

15 CENTS

DECEMBER 31 1938

# The Board



1 9 3 9



# Season's Greetings

To all my friends in show business—Fair Secretaries, Park Managers, Celebration Committee Men and Fellow Performers. Thanks to all of you, 1938 was one of my best seasons, the sixth consecutive year of solid bookings.

This year has been a great one for free acts. They have more than proved their worth. Because of them, countless amusement spots and events have come through successfully. With the public insistent to see first-class, thrilling entertainment, executives are relying more and more upon good crowd-producing free attractions.

I am grateful to have had a part in it and sincerely wish everyone a very happy and prosperous New Year.

*Selden*  
**THE STRATOSPHERE  
MAN**

TRADE MARK  
WORLD'S HIGHEST  
AERIAL ACT.  
NO NETS! NO  
SAFETY DEVICES.  
PERMANENT ADDRESS: Care of  
The Billboard, Cincinnati, Ohio.

**"Stratosphere Man" Has  
Colorful Setting in Cincy**  
CINCINNATI, June 11.—One of the features of Coney Island's 52d birthday anniversary celebration will be special appearances of A. E. Selden, the "Stratosphere man," on June 21, as the high act is playing an extended engagement in the park, having opened on June 7, to remain until June 28.  
Afternoon and night performances are given, the night spectacle of the 130-foot rigging being striking under a beautiful with big crowds thronging the beautiful mall beneath. Changes of colorful costume enhance his trapeze routine, precariously balancing feats and handstands on the swaying pole.  
A slide-for-life finale carries him nearly the full length of the mall, and enthusiastically favorable comments on the thriller to President and General Manager Edward L. Schott have been the rule since the opening presentations.  
—The Billboard, June 18, 1938.

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ARZENO E. SELDEN.

1939 • the year for live talent

## THE WHEEL HAS TURNED

**T**HE BILLBOARD is proud of the part it played in keeping the torch burning. During the darkest years, when it often seemed that the amusement industry was about to eliminate the live, human factor completely, The Billboard spread the hope that lay in facts concerning the state of live amusements. The Billboard fought for what it believed to be sound and right. The Billboard performed its most valuable service during those dark years both to the amusement industry in general and living entertainment in particular by courting truth rather than sentiment; by calling a spade a spade and by performing with plodding regularity the prosaic but tremendously important job of reporting progress on the "flesh" front—the good with the bad—but never permitting its readers to forget that no matter how dismal the moment there is hope written in the misty phantasmagoria of the future.

The Billboard is indeed proud today because the worst of the uphill struggle seems to have been left behind. And the things we stand for are definitely on their way up.

It is with a mixture of gratitude and pride that we open the prefatory doors to the pages of The Billboard's 44th Anniversary and Holiday Greetings Number dedicated to the promise held forth by the dawn of a new year—filled as we are with the conviction that 1939 will mark the most promising year for live entertainment since the peak of the twenties.

Facts and figures speak more eloquently than high-sounding phrases. There is no denying, for example, that vaudeville is now definitely on the upgrade after hitting the bottom early this year. Night club and hotel employment rose steadily during the year, recession notwithstanding. The Legitimate Stage has produced fewer shows but far better ones. Could any sign be healthier? The music publishing business is improved; ballrooms are doing satisfactory business and name bands had their best breaks in more than 10 years during 1938. Radio made definite progress as a channel for the employment of talent. Phonograph recording and the industry built around it made sensational comebacks. While the going was difficult for films at the outset of the year, a neat pickup was made in the last lap of the year's running—thanks, in part, to the industry campaign.

All in all, there are many things to be happy about. The year that wanes was a troubled, critical year but the various amusement branches were strengthened and broken in under fire. Today we are in a far healthier condition than we've been at any time since Wall Street's Humpty Dumpty had his great fall.

\* \* \*

**The Year 1939 dawns with hope and promise. We are thankful as we go into the stretch of a new year that we still live in the land of the free and the brave. We thank God for these United States.**

\* \* \*

To all of amusements we extend our heartfelt good wishes. To the artists, managers, agents and others who have helped make this issue of The Billboard a success we say "Thanks!"

*A. C. Hartmann*

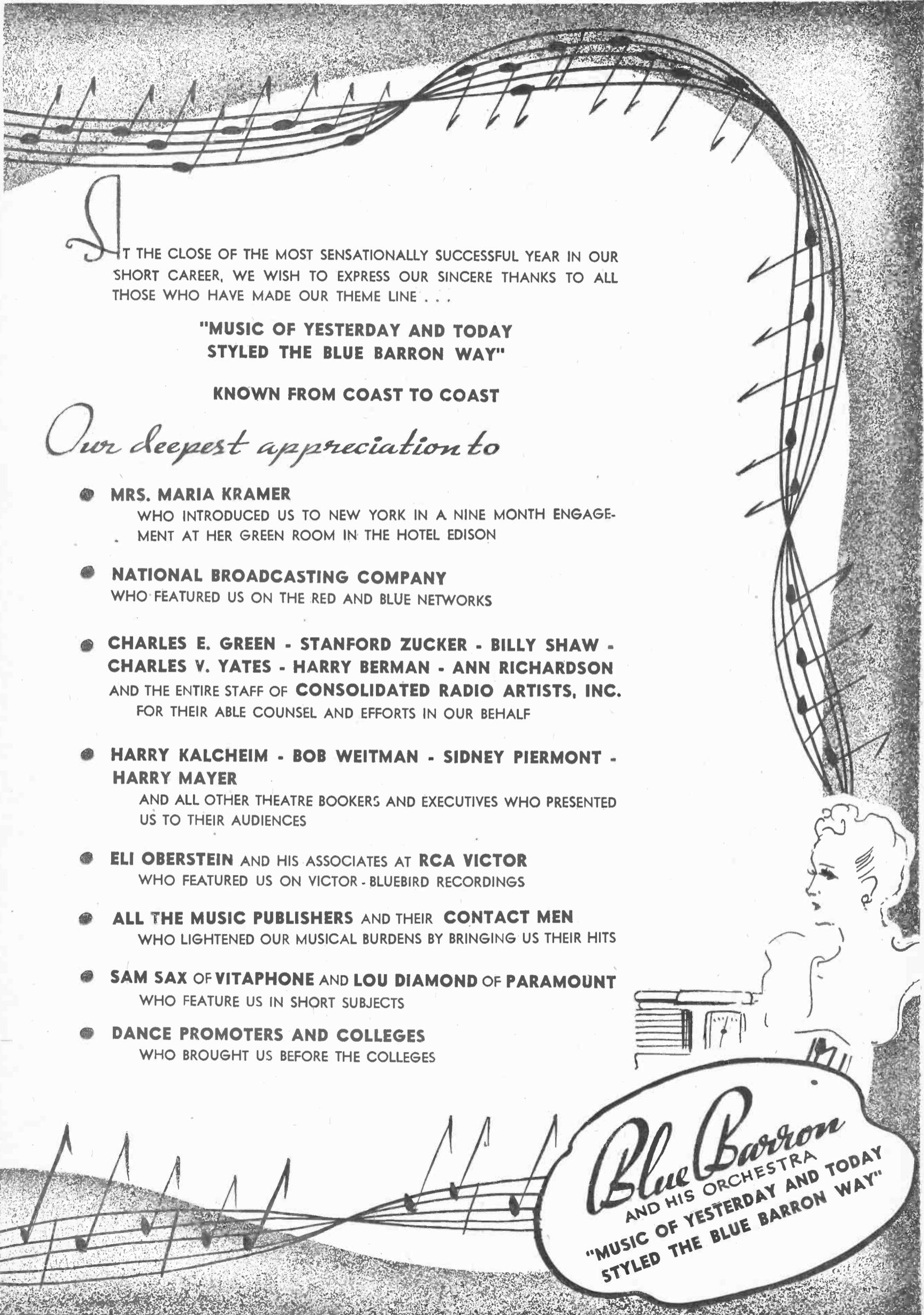
*Elias Esugerman*



Music  
of YESTERDAY  
AND TO-DAY  
Styled the

# Blue Barron way

Season's Greetings



**I**T THE CLOSE OF THE MOST SENSATIONALLY SUCCESSFUL YEAR IN OUR SHORT CAREER, WE WISH TO EXPRESS OUR SINCERE THANKS TO ALL THOSE WHO HAVE MADE OUR THEME LINE . . .

**"MUSIC OF YESTERDAY AND TODAY  
STYLED THE BLUE BARRON WAY"**

**KNOWN FROM COAST TO COAST**

*Our deepest appreciation to*

- **MRS. MARIA KRAMER**  
WHO INTRODUCED US TO NEW YORK IN A NINE MONTH ENGAGEMENT AT HER GREEN ROOM IN THE HOTEL EDISON
- **NATIONAL BROADCASTING COMPANY**  
WHO FEATURED US ON THE RED AND BLUE NETWORKS
- **CHARLES E. GREEN - STANFORD ZUCKER - BILLY SHAW - CHARLES V. YATES - HARRY BERMAN - ANN RICHARDSON**  
AND THE ENTIRE STAFF OF **CONSOLIDATED RADIO ARTISTS, INC.**  
FOR THEIR ABLE COUNSEL AND EFFORTS IN OUR BEHALF
- **HARRY KALCHEIM - BOB WEITMAN - SIDNEY PIERMONT - HARRY MAYER**  
AND ALL OTHER THEATRE BOOKERS AND EXECUTIVES WHO PRESENTED US TO THEIR AUDIENCES
- **ELI OBERSTEIN** AND HIS ASSOCIATES AT **RCA VICTOR**  
WHO FEATURED US ON VICTOR - BLUEBIRD RECORDINGS
- **ALL THE MUSIC PUBLISHERS** AND THEIR **CONTACT MEN**  
WHO LIGHTENED OUR MUSICAL BURDENS BY BRINGING US THEIR HITS
- **SAM SAX** OF **VITAPHONE** AND **LOU DIAMOND** OF **PARAMOUNT**  
WHO FEATURE US IN SHORT SUBJECTS
- **DANCE PROMOTERS AND COLLEGES**  
WHO BROUGHT US BEFORE THE COLLEGES

*Blue Barron*  
AND HIS ORCHESTRA  
**"MUSIC OF YESTERDAY AND TODAY  
STYLED THE BLUE BARRON WAY"**

**44<sup>th</sup>**  
**ANNIVERSARY**

**The**  
**Billboard**



**Many Happy**  
**Returns! . . .**

**RKO**  
**THEATRES**

# The Billboard

Vol. 50  
No. 53

December 31,  
1938

The World's Foremost Amusement Weekly

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## THE YEAR FOR LIVE TALENT

### N. Y. Prepares for First Thematic New Year's Eve, Done "a la Fair"

NEW YORK, Dec. 24.—In a collective effort to make New Year's Eve foster optimism by heralding the World's Fair's "The Dawn of a New Day," 55 local hotels, 126 restaurants, some 30 theaters, 145 novelty manufacturers and an enormous Perisphere-Trylon Christmas tree in Times Square have virtually assured concrete support here for a nation-wide plan publicly announced three weeks ago. A report of these activities came this week from officials of the fair, chief sponsor of the New Year's program.

Up to the present 14 large motion picture houses of New York's theater district have pledged themselves to celebrate New Year's Eve "a la Fair" with appropriate music, decorative motifs and appointments. At least two prominent theatrical producers have decided to

decorate their playhouses, inside and out, to accent the "Dawn of a New Day" theme. Fourteen night clubs are planning to fall in with the plan. Many Broadway store fronts in the center of town will wear the fair's orange and blue with at least 33 retail establishments planning especially colorful facades. Seven of these will be large department stores.

Local executives of several steamship (See N. Y. PREPARES on page 14)

Additional news pertaining to the New York World's Fair and Golden Gate International Exposition in San Francisco will be found in the Fair and Carnival departments.

### More U. S. Acts Abroad, But Troubles Over \$\$\$ Are Worse

Balkans and Orient worst offenders—night clubs demand mixing—violate contracts—money exchange a worry—acts urged to consult legation, study contracts

NEW YORK, Dec. 24.—The past season has seen one of the biggest years for American acts abroad, with the number of countries played by U. S. performers increasing by 100 per cent over those played a couple years back; yet the wall of discontent and the wrath against mistreatment of returning artists has doubled. Not all countries, of course, come in for many squawks against England, Germany, Norway, Sweden, France and Denmark, and, to a lesser degree, Holland, Belgium, Estonia, Latvia and Lithuania; but in

There has been a great hullabaloo on this side in recent years about the evil of forced mixing, but, according to the reports of those who have toured the lands where foreign acts are more or less a scarcity, the extent of the practice in those places is far beyond the heights experienced here, even at its worst. Forced mixing is the supreme evil over there, and it is especially rampant in (See MORE U. S. A. ACTS page 16)

### 57-Grand Hub Advance Sale For Henie Show

BOSTON, Dec. 24.—Upon her arrival Sonja Henie was told the advance sale at Boston Garden was \$57,000. It was a distinct tribute to the managerial ability of Walter W. Brown, head of Boston Garden; the press agenting of Les Stout and the ticket-selling dexterity of Tommy Waters.

The gross for Henie and her troupe hit the six-figure mark—phenomenal for a five-day show given just before Christmas. Last year the gross for seven days was \$138,000.

The Ice Follies, with Bess Earhardt, comes to the Boston Garden week of January 11. While the receipts will probably not reach the Henie figure, they are expected to be close to \$70,000.

### 1939 Looks Good for All Fields Of the Entertainment Industry

World's Fairs help, but prospects are primarily based on permanent gains—radio, music, legit, night clubs, vaude all go into new year with best hopes of decade

NEW YORK, Dec. 24.—As 1938 draws to a close more hope can be discerned on the horizon of show business than at any other time since the start of the general business depression. All show-business fields expect to participate in the general rise, but particularly those depending primarily upon live talent. Trend, which set away from living entertainment while the mechanical novelties were still that—novelties—has now set strongly in the other direction. A widespread and insistent demand for live talent has manifested itself in all sections of the country, including the popular boom for bands, the slow but definite and mightily encouraging return of vaudeville, the widespread increase in the use of club floor shows and the pleas from cities all over the country for touring attractions in legit.

Definitely, hopes for the year—particu-

### Turns Scarlet for Sake Of Scarlett O'Hara

BOSTON, Dec. 24.—Scarlett O'Hara, Jap style.

Ruth Sato, local Japanese news-woman, turned her coiffure into red from ebony black this week and shines up as a legit Occidental.

"Well," she explains, "I've been told that anybody but a Jap or a Chinese is likely to be selected as Scarlett O'Hara, so I figured I might as well put myself in the running."

Miss Sato was known for years on Broadway as the only legit chorus girl of her race.

lary the expectations for increased employment—hinge largely upon the two World's Fairs, in San Francisco and New York. But the gains expected will be bigger and more permanent than that. With the expected upswing in general business conditions, show business will feel the results permanently thru greater profits, increased scope of operations and a large increase in jobs. Show business always follows the general business trend by about six months (it was six months before the effects of the depression really began to be felt in the amusement industry), but with a business upturn early in the year the amusement field should feel the effects strongly long before 1939 draws to a close.

Hope, founded on the actual facts of the past year and on easily predictable trends in the immediate future, is greater than it has been for a decade. All signs point to the fact that 1939 will definitely be the year for live talent.

#### Radio

Radio talent outlook for 1939 is generally a sound one, but certain developments of 1938 will have a bearing upon the quantity of work available. Revised transcription schedule, made effective by the American Federation of Musicians last September, puts a damper on mechanical production. End-effect of this measure cannot be foretold yet, for, while the scale will undoubtedly boost live shows in some areas, in others the effect may be the reverse. Angle on this theory is that many smaller broadcasters manage primarily on waxes and may fold.

From the standpoint of talent securing commercial jobs via agency-built programs, outlook is okeh. At the beginning of this season, attitude of many industry men was that day of expensive programs was on the wane owing to business retrenchment. Developments, however, have not shown this to be a fact, and by the turn of the year Kellogg, for instance, will sponsor one of the most expensive—or perhaps the most expensive—program ever placed on the networks.

Working conditions for the rank and file performer are likely to be much improved, owing to growth of the American Federation of Radio Artists, union which has already secured contracts with networks covering sustaining programs and is now working on commercial scales. New year, too, may see wage boosts, via AFRA, on wax programs and independent stations.

#### Music

The rise of swing music as one of the country's leading amusement factors has given bands and band leaders a prominence that has resulted in more work and better pay for musicians, with every indication pointing to increased theater, location and radio jobs during the new year. In many cases name bands are sought as attractions due to the par-

(See THE YEAR FOR on page 16)

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# FTP Negro Unit Scores With Excellent Version of Shaw

NEW YORK, Dec. 24.—Disregarding any briefs one may entertain against the text of George Bernard Shaw's *Androcles and the Lion*, the timely vehicle presented by the Federal Theater as its season's second offering is another feather in the cap of the government's relief project. Opening at the Lafayette Theater, Harlem, December 16 with an all-Negro cast, *Androcles* demonstrates what ingenuity can accomplish when driven to the wall by economic pressure. Resulting simplicity in production nets a dynamic interpretation of a text made difficult by complex Shavian whims.

The author's inconsistencies are reduced to a minimum by principals who are so much a part of their subjects that the term acting unjustly describes renditions by Add Bates, as the Lion; Arthur Wilson, as *Androcles*; Edna Thomas, as Lavinia, and Daniel Haynes, as Ferrovius. Shaw himself will be the only drawback keeping *Androcles*' box-office score second to *Haiti*, which prospered with Rex Ingram in its line-up.

Under contractual commitments not to tamper with Shaw's text, FTP has been able to contribute an individual revival with the introduction of a choral prolog, a natural for a Negro cast. Chanting of *I'm Bound for the Promised Land* and *Where Can the Hebrew Children Be?* sets the religious fervor maintained by the Christian converts.

The mob scenes could stand more effective organization, the direction and staging are brilliant. Musical accompaniment is colorful. Credit bows thus

for Philip Barber, producer; Samuel Rosen, Manuel Essman, George Couvreur, Perry Watkins, Byron Webb and a score of assistants. *Sylvia Weiss.*

## Ice Show Clicks Nicely in Spokane

SPOKANE, Wash., Dec. 24.—Ice revue presented two nights last week in Spokane Ice Arena was sellout. Attendance totaled 6,000; show grossed \$5,000; expenses were \$4,000, according to Warren Throop, general chairman and president of Spokane Figure Skating Club, sponsoring organization. Admissions were \$1.50, \$1 and 60 cents.

Heddy Stenuf, Austrian international champion, had top billing. Also starred were Barbara Ann Gingg, Pacific Coast ladies' champion; Robert Boyle, professional of Wandermere Rink here; Skippy Baxter, Oakland, and Hans Johnsen, of Oslo, Norway, local professional instructor, who staged the revue. Mary Ruth Barnes, Eileen Green, Betty Laberee, William Wade, Claude Malone and Gloria Sherwood were featured. One hundred and twenty-five took part in the two-hour show.

Miss Stenuf, booked thru Chicago Figure Skating Club, wowed customers with her free skating routine, which climaxed show. Boyle's clowning numbers and a burlesque of Ferdinand the Bull drew next biggest applause. Christmas trees and stars were patterned in ice, and with Christmas decorations overhead made nice effects. James Clark's Orchestra furnished music.

## S. F. Hotels-Union Pact

SAN FRANCISCO, Dec. 24.—A new operating agreement for 1939 was reached Monday by local hotel operators and their employees after two months of voluntary mediation.

Principal feature of the agreement is a 5 per cent overall reduction in labor costs to the hotels thru changes in working rules and wage decreases in the food departments.

The unions, however, won wage increases for six classifications of employees in the rooms department.

New agreement also gives union members preferential hiring and other rights.

## Bridgeport Is Reopened

BRIDGEPORT, Conn., Dec. 24.—The first legitimate attraction to play this burg in over a year comes to the Lyric Theater, Loew's largest local house, January 9 for a three-day run. *Pins and Needles* is the attraction, according to City Manager Matt Saunders of the local Loew chain. House has been dark for past year except for an occasional film attraction. It is understood that further bookings will depend upon success of this engagement.

## Playwrights Play Santa

NEW YORK, Dec. 24.—The Playwrights' Co. gave Christmas gifts of \$25 to all extras and \$50 to all principals in two of its shows, *Abe Lincoln in Illinois* and *Knickerbocker Holiday*. The gesture, said show people who have been in the business for 30 or more years, is the first of its kind within memory.

## New Stagehand Pact

NEW YORK, Dec. 24.—With exception of a midnight clean-up in place of the former 11:30 deadline, pact between stagehands' Local 1 and the circuits here is similar to terms already existing. Wage-scale contract has nine more months to run.

# Possibilities

## CLEANED BY MEMBERS OF THE BILLBOARD STAFF

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

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

## For VAUDE

VIRGINIA SISTERS—tall and attractive singing team now appearing at Leon & Eddie's Club, New York. Also certainly not Latin in appearance, they sing Latin ditties in smart style, blending their voices nicely in interesting arrangements. Also do pop tunes in English. Their appearance, ability and versatility make them perfect for the stage. Also recommended for radio.

## For LEGIT

### MUSICAL

THE D'IVONS—young, good-looking and able ballroom team caught recently at Le Mirage, New York night club. Their routines get entirely away from the conventional styles; and their unusual style, plus the smoothness so important to smart clubs, combined with deft musical arrangements, makes their dancing a complete delight. They're ready for a revue spot.



IT MAKES a guy's guts boil to hear certain alleged experts who are supposed to be up on the material of air shows and who boast about seeing previews of every major film released say that there isn't a chance to bring back vaudeville as we used to know it. Either these gents — incidentally, individuals who wield considerable power — are just plain dumb or they have such a low opinion of human intelligence that they think they can convince their auditors that black is white merely by making the statement.

As a matter of fact, the more one listens to alleged comedy programs coming over the airwaves and the more one catches average films the more apparent does it become that vaudeville has never been shunted aside. It has merely been taken in for repairs and has emerged as an ill-disguised phony in the more modern clothes of radio and talking films. We wonder why men who write with sincerity about things theatrical haven't made more of a pother over the fact that air and screen comedy today is not only thinly disguised vaudeville material but that it adds insult to injury by being a rehash of the corniest stuff written by vaudeville's hacks of 10, 15 and 20 years ago.

There are a couple of comedians on the air today who themselves or thru the help of somebody who actually did the pilfering are using routines—word for word—of one after another of standard acts. Nobody has put in a word of protest. Nobody seems to care except maybe the listeners who will eventually show their teeth to the sponsor by ignoring his sales talk entirely. These funny men trying to tickle ribs with stolen feathers are by no means the only offenders. Few of the top-ranking comics of the airwaves escape the classification of moral plagiarism. We'd rather not waste valuable space detailing instances that most of us know of films using stale, corny gags and situations that were discarded by what was then big-time vaudeville as far back as 15 years ago.

We don't blame the guilty comics of the air too much, and the film writers who use the corny stuff should not be censured too much either. But we do blame the men who use such obviously thin excuses as the unavailability of material to alibi their way out of helping with the vaudeville revival process.

Billy Rose is doing as well as can be expected on the weeping street called Broadway with what is not more nor less than vaudeville. Kurt Robitschek will have started on his valiant try by the time this reaches most our readers. There is a very definite trend towards vaudeville and we feel more confident than ever that when vaudeville comes back this time it will do a mop-up job because it will operate under a distinct advantage. Good material for vaudeville will live far longer than the corny stuff on the air that has been dug up from the bottom of some poor slob's trunk. A good vaudeville show can still play to millions while touring and without growing stale. The radio show covers its audience at one clip. Every performance means the beginning and end of the effort. A repeat is out of the question just as it would have been out of the question in vaudeville's best days to keep an audience in a theater for two identical shows. If the proper showmen apply themselves to the task; if actors are ready and willing to play along with them, and if the theatrical unions cooperate, vaudeville should throw its opposition for a row of houses. Every stretch of evening radio time and every film released brings us closer to an attitude on the part of the public that will welcome with open arms anything that vaudeville serves of tolerable value from an entertainment standpoint. The public will welcome among its other virtues a form of entertainment that makes it unnecessary for actors to double in the role of grocery clerks.

## Bonwit Asks Okeh On WHAT Purchase

PHILADELPHIA, Dec. 24.—Bonwit Teller Co., local department store, last week applied to the Federal Communications Commission for approval of its purchase of WHAT from *The Philadelphia Public Ledger*. W. Porter Ogelsby Jr., president of Independent Broadcasting Co., operators of the station, in announcing the sale refused to divulge the price.

WHAT is a 100-watt station and almost all of its programs have a direct tie-up with *The Evening Public Ledger*, published by John C. Martin, father-in-law of Ogelsby. The sale of the station is reported to be the first step in the break-up of the Martin control over the paper, which is rumored to be sold to an Ohio publishers' syndicate.

No changes in station's personnel are contemplated by the new owners at present, Ogelsby said.

## Hertz Resigns From FMP

SAN FRANCISCO, Dec. 24.—Alfred Hertz, head of the Federal Music Project in Northern California since June, 1937, has resigned his post because of ill health. He was formerly conductor of the San Francisco Symphony Orchestra. A successor will be named later.

## Weber Heads No. 6, AFM

SAN FRANCISCO, Dec. 24.—Walter A. Weber retains office as prez of Musicians' Union No. 6 after one of the most hotly contested elections in the 53-year history of the organization. Official tabulation gave Weber 810 against 754 for Elmer M. Hubbard. Eddie T. Burns, incumbent business rep, swamped two opponents for re-election. Elmer Vincent Sr., present secretary, also coasted back into office.

## FTP Ballet in Chicago

CHICAGO, Dec. 24.—Federal Theater here engaged Ruth Page and Bentley Stone, formerly of the Chicago Civic Opera House, to prepare another ballet. The pair are working on the choreography of the opera *Carmen*, using a cast of FTP artists. Will be staged probably at the Great Northern following the current run of *The Mikado*.

### Return Engagements

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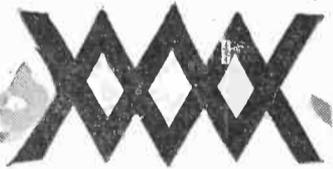
with  
**SAM JAFFE • EDUARDO CIANNELLI • JOAN FONTANE**  
 PANDRO S. BERMAN IN CHARGE OF PRODUCTION  
 PRODUCED AND DIRECTED BY GEORGE STEVENS

From a Story by **BEN HECHT** and **CHARLES MacARTHUR**  
 Inspired by **RUDYARD KIPLING'S** Poem  
 Screen Play by **Joel Sayre** and **Fred Guiol**



NEW YORK  
WORLD'S FAIR  
GROVER A. WHALEN  
President  
New York World's Fair 1939, Inc

# YESTERDAY and TODAY



Since the yesterday of 1898 it has been the pleasure and privilege of the WILLIAM MORRIS AGENCY to take active part in the world's great expositions.

The Paris Exposition in 1900, the Pan-American Exposition in 1901, the St. Louis Exposition in 1904, the Winnipeg Dominion Exposition in 1905, the Jamestown Exposition in 1907, the Hudson-Fulton Celebration in 1909, the Panama-Pacific International Exposition in 1915, the Philadelphia Sesquicentennial Exposition in 1926, the Century of Progress Exposition in 1933, the Exposition Internationale de Bruxelles in 1935, the Texas Centennial Central Exposition in 1935, the Fort Worth Frontier Centennial in 1936, the Great Lakes Exposition in 1936-37, the Empire Exposition in Wembley and the Paris International Exposition in 1937 . . . all stand today as milestones marking the world's march of progress.

**THE WILLIAM**  
NEW YORK HOLLYWOOD

# SALUTE TO MORROW

GOLDEN GATE  
INTERNATIONAL  
EXPOSITION  
On San Francisco Bay 1939  
HARRIS H. D. CONNICK  
Chief Director  
Golden Gate Intern'l Exposition

The records of these great expositions are written into the pages of history where they serve as testimonials to the men who conceived and directed them.

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President

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AND THE  
NEW YEAR



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## Broadway Beat

By GEORGE SPELVIN

ONE day last week, in the midst of Christmas shopping, Christmas decorations, Christmas sales and Christmas spirit, the tune coming over the p.-a. system in Stern Bros.' department store was one from a Warner film of a year or so ago—entitled *Summer Night*. . . . It seemed for a long time as tho Raymond Scott had the monopoly on all the screwy song titles; but now comes word that Harry Brant, who will supply the musical setting for Pauline Koner's dance recital next month, is the proud composer of such inspirational opuses as *Concerto for Eleven Flutes*, *Whoopee Overture* and *Five and Ten-Cent Store Music for Kitchen Utensils*, *Tin Whistle and Piano*. . . . That last one should hold some sort of record. . . . During a radio interview recently Barry Wood, the singer, told why he changed his name from Lou Rapp; in the first place, he said, it was to avoid conflict with brother Barney Rapp, the ork leader; and in the second place, he was convinced the change was advisable when one listener addressed him as "You Rat." . . . Subject for aimless reflection: whether or not that attractive couple usually to be seen spinning merrily around the ice-skating rink in Rockefeller Plaza is there in a capacity similar to that of the come-ons who used to sit in the busses in Times Square, patiently trying to attract enough trade to make a jaunt thru Chinatown profitable. . . . *Pins and Needles*, according to the present expectations of Labor Stage, is going to run for another year.

There used to be much ado over the mating of flicker titles on film-house marquees; but now the phonograph record fans are coming to the fore with titular connections between the tunes on the two sides of a single disk. Looking thru the catalogs of the waxworks, they point with pride at the Fletcher Henderson coupling of *Come On, Baby* with *Easy Money*. And they also indicate ecstatically a dandy double by the Casa Loma boys, *Love Is the Thing* backed by *Under a Blanket of Blue*. But the top of the bunch, also furnished by the Casa Loma crew, is the musical mating on

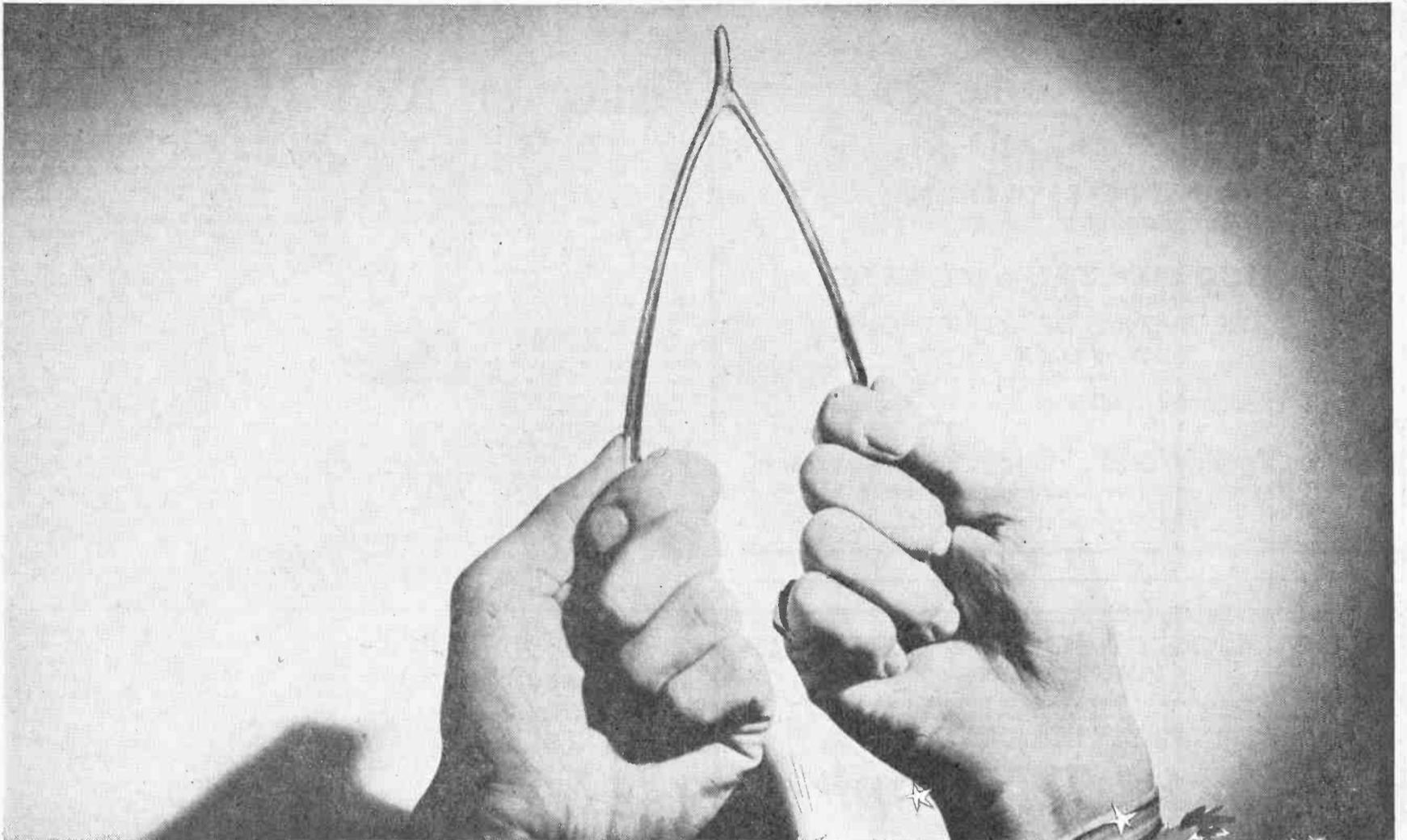
the same disk of *I Woke Up Too Soon* and *You Took Advantage of Me*.

The gagsters, as might have been expected, are working overtime punning their way thru the McKesson & Robbins nightmare; the mob at Lindy's passes it all off as "Coster's last stand," while the gang at Dave's puns, "He couldn't face the Musica." . . . But Jack Rose, script writer for Lord & Thomas agency, tops the bunch; he claims he sent a prescription to be filled at a drug store and it came back marked "No funds." . . . Della Carroll, who usually manages to do pretty well with her publicity (ask Clark Gable), got another press break when she switched from the Paradise to a Newark nitery and did a "preview" of her nude act for the Newark Public Morals Bureau. . . . A censor's life is tough. . . . The town's gazettes fall for a hunk of World's Fair publicity that called Harry C. Baker and Harry G. Traver, who are down for the Coaster contract, carnival impresarios; in the first place, they're not—and what's more, being carnival moguls would hardly fit them for Coaster stuff. . . . What carnival has one of these gravity gadgets? . . . Has it occurred to anyone interested in such sociological problems that Leo Gorcey is a mainstay of the Dead End Boys while his brother David is a member of the cinematically competitive Little Tough Guys? . . . The Gorcey home must look like the scene of a tong war if the lads take their screen roles seriously. . . . A hopeful from Cleveland Heights, O., asks us to "forward what information you can concerning breaking into the vaude field. No discouragements (sic) please; just the information." . . . Merry Christmas and Happy New Year!

## Feagin School's "Everyman"

NEW YORK, Dec. 24.—The Feagin School of Dramatic Art presented the members of its senior class in a series of performances of the famous English morality play, *Everyman*, December 15 thru 20 at the school's auditorium in the International Building, Rockefeller Center.

Alternate casts were used, the title role being performed successively by Donald Harman and Erin Jo Gwynne. The production was directed by Grace Mills.



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## LNYT Must Set House in Order or AEA Quits Pact

NEW YORK, Dec. 24.—If the League of New York Theaters can't squelch the threatened uprising within its own ranks and enforce the theater ticket code, Actors' Equity Association will withdraw from the pact, an Equity official declared this week following reports that at a League board of governors meeting Wednesday managers refused to be harnessed to their part of the bargain forbidding buys at all times, including New Year's Eve.

As first indicated in the December 10 issue of *The Billboard*, the board reiterated its rule that members were to desist from outright and final sales for the holidays and moved to instruct its members to make refunds on all cash sales accepted thus far. The governors passed another resolution indorsing the plan of co-operation between the motion picture industry and Broadway producers as projected four months ago by Paul Dullzell and agreed to hold a second meeting next Wednesday to deal with complaints that the present handling of the 25 per cent retention of tickets at the box offices was not giving the public proper locations.

The Equity is reluctant to acknowledge failure of the code, the actors' union will be forced to take drastic action if the managers don't support it. Conduct of managers has given Stem skeptics plenty to talk about.

Failure on part of several managers to heed the month-old ruling that accepting cash for advance tickets was in effect a buy, managers complained, worked as a penalty for those standing by the code to the letter. Persistent violation of the ruling will test disciplinary action of League against its own ranks.

Commitment of League on plan to discuss with motion picture producers means of encouraging picture money should expedite American Theater Council's intentions in that direction and bring the proposition nearer reality. The League's vote brings the total to three, Equity and the stagehands' union having covered the matter weeks ago.

Attempts to get from James F. Reilly, executive secretary of the League, a statement of the threatened League crisis were met all week with declarations that he was "out."

## Withycomb Sues WFIL for 50G

PHILADELPHIA, Dec. 24.—Don Withycomb, former manager of WFIL, has filed suit in New York against the station for \$50,000 for alleged breach of contract. Withycomb charged that he inked a three-year contract in May and was let out in September. Under the contract, he claimed, he was to get \$15,000 a year plus 5 per cent of the gross business.

Samuel Rosenbaum, WFIL president, said he would fight the suit on the grounds that the circumstances that made the "separation necessary" left WFIL no legal liability. Rosenbaum, who is one of the leading members of the Philadelphia bar, said that he had offered Withycomb "a generous settlement" but that the latter had elected to sue. He refused to reveal what the circumstances of Withycomb's severance were.

## N. Y. PREPARES

(Continued from page 7)

lines have reported that 46 ships at sea on New Year's Eve will dress their parties in the official colors of the exposition. Their orchestras, too, like many others here and throught America, will strike up the fair's theme song, *Dawn of a New Day*, promptly at midnight.

Supplementing these activities, 12 local civic organizations are preparing to compete in a window display contest. One of the features of the festivities will be the formal dedication of the "Dawn of a New Day" itself at 10 a.m. January 1 in Radio City Music Hall. With a capacity crowd of 6,000 anticipated, four of New York's outstanding leaders will deliver addresses stressing the significance of humanity's four great cherished "freedoms"—the freedom of the press, of religion, of assembly and of speech. These speakers, too, will accent America as the eternal steward, the unflinching trustee of these "freedoms" and define the nation as their perpetuator. An elaborate program of music is also planned for this occasion.

"Already this prompt response to the 'Dawn of a New Day' celebration," Grover A. Whalen, president of the fair corporation, pointed out, "indicates the eagerness of stores, industries, theaters and other enterprises to embrace the exposition's own doctrine of optimism—of that same optimism which is destined for a brilliant fortissimo when the music and revelry of New York and elsewhere presage the happier era which all of us believe will begin."

In anticipation of the New Year's event, Ferde Grofe has composed *Trylon and Perisphere* at the behest of Paul Whiteman, band leader, who will feature it in a concert at Carnegie Hall the night of December 25.

Further stimulus was lent to the program with the recent announcement by the Fifth Avenue Association that the shops of that thoroughfare would stage a demonstration December 28. At 9:30 o'clock on the morning of that day President Whalen, Mayor La Guardia

and merchant executives will assemble at the New York Public Library. With the mayor pressing a key all Fifth avenue traffic lights will flash five times as a signal for the thoroughfare's stores to uncover their showcases in a brilliant declaration of "The Dawn of a New Day on Fifth Avenue—the City's Greatest Retail Shopping Street."

## Novelties Are Inspired

New Year's Eve—the first thematic one ever planned for New York—has already inspired a deluge of novelties, conceits and household appointments accenting the "Dawn of a New Day" idea. Of the 475 firms licensed by the fair to manufacture such goods 145 New York concerns have already notified the exposition that they are ready to make immediate shipment. How many other licensed New York manufacturers are making similar trinkets has not been ascertained. To date, however, the assortment of novelties available for the celebration is an almost exhaustive achievement in imagination, humor and piquancy.

The bright gantlet includes 20 different kinds of paper hats, many with their peaks suggesting the fair's emblematic Trylon; 30 different kinds of noise makers, napkins in six fair patterns, a Trylon-Perisphere centerpiece of papier-mache and tablecloths—three kinds.

Other appointments in orange and blue or suggesting Trylon and Perisphere are ash trays, cigaret boxes, match boxes, bottle openers, compacts, cigaret cases, wallets, key rings, jewelry, glassware, china, trays, playing cards, crayon sets, games, wrapping paper and paper cups for peanuts and bonbons at festive tables.

With a sense of detail seldom revealed, the city itself has matched its wits against the fair to make "The Dawn of a New Day" a carnival in which both the grandiose and the minute will blend for a single cheerful message. One great hotel, for instance, plans to impale olives neatly at one end with toothpicks as part of dry martinis and—as miniature Trylons and Perispheres! A popular night club and also one of New York's prominent hotels have hit independently on the same scheme. In each at midnight "The Girl of Tomorrow" will break the shell of a Perisphere in which she has been imprisoned. One hotel, fair authorities reported, has decided to scrap its cards for party reservationists and replace them with others bearing the "Dawn of a New Day" message. Many golf clubs are adopting fair motifs, one of the leaders being Sound View, Great Neck, L. I.

Holiday Greetings

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CONCESSIONAIRE

661 Broadway New York City



This was supposed to be  
an ad, but all we really  
want to say is "Thanks" to  
everyone who has helped  
us this year, and best  
wishes for a happy 1939

Tommy Dorsey  
for the entire band.



## New Theaterites Overact Play on New News Approach

NEW YORK, Dec. 24.—Straying from the familiar pattern of Hollywood newspaper yarn, the New Theater League has taken upon itself to give another phase of journalistic endeavor with its none too palatable production of *Press Time* at Labor Stage Theater last Sunday night.

This three-act "comedy-melodrama" is a brainchild of the collective thoughts of Stedman Coles and Jerome Brookman and is just the reverse of the drivel turned out by the cinema mills, only this strikes upon a different theme and is thoroly class angled.

Briefly speaking, the tale is one of a small-town paper, *The Decorum Republican*, and its sudden change of policy, supporting labor to the hilt. Even to the extent of newspaper men becoming very emotional over what appeared to be the strike's darkest moment.

The sudden change was due to the new managing editor, a New York newspaper man if you please, who inherited

the paper and brought several of his cronies along from the big city to make a go of things. Their education in labor struggles get the paper into all sorts of dutch with their employees, then the mill owners when they advocate a strike, subsequently with the police who are attempting to break said strike, and lastly with a gangster, Nicholas Conte (and cast true to type), who is woven into the play in a left-handed way. Needless to say, the paper emerges victorious when it is able to prove with a photograph that the gangster is responsible for the murder (yes, that too) and not the union leader upon whom local officials are trying to pin the charge.

The union struggles are, of course, in the background, with this new type of journalism popping up as the main theme. It has its moments, but they are so widely scattered that each scene of dramatic worth almost becomes an event.

Jess Wynne, the persuasive managing editor, doesn't do badly in his role. Probably the most sincere performance was delivered by Cecil Natapoff, who gave a little warmth and feeling to his part without acting with a capital A. Robert Joseph, the rewrite man, tries to square his conscience with dramatic

effusions and intonations that seemed to come fresh from Chapter 1, Vol. 1, of any book on the art of acting.

The role of the somewhat nimble photographer is aptly portrayed by Edward Mann, and Judy Parrish, who would give her all for journalism (and finally does by marrying the m. e.) is the somewhat puzzled sob sister who doesn't register much effect. Peter Leeds in one of the main parts, as the reporter, has his brief seconds and does fairly well with the part, but like most of the others he is guilty of overacting.

Direction, in the hands of Joseph C. Pevney, is stringy and weak.

Sol Zatt.

## THE YEAR FOR

(Continued from page 7)

ticular maestro's status as a personality aside from his musical capabilities.

Solidly entrenched as hotel, night club, theater and ballroom box-office draws, band leaders are now looking forward to television as a medium for further expansion of their talents, believing that there will be a greater call on their services when they can be seen in addition to being heard.

### Legit

This legit season, both Broadway and the road bear earmarks of gains which will be sustained and even upped during the second semester. The outlook for next season, it follows, is rosy.

Outstanding among the theater's attainments thus far have been the strong comeback of musicals, consistently better statistics at the box offices, improved labor relations and employment conditions and the progressive institution of the theater ticket code of fair practice.

At the root of the expectancy, exemplified in the trade by a bulging schedule of tentative productions for the year, are the New York World's Fair and the American Theater Council's labors to revive the road. Assurance that a new basic dramatist-manager agreement will be devised soon raises hopes for a return of picture money. This, together with increased financing expected from bankers who will loosen up with the general improvement of business contemplated next year, should stimulate a minor boom along legit row.

### Night Clubs

The outlook for night clubs is good. More than 5,000 niteries are now operating in this country and Canada, using shows ranging from one or two singers to huge casts like those of the International Casino here. Competition among the increasing number of clubs is compelling them to spend more money for music and talent. Furthermore, the American Federation of Actors is in an even better position now to establish minimum salary and other working standards. And the musicians' union, recovering from its near-knockout when sound films ousted pit men, is also again strong enough to prevent band wages from falling too low.

The hotel field shows great promise, too. More than 2,000 hotel rooms are using entertainers, bands, cocktail units or complete floor shows in this country and Canada. Due to competition from night clubs and other hotel spots, these hotels are compelled to increase their show and music budgets.

### Vaudeville

The vaude field shows some life—for the first time in almost 10 years. Today there are more than 400 houses (mostly indies) using vaude, bands or units every week or at least with fair regularity. The houses are harder to book, as the booking and operation are decentralized, but at least the work is there for those smart and aggressive enough to go out and get it.

### Burlesque

Burlesque is not making a comeback by any means—but at least it's not getting worse. It appears as tho the performers in the field will again be unionized; censorship is being relaxed in most cities, and more burly operators are experimenting with burly or revue or Polliès shows again.

## MORE U. S. ACTS

(Continued from page 7)

most of the Balkan countries and the entire Orient. As a matter of fact, nowhere in the world does the performer run into more difficulties in all forms than in the Balkans and the Orient.

A strange corollary on the mixing angle is that the bigger the "name" or the salary of the act the greater the trouble. The operator of a club or hotel room will invariably pick on the big acts to try to induce them (browbeat) to sit

with patrons. He rarely has to ask the smaller acts twice, for they have become so used to being kicked around that they offer no resistance and "consummate" (chic Continental for mixing) very docilely. The chorus kids and the showgirls, of course, are primarily hired for "consummation."

Operators, or to use the more genteel Continental once more, the "direction" of niteries over there usually know next to nothing about show business, nor are they very much concerned about the fact. The traveling of two or three thousand miles for an act to get to a spot means nothing to the ordinary owner or manager. And as far as contracts and stipulations in contracts go—he knows from nothing.

A well-known dance team recently returned from an extensive tour of the majority of the countries both on the Continent and the Far East tells of one experience that is typical of the headaches encountered. They had been contracted for dates in Athens, calling for one show a night. When they came to the casino, however, the rest of the show was so bad compared to them that the "direction" compelled the team to do three shows a night and then raised cain every night trying to make the girl "consummate" as well. Because she refused to become practically a steerer, the team met all kinds of troubles in collecting salaries.

The same team had been told in Budapest, their engagement previous to Athens, that they could carry 50 per cent of their earnings out of Greece; but when they came to the end of their Athens run, they could only take out 30 drachmas (about 25 cents each). Only with great trouble and after they had left the country were they able to collect their money. Most other U. S. acts are not as lucky as that.

In Greece the maximum that may be deducted from artists' salaries is 5 per cent, but those who are not obdurate about that may be talked into paying an additional 2½ per cent for social insurance. A check-up by several acts at the American legation in Athens brought out the fact that foreigners are exempt from such a holdup unless they make their intention clear to stay longer than a year. The exemption period may be extended to three years and even longer with special arrangement with the government. Added to this, there are police fees and bonds. There can be so many headaches and so much red tape to this tax business that the unwary performer who falls prey is often only too happy to be able to leave the country with no further complications and to leave everything but his daily expenses behind him.

