act to night clubs, hotels, theaters, and burlesque, has been dancing now for five years. Originally from Texas, Leticia has just closed her first New York date at Leon & Eddie's. Past engagements include the Chicago Theater, Congress Casino Hotel, NTG's Revue, Bouche's Villa Venice, Chicago; Bowery, Detroit, and the Western and Hirst burlesque wheels.

LYNN, ROYCE, AND VANYA

This trio, doing a comedy ballroom (Continued on page 18)

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LINES—Outstanding Troupes of Beauty and Talent
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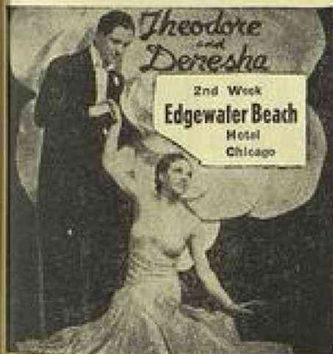


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International Dancers—Musical Comedy and Tap

53 WEEKS, Hippodrome, London
28 WEEKS, Chas. B. Cochran Revue, London
15 WEEKS, Savoy Hotel, London
12 WEEKS, Berkeley Hotel, London
5 Musical Films

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6 WEEKS

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7 WEEKS
CARLOS MOLINA ORCH.
THEATRE TOUR

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EXOTIC

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sensational

BALINESE LOVE DANCE

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NEW ORLEANS: 217 Godchaux Bldg.

act, has worked virtually every de luxe vaudeville house in this country as well as some of the leading hotels. Consisting of a smartly gowned girl and two men working in tails, the act shows a thorough background of serious ballroom work before going into its hilarious satires.

DON AND BETTE LYNNE

One of the cutest and busiest novelty tap dancing acts in the business, as shown by their many engagements in

leading hotels and night clubs in the East and Midwest. They are known as "the story tellers of the dance," since each of their routines tells a story. They emphasize pantomime and flirtatious moods in their numbers, danced to popular tunes of the day. They have been together since 1935 and have been featured in theaters and cafes with such bands as Ozzie Nelson, Bob Crosby, and Tommy Tucker. They are currently appearing at the Commodore Hotel, Detroit.

THE MALO TRIO

The Malo Trio, two girls and a boy, combine straight, novelty, and comedy dancing. One of their best numbers starts off as a straight dance and winds up with the girls committing mayhem on each other. They have worked clubs and theaters in Europe, and returned to appear at the French Casino, New York, and more recently at the San Francisco Fair. They are currently touring the Midwest.

appeared in Loew's State, New York, as well as the other houses of the Loew Circuit. In addition they have played the Casa Manana, New York; Hotel Syracuse, Syracuse; Biltmore, Providence; Cavalier Hotel, Virginia Beach; Barkley Carteret, Asbury Park, N. J.; Mount Royal Hotel, Montreal, and the Kasmore, Albany. They are current at the St. Moritz, New York.

NA PUA

This Honolulu-born dancer has been practicing her art since the age of 9. She has appeared in such Hawaiian spots as the Moana Hotel, Royal Hawaiian Hotel, Waialae Golf Club, all in Honolulu, and in resort spots such as Banff, Canada; Hawaiian Paradise Club, Hollywood, and has been featured in "Hellzapoppin," legit show, and at the Hawaiian Room of the Lexington Hotel with Ray Kinney, for whom she was formerly dance director. She has also been in films, including "Bird of Paradise," "Waikiki Wedding," and Warner shorts. She is current at the Waikiki Club, New York.

STUART MORGAN DANCERS

Stuart Morgan heads one of the greatest adagio turns in show business. A native of Canada, Morgan has appeared with his trio all over the world, playing the swank spots in addition to leading theaters. The troupe works either as the Stuart Morgan Dancers or the Kitchen Pirates, each billing having an entirely different set of routines. They have toured with Jack Benny, Eddie Cantor, Burns and Allen, and other top artists. In England they gave a command performance before royalty. They are under Maurice Golden management.