The only way for U. S. performers abroad to escape the pitfalls is to go straight to the American legation and get beforehand all particulars regarding taxes on salary. Another way to ward off trouble is to specify in the contracts all the terms and conditions he has to meet. This, again, can only be satisfactorily done if the performer gets all information ahead of time about the (See MORE U. S. ACTS on page 33)

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Judy Dell  
Kentucky Girls  
Don and Helen  
Natchee and His  
Arizona Boys  
The Drifting Pioneers  
The Novelty Aces  
The Musical Brakemen  
Denny  
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## Club Talent

### New York City:

DOTIE DEE just closed a two-weeker at the Gladstone Hotel, Casper, Wyo., and followed with engagements at the Davenport Hotel, Spokane, and the Mul-tomah Hotel, Portland, Ore. Set by Bert Levy. . . . WEST AND WEST are working Eastern night spots, booked by Vincent Fields, of Philadelphia. . . . CATHERINE HOYT, vocalist of the Bill Campbell Band at the Capital City Club, Atlanta, has been signed for eight weeks more at the same spot. . . . TED MERRIMAN'S unit, *Hollywood Stars That Shine*, is current at the Avalon Club, Hot Springs, and is skedded for two weeks at the Club Lindo, Texarkana, Ark., to follow. . . . LADY BONNAF-FON, English mentalist, has already worked 11 weeks at the Hotel Broad-Lincoln, Columbus, O., and will be held over for the holidays. . . . BUDDY CAMERON is at the Maple Grove, Huntsville, Ala. Show includes Loretta Fitzsimons, Amy Allen, Jacqueline Anderson and Bob Estes' Band. . . . MARY MARTIN, of *Leave It to Me*, will play the Rainbow Room beginning January 11.

RALPH SHAW is emceeding at the Holland Hotel, where the line-up in-cludes Patricia Kane, George Parmeri, Arnold Brown Girls and Frankie Haynes' Band. . . . TEXAS JIM LEWIS returns to the Village Barn, New York, Janu-ary 6. . . . ROLANDO AND TODD, ball-room team, are back in New York after Midwest dates. . . . THE GYPSY FOUR, girl singing and instrumental outfit, is also back in New York after a six-month Chicago run. . . . LYNN AND LAZ-ZERONI, roller-skating team, are in town from Chicago.

GIVENS AND KAROL are back at the Wivel Restaurant for their third return. . . . PAULA STONE has been booked for the new show opening New Year's Eve at the Town Casino, Miami Beach, Fla., handled thru the Everett Weil agency. Office is also planning to send an all-Hollywood unit to Florida. . . . FAWN AND JORDAN were set out of New York for the Mayfair, Boston, open-ing there last week. . . . GUIDO AND EVA left town to open a two-weeker Christmas Day at the Port Arthur Rest, Providence.

### Chicago:

ANDRE AND MICHEL have opened their third engagement at the Hi Hat. Came in from the West Coast. . . . CRAWFORD AND CASKEY will head the new Palmer House bill February 2. Bill Talent will be in that line-up. . . . BETTY GREY and Darlene O'Day are staying on at the Bismarck.

DRIGO AND FRANCINE open at the Edgewater Beach Hotel January 14 for two weeks, followed by Manno and Stratford and Catherine Westfield. Set by Eddie Sligh. . . . LOU HOLTZ fol-lows Joe E. Lewis into the Hi Hat.

DEAN MURPHY, managed by Phil Tyrrell, goes into New York's Rainbow Room January 11.

### Here and There:

GALI GALI has been held over at the Grosvenor House, London, and goes into the Trocadero, also doubling at Ciro's Christmas week. He opens at the Scala, Berlin, January 1.

GEORGE AND MARVIA KING are now appearing at the Hawaiian Room of the Roosevelt Hotel, New Orleans, with the Buddy Rogers Band. . . . ROSITA RIOS is now at Harry Richman's Road to Mandalay Club, New York. She recently completed 23 weeks at the Rainbow Room there.

ANN LITTLE, the Betty Boop of the cartoons, was booked for two weeks at the Ambassador Club, Detroit, by Dave Wallace. She follows with another fortnight at the Cheney Trombley, same city. . . . THEODORA, dancer, is being featured at the Tojo Farms, Detroit, dur-ing the holidays. . . . EDDIE LEE, magician, is current at the New Bedford Hotel, New Bedford, Mass. . . . BEV-ERLY BEMIS is the feature at the Bal

(See CLUB TALENT on page 31)

## Chicken a la Whalen

NEW YORK, Dec. 24.—The boys in the World's Fair publicity depart-ment are licking their chops over the New Year's Eve stunts that are being worked to promote the fair.

In line with the night club cam-paign to convince New Yorkers, as well as the visiting firemen, of the glory of the fair and its personalities, the Penguin Room of the Towers Hot-ter, Brooklyn, is substituting its reg-ular tag lines on the menu with World's Fair language, such as: "Breast of Chicken a la Whalen" (without the bow tie), "Trylon and Perisphere Surprise" (Guess all you want, it's nothing but ice cream) and "Dawn of a New Day Breakfast"—for those who can still see.

## F&M Books New House in Atlanta

NEW YORK, Dec. 26.—Jesse Kaye, of Fanchon & Marco office, will book the Roxy Theater (formerly the Georgian) in Atlanta beginning New Year's Eve. House is operated by Moe Baranco.

After a special New Year's Eve show house will settle down to a full week Roxy-type stage presentation which will consist of a pit band, 16 Gae Foster Girls and four specialty acts.

Opening bill will have Alice Cornet, Don Zelaya, Dan Emerson's Mountaineers and Three Esquires. Beth Mitchell will be the house line producer.

## Seattle Gets Filipino Agency

SEATTLE, Dec. 24.—Filipino amuse-ment circles are watching with interest the formation of the Manila Amusement Enterprises, Inc., with capitalization of \$40,000 here. Incorporation was com-pleted recently and consists of Frank Alonzo, Mercedio Manzano, George Bulatao and Victor Somera.

## New Year Shapes Up Promising; More Niteries, Hotels, Vaude

5,000 night clubs—2,000 hotel spots—400 vaude spots  
—competition for better talent is raising salaries—  
vaude's slow comeback—burlesque outlook hopeful

NEW YORK, Dec. 24.—Thousands of acts, bands and cocktail units will find work in night clubs, hotel rooms and theaters during 1939. Despite the fact that the nation is still suffering from a business recession, the surprising fact is that more and more hotels are spotting acts and bands in their dining, supper and bar-rooms; more and more night clubs are being built; more and more restaurants and bars are installing band stands and dance floors, and more and more movie theaters are experimenting with stage-show policies. There are at least 2,000 hotels in this country and Canada using bands and acts. One group alone (Hitz Management) spends \$1,000,000 a year for music and talent. At least another \$9,000,000 is spent for entertainment by the other hotels. There are many indi-cations that hotels will use entertain-ment and music increasingly next year, because they must meet the ever-growing competition of night clubs. In turn night clubs cannot let down in their talent budgets for fear of losing ground to the hotels. And there are at least 5,000 night clubs using floor shows and band music from one night a week up.

## Faber-Mazor Take Hotel

MIAMI BEACH, Fla., Dec. 24.—Newly constructed Billows Hotel is now owned and operated by Mrs. Harry Faber and Abe H. Mazor. Mrs. Faber is the wife of the New York concessioner, and Mazor has been a hotel man and restaurateur here and in Saratoga Springs for a quarter of a century.

## New Club in St. Paul

ST. PAUL, Dec. 24.—Zephyr Club was recently opened under the management of Harry Green. Green was formerly connected with the Boulevard Country Club, the Stables and the Cave, and has been associated with clubs here for the past 10 years. Nightly floor shows at the Zephyr.

### New Night Clubs Built

The spread of night clubs steadily since Prohibition Repeal has forced many restaurants and bars to add music for change into out-and-out night clubs. In addition, new buildings are going up which are planned and designed to function strictly as night clubs. This trend is the most important in the night club field and suggests greater stability. These new spots, equipped with good dance floors, p.-a. systems, dressing rooms, band stands, etc., give the owner a greater incentive to hold on to a night club policy than the makeshift night clubs which can easily be converted back to restaurants.

Night clubs today are spending more money than ever before for talent and bands. Good local examples of healthy music and entertainment budgets are the International Casino, \$10,000 a week; Stork Club, \$1,500 a week; Terrace Room of the Hotel New Yorker, \$3,500; Versailles, \$2,000; Paradise, \$6,000; Casa Manana, \$15,000; Cotton Club, \$5,000. Competition among the big night clubs for attractions has been forcing salaries upwards steadily. In addition, the growth of the American Federation of Actors' power to police the night club-hotel field has tended to raise salaries for the lowest paid talent class and also to insure prompt payment of salary wherever its AFA shop agreements are in force.

### Unions Help Stabilize Field

In addition to the AFA and the musi-cians' unions, other stabilizers in the night club field are the police depart-ments and the liquor control boards, which have done much to keep disrepu-table elements out of night club operation.

In the vaudeville field a turn for the better was apparent last fall. *The Bill-board* printed a list of more than 300 theaters using stage shows and then discovered that many more were ex-perimenting with vaude policies. The quiet regrowth of the vaude idea went hand in hand with the definite decline in attendance in straight film theaters. With the film industry harassed by government anti-trust suits, with pa-trons revolting against poor pictures and with the pro-vaude forces aggressive for the first time in years, the new year should certainly be better than the previous several years for vaudeville.

### Vaude on the Upgrade

Altho a return to vaude of 15 and 20 years ago is impossible, the new year should at least see more theaters using stage shows and a greater public again warming up to the vaude idea.

In burlesque the outlook is fair. Cen-sorship, poor talent, bad showmanship and mediocre management have left their marks on burlesque. The last couple

(See MORE WORK on page 31)

## 1939 • the Year for Live Talent

# MAGNIFICENT TREND

AFTER being kicked around for years, vaudevillians may look forward to conditions improving steadily during the new year.

The bottom in vaudeville was reached during the 1937-'38 season. If it had not been for the mushroom growth of night clubs and hotel spots since Prohibition Repeal, most vaudeville performers would have been driven out of show business. The post-repeal night club-hotel field developed in the nick of time, giving employment to thousands of acts. Today it is the greatest user of live talent in the entire amusement field.

The new year will see more and more night clubs and hotel spots opening, and more and more paying good money for music and talent. Due to competition, it is inevitable that night club salaries will continue to rise.

Vaudeville, too, is seeing the light of a better day. At least 400 thea-ters are using stage shows of some sort, either regularly or on a spot basis, today. With public feeling against poor pictures running high, with the government seeking to break the alleged film-theater monopoly and with the press showing a friendly interest in stories of a vaude revival the new year can't help being a good one for vaudeville.

Not only that, but performers themselves seem to have finally come out of their stupor. Gags about "Vaudeville, remember?" are not so fre-quent. Apparently the performers and show people themselves feel there's some hope.

If the unions—stagehands, musicians, performers—co-operate more with employers, if agents and bookers continue to show energy and imagination, if employers are encouraged to experiment with live shows and if performers temper their talent with faith, patience and common sense, then nothing in the world can stop this magnificent trend to more employment and more profits in the night clubs-vaudeville fields.

Paul Denis



Best Wishes of the Season

# RUTH DENNING

Popular Singer of Popular Songs



Just Concluded Successful Engagements

**CLUB 17**  
Hollywood

**YACHT CLUB**  
Chicago

Season's Greetings to my friends everywhere

## DOROTHY LEWIS

Outstanding Dancer on Ice  
Now Appearing 15th Week  
Iridium Room  
ST. REGIS HOTEL, N. Y.  
Div.: Music Corp. of America



# Night Club Reviews

## Trianon Room, Ambassador Hotel, New York

Main point of interest is the ballroom team of Mayris Chaney and Edward Fox, which opened here December 19 on the crest of terrific publicity ensuing from their friendship with Mrs. F. D. R. and from their new dance, *The Eleanor Glide*.

The team landed newsreel and newspaper plugs on their new dance, which is a combo of strut, walk, polka and square dancing. They are presenting a simplified version and hope to popularize it as a sort of American Lambeth Walk. Berlin Music is publishing a new song called *The Eleanor Glide*, written jointly by the team and Nick Kenny and Harry Link.

The team also does three numbers twice nightly—a lively rumba, a *Blue Danube* waltz and a *Sugar Blues* affair. Their appearance is pleasing—especially Miss Chaney in upswept coiffure and a blue-silver Kuhn gown. They are graceful, emphasizing arm work—which is perfect for floor work—and shun too many lifts and stunts.

Dick Gasparre (piano) leads his 10 men for sweet dance sessions. The triple fiddle section lays on the schmaltz and the orchestra as a whole is thoroly pleasing for listening and is, of course, very danceable. The men double on instruments and vocalizing and successfully avoid becoming monotonous.

Alternate combo is Vincent Bragale (violin and maraccas), who is backed by four men. This small outfit dishes out South American and Latin tunes that are lively and melodious, with Bragale himself holding attention with his eager personality.

Eleanor French, a socialite, is vocalist with Gasparre's Band. She is a lovely brunet who has that regal bearing but who can't really sing. Just about gets by on personality and appearance. Voice is contralto of very limited range.

Room is very ultra and strictly for the upper classes. Food and liquor, along with service and atmosphere, are perfect. Prices are in keeping with other spots of this class. William Adler and ensemble play during luncheon and the cocktail hour.

Harry Spol p. a.'s the room  
Paul Denis.

## Pump Room, Ambassador East Hotel, Chicago

One of the newer and one of the smartest rooms in town drawing Chicago's sophisticates. Mushrooming almost

overnight into the spotlight of the patronized niteries, it has been the talk among social circles and a familiar name on the society pages. Atmosphere is very cordial, and the setting, a reproduction of London's famed Pump Room in the early 19th century, is unique. Visiting celebrities come in to see and be seen, a stimulating business feature.

Ernest Byfield, of the Sherman Hotel, is also the guiding pilot of this hostelry and is in no small share responsible for the current prominence of the rendezvous. The room has been tastefully decorated with busts and inscriptions of old English after-dark rounders.

The music and show policy is fittingly informal and pleasing. Howard McCreery has a versatile five-piece combo in the center-of-the-room band stand, playing a variety of tunes, both old and modern. McCreery himself has a youthful and bright personality and is a friendly salesman. He seems to be equipped to fill unusual tune requests, and boys have the proper musical background to lend suitable support. Leader plays a violin, and his cohorts and respective instruments include George Julis, accordion; Arthur Wayne, guitar; Danny Cassella, drums and vibraphone, and Reimer Hoffman, bass. All double as vocalists, individually and collectively.

Rumbas and tãngos hold the upper hand here, and the McCreery combination, as a result, concentrates on these Latin dance crazes. Don and Audrey LeMaire, exhibition dance team, arouse interest with displays of elementary steps. They go thru a few routines and later furnish instruction on the floor.

Corinna Mura, sophisticated singer of Spanish and Mexican favorites, finds a receptive audience. Has a dramatic soprano voice that interprets Latin classics, in particular, with effectiveness. Accompanies herself on a guitar and works close to the patrons by circling the floor.

Two shows nightly, the longer one given before the after-theater crowds. The waiters are appropriately garbed in 19th century outfits. Prices are comparatively reasonable.

Jerry Freshman handles the publicity.  
Sam Honigberg.

Season's Greetings  
from  
**GARLAND & MARLA**  
Now 15th Week  
**PARK CENTRAL HOTEL**  
NEW YORK

Season's Greetings To All

## FRED SANBORN

International Comedian



Representatives

GEORGE FOSTER  
Europe

NAT KALCHEIM  
WILLIAM MORRIS AGENCY  
U. S.

## FEDERICO and RANKIN

wish to extend

Heartiest Christmas Greetings  
and a Happy New Year To All  
from Rome, Italy



**Paradise Restaurant,  
New York**

Nicky Blair's latest offering to the Broadway stay-up-laters is a review centered around the theme of the 1939 New York World's Fair. Consists mostly of production flourishes, some eye-filling beauties that are handsomely costumed and some snatches of talent, but withal a good buy for the \$1.50 minimum.

This little stunt will undoubtedly warm the hearts of Grover Whalen's publicity department, because virtually each number is staged around the fair, its doings and its background. Show finds a little difficulty getting under way, lacking pace and general stamina, but gets out of the doldrums quickly and then shows signs of life thruout.

Most of the 70 minutes are given over to production numbers—but what with the law tightening up on bare torso exhibitions, the nudity of past Paradise revues was conspicuous by its absence. First production, using the beautiful show girls to illustrate the genesis of past fairs, employs a lowering of the ceiling and is cleverly worked. There are four numbers in all, each displaying a flair for color and originality in costuming. Some of the acts are interspersed with the production numbers and show to better advantage with a background of beauty and color.

Carol King is one of the evening's eye-fillers and stands out with graceful ballet and toe work, doing difficult twists and turns with good terpsichorean flow and ease. The ABC Trio has a

meager bit to do in one of the numbers and is not given a chance to show its wares

A curious twist in the show is the use of Jack Lane's Lovebirds—without Jack Lane. Instead of Lane working the birds with his pat routine, the chorus girls put them thru the routine and mess things up in a cute way. The gals were undoubtedly nervous, but it proved there is one type of bird they don't know how to handle.

The speed of the show is provided by Trixie May, girl juggler, doing a well-routined and fast act with a lot of zip and flair for showmanship. Her closing trick was as strong as its build-up—standing on one hand and spinning a hoop around one leg and one hand.

Frank Paris and his Marionettes are holdovers from the last show but he uses two new puppets, Dorothy Lamour and Mickey Rooney, which were well received. Lee Sullivan emcees the show and sings with the production numbers. Does a capable job outside of his shouting the announcements, which, should be restrained for a better effect.

Glenn Miller's Band is back again to accompany the show, doing so with extreme capability, as well as providing highly pleasant, danceable tunes.

Show is staged by Marjorie Fielding. Music and lyrics by Teddy Powell and Leonard Whitcup. Jack Tierman is press agenting the spot. Sol Zatt.

**Club Continentale, Miami**

Maybe this observer, who is a year-rounder here, was more than slightly starved after a practically showless summer. However, the Club Continentale's offerings which recently premiered seemed definitely like manna to these hungry eyes.

Tom Cassara—and if we're wrong then the capacity mob was wrong, too—really has a swell show. Nothing tricky or pretentious, the Continentale's presentations move along smoothly and enjoyably with Marc Ballero, Alice Dawn, Suzanne and Christine, the D'Ivons and the units of Alex Batkin and Jose Tomasio.

This Ballero kid is good. With a couple of hats, a monocle and a phony nose (guess for who?) he puts on a 15-minute routine of mimicry that has the bar and tables rubbing their eyes as

**JOE WONG**

NOW WITH OLSEN & JOHNSON'S

**"HELL ZA POPPIN"**

WINTER GARDEN, New York.

Extends Holiday Greetings  
to Everybody Everywhere

Personal Management—MAX ROTH,  
Charles Allen Agency, RKO Bldg., New York.

*Holiday Greetings*

**HELEN MORGAN**

*Direction*

WILLIAM MORRIS AGENCY

*Merry Christmas and a Happy 1939*

*The Year for Live Talent*

**THE DUANOS**

(Donola and Antonio)

*"The Ballroom Dance Team That Is Different"*

Now Appearing on Opening Show

**CASA CUBANA, N. Y.**

*indefinitely*

**JAMES EVANS and CO.**

Recognized as "King of Foot Jugglers"

Extends Holiday Greetings to all their Friends Everywhere

Season's Greetings

**Jeanne Walker**

*"Innovations in Balletap"*

Permanent Address: THE BILLBOARD - Chicago.

Holiday Greetings

**W. C. HANDY**

composer of "St. Louis Blues"

now appearing at

**COTTON CLUB, New York**

Permanent Address—1587 Broadway, New York City

**Merry Christmas**

AND

**Happy New Year**

TO ALL OUR FRIENDS

**FRANK PAYNE**

*"Impersonator of Stars"*

Now Playing  
JEFFERSON HOTEL, ST. LOUIS

**3 OXFORD BOYS**

*"Musical Caricatures"*

NOW ORPHEUM THEATER, MEMPHIS

**BILL BAIRD**

*"It's In the Cards"*

PLAYING FOREMOST HOTELS AND CAFES

**HOWARD McCREERY and HIS MUSIC**

Chicago's Newest Musical Rave

Booked Indefinitely  
PUMP ROOM — AMBASSADOR HOTEL, CHICAGO

**THREE ROSEBUDS**

*"Juvenile Acro-Sensations"*

**ED BURKE**

*"Debunking the News"*

Daily — STATION WCFL, CHICAGO

**TYLER, THORNE & POST**

*"Satirists of the Dance"*

Opening January 2nd  
DETROIT CASINO, DETROIT

PERSONAL MANAGEMENT

**DAVID P. O'MALLEY**

140 NO. DEARBORN ST., CHICAGO  
THEATERS — HOTELS — CAFES

best wishes to  
The  
Billboard

# MILTON BERLE

George Arliss, Jimmy Durante, Ned Sparks and a dozen et ceteras parade before the mike. A burlesque of *The Shadow* and his effects of New York harbor noises are especially standouts.

A girl team, Suzanne and Christine, billed as *Les Danseuses Moderne*, swing out to Batkin's Band, which, altho having only one trumpet, does right nobly by this style of music.

The D'Ivons when they first make their entrance appear to be simply another ballroom duo, as they are dark, immaculate and suave. In action, however, it is a different story. The girl is especially standouts, dancing not only with her feet but with her hands, hair, lips and eyes.

Press relations for the club are handled by Frank Powell, who is the No. 1 p. a. in the area. *Lee Simmonds.*

### Milton's, Kansas City, Mo.

One of the most unique local niteries, this spot for nearly four years has featured the same act, Julia Lee, talented and personable singer, who accompanies herself at the Steinway. Her library includes current hits, swing ditties and old pop tunes, with emphasis on the latter, all of them presented in a highly distinctive manner. Julia gets aid from sleepy-eyed Harold Gadson, drummer, whose skin-thumping style and occasional vocal contributions fit in elegantly with the Lee manner of entertaining the nice class of patronage attracted to the spot.

Milton Morris, youthful owner, is at the door to greet bon vivants. Business is invariably brisk. Service excellent; drinks ditto. Spot is tastefully decorated and has a choice location in the central part of the city.

*Dave Dexter Jr.*

### 885 Club, Chicago

Joe Miller's near North Side food and bar niterie is back in the swing with three-act floor shows. Spot is on the list of most of the regular night rounders as well as some of the more discriminating diners, who find excellence in the French cuisine here. Both the small room and adjoining bar are entirely modern in design, but a neighborly atmosphere, nevertheless, prevails. Virginia Gibson, tall and sophisticated

blonde, is the featured singer and she proves herself a most suitable attraction in these environs. There is fascination in her soprano-flavored voice and a studied commercial sense in her interpretation of popular tunes. When caught she delivered good arrangements of *Night in Manhattan*, *Heart and Soul* and *Easy To Love*.

Johnny Howard, a new emcee in town, handles the job well and with less corny work than burdens some of his local competitors. Has an engaging personality and displays talent in straight whistling (an effort more digestible in larger rooms) and amusing mimicry.

Meta Carlyle, lively soubret with a French accent, opens the show with an eye-winking ditty and proceeds to tease the table occupants with a spicy routine.

Nino Rinaldo is still around to furnish melodious band-stand work. His violin-bass-accordion-piano-trumpet-drum combination is sufficient here to do credit to both late and old tunes and support the acts acceptably. Suzanne Cantu, a small and shapely miss, supplies the vocals.

Johnny Honnert is another 885 veteran, a veritable Gil Lamb at the piano during intermissions. *Sam Honigberg.*

### New Town Casino, Miami Beach, Florida

New Town Casino's opening show was a smash hit. Locals in the habit of dropping in for a July beer would never recognize the spot. The present helm, handled by Cliff Hough, bears nary a trace of the summer steerers. The band stand has been really turned into a band stand, and a dusty pink, white and turquoise color job prevails.

As for the flesh, curtain rises on the Everetts, who immediately draw attention because he has red hair and she has black. The crowd had never seen a dance team who didn't look as tho they just stepped out of the same pod. They're plenty watchable, too. Their numbers are different. They work to *I Got Rhythm* and with one chorus arranged in rumberhythm.

Emcee and singer Johnny Hale doesn't ask for a "big hand for the little girl" and does a swell job with his potent pipes. His *Let's Face the Music and Dance* is stirring, as is his (*See NIGHT CLUB REVIEWS page 23*)

Season's Greetings

FROM

JOE JANE  
**McKenna**

DIRECTION CHARLES HOGAN, WM. MORRIS AGENCY

Season's  
Greetings  
from

**LOU MARTIN**

and his Orchestra

4th YEAR—LEON & EDDIE'S, NEW YORK

**PAUL REMOS**

and his

**TOY BOYS**

Back from their very successful tour in England.

Now Playing 12 weeks with HAL KEMP and His Famous Orchestra.

We wish all Managers, Agents and Friends

A Merry Christmas  
and  
A Happy New Year

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**MILT BRITTON**

and his "MERRY MAD MUSICAL MANIACS"

NOW APPEARING AT THE DOWNTOWN CASINO, DETROIT'S NEWEST THEATRE CLUB

1  
PLAYING THE ENTIRE  
MUSICAL STAGE SHOW

2  
APPEARING WITH THEIR OWN ORIGINAL  
HILARIOUS COMEDY ACT OF 40 MINUTES

3  
SUPPLYING AN EVENING  
OF SUPERB DANCE MUSIC

Season's Greetings

*The headline tells the story . . . . .*

# **WATCHING THE JUGGLER\***



*The King and Queen of England in the Royal Box raptly watch the ventriloquial and juggling turn of*

# **W E N C E S**

*at the Royal Command Performance*

## **PALLADIUM, LONDON**

**November 15, 1937**

*Wences extends his best wishes and greetings of the season to all his friends the world over*

★ Reprinted From The London Daily Mirror  
November 16, 1937



*Just completed  
successful engagements at*  
 PALLADIUM THEATRE, LONDON.  
 PARAMOUNT THEATRE, PARIS.  
 SCALA THEATRE, BERLIN.  
 RONACKER THEATRE, VIENNA.  
 HOTEL BRISTOL, OSLO.  
 CHINA THEATRE, COPENHAGEN.  
 ROYAL THEATRE, AMSTERDAM.  
 FENYES THEATRE, BUDAPEST.

**BEST WISHES OF THE SEASON**



**CIRO RIMAC** *and* **SOUTH AMERICAN**  
*his* **ORCHESTRA**

*Currently* • **THE NEW HOLLYWOOD**  
 NEW YORK

*The Popular, Current Dance  
Sensation*  
**THE SAMBA**  
 which CIRO RIMAC and his SOUTH AMERICAN ORCHESTRA are currently featuring at the New Hollywood, New York, was originally introduced in the United States by the Rimacs in 1927.

Direction HARRY ROMM, ROCKWELL-O'KEEFE, INC.,  
 Radio City, New York.



**NIGHT CLUB REVIEWS—**

(Continued from page 20)

*Toscelli's Serenade.* Also leaves the mike, to show he has a larynx, with *My Reverie*.

English comedian Cyril Smith does a pair of clever monologs which weren't appreciated here. In all fairness, Smith's act was hurt by a noisy society crowd. Cyril's punch-off, *The Sow Song*, did rock the house, however.

Hank the Mule is the kind of an act that can never lay an egg. Hank's appeal extends to all ages and all types. Mother is in a mule skin and daughter is the director. Their antics are simple and laughable.

Dorothy Fox is entertainingly effective in her dance caricatures. Her *Day at the Beach* was Grade A mimicry, as were the concert singer and the chorus girl take-offs. Miss Fox, incidentally, seemed a little scornful of her audience.

Duke Dingley, blond Adonis, is at the baton, and his 12 Gentlemen of Rhythm work smoothly for dancing and for the show. Vocalist Alan Hanner is big time. *Lee Simmonds.*

**Club Mayfair, Yatesville, Pa.**

This Northeastern Pennsylvania night spot remains the only one still featuring two shows nightly. While the weather has hurt business on occasion, Club Mayfair has been enjoying a fair play from both Wilkes-Barre and Scranton patrons.

Two local kids, Price and Rita, scored a hit with their refreshing tap routines. In bellhop uniforms, the young pair displayed plenty of promise and got a big hand. Later Price returned to give a solo tap, with the pair closing the show with a sure-hit routine of the Shag in taps. Kids bear watching.

Petey Wells, as emcee, was splendid singing special arrangements of *I Love a Parade* and medley of Ziegfeld show hits, but his gags didn't go over so well. His voice comes over fine thru mike,

and the special arrangements earned him plenty of applause.

Alan DeLee, band soloist, gave fine vocal renditions.

The hit singer of the show was Mary Lou King, tall and attractive brunet. She opened with *A-Tisket* and encored with *I Won't Tell a Soul* and *Marie*. She outdid herself encoring with *My Reverie*. She shows plenty of promise, especially as torch singer.

Eddie Feathers and 11-piece band furnish music.

Biz fair, and host, Joe Bianco, is very genial. *Milton Miller.*

**Cafe de Paris, London**

Two new American entries here. Ethel Shutta makes her long-awaited London debut and cleans up with her singing. Has a good rep with several numbers of her own. Outstanding items are *One of the Front Row Girls* and a travesty on *Music, Maestro*.

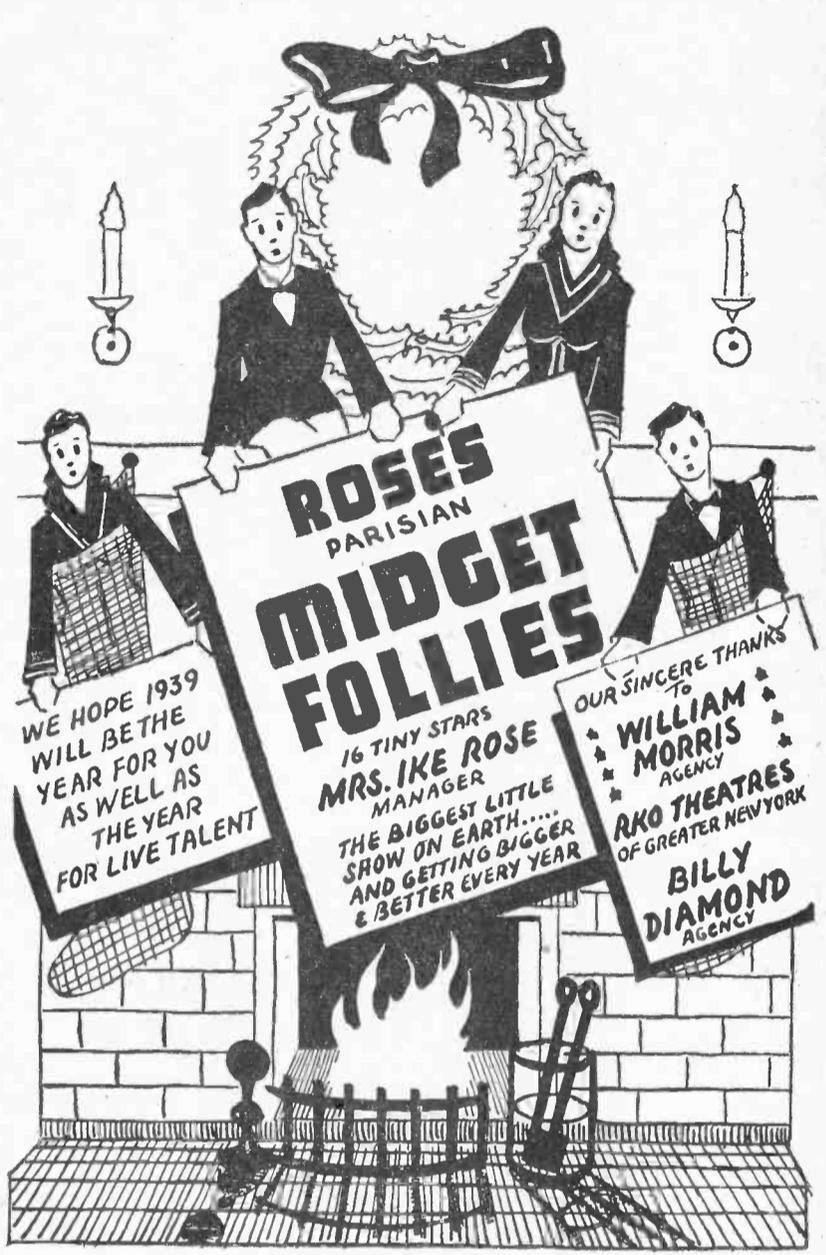
Also new to London are the Batchelors, male singers. Boys strike a happy medium between the old act of the Revellers and the sophisticated Yacht Club Boys, both former successes here. Put over a swell routine of topical and comedy lyrics. Forced to encores. *Bert Ross.*

**Cotton Club, Jefferson City, Missouri**

Once again an attempt is being made to establish a standout night spot in Central Missouri, and judging from the grosses of the first month, Clay Ray and Mrs. Ray are on the road to success with the Cotton Club here.

Taking over the building vacated by Swingland, Ray has remodeled it, brought in an all-Negro show and put in a small cover fee.

Currently it's Eddie Johnson's Orchestra direct from the Club Plantation in St. Louis, with Ruby Taylor as vocalist. Johnson's combo is solid from head to



Holiday Greetings from

**NICHOLAS BROTHERS**



Personal Management: HERMAN STARK

**COUNTESS YVONNE MONOFF**

NOW APPEARING  
ROSE BOWL, CHICAGO

MANAGEMENT  
SAMMY CLARK

Season's Greetings FROM

**FRED LE QUORNE**

CREATOR OF DANCE TEAMS  
1939 The Year for Live Talent  
1658 BROADWAY, N. Y. C.

"HAPPY BIRTHDAY, SANTA KLAUS"

**KEN & ROY PAIGE**

COMPLETING FOURTH WEEK LEON & EDDIE'S. 1939—The Year for Live Talent

Season's Greetings

The

**HARTMANS**

Exclusive Management

JACK BERTELL

Paramount Theater Building,  
1501 Broadway, New York.

The Season's Greetings to all our Friends

**CHARLOTTE ARREN and JOHNNY BRODERICK**



Opened Xmas Day for an Indefinite Engagement at  
**EARL CARROLL'S NEW THEATRE RESTAURANT**  
HOLLYWOOD, CALIFORNIA

Direction—MILES INGALLS and MARK LEDDY

# GLORIA GILBERT

Who has spun her way around the world

Extends

Season's Greetings to Everybody  
Everywhere

Personal Management  
NAT KALCHEIM — WILLIAM MORRIS AGENCY

Sincere Good Wishes  
for Christmas and  
the New Year



from

## THE SIMPSON SISTERS

NOW PLAYING 15TH WEEK  
Iridium Room, ST. REGIS HOTEL, N. Y.  
Dir: MUSIC CORP. OF AMERICA

Season's Greetings from the

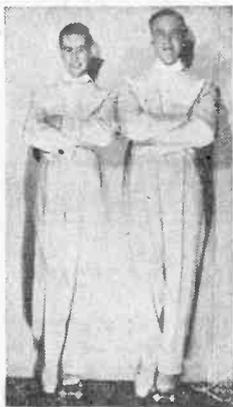
# ROYAL



# DUO



1939—the year for live talent



The CHICKS and myself  
wish everybody a

Merry Xmas and A Happy New Year

# GALI GALI

now playing  
SCALA, BERLIN  
Dir.—MUSIC CORP. OF AMERICA

heel and his music is drawing a young crowd to the floor. Miss Taylor sings, a la Ethel Waters, in a pleasing way that fits in nicely when Johnson's sextet hits a slower tempo.

The six-girl line is well rehearsed and provides a nice background for Miss Taylor and Snowball and Johnny, dance team. The latter is a boy and girl duo, with Snowball (the boy) doing most of the dancing and Johnny serving as well-built scenery, but the act clicks.

Myron Hawkins, Negro emcee, has a fair voice and handles the show well.

Most of the talent is from the Club Plantation, St. Louis, or the Club Continental, Kansas City.

The Rays are not new to the entertainment field, having previously owned and operated a spot at Hannibal, Mo., among others. A. B. Jackson Jr.

### Grosvenor House, London

New MCA show is tabbed *Grandfather's Follies*. Has a motif that is Victorian, with even the waiters and the orchestra garbed in appropriate mufti. Only incongruous note is struck by the introduction of latter-day tunes, bordering around the 1912-'14 period.

Chief entry is the Music Hall Boys, almost resident at this spot. All gifted with excellent pipes, they have developed their comedy until it stands out. Hit solidly.

Flora Duane and Earl Leslie—latter produced the show—are swell dancers held over from the previous show. Fit their straight and comedy terps into the presentation to a nicety.

Two Equillos, singing acrobats, do a succession of clever and difficult feats whilst warbling. Three Admirals are the best of English male harmony trios and make a solid impression. Bert Ross.

### Royal Bath Hotel, Bournemouth

Exclusive out-of-town spot which generally uses one American act. Taste usually runs to a solo dancer or a team.

Current is Eleanore Knight, tap and rhythm dancer, making her English debut. Fares splendidly with a neat offering. Is easy on the eyes and has showmanship. Bert Ross.

Season's Greetings

FROM

# MAURINE AND NORVA

"THE TALK OF HOLLYWOOD, CALIF."

An ultra smart team with an international following. Definitely a Stellar Box Office Attraction. Breaking all records for 6 months at the

CUBANOLA, HOLLYWOOD.

"Four Stars to Maurine and Norva. They are Tops by far."—JIMMY VALENTINE, Hollywood Lowdown.

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### Padula Heads Philly Clubs

PHILADELPHIA, Dec. 24.—Arthur H. Padula, operator of the Arcadia-International Restaurant, was re-elected last week as president of the Philadelphia Restaurant Owners' Association. Other officers chosen were S. S. Wilcox, head of the Hot Shoppes, vice-president; Sol Dreifus, treasurer, and Frank Seely, secretary.

### La Crosse Club Opens

LA CROSSE, Wis., Dec. 24.—Ossie Gschwind and Charlie Gantenbein have opened the former Colonial here as the Esquire Night Club, with Phil Zinkgraf as manager. Entertainment headed by the Three Squires.

## Maisie So Happy She Cried When Nick Threw Surprise Xmas Party

Dear Paul:

I GUESS I don't have to tell you how thrilled I was reading those nice letters I about me in *The Billboard* last week. Maybe a partner is just what I need. And yet I've been doing a single act all my life and it's not easy to make the change. Really, I don't know what I'd do if I were working with a partner. The closest to it I ever got was at the El Bullo Club, when the waiters used to cross the floor during my turn and I never knew whether I was doing a solo, duo or trio act.

Anyway, while I'm thinking seriously whether to give up my single or not, I've got to make a living—so I'm playing Nick Pappadopoulos' Romantic Rendezvous here.

It used to be a high class coffee pot, but Nick made so much money that he leased the next-door grocery store and turned the combination into a night club. It's not a bad spot, altho Nick, from habit, still serves coffee personally. He also emcees the shows because Joe Pursent, the agent, convinced him he was really another Edward Arnold. And now Nick is trying to polish up his Greek dialect so that Joe can take him to Hollywood.

Nick has taken over a small hotel, too, and now he's thinking of opening a theatrical agency with Joe and tying up the best acts in this territory. Then, says Nick, all the other night clubs would have to come to him for talent. Nick's idea is to sign acts to exclusive management contracts and, in turn, guarantee them free lodgings at his hotels, two free meals a day at his club and he's even planning a tie-up with the Ladies & Gent's Billiard and Bowling Parlor for free recreation. His idea is to keep acts busy and happy whether they're working or laying off.

NICK used to be a professional strong man before he got too fat and went into the coffee pot business. So now he'll always book a strong man act—but first the strong man has to wrestle with Nick and, if he survives, he gets the booking. Even the waiters are former wrestlers. Last night the club was in an uproar when some wise guy rang a toy bell and four waiters dropped their dishes and tackled each other.

Business has been pretty bad and Nick is trying to make the place look lively by inviting his relatives to sit around. The idea isn't bad, except that his relatives and the waiters talk about politics so much that the waiters refuse to serve the patrons until they finish their discussions.

NICK surprised us with a Christmas party. After work, early Sunday morning, we had a fine dinner cooked by Nick himself. We had to drink home-made wine because Nick gets terribly insulted if you don't drink his wine.

Most of us performers got very sentimental. Danny, our band leader, wept and told his wife he'll never look at another blonde—and now we're wondering what will happen when his wife wants to find out which blonde! Rodrigo and Francesca, our dance team, talked to each other for the first time in two years. Jane, our featured singer, talked to the rest of the performers for the first time since she opened here and told us everything about her affair with Joe Pursent, the agent.

I don't remember what I said, Paul. But it was so nice to have a surprise Christmas party when you're so far away from home that I just cried most of the time. MAISIE.

P. S.—I don't think I'll see you before New Year, so Happy New Year! (And please don't forget to give me a plug in the Club Talent column. I need the publicity for that World Fair job Joe is getting me.)

## “Is Everybody Happy? Yes, Sir!”

- That is how my organization and myself feel after having completed an engagement of four glorious weeks for Warner Bros. at the New York Strand Theatre.

- Our sincere thanks to Harry Mayer, Zeb Epstein, Harry Gourfain and their staff for making us happy.

Sincerely

*Ted Lewis*

P. S. — After a year and a half solid we are taking a much needed rest Xmas week; routed thereafter

Palace Theatre, Cleveland; Shea's Theatre, Buffalo; Palace Theatre, Akron; Palace Theatre, Youngstown; Circle Theatre, Indianapolis.

**HAPPY  
HOLIDAY!**

Personal Representative—

**MILTON E. PICKMAN**



# Strand, New York, Out of the Red and Into Neat Profit With Vaudefilms; Average Gross Is \$34,000

NEW YORK, Dec. 24.—First four months of experimenting with stage shows at the Strand Theater have netted Warner Brothers excellent profits. Since the inception of stage shows, the Strand grossed a total of \$578,000, or approximately 50 per cent more than the house took in when it was running straight pictures.

Strand grosses also indicate that a stage show and film combo policy, begun August 26 for the first time in 10 years with Ben Bernie on the opening bill, maintains a better grossing average during the second and third week run of the picture. With few exceptions since the first vaude presentation, a strong stage attraction has been presented with an equally strong picture, and, according to the Strand management, the increase in business has more than compensated for the extra cost of putting on a stage bill.

In the past, when the house was on a straight picture policy, a hit picture gross always dropped to virtually half after its first week. The additional drawing power of name attractions has helped maintain a better balance in the average

gross. The accompanying chart shows that this has been a profitable policy.

From a standpoint of drawing power, the strongest attraction to play the Strand to date has been Horace Heidt, grossing \$53,000 the first week, \$42,000 the second week, and a total of \$125,000 during a three-week run. The picture, *The Sisters*, which drew rave notices, had a lot to do with it, of course, but other pictures which were just as strong did not do as well.

Running a close second was Ted Lewis, who just closed a four-week run. He grossed \$53,000 his first week, the gross declining after that, and, as explained in the accompanying chart, did at total business of \$138,000.

Prior to the Strand's revamping of policy, many things cropped up that were allegedly obstacles in the way of restoring flesh. Besides the union question, which was amicably settled, there was the problem of getting name bands and attractions. As a matter of fact, this is one of the principal reasons the Capitol did not revert to a stage show

policy when the Strand did. Music Corp. of America and other agencies were not able to provide a guarantee of name bands for any length of time because the Paramount Theater had most of them tied up for New York appearances as far as a year in advance. Paramount, too, is taking a chance because of the possible decline in popularity which very band faces.

However, Warner figured that it was worth a try, especially since the stage bill could be further bolstered by Warner picture names. Several actors who were not working on pictures at the time came east to play Warner houses, including Wayne Morris, Johnny (Scat) Davis and Hugh Herbert.

Because of the success of the change to flesh, other theaters have been encouraged, and the latest report is that the Capitol will install a band policy.

The accompanying chart is a compendium of Strand facts and figures of the past four months and gives a complete breakdown of the weekly house gross, the picture attraction and the stage attraction:

Week Ending	Gross	Stage Attraction	Picture
Sept. 1.....	\$32,000	Ben Bernie Band	Boy Meets Girl
Sept. 8.....	\$28,000	Ben Bernie Band	Boy Meets Girl
Sept. 15.....	\$41,000	Ozzie Nelson Band, Johnny (Scat) Davis, Wayne Morris	Valley of the Giants
Sept. 22.....	\$28,000	Ozzie Nelson Band, Johnny (Scat) Davis, Wayne Morris	Valley of the Giants
Sept. 29.....	\$37,000	Jan Garber Band, Ethel Merman	Garden of the Moon
Oct. 6.....	\$29,500	Jan Garber Band, Ethel Merman	Garden of the Moon
Oct. 13.....	\$23,000	Johnny Messner Band	Secrets of an Actress
Oct. 20.....	\$53,000	Horace Heidt Band	The Sisters
Oct. 27.....	\$42,000	Horace Heidt Band	The Sisters
Nov. 3.....	\$30,000	Horace Heidt Band	The Sisters
Nov. 10.....	\$44,000	Al Donohue Band, Hugh Herbert	Brother Rat
Nov. 17.....	\$30,000	Al Donohue Band, Hugh Herbert	Brother Rat
Nov. 24.....	\$24,000	Al Donohue (Hugh Herbert played only first two weeks)	Brother Rat
Dec. 1.....	\$53,000	Ted Lewis Band	Angels With Dirty Faces
Dec. 8.....	\$35,000	Ted Lewis Band	Angels With Dirty Faces
Dec. 15.....	\$27,000	Ted Lewis Band	Angels With Dirty Faces
Dec. 22.....	\$23,500	Ted Lewis Band	Angels With Dirty Faces

## Hollywood, N. Y., Needs More Dough; \$5,800 Music Cut

NEW YORK, Dec. 24.—The newly face-lifted Hollywood Restaurant after but two weeks is having the financial shakes and is reported to be in search of new backers.

There is no chance of its folding, claim some Hollywood officials, who maintain that the stiff music bill of \$5,800 per week, covering the salaries of five bands, is eating into the profits. The nut runs around \$15,000 weekly, but the gross has been insufficient to cover the nut and start amortizing the \$100,000 it cost to open the place.

Principal stockholder is Nicholas Weiss, architect who designed the spot,

holding a 51 per cent interest. It was reported that a prospective backer stepped in last week and offered \$60,000 for a 51 per cent interest, but was turned down. Mrs. Maria Kramer, owner of the Lincoln Hotel, is also said to be dicker-ing for a slice of the place.

House has had to use the five bands that were originally signed. The musicians' union would not okeh cancellations. Red Stanley's and Monchitas bands, playing in the Hollywood Deck on the ground floor, however, will be replaced with a set of strollers. Object is to keep two or three bands working, figuring that's plenty of music for a \$1 minimum.

Compared to the other spots on Broadway, Hollywood has been doing fair business considering the Christmas holidays. On the worst business night last week Hollywood reported it had 600 for dinner and 350 for the supper show.

## N. Y. Cafes Faced With Waiter Union Threat New Year's

NEW YORK, Dec. 24.—There is a possibility that there will be labor trouble New Year's Eve for some of the local night clubs.

Most of the contracts between Local 16 (waiters) and night clubs and cafes ended this month and negotiations are on for renewal. The union is demanding \$3 a week raise, generally, but—as in the case of the International Casino and the Casa Manana—has been willing to stagger the raise at the rate of an additional dollar every three months.

Some of the big cafes belong to the new Restaurant Owners' Guild, headed by Ed Levine, of the Brass Rail, and are demanding the union sign agreement with the Guild rather than with individual cafes. The Guild offers to okeh a \$2 increase, but demands that arbitration be compulsory when contract disputes break out. Present contracts make no provision for arbitration.

The union claims the Guild is not representative of local restaurants and cafes, alleging it has only 70 shops compared with the 210 shops controlled by the union.

The Guild is now the only Times Square cafe owners' group, the recent attempt to organize a night club owners' association having flopped.