FIN OLSEN

Fin Olsen, comedy song-and-dance man, came to this country after an impressive record in Europe, where he appeared at the Wintergarten, Berlin; Femina, Vienna; National Scala, Copenhagen; Parisian Grill, Budapest, and in television in Berlin. He also recorded for Victor in Europe. Since coming to this country he has appeared in the legit show "Higher and Higher" and at Loew's State, New York, as well as at other leading vaude houses thruout the country.

RAYE AND NALDI

Before Raye and Naldi decided to become a team, Naldi had made extensive European appearances, while Raye was a member of the dance act of Raye, Ellis, and Larue. Their first engagement as a ballroom pair was at the Rainbow Room, New York, and it impressed so much that they were signed for 40 weeks of the next year. The team is noted for its outstanding lifts and spins, and makes a fine impression in both night clubs and theaters. Raye

Season's Greetings
YVETTE DARE
and Her Sacred Parrot
in Dances of Bali



LETICIA

Exotic Dance Specialties

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FEATURED ATTRACTION IN
NIGHT CLUBS, HOTELS,
THEATERS, BURLESQUE

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Just Concluded Smash Engagement
LEON & EDDIE'S New York City
Opening January 1, 1941, Bouche's
VILLA VENICE, Miami, Florida

THE PASTINES AND FANCHON

As a ballroom pair, the Pastines have appeared successfully in leading night clubs and theaters thruout the country. Recently they added a third member, Fanchon. With this combination the team can do trio work as well as singles and doubles, and can account for longer time on the floor.

THE PAULENS

Paula and Marc have been dancing together now for three years, and have



SARA ALLEN

Dancing Star of
Broadway Hits

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Presenting an extensive
repertoire that includes:

- THE CAPE DANCE
- THE CONGA-RUMBA
- THE DANCE OF THE ISLANDS
- THE VIENNESE WALTZ

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IN HER NOVEL DANCE INTERPRETATION
"THE WINE BATH"

WAS

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Big
Sensation
of the
1940
NEW YORK
WORLD'S
FAIR



NOW

Packing
Them
In
Night Clubs
and
Theatres
currently
Fay's Theater
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*A Whirlwind of
Flaming Rhythm*

15th Week
COCOANUT GROVE
PARK CENTRAL HOTEL, N. Y.
Address: THE BILLBOARD, N. Y.

Management: Allan Rupert, 1697 Broadway, N. Y. City. Phone Circle 5-9801.

and Naldi have earned return dates in nearly all the spots they have played.

RENEE AND ROOT

Eddie Root started out as a dance instructor in Philadelphia. When he branched out as a dancer he chose Hope Minor as his partner, and has set records in many of the smart spots thruout the country, both with her and with his present partner, Renee, formerly of Pepino and Camille. Renee and Root have appeared with great suc-

cess in practically all of the better clubs and hotel spots. Their most recent New York engagement was at La Martinique.

RAUL AND EVA REYES

Raul and Eva Reyes started their career by dancing at private parties in Havana, where they impressed Edward B. Joffret, manager of the Roney Plaza, Miami Beach, who signed them for that hotel. From there they went to the Weylin Hotel, New York, with

Enric Madriguera's orchestra for a five-month engagement. They followed with a date at the Waldorf-Astoria, New York, for four months, and have since played practically every class spot in the country. They have made movie shorts, and in 1936 went to England to appear for Charles B. Cochran in "Follow the Sun." While in London they played the Ritz, Mayfair, and Dorchester hotels. They are managed by William Kent.

ROBERTS AND WHITE

Roberts and White, international comedy dance pair, have worked in the leading hotels and cafes thruout the United States and Canada, as well as at some of the better known spots in Europe, including Savoy Hotel, London. Miss White was with the Dentshawn dancers before she teamed with Roberts as a comedy pair. She also was with the ballet team of White and Mills.

ROBINSON AND MARTIN

Bob Robinson and Virginia Martin, young musical comedy and tap dancers, have routines which include bits from every classification of dancing, making it difficult to associate them with any one category. They have been dancing for about 10 years, and have appeared in many of the better known spots in Europe and South America, as well as this country. They recently returned from a European trip which had them in England and France for a total of five years, plus three months in South America. They have also been featured in films made by Gaumont-British and Warner Brothers.