### New Club for Frisco

SAN FRANCISCO, Dec. 24.—Former Club Trouville will be reopened soon by Charlie Low as the Forbidden City. Low undetermined on band or entertainers.

Gary Nottingham's Orchestra took over Jack Winston's spot at the Bal Tabarin last week, with Roland Drayer as emcee.

### Owner Tours With Band

NEW ORLEANS, Dec. 24.—Angy Gemelli, operator of the Chez Paree, is on an extensive tour of other night spots in Dixie. Gemelli said that an offer to move his club ork, with himself as leader, to other spots in Louisiana and Mississippi proved too good to miss and so he ups and tours.

### Dog Plays Piano

DETROIT, Dec. 24.—Something new in musical ability was disclosed this week in Traffic Court before Judge George T. Murphy.

Occasion was the trial of Charles Syer, who hit a car belonging to Charles Arseneau. Latter testified, in substantiating his claim to damage done, that Teassou, an Eskimo shepherd dog belonging to him, had been injured in the accident so seriously that she lost her ability to play the piano. The dog's talent was not valued by the court, as it was not a suit for damages, but the court was considerably impressed.

## Philly AFA and Niteries Agree

PHILADELPHIA, Dec. 24.—The squabble between the AFA local here and the Night Club Owners' Association has been "virtually settled," Thomas E. Kelly, AFA business agent, announces.

"The key spots have agreed to sign an AFA shop contract with us and we feel sure that the other clubs will fall into line soon," Kelly said.

However, he warned, his union was all set to picket any spot that didn't sign on the dotted line "within a reasonable time."

The agreement was reached with the union just in time to forestall a picketing campaign just before the Christmas and New Year's trade.

## Units for Eldorado, Detroit

DETROIT, Dec. 24.—A new policy of units was started last week at the Eldorado, night spot. Thirteen to 16-people units are being used, all booked by the local Gus Sun office. Red McKenna's Band is being held over.

## Esquire, Miami, Year Old

MIAMI, Fla., Dec. 24.—Esquire Club celebrated its first birthday here recently with an opening. Lola King's all-girl band is featured, with Alan Murray emcee. Holdovers were Torchy's Rhythm Rascals and the gal in the fishbowl.

Number Twenty in a Series of Opinions of the Nation's Leading Night Club and Hotel Owners and Managers about the Night Clubs-Vaudeville Department of The Billboard.

## MARIO TOSATTI

Manager Havana-Madrid Restaurant

New York, N. Y.

Says:

"I think The Billboard to be one of the few publications in the entertainment field absolutely indispensable to the New York night club owner. It provides a swell medium for the exchange of ideas between the performer and the man who hires him, and presents an exhaustive survey of the show business world with each issue. Count on me as one of The Billboard's heartiest boosters."

Season's Greetings

## VIRGINIA GIBSON

"SONGS IN THE GIBSON MANNER"

Now Playing Return Engagement 885 CLUB, CHICAGO

Season's Greetings FROM

## THE TOP HAT

UNION CITY, N. J.

One of the Metropolitan District's Newest and Outstanding Show Places.

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Greetings

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Greetings

## And in Their Spare Time...?

GLENS FALLS, N. Y., Dec. 24.—Perzade and Jetan, ballroom team, are being kept quite busy at the Waikiki Room of the Hotel Rockwell here.

They appear twice nightly, changing numbers and wardrobe nightly, and also perform and teach the Lambeth Walk to patrons. In addition, they have arranged an exhibit of home-made masks, used mostly in their own dance numbers. Also, they've introduced numerology readings Mondays, making that night a packed night.

Perzade also emcees the show and Miss Jetan, a former model, is planning a fashion show. They've also found time to play a couple of benefits at Saranac Lake.

In their spare time they drive to near-by Cossayuna, where they operate a chicken farm.

## Early Curfew Worries Philly

PHILADELPHIA, Dec. 24.—Night spot operators are at loss here on whether police will wink at the "Blue Sunday" curfew New Year's Eve and allow them to remain open and sell liquor after the midnight deadline.

Mayor Wilson announced that the Sunday closing ordinance will be strictly enforced. This action would force many spots to close, because many clubs have been holding on, despite putrid business, with the hope that New Year's Eve business will save them.

## Cincy IA Sponsoring Vaude

CINCINNATI, Dec. 24.—Local No. 5, IATSE, has acquired the Taft Theater for a week of vaude, beginning next Friday (30), when Phil Spitalny and his "Hour of Charm," all-girl ork, aggregation take the stage. Local deckhands' union is out to raise money for its Benevolent Fund. While some of the local theater men are a bit hot over the union's action in offering added competition to local theater biz, especially on New Year's Eve, all are agreed that they'd like to have a chunk of the venture. It's Spitalny's first visit to Cincy with his present all-girl unit and it looks like a lead-pipe cinch to garner the coconuts.

## Detroit Spots Using Lines

DETROIT, Dec. 24.—Detroit's night spots have apparently become line-conscious. An informal survey this week showed at least a dozen spots in town using lines of girls, considerably more than was the case a few months back.

In most cases, the shows are averaging about six girls apiece, indicating employment for about 75 people. Bulk of the business apparently is going to Amusement Booking Service, which has 10 lines. Two new spots just being added to this class are the Green Mill, at Saginaw, and the Top Hat, at Bay City.

## Fox, Detroit, Has Bondholder Trouble

DETROIT, Dec. 24.—A petition was filed this week in Federal Court asking the removal of David M. Idzal and the Union Guardian Trust Co. as co-trustees of the Colwood Co., the owner of the Fox Theater and the Fox Theater Building.

Petition filed by three bondholders, represented by Harris W. Wiener, attorney, alleges that the trustees have not complied with the terms of a lease agreement entered into with the approval of Federal Judge Ernest A. O'Brien at the time of the organization of the Colwood Co.

The terms of this agreement provided that Fox Michigan Corp. was to get the theater from the Colwood Co. under a 15-year lease at a minimum rental of \$125,000 yearly and a percentage of the theater's gross.

A loss of \$75,000 to date to the bondholders is charged by reason of the failure of the co-trustees to execute this lease.

## Oklahoma, Kansas Territory Opening Up to Acts, Units

TULSA, Okla., Dec. 24.—Success of several traveling units playing this territory has revived the possibility of a number of houses in and around the State reverting to occasional stage attractions.

Most promising is the Madison Theater, Madison, under management of G. S. Laird, where "Flip" and her Pals, a dog act, recently more than doubled the average daily take of the 1,250-seater. Augusta, Kan., is also on the lookout for novelty acts with drawing power.

A number of other houses indicate willingness to take occasional stage shows, now that Bank Nites have been outlawed, but complain that very few acts come their way. Included in this group are the Wellington, Arkansas City; Winfield, Fort Hays; Civic and the Miller, both in Wichita.

Ritz, Pawnee, and Nusho, Cleveland (Okla.), will take on any good act on a percentage basis.

Eureka, Kan., and Pawhuska, Okla., are both definitely closed to vaude.

## New Golden Gate P. A.

SAN FRANCISCO, Dec. 24.—John M. Kennedy, manager of the Pacific News Service, has been appointed press agent for the Golden Gate Theater, replacing Kenneth McGaffey, who died here December 9. Kennedy is a former San Francisco newspaper man.

## More Vaude for Detroit

DETROIT, Dec. 2.—Further reports of vaude planned for New Year's Eve by local theaters came in this week from the town's ace circuit—United Detroit Circuit. At least three of its major houses, the Ramona, the Annex and the Regent, will have four-act shows for the eve.

## Vaudeville Notes

WALTER DARE WAHL, who recently returned from a successful 10 weeks in England in order to join his ailing wife, plans to return to England and the Continent soon.

WALTER KING, of the Three Kings (Walter, Molly and Pat), is confined in Roper Hospital, Charleston, S. C., recovering from an operation for a brain tumor. . . . WLW's Boone County Jamboree is set for the Washington Theater, Maysville, Ky., December 28; State, London, O., 29, and the Shrine Club, Huntington, W. Va., New Year's Eve. . . . JEAN MARTIN, former line producer with Owen Bennett's *Showboat Frolics*, is now a feature at the Old Absinthe House, New Orleans.

BETH HARRIS, comedienne, is back from her Honesdale, Pa., home and about to join a vaude unit. . . . PRINCESS ALOMA, Hawaiian dancer, is now at Jimmy Kelly's Club, New York.

THEATER AUTHORITY, New York, collected \$850 for salaries for 30 acts employed by three benefits for refugees last week after the benefit sponsors had failed to pay off.

FIFI D'ORSAY, Ed Lowry, the Freddy-sons, Al Gordon and Bartel and Hurst were booked by Charley Yates, of CRA, for the Auditorium, St. Louis, from Christmas thru New Year's Day. . . .

KIDOODLERS follow up their current Paramount (New York) date with the Shea, Buffalo, for nine days, and then to the Chicago, Chicago. . . . EDITH ROGERS DAHL, wife of the American flyer held captive by Franco in Spain, is being lionized in the cabarets of Bucharest, we hear. . . .

BOB RIPA'S father, Herman, is retiring after 35 years of juggling, to run a hotel in Copenhagen, Denmark. In the last years the father had been accompanying the son on all his dates. . . .

THREE BONDS canceled all American dates to rush back to Paris for a film. They plan to put out their show after that and tour Europe. They expect to return to the U. S. some time in March to appear in a Shubert show. . . .

EARLE SMITH was appointed last week as talent procurement director of the Meglin-F&M schools in the East. Smith was formerly an indie producer.



Season's Greetings  
TO OUR FRIENDS  
HERE AND ABROAD

Mary **RAYE**  
&  
**NALDI**

Now Appearing  
Harry Richman's "ROAD TO MANDALAY"  
EXCLUSIVE MANAGEMENT • WM. MORRIS AGENCY

Season's Greetings  
from

**HARRY A. GOURFAIN**

Warner Brothers

STRAND THEATRE, New York

Season's Greetings

**CHARLES RAPP**

Director

**COSMO AMUSEMENT ENTERPRISES**

World Famous Orchestras and Entertainers  
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Season's Greetings

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THEATRICAL ENTERPRISES

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Season's Greetings

# LYNN<sup>a</sup> LAZZERONI<sup>d</sup>

Skaters Extraordinary

Now Appearing at VILLAGE BARN, New York  
Thanks to Milt Pickman and Lew Weiss

Also Congratulations to Meyer Horowitz on the Occasion of the Eighth Anniversary of His Popular

TEMPLE OF ENTERTAINMENT, THE VILLAGE BARN.



Season's Greetings

# FRED EVANS

PRODUCER  
CHEZ PAREE, CHICAGO

Season's Greetings

from

# JOE CANDULLO

at the

## VERSAILLES, Hollywood, Fla.

Management:  
ED FISHMAN - - - - - William Morris Agency

Greetings of the Season

# BERNARDI PRODUCTIONS

85 RIVERSIDE DRIVE EN-dicott 2-5514 NEW YORK CITY

NEW IDEAS IN REVUES

With Beautiful Girls and Gorgeous Wardrobe, also Small and Large Acts.  
Novelties—Orchestras—Name Bands—Celebrities

For Cafes—Vaudeville—Clubs—Lodges—Conventions—Fairs—Ballrooms

A Good Show To Fit Your Budget

WANTED YOUTHFUL TALENT—SPECIALTIES—NOVELTY ACTS  
30 WEEKS CONSECUTIVE BOOKING

# CHANEY and FOX

"Celebrated Dancers"

Creators of the "ELEANOR GLIDE"  
Currently AMBASSADOR HOTEL, New York

Season's Greetings from

# BOB ROSEN

Artist's Representative NEW YORK.  
1650 BROADWAY.

## Berlin Wintergarden, Pioneer, Rings Up 50 Years of Vaudeville

BERLIN, Dec. 19.—Leading house for variety, the internationally famous Wintergarden, presents one of the best programs ever seen here in celebration of 50 years of existence.

The program concerns itself with the presentation of modern variety, the history of the house and a survey of 50 years of international variety. It presents the metamorphosis of the house, located beside the famous Unter den Linden, which had once been a garden and then a Wintergarden with its glass roof. It became a vaudeville house in 1888 and underwent its last change last month for the special celebration.

A long list of great attractions started with the famous Five Sisters Barrison. Then followed the five famous dancers of the end of last century: La Belle Otero, Consuelo Tortajada, Rosario Guerrero, Cleo de Merode and Miss Saharet. Highest paid attraction was the famous French diseuse, Yvette Guilbert, who earned as much as 60,000 marks a month.

The direction has always paid special attention to great juggling acts. Many of them started from here, including Bellini, Salerno and Spadoni, and later Piletto, Paolo and Rastelli.

Ventriloquists and magicians always played a big part of almost every presentation. Artists such as Nicola Lupo, Bernardi, Carter, Miss Valeria, Nadrage, d'Anselmi and many others who started at the Wintergarden and are now internationally famous.

Marionettes, the joy of adults and children alike, were shown by Schichtl and Dr. Podrecca's *Theatro dei Piccoli*.

In a niche of their own in the house's history are the great clowns, Grock, Three Fratellini, Charly Rivel, Three Barracetas, Cairoli Trio and others.

A leading role has always been played by ballets—Sunshine Girls, Tiller Girls to the Budapest, London, Vienna and Russian troupe—until the appearance of dancers such as the Dodge Sisters, Tiffany Twins, Florence Forman, Marika Rokk Irvin Sisters, Geschwister Hopfner and numerous others. One act which has been as famous as it was tragic and which got its start here was the Three Codonas.

Current program starts off with the good team work and precision of the Hiller Ballet and Parade Girls. Joe

Ortnes, juggler, follows. Nice, Florio and Lubow did not quite get the applause they deserved. Maybe their humor was too American. Breathtaking were the Three Alices who showed a double salto on the trapeze. Just as exciting were Bretini and Partner.

A feature were the Duncan Sisters in nice little parodies and songs. The illusionist Cortini was not so good, but Juanita's roller skating, with participation of the public, was great. Renita Kramer, as two persons in one, projects herself double in the "forest-keeper kissing the girl," with the help of lights. Johnny's animal revue is a whole circus in itself. Georg Erich Schmidt acted as conferencier.

Most interesting of all was screening of the first film ever presented to the public. This was the invention of Max and Emil Skladanowsky of the so-called "Bioscop" in 1895. D. Schulz-Kohn.

Holiday Greetings  
to Our Friends Everywhere

# DAVE HACKER

and

# JUNE SIDELL

After a World's Tour of Two and One-Half Years, playing the leading spots of Sixteen different countries, return to the United States to debut at the

Rainbow Room  
Rockefeller Center, N. Y.

Opening January 11, 1939

### Casa Cubana May Reopen

NEW YORK, Dec. 24. — The Casa Cubana folded Wednesday night when the waiters went on strike demanding back salaries. The club had been behind in salary payments to musicians and performers as well, and union representatives had been hanging around all week collecting salary payments as the cash came in.

Club had hoped to stick it out until New Year's Eve in hope of making enough to cover debts. Management says it hopes to raise enough dough to reopen in time for New Year's anyway.

Season's Greetings

# CAPT. KAY PARSONS

(Community Sing)

# ANCIL SWETT

(Electric Organ)

Now Appearing

4th Month CASA MANANA New York City

HAPPY HOLIDAYS

# JOHNNY HOWARD

FIRST CHICAGO APPEARANCE.  
NOW—885 CLUB, CHICAGO  
Direction: MILTON PICKMAN, ROCKWELL-O'KEEFE, New York.

# Vaudeville Reviews

## State, New York

(Reviewed Thursday Evening, Dec. 22)

Radio columnist Dinty Doyle, of *The Journal-American*, joins others of the working press that have succumbed to the lure of self-aggrandizement by way of a Broadway personal appearance.

With no past experience on the boards, Doyle can be excused for a great deal of his floundering and lack of knowledge of his job as emcee-sponsor. But speaking in terms of accepted entertainment value or even judging by the work of preceding columnists in the same predicament, he falls short of expectations. One thing in his favor is that he restricts himself to very little time as conferencier.

He has five acts and a raft of guest artists. As a matter of fact, when the five acts have gone thru their paces and the guests start it takes on the semblance of a benefit show—as much for Doyle as for the patrons. An idea of how important the guest artists are to this bill can be had by the fact that the marquee offers not the name of Doyle or any of the top acts with him, but rather that of the biggest guest name.

Bill proper opens with Jimmy and Mildred Mulcahey, harmonica duo, in trick arrangements and effective selling. Distinct novelty because of the femme angle nets them strong results for the same accomplishments that have come to be expected from soloists.

Six Debonair Boys, in tails thruout, are song and tap combination, with a strong eccentric number as a piece de resistance. It's a neatly executed routine, with gestures and highly imaginative pieces of biz a la Von Grona technique.

Boy Foy does his familiar routines atop the high and low unicycles, running the complete gamut of paraphernalia in his juggling and balancing. His closing trick, a showmanly bit of balancing and juggling on the tall bike, is surefire.

Too much dramatics and studied effort in the pop selections and ballads is the only marring attendance to Jane Pickens' vocalizations, for when she switches her talents to the more cultured pieces, as in her satire to the mosquito-bitten diva, she lets go with restraint and gets over the same way. Her naturally throaty soprano has a remarkably clear high note.

Cass, Mack and Topsy, latest variation of a long standard comedy act, are the best received item on the program. The two girls, cute and surprisingly agile despite their hefty size, uncork a bagful of acro stunts and funny knockabout that is sock. The man helps out in this department, plus a bit of soft shoe, but 90 per cent of the work falls to the gals. An acro-control piece of business in

slow motion, all three taking a part in the tangle, winds them up to a terrific hand.

Then comes the parade of guest stars. Every night of the engagement will feature a new batch. Opening night's helper-outers included Lew Lehr, Henny Youngman, Uncle Jim Harkins, Mel Allen and Walter Gross. In face of Doyle's ineptness they were very much needed.

*Out West With the Hardys* is the picture. *George Colson.*

## Palace, Chicago

(Reviewed Friday Afternoon, Dec. 23)

A handful of late weary Christmas shoppers and a front-row candid camera fiend turned out for the second show opening day to witness a long but talented six-act bill. Impression of undue length was undoubtedly due to the performers' insistence of doing their full chores despite the almost deserted house (for which more credit to them).

The Four Earls, a graceful roller-skating turn, started the proceedings with tricks that are perhaps more beautiful than sensational. The two men and two girls wear neat costumes and sell their wares pleasingly.

The English Brothers and Marion Bellett attempted self-slaughter with acro stunts and knockabout nonsense. If there is any way of taming Miss Bellett's figure despite the strenuous work she is required to do she should waste little time in applying such methods.

Lester Cole and his seven midshipmen give out with navy, Gay '90s and college groups and in an early spot in the act sandwich in *Old Man River*. Act is not quite as co-ordinated as some of the top octets heard here lately. Cole is the entire show, and entertainment was almost totally lacking the few brief moments he was off stage. Either the group has few strong voices or Cole fails to pump out the best that's in them.

Bill Robinson ("Life Begins at 60") is making another of his periodic Palace visits and this time brought some new material (as if he needed it) and a singing pianist who, Bill insists, developed a definite taste for alcoholic beverages. Robinson is the showman thru and thru, whether he is tapping, telling stories or just mugging. The best praise that one can accord him is to print that the musicians in the pit applauded him as loudly as the customers. The pianist is a funny colored chap in a bright red coat who plunks out fitting accompaniments for Master Bill and on his own swings out a couple of ditties.

Holland and Hart and Rosemary Dering filled the last inning. The choice of Miss Dering to split the Holland and Hart routines is not the best, because her toe spins parallel with June Hart's strong tricks. Individually, however, both acts stand out with trained work. The team, using the full stage advantageously, does a flowing tap and ballroom combination to Latin rhythms, an inspiring waltz and a whirlwind finish in which Miss Hart is at her best in a pirouette wind-up. Miss Dering appears in a classic ballet-toe number and a spirited portrayal of a sportswoman in a riding outfit.

On screen, MGM's *Spring Madness*. *Sam Honigberg.*

## Fox, Detroit

(Reviewed Friday Evening, Dec. 23)

Program is exceptionally strong on straight vaudeville acts, which appealed strongly to this Christmas week crowd. A Christmas overture by Sam Jack Kaufman's Orchestra, with carols by a well-trained Ukrainian chorus in an elaborate mountain village set, gave a seasonal touch.

Freddie Dosch opens the show with perfect imitations of trains, motors, airplanes, dogfight and babies, using a well-timed gesture to build up a realistic illusion attained solely by vocal effects.

The Briants offer a unique hobo pantomime, with one partner slowly collapsing into absolute limpness and taking plenty of slapstick falls en route. Act really panicked the house.

Wally Brown and Annette Ames present some unusual comedy teamwork, with Brown a past master of uncompleted sentence and naively surprising understatement. Annette, talented child, sings *What Goes On in My Heart* but is better in a smooth tap number and a burlesque of a movie love scene.

Sylvia Manon and Co., featuring three men in George Washington



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costumes for a novel effect, close with a fast adagio number. The Sixteen Dancesonettes rate special mention for three well-produced numbers. Opening in skating costumes atop giant snowballs is too unsteady, but their closing in pretty diversified period costumes is an eye opener. Marion Shelby handles the vocals.

Comedy film, *Thanks for Everything*, completes light motif of the holiday show. H. F. Reves.

**Music Hall, New York**

(Reviewed Thursday Afternoon, Dec. 22)

In addition to the pantomimic Christmas production of *Grimm's Fairy Tale* held over from last week, the Radio City Music Hall has added for the holiday week a yuletide pageant, *Peace on Earth*, to spotlight the Vienna Choir Boys.

Appearing in shepherd costumes, the youngsters offer a group of carols to introduce the Nativity. Group is deserving the international reception accorded it, but better than the group is the young featured soloist, who reaches the high soprano registers with a crystal clear voice. Music Hall choral ensemble accompanies the children at the close of the eight-minute feature, to add a mature and rich quality to the music.

Stage presentation and new picture, Dickens' *A Christmas Carol*, are aimed at

juvenile audience. Combination does not measure up to usual holiday splendor at Music Hall. Sylvia Weiss.

**Paramount, New York**

(Reviewed Wednesday Evening, Dec. 21)

The citadel of swing this week is offering a strong stage bill and a box-office film, Jack Benny's *Artists and Models Abroad* (Paramount), to combat the customary pre-Christmas ennui surrounding ticket windows. Despite the display of names, however, attendance opening night was far below ordinary.

Glen Gray and the versatile Casa Loma Band contribute much more to the general stage entertainment than name orks usually do here. Straight music making is only a part of it, with Gray calling on the boys for singing, clowning and solo playing to an extent that makes the band a complete entertainment unit in itself. Among the specialty highlights were the four trombones and seven saxes featured in *I'm in the Mood for Love* and *Stardust*, Pee Wee Hunt's *Jeepees Creepers* and a couple of other well-chosen lyric novelties, and the band's recorded version of *Memories of You*, a real musical delight. Laryngitis kept Kenny Sargent tied to his sax opening night, but a few days should see him adding his balladizing to the highly satisfactory performance of his colleagues. Gray emcees with more aplomb than normally displayed by maestri here, and the boys make a fine appearance dressed in tails.

The Andrews Sisters bring their inimitable harmonizing to the last quarter hour of the show, and their four numbers were hardly enough to satisfy either the audience or this listener. *Hold Tight* (*Sea Food*), the nearest thing to *Flat-Foot Floogie* since the death of that zany epic; *Umbrella Man*, *Ol' Man River* and *Bei Mir Bist Du Schoen* (in honor, according to Patti Andrews' announcement, of the song's first anniversary) proved once more the superiority of the Andrews in this type of vocalizing.

Fred Sanborn offers more than capable xylophone playing and some humorous gagging, and was exceedingly well received by an audience more interested

in swing than comedy. Sanborn's routines are not as new as they once may have been, but they're of a sure-fire vintage that never misses. He handles the wood pile well enough to get by on straight performing, but the clowning doesn't hurt.

Frank Paris follows his Music Hall hit of a couple of weeks ago and wisely refrains from repeating the same act. Four marionettes he uses here are entirely different from the set seen at the M. H. Mickey Rooney's shagging was the stand-out, among Rogers and Astaire, Ferdinand the Bull and Shirley Temple in a roller-skate dance. Line-up at Radio City was a bit better, but no fault can be found with his stint here.

Para, of course, features Christmas decorations on and around the band stand, and Don Baker's organ solo ties in with the spirit of the season. It's a good show all around and it's too bad it's up against the toughest week in the theatrical year. Daniel Richman.

**Strand, New York**

(Reviewed Friday Evening, December 23)

A short but zippy stage show is the holiday offering, featuring that Californian gift to the Broadway scene, Abe Lyman and band. Enough magic in his name to match most any attraction that comes to Broadway, Lyman has gone to the trouble of adding several punchy outside acts to insure his success.

First of these is the California Varsity Eight, a well-groomed picturesque male chorus in a spirited offering of regimental and collegiate numbers. In addition to its flawless group blendings, it shows up several good solo stints.

Dale Winthrop has a peppy routine of extremely fast tap work and, altho it contains nothing of a sensational nature, she has a special knack of putting it over.

Red Pepper, dumpy cornetist from the band, gets a chance down front to show his virtuosity on his horn. He gives his impressions of two or three well-known band signatures and then socks over an unrestrained *St. Louis Blues*. He's lotsa man and plays lotsa trumpet.

Rose Blaine, vocalist with the band for some years, is not particularly gifted with any vocal accomplishments, but she knows and uses every trick of her trade. Her strong number, *Alexander's Ragtime Band*, can be matched with any rendition of that classic.

Big gun of the entertainment barrage is Walter Dare Wahl in his comedy acrobatic act. Always dependable for its quota of laughs, the act seems to have acquired added smoothness since its Casa Manana appearance. Wahl's bespectacled assistant dovetails perfectly now in his dead-pan stooge role and as a result the laughs are surer. Act goes very big.

Primarily a dance band, even when on the stage, the Lyman crew did an inspired piece of pashy playing of *Melancholy Baby*. With the California Varsity Eight added to the band for glee clubs effects, the number was a musical treat.

On the screen, *Dawn Patrol*. House full last show. George Colson.

**Chicago, Chicago**

(Reviewed Friday Afternoon, Dec. 23)

Three entertaining acts and the annual holiday kiddie show make this bill a generous and an enjoyable Christmas gift. And those who find Jack Benny adequate as a Thespian will probably get a kick out of his work in Paramount's *Artists and Models Abroad*.

James Evans, foot juggler, opens and uses colorful objects to produce dazzling effects. His work is speedy, perfectly timed and crafty. Uses large balls, a cross and midway a full-sized bed. Closed big.

The Frazee Sisters are stronger than ever as a song team. The girls are attractive, possess melodious voices and use them with a high degree of salesmanship. Did *Pocketful of Dreams*, *My Reverie* and closed with a cute novelty, *Doggie Doggie, Please Come Home*. Make a smart appearance in long gowns.

Rolf Holbein is a treat for the kiddies aged 6 to 60. His is a most unusual diversion, bringing to life creatures on a white paper sheet with the aid of paint and odds and ends that fill his pockets. Good musical accompaniment produces smooth continuity between "birth-giving" tricks. While his shabby appearance may limit him to stage appearances, a change to neater clothes (provided the switch won't interfere with the secrets of his work) can make room for him in many night spots.

The kiddie show, as usual, is produced by Merriel Abbott, Chicago's busy lady

who conducts a dancing school and directs the show activities in the local Palmer House. Unit is labeled *Santa's Living Toys*, is tastefully costumed and reveals a couple dozen of really clever kids. Adults will find most of this stuff palatable even if only by watching the amusing expressions of the kiddies in the audience, who turn out en masse for this spectacle.

Business surprisingly good first show opening day. Sam Honigberg.

**Roxy, New York**

(Reviewed Friday Evening, December 23)

Special holiday stage show is a tastefully produced affair liberally sprinkled with talent. Top billing to Walter Cassel, baritone, whose voice displayed dramatic power and liquid melody. Among other numbers, Cassel sang *That's Why Darkies Were Born*, always a good bary selection, and *The Lord's Prayer*. Latter was in excellent keeping with the season. Act, of course, was very fine.

Eddie Rio and Two Brothers did comic take-offs. Eddie started with version of a dame taking a bath, always good for laughs. Trio followed with burlesques on "March of Time" dramatization of a holdup and a hokey piece of nonsense attempting to be a comic portrayal of what went on in Pancho Villa's army. Last-named item not so hot, but "March of Time" was excellent. Closed with neat eccentric dancing.

Six Christianis, ace teeterboard and tumbling turn, comprise five men and one girl. Turn is tops. Opens and closes with tricky tumbling. Board work, however, is basis of the act. Did three and four-deep leaps with sensational finesse and took a big hand. Act can go anywhere in both indoor and outdoor time.

Williams and Charles, clown instrumental novelty turn, came out in typical white face and clown costume. Played novel musical instruments, including bottles and bells, bell turn being the most unusual. Grimaced and pranced in comic fashion and on occasion gagged a bit, lending a holiday and carnival air to the bill. Well liked.

Sunny Rice, dancer. Spotted twice. Opened bill with a sparkling tap with unusual routine and rhythm breaks—but unusual. Danced with charm and pertness, displaying unusual facility. Appeared later with Gae Foster Girls, doing toe routines designed to set off the Foster Girls' stilt routine. Rice gal a solid hit anywhere.

Foster Girls in three routines with usual success.

Pic, *Kentucky* (20th-Fox). House good. Paul Ash still in pit. Paul Ackerman.

**Wintergarten, Berlin**

(Month of December)

This month's program is still under the spell of the house's 50 years' jubilee. Two attractions—the Hiller Ballet, modern Tiller Girls, who show their great artistry and marvelous costuming, and the Three Alizes from Paris—have been held over. Maybe the Three Alizes are not yet polished, but in a short time they should be a great attraction.

Further, there is the remarkable juggler Morland.

Nice and in good shape are Edith Crocker's Teddy Bears. They must have undergone serious training. Then Georg Erich Schmidt announces "the greatest musical attraction in Berlin" in some time, the Lecuona Cuban Boys. They are no strangers, for their Columbia records are best sellers. Their

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Happy New Year  
**JOE RINES**

stomperos and rhythms bring down the house. They play foreign material as well, Rimsky-Korsakoff's *Hindu Song*, songs from current films, etc. They are not only musicians but excellent singers and showmen as well. They double at the Femina, Berlin's leading ballroom.

Mary and Erik, roller skaters, are a delight for the eye.

Loni Heuse pleases with little chansons, while Fluher is a silent comic on the bicycle.

The Hiller Ballet finishes a pleasing program played before a sold-out house.  
D. Schulz-Kohn.

### Holborn Empire, London

(Week of December 19)

Swell line-up, headed by Henry Hall and Band, including three American acts.

Leon and Kiki, male skating comedians, fare well as an opener. Len Clifford and Jan, man and girl comedy act, just mild. Need stronger material.

Bob Robinson and Virginia Martin, American dancers, are the first hit. Couple have appearance, talent and good routines that range from tap to semi-ballroom. Work with ease and grace. Ted Ray is a natural for this house. Leading English monologist works fast and has a good line of chatter. Sells his gab to good effect and puts in a smart session on the violin.

Wences, Spanish ventriloquist and juggler, just back from America, show-stops. Uses his hand as a "dummy" and presents an offering that is outstanding for its technique and originality.

Solid hit chalked up by Hickey Brothers and Alice, American hokum trio. Boys have a punch comedy line, while the stately and red-headed Alice brings a note of sanity to the proceedings by her sweet singing.

Ellen Kauer and Partner open intermission with a good acrobatic and contortionistic novelty.

Three Peters Sisters, heavyweight colored singers, play a quick return here and score heartily with their up-to-the-minute vocals.

Henry Hall and Orchestra, now an English vaude headliner, is sure-fire. Hall and his men put over a well-arranged program. Individual hits by Leslie Douglas, Bernard Hunter, Bob Mallin and Mollie Morrell. Bert Ross.

### Paramount, Los Angeles

(Reviewed Tuesday Afternoon, Dec. 20)

Bill this week is headed by Louis Prima and his New Orleans Five. Show has plenty of sock and seemed to go over.

Opener found Jack Stary doing a trick bicycle act. Routine stuff, but it went well. Closer found him straddling a one-wheeled bike over 10 feet high. Tricky twists and turns brought a nice hand.

Ida McGuire, did a nice acrobatic act with a pup. Dog climbed over the girl's body as she did slow back bends. This femme has looks, combined with a new slant on an old act.

Gaylord Carter, held over for a second week, did a couple of tunes on the electric organ. Amplifiers for the organ are placed at the corners of the stage and blow patrons out of their seats in the first 10 rows. Carter did his own arrangement of *Tiger Rag*. Lots of flash, but too much noise.

Al Norman, also a holdover from last week, was on next. His stuff was okeh, tho some of his material was a little musty. Norman's showmanship helped sell his act to a cold house.

Louis Prima brought his hot cornet

into the spot and with the help of five teammates really cracked loose with some good stuff. Clowning between Prima and his clarinet player was superb. This was the only act on the bill that seemed to wake up the sparse crowd. Their best tunes were *I Won't Go Home* and *St. Louis Blues*.

Bill wound up with a nice precision number by the Fanchonettes. These gals are really tops when it comes to dishing out spectacular stuff.

Dean Owen.

### Review of Unit

"Folies de Patee"

(Reviewed Sunday Evening, December 18, at Liberty Theater, Zanesville, O.)

A brilliant French musical revue, replete with surprises, vastly pleased audiences here on its debut in this territory.

The unit lived up to advance exploitation in every respect. With a sizzling all-girl stage band led by an equally sizzling gal, Janice Walker, plus an exceptionally beautiful and well-drilled chorus, entertaining comedy and amazing acrobatics, troupe was one of the most talented to appear here in a long time.

Under blue lights Mile. Yvette presented her daring La Conga dance, which starts with little and ends sans clothes. The Six Jordans, standard turn of the white tops for years, made the audience hold its breath as they went thru their perfectly timed routine of acrobatics.

Roy Cummings is an able emcee and kept the audience entertained with his witty sayings and tricks. Chorus line performs adeptly and takes part in three production numbers that are highlights of the program.

All-girl band lends much to the presentation and handles the musical score for the various acts in tiptop shape.

Screen, *Vacation From Love* (MGM).  
Rez McConnell.

### Tracey Plans New York Tryout House

NEW YORK, Dec. 26.—Sid Tracey, of Tracey and Hay, comedy team that recently returned from a long tour abroad, says he hopes to launch a vaude-showing house here soon.

Says he is selling shares for \$100 each and hopes to get official recognition from the circuits making the house the official tryout theater in this territory.

### City Fathers Turn Actors

SEWICKLEY, Pa., Dec. 24.—Maybe boro councils and city fathers will be the white hopes of the American stage.

Flush with dough and fired with ideals, solons here have voted to invest \$100 in a movie camera and 16 mm. film to make pictures of their activities that will serve as monthly reports to the taxpayers.

First month's 500 feet included a demonstration of outside garbage disposal plants, shots of 30 old houses ordered repaired or demolished, jams causing a zoning problem and similarly significant statutory problems.

Maybe next month they could act out 17 ways to evade a parking tag or how to make your neighbor shovel the snow off his sidewalk in three easy lessons.

### Crosby Sued on Hit Tune

SOUTH BEND, Ind., Dec. 24.—Bing Crosby, Santly-Joy Select Music Co., Paramount-Publix Corp. and W. C. Kolhurst, operator of the Fairy Theater, Napanee, Ind., were named defendants in a copyright infringement suit involving the hit tune from Crosby's *Sing, You Sinners* flicker, *I've Got a Pocketful of Dreams*. Suit was filed in Federal Court here this week by Bernard Huff and Forest O. Bobitt, who claim the song was written from one of their old musical scores, *Just an Old Romance*.

### Mellers for Miami Club

NEW YORK, Dec. 24.—Herman Citron has booked the Henry Atterbury Players, a stock company putting on productions of *The Drunkard* type, to open at the Gay Nineties Club, Miami Beach, January 11.

The club is now under Al Delmonico management. A Gay '90s variety bill will follow each old-time melodrama

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## SEASON'S GREETINGS

From  
MIKE FRITZEL AND JOE JACOBSON'S  
CHEZ PAREE

CHICAGO  
THE HOME OF STARS

### MORE WORK

(Continued from page 18)

of years were tough ones for burly talent and showmen. But there's an upturn here, too. The censors have grown a bit tired, some new blood has come into the industry, the Burlesque (or Brother) Artists' Association is recovering its power to police the working conditions. The new year can't be worse than the last year; it must and will be better.

### CLUB TALENT

(Continued from page 18)

Tabarin, San Francisco, with Gary Leon and Pat Mace supporting.  
PAUL AND QUETA, after two weeks at the Century Club, Steubenville, O., began a return engagement at the Kentucky Klub, Toledo, December 26, set by Ernie Creech, of the Sun office. . . .  
TEMPLE AND JAREN have moved into the Raleigh Hotel, Washington, following a three-week stand at the Nixon Cafe, Pittsburgh. . . .  
CRAWFORD AND CASKEY, following a 10-week stay at the Biltmore Hotel, New York, made a Warner short last week, with Jesse Crawford at the organ, and then departed for Cincinnati for a holiday stay in the Gibson Hotel's Florentine Room. . . .  
THE ROLLICKERS have been tendered an eight-week holdover contract at the Ho-

tel Victoria, New York. . . . THE GLENN SCHMIDTS, of the Beverly Hills Country Club, Newport, Ky., are expecting a doll from Santa Claus, but not until mid-January. Mrs. Schmidt is the former Peggy Fronk, dancer. . . . TRUDY JUELSON'S 12 Adorables, for many months an asset at Beverly Hills, Newport, Ky., have had an offer to go to Florida after Beverly shutters for the season, New Year's Eve.

KERMIT AND DEMRIS, after a seven-week run at the Biltmore Hotel, Atlanta, moved into the Washington Youree Hotel, Shreveport, La.

### MORE U. S. ACTS

(Continued from page 18)

country he is to play. To the average employer over there the ordinary contract handed out to a performer is nothing more than an instruction sheet.

Lastly, altho the majority of foreign countries allow 40 to 60 per cent of an act's salary to be taken out or sent out two or three weeks after leaving the country (with the exception of France, England, Norway, Sweden, Belgium and Holland), the great majority of them also have closed exchanges with two prices on the American dollar. The buying power of a country's exchange, as offered to visiting acts, is reduced by about 50 per cent as compared to the official exchange.

First Broadway Appearance

**Jim and Mildred MULCAY**

LOEW'S STATE

New York

WEEK, DEC. 22

Bill Miller, Max Turner

New York ... Chicago

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

**A**  
 A. B. C. Trio (Paradise) NYC, nc.  
 Abbott, Hal & Honey (Hollywood) NYC, re.  
 Adler, William (Cafe Louis XIV) NYC, re.  
 Adrian, Iris (Leon & Eddie's) NYC, nc.  
 Allen, Roberta (McAlpin) NYC, h.  
 Allen, Beverly (Palmer House) Chi, h.  
 Allen, Vicki (Blackhawk) Chi, nc.  
 Allen, Bob (Shubert) Cincinnati, t.  
 American Gauchos, Seven (Pal.) Cleveland, t.  
 Ames & Arno (Hollywood) NYC, nc.  
 Anderson, Helena (Midnight Sun) NYC, nc.  
 Andre, Julia (Crisis) NYC, nc.  
 Andre, Ferne & Frank (Casa Del Tonio Club) Tulsa, Okla., nc.  
 Andre & Michel (Hi-Hat) Chi, nc.  
 Andrews Sisters (Paramount) NYC, t.  
 Andrews, Ernie, & His Modern Varieties (Indiana) Richmond, Ind., 31-Jan. 1, t.  
 Arden's, Don, Artist Models (Lookout House) Covington, Ky., nc.  
 Armstrong, Maxie (Ernie's) NYC, nc.  
 Armstrong, Harry (Diamond Horseshoe) NYC, nc.  
 Arren & Broderick (Earl Carroll's) Hollywood, nc.  
 Ashe, Lou (Rancho San Pablo) El Cerrito, Calif., nc.  
 Austin, Gene, & Co. (Stanley) Pittsburgh, t.

**B**  
 Bacon, Fajth (Midnight Sun) NYC, nc.  
 Bailey Sisters (Palmer House) Chi, h.  
 Bailey, Mildred (Famous Door) NYC, nc.  
 Baker, Bonnie (Palmer House) Chi, h.  
 Ballero, Mark (Continental) Miami, nc.  
 Banjo Bernie (Plantation) NYC, nc.  
 Banks, Sadie (Old Roumanian) NYC, nc.  
 Barbarina & Pams (RKO Downtown) Detroit, t.  
 Barker, Frederica (Armando's) NYC, re.  
 Barrett, Sheila (El Rio) NYC, nc.  
 Barrie, Gracie (Chez Paree) Chi, nc.  
 Barrie, Mickey (Mother Kelly's) Miami Beach, nc.  
 Barron, Blue, & Band (Paramount) Ft. Wayne, Ind., t.  
 Bartell, Lee (Hi-Hat) Chi, nc.  
 Barth, Ruby (Yacht) NYC, nc.  
 Bates, Lulu (Diamond Horseshoe) NYC, nc.  
 Batsony, Dr. L. (Zimmerman's) NYC, re.  
 Beaucaire, Pierre (Monte Carlo) NYC, nc.  
 Behan, Arthur (Gay Nineties) NYC, nc.  
 Bellitt & English Bros. (Pal.) Chi, t.  
 Bell's Hawaiian Polies (State) Greenville, N. C., 27; (Rialto) Danville, Va., 28; (Carolina) Burlington, N. C., 29; (Capitol) Raleigh 30-31, t.  
 Belmonte, Gloria (Casa Cubana) NYC, nc.  
 Bennet, Ethel (Old Roumanian) NYC, nc.  
 Berle, Milton (Chez Paree) Chi, h.  
 Bernard, Freddy (Bedford Rest) Brooklyn, nc.  
 Birse, Daria (Russian Kretchma) NYC, re.  
 Blaize, Dorothy (Hungaria) NYC, re.  
 Blackstone, Nan (Lookout House) Covington, Ky., nc.  
 Bloom, Mickey (Shubert) Cincinnati, t.  
 Blue, Ben, & Co. (Newman) Kansas City, Mo., t.  
 Bo Brummels, The (International) NYC, nc.  
 Boaz, Jean (Alms) Cincinnati, h.  
 Bolton, Jean (Royal Palm) Miami, nc.  
 Bon-Bon (Arcadia) Phila, nc.  
 Bonner, Carl & Leonne (Copacabana) Rio de Janeiro, nc.  
 Borg, Igna (Colosimo's) Chi, nc.  
 Bourbon, Ray (Rendezvous) Hollywood, nc.  
 Bourvier, Yvonne (St. Regis) NYC, h.  
 Bowan, Sybil (Strand) Brooklyn, t.  
 Bowes, Major, School of Swing Unit (Oriental) Chi, t.  
 Brigode, Ace, & Band (Aragon) Cleveland, b.  
 Brock, Helme (Pan-Pacific Rink) Los Angeles, a.  
 Brown, Jimmie (Commodore) NYC, h.  
 Brown, Ralph (Kit Kat) NYC, nc.  
 Brown, Johnny (Crisis) NYC, nc.  
 Bruce, Carol (Casa Manana) NYC, nc.  
 Burns, Kathleen (Crisis) NYC, nc.  
 Burton, Mary (Top Hat) Union City, N. J., nc.  
 Byrnes & Swanson (Hungaria) NYC, re.  
 Byton, Dorothy, Girls (Riverside) Milwaukee, t.

**C**  
 Casfano, Carmela (Casa Cubana) NYC, nc.  
 Calloway, Hazel (Plantation) NYC, nc.  
 Calloway, Cab, & Orch. (Cotton Club) NYC, nc.  
 Calvin, Al & Margie (Beacon) Vancouver, B. C., 23-30, t.  
 Cameron, Buddy (Maple Grove) Huntsville, Ala., nc.  
 Carlton, Charlotte (Swing) NYC, nc.  
 Carlton & Diane (Jungle Inn) Warwick, R. I., nc.  
 Carmen, Lillian (RKO Boston) Boston, t.  
 Carpenter, Imogene (Weylin) NYC, h.  
 Carr, Billy (606 Club) Chi, nc.  
 Carr, Andy (2 o'Clock) Baltimore, nc.  
 Carr, Alexander (Roumanian Village) NYC, nc.  
 Carter & Bowie (Barney Gallant's) NYC, re.  
 Carter, Betty (Jimmy Kelly's) NYC, nc.

# Acts-Units-Attractions Routes

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

## EXPLANATION OF SYMBOLS

a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; mh—music hall; nc—night club; p—amusement park; ro—road house; re—restaurant; s—showboat; t—theater.  
 NYC—New York City; Phila—Philadelphia; Chi—Chicago.

Carlos & Carito (Havana-Madrid) NYC, nc.  
 Carpenter, Thelma (Black Cat) NYC, nc.  
 Casa Loma Orch. (Paramount) NYC, t.  
 Cass, Owen & Topsy (State) NYC, t.  
 Cassandra (White) NYC, h.  
 Cerf, Alyce (Hollywood) NYC, re.  
 Cesar & Dolores (Casa Cubana) NYC, nc.  
 Chaney & Fox (Ambassador) NYC, h.  
 Charles & Barbara (Royal York) Toronto, Ont., h.

Cobey, Lew (White) NYC, h.  
 Co-Eds, Four (Lyric) Indianapolis, t.  
 Cole, Lester, & Singing Midshipmen (Pal.) Chi, t.  
 Collette, Joan (606 Club) Chi, nc.  
 Colligan, Bill: (Crisis) NYC, nc.  
 Collins & Beasley (Plantation) NYC, nc.  
 Coloma, Aurelia (St. Moritz) NYC, h.  
 Comstock, Frances (Le Mirage) NYC, re.  
 Connors, Jack (Onyx) NYC, nc.

Night Club and Vaude Routes must be received at the Cincinnati offices not later than Friday to insure publication.

Chase, Chaz (International) NYC, nc.  
 Cherney, Nat (Hi-Hat) Chi, nc.  
 Chiquita (Bedford Rest) Brooklyn, nc.  
 Claire, Jean (Piccadilly) NYC, h.  
 Clare, Peggy, Skaters (Edgewater Beach) Chi, h.  
 Clarissa (Midnight Sun) NYC, nc.  
 Cleary, Michael (La Cava) NYC, re.  
 Clifford, Pete (Swing) NYC, nc.

Continentials, Three (La Marquise) NYC, re.  
 Coralli (Bublichki) Hollywood, nc.  
 Corbett & Lorraine (Chez Ami) Buffalo, nc.  
 Corlies & Palmer (Queen Mary) NYC, re.  
 Corvino & Ardella (Club De Luxe) Chi, nc.  
 Crane, Gladys (Maxim) Bronx, NYC, nc.  
 Crane, Ford (Leon & Eddie's) NYC, nc.  
 Cromwell, Ann (Club Cercle) Hollywood, nc.  
 Cullen, Patricia (Ernie's) NYC, nc.

# What Has Become of the Stock Scenic Artists?

By J. L. (SCOTTY) CARROLL

As I read *The Billboard* regularly, I have often pondered over this question. I am afraid the stock scenic artist today is the forgotten man. I have followed the business for over 30 years, in stock, from burlesque to dramatic, and in studios, and I haven't forgotten the good old days when you didn't have to be out of work long with just the ordinary breaks.

Of course, the work of the stock artist today, as applied to the stage, is much easier than that of the old-time stock artist. In the old days one had to do thousands of feet of lining on a simple interior to produce the effect of massive moldings and door casings, and the fancy Rocco Scroll sets required a lot of patterns and hours of labor. Always it meant hours of labor for the next production to get out on time. In addition, usually, the stock artist had to do a bit in the show itself. In fact, he was the real utility man if there ever was one. He was expected to know everything, and with no trouble at all to be able to paint anything from all four corners of the earth. However, his efforts were not all in vain, for if he executed his settings well he usually got a good hand on the beauty and realistic effects he had produced when the curtain went up.