GERALDINE ROSS

Geraldine Ross, a Merriel Abbott
(Continued on page 18)

TO THE MANY DANCERS for whom I have staged routines, many thanks and best wishes for a **prosperous year and Season's Greetings**

LANNI RUSSELL
Creator of "CHAMPAGNE PHANTASY" a new and sensational routine. Specializing in novel exotic ideas of the Dance.

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HOLIDAY GREETINGS
STATLER TWINS
★ (Jean and Jane) ★
NOW APPEARING AT THE
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Personal Management — **JACK LENNY**
HERMAN FIALKOFF AGENCY
MAYFAIR THEATRE BUILDING, N. Y. C.

ACCLAIMED
Europe's foremost comic, eccentric dancer and singer



Recently featured **"HIGHER AND HIGHER"**
Broadway Hit Musical
and leading theatres

Currently **CAFE VIENNA**
New York

★

FIN OLSEN
HAPPY HOLIDAYS



THE MALO TRIO
"International Stylists of Novel Comedy Dancing"

Recent Engagements
ORIENTAL THEATRE, CHICAGO
NICOLLET HOTEL, MINNEAPOLIS
BROWN HOTEL, LOUISVILLE
SHERMAN HOTEL, CHICAGO
CHASE HOTEL, ST. LOUIS

Direction:
Jack Kalcheim, William Morris Agency



★ ★ ★

CHESTER FREDERICKS
and **GLORIA LANE**
From The Billboard

"The comedy dance team, Chester Fredericks and Gloria Lane, do some very nimble work. For sheer dancing ability and flashy performing, as well as for comic values that are an integral part of his work, Fredericks deserves honorable mention. As a team, Fredericks and Lane sparkle with the verve and life that constitutes the basic appeal of vaudeville."

DON and BETTE LYNNE
★ ★ ★



"The Story Tellers of Dance"
★
December 2nd to 15th
ARABIAN SUPPER CLUB
Columbus, O.
December 19th to 31st
COMMODORE
Detroit, Mich.
January 1st to 14th
PARK PLAZA
St. Louis, Mo.
(Thanks Eddie Slight)
★
New York Management: Eddie Smith

alumna, has been doing her comedy dancing act for six years. Her forte is acro work, with a liberal sprinkling of comedy interspersed. She has played the leading night clubs and theaters thruout the country, and is current at the Royal Palm, Miami. Her hobby is flying, and she has her solo wings.

LANNI RUSSELL

He is known as the youngest dance director on Broadway and has made a name for himself in the coaching field after leaving the stage. Activities in front of the public have been varied and filled many prominent engagements since turning professional at the age of 14. Some of them include spots in Ziegfeld's "Follies," in the New Amsterdam Roof, once a prominent

Broadway club; in "Whoopie" with Eddie Cantor, in vaudeville with Ben Blue, in ballets and concerts with the Metropolitan Grand Opera companies, and in pictures for United Artists. He is currently an associate dance teacher of ballroom, ballet, acro, and exhibition ballroom of the Scotty-Jackson Studio in New York. He specializes in exotic and novelty routines and his latest creation is the "Champagne Fantasy."

JACK SEYMOUR AND KAY PICTURE

Jack Seymour is a native New Yorker, while Kay Picture (no alias) hails from Texas, where she was a child prodigy. She has appeared in night clubs, musical comedy, and other branches of show business, including the screen. Seymour started during the end of the vaude heyday with his own act. They teamed four seasons ago, and have appeared in such legit hits as "Leave It to Me," "Very Warm for May," and "Higher and Higher." They have just concluded two weeks at the Strand, New York.