I can recall many amusing experiences in my stock career, and I have often wondered if those weren't the things which kept a man pounding away. The late Milo Denny used to get a big kick out of telling about the time he was with a stock company and the play being put on required two horses. The manager, feeling that he could not afford to pay for two, got one white horse and requested the artist to paint a pinto pony on one side of it so that when it entered from one side it was a white horse, but entering from the other side, with another actor up, it was a pinto pony. Thus, even the horse doubled and did its part to make the show a success.

I know of another incident where the artist was requested to paint a king on his throne. It happened this way. The stock company was producing an English show and was short an actor to do the king and no one could possibly double the part. The king had but two or three speeches to make from the throne, and the manager felt he could not afford to pay an extra to play the part. So he hit upon a bright idea. He went to the artist and asked him to paint the throne on the backdrop of the palace setting with the king on the throne, and he had one of the stagehands read the king's lines off stage at the proper cue. Such were the things the old-time stock artist was asked to produce.

I wonder what has become of such old-time stock scenic artists as George Hermanze, Minor Reed, Milo Denny, George Lapworth, Tom Findley, Frank Rich, Red Case, Frank Clark, Jack Harvey, Ed Leach, Charles Thompson, Art Phillips, Therman Bray, Kirk Brown, Charles Clapp, Scott Williams, Frank Cox, George Castleton, James Spurgeon, Carl Brummel, Mabel Buhle, Robert Bell, Chet Woodward, Kenneth Black and Ed Boardman. No doubt several of them have answered to the Last Curtain. Those who are still living I hope are doing nicely by themselves.

I have often wondered if stock were to come back again whether there would be enough artists to supply the demands, as the profession today has no system of apprenticeship because there is no future in it.

The stage settings of today would have been pie for the oldtimer. Today the work is modernistic, flat stippled or splattered. There are no moldings, no medieval streets scenes with the big cornices on the buildings, no cobble or herringbone brick to paint on the street, no old-time Rocky Pass landscapes, gardens, horizons, water rows, profile statues and fountains. These same scenes were works of art, not forgetting the grand drop, painted drapes and even the old-time ad curtain with the one open space and the sign on it reading, "If your ad were here it would be read."

But with the passing of stock there are still other fields one may enter making use of one's past experience as a stock scenic artist. As for me, I have gone into the interior decorating business and have found my past experience a wonderful aid in stencil cutting, landscape painting and color harmony. Even today I am called upon quite often to paint stage settings. No doubt a lot of oldtimers are in other kinds of business and would not go back to the brush if it were offered to them.

I don't suppose I'll ever see the return of old-time stock, but as the old saying goes, "It's better to be a has-been than never to have been at all."

**D**  
 D'Amore, Franklin (International) NYC, nc.  
 D'Avalos, Rodolfo (Versailles) NYC, re.  
 Dale, Carlotta (Arcadia) Phila, nc.  
 Daley, Cass (Newman) Kansas City, Mo., t.  
 Dancing Donovans (State) Columbus, O., re.  
 Dandridge Sisters (Cotton Club) NYC, nc.  
 Daniels, Jean (Plantation) NYC, nc.  
 Daniels, Muriel (Hungaria) NYC, re.  
 Daniels, Billy (Mammy's Chicken Farm) NYC, nc.  
 Darfo & Diane (Casa Nazionale) Havana, nc.  
 Datsko, Yasha (Russian Art) NYC, re.  
 Cole, Lester, & Singing Midshipmen (Pal.) Chi, t.  
 Davis, Dolly (Lexington) NYC, h.  
 DeCamp, Ronnie (Old Roumanian) NYC, nc.  
 De Flores, Felipe (Havana Madrid) NYC, nc.  
 De LaPlante, Peggy (Jimmy Kelly's) NYC, nc.  
 Dean, Birdie (Royale Frolics) Chi, nc.  
 Deauville Boys (Top Hat) Union City, N. J., nc.  
 Debonairs, Six (State) NYC, t.  
 Dell, Helen (Bertolotti's) NYC, nc.  
 Dennis, Dorothy (Le Mirage) NYC, nc.  
 Denning, Ruth (Club 17) Hollywood, nc.  
 Delaney, Edith (Bedford Rest) Brooklyn, nc.  
 De Thury, Ilona (Tokay) NYC, re.  
 Dering, Rosemary (Pal.) Chi, t.  
 Deslys, Leo (Le Mirage) NYC, nc.  
 D'Ivons, The (Continental) Miami, nc.  
 Diamond Brothers (Savoy) London, h.  
 Dimitri & Helen Virgil (El Gaucho) NYC, nc.  
 Dixon, Alice (Kit Kat) NYC, nc.  
 Dominguez, Paqueta (El Chico) NYC, nc.  
 Donahue, Al, & Band (Rainbow Room) NYC, nc.  
 Donnelly, Harry (Gay Nineties) NYC, nc.  
 Doreen & Douglas (2 o'Clock) Baltimore, nc.  
 Dorn Bros. & Mary (Beverly Hills) Newport, Ky., cc.  
 Dorsey, Tommy, & Band (New Yorker) NYC, h.  
 Dorsey, Jimmy, & Orch. (Adolphus) Dallas, h.  
 Dorita & Valero (El Chico) NYC, nc.  
 Dowell, Saxie (Shubert) Cincinnati, t.  
 Dowling, Tom, & Sis (McAlpin) NYC, h.  
 Downey, Morton (Plaza) NYC, h.  
 Doyle, Buddy (Diamond Horseshoe) NYC, nc.  
 Doyle, Dinty (State) NYC, t.  
 Drackner, Russell (Whirling Top) NYC, nc.  
 Draper, Paul (Waldorf-Astoria) NYC, h.  
 Drigo & Francine (Chase) St. Louis, h.  
 Duanes, The (Casa Cubana) NYC, nc.  
 Duke, Maralyn (Royal Palm) Miami, nc.  
 Dumont, Valerie (Village Casino) NYC, nc.  
 Dunn, Jerry (Bungalow Cafe) Sacramento, Calif., nc.  
 Dunn, Vera (Maxim) Bronx, NYC, nc.  
 Duval, Dorothy (Fountain Square) Cincinnati, h.

**E**  
 Earls, Four (Pal.) Chi, t.  
 Edward & Arden (Graemere) Chi, h.  
 Ekins, Five (Stanley) Pittsburgh, t.  
 Ellard, Jimmy (Indigo) Hollywood, c.  
 Elliman, Lois (Plaza) NYC, h.  
 Emma & Henry (International) NYC, nc.  
 Estelle & Leroy (New Yorker) NYC, h.  
 Evans, James, & Co. (Chicago) Chi, t.  
 Everett & Conway (Grand) Calgary, Alta., 26-30; (Orph.) Spokane, Wash., 31-Jan. 2, t.

**F**  
 Fagan, Nutsey (Village Nut) NYC, nc.  
 Fanton, Joe, & Co. (M-G-M) Brussels, Germany, t.  
 Farrell, Bill (Place Elegante) NYC, nc.  
 Farris, Dolores (Little) NYC, nc.  
 Faye, Gladys (Jimmy Kelly's) NYC, nc.  
 Fears, Kay (Diamond Horseshoe) NYC, nc.  
 Fears, Peggy (Casa Manana) NYC, nc.  
 Feeley, Mickey (Boulevard Tavern) Elmhurst, L. I., nc.  
 Feeley, Lois (Bungalow Cafe) Sacramento, Calif., nc.  
 Fink, Henry (Ike's Chop House) NYC, re.  
 Fiske, Dwight (Savoy-Plaza) NYC, h.  
 Fitzgerald, Lillian (Plantation) NYC, nc.  
 Flash, Serge (Hollywood) NYC, nc.  
 Flippin, Jay C. (International) NYC, nc.  
 Flores, Felicia (Cuban Casino) NYC, nc.  
 Florian, Jean (Palmer House) Chi, h.  
 Forbes, Marla (Chez Firehouse) NYC, nc.  
 Foran, Dick (State-Lake) Chi, t.  
 Forrest, Helen (Lincoln) NYC, h.  
 Foster, Gae, Girls (Roxy) NYC, t.  
 Foster, Gae, Girls, 16 (Earle) Washington, t.  
 Foy, Boy (State) NYC, t.  
 Frances, Emma (Diamond Horseshoe) NYC, nc.  
 Francine, Anne (Le Coq Rouge) NYC, re.  
 Franklin, Cass (Hollywood Beach) Miami, h.  
 Frazee Sisters (Chicago) Chi, t.  
 Frederick & Yvonne (Blackhawk) Chi, nc.  
 Fredericks, Charles (Midnight Sun) NYC, nc.  
 French, Eleanor (Ambassador) NYC, h.  
 Frost, Jack (Indigo) Hollywood, c.

**G**  
 Gainsworth, Marjorie (Versailles) NYC, re.  
 Gale, Judith (Fifth Ave.) NYC, h.  
 Gallagher, Ruth: (Rudd's Beach Night Club) Schenectady, N. Y., 26-31.  
 Gallus, John (Riverside) Milwaukee, t.  
 Galvan, Gilberto (Casa Cubana) NYC, nc.  
 Gannon, Lee (Cafe Madrid) Buffalo, nc.  
 Garber, Jan & Band (Blackhawk) Chi, re.  
 Garland & Marla (Park Central) NYC, h.  
 Garcia, Carmen (La Fiesta) San Francisco, nc.  
 Garr, Eddie (Pal.) Cleveland, t.  
 Gauchos, Three (Gaucho) NYC, nc.  
 Gaynes, Lella (Club 18) NYC, nc.  
 Gearhearts, Three (Colosimo's) Chi, nc.  
 Gibson, Girls, The (College Inn) Chi, nc.  
 Gibson, Virginia (855 Club) Chi, nc.  
 Glover & Lamae (Copacabana) Rio de Janeiro, nc.  
 Goman, Bea & Roy (Village Casino) NYC, nc.  
 Gomez, Ramiro (Casa Cubana) NYC, nc.  
 Gonzales & Menen (McAlpin) NYC, h.  
 Grace & Jeanne (Palmer House) Chi, h.  
 Grace & Nikko (International) NYC, nc.  
 Graffolier, Frenchy, & Orch. (El Tivoli) Dallas, nc.  
 Grauer, Bernie (Gay '90s) NYC, nc.  
 Gray, Jack (Park Lane) NYC, h.  
 Green, Al (Pioneer Nut) NYC, nc.  
 Green, Mitzl (Walton) Phila, h.  
 Green, Bennett (Mother Kelly's) Miami Beach, nc.  
 Grey, Betty (Blismarck) Chi, h.  
 Gray, Jack, & Debutantes (Earle) Washington, t.  
 Grays, Six (RKO Boston) Boston, t.  
 Grauman, Saul, & Co. (Strand) Brooklyn, t.  
 Griffith & Wells (Limehouse) Chi, nc.  
 Grogan, Willie (18) NYC, nc.  
 Guy, Barrington (Plantation) NYC, nc.  
 Gyldenkrone, Baron (Wivel) NYC, re.

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H

Haakon, Paul (Casa Manana) NYC, nc.  
 Hager, Clyde (Diamond/Horseshoe) NYC, nc.  
 Haines, Tate & Simpson (Leon & Eddie's) NYC, nc.  
 Hale's, Chester, Twenty-Four Texas Comets (Capitol) Washington, D. C., t.  
 Hall, Frank (Palumbo's) Phila, re.  
 Hammond, Earl F., Eskimo Troupe (Ice Follies of 1937) Atlantic City.  
 Handy, W. C. (Cotton Club) NYC, nc.  
 Hanson, Bill (Ernie's) NYC, nc.  
 Hanson, Charlotte (Village Brewery) NYC, nc.  
 Harold & Lola (International) NYC, nc.  
 Harmon, Ginger (Biltmore) NYC, h.  
 Harrington, Pat (Club 18) NYC, nc.  
 Harris, Val (Indigo) Hollywood, c.  
 Harris & Shore (Radio City Rainbow Room) NYC, nc.  
 Harris, Bud, & Co. (RKO Boston) Boston, t.  
 Harrison, Spike (Gay '90s) NYC, nc.  
 Harvey, Sharon (Hungaria) NYC, nc.  
 Hayward & Allen (Le Ruban Bleu) NYC, nc.  
 Hayworth, SeaBee, Revue (Temple) Sanford, N. C., 28; (Gemo) Kannapolis 29-30; (Carolina) Asheboro 31, t.  
 Healey, Eunice (Beverly Hills) Newport, Ky., cc.  
 Heidt, Horace, & Band (Biltmore) NYC, h.  
 Herbert, Florence (Queen Mary) NYC, re.  
 Herrera, Armanda (Bamba) Hollywood, nc.  
 Higgins, Peter (Park Central) NYC, h.  
 Hill, Florence (Plantation) NYC, nc.  
 Hilliard, Jack (Royale Frolics) Chi, nc.  
 Hoctor, Don & Betty (Biltmore Bowl) Los Angeles, nc.  
 Hoffman, Dr. (State-Lake) Chi, t.  
 Holbein, Ralph (Chicago) Chi, t.  
 Holder, Roland (Kit Kat) NYC, nc.  
 Holland & Hart (Pal.) Chi, t.  
 Hornaday, Frank (Paramount) NYC, t.  
 Hourckle, Johnny (Bal Tabarin) NYC, nc.  
 Houston & Harden (Stevens) Chi, h.  
 Houston, Elsie (Le Ruban Bleu) NYC, nc.  
 Hoveler, Winnie, Girls (Harry's New York Cabaret) Chi, nc.  
 Howard, Shemp (Stage 1) Hollywood, nc.  
 Howard, Joe E. (Diamond Horseshoe) NYC, nc.  
 Hoysradt, John (Chez Firehouse) NYC, nc.  
 Hubert, John (Fifth Ave.) NYC, h.  
 Hunter, Alberta (Tony's) NYC, nc.  
 Hutchinson, Hal (Biltmore) NYC, h.  
 Hutton, Marian (Paradise) NYC, nc.

I

Ice Follies of 1939: Pittsburgh; Philadelphia Jan. 2-8.  
 Iles, Stephen (Gay Nineties) NYC, nc.  
 Irving, Jack (Club Alabam') Chi, nc.  
 Jackson, Jigsaw (Cotton Club) NYC, nc.  
 Jackson, Harry (Paradise) NYC, nc.  
 Jackson, Connie (Plantation) NYC, nc.  
 Janet of France (Janet of France) NYC, re.  
 January, Pepper (Hollywood) NYC, re.  
 Jarvis, Johnny (Fifth Ave.) NYC, h.  
 Jarvis, Sam (St. Regis) NYC, h.  
 Jayne, Estelle (Fifth Ave.) NYC, h.  
 Joel & Anette (606 Club) Chi, nc.  
 Johnson, Mae (Cotton Club) NYC, nc.  
 Johnson, Myra (Yacht) NYC, nc.  
 Johnson, Charlie (Black Cat) NYC, nc.  
 Johnson, Johnny (Edison) NYC, h.  
 Johnson, Marjorie (Garbo) NYC, re.  
 Johnson, Mary Vee (Midnight Sun) NYC, nc.  
 Jordan, Johnny, Six (Mishler) Altoona, Pa., 21-22, t.  
 Joyce, Beatrice (White) NYC, h.  
 Joyce, Marion (Bedford Rest) Brooklyn, nc.  
 Joyita & Maravilla (El Chico) NYC, nc.  
 Junita & Champions (Winter Garden) Berlin, Germany, t.

K

Kapelova, Klavdia (Russian Kretchma) NYC, nc.  
 Karavaeff, Simon (Russian Kretchma) NYC, nc.  
 Karina, Karin (Tokay) NYC, re.  
 Karolis (Biltmore Bowl) Los Angeles, nc.  
 Karoszy, Ethel (Tokay) NYC, re.  
 Karson's, Maria, Musicales (Onesto) Canton, O., h.  
 Kay, Dolly (Royale Frolics) Chi, nc.  
 Kay, Beatrice (Diamond Horseshoe) NYC, nc.  
 Kaye, Evelyn (Biltmore) NYC, h.  
 Kaye, Marilyn (Ernie's) NYC, nc.  
 Keller, Greta (Le Ruban Bleu) NYC, nc.  
 Kelly, Paula (Rainbow Room) NYC, nc.  
 Kemp, Hal, & Orch. (Shubert) Cincinnati, t.  
 Kemper, Charlie (Midnight Sun) NYC, nc.  
 Kiddoodlers (Buffalo) Buffalo, t.  
 Kim Loo Sisters (Stanley) Pittsburgh, t.  
 King, Anna (Garbo) NYC, re.  
 King, Charlie (Red Mill) Bronx, NYC, nc.  
 King the Wonder Dog (Radio City Rainbow Room) NYC, nc.  
 King, Carol (Paradise) NYC, nc.  
 Kinney, Ray (Lexington) NYC, h.  
 Kramer, Leon (Hungaria) NYC, re.  
 Kress, Carl (Onyx) NYC, nc.  
 Krupa, Gene, & Band (Tower) Kansas City, Mo., t.  
 Kusby, Eddie (Shubert) Cincinnati, t.

L

La Carmelita (Gaucho) NYC, nc.  
 Ladd, Hank (RKO Boston) Boston, t.  
 LaGrande, Sally (Gay Nineties) NYC, nc.  
 Lamb, Gil (Beverly Hills) Newport, Ky., cc.  
 Lane, Tree & Edwards (Colosimo's) Chi, nc.  
 Lane, Mary (Jimmy Kelly's) NYC, nc.  
 Lane, Lola (Lyric) Indianapolis, t.  
 Lang & Lee (Varsity) Columbia, Md., 22-24; (Uptown) Sedalia, Mo., 25, t.  
 Larue & Carol (Pal.) Youngstown, O., 27-29; (Rivoli) Toledo 30-Jan. 5, t.  
 Lathrop Bros. & Lee (Colonial) Dayton, O., t.  
 Lauren, Vicki (Webster Hall) Detroit, h.  
 Laurie, Jack (Swing) NYC, nc.  
 LaValle, Billy (Wonder Bar) NYC, nc.  
 La Vernes, The (Monte Carlo) NYC, nc.  
 LeBaron, Peggy (Wivel) NYC, re.  
 Lee, Bob (Wivel) NYC, re.  
 Legg, Harris (Pan-Pacific Rink) Los Angeles, a.  
 LeMairs, The (College Inn) Chi, nc.  
 Leimomi (Lexington) NYC, h.  
 Lengel, Maxine (Pioneer Nut) NYC, nc.  
 Lerner, Max (Lyman's) Los Angeles, nc.  
 Le Shay & Leda (Top Hat) Union City, N. J., nc.  
 Lee, Dorothy (Tap House) Elmira, N. Y., nc.  
 Le Paul (Century) Baltimore, t.  
 Lesco, Lina (Casa Cubana) NYC, nc.  
 Lester, Ted (Wivel) NYC, re.  
 Lewis, Dorothy (St. Regis) NYC, h.  
 Lewis, Hank (Matteoni's) Stockton, Calif., nc.

Lewis, Joe (Hi-Hat) Chi, nc.  
 Liberto & Owen (Village Casino) NYC, nc.  
 Libuse, Frank (Diamond Horseshoe) NYC, nc.  
 Lilliane & Mario (Netherland Plaza) Cincinnati, h.  
 Lind, Della (Diamond Horseshoe) NYC, nc.  
 Lines, Lita (Casa Cubana) NYC, nc.  
 Liszt, Margaret (Hungaria) NYC, re.  
 Lit, Bernie (Ionoff's) Harrisburg, Pa., nc.  
 Lombardo, Guy, & Band (Roosevelt) NYC, h.  
 Lombard, Leda (Queen Mary) NYC, re.  
 Lonette, Jae & Lois (Club 1040) Detroit, nc.  
 Long, Avon (Plantation) NYC, nc.  
 Loper & Barrat (Village Barn) NYC, nc.  
 Lorraine & Rognan (Pal.) Cleveland, t.  
 Los Rancheros (Weylin) NYC, h.  
 Los Calaveras (El Chico) NYC, nc.  
 Loyal's Dogs (Earle) Washington, t.  
 Lucas, Clyde, & Orch. (Mark Hopkins) San Francisco, h.  
 Lucas, Nick (Strand) Brooklyn, t.  
 Lucien & Ashour (Chez Paree) Chi, nc.  
 Lyman, Abe, & Band (Strand) NYC, t.  
 Lynn & Dearing (Jimmy Kelly's) NYC, nc.

M

McArthurs, The (Boulevard Tavern) Elmhurst, L. I., nc.  
 McCane, Mabel (College Inn) Chi, nc.  
 McCabe, Sarah Ann (Century) Baltimore, t.  
 McCoy, Clyde, & Band (Palomar) Los Angeles, b.  
 McLean, Ross (New Yorker) NYC, h.  
 McMahon, Larry (Village Casino) NYC, nc.  
 McCullough, Gene (Chez Paree) Santa Ana, Calif., ro.  
 Mack, Clare (Cafe Madrid) Buffalo, nc.  
 Mackie & Paul (Boulevard Tavern) Elmhurst, L. I., nc.  
 Macks, Three (Hollywood) NYC, nc.  
 Madera, Nedra (Gaucho) NYC, nc.  
 Madison, Rudy (Gay Nineties) NYC, nc.  
 Makarenko, Daniel (Rainbow Inn) NYC, re.  
 Mallory, Mickey (Swing) NYC, nc.  
 Manet, Gloria (Village Casino) NYC, nc.  
 Mangan Sisters (Diamond Horseshoe) NYC, nc.  
 Mann, June (Beverly Hills) Newport, Ky., cc.  
 Mara (Old Roumanian) NYC, nc.  
 Marble, Alice (Waldorf-Astoria) NYC, h.  
 March, Patricia (Swing) NYC, nc.  
 Marget (Tokay) NYC, re.  
 Marin, Fjola (Chateau Moderne) NYC, nc.  
 Marka (Piccadilly) NYC, h.  
 Marley, Madge (Gay Nineties) NYC, nc.  
 Marlynn & Michael (Radio City Rainbow Grill) NYC, nc.  
 Marquita & Meece (State) Columbus, O., re.  
 Marsh, Patti (Swing) NYC, nc.  
 Marsh, Lita & Jerry (Belmont Plaza) NYC, h.  
 Martin, Claire (Essex House) NYC, h.  
 Marvey, Gene (Warwick) NYC, h.  
 Maurice & Cordoba (Plaza) NYC, h.  
 Maxellos, Five (International) NYC, nc.  
 Mazie & Roper (RKO Boston) Boston, t.  
 Medina & Mimosa (Zarape) Los Angeles, nc.  
 Merrill Bros. & Sister (Royal Palm Club) Miami, nc.  
 Merry Macs (Onyx) NYC, nc.  
 Michon Bros. (Earle) Washington, t.  
 Michon, Michel (Russian Kretchma) NYC, nc.  
 Milan, Mary (La Salle) Chi, h.  
 Miller, Ann (Pal.) Cleveland, t.  
 Miller Trio, Jim (Gay Nineties) NYC, nc.  
 Millinder, Lucky, & Orch. (State Palace) NYC, b.  
 Minevitch's Rasicals (Stanley) Pittsburgh, t.  
 Minor & Root (El Rio) NYC, nc.  
 Moffett, Adelaide (Road to Mandalay) NYC, nc.  
 Moke & Poke (Plantation) NYC, nc.  
 Mona, Jean (Hi-Hat) Chi, nc.  
 Montmartre Boys (Jimmy Kelly's) NYC, nc.  
 Monoff, Yvonne (Rose Bowl) Chi, nc.

Morales Bros. & Little Daisy (Aeroplane Club) Denver, Colo., nc.  
 Moreno, Consuelo (Cuban Casino) NYC, nc.  
 Morgan, Helen (Casa Manana) NYC, nc.  
 Morgan, Petty (Jung) New Orleans, h.  
 Morgan, Johnny (Boulevard Tavern) Elmhurst, L. I., nc.  
 Morgan, Helen (State-Lake) Chi, t.  
 Mulcay, Jimmy & Mildred (State) NYC, t.  
 Murray & Alan (Old Roumanian) NYC, nc.  
 Murray, Ken (Stanley) Pittsburgh, t.  
 Murray, Steve (Little) NYC, nc.  
 Murray, Arthur, Dancers (Netherland Plaza) Cincinnati, h.  
 Murray, Elizabeth (Diamond Horseshoe) NYC, nc.  
 Myers, Helen (New Yorker) NYC, h.

N

Nadine & Charles (Royal Palm) Miami, nc.  
 Nash, Dick & Leota (State-Lake) Chi, t.  
 Natasha (Harry's New York Cabaret) Chi, nc.  
 Naturals, Three (Netherland Plaza) Cincinnati, h.  
 Nazarenko, Iasha (St. Regis) NYC, h.  
 Neil & Clark (Midnight Sun) NYC, nc.  
 Nesbit, Evelyn (Maxim) Bronx, NYC, nc.  
 Nicholas Bros. (Cotton Club) NYC, nc.  
 Nichols, Red, & Band (Jung) New Orleans, h.  
 Nigey, Ruth (Radio City Rainbow Grill) NYC, nc.  
 Niva, Vera (Village Barn) NYC, nc.  
 Nolan, Bob (Royal Palm) Miami, nc.  
 Noland, Nancy (Mansfield) NYC, h.  
 Norvo, Red, & Band (Famous Door) NYC, nc.  
 Novak & Fay (Riverside) Milwaukee, t.  
 Novello Brothers (Stevens) Chi, h.

O

Oakland, Will (Sawdust Trail) NYC, nc.  
 Oakley, Bob (Newman) Kansas City, Mo., t.  
 O'Connors, The (Riverside) Milwaukee, t.  
 O'Day, Darlene (Bismarck) Chi, h.  
 O'Dell, Dell (Warwick) NYC, h.  
 Oldfield, Emmett, & Co. (RKO Boston) Boston, t.  
 Oliver, Josie (Black Cat) NYC, nc.  
 Olivette, Nina & Dmitri (Park Central) NYC, h.  
 Orla, Nina (Gaucho) NYC, nc.  
 Ortega, Eva (St. Regis) NYC, h.  
 Ortega, Rosita (Havana-Madrid) NYC, nc.  
 Ortiz, Joe (Club Cercle) Hollywood, nc.  
 Ortons, Four (Riverside) Milwaukee, t.  
 Owen, Guy (St. Regis) NYC, h.  
 Owens & Parco (Mother Kelly's) Miami Beach, nc.

P

Page, Lucille (Lyric) Indianapolis, t.  
 Paige, Ken & Roy (Leon & Eddie's) NYC, nc.  
 Paley, Nellie (Gallant's) NYC, nc.  
 Pan-American Trio (Mother Kelly's) Miami Beach, nc.  
 Pancho & Dolores (Havana-Madrid) NYC, nc.  
 Paris, Frank (Paramount) NYC, t.  
 Parker, Murray (Barkley's) Brooklyn, nc.  
 Parker, Al (Riptide Club) Miami Beach, Fla., nc.  
 Parraga, Graziella (Larue's) NYC, re.  
 Patricia, Tom (Diamond Horseshoe) NYC, nc.  
 Paul & Queta (Ky. Klub) Toledo, nc.  
 Paulette (Buckingham) NYC, h.  
 Payne, Johnny (Elysee) NYC, h.  
 Pearl, Mabel (Gay Nineties) NYC, nc.  
 Pedro & Dolores (Harlem Casino) Pittsburgh, nc.  
 Person, Tiny (Harry's New York Cabaret) Chi, nc.  
 Picchiani Trio (Lyric) Indianapolis, t.  
 Pickets, Jane (State) NYC, t.  
 Pierce & Roland (St. Moritz) NYC, h.  
 (See ROUTES on page 136)

Sheet-Music Leaders

(For Week Ending December 24)  
 Acknowledgment is made to Maurice Richmond's Music Dealers' Service, Inc., Music Sales Corp. and Ashley Music Supply Co., of New York; Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music & Co. and Western Book and Stationery Co., of Chicago.

Position	Last Wk.	This Wk.
1	1.	My Reverie
3	2.	Two Sleepy People
2	3.	All Ashore
6	4.	The Umbrella Man
5	5.	Deep in a Dream
4	6.	You Must Have Been a Beautiful Baby
12	7.	Have You Forgotten So Soon?
8	8.	Night Before Christmas
7	9.	Heart and Soul
10	10.	My Own
11	11.	While a Cigaret Was Burning
12	12.	I Won't Tell a Soul
14	13.	They Say
9	14.	Lambeth Walk
15	15.	What Have You Got That Gets Me?

Talent Agencies

SOUTHERN THEATRICAL AGENCY, Miami Beach, Fla., has just added to its books the Floridian Hotel, Fleetwood Hotel, Belmont Club, Little Club, Ship Bar and Marine Terrace, all in the Miami district. Office opened with its first vaude show at the Flagler Theater, Miami, December 14, with other houses slated to follow. . . . TAYLOR TROUT, juggling comedian, has opened a booking office in Hollywood, Fla., and is currently booking the Hollywood Beach Hotel and the Rainbow Grill there. . . . THE BOYETTES, ballroom team, will launch a booking enterprise, Boyette Theatrical Productions, in Jacksonville, Fla., January 3.

JOE CASPER, producer especially active in the outdoor field, has joined the George A. Hamid Agency, New York, handling private club bookings.

Ben Franklin Finally Opens With Reggie Childs Band

PHILADELPHIA, Dec. 24.—The Benjamin Franklin Hotel, after several weeks of indecision, opens its Garden Terrace with Reggie Childs' Orchestra December 30.

The hostelry first skedded Ben Bernie's Band but dropped it because of high guarantees demanded by Bernie.

Operators Eye Show Rooms

NEW YORK, Dec. 24.—Movie Operators' Union, Local 306, may soon start organizing film projection rooms, showing rooms, auditoria, etc., using projection machines. The local, if it decides to launch an organizing campaign, hopes the jobs will solve its unemployment problems.

Pittsburgh Hotel Men Elect

PITTSBURGH, Dec. 24.—Clem Young, assistant manager of Hotel Webster Hall, has been re-elected president of the Pittsburgh Hotel Sales Managers' Association, and A. O. Frey, of the Pittsburgh Convention Bureau, was named secretary-treasurer.

NEW YORK, Dec. 24.—Cynthia White's annual Greenwich Village Ball at Webster Hall on New Year's Eve will be her coming-of-age party—the 21st shindig in the series. Dancing from 10 to dawn, with music by Norwood Femnar and Nubians and Sanchez and his Rumba Band. Costume review, door prizes, jiggerbug contest and all the trimmings also.

IRENE FRANKLIN, now in Hollywood, may be brought east by Bill Hardy soon for his Bill Gay Nineties Club.

Seasonal Greetings  
 FROM  
**FLO NICKERSON**  
 Current WASHINGTON HOTEL,  
 Jacksonville, Fla.

Songs With Most Radio Plugs  
**Holiday Spirit Prevails, So 'Christmas' Leads Air Racers**

Songs listed are those receiving 10 or more network plugs (WJZ, WEF, WABC) between 5 p.m.-1 a.m. week days and 11 a.m.-1 a.m. Sundays, for the week ending Thursday, December 22. Independent plugs are those received on WOR, WNEW, WMCA and WHN. Film tunes are designated as "F," musical production numbers as "M." Based on data supplied by Accurate Reporting Service.

Position	Title	Publisher	Plugs
14	1. Night Before Christmas	Chappell	30 25
3	2. You Must Have Been a Beautiful Baby (F)	Remick	25 29
5	2. All Ashore	Shapiro-Bernstein	25 10
4	3. My Reverie	Robbins	22 14
6	4. I Won't Tell a Soul	Crawford	21 22
2	5. Two Sleepy People (F)	Famous	20 19
9	5. Deep in a Dream	Harms	20 14
10	6. Hurry Home	Spier	19 6
1	7. This Can't Be Love (M)	Chappell	18 12
13	7. Who Blew Out the Flame?	Felst	18 11
11	7. I Must See Annie Tonight	Bregman	18 11
3	8. You Got Me (M)	Lincoln	17 13
5	8. What Have You Got That Gets Me? (F)	Famous	17 11
10	9. They Say	Witmark	16 28
8	9. Have You Forgotten So Soon?	Berlin	16 15
19	9. A Room With a View	Bregman	16 9
9	10. Sixty Seconds Got Together	Santly	15 11
—	11. Santa Claus Is Coming to Town	—	14 9
—	11. An Old Curiosity Shop	Felst	14 6
3	12. Jeepers Creepers (F)	Witmark	13 19
15	12. Heart and Soul (F)	Famous	13 11
8	13. It's a Lonely Trail	Berlin	13 11
15	13. Simple and Sweet	Miller	13 7
12	14. Oh, Oh, What Do You Know About Love?	Marks	12 9
20	14. Old Folks	Remick	12 9
—	14. I'm Madly in Love With You	Mills	12 9
15	14. You Look Good to Me	Bregman	12 7
7	14. Love, I'd Give My Life for You	Stasny	12 2
11	15. Umbrella Man	Harms	10 8
15	15. Girl Friend of the Whirling Dervish (F)	Harms	10 8
—	15. Say It With a Kiss (F)	Witmark	10 5
13	15. Angels With Dirty Faces	Fisher	10 2

# ASSOCIATED ENTERTAINMENT DIRECTORS of NEW YORK, Inc.

IN KEEPING WITH THE TENETS OF ITS CONSTITUTION EXPRESSED IN THIS EXCERPT:

The aims and objects of this Association shall be . . . to further the best interests of the Industry . . . to establish fair practices between the entertainer and the entertainment director . . . to make every effort to bring UP THE STANDARDS OF THE ENTERTAINMENT BUSINESS . . . to synchronize them with all Laws governing the said business . . . to co-operate with any recognized organizations that are working for the most common good of all the people in our Industry.

*hails*

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and The Billboard's continuous campaign to further the interests of entertainer and entertainment director.

## Season's Greetings

from all our officers and members to the entire show business.

- |                   |                      |                    |                |
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| CARL FRIEDBERG    | C. R. LOVEJOY        | AL ROCK            | LOUIS RICARDO  |
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# ASSOCIATED ENTERTAINMENT DIRECTORS OF NEW YORK INC.

Headquarters: 1564 Broadway, New York, N. Y.

THOMAS E. KELLY  
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WILLIAM B. ROBBINS  
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## Season's Greetings

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**BURLESQUE**  
FROM FRONT OF HOUSE TO BACK  
FROM

# I. HIRST AND CIRCUIT

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## Alvin, Pittsburgh, Back to Vaudeville

PITTSBURGH, Dec. 24.—Alvin Theater reverts to stage-show policy New Year's week for first time in more than two years.

Bill headed by Jane Withers, screen star, will include juggler Bob Ripa, Cappa Barra's Harmonica Band, shaggers Englert and Scheim, singer Doris Dupont and Baron Elliott's house band. Harris Amusement Co., operator of Alvin and recently opened Senator, decided to shove vaude into river-front house after having announced part-time stage policy for new theater because Withers pix have shown at Alvin to create following (they hope) and because house can seat more.

Stanley Theater, Warner property, has more than month of name bands set. Bob Crosby follows current variety bill headed by Ken Murray and Gene Austin, then in order, Ben Bernie, Hal Kemp, an open date and Russ Morgan. Ted Weems is also penciled in.

With few exceptions, radio name bands have outpulled variety acts in past three years since Stanley adopted stage-pix policy.

## Vaude Grosses

NEW YORK.—Grosses continued to fall during the Christmas seasonal slump last week, with no houses doing any business to speak of. In the five Broadway houses playing stage shows, three were holdovers and the total take reflected that condition. Of the holdovers, the best business was done at the Strand with Ted Lewis in his fourth week plus the pix. *Angels With Dirty Faces*, grossing \$23,000, or a total of \$136,500 for the four weeks. The Paramount, with Blue Barron and Ken Murray on the stage, along with *Thanks for the Memory*, accounted for but \$20,000. At the Roxy \$21,500 was taken in for the second week of *Thanks for Everything* and Bob Howard, Cappy Barra, Oldfield and Ware, Charles Carrer and Gloria Gilbert on the stage.

Radio City Music Hall did a fair \$67,000 with its seasonal Christmas stage show and *The Duke of West Point*. Barney Rapp and *The Great Waltz* didn't pull well at all at the State with the total gross of \$16,500.

CHICAGO.—Theaterdom was just marking time in this last pre-Christmas lull session, none of the houses expecting much. Chicago held over *Young in Heart* and the stage bill headed by Salici's Puppets and, tossing in an extra screen preview closing night, wound up with a pretty sad \$18,000. The Oriental was behind its normal take, gathering a meager \$10,500 with the quints' *Five of a Kind* and a five-act stage presentation. Palace closed with a similarly poor figure, using the combination of RKO's *Annabel Takes a Tour* and a flesh bill topped by Ben Blue.

PHILADELPHIA.—Benny Davis' revue plus film, *Hard To Get*, brought only \$17,500 to the Earle this week, the pre-Christmas slump hitting the house heavily.

WASHINGTON.—Capitol slipped a bit last week, grossing \$14,000 with stage show including Collins and Peterson, Boy Foy and a line of Chester Hale Girls, along with pic *Dramatic School*. Average for the house is \$16,500.

CINCINNATI.—*Hollywood to Broadway* revue, including Lola Lane and Jack Durant, with *Spring Madness* on the screen, yielded \$10,000. Norm is \$12,000.

MILWAUKEE.—Riverside took in an average \$4,500, with *Romo Vincent* on

the stage, along with *The Little Adventuress*.

INDIANAPOLIS.—Hal Kemp's Band on the stage of the Lyric, along with *Road Demon*, boosted the gross to \$9,500 in the average \$8,000 house.

## Claims He Is Oldest In Service to Films

BRADDOCK, Pa., Dec. 24.—Once upon a time movies were not reckoned as the bane of vaudeville, but as the bread and butter.

In the early 1900s vaude houses nourished the giant-to-be picture industry by running scenic newsreels as fillers and thus furnished capital to pioneer producers such as Sigmund Lubin and the Pathe Freres, according to Alex Park, now with the Capitol Theater. Park claims to be "the oldest living man in the picture business in point of service."

A speller at the Philadelphia National Export Exposition in 1899, where, according to Park, Lubin established the world's first movie theater, Park revealed that the first feature film, from point of profits, was 1,000 feet of the McKinley cortege shown at the Buffalo Pan-American Exposition in 1901.



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# The Local Angle To Booking Names

**Fox Theater, Detroit, Finds That Most Film Names and Units Mean Little to the Box Office**

THE problem of theater operation today, especially the theater that has stage shows, is a much more complex situation than it was in former years. This view is expressed by none other than David M. Idzal, managing director of the Fox Theater, Detroit.

According to Idzal, the subject of vaudeville booking, exploitation and general theater operation today is purely a local problem and should be treated from a local standpoint. It is no longer true that "what is sauce for the goose

is sauce for the gander," and an attraction of box-office value cannot always be based on results obtained in other cities.

"The problem must be treated from a local angle by taking into consideration the type of operation and the quality of the picture product," continues Idzal. "For instance, attractions, both on the stage and the screen, that border on the sensational or sex angle have no drawing power to speak of at the Fox.

"We have found that we have been most successful with a consistent policy of variety entertainment for general family consumption. In other cities, unless they have a nude dancer or a sensational personality that arouses curiosity rather than the quality, they fail to get a substantial gross."

### Film Stars Mean Nothing

The average run of picture stars' personal appearances means nothing in Detroit. In some other cities, regardless of how small the comparative name value of the film notables, they all have a definite box-office value.

According to Idzal, too, the same theory and peculiarities of booking applies to units. Altho the Fox has played most of the big units that have been produced in the last five years, not one of them has ever meant very much more than ordinary receipts.

The name-band situation, on the other hand, presents a more generalized application for a cross cut of theaters that play them. But even they, goes on Idzal, are not entirely exempt from local exigencies. For every name band that was profitably played at the Fox there were twice as many that failed to meet the nut, if not to actually show a substantial loss, and yet these same bands that were disastrous ventures for the Fox were, for nearly the rest of the country, among the top attractions of the year. By the same token, bands and attractions that failed to draw in other spots hit new highs in Detroit.

### Records a Good Barometer

Advising on a possible barometer to use for the proper booking of a theater, Idzal recommends a comparatively unrelated yardstick: reports on sales by the local distributors of phonograph records, as well as requests received by radio sta-

tions that use records for the major part of their program, if it happens to be a name band or a name singer; also the radio editors and radio stations if it happens to be a radio name.

Because of this peculiar localized reaction to present-day stage attractions Idzal finds that today the most successful operators of theaters that play stage shows are the independently owned houses. The independents feel the local reaction and are able to properly supply and stimulate the demand. They do not have to accept an attraction, as with circuit operation, in order to make up a route or just because it does business in some of the other cities wherein the circuit has theaters.

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KENNETH LA BAHN  
HARRY WILIFORD  
C. A. VAN NORDSTRAND  
JACK LE MAIRE

# Hotel's Need for Personalized Booking

By SAM HONIGBERG

A BOOKER can be reasonably sure of holding down a hotel room account if he gives the spot all the service it requires, provided, of course, the operator has enough sense to appreciate such attention. Fortunately, hotel room operators are usually fine business men who are willing to listen to ideas that will improve their dining room trade.

The booker who used to map out a show in his office and then wait for the commissions to roll in has passed out of the picture. To be sure, some of them are still around, but they don't figure in present-day competition.

The modern hotel manager wants the

agent to take an active interest in the room, not only in the bookings but also in the presentation and reception. Both must keep in close touch with each other from the moment a new bill opens until it is time to change shows. Display an ownership concern in the account and the operator will be equally concerned in your returns.

### College Inn Is Progressive

A good example is the College Inn in Chicago's Sherman Hotel, booked by

Eddie Elkort, of Music Corp. of America. Manager Frank W. Bering is an alert, farsighted showman always eager to talk over new features and test out new entertainment ideas. In addition to making frequent College Inn trips in the evening, Elkort goes into a powwow with Bering at least one afternoon a week, and during those meetings they discuss the progress of the show, improvements, acts that may fit into the hotel atmosphere and new ways of pleasing College Inn audiences.

Some bookers make the mistake of selling acts they know would please the operator and not necessarily the audiences they are intended for. In the long run such methods prove disastrous. Acts are unhappy in unsuitable environments, business drops off and the room either folds or suddenly finds itself on the books of another office.

It is the duty of a booker to sell the right type of talent and to point out to the operator that it is the best entertainment for that room. Unfortunately, in some cases this proves to be a most difficult task, particularly where the operator is not a showman and is not inclined to listen to reason from more experienced people. This can be combated, however (and experiences of several Windy City bookers will attest to that), by constant driving into the mind of the operator that a local booking office is in a favorable position to tell him what is advisable in entertainment.

### Managers Willing To Reason

Elkort, for one, points out to the argumentative managers the names of successful hotel rooms and explains their respective policies. Being business men, they recognize the logic in such reasoning and in time work in closer co-operation with him.

The DeWitt hotel chain in Ohio is an admirable example of co-operation between managers and bookers. The system operates hotel rooms in Cleveland, Columbus and Akron, and General Manager Richard F. Marsh, together with Merle Jacobs and DeArv Barton, of Cleveland's MCA office, controls the show policies. The rooms are among the most successful in that part of the country because of perfect back-of-the-scenes co-ordination by progressive showmen who cater to modern tastes. Marsh, Jacobs and Barton understand hotel management and actors equally as well and as a result seldom book poor bills. They fight for the right acts and will go thru any amount of trouble to get them.

Generally, hotel room booking could be improved 100 per cent if hotel operators would book far in advance. Only in this way can a booker guarantee the proper acts at the lowest possible prices. Such a condition is bound to develop, but only at such a time when all managers are foresighted enough to appreciate its necessity.

### Hotels Avoid New Talent

With few exceptions managers are not anxious to give new acts the proper break. Bering, of the Sherman Hotel, is an exception because his audiences crave novelties and he will play any act

that can furnish something new. There have been disappointments, but that does not mean that he will not continue to give newcomers a break. Bering is responsible in bringing to prominence such people as Ben Bernie, Cherry and June Preisser, Bob Bromley, Jackie Heller, Rufe Davis and Howard Nichols, among others, all of whom were given their initial hotel breaks at the College Inn. The Calgary Brothers played their first American engagement there and proved the comedy sensation of the club for 18 consecutive weeks. As a result of Inn engagements Rufe Davis landed a Paramount contract and the Preisser Sisters moved on to Broadway fame.

Dave O'Malley, of Chicago, who books the Bismarck Hotel in that city, also enjoys the confidence of the management, and thru the combined efforts of himself and Roy Steffen, manager of the Walnut Room, several acts were given their initial big-time opportunities there. Frank Payne, impersonator, and the Three Oxford Boys, vocal instrumentalists, are Bismarck graduates. Lucille Ballantine, of Consolidated Radio Artists, is another booker who displays a keen interest in her Chicago hotel account (the Stevens) and by booking fitting attractions and watching their



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YOUR MAGIC MAN

# PAUL DUKE

Permanent Address  
BROADMOOR HOTEL  
NEW YORK,  
N. Y.

"A Symphony in Smoke"

Endorses The Billboard's Campaign To Make  
1939 the Year for Live Talent

Greetings  
PAUL DUKE, JR.

Presenting  
A FANTASY IN MAGIC



WE ARE GRATEFUL  
TO ALL WHO HAVE ASSISTED US IN MAKING POSSIBLE OUR  
PRESENT STRENGTH AND GREAT SUCCESS  
AS MILITANT FIGHTERS FOR THE CAUSE OF LIVE TALENT EVER  
SINCE OUR INCEPTION FIVE YEARS AGO. WE ARE STILL FIGHTING  
TO MAKE THE YEAR 1939 A BANNER YEAR FOR LIVING AT-  
TRACTIONS.

# AMERICAN FEDERATION OF ACTORS

(AFFILIATED WITH AMERICAN FEDERATION OF LABOR)  
NATIONAL HEADQUARTERS: 1560 BROADWAY, NEW YORK.

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**TORONTO, ONT.**  
FORD HOTEL

progress thruout their engagements does most of the business in that spot.

**Confidence in the Booker**

An outstanding example of confidence in a booker by a hotel is Merriel Abbott, Chicago dancing-school operator and booker, who has complete charge of entertainment in the prominent Empire Room of the Palmer House. While not a hotel employee, she gives the final okehs on acts, bands, routining of shows, etc. She has been using excellent judgment in lining up Empire Room talent, keeping a judicious eye on both the budget and taste, and was given the entertainment-buying reins by General Manager E. T. Lawless.

Managers report that patrons are fast tiring of stock hotel acts, such as ordinary dance teams and single dancers, particularly those who do a lot of floor

work, because most floors are not terraced and all floor tricks are lost to the majority of patrons. Girl singers (names excepted) are finding rough sailing, since most bands carry femme vocalists who double in shows. The coming talent trend points to novelties and sooner or later more managers will have to give such acts break-in dates. With opportunities in vaude lessened, night club and hotel managements should encourage new talent, due to the scarcity of suitable name attractions.

Instead of using newcomers in emergency cases only, or for purely personal reasons, they should order their bookers to turn talent scouts and bring in the hopefuls. This should be done on a big scale, for even today the supply of good hotel acts and novelties is insufficient. And, too, it is more difficult to book a hotel room than a night club. Because of transient trade each hotel requires its own type of talent. While a night spot can easily build a regular local following which acts as a talent gauge for the booker, hotel patrons with different entertainment tastes are constantly changing.

**Shows Draw Conventions**

Operation of hotel rooms is not for profit alone. As a matter of fact, few rooms in the country can boast of year-round profits. In Chicago most operators consider floor show and music expenses as part of their advertising budgets to attract regular hotel trade and conventions. Many an assistant manager soliciting annual gatherings returned with the business thanks to the attractions his hotel's major dining room had to offer. Conventionites want fun and entertainment, and the hostelry that can furnish such demands will get preference.

Consequently the alert booker has this in mind when servicing a hotel. Both his co-operation and that of the operator is sorely needed to turn the room into an asset rather than a liability. Such action is evidenced by the progress hotel room entertainment has chalked up in the last couple of seasons.

*Holiday Greetings from*

## ROSITA ORTEGA

*Acclaimed as Spain's Greatest Dancer*

*Now Appearing At*

**HAVANA-MADRID, New York**



*Greetings from*

## HARRY HORTON

and His ORCHESTRA



**JACK AND LOIS DAVIS**  
WISH ALL THEIR FRIENDS  
A Merry Xmas  
AND A  
Happy New Year

*Holiday Greetings*

## SWIFTS



*Merry Christmas*

**EDDIE DAVIS** and his ORCHESTRA

*Celebrating 152 Weeks at*  
**LA RUE RESTAURANT, N. Y. C.**

*Season's Greetings  
to all our friends...*

**ICE FOLLIES OF 1939**

*World's Greatest  
Musical Revue on Ice*



*from the*  
**STORK CLUB**  
IN NEW YORK  
*Now in Second Year*

**SONNY KENDIS**  
*and his ORCHESTRA*  
Extends  
Best Wishes For a Merry  
Xmas and a Happy  
New Year



**Private Club Dates  
Boon; Niteries See  
Weak New Year Biz**

CHICAGO, Dec. 24.—Uppermost in the promotion campaigns for New Year's Eve business in local clubs this week was the impression ops tried to build up that the customers will get their money's worth. The report around the booking offices is that the number of private parties to celebrate the new year will be higher than ever before, and the club and hotel room boys fear that the poor service and stiff prices usually prevalent that night may keep a good many rounders home.

Ads and direct mail from the after-dark spots carry the exact fees to be in effect New Year's Eve and a guarantee of excellent service. Cover charge in the top rooms, including the price of dinner and favors, will average \$7.50 this year, with the figure sliding down to \$3.50 in the smaller cafes.

Most offices report a normal demand for talent, with an increase noted in the club date departments. Many of the stand-by acts will have two or three club dates during the night and early morning, while a good many performers working in leading spots here expect to double in outside engagements.

The Congress Hotel's Casino, for one, reopened this week to ballyhoo its room for the holidays. Frankie Trumbaur's Ork and a floor show will work over the week-end and if business is strong the spot will probably remain open for the rest of the season.



*Season's Greetings  
to our  
Friends Everywhere  
from*

**MARLYNN**  
and  
**MICHAEL**  
*Featured Dancers*

10th Month  
**RAINBOW GRILL**  
RADIO CITY, N. Y.

*Christmas Greetings  
FROM*  
**CORINE MUER**  
Detroit, Mich.

*Holiday Greetings*

**Ella Logan**  
*Yours Aye*

**Cincy School Scholarship**

CINCINNATI, Dec. 24.—Contest to decide the first award of the scholarship set up by Tyrone Power at the Schuster-Martin School of Drama will be held January 17 at the Little Playhouse here. The contest is open only to graduating-class students of the school, and the scholarship is a year's tuition for post-graduate dramatic studies. The award will be made yearly.

Tyrone Power established his endowment last spring at the commemoration of the founding of the school in 1900 by the late Mrs. Helen Schuster-Martin, his aunt.

**Jim O'Donnell in Politics**

ALLENTOWN, Pa., Dec. 24.—When present Councilman Fred W. Fegley was campaigning for office he called upon an old acquaintance, James H. (Jimmo) O'Donnell, formerly in vaude and circus, to stage his rallies. O'Donnell aided Fegley's victory.

O'Donnell has his own act in vaude, Jimmo and Hughie O'Donnell; was a member of the Four Comrades in the Ringling show, was associated with the Colleano Family and married the former Katie Colleano.

After his election Fegley rewarded O'Donnell with a position as supervisor of the municipal incinerator.

**Songwriter Sells Flowers**

MILWAUKEE, Dec. 24.—Buddy Valentine, author of *Anything Can Make You Happy* and *Someone To Go Home To*, is selling flowers in local night spots while waiting for his first royalty check from the latter hit.

Mixes singing with his selling.

**Beloit, Wis., Club Anniversary**

BELOIT, Wis., Dec. 24.—Ernie Wilson observed an anniversary and remodeling party at his Rendezvous here last week, with the Congenial Gentlemen of Rhythm furnishing the music.

*Season's Greetings*

**VINCENT BRAGALE**  
*and his ORCHESTRA*  
3rd Season AMBASSADOR HOTEL, New York  
Direction: Music Corporation of America

# ALEXIS RULOFF *Presents* RULSON, DORSHA and BARO

AMERICA'S SMARTEST BALLROOM DANCERS

IN THEIR OWN

ORIGINAL COMEDY SENSATION

"WALTZ . . . . . TANGO . . . . . ADAGIO"

★ THE GENTLEMEN OF THE PRESS SAY ★

★ "WILDLY AMUSING HOKE"

NIXON—Pittsburgh.  
Lester and Irmajean follow with their palm-awakening control display, leading into the slick comedy of Rulson, Dorsha and Baro, two men and a gal. Looks like the usual adagio threesome at the beginning, but develops into wildly amusing hokey, with the white ties and tails of the males dissolving into shreds and the femme virtually in strip-tease attire by the time they wind up in a heap. Good laugh turn and a natural for presentation houses as well.—COHEN, Variety, October 5, 1938.

★ "IT'S MAD IT'S FUNNY IT'S SMART"

HALIFAX, June 17, 1938.

One of the finest acts to hit this city in some time is a feature of the revue now playing at the Garrick Theatre. The act is Rulson, Dorsha and Baro, ballroom dancers. Two men and a girl in immaculate evening clothes present the act and we were pretty doubtful. Stage presentations of ballroom dancing can be pretty tiresome. Not this one. It starts off like all the other acts until one of the men drops the girl. Then he catches the male partner in a flying leap, catches the girl, too, and spills them both. From then on the routine goes hay wire with the three leaping, catching and spilling all over the place. The deadpan expression never leaves them although the girl shows slight signs of worry that something may be wrong with the act. She is tossed around in reckless fashion that makes the average adagio act look like play and the thing winds up with one man swinging the girl in circles by her feet while the other man skips each time her head comes around. It's mad, funny, and smart. . . . The show is different and the comedy dance trio would justify your attendance if there were nothing else.—Halifax Daily Star.

★ ★ ★ ★

"THE FOUR STAR HIT OF THE SHOW"

SYDNEY, June 28, 1938.

To the dance team of Rulson, Dorsha and Baro pass the orchids. They are unquestionably the cleverest trio to appear here. Their ballroom specialty number is the four-star hit of the production. Last night's crowded theatre virtually quaked with the laughter of the first-nighters at this offering and the talented trio received meritorious and generous applause in return, and were encored for more—Post Record.

## Season's Greetings To All

AND WE WISH OUR MANY IMITATORS BETTER LUCK THAN THEY HAVE HAD IN THE PAST

PERMANENT ADDRESS ALEXIS RULOFF 154 W. 46TH ST., NEW YORK, N. Y.

Direction . MILES INGALLS  
Radio City . New York

European Representative, DICK HENRY  
WILLIAM MORRIS Agency, RKO Bldg., Radio City, N. Y.

PARIS  
11 RUE SCRIBE

### Cooks, Waiters, Musicians Join Acts on Picketing

DETROIT, Dec. 24.—Picketing of the Wonder Boat, north-end night spot managed by Pete Ardwin, was resorted to last week by American Federation of Actors to collect back wages due a performer, according to Walter Ryan, business agent of the AFA here. The cooks and waiters came out with the AFA and even assisted on the picket line, while the musicians have been taking their turn in line, too.

Police action stopped picketing the second night and Ryan says he and Roger Kennedy, international vice-president of the AFA, went before Police Superintendent Fred Frahm, securing the right to restore the picket line.

The AFA is demanding a closed shop at the Downtown Casino, opening Mon-

day—largest local night spot. All union acts will be used for the opening, with a union traveling band, but Ryan is demanding a closed-shop contract for acts, even if local bands are subsequently used.

Ryan has also written local agents requesting that they inquire regarding seven days' notice of change on spots they take away from another booker. This, Ryan says, is to allow proper notice to the AFA, the booker losing the spot and the performers involved, in order to prevent issuing of contracts by the booker losing the place.

### Sacramento Club Reopening

SACRAMENTO, Calif., Dec. 24.—The Silver Bowl, night spot which has been closed since last spring, will open under new management Wednesday.

Frank Farrell, former manager, will have no connection with the club. Joe Beltrami, who backed Farrell, died recently. Tangled finances of the partners are in the hands of Beltrami's widow, and the new management is dealing with her.

Frank Rinetti, who backed a recently opened swank cocktail lounge here, the Towne Club, is understood to be backing the Bowl's opening. "Mac" McGriff and Joe Cukoiose are connected in the management.

McGriff has been trying to land Les Poe, former emcee, as the feature again, and says he will book floor shows as before.

### Sally Gives Back Money

SACRAMENTO, Calif., Dec. 24.—Sally Rand told patrons they could have half their dough back when she played a one-nighter at Sweet's Ballroom here December 11.

She put on her fan dance, but lighting was poor. She told the audience a few minutes later that she would not do her bubble dance under those circumstances. Said management had promised proper lighting and if she had known it did not have it would have brought own equipment.

About 50 per cent got their money back.

### Night Clubs Play Anthem; Patrons Drink to Liberty

NEW YORK, Dec. 24.—The current wave of patriotism has already spread to the night club district and many night spots on Broadway have started a policy of having the customers rise and sing *The Star-Spangled Banner* at the close of each floor show.

Crowds are taking it good naturedly, but many were stunned at the recent opening of a night spot when the emcee beckoned the patrons to abandon their highballs for a moment to rise and sing the national anthem.

Owners feel that this flag waving is in keeping with the present American spirit. In line with this, one cynical cafe manager said it would be a good idea to get the customers to pony up with a drink and gulp one down for American liberty.

Warners have also instituted a policy of singing *The Star-Spangled Banner* when the lights go up in the chain's 400 theaters throuout the country.

TO ALL MY FRIENDS  
EVERYWHERE  
*Season's Greetings*

# CHAS. W. KOERNER

RKO New England Division Manager

RKO KEITH MEMORIAL  
THEATRE  
Boston, Mass.

## Holiday Greetings

From

# FRANK PARIS

and his MARIONETTES

Currently, PARAMOUNT THEATRE, New York

Management  
Sherwood & Mathews

Direction  
Ingalls & Davies

# ARTHUR ARGYRIES

THE MUTUAL ENTERTAINMENT EXCHANGE

extends holiday greetings to his many friends and business associates.  
LOEW'S ROCHESTER THEATER BLDG., ROCHESTER, N. Y.

To All my Friends Everywhere—  
Sincere Best Wishes for  
Holiday Happiness and  
Prosperity  
*Belle Baker*

**Held Over for 6 Weeks!**  
**THE RANCHO SAN PABLO**  
EL CERRITO, SAN FRANCISCO, CAL.  
  
Due to  
**Sensational Hit and Business**

**Greetings to All**

**MARY and HARRY JACKSON**  
Daughter and Son of  
**HENRY JACKSON**  
"Australian Woodchoppers"

**Holiday Greetings to All My Friends in America from**  
**CHAS. "PEANUTS" BOHN**

Held Over to Play England's No. 1 Theaters With "PERSONALITY PARADE" Revue.  
Thanks to Don Ross, Bertie Gitana and Harry Nathano.

**PRESS RAVES**

THE PERFORMER, October 10:

"A wealth of riotously funny mannerisms and quips in an amusing combination of droll idiocy. Also a surprising contrast with clever black and white cartoon sketches."

DON ROSS, World's Fair, October 28:  
"Irresistibly funny—mirth-provoking mannerisms—Should become a great favourite with English audiences."

THE MAIL, Hull, England, October 25:

"As funny a little fellow as you could wish to meet. Whenever there is trouble—and several sketches prove it—you will find Bohn 'up to his neck.'"

MANCHESTER CHRONICLE, Nov. 1:

"A comedian if there ever was one."

American Representative:

HARRY NATHANO,  
R. K. O. Bldg., New York City.

London Representative:

WADE ROSS,  
140 A Shaftesbury Ave., London, W. C. Z.

**Season's Greetings**

to the Entertainment Industry  
**ENTERTAINMENT MANAGERS' ASSOCIATION**  
**OF NEW YORK**

Mayfair Building

701 7th Ave.

New York City

a statement from **ARTHUR FISHER**  
of the **ARTHUR FISHER AGENCY**  
**1560 BROADWAY** **BRyant 9-6352**

● In the bright days of the past, Arthur Fisher stood with the leaders, supplying the high type of living entertainment which brought millions of people into theatres.

● In the darker days of the more recent past, Arthur Fisher continued his policy of serving the nation's leading theatres with live talent of a superior quality.

● And now at the close of 1938—a year which saw a surprising and decided trend toward the greater use of living entertainment—Arthur Fisher pledges himself to continue his policy of bringing to theatre managers and owners of combination theatres everywhere, the finest live talent procurable.

● Arthur Fisher extends the best wishes of the season to his many friends and looks forward to doing all in his power and in the power of his organization to make 1939 a bigger and better year for living entertainment; to make it truly—

**1939 • the year for live talent**

*Holiday Greetings*

From

**EUNICE HEALEY**

Direction

MILES INGALLS and JACK DAVIES

**Boston Nitery**  
**Business Okeh**

BOSTON, Dec. 26.—Will Mastin Trio, featuring Little Sammy, appears now at the Trocadero, a new hot spot doing tremendous business.

The Old-Fashioned Cafe has Leamy, former "Our Gang" star, and his dad. This place is grossing \$5,000 weekly.

Business at Ballnese Room in Hotel Somerset, swanky spot, is far above ordinary, and Manager Glenn Sherrard is being patted on back for success. Jack Marshard's Ork.

Split week on New Year's, closing at midnight Saturday and opening again midnight Sunday, has caused grief for many of night club operators.

**JOE MALL AMUSEMENT OFFICES**

CAN USE ACTS—Singles and Teams—for  
NIGHT CLUBS AND THEATRES.  
Write—Wire—Call  
457 Hippodrome Bldg., Cleveland, Ohio.

**Season's Greetings to All**

**Duffy Revue Breaks Record**

DENVER, Dec. 24.—Attendance records for the Automobile Show here last week were broken by *All America*, a revue presented by Kathryn Duffy, of Oklahoma City. The full-hour show features Reggie Roth, Sheri Mann, Gayle Robins, Dale Taylor, Angel and Estes, the European Flashes, Jue Fong, a line of girls and other acts. The revue just completed a successful engagement at the St. Francis Hotel, San Francisco.

**A. B. Marcus in India**

BOMBAY, India, Nov. 19.—The A. B. Marcus show, *Broadway Follies*, opened at the Excelsior Theater here Tuesday and is reported doing capacity business. The lavish revue, in 35 scenes, boasts of such talent as Nirska, Senorita Alvarez, Ruth Durrell, Ben McAtee, Sharon de Vries, the Hinton Sisters, Bob White, the Belfords, the Clymans and many others. The show moves on to Calcutta for the Christmas and New Year's holiday period.

**Canton Clubs' Headaches**

CANTON, O., Dec. 24.—Amendment of the city liquor law to prohibit dancing in places which dispense liquor is being considered.

If dancing is permitted further regulations must be provided. Among those suggested is compulsory installation of air-conditioning, presence of a uniformed police officer and an unconditional ban on persons under 16 years of age.

**Beverly Hills in Final Week**

CINCINNATI, Dec. 24.—Swank Beverly Hills Country Club, Newport, Ky., just across the Ohio River from here, swung into its final week of the season last night with a new floor show that comprises the Three Swifts, Gil Lamb, Dorn Brothers and Mary, Eunice Healey, Jean Longelle and Truly Juelson's 12 Adorables. On the music end for the closing week is Buddy Fisher's Ork, which concluded a fortnight's stand at Beverly two weeks ago. It's the quickest return a band has ever had at that spot. When Beverly closes its doors New Year's morning Pete Schmidt, club owner, and his associates will transfer their activities to Miami, Fla., for the winter. Glenn Schmidt, spot's manager, will not make the trip south. Beverly is slated to resume operation early in March.

**Wheeling Club Expands**

WHEELING, W. Va., Dec. 24.—The Embassy, which has operated as a cocktail lounge, has added a ballroom and dining room and will operate as a dine-and-dance spot.

Hal Seabright and his orchestra will play for dancing. Two Marinos, instrumental duo, will continue in the lounge. Seating capacity will be 300.

**Wisconsin County Tough**

BEAVER DAM, Wis., Dec. 24.—Effective since December 10, all niteries in Dodge County are now required to close at 1 a.m. Those selling intoxicating drinks must remain closed until 8 a.m., while those selling beer and wine may reopen at 6 a.m.

# MONTE CARLO FOLLIES

Produced by  
**COL. F. MAYBOHM**

featuring

## RULSON, DORSHA AND BARO

ORIGINAL COMEDY SENSATION

WALTZ . . . TANGO . . . ADAGIO

### EDDIE COLLIS

Master of Ceremonies

"ENGLAND'S REVENGE FOR THE BOSTON TEA PARTY"

### SHIRLEY HERMAN

Singing and Dancing Comedienne

The Mrs. Schlepperman of the Jack Benny Program

### RUTH COBURN

"Poetess of Song"

### STEVE DEY

One of the Fastest Whirlwind Tap and Ballet  
Dancers in the Profession

## LARRY MADDI

AND HIS ORCHESTRA

Routines and Costume Creations by

## WRIGHTMAN and WADE

PRODUCERS

Stage Manager

## CHARLES C. RANDOLPH



## PAUL WINIK

"a classic in taps"

Just Concluded Penthouse (Bradford Hotel), Boston.

ACCLAIMED BY PRESS:

"... silk-smooth nite club tapster  
... very artistic style of stepping"  
—GEORGE C. MacKINNON, Boston  
Daily Record.

"... has a dash of class . . ."  
—GEORGE HOLLAND, Boston Evening  
American.

"... lad has ability, is showmanly . . .  
smart routines aided by lithe body, plus  
tap-ballet work . . . okeh for night  
clubs, hotels . . ."  
—SIDNEY J. PAINE,  
The Billboard.

Now Fashionable FLAMINGO ROOM,  
Boston, Following BLUE ROOM (West-  
minster Hotel), Boston.

Address: The Billboard, New York.

ADVERTISE IN THE BILLBOARD —  
YOU'LL BE SATISFIED WITH  
RESULTS

## Liquor Board Edict Hurts Detroit Clubs

DETROIT, Dec. 24.—New Year's Eve business in local night spots was hard hit this week by an apparently final ruling of the Liquor Control Commission stopping sale of hard liquors—outside of wines—after 2 a.m.

Local night spots are anticipating a drop in business of as much as 50 per cent as a result. Reservations are not noticeably fewer, but the actual spending will probably be much less.

Harry Russell, local agent, made a public proposal this week to extend the closing hour to 4 a.m. for the entire year, stating that this would mean more money for night spot operators, performers, musicians and everyone connected with the business.

## Boston's Big Party

BOSTON, Dec. 26.—Biggest individual New Year's party given here will find Allan J. Wilson, president of A. Towle Co., hiring Copley-Plaza Ballroom for New Year's Eve and playing host to his 300 employees and wives. Wilson has hired an orchestra and floor show. He was for years owner and manager of Windsor Fair, Windsor, Conn., and later head of Suffolk Downs.

## How He Dit It

CHICAGO, Dec. 24.—Edward Jaffee, press agent, who came in from New York to publicize Dr. "Think-a-Drink" Hoffman at the State-Lake Theater, tells of the p. a. who was working for a New York nitery and was told to get the spot's name into Winchell's column or else.

So he wrote the following for the columnist's "Sounds in the Night" department: "Overheard at \_\_\_\_\_ Club: 'If you don't get our name in Winchell's column next week you're fired.'"

Season's Greetings From

## STANLEY W. WATHON

Europe's Best and Biggest Circus Agent

EXCLUSIVELY BOOKING

TOWER CIRCUS, BLACKPOOL . . . . .	13th Year
HIPPODROME, GREAT YARMOUTH . . . . .	14th Year
BELLE VUE CIRCUS, MANCHESTER . . . . .	10th Year
KELVIN HALL CIRCUS, GLASGOW . . . . .	9th Year
AGRICULTURAL HALL CIRCUS, LONDON . . . . .	15th Year
WAVERLEY CARNIVAL, EDINBURGH . . . . .	25th Year
STADIUM CIRCUS, LIVERPOOL . . . . .	3rd Year

ALSO BOOKING VAUDEVILLE and REVUE IN ENGLAND  
and  
WINTERGARTEN THEATRE, BERLIN, and LEADING  
CIRCUSES IN GERMANY.

BIG ATTRACTIONS ALWAYS REQUIRED

Address All Letters Regarding Bookings to:

## STANLEY W. WATHON

33 QUEENSBOROUGH TERRACE, LONDON, W. 2.

Cable: BRAVISSIMO, LONDON

GEORGE MARVIA

## KING and KING

Versatile Dance Duo

NOW APPEARING HAWAIIAN BLUE ROOM—ROOSEVELT HOTEL NEW ORLEANS,  
LOUISIANA.  
With Buddy Rogers and His Orchestra.  
Thanks to Seymour Weiss and Mel Washburn.

**606 CLUB**  
606 S. Wabash Chicago, Ill.

*Thanks, Friends! Greetings From*  
**BILLY CARR**  
Emseeing Second Solid Year at 606 Club, Chicago

*Merry Xmas From*  
**BETTY & LAWRENCE COOK**  
★ Now in Our 48th Consecutive Week

**RUBY BENNETT**  
★ Personal Management Will Weber

20th Month <b>JESSIE ROSELLA</b> Blues Singer	5th Month <b>JOEL &amp; ANETTE</b> ★ "The Gentle Art of Manhandling a Woman"
<b>MARY JANE BROWN</b> Mimicry in Tap ★	<b>COLLETTE</b> My 26th Week ★
<b>ROSS TWINS</b> ★	<b>PRINCESS ALOHA</b> Exotic Simoan Danseuse ★
<b>PATRICIA PERRY</b> ★	<b>TRIPOLI TRIO</b> Ending Our Second Year ★

★ Booked by SAMMY CLARK, 203 N. Wabash, Chicago

Season's Greetings

RADIO CITY  
MUSIC HALL



ROCKEFELLER CENTER  
New York

*Season's Greetings to All*

BELLE REGAS

*Song Stylist and Mistress of Ceremonies*

Now Playing Return Engagement **OETJEN'S** Brooklyn  
EMPLOYING A UNIQUE TECHNIQUE IN EMSEEING.  
SELLING SONGS WITH SUPERSALESMANSHIP.

*Good Luck to The Billboard in its campaign in behalf of live talent.*

*Greetings of the Season*

LYDIA



JORESCO

*Poets of the Dance*

**New Orleans Night Spots Expect SRO**

NEW ORLEANS, Dec. 24.—Complete sellout of all hotels and regular lodging spots for the Sugar Bowl week, climaxing on New Year's Monday with the TCU-Carnegie Tech game, insures local night spots a full week to 10 days of SRO.

Thursday marked the reopening of the Tulane Room of the Jung Hotel with Al Kavelin and his Cascading Chords. Floor show includes Morgan and Shelleday, vocalists; Tommy Martin, magician; Jeanne Blanche, dancer, and Anthony, Allyn and Hodge.

Buddy Rogers opened Tuesday in the Hawaiian Blue Room of the Roosevelt with a troupe of 17. Manager Lou Lemler has added two acts and has retained troupe of 10 jitterbuggers for 10th week.

**Continentale, Miami, Opens**

MIAMI, Fla., Dec. 24.—Tom Cassara's Club Continentale, 23d street's No. 1 spot, opened Saturday. Featured are the bands of Alex Batkin and Jose Tomasio. The show offerings include Marc Ballero, singer, host and emsee; Suzanne and Christine, dancers; the D'Ivons, dance team, and Alice Dawn, warbler.

Cassara has one of the best, if not the best, p. a. here in Frank Powell. Powell's first move was to arrange a "Golf Night" for the winner and daily low scorers of the Miami Open Golf Championship.

Future bookings for the Continentale are Lillian Carmen, a holdover here last year, and Joe Lewis, ditto.

*Proving It's Real*

NEW YORK, Dec. 24.—Answering the question of who is going to play Santa to professional Santa Clauses, management of the Hotel McAlpin for the fourth consecutive year will play host with a Christmas dinner, to all and sundry gentlemen who come attired in the traditional get-up.

After all, they can do their act a little more effectively if they believe in it themselves.

McNALLY'S BULLETIN No. 20

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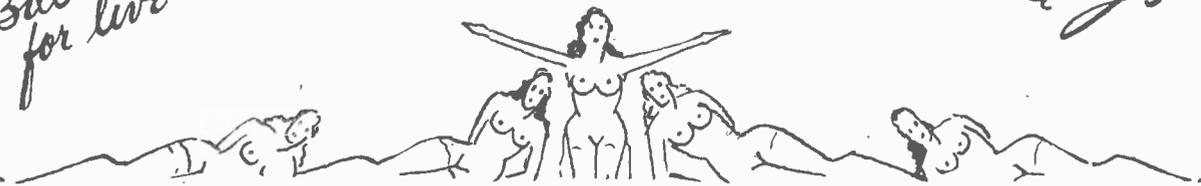
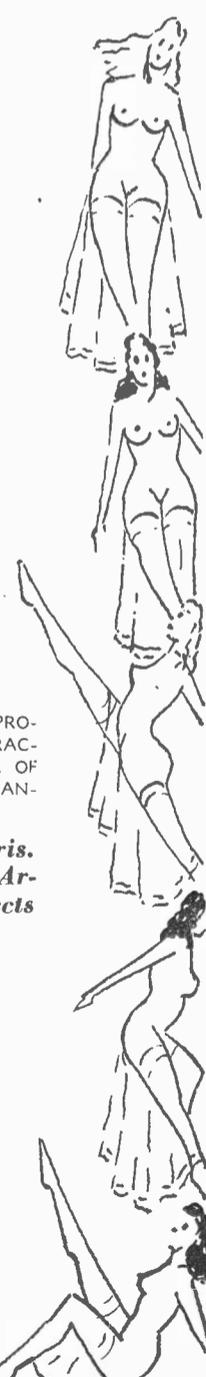
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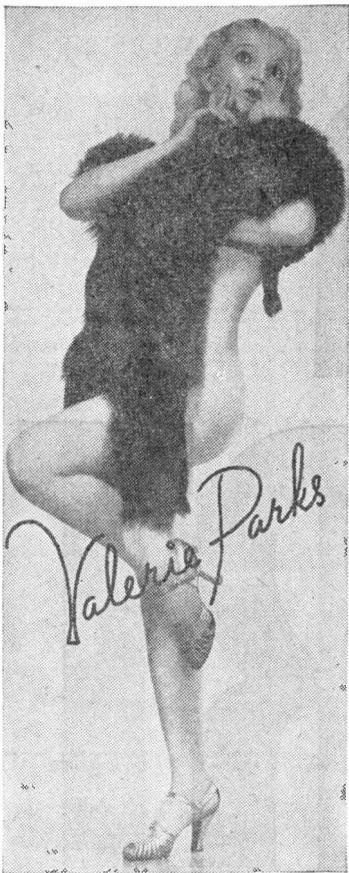
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# Greetings



**HEADING HER OWN SHOW**  
on the  
**IZZY HIRST CIRCUIT**  
Direction—**JOHN R. ENSLEY**

## Holiday Greetings

# ELEANOR DALE

Sophisticated Songs and Strips.  
En Route **HIRST CIRCUIT**.

## Holiday Greetings

from

# DAVE KAYNE

(Former Burlesk Road Show Manager)

Now Operator of the

## NEW BACK STAGE CLUB

Adjoining the Hudson Theatre,  
Union City, N. J.

## GREETINGS

# BERT MARKS

Still With the Minskys  
Comede-ing at the  
Gaiety, Broadway, N. Y. City,  
in Stock, Indefinitely.  
Direction—**DAVE COHN**

Holiday Greetings  
To All Our Friends

# MAXIE FURMAN

AND

# ALMA MAIBEN

Touring the HIRST CIRCUIT.

# Burlesque Notes

(Communications to New York Office)

## New York:

**DORIS WESTON**, at the opening week of December 18 marking the return of stock to Werba's, Brooklyn, shared feature honors with Peggy Reynolds. And Doris only last fall was but a showgirl at the Eltinge. . . . **IZZY HIRST** and Oscar Markovich stopped off in Cleveland last week on the way to Toledo and visited burly houses. Hirst, on his return to Philly, started battling with a cold. . . . **FRANCES ROBERTS** and Neal Lang are playing at New Miami Inn, Toledo. . . . **BETTY ROWLAND** and Gus Schilling have returned from a long stay on the Coast and were immediately booked, Betty opening at the Eltinge December 23 and Gus at the Star, Brooklyn, the same day. . . . **MANICKA**, dancer, held over for a second week at the Republic, is considering offers for night clubs.

**MURRAY (LOONEY) LEWIS** is broadcasting his double talk chatter on the Fred Allen program over WEAF. . . . **KENNETH ROGERS**, producer, built his first stock show at Werba's, Brooklyn, with a patriotic theme for the grand finale and an assemblage of bits in continuity arrangement. . . . **NADINE MARSH** and Tom Bundy replaced Mildred Clark, June Taylor and Paul Ryan at the Republic December 23. . . . **EVELYN MYERS**, Ann Valentine and Julie Bryan are new Gaiety principals, relieving Sally Keith, Helen Colby and Toby McKay. . . . **THELMA CARLTON**, former ace burlesker, later in niteries, is now associated with the Benson booking office, and Jack Lee, former ork leader, is conducting his own booking office under the name of the Silver Rhythm Service.

**BEVERLY CARR**, back from producing new Hirst circuit shows at various towns on the wheel, is busy laying out routines for another summer in Atlantic City. . . . **ELTINGE** substituted Julie Bryant and Jean Caton for Jeryl Dean and Betty Rowland December 23. . . . **LOUISE ROGERS**, of the Gaiety cast, was Reva Shafer of former burly days. Her first strip was for Jack Kane at the Colonial, Indianapolis. . . . **ESTA ALJA** and Teddy Underwood left here with Jack Kane for Atlanta December 20. . . . **PAT CALLAHAN**, who rejoined the front line at the Republic to be a Jack Montgomery dancer on December 23, has a sister, Louise Clayton, now at the Esquire Club, Philly. . . . **DIANE ROWLAND** will make her first appearance on stage since her European visit to sister Roselle as extra attraction at the Howard, Boston. . . . **FAY TUNIS**, former burly wheel feature, is now in the bootery business in Wilmington, Del. Up to a few months ago she was a hotel manager in Atlantic City.

**GYPSY ROSE LEE**, for the aid of Spain at a benefit in Mecca Temple December 11, did her strip tease specialty and took part in a sketch wherein she played the part of a boss of a Hollywood booking office and smoked a cigar. Said she would remain east and reside in New Jersey. . . . **LARRY NATHAN**, manager, and George Young, operator of the Roxy, Cleveland, on the Midwest Circuit, belives in weekly femme extra-attractions. Week of January 6 they will have Evelyn Nesbit Thaw. Jean Mode had the honors a fortnight before. Supporting the latter in the cast were Kenny Brenna, Ray Parsons, Leon DeVoe, Marlon LaMarr, Petite Carroll, Robert Quigley and Bernhardt and Mortimer. Week following the principals were Manny King, Vic Plant, Dick Midgley, Mervin Harmon, Joan Dare, Dolly Dawson, Vilma Joszy and Jackson and Jackson. . . . **CONNIE FANSLAU** replaced Virginia Jones in stock at the Columbia, Boston, last week. . . . **YOURS FOR** a more prosperous and healthier 1939, the year for a return to flesh talent everywhere. **UNO.**

## Chicago:

**MARY SUNDE** will work the Drake and Portage theaters here New Year's Eve before opening a week's stay at the Howard, Boston, January 2 for the Midwest circuit. . . . **CHUCK WILSON**, who has been in the County Hospital since midsummer following an auto accident, is out and well again. . . . **GAYETY**, Milwaukee, reopens December 30, and Bobbie Pegrin will handle the production numbers. . . . **BORDINE AND**

**CARROLL** and Inez Gamble will be the added attractions at the Rialto New Year's week. . . . **ARTHUR CLAMAGE** plans to open his Gayety, Detroit, December 30.

## Burlesque Review

Palace, Buffalo

(Reviewed Tuesday Evening, Dec. 20)

Letitia, featured here this week as the "Girl in a Goldfish Bowl," presents quite a unique spectacle to local burly fans. Completely covered with a luminous paint, and holding a prolonged pose to almost statuesque perfection, she is a sight to behold behind the posteriorly lighted screen which closely resembles the moving water of a fishbowl. Her appearances are sans clothes, yet surprisingly above the class of the ordinary stripper.

For one hour and a half per performance the Palace has offered a bang-up show all this week, and to better-than-fair crowds. Particularly pleasing are the skits. Some of the acts are so well executed that even the old jokes are made to sound good.

A well-selected personnel includes Jack (Tiny) Fuller and Jack Romig, comedians; Eddie Haywood, straight man; Renee, exotic dancer and strip; Dolores Dawn, exotic dancer and strip; Jack Coyle, straight and manager of the troupe; Melamie LeBeau, strip; Jack Love, singer. A 13-girl line, now in about its fourth week, booked independently of the rest of the show (Unit No. 5 of the Midwestern Burlesque Circuit), consists of well-trained girls in attractive costumery.

Fuller, no newcomer to Buffalo, is just as funny as on previous visits. He works with Coyle as his straight man, and the two make a splendid team.

Romig is the other extreme in physique. Never wearing clothes that are less than twice his size, he's a good clown for any man's show. Haywood usually works with him as straight.

Skit subjects embody many scenes, including a radio program mix-up between cooking recipe and physical exercise broadcasts, barroom, cafe, family circle, marksmanship and street episodes. All start out with a convincing air of seriousness and then break out into a rash of risque humor.

The strip artists are all talented in their line and have no difficulty in arousing bolsterousness from the boys.

Capacity of the Palace is 800. Four performances a day. Prices from 25 to 35 to 40 cents. There is a midnight performance Saturdays.

Business has been fair this year, says owner Dewey Michaels, with receipts running about 20 per cent under last year. Crowds have been coming in to the tune of 9,000 to 10,000 per week.

Louis Isenberg is manager of the theater and Frank Bryan producer of the show. **H. J. Warner.**

## Jack Russell in S. F.

**SAN FRANCISCO**, Dec. 24.—Jack Russell, head of the Jack Russell tab company which for years regaled the old Wigwam Theater audience, is back to head the burlesque troupe at the Capitol Follies. Held over are Peggy Hill and Crystal Ames.

## Season's Greetings

# BEVERLY and BERT CARR

HIRST CIRCUIT



## Greetings

# JACK MONTGOMER

# MONTGOMER

NUMBER PRODUCER

REPUBLIC THEATER

New York City

## Greetings

# GINGER BRITTON

Direction—**DAVE COHN**

## Season's Greetings

# BILLY KOUD

Producer

Eltinge & Gaiety Theaters

NEW YORK CITY

## Greetings

# AMY FONG

Touring the Hirst Circuit

## Greetings

# JOYCE BREAZELLE

Versatile Dancer

SPECIAL ATTRACTION AT ALL FOLLIES AND BURLESK HOUSES.

## Holiday Greetings

from

# NADINE MARSH

and

# RAY LIPPINCOTT

Touring the HIRST CIRCUIT

# Circuits Hate Double Features, Love Name Bands, Sorrow for Unemployed Pit Musicians---But

NEW YORK, Dec. 24.—The meeting January 9 between the American Federation of Musicians and the representatives of the theater circuits and film producers over the AFM's demand that pit musicians be returned to work is being watched by the entire vaude industry.

Few believe that the AFM will be able to compel the major circuits to bring back "the good old days" for pit musicians, despite the AFM's threat that it may pull out film-studio musicians. The AFM told the circuits at the October conference 8,000 to 10,000 musicians lost their jobs in legit and vaude houses before sound was adopted, and that at one time 21,000 union musicians were earning \$48,000,000 to \$50,000,000 a year. This dropped to a low of \$4,000,000 a year and is now up to \$8,000,000 a year.

President Joe Weber of the AFM asked the circuits to agree to impose a "nominal charge" on each reel of film exhibited—not to exceed \$35 to \$40 a week even in the de luxers—this money to be used by the AFM "for the employment of musicians." Weber told the circuits that from \$18,000,000 to \$25,000,000 a year is needed to care for unemployed pit musicians.

The circuit officials revealed that film producers own 2,300 out of 17,000 in this country, altho only 1,200 to 1,500 are owned outright.

Nicholas Schenck (MGM) revealed that in Washington Loew is making money with the Palace (straight films) and losing with the Capitol (vaude-films). Austin Keough (Paramount) told why the circuit's Metropolitan, Boston, will not resume vaude. He said the house made "very little money" with stage shows but is "making money in double features."

The circuit-film company officials, also revealed that they would like to drop double features but dare not due to competition. Insisting they are sorry for the unemployment of pit musicians, they pointed out that it wouldn't do the AFM any good to offer a lower film studio rate in return for theater employment, as they anticipate film production and theater operation will be divorced soon—under pressure from the government. In other words, it appears as tho the divorce of theaters and films, when and if it comes, will cheat the AFM of its trump card, the threat to call a film studio strike in order to force the circuits into line.

In any event the AFM certainly is not finding the film-theater industry as

easy as the radio industry when it comes to compelling the industry to increase employment.

Sidelight: Leo B. Spitz (RKO) revealed that wherever "they tried overtures" the experiments were disastrous. Nate Blumberg (Universal Pictures and formerly with RKO Theaters) said name bands have proved the "best drawing cards."

## Chi Vaude Houses' Price War--Maybe

CHICAGO, Dec. 24.—Today's reopening of the State-Lake by Balaban & Katz Corp. may mark the beginning of a price war between this combo house and the round-the-corner Oriental, recently acquired by Jones, Linick & Schaefer. B&K announces a low-price admission policy which will have only two figures in effect: 25 cents matinees and 40 cents evenings, including Saturdays and holidays. While the Oriental, too, opens with a two-bit low, it switches to 35 cents at 1 p.m. and closes at 40 cents on week nights only. There's a 15-cent tilt Saturday and holiday evenings.

Considering the neighborhood type of crowds these houses draw, the difference in price tags is expected to react at the box offices. While JL&S may meet B&K's trimmed-price policy, it is assumed in theaterdom that the former chain will reduce prices even further to meet the stiff competition of the more advantageously located Oriental.

Judging from its initial bill, B&K does not expect much profit at the start. Stage show which opened this afternoon has Helen Morgan and Dick Foran, of the movies, as headliners, and Dick and Leota Nash, Ray and Trent, the Skating Marvels and Dr. "Think-a-Drink" Hoffman for support. The Oriental got into the swim yesterday with another Major Bowes unit.

## Burly Returns to Atlanta

CINCINNATI, Dec. 24.—Hy Mintz, Harry Gross and Lee Cannon left here late Wednesday for Atlanta, where they will launch a burly policy at the Atlanta Theater, beginning tomorrow. Mintz, of Cleveland, is dough guy in the venture; Gross will handle publicity and advertising, and Cannon will serve as house manager. House will operate on a two-a-day basis, with nine principals and six line girls. Bobby Vail, comic, also made the trip south Wednesday to join the troupe.

## Palace, Akron, Bookings

AKRON, Dec. 24.—Henry Sommers, manager of the Palace here, announced almost constant stage-show bookings for the next several weeks.

Will Osborne's Orchestra, Lola Lane and others are with the current unit, with Count Berni Vici and Schliepman, Major Bowes' Third Anniversary unit, Henry Busse Orchestra and Ted Lewis and Co. set to play in the order listed, Sommers said. It's the only stage in town.

## Shows at National, Boston

BOSTON, Dec. 26.—Louis Krasnow has virtually converted the National Theater, 4,000-seater, into a vaude house by staging innumerable amateur stunts and "special nights."

From a dead theater Krasnow has built the National for his boss, E. M. Loew, into one of the liveliest spots in town. Grosses are double those of a year ago.

## Must Be Low Type

DETROIT, Dec. 24.—What's show business coming to! Notice in the outer office of Harry Russell, manager of Empire Theatrical Booking Service, reads:

"Wanted at once. Low-type Burlesk Comedians." No census on the response has been taken.



# Greetings CAROL DRAKE

Burlesk's Newest Sophisticated Strip Tease Sensation  
Now Touring the HIRST Circuit

MANAGEMENT  
DONA DAVIS Palace Theater Bldg.,  
New York City.

★

# ADRIANNE

STRIP TALK DANCE

*Extends Greetings to Everybody*

**NOW TOURING THE HIRST CIRCUIT**

★

Greetings

# VICKIE (BABE) DAVIS

VERSATILE

Singing — Dancing — Talking

Direction { MILT SCHUSTER—WEST  
DAVE COHN—EAST

Greetings

# DORIS WESTON

*The Glamour Girl of 1939*

Featured in the Stock Shows Alternating Between Werba's, Brooklyn, and Triboro, New York City, Indefinitely.

THANKS TO PHIL ROSENBERG  
Newark Ledger: "Hollywood's Gift to the Stage."

BEST WISHES FOR 1939

# PEGGY REYNOLDS

With the Stock Shows Alternating Between  
WERBA'S, Brooklyn, and TRIBORO, New York City, Indefinitely.

THANKS TO PHIL ROSENBERG

HOLIDAY GREETINGS

CHAS. "RED"—

# MARSHALL AND LEONARD

"GRETCHEN"

—MURRAY

HIRST CIRCUIT EN ROUTE

# MURRAY "LOONEY" LEWIS

*Sends Best Wishes  
To His Many Friends  
in Burlesque*

Greetings

# BUDDY ORLANDO

TENOR  
MILLION DOLLAR PIER  
MIAMI BEACH, FLA.  
*Indefinitely, This Winter*

*Many Thanks and  
Holiday Greetings  
To All My Friends*

# HANK HENRY



  
 Greetings to Everyone  
**DIANE JOHNSON**  
*The Blonde Bombshell*  
 FEATURED ON THE HIRST CIRCUIT

Holiday Greetings to Everybody  
**AUDREY ALLEN**  
 DANCE NUMBER PRODUCER  
 NOW PRODUCING SHOWS AT THE MILLION DOLLAR PIER  
 MIAMI BEACH, FLORIDA  
 After a Real Pleasant Engagement at the  
 REPUBLIC THEATER, NEW YORK CITY  
 For the Same Operators

HOLIDAY GREETINGS  
**JULIE BRYAN**

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

Season's Greetings  
**JUNE ST. CLAIR**

42d STREET ELTINGE and GAIETY THEATERS, N. Y. CITY  
 We send our holiday greetings to our many friends in the theater.  
 While we would like to thank you individually, we take this means  
 of conveying our thanks for your holiday expressions.  
 Abe Minsky — Max Rudnick — Harold Minsky — I. H. Herk

GREETINGS  
 from  
**EVA COLLINS**  
 Costumer to the Profession  
 447 BROADWAY PHONE, CA-nal 6-9782 NEW YORK CITY

SEASON'S GREETINGS  
**STAR THEATRE**  
 Brooklyn's Original Home of BURLI-GIRLIE Shows at Fulton, Jay & Smith Sts.  
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BE A BOOSTER FOR  
**MILTON SCHUSTER**  
 Greetings of the Season to All

## N. Y. Contract Is Expected To Hypo the BAA

NEW YORK, Dec. 24.—The new basic agreement which the Brother Artists' Association and operators are scheduled to sign will not only stabilize working conditions in the seven modified Follies theaters here but will be the strongest hypo the BAA has had in a year and will close a long-standing feud between the union and Izzy Hirst, with the BAA appearing the victor.

Major scale stipulations raise chorus minimums from \$22.50 a week to \$24, retain the \$40 minimum for principals and the 1/14th rate for extra and mid-night shows. First curtain has been set for 1 o'clock; maximum number of performances per week, 28, and maximum rehearsal time, 10 hours a week. Carry-over from last contract is two-week minimum employment run, two-hour layoff after the 5 o'clock curtain and a day off every two weeks for the chorus.

Still to be worked out is problem of additional performances during holiday seasons. Operators suggested cutting in on the two-hour daily respites, but city censor John F. X. Masterson is not inclined to agree with the managers whom he represents.

In return for this bolster, which gives the BAA a closed shop here and a chance to re-establish its treasury, the union has promised to police the theater's show thru its members, promising suspension for violators and a check-up on character of productions. Performers will be expected to report to their union management any demands which would violate the principle of the reformed entertainment. Incidentally, importance of position of Masterson as virtual city dictator and representative of the theaters has caused some of the trade to question the necessity of any union now.

Outlawing of nude stripping and wheel circuits will block Izzy Hirst's shows in New York. Since there are a few theaters which have previous commitments, censor will allow these bookings to be played. Within a month, however, he expects to have out-of-town shows completely eliminated in his domain. New contract will run for a year.

### Roxy, Salt Lake City, Back to Line, Acts

SALT LAKE CITY, Dec. 24.—Roxy Theater ended its three weeks of musical tabloids December 10, when for the pre-Christmas period the house ran pictures four days only, with vaudeville the other three days. After Christmas Managers George Allen and Andy Floor will keep the line of girls but let the principals go. Maxine Fields will continue to direct the line and Solly Fields will direct a show which will feature vaude acts and the chorus.

The new policy will also feature names passing thru. Tom Keene, picture star,

### Theater's Solo Vaud Drive

GREENFIELD, Mass., Dec. 24.—Victoria Theater here, managed by Louis Rozenzweig, is not only doing its bit to bring back some of the glory of vaudeville by playing it on its stage six days a week, but has also undertaken to make every line of business conscious of the importance of vaude in the local house.

The back page of the house's program leaflet is devoted to a message to the town in general, and stresses a side of the argument for the return of flesh which is very often passed over lightly.

"Food for thought!" says the notice. "vaudeville supplies work for many people—stagehands, musicians, artists, railroads, hotels, restaurants, expressmen, taxis, stores and shops—all benefit by vaudeville artists playing in Greenfield. This should be of particular interest to our merchants as well as all employees. Patronize, etc. . . ."

This is a particularly good argument, not especially new, but still good enough to stress.

### No Trust

BROOKLYN, Dec. 24.—Subway Theater requires that persons entering in search of "friends, relatives etc.," post a deposit equivalent to the price of admission. If the depositor fails to report for the deposit in five minutes the money is forfeited.

## Barger Plans Big Unit Show

CHICAGO, Dec. 24.—N. S. Barger, local operator of the Rialto Theater, is planning to take out a large one-night show next season titled *Night in Cairo*. Ned Alford is scheduled to be associated in the venture both in the production and promotion ends. Current plan is to use between 60 and 100 people and a name band and to play the revue under prominent auspices.

Barger was in New York this week and it is understood that he dickered for Paul Whiteman's services and looked over the act situation for talent.

### FTP Vaude in Chi Hits Low; Plan 2-a-Day Show

CHICAGO, Dec. 24.—Local Federal Theater vaude is down to a new low, using only one unit of 17 people. Project had eight shows at one time playing this area, but due to the limited number of acts the bills played the same "circuit" dates over and over again. As a result most of the vaude people have been herded in and have been put into the Christmas show, which employed over 100 people.

A plan is afoot to use Chicago's 72 federal vaude performers in a two-a-day revue idea which may materialize early next year. An earlier attempt to bring back two-a-day vaude thru the WPA failed because of lack of available relief talent.

and his unit are among those scheduled for personal appearance with the New Year reopening. Major Bowes' unit follows.

Season's best to all my friends everywhere

### SAMUEL BRISKMAN

Takes another step toward making 1939 the year for live talent.

### CONTINENTAL THEATRE

Broadway & 52d St., NEW YORK CITY

Opens latter part of January, 1939, with a new policy featuring outstanding stage presentations.

### WANTED CHORUS GIRLS

FOR STOCK  
Good Dancers — Salary \$22.50  
Write or Wire

### LOU APPELBY

CASINO THEATRE, - TORONTO, CAN.