CHEENA DE SIMONE

Miss Simone is co-owner of her group of Latin American dancers, who were among the first to introduce Latin American dancing in New York. She first attracted attention in 1936 as a prize winner of tango and rumba contests at the Harvest Moon Ball in New

York's Madison Square Garden, and she appeared with the first conga troupe (known as the D'Avalos Dancers) to play the Rainbow Room. The group played there for two months and then moved into the Versailles, New York, for an 11-month run. Engagements in the smartest spots thruout the city followed. Frank Silva, who is presenting the Simone group, says it was organized with the idea of bringing to Americans the true and typical dances of Latin America. Act recently played Jack Lynch's Walton Roof, Philadelphia, for 15 weeks. It offers five distinct routines.

SOUTHERN SISTERS

The Southern Sisters are a youthful acrobatic combine. They have appeared all thru the Midwest, and are currently on the Coast, where they are making shorts for Universal and playing night club and theater dates.

STATLER TWINS

The Statler Twins, Jean and Jane, were formerly teamed with Jack Lenny. Their engagements include many return dates at leading theaters and night clubs. They have doubled in films while appearing in the South American Casinos, and were seen in one film with Carmen Miranda. They are natives of Johnstown, Pa. Jack Lenny, their former partner, now manages them.

SYLVIO AND MELBA

This Latin pair effectively mix ballroom and Latin dances, and have successfully appeared at the Nacional Theater and Hotel, Havana; Paramount Theater, New York; La Conga, New York; Shoreham Hotel, Washington, D. C.; Statler, Cleveland; Latin Quarter, Boston, and many spots in South and Central America. Sylvio is by training an artist and architect, but upon discovering the tremendous interest in Latin dancing here he studied up on his hobby and teamed with Melba Sylvester.

THEODORE AND DENESHA

A team that does both ballroom and adagio ballet. They are in complete formal dress for their first two ballroom

numbers, then make a quick change in view of the audience for the third number, which is spectacular adagio. The adagio comprises unusual and original lifts. Have appeared at leading theaters, clubs, and hotels in North and South America. Current at the Edgewater Beach Hotel, Chicago.

TIRZA

Tirza, a native New Yorker, the daughter of Emelita Duval, of the dance team Duval and Groblof, made her debut at the old Columbia Theater. Her wine bath specialty, which has won for her great publicity, was conceived four years ago, and a special apparatus was constructed accordingly. She has played engagements in theaters and cafes, and was an outstanding feature at the White Way Casino at the New York World's Fair.

JERI WITHEE

Jeri Withee, dancing since she was 13, has incorporated her knowledge of ballet and toe work into the more commercial tap dance. She has the added advantage of being able to work within the confines of even the smallest night club floors, her work being composed of flashy spins which can be executed on a dime. She has worked practically every night club on 52d Street, New York, as well as some of the better spots thruout the East. Most of her engagements were long term affairs. She is currently making a return engagement at the Torch Club.

ELENORE WOOD

Elenore Wood started in show business as a toe and ballet dancer. She was booked by her agent into Boucher's Club, Chicago, where nude dancing was the order of the night, and out of necessity she went thru a nude routine and has been at it ever since. She has appeared at Leon & Eddie's, New York; the New York World's Fair; at the Paradise, New York, for eight months, and is current at the Coconut Grove of the Park Central Hotel, New York. Has also played straight for Ham Savoy, dizzy dame for George McKee and ingenue for Leo Henning.



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"Harris, Claire & Shannon, the best straight dance trio in the business. Routines are excellent. The double spins and lifts are unusually impressive."
—Sam Henigberg, Billboard.

"Real sock of the show are Harris, Claire & Shannon."
—Abe, Var.

"Maneuvering two partners as easily as most professionals do one small girl. Mr. Harris performs gracefully, with the effortless timing that distinguishes the few good dance teams from the many poor ones."
—Chuck, New Yorker.

"Certain calls for the dancing of Harris, Claire & Shannon."
—Walter Winchell.
"Gold stars to the delightful dancing done by Harris, Claire & Shannon."
—Dorothy Kilgallen.

"On the preferred list of my talent; the Harris, Claire & Shannon dancing trio at La Conga, a distinct and refreshing novelty."
—Danton Walker.

"High spot in the evening is the dancing of Harris, Claire & Shannon."
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