### HOLIDAY GREETINGS FROM LOU SIMON

OF SCHWARTZ & SIMON,  
Jewelers to the Profession,  
72 Bowery, New York City.

SEASON'S GREETINGS FROM  
HARRY KAPLAN & JOE BRAUN  
And Their  
**PALACE BAR & GRILL**  
Popular Meeting Place for All Stage Folk,  
148 W. 45th St., ME-3-6885. N. Y. City.

ENTERTAIN  
BE THE LIFE OF THE PARTY  
Sing—Play or Recite. Hot—Naughty—Nice  
—Nite Club Songs. A book of 10 Swell selections complete with words and music, \$1.00.  
Special Offer—4 books (total of 40 different songs) complete for \$3.50. Order today.  
DAVIS MUSIC SERVICE,  
1587 Broadway, New York.

ADVERTISE IN THE BILLBOARD —  
YOU'LL BE SATISFIED WITH  
RESULTS

# RADIO TALENT LOOKS AHEAD

## Special Events Broadcasts Led All '38 Records

NEW YORK, Dec. 24.—As pointed out elsewhere in this department by Paul White of Columbia Broadcasting System, special events during 1938 emerged, even more so than in 1937, as one of the most important factors in radio broadcasting. With important and sensational news breaks hitting the air in rapid succession, everyone, including the general listening audience, statesmen and newspapers, were made more than ever aware of the importance of radio as a news dispensing agency.

New York, owing to the terrific competition existing among stations, was kept on its toes perhaps more than any other radio area, with the result that radio gained wide acceptance as a social necessity in the broader sense.

Most important special events covered are listed below, selections being based primarily on originality of coverage, and secondarily upon the importance of the event from a news standpoint.

(1) Czech-German crisis. Broadcasts were originated from the different trouble centers and commercial schedules were juggled in order to permit late bulletins. Best job done by CBS.

(2) New England hurricane. As in the case of radio coverage of floods a couple of years ago, stations came thru very well in covering all major points of disaster.

(3) Pan-American Conference. Radio coverage originated on the spot, with National Broadcasting Co. taking the orchids.

(4) Howard Hughes flight and Corrigan flight. Radio kept track of the Hughes flight during the entire globe-circling. WOR did excellent broadcasts from the plane. WABC led in Corrigan coverage, interviewing flyer in Ireland.

(5) Seabiscuit-War Admiral race. Tremendous publicity build-up the nags got placed this event among the leaders.

(6) Dewey-Smith Anti-Nazi Symposium. Arranged by WMCA, this program cracked front page publicity thru-out the country.

(7) Hines and other trial broadcasts. Stations, unable to plant mikes in courts, inaugurated newspaper methods—using legmen, etc.

(8) John Ward suicide leap. Deserves mention as one of the most unusual broadcasts.

## Fire Destroys XEPN Following Gun Fight

HOUSTON, Tex., Dec. 24.—Station XEPN, across border from Eagle Pass, the scene during the past fortnight of armed conflict between alleged rival managements, climaxed by the forced seizure of the transmitter by one of persons involved, was destroyed by fire of unknown origin last week-end. Plant was valued at \$250,000 and was one of the most powerful stations in Mexico.

W. E. Branch, who locked himself in the station's power plant with three police guards of the Mexican force, left the plant a few days before the blaze and was in Eagle Pass at the time, along with H. M. Bres, who recently filed suit in a Mexican district court in an attempt to oust Branch for "forced" entrance to transmitter. Neither could account for the origin of the fire.

## Barber Resigns WLW Post

CINCINNATI, Dec. 24.—James D. Shouse, vice-president of Crosley Corp., announced Tuesday that the resignation of Walter (Red) Barber as sports announcer for Stations WLW-WSAI, effective January 1, had been accepted. Barber has accepted a post with the sports department of General Mills, Minneapolis. For the past several months Barber and Nixon Denton, sports editor of *The Cincinnati Times-Star*, have co-operated on a sports program over WLW six days a week.

## Cuffo Scripts

NEW YORK, Dec. 24.—Tom Fizdale office, which recently started sending radio gossip scripts to stations on the cuff, now has over 125 stations using the weekly talk. Scripts run 13 minutes, allowing time for opening and closing announcements. A number of stations have the show sold commercial. Fizdale is billed as the author.

Believed to be the only press agent doing this in radio. NBC started a somewhat similar service, but after Fizdale's was under way.

## WLS Revamps Press, Promotion Depts.

CHICAGO, Dec. 24.—General shake-up and reshuffling has hit the publicity and promotional departments at WLS here, with five or six people getting the go sign for the first of the year. Makes the second upheaval in this section within a year.

Don Kelley, former WLS sports editor, heads promotion now. He has brought in Don Finlayson, of KFAB, Lincoln, Neb., to succeed John Gillis, Kelley's assistant. Margaret Joslyn, formerly of the Howard Mayer publicity firm, takes over the publicity job, succeeding Mary Moulton. Others getting the skids are scattered office workers.

## Offer Lou Nova

NEW YORK, Dec. 24.—Russell Pierce, publicity director of Cecil, Warwick & Legler and business manager of Lou Nova, heavyweight battler who recently beat Tommy Farr, is casting about for advertising and radio contracts for his fighter. Nova is understood to be a good talker and is reputedly one of the best-looking gent's in the fighting business.

## Union Developments Augur Well For Talent; "Info" Tops in '38

NEW YORK, Dec. 24.—The possibilities of 1939 for radio talent make the year look highly inviting to performers on the ether. The possibilities, mainly, are twofold. Most important is that, for those now engaged in the field and members of the American Federation of Radio Performers, salaries will almost certainly increase. During 1938 network sustaining salaries did increase, and since AFRA will soon start its campaign of organization in the independent field, some new rate schedule is likely. In many cases actors now working on sustainers for nothing will be paid.

The commercial field will, possibly, soon be the scene of a crisis. AFRA has presented its demands to advertising agencies, and before the year is over major developments may take place. The agencies, after months of futile negotiations, now indicate strong objection to AFRA's demands and that the counter scale they offer may be so far out of line—in AFRA's eyes—as to lead to a strike is more than a mere remote possibility. But, strike or no, commercial scales will go higher than their present standards.

The second possible development is that transcription use may be curtailed because of new AFM scales, raising their production costs.

## Talent in '38

Radio's big new name for 1938 is *Information, Please*, the reverse on the quiz idea, as conceived by Don Golenpaul and produced by him on the NBC Blue, giving that network a much-needed hypo. *Info Please*, furthermore, helped launch one radio career which is as assured as the carefree wants to make it—meaning that if Clifton Fad-

man, literary critic, really wants to get going in radio, all he has to do is say so. As emcee of *Info Please*, Fadiman was largely responsible for the show's success, sharing this responsibility with John Kieran, Franklin P. Adams and other members of the program's "expert board." Oscar Levant was also given a healthy boost by the program and is establishing himself, along with Kieran and Adams, as a wit.

*Information Please*, however, has another element of importance in that it, with one other program, cofounded almost the entire industry by going commercial. The other program was Orson Welles' dramatic series on CBS. Neither was figured as having sponsor attraction, both were felt too highbrow. Both have sponsors. *Info Please*, on its first 13 week contract expiring soon, gets \$2,500, with an increase at each option pick-up. Welles is getting \$5,000 for himself and his troupe.

The Welles show, of course, was forcibly propelled—in fact almost ejected—by its Martian broadcast. Ignoring the angles of the repercussions which followed this broadcast, the most significant and interesting point about the whole thing was that the broadcast was on the air at the same time as the Chase & Sanborn program, which still has radio's biggest audience. This in itself constituted a lesson to every branch of the industry, proving radio's power, scope and breathtaking audience size.

As to the Chase & Sanborn show, it appears that time is taking its toll already. To be sure, the program is still way up in the ratings, in audience size, but Charlie McCarthy, radio's No. 1 talent find of 1937, is losing his grip, ever so highly perhaps, but losing it nevertheless.

## Bowes Fools 'Em

Confuting the skeptics, Major Edward Bowes and his Thursday amateur hour on CBS for Chrysler autos has kept on piling up results. As 1938 opened the seers were seeing the end for this program, which, at its inception, had taken the country by storm. The storm has abated, but a pleasant hurricane is its successor, and the ratings still carry the Bowes show in the first four or five. Rudy Vallee, likewise, is still in the first four or five, altho no predictions of collapse were made for this program. However, the entertainment standards of the program have fallen off.

Bill Crosby's Thursday night show on NBC, on the other hand, is and has been building steadily. Today it's accepted as one of radio's smartest shows, due to the joint efforts of Crosby and Bob Burns, aided immeasurably by the show's writer, Carroll Carroll. Crosby program also has made Ken Carpenter one of the field's top announcers—and actors.

Fred Allen held on to his strong position, and helped it too, with his night Wednesday night spot. Trade is of the opinion that were Allen broadcasting on a Sunday his would be radio's largest audience. Jack Benny has kept his Sunday NBC spot another stronghold, altho not hitting as consistently as heretofore, but still drawing tremendous audiences and really doing a job on sponsor identification. Phil Baker faded for his Gulf oil sponsor, but returns next month for Dole pineapple juice. Burns and Allen likewise kept their pace, but what the effects of Burns' unfortunate mix-up in the Chapeareau smuggling case may be, if any, can't be told yet.

W. C. Fields faded. With Charlie McCarthy, Fields had been one of the '37-'38 joys, but when he went on his own for Lucky Strike cigarettes he found himself unable to match his previous record and quit of his own volition.

MGM's *Good News* started as a weakie, but two veteran troupers, Fannie Brice (See RADIO TALENT on page 50)

1939 • the Year for Live Talent

# MORE MONEY FOR TALENT

THE employment of talent by radio carries with it as strange a contrast as the show business has ever seen. Like the picture industry, radio pays its names handsomely. Radio's stars, most of them also film stars, are accustomed to pay checks ranging from \$2,000 up per broadcast. That's one side. The other takes in the countless number of radio performers who work for nothing. With the exception of phony amateur vaudeville shows, vaude never got that bad. Vaude may have paid coffee and cake money, but radio, in an enormous number of cases, fails to pay even that. "Go on sustaining," stations said; "build yourself a name and then get paid by a sponsor." It's a bait that has worked many times and is still getting them to bite.

Radio's increased use of live talent in 1939, which now looks as tho it is inevitable, has another tangent. Many radio acts, now working for nothing, will go on the pay roll. Radio stations get nothing else free, not even their "free" license to broadcast, which they must pay for in equipment, studios and other requirements. There is no need for their getting talent free. It is ironical that a station not using live talent, but resorting to transcriptions, pays for these transcriptions, yet will not pay for the acts producing these discs.

During 1938 radio increased its budget for live music. This expenditure will increase during 1939, since independent stations have yet to sign agreements with the musicians' union.

Television's slow but steady progress continues to hold out promise for the performer. This promise, and the impending developments in radio, will do much to make radio talent remember 1939 as the year for live talent.

*Jerry Franken*

# Radio Talent

By JERRY LESSER

TO my many friends, and to the many more that I would like to number among my friends, may I extend the sincere wish that the Christmas season and the coming year be one of health, happiness and prosperity. . . . If this seems like a short column, please blame it on the fact that I am still an actor and have had quite a busy week—for which, thanks. . . . Geographically, the cast of NBC's *Pepper Young's Family* is predominantly western. Curtis Arnall is a native of Omaha; Jimmy Krieger comes from San Francisco; Marion Barney was born in Davenport, Ia.; Jack Roseleigh first saw the light of day in Austin, Tex.; Johnny Kane hails from Springfield, Ill., and Jean Sothern from Pittsburgh. Producer Ed Wolfe was born in Washington. The only native New Yorker in the cast is Betty Wragge. Roseleigh, Miss Barney, Arnall and Miss Sothern have all appeared in pictures on the Coast, and Miss Wragge, at the age of three, appeared with Marion Davies in a picture. By the way, Jean Sothern has turned out three scripts which Richard Bennett will use as an audition for a new commercial. . . . Thyra Sampter Winslow appeared as herself on the *Jane Arden* program last week. . . . Peg La Centra, half-pint NBC blues singer, says its a good thing she has a pleasant disposition. At a recent rehearsal of *For Men Only*, some of her pals took \$50 in bills out of her purse and had it changed into quarters and half dollars. When she picked up her bag and started to leave she thought it was a gold brick or something. Another time, when she took off her shoes for just a minute's rest, someone hid them until after the show. . . . Bill Cornell, the NBC fireman, is a genial chap, despite the fact that he has a tough job trying to keep actors from smoking in the studios. The other afternoon Bill was strolling down Broadway when he met an actor who recognized him. The actor unconsciously dropped his cigaret and stamped on it. It had become a habit with him. . . .

Peter Donald's *The Listener's Club* has been sold over WTAM, Cleveland, to Shinola. It's a half-hour variety show once a week. . . . Fred Barron has been trying to grow a mustache for the past two weeks for a part in a picture. The other morning he overslept and in his hurry to shave he forgot he had the mustache and shaved it off. He will be seen in the movie with false hirsute adornment.

*Cherie Lawes, daughter of Warden Lewis E. Lawes, took over her dad's "Criminal Case Histories" Friday. Cherie was born within prison walls and is active in her father's welfare work. . . . Lucille Fenton is playing the role of Paula, a meante, on the "Myrt and Marge" show. . . . Luis Van Rooten leaves the cast of "John's Other Wife." He was the second John. Who is number three? . . . Gil Ralston, of NBC's transcription department, was married on the 20th, and is on his honeymoon. . . . Jimmy Tranter starts a new role on "Lorenzo Jones" this week, and Robert Dryden, NBC actor, is spending his Christmas vacation fishing off Long Island Sound. Nice weather for it. . . . Jeanette McGrady leaves this Saturday for Butte, Mont., to spend Christmas with her parents, and then goes to Los Angeles to work for Robert Major in a test for Warners. Elaine Kent is now on CBS's new show, "County Seat."*

HERE'S an interesting note: F. Donald Coster (Musica) appeared at each of the rehearsals of the *McKesson Music Book of the Air*, and wouldn't allow any song on the program that he couldn't whistle. On one program he insisted that they include *Boola-Boola* and *The Lost Chord*. . . . This is the last item for the week, so again to you all, and to my girl friend Mary Christmas (thanks, Senator Ford), Merry Christmas!

set-up and whether he will be the new chief. . . . Spencer Bentley is turning a cold shoulder to radio acting. Left this week for New York and some legit tryouts.

HARRY C. KOPF, NBC salesman, was deserving of that new appointment as sales manager. Ken Carpenter, former s. m., will handle sales for the Blue net, a berth created for him. . . . Federal Theater will start dabbling in radio here after the first of the year, a Midwest radio bureau being formed now to handle it. . . . Ethel Owen returned to her part in the *Story of Mary Marlin* after being written out for two months. . . . Russ Russell, former WGN announcer, starts with KMOX, St. Louis, Monday as a production man. . . . Chuck Logan, of the WBBM publicity section, spent a couple of days in St. Louis gathering material with Charlie Grimm for a campaign next spring for Grimm's second year with that outlet as baseball announcer. . . . And so we lock up bound volume No. 1938—and a Happy New Year to youse all.

## From All Around

WKRC, Cincinnati, pulled a neat gimmick lately when Al Bland, pilot of the *Dawn Patrol*, inaugurated a Society for Giving Things Back to the Indians. . . . Ruth Lyons' *Woman's Hour* over WKRC, started a few weeks ago, already has had as guests Lois Wilson, Andrews Sisters and Harriet Hilliard. . . . Virginia Rives Rowe, commentator on *Women Make News* program over WRTD, Richmond, Va., edited a Christmas shopping column in *The Richmond Times-Dispatch* for one of sheet's leading advertisers. . . . Ovelton Maxey, WRTD manager, on a week-end trek to Norfolk, Va.

*Kingsley F. Horton, newly appointed sales manager of WEEI, Boston, was associated with Radio Sales Division of Columbia Broadcasting System in New York for the past two years, and previous to that was engaged in spot selling for WFBL, Syracuse. . . . KDYL (Salt Lake City) notes: George Provol, production manager, and By Woodbury, musical director, working on a new half-hour program. . . . Rash of KDYL marriages, including Cozette Neilson, vocalist, and Charles Perry, saxophonist and arranger, and Jack Alkre, press operator, and Thelma Tuttle, nonpro.*

C. E. LaGRAVE, now with the sales department of WNAX, Yankton, S. D., was formerly regional sales manager for *Look* mag, with headquarters in Buffalo, N. Y. . . . Frank Jaffee, KRNT-KSO commentator, doing a new series, *Magazine Digest*. . . . NBC announcer, Claire Shadwell joins WSAI, Cincinnati, January 1. Comes from NBC's WRC and WMAL, Washington. . . . John Boykin, engineer at WPTF, Raleigh, N. C., and Miss Janie Tomlinson, nonpro, honeymooning in Washington.

*Larry Roller, educational director at WHK-WCLE, Cleveland, recently trekked to Mansfield, O., assisting school faculty in arranging mike set-ups for new public-address system. . . . Ken Allyn new addition to announcing staff of WRTD, Richmond, Va. . . . Three hundred needy kids in Cincinnati gathered at WSAI's studio last week to listen to a special holiday broadcast featuring Charley Wayne, singer, and Ray Shannon, staff comtc. . . . H. Roy Marks, member of sales staff of WEEI, Boston, back after an illness of several months.*

NEW ORLEANS NOTES: Selwyn Warren, former sea radio operator, has been added to engineering staff of Station WWL. . . . Vincent Callahan, popular general manager of WWL, set out for a vacation on the Mississippi Gulf Coast last week when he heard an announcement over his automobile radio say, "It has been the greatest season for football upsets and if General Manager Callahan doesn't turn his car around out there in the piney woods and come back home, he'll soon be upset too." Callahan turned around and came back in time to sign a good commercial. . . . G. Schirmer, Inc., Louisiana unit, has purchased series of flesh talent over WWL, New Orleans, featuring Dorothy Fields, soprano, and Ray McNamara, studio organist.

## NAB Head Upholds Stations' Demand For Advance Copy

WASHINGTON, Dec. 24.—Neville Miller, president of the National Association of Broadcasters, last week upheld the right of radio stations to demand advance copies of speeches likely to cause racial strife when broadcast over the air. While not mentioning names, Miller's statement follows agitation caused by the Father Coughlin-WMCA incident and was undoubtedly precipitated by it. Miller in asserting right of a station to deny its facilities on occasion drew a line between free speech and abuse of free speech.

NAB president's statement coincides with views expressed in this issue of *The Billboard* by Donald Flamm, head of WMCA, New York. WMCA has been the chief target of the Coughlinites. Miller saying a station had no obligation to air a program playing up religious bigotry, also mentioned that broadcasters were responsible for any libelous statements made by speakers on their stations. Court decisions have placed responsibility for such statements directly upon the stations.

Stating the right of a broadcaster to determine what is in the public interest, Miller held that denial of station facilities may be merely an act of "good stewardship."

## Post Bran Goes Wax As Chains Stay Firm

NEW YORK, Dec. 24.—Holding firm to their credo that laxative advertising is not for networks, CBS and NBC refused to accept a script show Benton & Bowles prepared for Post's 40 Per Cent Bran. Commercial talks on the show were to have stressed bran's purported aid as a laxative, and the networks said no. They were willing to take the business provided the sales angle was changed, but Post's Bran knows what it does and apparently not even a network policy can change that. Post's, apparently, looks sundry facts of life right square in the eye.

Networks have had a laxative ban, as such, for some time, allowing only those products which have other uses on their schedules and banning all mention of this function of the preparations.

Benton & Bowles is, as a result, switching the Post's 40 Per Cent Bran business to spot and transcriptions, keeping the costs of the campaign down. Thus ends the matter.

## Three Webs To Gross Around \$71,643,000

NEW YORK, Dec. 24.—Estimated network grosses for 1938 for CBS, MBS and NBC will total around \$71,643,000, topping 1937 receipts by about \$2,030,600. This represents gains for NBC and Mutual, a loss for Columbia.

NBC for 1938 is calculated to total in the neighborhood of \$41,300,000, compared to \$38,651,286 for 1937. Mutual is gauged at closing its 1938 books with \$2,943,000 or thereabouts against \$2,239,076 in 1937. Columbia will collect about \$27,400,000 this year. Last year Columbia totaled \$28,727,118.

Both Mutual and NBC grosses will be record busters.

## Kellogg Marches On

NEW YORK, Dec. 24.—Ronald Colman has been signed for the Kellogg Variety show by J. Walter Thompson. Previously pacted were Carole Lombard, Cary Grant, Lawrence Tibbett and Robert Emmett Dolan's Orchestra.

## Met Life Plans Air Show

NEW YORK, Dec. 24.—Metropolitan Life Insurance Co. has decided to go on the air with an hour program provided favorable time can be found. Young & Rubicam is the agency.

## Early Deadline

This special issue of *The Billboard* went to press earlier than usual. Radio deadline was Thursday in Cincinnati.

## Advertisers and Agencies

By PAULACKERMAN

CHRISTMAS usually being considered a joyous period, in which chiselers with hearts ordinarily as tough as buckshot become kind of limp and soggy, it is readily understandable how come all these thank-you columns, gifts, greeting cards, etc. Your columnist, however, considers this Joyeuse Noel as a particularly apropos time in which to point out the indisputable fact that there still are bums in the business. These bums will continue to function, Santa Claus or no.

In future columns, various unpleasant varieties listed under the Advertising Agency Genus will be dealt with. Lowest agency species, and the cause celebre of this week's issue, is the hatchet-faced female receptionist known to one and all. This variety has all the charm of a Hammacher & Schlemmer ratchet screw driver, and once she gets her clamp on some poor guy trying to sell art work or peddle an idea, the gent goes right back to the WPA. Whereas, if given a proper break, aforementioned gent might have produced radio programs.

Might, too, have gotten nice, low Crossleys, just like the vice-president's nephew, who made the jump to show

business via Princeton, 420 Lexington avenue and Standard Rate and Data.

Development of the queen complex in the \$18-a-week receptionist is worthy of study by any agency's research department. Questions at issue are: (1) Whether the complex is engendered by pushing buttons on a switchboard? (2) Does it wax or does it wane, in direct proportion to the agency's client-stealing proclivities? (3) Is it true, as Percy Hammond suggested about certain actors, that no matter what you do for dames on Madison avenue they will always bite you back?

Lastly, has George Gallup and his Institute of Public Opinion anything to suggest, other than a swift kick, by way of remedying these alleged samples of femininity?

Rather than extend Christmas greetings to the industry in general, this column considers it a more fitting procedure—even tho it smacks of mere wish-fulfillment—to wish fervently that all aforementioned annoyances come down with mumps just as the chimes are ringing in the New Year.

## Chicago Air Briefs

By HAROLD HUMPHREY

COLOSSAL is the word for that shindig thrown at Drake Hotel Monday for Niles Trammell by Midwest NBC affiliates. Sixty managers and owners trekked in from as far as Texas to pay tribute to the new NBC vice-prexy, who departs January 1 for his New York job with a platinum watch and a eulogizing plaque for remembrance. . . . CBS announcer Tom Bulta took a plane to Florida to visit the folks over Christmas. . . . Comedian Billy House did a benefit appearance at Hull House on Thursday. . . . Jess Pugh, of the *Scattergood Baines* show, got word this week that he was a grandfather thru the courtesy of his son, a doctor in Rochester, Minn. . . . Orrin Tucker will take his ork to the Mark Hopkins Hotel, San Francisco, after finishing his Palmer House stay. . . . Virginia (Ma Perkins) Payne got

herself another role on the *Woman in White* scripter.

*Louis Ruppel, ex-m. e. at The Times and newly appointed publicity chief for CBS, New York, is the same guy who had a standing rule at The Times prohibiting p a.'s from entering the city room—they had to wait in the hall! . . . Ruthrauff & Ryan are discussing plans for a new show for the La Fendrich cigar people. . . . Ork man Anson Weeks is having his new song published by Chappell and titled it "We'll Get a Bang Out of Life." . . . Deal for Andrew Karasas to bring Russ Morgan to one of his ballrooms fell thru—too much coin. . . . Sid Strotz, NBC program director, flew to New York, evidently to get word on the new*

# CBS Artists



**CHARLES STARK**  
Commentator-Announcer



**NILA MACK'S**  
"LET'S PRETEND"  
For Children of all Ages  
5:00 P.M. to 5:30  
Monday and Thursday



**BOB BYRON**  
Songs, Whistling and Patter  
8 A.M. Every Day except Sunday



**IRENE BEASLEY**  
Commentation with Music



**BARBARA WEEKS**  
"Her Honor, Nancy James"  
12:15 to 12:30 P.M.  
Monday thru Friday  
sponsored by KLEENEX



**MYRT and MARGE**  
MYRTLE VAIL — DONNA DAMERAL



**AUNT JENNY**  
"Aunt Jenny's Real Life Stories"  
11:45-12 A.M.—MONDAY THRU FRIDAY  
2:15-2:30 REPEAT TO COAST



Melody Rambling with  
**MARTY DALE**  
Mon.—Tues.—Sat.  
12 to 12:15—3:45 to 4 P.M.—12:15 to 12:30



**MEL ALLEN**  
Announcer-Commentator for  
SWING CLUB—SPORTS—COMMERCIALS



**RALPH EDWARDS**  
Speaking!!  
for 33 shows weekly



**MARY SMALL**  
Singing Star of  
THE BEN BERNIE PROGRAM  
HALF and HALF TOBACCO  
Ed. Wolf, Mgr.



**RUTH BRINE**  
Commentator  
Tues.—Thurs.—Sats.  
8:45 to 9 A.M.



**AGNES MOOREHEAD**  
on  
"THE MARCH OF TIME"  
"MERCURY THEATRE"



**FRED FEIBEL**  
at the organ  
Monday thru Friday



**ART MILLET**  
Announcer



**DAVID VICTOR and HERBERT LITTLE, Jr.**  
writers of  
"Her Honor, Nancy James"  
sponsored by KLEENEX  
Ed. Wolf, Mgr.

# COLUMBIA BROADCASTING SYSTEM



Afraid you'll have  
a Prosperous Year  
I Hope! I Hope! I Hope!

**AL  
PEARCE**

Exclusive Management  
**FANCHON & MARCO**

**NBC, Biow Defendants  
In Damage Litigation**

NEW YORK, Dec. 24. — A hearing scheduled for December 22 in suits brought against NBC; the Biow Co., ad agency; Milton Biow, its president, and the Philip Morris cigaret firm, by Roy Post, criminologist, was adjourned until January 18 at plaintiff's request. Supreme Court litigation is on two counts, an injunction suit and a damage suit.

Thru his attorneys, O'Brien, Driscoll & Raftery, Post alleges that a Philip Morris radio feature called *The Perfect Crime* was taken from properties he had shown to NBC and Biow, and asks for an injunction on the use of the title.

Post, who had a series on NBC during 1938 for the Morris Plan Bank, called *You, the Unseen Jury*, also charges that the first program in the Morris series was a verbatim transcript of one of the stories he broadcast on NBC in his series. Post also says he used this story in a wax series now on the air for Gruen Watches and also used it in a game called *The Jury Box*. The Gruen series is called *You Are the Jury*.

Post demands an accounting and \$25,000 damages.

**RADIO TALENT**

(Continued from page 47)

and Frank Morgan, lifted the show out of its doldrums and have been largely responsible for its strong position today. Lux Radio Theater maintained its dominant listening position and is leading the field into a dramatic trend.

**Quizzes Hold On**

Quizzes held on with surprising tenacity. A lot came and a lot fell,

but *Info Please*, mentioned before. Professor Quiz and Uncle Jim McWilliams had a good year and still look strong. Quizzes also served to make Kay-Kyser one of the biggies in the radio-dance field. With not much of a New York reputation a year ago, Kyser, on the basis of his *Musical Klass*, sponsored by Lucky Strike, is now at a major New York hotel spot and a program leader.

Fred Waring came back after some time away from radio and is now Bromo Quinine's feature; Al Pearce shifted from Ford to Grape Nuts, after turning down an enormous salary from Lucky Strike; Luckies' *Hollywood Parade*, using Warner Brothers talent, was a first grade flop; co-operative shows grew stronger and continue to do so; Bob Hope emerged from the *Hollywood Parade* thing stronger than ever, and is now doing very well for Pepsodent; Amos 'n' Andy changed from Pepsodent after years and are now as potent as ever for Campbell's Soups; *The O'Neills*, *The Goldbergs* and *Nancy James*, among the raft of daytime shows, stood out, with the daytime serial situation staying in the main in its own little groove—or rut.

Locally, in New York, WQXR and WNYC figured in the best station improvements. WQXR, in a unique position, has been steadily building an audience and a business record. WNYC improved under Morris Novik's management. WEVD, another unique station, moved into a new studio set-up, continuing its important evening broadcasts and paying for them with hefty daytime business, largely foreign language. WQXR's musical programs and WEVD's cultural-educational features have contrived to build steady and important audiences for both stations. WNYC does not take commercials.

But radio, all in all, didn't do much, certainly not as much as it should have, to build new names for itself.

**N. Y. Station Publicity Chart**

**Yearly Totals Show Most Stations  
Off Against 1937 Totals . . . Upsets  
Scored by WJZ, WQXR and WNYC**

NEW YORK, Dec. 24.—Tabulations for publicity breaks obtained by New York City stations during a 48-week period of 1938, dating from December 26, 1937, to November 26, 1938, are given below. In several respects the tabulations are in the nature of upsets.

One upset is that, for the first time in years, WEAF is out of the second spot, giving way to its sister NBC station, WJZ. WJZ's gain is probably indicative of the push NBC is giving its Blue linkage.

The totals for all the stations show that, due to the departure of various radio columns, the defunct *New York American* and *The New York Sun's* Saturday column, the stations got 8,715 mentions less than last year. WMCA, however, reversed the field and gained over its 1937 total by over 100 press breaks. Outstanding is the remarkable showing made by the municipal station, WNYC, which went under new management when Morris Novik was appointed manager. Station gained more than 1,200 publicity breaks over last year. This is even more amazing when it is considered that the station is off the air at sundown during the major part of the year, staying on evenings only during the summer.

WQXR, the high fidelity outlet, did well, all things considered, gaining in standing from 10th place for 1937 to eighth for '38. WHN holds sixth place, but in keeping with most of the stations is down in the yearly totals. WOR, likewise, held its fourth place, but also mustered less breaks. The No. 1 station, WABC, is down from last year's total by almost 3,000 breaks. This gives an excellent idea of the decrease in radio space in New York City.

STATION	1938 Columns	1938 Best Bets	1938 Total
1. WABC	2,584	10,322	12,906
2. WJZ	1,894	7,613	9,507
3. WEAF	1,728	7,386	9,114
4. WOR	1,283	4,181	5,464
5. WMCA	1,237	3,519	4,756
6. WHN	460	1,975	2,435
7. WNYC	470	1,873	2,343
8. WQXR	308	2,023	2,331
9. WNEW	330	1,404	1,734
10. WEVD	143	954	1,097
11. WINS	280	773	1,053
12. WBNX	18	53	71

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

# Greetings from

## THE NATIONAL BROADCASTING COMPANY

*World's Greatest Broadcasting System*

A RADIO CORPORATION OF AMERICA SERVICE

### YEAR IN TRANSCRIPTIONS

#### Wax Had Up and Down Year---AFM Scale and Legislation Hurt, But Foods Came to Rescue

NEW YORK, Dec. 24.—Consensus of opinion among leading transcription companies is that the industry held its own for the past year and possibly did a trifle better than in 1937. Estimated by World Broadcasting that national advertisers used \$10,000,000 worth of radio time both this year and last to broadcast wax programs produced by World. Remainder of the business is estimated as using about the same amount of radio time.

Year had both an upward and downward trend, opposing factors being seemingly about equal. Confusion in and legislation against, the automobile cooperative dealers accounted for a decided slackening off of auto advertising. Chevrolet is an example. Drug advertising, too, did not come up to expectations, and disk men are attributing this in some measure to restrictions on radio copy imposed by the Federal Trade Commission. Felt that the FTC, in this instance, has been more severe on radio copy than on newspaper ads.

Offsetting this, however, industry experienced booms in rubber advertising, tire companies such as Firestone and Goodrich and United States Rubber taking sizable amounts of wax. Firestone's *Voice of the Farm*, begun in April, is now aired over 90 stations.

Disk advertising in foods has gone up appreciably, and in the case of World Broadcasting, foods constitute the firm's largest single classification. Accounts such as Procter & Gamble, Sunkist Oranges, Kroger Grocery and Baking Co. and Coca-Cola are among the leading wax advertisers. Coca-Cola show, for instance, is now on 115 stations with *Singing Sam*.

New scale for musicians put into effect

by the American Federation of Musicians in September put a crimp in e. t. business. World, for instance, for the first six months of 1938, was 24 per cent ahead of a comparable period last year. But AFM scale, together with other factors already mentioned, leveled 1938 off to a figure equal to that of 1937. One of the reasons, in fact, for World's Gold group network venture, was to compensate advertisers for increased mechanical expenditures by giving them selectivity in a package.

Other wax companies have tried tackling the AFM problem in a different manner, some of them going so far as to substitute vocalists for instrumentalists in dance music combinations—thereby evading the AFM scale to a large degree. Not possible yet to evaluate the results of the AFM move, but added expense is being felt all along the line.

Last factor on the positive side of the ledger is the increase in rebroadcasting network programs via wax. Procter & Gamble, General Mills and agencies such as Compton and Blackett-Sample-Hummert are hypoing this end of the business.

An important development in the wax field, judged from a broad viewpoint, was the sale of the National Association of Broadcasters' wax library to E. V. Brinckerhoff, who will pay \$25,000 and rebate a percentage to the NAB in order to return to the trade org the money it spent in developing the library. Idea is to provide the broadcasters with tax-free music, thus bolstering them in the event of trouble with the American Society of Composers, Authors and Publishers in December, 1940, at which time broadcasters' contracts with the society expire.



**NOVELTY CHOIR**

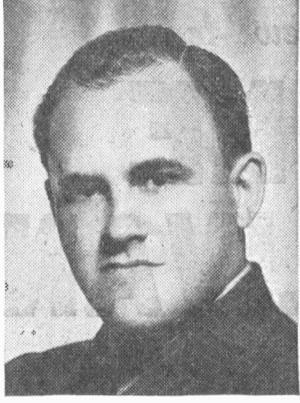


**SILHOUETTES IN BLUE**



**OUR QUARTET**

**S E A S O N S**



*Personal Direction*

**JIM PETERSON**

ALL VIA STATION

**WOR**

Mutual Broadcasting Co.

**SUBSCRIBE TO THE BILLBOARD**  
Be Ahead of the Crowd

The  
**AMERICAN FEDERATION**  
of  
**RADIO ARTISTS**

(An A. F. of L. Affiliate)

Representing more than 6000 actors, singers and  
announcers in the radio industry, extends the  
Season's Greetings to all



**EDDIE CANTOR**  
President

**NORMAN FIELD**  
Vice-President

**JAMES WALLINGTON**  
Vice-President

**EMILY HOLT**  
Executive Secretary

**LAWRENCE TIBBETT**  
Vice-President

**JASCHA HEIFETZ**  
Vice-President

**LUCILLE WALL**  
Recording Secretary

**GEORGE HELLER**  
Associate Secretary and  
Treasurer



National Headquarters, 2 West 45th St., New York City.  
Telephone MURRAY HILL 2-1157

CHICAGO  
LOS ANGELES

SAN FRANCISCO  
ST. LOUIS

DETROIT  
DENVER

CINCINNATI  
MONTREAL

**1939** — *The Year For Live Talent*

★  
Season's  
Greetings

**GEORGE BURNS**  
and  
**GRACIE ALLEN**

Personal Management:

**LESTER HAMMEL**

William Morris Agency



Best Wishes  
for a  
Merry Xmas  
and a  
Happy New Year

**MAXINE  
SULLIVAN**

Currently  
**COLONY CLUB**  
Chicago

Exclusive Management  
**COLUMBIA ARTISTS, Inc.**



**The Year in Washington; NAB  
Reorg, FCC Held Spotlight;  
Look to Congress for O.O.**

By EDGAR M. JONES

WASHINGTON, Dec. 24.—The new Congress has not had sufficient time to adjust itself to the legislative problems of the new year, and insofar as radio is concerned the matter still rests with the developments at the Federal Communications Commission. Nevertheless, it is safe to say that radio will be one of the items to be considered early in the session, probably in questions directed at individual members as to their thoughts on this and that phase of the broadcasting problem.

The consensus of opinion seems to be that a Congressional probe is on the way, whether the Administration wants one or not—but this will be governed by other considerations—whether foreign affairs or economic conditions will push other less pressing matters to the side. Several things seem certain, even at this early date. One is the grilling of FCC members by the House sub-committee on appropriations when the budget for the FCC comes up for consideration. The FCC has asked for an increase in funds in order to expand its field offices and to promote its safety at sea program. Another is the known number of bills awaiting the convening of Congress. Another is the return to Congress of some congressmen deeply interested in the radio problem. (One of these is Rep. Joe Martin, of Massachusetts, who leads in the race for minority leader, and who during the last session lent his sympathy to efforts of his fellow Bay Staters, Billy Connery and later Lawrence Connery, to push a radio probe. Martin also supported Rules Chairman O'Connor in Rules meetings toward an inquiry vote. Other members are Coonery and Wiglesworth, re-elected.)

No one in Washington with any capital experience will say that the Congress

will do this or that until certain forces have gotten under way. So far Congress has only indicated an interest in agriculture, armaments and 1940. Its interest in radio can only be measured by the statements of Senator Wallace, H. White Jr. and the known interest of other members. Senator Wheeler in a recent speech before the Federal Communications Bar Association told the lawyers that he would support any measure to probe radio and its regulatory agency. Other legislation respecting radio appears to remain in the background because those best qualified to speak on radio only talk investigation. However, radio has had a hectic year. It has had one full year of McNinch at the FCC, it has had its purges in the regulatory body and the chaos in morale that inevitably followed. Talk of superpower quieted down to a whisper as Wheeler spoke out against it, as the FCC condemned it and the other classes of stations berated it. The National Association of Broadcasters in a reorganized form emerged from its February convention in Washington showing all the signs of sickness and convalescence, and even now is only showing possibilities of strength. An awakening of program values took place during 1938 and, as problem after problem with Mae West, Eugene O'Neill, Judge Rutherford, Father Coughlin, Orson Welles and others paraded past the microphones broadcasters realized more than ever that they were dealing with a vast social instrument, that their smallest actions could create widespread praise or blame—sometimes both. So toward the close of the year, with the NAB sponsoring a meeting in New York, the broadcasters moved forward with some constructive

# Leading Network Advertisers 1938

Tables below, arranged according to networks alphabetically, show which advertisers will go down in the books as each chain's best 10 accounts for 1938. CBS and Mutual figures are estimated, the 11-month total being added to the estimated December expenditures. NBC figures are for the 11 months ending November 30, 1938. Tables also show the expenditures for each advertiser on the same network for 1937.

Procter & Gamble is still the biggest network spender (and altho the figures aren't shown here, radio's biggest), but General Foods will finish a very close second. P. & G. network total, between CBS and NBC, will wind up the year around \$5,900,000, with General Mills Foods around \$5,300,000. American Tobacco will have about half of the P. & G. total.

### CBS Accounts

(Twelve Months — Estimated Total)

	1938	1937
1—Lever Bros. Co.	\$2,788,036	\$2,182,123
2—General Foods	2,720,021	432,751
3—Colgate-Palmolive-Peet	1,779,848	1,880,870
4—Procter & Gamble	1,311,328	
5—American Tobacco	1,283,126	1,562,480
6—William Wrigley Jr.	1,240,155	1,241,054
7—Liggett & Myers Tobacco	1,118,325	1,806,541
8—Ford Motor Co.	1,052,895	1,649,309
9—Chrysler Sales Corp.	1,003,612	911,051
10—R. J. Reynolds Tobacco	1,000,184	790,315

### MBS Accounts

(Twelve Months — Estimated Total)

	1938	1937
1—Bayuk Cigars	\$ 259,459	\$ 193,882
2—Gordon Baking	182,574	
3—Ionized Yeast	179,524	
4—Gospel Broadcasting Association	153,812	96,556
5—General Mills	137,522	18,270
6—P. Lorillard	99,236	
7—Lutheran Laymen's League	94,118	69,063
8—Vadsco Sales Corp.	83,761	
9—Philip Morris	78,310	
10—Journal of Living	72,165	81,618

### NBC Accounts

(Eleven Months of 1938)

	1938	1937
1—Procter & Gamble	\$4,370,441	\$4,456,525
2—Standard Brands	2,443,395	2,508,139
3—General Foods	2,316,672	2,332,193
4—Sterling Products	2,249,289	2,169,836
5—American Home	1,542,164	1,403,496
6—Campbell's Soup	1,414,877	
7—National Dairy	1,323,199	1,275,202
8—Miles Lab.	1,242,248	1,457,470
9—American Tobacco	1,219,076	772,374
10—General Mills	1,012,522	293,713

thoughts on their medium, the main one being that their standards of programs could stand improvement if the industry were to survive.

The fruits of their labors will not be known until after July of next year, when the NAB will hold its convention in San Francisco. Then the members will vote upon the work of the committee. By that time another step by the broadcasters should already be evaluated in its true worth. Its investment in the NAB Bureau of Copyrights will have been returned, presumably under the contract effectuated between the NAB and E. V. Brinckerhoff, of New York. Brinckerhoff, if his plans meet his expectations, will have produced 300 hours of tax-free music in both recorded

and sheet music form so that radio men can face 1940 with an assurance that they can fight ASCAP for a better contract or at least as good a one as the one they have already.

In all probability the broadcasters themselves will attach more importance to the ASCAP problem than they will to programs, altho one does need the other. Nevertheless, programs are the only things that attract an audience, and ASCAP, NAB, FCC or Congress can't change that.

Year 1939 indicates a better business year in general—therefore a better radio year. It also ushers in a year promising co-operation between the Radio Manufacturers' Association and the NAB to really sell radio to America.

★

Season's Greetings  
**GLIDING ALONG**

The Famous N. B. C. "Glider" Man

# BOB HOWARD

Just Completed Two Successful Weeks

## ROXY THEATRE, New York City

ALSO

**35TH CONSECUTIVE WEEK WEAF**  
EVERY THURSDAY NITE, 11 TO 11:15  
Exclusive Management: EDWARD RILEY  
1560 Broadway, N. Y. C.

★

# B★ Season's Greetings from BARNEY

Opening  
Jan. 6th, 1939  
at  
HOTEL  
GIBSON  
Cincinnati, O.

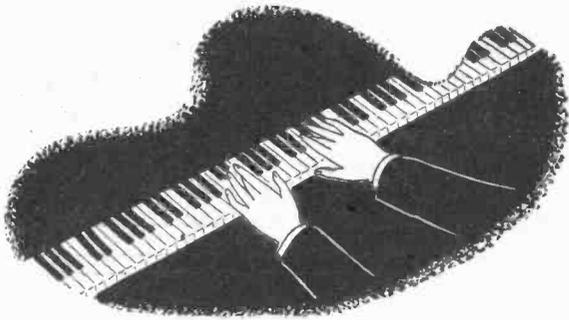
# RAPP

and his  
NEW ENGLANDERS

Direction:  
CONSOLIDATED RADIO ARTISTS  
30 Rockefeller Plaza, New York

MY MELODY TO YOU

Season's Greetings



# WALTER GROSS

PIANIST . . . CONDUCTOR

SATURDAY NIGHT SWING CLUB  
COLUMBIA BROADCASTING SYSTEM

# WISHING YOU A VERY MERRY XMAS AND A

# HAPPY NEW YEAR

Affiliated with Loew's Theatres  
and the Metro-Goldwyn-Mayer  
Studios, 1540 Broadway, New  
York City.  
National Sales Representative:  
EDWARD PETRY & Co., Inc.

Greetings from

# GWEN WILLIAMS

Dramatic Songstress

Broadcasting Every Monday, 7-7:15 P. M., WHN  
Also Nightly at QUEEN MARY, New York

## Program for the Blind Strong With Human Interest; Not Gooney

### "Sightless School of the Air"

Reviewed Sunday, 4:15-4:30 p.m.,  
CST. Style—Educational talks. Sus-  
taining over KWOS (Jefferson City,  
Mo.).

It won't take you long to realize that here is a 15-minute radio program that isn't just another radio program. It presents people who know what they're talking about, and their talks are not only educational but tremendously interesting, too.

O. E. Jones and his wife represent the Central Missouri Association for the Blind. They try to educate blind people in self-dependence and sighted people in how to educate blind people to self-dependence. When caught, Jones was explaining some of the many little things, sympathetic and well-meant things, that tend to irritate and hurt the sensitive feelings of blind persons. "Don't push a blind person into his chair at the table," said Jones, "but place his hand on the table and let him seat himself." There were a half dozen other examples which he gave of sighted persons unintentionally embarrassing blind persons by doing things for them, rather than aiding them to do the same things for themselves. Blind people usually develop other senses to the extreme, he pointed out. Thus there have been great pianists, mechanics, machinists, lecturers among the sightless.

Tone of the program is one of encouragement to the blind, an attempt to show them that they need self-dependence by telling them of other blind people who have achieved independence and even greatness despite their handicaps. His greatest point to the blind is: Do the things that you can do, without help. Ask help only when you must have it.

Mr. and Mrs. Jones know what they're talking about. They give every indication of being well-read, intelligent, thoroly independent folk. But both of them are totally blind. The quarter hour you'll spend listening to them is time well spent.

A program like this offers an excellent opportunity to a radio advertiser seeking an institutional and/or good-will program. Obviously, there could be no direct sales appeal, nor should there be. But by paying for the program, with the proceeds to go to help the blind, it's a certainty both good and good-will would accrue. *Jackson.*

### "This Is New York"

Reviewed Sunday, 8-9 p.m. Style—Variety. Sustaining on WABC (CBS network).

*This Is New York* is Columbia's replacement for the Orson Welles series opposite the potent NBC Chase & Sanborn program. The show endeavors to capture, in its dialog and thru its varied guests, the big city atmosphere, and tries, too, to give some idea as to the city's many colors and sides. That's a big order, and while the show, as caught, only moderately succeeded in these particular aims, it did succeed in being an entertaining hour variety show, with several sock punches.

Certainly, for a sustaining show, CBS is spending money. Thus, talent on this show included Ed Gardner, producer and comedy relief in the role of Archie; Gilbert Seldes, emcee; James J. Walker, former New York mayor; Sophie Tucker, Leith Stevens' Orchestra, a chorus; Dan Seymour, announcer; Audrey Christie, vocalist; Rodgers and Hart, scribes; Rollo Roberts, a Grand Central redcap, and a quartet of redcaps; John Gurney, metropolitan baritone. That sounds more like a J. Walter Thompson agency variety show than a sustainer.

Seldes, as emcee, did not quite fit. However for some reason, timing was off and chuckles that should have materialized didn't. Seldes has proved his ability in other branches of radio, writing, commentary, etc., but emceeing isn't his forte. The Archie role is one that can develop into a well-known radio figure, a sort of Warren Hymer role excellently played by Gardner.

Two major punches came from Walker and Miss Tucker. Miss Tucker did a song from her show, *Leave It To Me!*, and followed it up with a musico-dramatized

affair on the days of vaude, when the Palace was the Palace, etc. It may have been corn, but it had a terrific kick, bringing in sound effect interpolations of Pat Rooney's dancing and a Van and Schenck number and so on.

Walker spoke about his WMCA program, visiting hospitals and other institutions for the lame and halt. He closed the show on as strong a human interest wallop as can be conceived, especially the store of a music store owner who gave a piano to a German girl forced to leave her country by the Nazis. Walker was aided by a well-written script and his delivery was simple and effective.

Gurney sang several numbers in a warm and full voice. Dick Rodgers spoke about the various musicals he and his partner have written, with Hart, home ill, picked up on a remote for the show. The redcap interview was interesting and the quartet, singing spirituals, swell. Leith Stevens' Orchestra and the chorus were thoroly proficient. Miss Christie did a number from *I Married an Angel*.

Program has potentialities of a strong click, when production frailties, the emcee thing and one or two other points are cleared up. Russel Crouse is slated to try his hand as emcee on the December 25 show. *Franken.*

### Bob Russell

Reviewed Tuesday, 7:30-8 p.m.  
Style—Singing. Sponsor—Consolidated Edison. Agency—Maxon, Inc. Station—WJZ (Blue network).

Russell, currently engaged as emcee and singer at the Hollywood Restaurant, guested as part of a special holiday program for Consolidated. Sang two tunes, and in the last, *David and Goliath*, revealed a well-controlled baritone with dramatic power. Delivers well on ballads, too.

Russell attempted a bit of comedy with the announcer, who quizzed him on the tribulations of a night club entertainer. This chatter, tho, was secondary to the warbling and not very effective.

Could very well take over a commercial radio singing turn. *Ackerman.*

### Dorothy Gordon

Reviewed Tuesday, 5:45-6 p.m.  
Style—Children's stories, songs, games. Sponsor—Wheatena Corp. Agency—Rorabaugh & Gibson. Station—WOR (Mutual network).

Dorothy Gordon series for kids includes stories, games and songs, all done by Miss Gordon. Tuesday program was based on the yarn of the shoemaker and the elves, with Miss Gordon stringing the story together thru straight narration and character work. When script warranted, she introduced a bit of singing.

Program is simple, and for kid audiences, probably very effective. From the sponsor standpoint, too, it illustrates how much can be done for what is probably a very nominal sum.

Show has the backing of various educational groups and will probably do a good job replacing *Dad and Junior*, former Wheatena program. *Ackerman.*

### Molly Picon

Reviewed Tuesday, 7:30-8 p.m. Style—Music and drama. Sponsor—General Foods. Station—WMCA (New York).

The Jewish theater's foremost comedienne, Molly Picon, resumed her series over the Intercity network December 6, retaining the title and general idea of last year's programs. Show purports to be a musical autobiography of its star, called *I Give You My Life*, wherein incidents from Miss Picon's career are dramatized with the slightly smug attitude of one who has risen in the world and looks back indulgently on the less rosy aspects of the ascent.

Program's appeal is mainly to those followers of Miss Picon—and they are reputedly legion—and to those interested in radio entertainment with a Jewish accent. Entire half-hour is decidedly Semitic in flavor; Jewish dialect and expressions are prominent, and nine-tenths of the songs and chants are Hebraic in melody and wordage. Miss Picon delivers even a couple of com-

mercials for the product in her mother tongue.

Dramatizations are more or less in the nature of reminiscent talks between the star and her family, winding up each time with a song Molly did in such and such a production. Smug complacency referred to above minimizes what dramatic effect there might be in harking back to the do-you-remember-when-we-were-struggling days.

Highlight of the initialer for this dialer was Miss Picon's *People on Parade* ditty, a good excuse for her to give out with several of her superior dialect characterizations. Abe Ellstein ably assists her in his conducting of the orchestra, and the supporting players do what's expected of them adequately if not brilliantly. *Richman.*

**Irene Wicker**

Reviewed Sunday, 11:15-11:45 a.m. Style—Musical dramatizations. Station—Sustaining on WEA (Red network).

Judging a kid show from an adult viewpoint, the Irene Wicker series, according to the version of *Cinderella* last Sunday, is top flight fare. Adaptation of *Cinderella* was musico-dramatic, the cast singing and speaking their parts. Miss Wicker sang the *Cinderella* role herself, and a chorus chanted portions of the yarn.

Job was delicately done and had enough charm to hold adults at the mike. Milton Rettenberg, who arranged the music, deserves much credit. Score, in keeping with the yarn and audience, was simple and packed with melody.

Program series derives its material from fairy tales, mythology, grand opera, etc. *Ackerman.*

**"The Man From Cook's"**

Reviewed Sunday, 5:30-5:45 p.m. Style—Travel talks. Sponsor—Thos. Cook & Son-Wagon-lits, Inc. Agency—Direct. Station—WJZ (NBC-Blue network).

Program, travel talk by Malcolm LaPrade, is a hardy perennial. LaPrade is a good talker and his material is interesting. This despite the fact that he introduced his program with comment to the effect that the world is not as much out of joint as people seem to think. From the point of view of a travel agency, this might be so.

Material touched upon certain wonders of the world, including Victoria Falls and Angkor. LaPrade told their geography, something of their history and other pertinent details. A digression into natural history of different localities was excellent stuff.

Commercials were dignified and included recommendations for different round-the-world trips. *Ackerman.*

**WNOX's Free Pics**

KNOXVILLE, Tenn., Dec. 24.—Gimmick concocted by Charles (Monk) Hanson and Sam Johnson, comedy team of WNOX's *Middy Merry-Go-Round*, gives radio listeners a chance to see themselves in motion pictures, along with studio scenes. When act is booked for outside engagements, cameraman is sent to take 16 mm. movies of town's community or scenic spots, schools, etc. Lo-

**Talking Shop**

**Words**

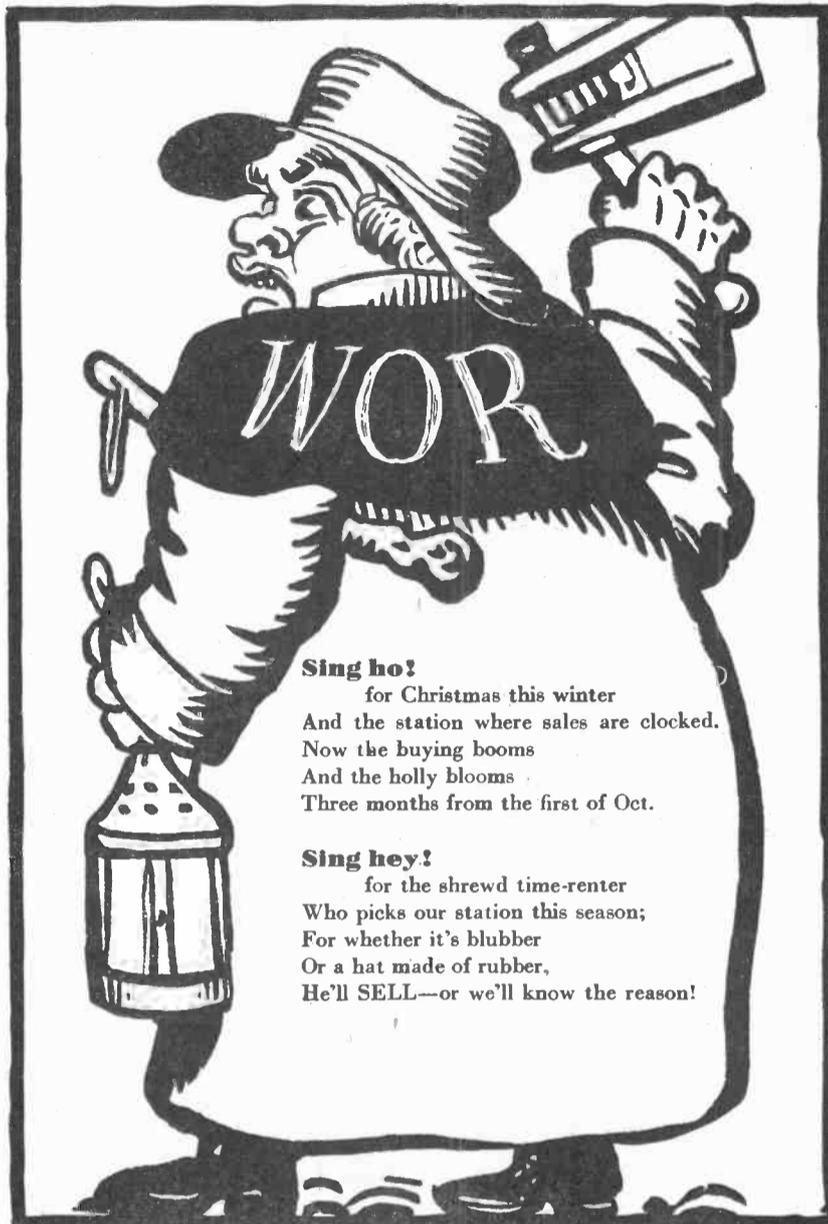
This is a peculiar situation. For no reason at all I have a desire to do a column but haven't a thing to say. Probably it's the silly season, but let's see what happens by adding up some few million dollars on almost anything.

Somebody ought to trim some words out of the Benny Goodman show. Can't see why lovely swing should be cluttered up with a script that tries to be light and funny but is neither. . . . After all these years CBS is finally going to do something about the horrible elevator service in its building. A receptionist is going into the lobby on the main floor so that a lot of gees won't go roaming around the studio and business floors playing old hob with the indoor airplane service. Incidentally, CBS also breaks out with new studios soon, but not in the present building, and don't get the idea from this that a new building is going up, 'cause it isn't.

From the usual good sources this one comes. An advertiser buying a news spot on a local station went shopping for announcers. One was approached and told the job was his with an if. The if was that the news had to be colored ever so slightly, but colored, in favor of a particular political group. Announcer said no. . . . Co-operative shows must have nice headaches for their producers every once in a while. Bad enough when you get kicks from one sponsor, but how is it to get 10, 20 or 40 beefs? . . . Which has nothing to do with my opinion that Fred Allen is the top comedian by far in or out of radio. Which also reminds of the story about Loony Lewis on the Allen show December 21 and December 28. On the first date Lewis was to make strange noises, imitation baby whimpers and such. On the way to NBC in a taxi for rehearsal Lewis practiced up on some of the noises and scared the taxi driver out of his wits. Cabby thought he had a fare fresh out of the nut hatch.

Guess I'm getting old, but I can remember Rudy Vallee on the air on WMCA at about 8 a.m. for Herbert's jewelry store. Also Nelson Eddy, before the build-up, singing on WOR for Hoffman's pop drinks. . . . Whatever happened to the Mills Brothers? I like them and wish they were back on the air. . . . This guy Bill Slater, who does the Yale football broadcasts, and who's brother of WOR's Tom Slater, is really quite a fellow. He was graduated from West Point at 22, youngest in the academy's history; is now head of Adelphi, Brooklyn institution of learning, and active in a lot of social work. And one of the best football spikers there is. . . . Allen Prescott has stuff on the ball for to really go places . . . and, in case you didn't think of it . . . the Season's best.

cal shots are then dubbed with stock movies of the WNOX studios, programs and talent, and are shown as a come-on for the act's personal appearance. Window cards are used to plug the pix angle.



**Sing ho!**  
for Christmas this winter  
And the station where sales are clocked.  
Now the buying booms  
And the holly blooms  
Three months from the first of Oct.

**Sing hey!**  
for the shrewd time-renter  
Who picks our station this season;  
For whether it's blubber  
Or a hat made of rubber,  
He'll SELL—or we'll know the reason!

**GEORGE GIVOT**

*Greek Ambassador of Good Will*  
**AUTHOR — WRITER**

FOR  
Professionals and Amateurs

FOR  
Radio — Stage — Clubs  
Write GEORGE GIVOT, Tarzana, California

**1939 DATE BOOKS NOW ON SALE**

Arranged Especially for Your Needs

Dated From January 1, 1939, to January 1, 1940.

The most convenient memorandum book for Managers, Agents and Performers in all branches of the show world. Actual size 2 3/4 x 5 1/2 inches—just fits the vest pocket. Contains complete calendars for years 1939-1940, U. S. and World Maps, 110 pages for daily memorandums, space for recording receipts and disbursements of money, census figures, and much other valuable information.

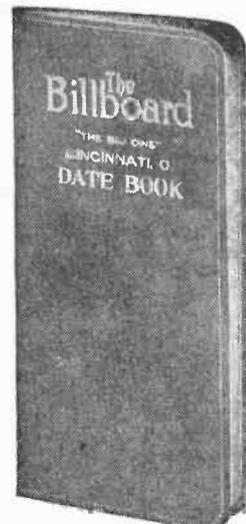
PLENTY OF SPACE FOR BOOKINGS, ROUTES AND SPECIAL NOTATIONS

For sale at all offices of *The Billboard*. Mailed to any part of the world for 25c each.

Cash With Order

ALL MAIL ORDERS SHOULD BE SENT TO CINCINNATI OFFICE

**The Billboard Publishing Co.**  
25 Opera Place, Cincinnati, O.



Name in gold letters on covers, 15c extra for each line.

**Christmas Greetings**

**WEED AND COMPANY**

**FCC Subcommittee Report Rebuked at WLW Power Hearing**

WASHINGTON, Dec. 24.—Duke M. Patrick, counsel for Station WLW, Cincinnati, Thursday argued for three hours before the Federal Communications Commission upon the subcommittee report which threatens to end the existence of WLW superpower. Patrick took issue with the committee's statement that further experimentation with the Cincinnati air giant was unnecessary, saying in his argument that improving skywave characteristics dictated for further experimentation to deter-

mine the benefits of high-powered operation.

As for alleged interference with clear-channel WOR, Newark, N. J., Patrick contended that the commission itself created a problem in assigning powers and frequencies to the two stations. He also asserted that the power strength under the original grants placed the Cincinnati station in a ratio of 100 to 1 in respect to the Bamberger outlet, whereas today the difference has been cut down to 10 to 1, because during the period of experimental license at Cincinnati WOR has been jumped from 5,000 to 50,000 watts.

Fully half of Patrick's time was taken in answering questions asked by members of the commission. In the memory of spectators, no previous oral argument (See FCC SUBCOMMITTEE on page 65)

# "We Interrupt This Program--Special Events"

By PAUL M. WHITE

(Director of Public Affairs, the Columbia Broadcasting System)

THERE may have been many more clever phrases on the air during the year 1938, but undoubtedly the most exciting was the one beginning with "We interrupt this program."

At those words American listeners from Maine to California sat up and listened, abandoned whatever train of thought they might have been following, and rushed close to their loudspeakers. For those words, during 1938, were the prelude to many stirring events. They heralded the tension of Hitler's entry into Vienna in March. They brought the zoom of Howard Hughes' round-the-world plane as it rolled down Floyd Bennett field in July. They brought the casual voice of young Douglas Corrigan from Dublin a few days later. And in the muggy, hurricane-ridden month of September they brought despair and panic and hope to millions as the world wavered between peace and war.

"We interrupt this program. . . ."

To those of us who deal with news at CBS those words are not so much a prelude as a finale. A finale to feverish behind-the-scenes activities which may have been going on for days. When we hear them we know that all our transatlantic telephoning, cabling, diplomatic wrangling and clearing all facilities have not been in vain. The story is figuratively on the presses at last and in a few seconds will be shot out to loudspeakers in tens of thousands.

The year 1938 has brought a great many new developments to the field of public affairs. But none of them, to my mind, has been so important as our realization

that in news broadcasting the speed of comprehension must be kept abreast of the speed of communication. The immediacy of radio for transmission of information can scarcely be improved upon. But with one crisis after another breaking in Europe we have come to the conclusion that mere speed of information is not enough. Something more than the bare facts is necessary in the dissemination of news which by its very nature may seem unduly sensational if presented without background or analysis.

#### News Bulletins Not Enough

For example, suppose we interrupt a musical program to read a Press Radio bulletin such as this: "Graustark. 150,000 Graustarkian troops today are being mobilized along the Transalpinian border. This news was brought to you from the Press Radio Bureau. Further details will be found in your newspaper." The radio listener, hearing that bulletin by itself, would have no other recourse than to believe Graustark and Transalpinia were at war, add that it would be only a matter of hours before the rest of Europe became involved.

But this may not be the real case at all. The Graustarkian troops may have been sent to the border of Transalpinia merely as a show of force to impress the populace of Graustark, who were upset over internal differences. Or the movement may have been arranged to im-

press a neighboring power. Or the march may have been only a border maneuver executed as part of a regular military plan.

These considerations are as important for the listener to know as was the bare announcement itself. So as radio has

Paul Melrose White, born in Pittsburg, Kan., in 1902, has been director of Columbia Broadcasting System's Public Affairs Department since March,



1934. During this time he has covered events ranging from wars and coronations to hog-calling contests. Immediately following graduation from high school White started working for local Kansas papers, and during his studies at the University of Kansas he was employed on *The Kansas City Journal Post*. In addition to courses at Colorado University, White graduated from the Columbia University School of Journalism with a B.S. degree in 1923, and took an M.S. in 1924.

Subsequent newspaper experience included posts on *The New York Evening Bulletin*, contributor of special articles to *The New York Sunday World*, and six and one-half years on United Press. White served in the U. P. New York office as sports editor, cable editor, mail service editor and staff correspondent.

In 1930 he became news editor of the CBS publicity department, becoming publicity director in 1932. In 1933 he was appointed general manager of Columbia news service, and when this was disbanded in 1934 was appointed to his present post.

come of age we have come more and more to follow each important news bulletin with a news analyst such as H. V. Kaltenborn, or Bob Trout, or William Shirer, or Edward Murrow, capable of filling in background and presenting every possible angle of the situation involved.

#### New Techniques Developed

During the two European crises of 1938 we developed two techniques for news-broadcasting which were immeasurably useful for giving American listeners a wider background on events abroad. These were the multiple pick-ups from

European capitals and the two-way transatlantic interviews.

The multiple pick-ups from Europe first sprang into prominence during the Austrian "Anschluss" in March, when we broadcast from Vienna, Berlin, London, Paris and Washington in quick succession, picking up opinions and news from each capital. These pick-ups have, of course, been developed and used extensively in American news-broadcasting. But altho they have been far more difficult to arrange abroad, they have proved of great value in providing a comprehensive view of an international situation.

The two-way transatlantic interview was a product of the German-Czech crisis. We realized its dramatic power as a broadcasting technique quite by accident one morning when Ed Murrow and I were talking back and forth between London and New York. It struck me that the informal, personal slant Murrow was giving me on the situation abroad in our conversation would be of immense interest to a national radio audience. From that point on two-way interviews became a regular feature of our European coverage.

#### More Speed

Technically 1938 was also conspicuous for a greater speeding up and simplification of the facilities connected with special events. We benefited from at least three new devices designed to cut down the time consumed on details. The most striking of these was a new type of private switchboard, developed at CBS, by which I can now make seven or eight telephone calls to different departments in a single operation. This switchboard is contained in a long box set in the wall beside my desk.

All I have to do when a news story breaks is pick up my desk telephone and at once, in seven or eight departments involved in special events work, a red bulb flashes. I give my instructions; those listening press a button and little electric lights beneath each department's jack show whether I have been heard. This invention also enables me to select two or three departments out of the lot and deliver instructions to them without bringing the others to the phone unnecessarily.

"Plan Z" was another short-cut we worked out. It is a detailed mimeographed scheme to be used in an emergency when the network is off the air and it is necessary to get it functioning in a very short time. If a story breaks late at night a single night man on duty at the publicity desk can put Plan Z into operation merely by making a series of telephone calls to key men in Special Events, Master Control, Production, Station Relations, the transmitter and other departments. These key men, in turn, are trained to call other people. With this plan it is possible to get the entire

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- LONDON-----17 SOHO SQ., W. I. TEL. WHITEHALL 7010.



## Season's Greetings

from

# FIBBER MCGEE and MOLLY

# GERTRUDE BERG

AND RADIO'S BELOVED

"The **GOLDBERGS**"

NOW IN THEIR TENTH YEAR OF BROADCASTING

*Extend  
Holiday  
Greetings*

Sponsored by Procter & Gamble for OXYDOL

CBS Network • Mondays Thru Fridays • 1 P.M. EST.

network operating smoothly in less than half an hour.

### News Broadcasting Studio

Ever since the two long European crises of 1938 we have been using a single studio for all news-broadcasting. It is No. 9, on the 17th floor, next to my office. This studio and a small adjacent room contain news tickers, several microphones and a special new set-up device whereby we are able to break in at any time on whatever part of the network is on the air at the moment. During a crisis, when we have to interrupt a great many network programs with news bulletins or talks, we route all Columbia programs thru this studio. Thus, with the mere flick of a lever, we can tune out a network program and put Studio No. 9 on the air in its place.

With these and many other devices we had things rolling pretty fast in 1938. Sometimes, in fact, we worked so fast in New York that other parts of the world didn't know what we were talking about. For example, when the Press Radio bulletin announced that Douglas Corrigan had landed in Dublin I immediately put thru a call to Edward Murrow, CBS head of foreign affairs in London. The call went thru in less than 10 minutes.

"Corrigan's in Dublin, where are you?" I shouted across the Atlantic.

"I'm in London, and who's Corrigan?" came the answer.

"Why—he's the young flyer who left last night for California."

"Well—if he left last night for California, how on earth did he land in Dublin?" shouted the flabbergasted Murrow. London news services in Murrow's office had not yet carried the story of Corrigan's mad flight.

### Interviewing Corrigan

It took me two or three minutes to straighten out Murrow on the details. But it took him even longer to straighten out a member of the Irish Free State's foreign office. For when Murrow called and arranged to have Corrigan inter-

viewed from Dublin for CBS, this member assented, but said with some hesitation, "That will be fine, Mr. Murrow—but do you have any idea what kind of questions you want us to ask him?"

CBS had a good many news beats during 1938. Our list includes the first program after Hughes took off on his round-the-world flight; the Hughes landing back at Floyd Bennett field; Corrigan's first speech from Dublin; the first broadcast from Korea at the time of the Russo-Japanese dispute; the first official word of Czecho-Slovakia's attitude toward the Berchtesgarden agreement; the first broadcast from the famous Maginot Line; the first official flash on the signing of the Munich pact.

Some of these beats were due to speed of operation and the excellence of the facilities at our disposal. Others were frankly due to plain luck.

### Luck

Our news-beat on the Hughes landing at Floyd Bennett field, for example, was pretty much a matter of luck. Hughes landed so far ahead of his schedule that no one had any idea he was going to arrive. We had expected him along about 3 p.m. and had sent out special equipment to the field. But we weren't on the air. Suddenly I received a call in New York from one of our transmitter engineers at Wayne, N. J. He had just seen Hughes' plane flying over the Jersey meadows.

Immediately I got in touch with Mel Allen out at the field and told him to go on the air at once. Allen was quietly asking Albert Lodwick, Hughes' representative in New York, just when he expected Hughes, and Lodwick had just answered, "In about 15 minutes," when suddenly he broke off with a wild cry, "That's him coming now!" It was 2:32 p.m. and several minutes elapsed before any other station broadcast the news.

The transatlantic telephone, of course, became the special events man's most important adjunct in 1938. We called European capitals with the same familiarity



THE  
COLUMBIA  
BROADCASTING  
SYSTEM

*Radio for the nation*

### AMAZING HOLIDAY OFFER

Here's Our Way of Wishing You the Season's Best

12" Record Taken  
OFF THE AIR, or at Our Studio **\$2.00**

Leading Radio, Stage and Screen Artists  
realize that the most important factor in improving their presentation is to

"Hear Yourself As Others Hear You"

Send for rate cards . . . Special rates to agencies.

**A. A. RECORDING STUDIOS**

"The Best in Off-the-Air Recordings"

3543 Broadway,

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New York, N. Y.

SEASON'S  
GREETINGS

**MILT HERTH**  
"O'MAR THE SWING MAKER"

NBC

MINE, TOO

**ANNE SEYMOUR**

"Mary Marlin"

NBC-BLUE AND RED NETWORKS

Success to  
The  
**Billboard**

*Rudy Vallée*



*Greetings of the Season*

FROM

**AL DONAHUE**

and his  
**ORCHESTRA**

3rd Year RAINBOW ROOM, Radio City, N. Y.

Opening in January

**PALM ISLAND CASINO, Miami, Fla.**

Management! ROCKWELL-O'KEEFE, INC.

**PHILIP LORD**  
NBC STUDIOS, CHICAGO  
EXTENDS GREETINGS OF THE SEASON

Thank You for Mentioning The Billboard.

with which we used to call Chicago or Los Angeles. Outside of a few unavoidable difficulties, transatlantic facilities were excellent thruout the two crises. The overseas operators struggled to put thru calls for us when the lines were swamped with other calls. In fact, one operator struggled for days and days.

On September 23 I put thru a call to Maurice Hindus in Prague. The operator regretfully informed me that all phone service to Prague had been interrupted. Then came Godesburg, Chamberlain's two fights, and finally the peace at Munich. The whole crisis had ended and I was catching my breath when on the comparatively quiet morning of September 30 my telephone rang. It was the overseas operator calling.

"We're ready now with your call to Prague," she said in a matter-of-fact voice. By that time the original call had been forgotten.

**That Phone Bill**

Naturally, with the pressure of events in 1938 and the improvement in our facilities, our public affairs budget increased a great deal. But the amount of money we spent was not as staggering a sum as some might imagine. The heaviest expenditures were for toll and facility charges. These, during the German-Czech crisis, often came to \$25,000 a week. It would, of course, be impossible to estimate the complete cost of our news coverage in 1938, not only because commercial cancellations and talent costs varied so widely, but because we drew the extra man power needed for extensive operations from so many other departments, and man power was hence not chargeable to public affairs work alone. But we certainly did greatly increase our expenditures in 1938 over 1937.

However, we would never have been able to adhere to our complete and steady schedule of news coverage without the co-operation of one group which deserves mention—the sponsors of commercial programs. They were unfailingly co-operative, both about the cancellation of

their programs and the interruptions with important news bulletins. They realized, for one thing, that a vast audience was going to be listening for news, especially during critical hours of the day, and that if this audience did not hear news at that hour it would automatically turn to another station. Many sponsors felt this attitude of the public toward news so strongly during the German-Czech crisis that they often requested us to announce at the beginning of their programs: "If any important developments in the European crisis occur during the next hour we will interrupt this program to bring you the news."

**Paper-Radio Relations**

Newspaper-radio relations were also excellent in 1938. We owe an immense debt of gratitude to the newspapers, whose correspondents were heard on many of the programs, and to all the American press associations—the Associated Press, the United Press and the International News Service—which supplied us their news thru the Press Radio Bureau.

Thruout 1938 they gave steady evidence of the brilliant and comprehensive character of their coverage. I don't believe there has ever been so striking an example before of the way a free press and a free radio may work together in informing the public.

Public interest in radio as a news medium, I might add, mounted enormously in 1938. During the German-Czech crisis we received thousands of letters and telegrams. We discovered, too, listeners abroad were following our Amer-

*Burrelle's*  
ESTABLISHED 1888  
PRESS CLIPPING BUREAU, Inc.  
World-Telegram Building,  
125 Barclay St., New York, N. Y.  
BARCLAY 7-5371.

ican broadcasts by short-wave as their best indication of what really was happening in Europe.

*Cavalcade*, a British magazine, wrote during the September crisis: "The best information on the development of the international situation in many days past has come from American short-wave stations. Vivid on-the-spot relays from European capitals, plus expert commentaries by students of foreign affairs,

have kept Americans abreast of events. Fortunate are those Britons who have receivers which bring in the Columbia broadcasts."

We feel that the public has been educated not only to rely on radio information, but to expect the best in radio coverage and analysis. For this reason alone 1938 has accelerated the development of news broadcasting. Public opinion has set a standard for radio to follow.

## Young & Rubicam Gain as Web Time Buyer; B-S-H \$9,000,000

NEW YORK, Dec. 24.—Blackett-Sample-Hummert advertising agency, placing about \$9,000,000 on CBS and NBC during 1938, not only retains its spot as the number one agency as far as billings are concerned, but very likely set a record that may last for some time. It's almost a certainty that, if the record is broken during 1939 or any other year, B-S-H will break it. For the 11 months of 1938, on NBC and CBS, Blackett-Sample-Hummert bought time for their clients totaling \$8,098,749, with the last month, December, to bring the figure within close touch of \$9,000,000. It's more business than Mutual will gross during 1938.

The figures below show the first seven agencies for 1938. The totals given are for 11 months only but network statisticians do not expect the positions will be changed when December's business is on the books. The figures below were obtained by adding totals for these lead-

ers on CBS, MBS and NBC. Three agencies which were among Mutual's top five were not included in the first five CBS or NBC agencies, these being Erwin Wasey, with \$398,421; Ivey & Ellington, with \$259,459, and R. H. Alber, with \$180,161, all on MBS, of course.

Young & Rubicam, on the combined billings, ranks number two as agency time buyer, with \$4,570,820 on CBS, MBS and Mutual. Thus, Y. & R. have moved up two places from 1937, in which year they came in fourth. Lord & Thomas, second during 1937, moved down one spot to third, with \$4,342,863 on NBC and CBS. J. Walter Thompson, third last year, is another to move down a peg, buying \$3,818,064 for the first 11 months of 1938, all of it on NBC.

Ruthrauff & Ryan, ranking fifth this year, gained over last year, going up one spot, with \$3,287,662 on CBS and Mu- (See *YOUNG & RUBICAM* on page 62)

## Playing to Kiddie Trade Is Tough, But Their Loyalty Pays

By JOE PENNER

I WAS listening to a famous radio comedian the other night at the Brown Derby. Flanked by several of his gag writers and a fawning agent, he was sounding off on his fan mail. The trouble was, so far as I could gather, that a major portion of his correspondence was from youthful listeners.

"For years I've been on Broadway and in pictures," he was saying. "My work has been pretty well appreciated by adults who can tell the difference between a pratt fall and a Richie Craig line. Now I perform for a lot of kids who can't. And it's tough to go on doing something in which you have little or no confidence, or which gives you scant self-respect."

Now don't get me wrong. I'm not going to point out that this chap because of his vast juvenile appeal has become one of the most affluent figures in show business. And that in attaining this state he should kneel and gratefully give thanks to his admirers because they have helped him become rich. I know of several performers who realize they are doing rot of the worst sort and that practically nobody appreciates it. When they grieve they have a legitimate reason for so doing—and should be congratulated for admitting their artistic shortcomings.

But this chap! What he was doing was admitting that he neither appreciated the applause of dialers nor respected it. And in that attitude I consider him a fool.

I say this for two reasons. First, strictly from a performing viewpoint, kids are the most loyal clientele there is. Ask Charlie Chaplin or Walt Disney or Tom Mix, or, if they could talk, Mickey Mouse and Donald Duck. When kids get to like you they really go the whole hog. Few idols can come along to topple the throne upon which you sit in their affections. Secondly, anybody who believes that keeping kids satisfied is a pushover is greatly and very sadly mistaken. Chaplin and Lloyd, great comics both, will admit aiming most of their major ammunition at the juvenile patrons. And if the adults pay and laugh—as anybody of any age should at this fabulous pair—why, that's so much velvet. Yet Chaplin and Lloyd are two of the most unprolific workers in the film colony. Their appearances in films are almost rarities, and for a long time prior to actual production they mull over scores of writing, directing and editing considerations. Walt Disney plans his vehicles months and months before the first foot of film is prepared. I think this proves that kids are a little tough to please and that the job requires the maximum of thought and preparation.

### Not on the Defensive

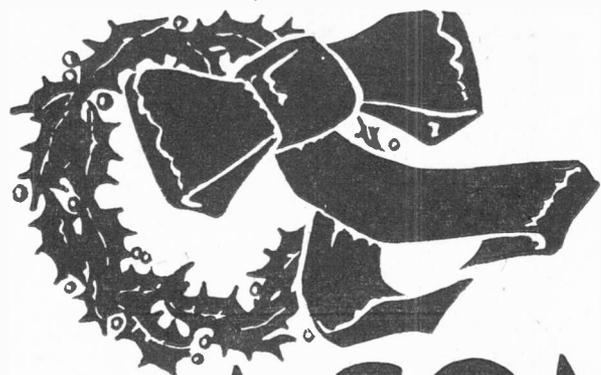
Let me beat you to the punch. Sure, this piece is a little on the defensive side. I get a lot of fan mail from kids and keep them constantly in mind when we have our program conferences. But I get a little upset when a shaft is hurled at any comic or cartoonist or writer who functions almost purely for juvenile consumption. Since when has it been a crime to try and make a kid laugh? That purpose is certainly a little loftier than preparing him for the army or navy, as is a general European custom.

But let's not get heroic about it. I try to make kids laugh mostly for the same reason that Frank Sullivan or Robert Benchley or Corey Ford try to get a giggle from adults. It's a nice way of earning a living—and, really, if you can continue to eat by spreading a little cheer, it's not a bad feeling at all.

Dr. John J. DeBoer, of the University of Chicago, recently sent out a questionnaire to approximately 750 grammar school children, selected at random. Sixty per cent of the children reported that they listened to the radio every day. The statisticians estimate there are some 20,000,000 kids who are radio listeners. Which is a pretty impressive roster, you'll admit.

Dr. DeBoer and other contemporary psychologists have ascertained that kids will listen avidly to radio programs if there is enough action and conflict. The more elementary the conflict is, the wider the appeal is likely to be. In other words—and I now speak as a comedian—the brush must be applied with broad strokes. One of the most famous of Hollywood directors told me overacting was twice as tough as underacting. When you perform for youngsters you overact constantly. When gagging for adults you can leave a little to the imagination and underplay your humor. Doing that for kids is out of the question. Everything must be there and heavily underlined. That, my friends—comedians and otherwise—is a task.

The casual overhearing of a Brown Derby conversation certainly has aroused the Penner ire. I'd like to have paraded Groucho Marx and Alexander Woolcott and Jack Benny and George S. Kaufman before the comic so that they could tell him they consider Chaplin the foremost comedian of his age. And he never, publicly or privately, felt he was being persecuted because kids love his stuff.



# SEASON'S BEST WISHES

**WLS** THE PRAIRIE FARMER STATION  
 50,000 WATTS 1230 WASHINGTON BOULEVARD, CHICAGO  
 BURRIDGE D. BUTLER, Pres. GLENN SNYDER, Mgr.  
 870 KILOCYCLES National Representatives: JOHN BLAIR and CO.

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

**WQXR**  
 1550 KC  
 NEW YORK'S HIGH FIDELITY STATION  
 "TO SELL NEW YORK  
 SELL ITS LEADERS"  
 THE INTERSTATE BROADCASTING CO., INC.  
 730 5th Avenue, New York, N. Y.

**Possibilities**  
 GLEANED BY MEMBERS OF THE BILLBOARD STAFF  
 The purpose of this department is to benefit producers, bookers, agents and others concerned with the exploitation of talent in the major indoor fields thru The Billboard's coverage of every branch of the show business.  
 SHOWMEN INTERESTED IN SPECIFIC "POSSIBILITIES" MAY ADDRESS THEM IN CARE OF THE NEW YORK OFFICE OF THE BILLBOARD, 1564 BROADWAY.  
**For LEGIT MUSICAL**  
 MURRAY (LOONEY) LEWIS — burlesque comic, who has been around for quite a while and is ripe for a good show spot. A great mugger and swell on sight comedy, he's ready for the comedy assignment in either a book show or a revue.—From *The Billboard*, March 19, 1938.

**Season's Greetings**  
**MURRAY "LOONEY" LEWIS**  
 Thanks to  
**FRED ALLEN**  
 for two appearances on his *Sal-Hepatica and Ipana Show*  
 December 21 and 28.

# Radio's New Responsibility

By **DONALD FLAMM**  
(President of Station WMCA)

WHEN radio first came into existence it was looked upon primarily as a medium of public entertainment. Events transpiring since that day have given to it another responsibility of far greater social significance. It is generally acknowledged now that radio is a powerful educational force and as such exercises considerable influence in public affairs. With this acknowledgment comes a new responsibility on the part of management in radio. It is no longer possible to say that radio's only service is that of entertainment. Whether the industry likes it or not, radio is forced to give expression to public problems which are generally changing the social structure of the modern world.

So quick and so climactic has been this new responsibility that procedural methods in meeting the obligation are still nebulous. There has not been time to define the obligation of management in the light of experience or to evaluate this obligation in terms of station responsibility. About the only method now in vogue is a station disclaimer read before and after the broadcast.

### Freedom of Radio

During the past two years it has been shown in many respects that radio exercises the same privileges in education as those commonly granted to newspapers in the United States. Thus freedom of press has been extended to include freedom of radio. In the realm of pure news, radio has been as effective as newspapers, and in the expression of individual opinion by noted people radio has, by the very nature of its medium, been even more helpful in rendering public service. As a matter of fact,

many radio speeches frequently are the subject of news stories in newspapers after they are broadcast.

But as this freedom of speech in radio becomes more pronounced it brings with it new problems. What kind of a speech may be said to be in the public interest? Has station management a right to determine the public interest in this regard? If so, is it not exercising censorship, a word which Americans, for numerous reasons, do not like to hear?

### Radio's Growing Pains

These are but a few of the intricate problems confronting station management in modern times. I like to call them "growing pains." They are painful in many ways but they are representative of the progress radio is making in achieving for itself a position of influence in public life. As in all painful associations, efforts are often made to avoid these situations completely, but the sooner radio management realizes the utter uselessness of avoiding responsibility the sooner will radio find a means of meeting this obligation courageously and effectively in the public interest.

Let us try to analyze this responsibility in an effort to find a policy adaptable to the problem. Again we must refer to newspapers in the search for a parallel situation. As we have stated previously, radio has made comparable progress in the field of news. But it has not kept abreast of newspapers in the adoption of

editorial policies. Thus, when a speech is given over the air its facts remain unchallenged, while any such report made in newspapers is subjected to microscopic investigation.

In his early thirties, Donald Flamm is probably radio's youngest station head. He broke into radio in 1926, when he went on WMCA as dramatic



critic, probably another first in the industry. Before this Flamm had been with the Shuberts' press department. In 1927, with Marion K. Gillian as partner, he formed the Knickerbocker Broadcasting Company, which today owns WMCA, and went to work so that WMCA would have its own wavelength—then shared with the New York City station—and, after a hectic battle, won his fight. About six years ago WMCA was leased to a group interested in starting a new national network. The proposal, backed by the defunct American Broadcasting System, failed, and just four years ago, in January, 1935, Flamm resumed management of his station.

Since then WMCA has climbed in power and importance in New York. When Flamm resumed the helm the station's billings, it is said, were down to about \$50,000 or \$60,000 a year. There were hardly any national advertisers. The station today has more national than local business; its grosses touch the million dollar a year mark.

The station's broadcast of a disclaimer of responsibility for the facts and opinions contained in the speech does not eliminate the moral responsibility of that station to insure accuracy in the presentation of facts for public consumption. As a matter of fact, such a disclaimer is useless because any injury to public thinking which misrepresented or distorted information may inflict is already accomplished once the broadcast is permitted, all without benefit of refutation.

### Refutation Necessary

In newspapers, refutation of distorted fact is accomplished in two ways. First, thru the widely publicized and publicly acknowledged editorial policy of that newspaper; second, thru reportorial accomplishment in obtaining contrary information from reliable sources. One cannot operate successfully without the other. Editorial policy is the basis of good reporting; good reporting furnishes the information upon which editorial policies are founded.

Obviously, radio management must find for itself some expression of public policy. This, in turn, brings up the question of definition of such a policy in its application to radio. Clearly, radio cannot be biased in its editorial policy. It cannot operate in the interests of privilege, because it is licensed in the public interest, necessity and convenience. Thus, it must base its policy upon democratic methods and ideals.

At WMCA we have sought to interpret this interest thru the open avowal of an editorial policy adopted last year. By means of this policy we have tried to interpret current events in the light of democratic methods. We have presented speakers who have added to public education thru radio. And, wherever possi-

ble, we have sought to discredit unreliable and distorted facts.

Much has been said for the record on the difference between the written and the oral word. The first makes its appeal directly to the mind. It is there for posterity to see, and any question concerning such a statement may be read and reread for illumination. The spoken word, on the other hand, has an emotional appeal. It creates an impression which cannot easily be altered thru past reference. For that reason the responsibility of radio management is twofold.

### The Danger Line

First, radio must be impartial in its presentation of opinion. A democracy thrives on contrary opinions and radio must safeguard that principle by giving its facilities for the free expression of opinion. But where does free opinion end? Editorial policy determines that. A sound regulation for the protection of free speech in radio will prevent the granting of time for any speech calculated to incite intolerance and abuse democracy. It would be foolhardy to suggest that the right of free speech includes the right to destroy free speech.

Secondly, radio must exert every effort at its command to protect itself against distortion and misuse of true facts. Opinions may vary and are frequently as distant as the poles. But there can be no disagreement on facts. An object is white or black, and reasonable men know that it is so. Should a speaker desire to label an object other than that which it is, radio has a moral responsibility to its audience to prevent it.

The cry of censorship frequently raised

**Season's Greetings**  
**DAVE ELMAN'S**  
**HOBBY LOBBY**  
with  
**HARRY SALTER**  
and his orchestra

Thanks to  
**FELS NAPTHA**  
and  
**YOUNG & RUBICAM**

**Merry Christmas**  
**NEIGHBORS**

★ ★ ★  
**ED FITZGERALD**  
**WOR MUTUAL**  
FOR  
**THOMAS LEEMING CO., INC.**  
BAUME BENGUE  
**WOR MUTUAL**  
SUSTAINING

**HOLIDAY GREETINGS**  
FROM THE  
**CHICAGO LOCAL**  
**AMERICAN FEDERATION OF RADIO ARTISTS**  
ONWARD 1939  
"the year for live talent"

**AIR**  
**FEATURES**  
INC.  
247 Park Avenue  
New York  
N. Y.

"A Fine  
Upstanding  
Organization"

**DAVID O. ALBER**

**RADIO PUBLICITY**

**CIRCLE 6-2388**

SWING IN THE NEW  
SWING OUT THE OLD

AND MAY IT BE THE BEST  
NEW YEAR OF THEM ALL

# Benny GOODMAN



AND HIS  
**ORCHESTRA**

The **WILLIAM ESTY ADVERTISING AGENCY**  
For Producing Our Camel Cigarette Program  
**THE R. J. REYNOLDS TOBACCO CO.**  
For Presenting Us Over the Air Every Tuesday Night  
for Camel Cigarettes

*SINCERE THANKS TO*  
**THEATER MANAGERS**  
For Making Our Theater Tour  
So Eminently Successful  
and to the  
**MUSIC CORPORATION OF AMERICA**  
For Their Superb Guidance

**RCA VICTOR COMPANY**  
For Their Co-Operation in Our Recordings  
The Management of the **WALDORF-ASTORIA**  
Where We Are Appearing Nightly in the Empire  
Room

by those of contrary opinions, whose misstatement of facts does not justify the granting of radio time, must be met with equanimity by the courageous broadcaster. Wherever you have a thriving democracy you will find divergence of opinion. But those opinions, if they

are to be worthy of broadcasting, must be based on incontrovertible fact.

**Censorship a Vague Term**

Censorship is a vague term. In its original application in ancient Rome it concerned a magistrate who was intrusted with the supervision of public manners and morals. Later it was applied to manuscripts and plays in the deletion of statements offensive to government. During the War, and as still practiced by totalitarian governments, it is the imposition of silence upon all opinions or facts contrary to authority. As is concerns radio today, it should be exercised only for the protection of good taste and to safeguard free speech and democracy.

In conclusion, I summarize by stating that this brief discussion of the new responsibility of management growing up in radio is entirely academic. There are many phases of it which I have not broached in this article and it would be presumptuous to declare that the subject can be solved with any single article. It is a beginning, a new evolution in the continually expanding sphere of radio's responsibility to the American people.

The question affecting broadcasters in the adoption of the principles herein set forth is not one of evasion so much as liability. Unfortunately, radio management today is not as free of liability as are newspapers. I am sure that radio stations generally, WMCA included, would be happy to extent their facilities in the direction of editorial opinion if they were permitted reasonable freedom of liability for their opinion.

It would therefore appear that the place to start in tackling this problem is in the legislature. If and when the State and federal legislatures adopt regulations relieving radio stations of personal responsibility you will find a keener, more responsive management in the appreciation of the part radio must play in the modern world as an instrument of public education.

• REMEMBER •

- "RICH KID" with FREDDIE BARTHOLOMEW and the Dead End Kids
- "CAT-WIFE" with BORIS KARLOFF
- "DARK WORLD" with JOAN CRAWFORD
- "I DO" with HENRY FONDA and BRIAN AHERNE
- "THE HARP" with MAURICE EVANS and HENRY HULL
- "ADAM and EVE" with can't mention the name
- "BRIGHT WORLD" with WALTER HUSTON
- "ALTER EGO" with BETTE DAVIS

By

**ARCH OBOLER**

WM. MORRIS AGENCY

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# AL MAISTER

RADIO SCRIPT AND GAG WRITER  
*Season's Greetings*

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**EDWARD WOLF PRODUCTION**

Presented By

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**Guy Hamilton Pans  
Dailies' Antagonism**

SACRAMENTO, Dec. 24.—The radio-newspaper squabble was made to look silly here this week by Guy C. Hamilton, vice-president and general manager of the McClatchy newspapers, in a talk before the Sacramento Rotary club. Hamilton said that the McClatchy outfit, which owns three newspapers, the Sacramento, Fresno and Modesto Bees, and five radio stations in the Sacramento and San Joaquin valleys and Reno, had profited immensely thru the radio-newspaper tie-up.

Pointing out that the McClatchys were the first publishers to own a radio station in the West—back in 1922—he said that in 1932 all circulation promotion for the newspapers was eliminated due to the depression, yet, thru radio plugging, circulation figures continued to climb.

All three McClatchy newspapers carry radio news. *The Sacramento Bee* runs a picture a day of a radio star, and carries straight news-plugging on programs—the no comment.

Hamilton said he had found news bulletins on air only whetted appetite for newspaper readers.

The company is now experimenting with facsimile newscasting. Hamilton said 100 facsimile sets will be placed in Sacramento and Fresno homes January 1—50 in each town—and the McClatchy stations will broadcast facsimile for one year at no cost to the receiving clients. No advertising will be carried.

Hamilton said he didn't know whether

facsimile would be successful or not, but McClatchy company wanted to get in on ground floor if it was—hence the experiment.

**YOUNG & RUBICAM**

(Continued from page 59)

tual, of which approximately \$200,000 was on Mutual. R. & R. will, in all probability, be the number one agency insofar as CBS is concerned. Benton & Bowles, based on the 11-month figures, is sixth largest time buyer, but there is a good chance this position may be improved, since the figure of \$2,940,711 shown below is for CBS only and does not include NBC time purchases. Benton & Bowles is the agency for Maxwell House coffee, an hour program on NBC, which explains why its standing is likely to be changed when all the results are in. Compton agency, with \$2,276,564, placed all that business on NBC. N. W. Ayer agency is considerably behind last year's business on radio, not showing in this group.

Tentative positions of the agencies, with relation to total time purchases, are as follows, initials in parentheses showing which network or networks got the business.

**Agency Billings—1938  
(Eleven Months)**

Blackett - Sample - Hummert (CBS, NBC).....	\$8,098,749
Young & Rubicam (NBC, MBS, CBS) .....	4,570,820
Lord & Thomas (CBS, NBC)...	4,342,863
J. Walter Thompson (NBC)...	3,818,064
Ruthrauff & Ryan (CBS, MBS)...	3,287,662
Benton & Bowles (CBS).....	2,940,711
Compton (NBC).....	2,276,564

*Greetings Everyone*

**GABRIEL HEATTER**

# MUSICIANS IN THE MONEY

## Webb Gets No Pay As Promoters Skip

GALVESTON, Tex., Dec. 24.—Chick Webb made plenty of swing for the jitterbugs at a race dance last Wednesday at city auditorium. But when it came time for the payoff for his musical efforts Webb learned that one of the dance promoters flew the coop to Houston and his partner couldn't explain what happened to some \$400 of the gate receipts. Police radioed Houston, where authorities picked up Earl Cawthorne, while his partner, George Whiteside, was taken in custody at the auditorium after the dance. Both promoters were held under \$500 bond each.

Webb's manager explained that the promoters had signed a contract agreeing to pay the band \$550 and that after the dance only \$100 was in the box office. He said that about \$400 of advance ticket sales was missing and that Cawthorne has charge of the advance sale. Both promoters are from Houston and the date was booked by the Dallas office of Consolidated Radio Artists.

## Ban on Screw Steps Better Dansant Biz

GREEN BAY, Wis., Dec. 24.—Since banning jitterbugs and their fancy hops from Riverside Ballroom, Manager M. J. Patrick reports that local comments have been highly favorable and even business shows a slight increase. Ban hasn't been on long enough to make accurate measurement of upped box-office take, but all indications point to the fact that the soft pedal on screwy stepoging was a turn to the good.

Formal announcement had been made that jitterbugs were to be outlawed at a special Sunday night dance, at which time the bugs had their last fling as far as Riverside Ballroom was concerned. "A jitterbug couple takes up 20 square feet of dance floor," added Joe N. Becher, Riverside proprietor, "while an ordinary dancing couple requires about six and one-half feet." There had been constant complaints from other dancers on the floor of kicks in the shins, even in the teeth, of leg bruises and scratches and of feminine hosiery torn. Ban here is seen as an attempt to stamp out this danger to life, limb and property.

Farewell party was quite a thing; they all knew it was their last fling, their last trip out of this world. In addition to the Riverside, Becher also operates the Danceland and Bluestone. But there is no jitterbug problem there, the ballrooms being devoted to old-time dancing.

## Pic Briefie for Welk

NEW YORK, Dec. 24.—First Paramount movie short production for the new year will feature Lawrence Welk. One-reeler will be titled *The Champagne Music of Lawrence Welk*. Maestro brings his band here for January 3 and 4 shooting at the Long Island studios and while here will also put in a midnight recording session at Vocallon studios.

## Berigan Revamps Band

NEW YORK, Dec. 24.—Severing his personal managerial ties with Arthur Michaud, Bunny Berigan has revamped his band. It'll be Berigan and his Men hereafter, with MCA still handling. With Berigan out front on trumpet, combo includes nine others, with Irving Goodman, trumpet; Ray Coniff, trombone; Murray Williams, Gus Bivona and George Auld, saxes; Hank Wayland, bass; Buddy Rich, drums, and Joe Lippman, piano. Latter is also responsible for the arranging, band to be styled along chamber jazz music lines. New combo preemed on Victor platters, playing five Bix Beiderbecke compos.

## Turn to The

Night Club-Vaudeville Section for this week's listing of Sheet Music Leaders and Songs With Most Radio Plugs.

## Music Hoax

CHICAGO, Dec. 24.—A gross of music boxes, Kay Kyser's annual Christmas gifts to his friends, arrived into the MCA office from Switzerland this week and all played (as ordered) the maestro's theme *Thinking of You*. All but two, that is; these ugly ducklings for some unexplained reason have been equipped to play *The Big Bad Wolf*.

## King Waltzes a Royal 3G

SALT LAKE CITY, Dec. 24.—Wayne King gave Coconut Grove one of its largest crowds in the existence of the ballroom last Tuesday. Box-office prices were scaled double for the attraction, raised to \$1 for gents and 60 cents for fems. More than 4,000 dancers turned out, giving Manager Covey a take of better than \$3,000. It was a gala night as far as the box office was concerned but musically disappointing to the throngs. Covey pointed out that dancers turned out expecting to dance to the type of music that brought King fame, and patrons complained about the almost total lack of waltz rhythms. He further added that many left the dance early, beefing that King should play waltzes which have made him famous.

## Minick for Det. Ice Show

DETROIT, Dec. 24.—For the third consecutive year, Eddie Minick, of Del-Ray Orchestras and Attractions, captures one of the prize bookings in Motor City for his band. Once again Minick augments to 28 men for the Sonja Henie Ice Show at the Olympia January 2-8.

## Bands and Leaders Riding the Crest of the Popularity Wave

Maestri are sought after as personalities as well as music-makers—bookers having field day handling radio and picture guest appearances

NEW YORK, Dec. 24.—Along with the renaissance of live talent in other entertainment fields, music has risen to a position far above its previous status of being something merely for listening or dancing. The tremendous interest in swing has placed ork leaders and bands in the forefront of the amusement picture, to the point where they share headline honors with stage, screen and radio names and in some cases eclipse them as box-office attractions. Before the country became swing, jitterbug and shag conscious, bands, with one or two exceptions that proved the rule, were more or less in the same category as the waiters in the locations where they appeared—necessary but unglorified. The change in time and set-up now finds a spot's financial returns largely dependent upon the reputation and pulling power of an ork and its maestro.

## Myerow Quits Uncle Jack

NEW YORK, Dec. 24.—Family relationship means nothing to Joe Myerow when it comes to pushing his songs into hit-parade class. As a result, composer Myerow left the house of Jack Mills Music in a huff this week. Claiming that Mills Music couldn't do justice in plugging his songs, Myerow bowed out of the firm so that he could better shop around in placing his songs.

MR. AND MRS. JESSE CRAWFORD, organ duo, are making a one-reeler at the WB Vitaphone studios in Brooklyn. Lloyd French is handling the direction of the short, and in addition to the organology, includes the Crawford and Caskey dance dup and singers Judith Barron and Bill Johnson.

## 1939 • the Year for Live Talent

# MUSIC FACES A GREAT YEAR

"YOU made me what I am today" is only a line from an old song ballad, but it is appropriate in epitomizing the role of dance orchestras and musicians in striking the keynote that will make the New Year a greater year for all live talent.

Measured in terms of dollars and cents, steel takes top place among America's industries; oil is second. And the third largest industry in the United States is music. The huge size of the music industry is realized by very few. The American Federation of Musicians alone has more than 110,000 members, but the many who are not members, who play either as beginners or as a side line, is beyond estimation. Playing by far the largest role in setting the tempo for the entire show world, music can rightfully boast of its position as the backbone of the amusement industry. It is a necessity to the very lifeblood of entertainment.

Once considered the most unmusical of enlightened nations, the United States is now the most musical country in the world. Each year, with all indications that the new year will establish a new peak since depression and recession days, more and more employment opportunities are afforded the musician.

Orchestras are now found in every radio station thruout the country, and before the new year is well on its way a move will be instituted to return more musicians to the too-long silent pits of motion picture theaters. In step with increased activity in the hotel and night club field, there are jobs and ever more jobs for the musician. Even cocktail lounges, grills and restaurants, with no provision for dancing, are increasingly demanding the services of musicians—opening up an entirely new field of employment for musicians banded together as cocktail combinations. The "road" has never been dead as far as musicians are concerned. And with increased traveling facilities and the greater demand for the popular dance orchestra the "road" takes on a new and more profitable meaning.

Year in and year out the music goes 'round and around—and it comes out here. And still the music goes on! We can't help but feel with greater confidence than ever that music will play the greatest part in making 1939 the year for live talent.

M. H. Orodener

The current state of affairs has brought a smile not only to the faces of the batoneers but also to those of the unsung mentors who handle them—the bookers and personal managers, who now are virtually having a field day. Formerly a band was booked for a single job and that was that. Today, in addition to the prestige that accompanies playing choice hotel and nitery locations, there are radio and pictures, primarily shorts; guest shots, with the band leader as much a personality as a stage star; recordings and electrical transcriptions and sundry other outside jobs which don't interfere with a band's regular engagements.

In most instances these extra-curricular activities pay more money and make it worth while for an ork to stick to a location. They defray arranger costs, promotion, equipment, all of which build a band without cutting into the primary salary. Best of all, a band can't waste money-making hours playing benefits the way acts must do because of a union ruling prohibiting the practice.

With three Broadway picture palaces—the Paramount, Strand and Loew's State—booking the cream of the band world week after week, with local hotels and supper clubs trying to outdo one another in the hiring of the most potent names in the field, and with several commercial and sustaining radio shows featuring some maestri and building programs around guest-star appearances of others, the continuance of music's high position in the entertainment scheme of things seems assured.

## Robbins' "Big 3" Remain Status Quo

NEW YORK, Dec. 24.—"I haven't been in Lindy's for two days now," muses Jack Robbins, "so I don't really know what I'm going to do next." Thus Robbins hits rumor mongers who are having a time of it with the administration of Robbins, Feist and Miller music publishing houses. Dispelling the suppositions, Robbins disclosed that everything is remaining status quo with his three music firms, that there will be no absorbing of one firm by another and that each will retain its own identity.

Neither does Robbins contemplate any personal changes, despite reports that Willie Horowitz, general manager of the Miller house, will close shop and return to Chicago, where he previously represented all the Robbins interests. Bernie Praeger continues as Feist g. m., and there is little likelihood that Harry Link will move over from Berlin to guide the destinies of that firm. Link has had a contractual offer from Robbins for some time but shows no inclination to sign it.

## Barth Turns to Booking

NATCHEZ, Miss., Dec. 24.—Harry King Barth, well-known bass player in this section of Mississippi and formerly maestro at the Wind Mill Club here, has traded in his bow and baton for a booking license. Is routing several combos in this territory out of his local office.

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# American Federation of Musicians

OF THE UNITED STATES AND CANADA

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New York, N. Y.,

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TO THE ENTIRE  
AMUSEMENT INDUSTRY

The American Federation of Musicians of the United States and Canada feels that the trend of the times is evermore toward the greater use of live talent and, of course, live music.

Since such a trend and its ultimate culmination means greater employment opportunities for the musicians of the United States and Canada, the American Federation of Musicians is 100% for The Billboard's aggressive campaign to "sell" the entire amusement industry on the wisdom, the smart "box office," the revenue potentialities and the high cultural value of live talent. And this announcement is to put the American Federation of Musicians on record as standing behind The Billboard's campaign in full force.

To all our members everywhere, to our members of the locals throughout the United States and Canada, to all our friends in the show business, we extend at this time our most sincere wishes for a happy 1939. May it, indeed, be....the year for live talent.

Sincerely,

AMERICAN FEDERATION OF MUSICIANS

*Joseph N. Weber*  
President

## Add New Names for Mills' Master Disks

NEW YORK, Dec. 24.—Irving Mills is centering most of his activities in his Master Record Corp. producing platters for Brunswick and Vocalion. Deal was made to release nine sides on the latter label after the first of the year, British recordings made by Sid Phillips, Europe's top swing arranger. In addition Mills is bringing several new names and combos to bolster the waxwork's roster. Joe Venuti was signed for recordings, as was Walter Powell, who left Milt Britton to form his own band. Cedric and his Honey Bears make a new recording combo, as do June Richmond and her ork. Honey Bears highlights Eugene Cedric, tenor sax soloist with Fats Waller, and takes in that band excepting for Hank Duncan at the piano bench. First side will be Fats' *Choo-Choo*. Miss Richmond, vocalist with Cab Calloway, uses the star instrumentalists with the hi-he-hoers, topped by Chu Berry, Mousie Randolph and Cosy Cole. Mills also returns Buster Bailey, clarinet ace, to the platter factory, using John Kirby's Band. Band recorded *Man With a Horn Goes Berserk*, in which the prolific Buster romps thru eight consecutive solo choruses.

Duke Ellington put in a full week of recording sessions at Brunswick for Mills. Platter of unusual interest will be *The Soda Fountain Rag*. Duke wrote it years back while working at the Poodle Dog Cafe, Washington, and only recently came across the original manuscript. Phil Lang also put in another session pressing *Pavanne*, adapted from Morton Gould's *Second Swing Symphonette*. Lang, incidentally, is Gould's assistant.

## Busse and King Give Lincoln Turnpike 25 C

LINCOLN, Neb., Dec. 24.—Both Wayne King and Henry Busse proved rafterstackers for R. H. Paulet at the Turnpike Casino last Friday and Saturday, respectively.

With tickets per couple selling \$2.20 in advance and 50 cents more at the door, the waltz king piled up a fancy gate of \$1,410 on Friday. Busse, the following night, grabbed off an equally astounding \$1,150. Two nights of dancing made for a box office of more than \$2,500 for Pauley.

Unusual grosses were made doubly so by the college vacation having started the day previous and most of the kids were home for the holidays. Oldsters who hadn't danced in years came out and made up the difference.

NEW OFFICERS of the Oshkosh (Wis.) Musicians Association, Local No. 46, have been named as follows: Joseph Weisheipl, prez.; Albert Samer, V.-P.; Walter J. Smith, secretary; Charles Schrottky, treasurer, and Norman Koehler, business agent.

MILDRED STANLEY, vocalist with Glenn Lee's Orchestra, left the band this week in Lincoln, Neb., for Chicago, where she was called by Metro-Goldwyn-Mayer for a screen test.

## Le Dispute Hot

NEW YORK, Dec. 24.—Let him who believes that the ethics and tactics of the music industry are principally of the cutthroat variety read the following touching tale and be advised that such is not always the case. Several weeks ago Jimmie Lunceford wrote a jive number in honor of the French swing critic, Hugues Panassie, and titled it *Le Jazz Hot*. Last week Lunceford and his manager, Harold F. Oxley, learned that Duke Ellington had also penned a ditty with the same title and was planning to record it, and the combined Lunceford-Oxley howl could be heard down Broadway as far as City Hall.

The Duke, however, decided to relinquish the title in favor of Jimmie, and *Le Jazz Hot* is the sole property of Lunceford at the current writing. And this despite the fact that a title can't be copyrighted. Anyway, it reduces the motive for homicide when Duke and Jimmie meet in a battle of music at the Penn A. C., Philadelphia, on Monday (26).

## Weaker Sex Weakened

KANSAS CITY, Mo., Dec. 24.—Police clubs rapped on heads, women pulled each other's hair and consternation in general reigned the other night outside the ultra Kansas City Club when an 11-piece ork attempted to run a picket line to play for a dance in the swank club's ballroom, where a strike was in progress.

The non-union band failed to enter and replace Red Blackburn's Band, however, perhaps because members of the substitute ork were all girls. The "Eleven Debutantes" vowed they would stay on non-union locations in the future, declaring that the pickets were tough on "gowns, coiffures, horns and equipment."

## Jack Mills Sees New Year Music Prospects Brighter

NEW YORK, Dec. 24.—Jack Mills, head of Mills Music, Inc., is of the opinion that never in the history of the country has the outlook for the music business been brighter than it is now at the beginning of the new year. He bases his belief on the awakened music-consciousness of the nation, as embodied in the 10,000,000 school children who today are studying some musical instrument, due to the teachings of 160,000 school bands, and who are thereby creating an active market for music of all types.

Mills feels also that music pubs, by the publication of better material in the popular, standard and classical fields, are contributing to the country's musical consciousness and playing a large part in the improved taste of American music today.

## Phono Field Only Tapped, Says RCA's Throckmorton

CAMDEN, N. J., Dec. 24.—One of the most significant developments in the Radio Industry during the past year is the acceleration of public interest in recorded music, says George K. Throckmorton, prez of RCA Manufacturing Co., in a year-end statement. For the sixth successive year there has been a marked increase in the popularity of recorded music.

While public demand for recorded music has been increasing steadily, distribution has lagged far behind. There are still too many sections in the country where it is yet too difficult for the public to purchase records. That is one of the big jobs ahead in 1939—to make it easier for the public to get the recorded music it craves, whether of the popular or the classical types, he added.

## Hayes a Weakie With \$340

BRIDGEPORT, Conn., Dec. 24.—Edgar Hayes and his 14 septa tooters were able to attract only a small crowd last Sunday at Ritz Ballroom here. Less than 900 dancers turned out, altho ducats were priced at only 40 cents, a low figure at this dantsant for the lesser known bands. Box-office take was about \$340 and the lack of Hayes' drawing power was attributed to the fact that he is not very well known in this territory.

## Theme Songs and Show Scores Good Tonic for Pubs' Ratings

NEW YORK, Dec. 24.—The art of securing increased ASCAP performance rating is being practiced in a more advanced form by one of the leading local publishers. Novel innovation in obtaining more performance credits and therefore higher ASCAP classification and greater revenue from the society takes the shape of buying up all available theme songs from any and all bands that have them and also have the very important essential of a network wire on which to air them. Number of performance credits accruing to such songs mounts up, naturally, if a band has several dance remotes a week over a period of months.

Pub going in for the wholesale purchase of theme tunes has been doing it for some time, and the price per identifying melody averages up to \$250. No attempt is made to print and issue copies of the numbers, the fact that the

# Season's Greetings

from



MUSIC PUBLISHERS

## Film Yarn for Platters

NEW YORK, Dec. 24.—A new experiment in phonograph recording is in preparation by Musicraft Records, which produces class platters on a subscription basis. For the first time a motion picture story will be transferred to discs, waxing Jean Benoit-Levy's *Ballerina*. Continuity will be presented by a narrator while the crucial scenes will be enacted in detail. Benoit-Levy is supervising the writing of the condensed version. Musicraft has already achieved outstanding success with its records of Marc Blitzstein's *The Cradle Will Rock*.

KENNETH RANDALL was elected to succeed Leroy D. Thomas as prez of the Glens Falls, N. Y., musicians' union. Paul Brayton copped the v.-p. post, Donald W. Curtis will serve as secretary-treasurer and Walter Murphy as sergeant at arms.

SEASON'S GREETINGS  
**HAL BERDUN**  
The AWKWARD Maestro.  
C. R. A.

## FCC SUBCOMMITTEE

(Continued from page 55)

at the commissions has been followed with as much interest as evidenced by the commission today. Commissioners Craven, Walker and Chairman McNinch showed their great interest in the case, with Craven concerning himself with the technical phases of Patrick's argument; Walker asking about differences between experimental and regular authorizations, and McNinch by questioning the Crosley counsel upon operation costs and profits, as well as legal aspects of the present case. Commissioner Payne was not present because of absence from the city.

## Wardlaw Fiddles While Hickory Burns

HICKORY, N. C., Dec. 24.—A couple of small details such as a burning power house and the shutting off of all city lights didn't bother Jack Wardlaw and his band during an appearance at the Carolina Theater here. Stage show had been on for 45 minutes when the town's one and only power house elected to go up in flames.

Nothing daunted, Wardlaw embarked upon one solid hour of jam until illumination was again possible, and, with the aid of a pocket flash, had the patrons singing and dancing in the aisles. Among other things, the Lenoir Rhyne College students, present in the audience, performed as guest directors, and Jack played five consecutive banjo solos. What with the fire in the power house and the jam on the Carolina's stage, there really was a hot time in the old town that night.

# The Season's Best OSCAR DE LA ROSA

and his  
RHUMBA ORCHESTRA  
currently at  
ROAD TO MANDALAY  
at Delmonico's



## Season's Greetings The MCFARLAND TWINS

and their Orchestra  
now playing  
RAINBOW GRILL  
Radio City, N. Y.  
Dir.—Music Corporation of America

Season's Greetings from

# Joe Ellis

and his  
ORCHESTRA

★  
currently  
QUEEN MARY  
NEW YORK



# JOHN GART and his ELECTRIC RHYTHM MAKERS

(The First All-Electric Orchestra)

Appearing Nightly SHELTON HOTEL, New York  
Management: John A. Andrew

Sending Their Best

# CHARLIE AGNEW AND HIS ORCHESTRA

CHICAGO

ILLINOIS

Greetings From

# TITO and his Swingtette

at the LINCOLN HOTEL, NEW YORK

Season's Greetings

# AL ARTER

His Orchestra,  
and LEW PLATT,  
Personal Representative.

SEASON'S GREETINGS  
CAL CALLOWAY

and  
THE "BON-AIRES"  
leaving Cavalier Inn, La Crosse, Wis.,  
to see the New Year in at  
THOMAS JEFFERSON HOTEL  
Birmingham, Ala.  
Remaining Indefinitely



A GOOD START  
FOR A WINNING  
FINISH!

## AMERICA FACES A NEW ERA OF PROSPERITY

"This is one of the most sensational recoveries in history and the end of the rise is not yet in sight," states Roger W. Babson. "And in the midst of today's uncertainty, I am willing to forecast that American business within a few years can pass 1929 peaks."

One way to keep on the right track, the INSIDE TRACK, where the latest news, valuable ideas and worth-while opportunities in the Amusement Business are to be found EVERY WEEK is to read The Billboard EVERY WEEK on subscription. Treat yourself as a live and surely successful proposition. Prepare today. AMERICA FACES A NEW ERA OF PROSPERITY. Mail coupon below NOW!

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## Music in the Air

By DANIEL RICHMAN

### Melodic Melange

A HETEROGENEITY of midnight music makers has been available to dial twisters lately, altho unearthing the out-of-the-ordinary bargains has required a bit of shopping around on the networks. In the midst of swing and sweet and style, a surprising amount of novelty has been rearing its unusual head, giving a welcomed lift to listeners who have become slightly jaded by an unrelieved barrage of conventional music styles and stereotyped remote presentations.

Within a few hours this corner came upon such variegated dance programs as a Hawaiian band extolling exclusively the melodic virtues of the paradise of the Pacific, a bucolic group dedicated solely to the marketing of bigger and better corn, an all-girl aggregation so top-heavy with femininity and production values as to be wholly unique among dance remotes, a fashion show of melody during which every conceivable song style was paraded before the customers' eardrums, and an item labeled *Streamlined Rhythm*.

### Fashions in Music

For sheer listenability MITCHELL AYRES (Murray's, Tuckahoe, New York, WOR) and his *Fashions in Music* decidedly had the edge in this cavalcade of contrast. Ayres paints his harmonic patterns on a constantly changing canvas. His theme, played in waltz, fox trot, rumba, classical and swing rhythms, sets the mood for the whole broadcast. It establishes the pace for a well-chosen well-played group of numbers that is certain to have the auditor making a mental note to tune in again.

JERRY BLAINE (Arcadia Ballroom, New York, WOR), on the other hand, lives up to his *Streamlined Rhythm* appellation by never deviating from the one straight line of speed as embodied in swing. It's a little rough on those parishioners who favor some slight degree of relaxation in their music, what with the first ballad coming after 20 minutes are down, and something like *What Is This Thing Called Love?* socked out for all it's worth—which is plenty, but not when it's desecrated like that; and the armchair critic has to be pretty fond of swing to stay with such streamlining. If not, Blaine won't appeal for more than 10 minutes.

### Half Hour of Charm

During his recent tenure in the Bowman Room of the Hotel Biltmore, New York, PHIL SPITALNY (WEAF) applied the principles of his Woodbury commercial to remote broadcasting, despite the pointed lengthening of the title to *Hour of Charm in Dance Time*, and emerged with a program so laden with arrangements, production trappings, descriptions of the girls' clothes and talents, and so much general excess baggage that it sounded more like the Ford Sunday Evening Symphony than a dance remote. As novel and as different from the average run of late-hour music as it was, however, the too-effortful striving to attain that end proved a boomerang, with the listener wearied by the crowded half hour to the point where it seemed twice as long.

### Golden Bantam

With all the corn dispensed on witching hour wave lengths under the guise of modern swing music, it's more than a little refreshing to run across someone like FREDDIE FISHER (Village Barn, New York, WOR) whose stuff admittedly comes straight off the cob. Not the least enjoyable parts of Fisher's remote are his dryly humorous remarks anent his music. This form of self-deprecation always brings forth a favorable reaction from an audience, and in this case it suffices the program with a homey informal glow that makes a listener sorry the time is up. The broadcast isn't all turkey-in-the-straw stuff either; when the Schnickelfritzers want to swing they definitely can beat it out, possibly not with the finesse of a Goodman but certainly with all the fervor.

### Sweet Leilani

RAY KINNEY (Hotel Lexington, New York, WEAF) devotes his remotes exclusively to Hawaiian music, which puts his appeal directly up to the individual listener. If you like the undulating rhythms of the islands, a half hour with Kinney is far too short. If steel guitars and a grass skirt atmosphere are

(See MUSIC IN AIR on page 69)

# The Reviewing Stand

## Joe Venuti

(Reviewed at the Glass Hat, Belmont-Plaza Hotel, New York)

IN HIS New York debut at the helm of his own outfit, Joe Venuti displayed a dance band that is exactly that. Dismaying stylized tricks that more often than not cover up an ork's inherent musical weaknesses, Venuti confines himself to delivering first-rate, substantial dance music that is equally admirable for listening or dancing.

The Venuti violin offers just enough novelty to take the band out of the stereotyped pattern its make-up of four reed, three brass and three rhythm would seem to imply. As proficient as he is on the fiddle, however, Venuti offers it only as a condiment and not as the whole meal, thereby tripling its effectiveness. Used as it is in just the right solo and obbligato doses, it adds shading, contrast and color to the band's performance.

Venuti features standards of the *Time on My Hands* and *Ain't Misbehaving* genre in a generally comprehensive library. Injection of other-day favorites like these also adds to the ork's listenability, and is a welcome relief from the usual bombardment of run-of-the-mill pops leveled at dance floors. Ballad vocals are taken by Don Darcy, who does not play an instrument but is concerned solely with the warbling.

Band presents little showmanship during the dance sets, but is capable of putting on a comedy act if necessary. Boys contributed a *Time Marches On* satire to the floor show here, which was not exactly new in content but plenty hilarious in execution. A little more clowning on this order during the straight sets would add the finishing touch to a smooth, polished performance of both swing and sweet rhythms.

Richman.

## Lawrence Welk

(Reviewed at Chatterbox of William Penn Hotel, Pittsburgh)

HIGHLIGHTING Welk's mastery of the accordion that blends with Jerry Burke's electric organ backgrounds as the style-setting, the "champagne music of Lawrence Welk" is rich, bubble-like dandipation that's sparkling enough to please all degrees of dancers. Band has gained immeasurable class since its first stand here last year, coming in from Omaha, and makes a formidable bid for rating in top ranks.

With Welk out front for the squeeze boxings, instrumentation includes single trumpet and trombone; four sax, tootler Charlie Coffee doubling on xylophone; four rhythm, guitarist Walter Bloom adding vocal force, and organ. Lois Best is the fem decor and is just as strong on selling the songs. Repertory ranges from Schubert to the shag opuses, and the smartly styled syncos are enhanced by occasional glee club chants.

Frank.

## Anson Weeks

(Reviewed at Aragon Ballroom, Chicago)

WITH almost an entire new crew filled in thru the past year, Weeks turns up with an ork that has everything a mob of hoofers could ever want. The rhythmical tempos are paced to perfection and the maestro has cashed in solidly on his 16 years in the biz, getting the most out of the band at all times. And the odd thing is that it's not swing and not sweet, but just good music, with arrangements that take the outfit away from the hack class.

Set-up is 12 men split equally among brass, reed and rhythm, with an extra piano for Weeks and a tuba for brass doubling by the bass man. Arranging is done by sax man Bud Prentiss, and his work on the old ditties like *My Gal Sal* and *Do You Ever Think of Me* is right in the groove. Over half of the ork's library is filled with these oldies, and with the smooth style of handling they're very salable. Another bright spot is the work of trumpeter Jackie Hall, who gets away on that horn with plenty of stuff. Anson makes a very personable front man and when he grabs on to that keyboard it's not for nothing. For straight danceability this band has a lift all its own, and to make it more infectious the boys appear appear to have a good time batting their stuff out.

Jack Wells, a tenor, pipes the vocals in a sort of hesitating style which gets off okeh with the band. This isn't an outfit groomed to suit the tastes of any particular group, especially the dyed-

in-wool swing bug, but when it comes to satisfying a cross-section of the country's dance enthusiasts, Weeks has got the goods.

Humphrey.

## Joe Sherer

(Reviewed at Missouri Valley College, Marshall, Mo.)

WITH young musicians from the Kansas City area, Sherer has been playing in and out of the Kaycee corner the last two years. Line-up includes four saxes, two trumpets, a sliphorn, bass fiddle, drums, piano and Sherer's own clarinet.

Standouts from the crowd's viewpoint are Eddie Phillips, a tasty stick handler with a solid beat on his drums; Bryant Meehan, trumpeter; John Loftus, keyboard caresser and vocalist, and Sherer himself, whose clary stylings are good but are not featured enough. The outfit is best on the hot ones, having a tendency to slide along listlessly on the pop ballads. Sax section sometimes is sloppy and the brass emits a clinker too often, but on the whole, for a young band selling at a low price, it's a showmanly and danceable combination slanting its offerings toward collegiate terpssters.

Long rehearsals and continued hard work on dates with the enthusiasm now being exhibited by Sherer's gang may bring its reward. The leader does the arranging, sings occasionally and plays piano when Loftus is canarying at the mike. But even so, he should feature his blackstick to better advantage, inasmuch as it's the real feature of his ork's rhythmic style.

Dexter.

## Nat Towles

(Reviewed at King's Ballroom, Lincoln, Neb.)

WITH 15 colored people, Towles, coming three years ago from New Orleans, has become one of the surest-fire box-office bands playing the Iowa-Nebraska-Missouri territory. Swingy assembly, its makes a roll call of all the jitter-inclined terpsists. Following the trend, band has softened the noisy brass and brought out melody in its later sessions, altho it used to have the rep for the greatest array of cast-ironed lungers who blew out all night. Tendency for smoother writing, but staying in the same groove is the setting now.

Band's make-up includes five in the brass, four on reeds and four on rhythm. Towles fronts, a paunchy, good-natured colored boy, whose sole duties seem to be to wave baton and look happy. Duke Groner, male vocalist, is frequently before the mike. Voice is good. He also makes the third man in a trio with T. W. Pratt and Bernie Cobb. Top tootling goes to Lorenzo Coker, L. H. Tally and H. Johnson, who come front with trumpet, trombone and clarinet, respectively.

Outfit dresses well, but not showily. Rostrom conduct is excellent. Altho their music is strictly danceable, to the point of making everybody bounce whether on the floor or not, the band stand always attracts a great deal of attention and dancers stop in clusters to watch and fight "in place."

Oldfield.

## Jay McShann

(Reviewed at Martin's, Kansas City)

RATING among musicians as the most promising young colored pianist in the Greater Kansas City area, Jay McShann is a personable, talented Oklahoma product who got his start playing an organ in a Negro Baptist church. About three years ago he moved northward into the Kaycee corner to succeed Count Basie as the town's most skilled Steinway stroker. He's been a success from the start.

The band includes, besides the McShann baby grand, three saxes, string bass, one trumpet and drums. Bob Mabane, tenor sax, and Gus Johnson, a thoroly grounded skin-thumper, are the singers along with Selma Long, recently added as femme canary. They do their work well. Gene Ramey's bass work and William Scott's solo tenoring also add up solidly, Scott proving doubly valuable for his arranging ability. Library leans to swing ditties, but the boys can shell out the pops okeh when requested to do so. Appearance good; showmanship high. Playing this class South Side spot, McShann's outfit has proved a definite draw, hyping biz greatly in the dozen weeks it's been on deck. Leader should feature his keyboard style more, otherwise it's a socko little combination.

Dexter.

## Off the Records

By M. H. ORODENKER

### Good-Mania

WADDLING in the plush environs of the Waldorf has detracted none from the solid swingo that has so endeared Benny Goodman to the hop-skip-and-jump coterie. And for the Goodman wax followers, who must be legion, its Victor waxing in Benny's best manner for the standard pieces, *My Honey's Lovin' Arms* and *Farewell Blues* or the stumpy *Topsy*, Edward Durham and Edgar Battle credited for the note designs, and Fred Norman's *Smoke House*. Both doubles pack plenty punch, the trumpet-reaching-for-the-ceiling on the *Farewell* side making for the more exciting whirlings. For Goodman at a moderate tempo and temperature, there's enough rhythmic appeal to make it desirable in *I Must See Annie Tonight* and *Kind'a Lonesome*, Hoagy Carmichael's lilting lullaby from the *St. Louis Blues* film.

Nor is Goodman alone in his platter glory. Lionel Hampton, using a slap-together gang, produces an attention-getter vehicle on Victor for his two-fingered piano tricks, *Down Home Jump* and *Rock Hill Special*. It's meaningless riffing as far as the compos are concerned, Lionel takes the composer credits, but it's a honey for the Hampton fans. The *Rock Hill* side duplicates his instrumental wizardry on the keyboards. And with two fingers, no less. Plattermate gives the whiz a chance to shine on vibes and drums. And if nothing else, this is one time they didn't "force" Lionel to sing (?). His running mate, Teddy Wilson, has only a mild get-together on Brunswick with pop fare, *They Say* and *Say It With a Kiss*. Billie Holiday sings and you have to like Billie Holiday, else you're stuck with these sides with Wilson's pianology the only redeeming feature for your six bits.

In considering Goodman, it's natural to stack Count Basie in the same company. And in considering his *Jumpin' At the Woodside* for Decca, it's putting it mildly that it'll make your turn-table jump. The tempo is traffic-stopping and covers all degrees of torrid. Backed by *Dark Rapture*, but that flicker song fails to toe the mark set by its plattermate.

### The Singing Sides

THE honeyed drippings when Frances Langford gives forth vocally are captured completely in *Hurry Home* and *At Long Last Love*, a Decca disk. For the peppy piping, Dolly Dawn is heard at her best in *Where Has My Little Dog Gone?*, a contagious ditty in *Tisket pattern*. And it's a swiny thingy Miss Dawn makes for *I Found My Yellow Basket*, tho the sequel as such is quite sorry. George Hall makes the musical setting for this dandy Vocalion double. It's a righteous groove the maestro digs, keeping up with Miss Dawn unto the last note.

Scanning the Race listings, Georgia White lends herself to violent voiced blues singing for *Dead Man's Blues* and *Love Sick Blues*. The gal really weeps for her man and for Decca.

Barry Wood gives romantic outpourings in the bary range on Brunswick for *Day After Day* and *It Serves You Right*. His song selling brushes against fem ears the right way and the ork backing matches the mood of his singing. However, Wood confines himself to the first chorus only and it's a long and tiresome journey to the end of the disk. Should certainly jump in with his pipes on the release to make for a better-balanced and more appealing platter. Tony Martin goes native on Vocalion for the swing hulus, *Rhythm of the Waves* and *The Island of Maui Hula*. Manny Klein adds trumpet zing to the steel strumming. Unfortunately, it all adds up to nothing. And for firesiders, Donald Novis blends his lyric tenoring with Eddie Dunder's organ to make sombrous Decca sides with *Trees* and *The Song of Songs*. In the least, the effect is sobering after a jump session with Count Basie.

(See OFF THE RECORDS on page 149)

DECCA RECORDS boom a new boy-belle singing duo in Bob Hope and Shirley Ross. Screen starlets make their platter preem with *Two Sleepy People*, repeating their flicker singing.

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# Orchestra Notes

By M. H. ORODENKER

## Marking Time

WHILE we await the arrival of Father Time to take a New Year's measurement of our columnar elbow for a new pair of cuffs, the opportunity avails itself to clean out our cluttering wicker basket in preparation for a New Year's pillings . . . we've never stopped to reckon how handicapped we would be for fashioning paper airplane models to whiz over the heads of our editorial confreres were it not for the press releases hopefully mailed in by those enterprising gents comprising the press-agent gentry . . . of course, we could turn most of them over to the postal authorities for using Uncle Sam's mailing facilities in an attempt to defraud . . . but then we could no longer fashion paper airplane models to whiz over the heads o. o. e. c.

## Turn Back the Pages

And as we watchfully wait for the old year to flicker out while a new year is born, we can't help getting in a sentimental mood as we draw our chair closer to the fireplace and watch the pages of time passing by in the dying embers . . . we see old friends and familiar places . . . we relive bad breaks and glad tidings . . . and we wonder—wondering what would have happened if BETTE DAVIS and WARREN WILLIAM kept their promise made to us one night way back at the Villa Venice, a swank speak, to plant us in Hollywood as the young Rubinoff . . . nor can we help wondering what would have happened if CHARLIE KERR fired us off the band stand rather than the late EDDIE LANG and made us study the guitar . . . or if we hadn't argued the boys in the band out of coming to New York when BERT LOWN wanted our co-op crew of Castilians to play tea dances at the St. Moritz . . . all because we would have to drop our own identity and be billed as RUDY VALLEE'S ORCHESTRA . . . and did you ever wonder what in the world ever became of Sally?

## It Can't Happen in 1939

Maybe it can't happen and in all probabilities it won't . . . but imagine what a great year this new year would be if GUY LOMBARDO opened his first air show with *One o'Clock Jump* . . . if BENNY GOODMAN added three fiddle players to his swing contingent . . . if bookers turned in their AFM licenses every time they caught themselves taking more than a 10 per cent commission . . . if JOHN HAMMOND extolled in his writings the ethereal sendings of rippling rhythm . . . if some recording officials did not have an interest in music publishing houses and let the band boys pick their own selections . . . and if other waxwork officials did not demand a "piece" of the band in return for a record build-up . . . if girl singers with bands really knew how to sing . . . if SAMMY KAYE would sing and sway.

## Let's Start a Society

HAVING been a joiner since first meeting the requirements to make the Boy Scout grade, we've always been a pushover for any initiation fee, including the time we ably proved to the examination committee we could play at least eight bars of *Margie* and then plunked down 75 smackers for an AFM working card . . . maybe the woods are full of our kind that makes it so easy for every Tom, Dick (and if we only knew what ever became of her) and Sally to start a society for sumpin' . . . within the past month or so several organizations have been brought to our attention . . . here's a proposal to start a "School of Higher Pianistic Virtuosity" to perpetuate the traditions of the master long-hairs . . . ever yet ambitious is the "Committee on Applause for Percussionists" whose primary interest will be for greater recognition for drummers . . . they've even adopted an official society song, *Old Drum*, which should prove to ARTIE MICHAUD that not everybody knows about GENE KRUPA . . . and to top 'em all is the "Non-Partisan Committee To Suppress Musical Bigotry," which is dedicated to the proposition of proving that a hot lick is the same as a cadenza in a Beethoven

concerto . . . but howabout a society to find Sally!

## Bats in the Band Belfry

MURRAY ARNOLD, the Brooklyn boy who had to hide in Philadelphia to thrill radio audiences, has been snooping around the studios with pencil and pad . . . and from these snatches of speeches it is little wonder why staff radio band conductors imagine bees buzzing around in their bonnets. . . . "No, I didn't bring my music with me, Mr. Smertch. I thought you musicians knew ALL the numbers!" . . . "Yes, this orchestration is for my voice—except that I sing it three notes lower in the next key and I change the tempo. Otherwise it's perfect!" . . . "Do you really get paid just for waving that little stick around in your hand?" . . . "Mr. Smertch, if you used baritone saxophones instead of two fiddles and added a French horn, I think the accompaniment would be much better suited for my particular type of voice. Don't you think so?" . . . "My uncle's cousin was listening to my program this afternoon when your band accompanied me and he said that the piano must have been out of tune. What's the big idea?" . . . "I know I'm not singing like Nelson Eddy, Mr. Smertch, but don't forget you don't sound like Benny Goodman either!"

## Cut the Jive

Because of the widespread interest in swing slang and jive gutturals, NED WILLIAMS has edited a revised 1939 edition of Cab Calloway's "Hepster's Dictionary" . . . teasing the hep cats with such new swish as "frompy," "lay some iron," "cubby," "faust," "set of seven brights," "jeff" and such . . . whether or not the swingsters own up to such swish is hard to believe until the mail bag brings a missive such as that sent in by JOE SAUNDERS, road manager for CHICK WEBB . . . in part, writes Joe: "I am really brought that so many brights have cut by since I last mitted you a scribe, but I am hep that you will kick me a pardon when you dig this spiel. . . . We fell in here on a strange riff, but the jitter-bugs and ickies were stashed in the auditorium, and when I laid the intro on them they broke down like a Model T, and the cats came on with a mitt-pounding and that sent the tooters and they gave out something frightful."

## Soprano Sax Score

THE swing coterie still cherish and worship the most neglected of the saxophone family—that pipe which is geared to the soprano pitch . . . a soprano wrapped around the fingers of Poppa Bechet, Johnny Hodges and even Don Redman still has sending qualities . . . but for the most part the whining of the soprano still brings nightmares to the ork leaders . . . at least that was the experience of JACK BIGHAM, who dropped his guitar pick for a stick to front some Southern talent at the nation's capital. . . . Jack writes: "One of the gobble boys pulled that deadly of deadly ork weapons—the soprano sax. . . . 'My God,' I shouted, 'what have you got there?' But he calmly proceeded to lick out on it. So I retired to the bar to have my battery changed. . . . When I returned the band wanted to know what was the matter with me. I told them nothing, just that 'I had never seen one of those gadgets before and it frightened me for the moment.' . . . Incidentally, I requested him to put it back in camphor, as I was afraid that the volunteer firemen would mistake it for a fire siren and lam out on us."

## Paging Margaret Sanger

LANNY ROSS, who has been singing songs for the last 10 years, offers a 10-point analogy comparing popular songs to happy marriages. . . . (1) The words and music have to be on a 50-50 basis, just as a husband and wife have to be equal partners. . . . (2) The lyric and music must have a common understanding. They can't high-hat each other. . . . (3) The song should be in step with the times. Certainly a jazz-age marriage wouldn't have been very successful in Queen Victoria's day. . . .

(4) A song has to be adaptable. Orchestras have to be able to play a melody if it is to succeed, just as people have to get along with the world. . . . (5) Happy marriages are based on happy habits. In a song the words have a comparable tag line and the music a repetitive score. . . . (6) A song should have a humorous twist, just as a husband and wife have to have a sense of humor. . . . (7) The words should develop a narrative, and the musical score should be a complete unit. Partners to a happy marriage must be completely well-rounded individuals. . . . (8) The song must have an underlying emotion and sentiment to correspond to love in marriage. . . . (9) If a song is to be well exploited it has to have financial backing. In marriage you can live on love, but it's more fun with money. . . . (10) The story and music must be consistent, just as a husband and wife must be dependable.

## Notes Off the Cuff

Maybe the new year will bring favor for WILL HUDSON in the orchestra world . . . our wastebasket is now the custodian of a press release headed: You've got to be a flop to be a success, says Will Hudson, famous composer-bandsman . . . with the past years giving rippling, slide, streamlined, bell, sweep, shuffle and jibe rhythm, maybe the new year will bring back some of that good old-fashioned "dance" rhythm . . . and until our cuffs are returned from the cleaners, a Merry Christmas and Happy New Year.

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# Year-End Tally Finds Names Only Has-Beens for Pla-Mor

KANSAS CITY, Mo., Dec. 24.—Checking over his box-office receipts as 1938 nears an end, Will H. Wittig today declared Shep Fields to be the biggest grosser of any band to play his ornate Pla-Mor Ballroom since it was opened for the season in September.

Fields rolled up a stiff \$1,300 at the wickets on a solo, with ducats going at 80 cents in advance and a dollar at the gate. Others who played the Pla-Mor, none of them to Wittig's complete satisfaction from the financial standpoint, were Frankie Trumbar, \$550; Gene Krupa, \$680; Louie Armstrong, \$651; Herbie Kaye, \$690, and Matt Betton, \$425. In comparing those figures with one-night dates by big names in other years, Wittig proved their box-office power to be far below average. Glen

Gray and the Casa Loma Ork, here last spring, soared the take to \$3,000 for an all-time record which probably will stand for several seasons to come. Jan Garber, Jimmie Lunceford, Andy Kirk, Wayne King and Frankie Masters last year hit \$1,200 or better on their dates, and there was little difference in the weather and publicity.

Wittig has found this season that bands such as those led by Glenn Lee, Ralph Webster, Wally Stoeffler and Howard Becker, all young and enthusiastic, have proved plenty profitable on week-end stands. They cost less and provide danceable rhythms, which Wittig believes, after all, to be the most important to tariff-paying patrons. As a result Wittig is using the younger outfits more often. He plans to buy the alleged big names not more than once a month, where last year it was not uncommon to feature two each week. Theaters in his opinion have harmed the b.-o. value of many topnotch orks in this section of the Middle West. Other ops in the Kaycee area also have made the same complaint.

The exorbitant prices charged by the nationally famous aggregations also make for a nut too big to crack, in Wittig's opinion, and he cites an example to prove his point. Duke Ellington was offered to him for a one-nighter on a \$1,000 guarantee, Wittig turning it down because of the failure of other names to draw. Several wires were sent Wittig urging him to "take advantage" of the offer, but it was no sale. It later developed that Ellington after playing a solo here for the Negro musicians' union, which went in the hole, laid over two additional nights without a job on a week-end rather than accept the \$800 Wittig had offered to the Duke's management. Thus it was a dead loss to Ellington, but Wittig made money that particular week-end with Howard Becker's crew.



## Greetings

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# GEORGE

and

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## Jit'bug Bites Back With a \$5,000 Suit

OMAHA, Dec. 24.—Al D. Wolf, manager of Chermot Ballroom, and two employees received the wrong end of a \$5,000 damage suit this week from a jitterbug who objected when the trio tried to stop him from dancing "something worse than the Big Apple." Employees were Rudy Mueller, president of the Omaha Junior Chamber of Commerce, who is also former floor manager at the ballroom, and Fred Christianson, special officer.

Wolf and employees said that the plaintiff, who sued originally for \$10,000, was boisterous and stomped his feet on the floor to annoy other guests. After four warnings the trio took the jitterbug to the ballroom office for a little private talk, and it was there the alleged beating occurred. Mueller admitted slapping the plaintiff a few times.

Ballroom employees said they did not recognize the dance as the Big Apple or any other dance the rest of the patrons were doing.

## Wingy Flies Morris Coop

NEW YORK, Dec. 24.—Wingy Mannone, standard bearer of the swingy syncos, has been given his release from William Morris Agency and pacted with Billy Shaw for CRA management. In coming over to Consolidated Mannone is getting the benefit of a fully instrumented band that will take to touring for the breaking in. CRA's Chicago office has added Ayres Lamar to the agency's properties, starting off New Year's Eve at a private party in Bartlesville, Okla.

## MUSIC IN AIR

(Continued from page 67)

synonyms for boredom, even Ray's superior performance won't hold the interest. Apparently realizing that not everyone may be intrigued by Hawaiian harmonies, Kinney wisely breaks up the monotony with a plenitude of vocals in English. Actually it's a good program that unfortunately is limited in its appeal.

DUKE DINGLEY gets the nod to make the winter music at Town Casino Club, Miami, Fla. Will bring in a 13-piece crew plus Grey Downs and Alan Hanner for the singing.

## IMPROVE YOUR VOICE



with "LEARN TO SING"  
THE WORLD'S FINEST BOOK FOR VOICE  
FOR PROFESSIONALS AND BEGINNERS  
Is Your Diction Good?  
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# THE WISDOM BOX



By George C. MacKinnon



## Thanks The Billboard

For Its Recognition of His Tunes,  
DREAM RENDEZVOUS (Gem Music Co., ASCAP)  
HEATIN' THE MELODEON (Broadway Music Co., ASCAP)  
YOU SET ME ON FIRE (NRC-WCCO c-c by Dean Hudson from Lowry Hotel, St. Paul, Minn.)  
HAPPINESS AND PROSPERITY IN THE COMING YEAR TO MY OOO'S OF FRIENDS IN SHOW BIZ.

The Jovial Host of Captivating Rhythms,  
**JACK GILLETTE**  
and His Famous NBC ORCHESTRA  
Featuring GRACIE WHITE Lady of Swing  
Currently HENRY GRADY HOTEL, Atlanta, Ga. Broadcasting Nightly.  
Mgt. CONSOLIDATED RADIO ARTISTS,

The **BILTMORE BOYS** and their ORCHESTRA  
Now Playing LAMAR HOTEL, HOUSTON, TEX.  
Mgt. CONSOLIDATED RADIO ARTISTS, INC.

Season's Greetings From  
**MARY SCHAEFFER**  
Composer of  
I Long To Belong To You  
Toytown Jamboree  
Rockin' Chair Swing  
Romance In The Rain



Just completing  
tour of leading  
Hotels and Clubs

A new  
Bigger  
Box-Office  
Band  
Sensation!

Season's Best

from the Jovial Host of Captivating Rhythms

JACK GILLETTE

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featuring

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The Lady of Song

NOW ON TOUR

Available for Limited Number of One-Niter Engagements  
PHONE, WIRE or WRITE  
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New York—Chicago—Cleveland—Hollywood—San Francisco—Dallas



ON THE AIR  
EVERY MONDAY NIGHT FOR  
PALL MALL CIGARETTES  
OVER THE NBC NETWORK

NIGHTLY IN PERSON  
IN THE  
PERSIAN ROOM  
PLAZA HOTEL N.Y.

BRUNSWICK RECORDS  
DIRECTION: MUSIC CORPORATION OF AMERICA

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Chicago Federation of Musicians

LOCAL NO. 10, A. F. of M.

JAMES C. PETRILLO

President

Season's Greetings

ALLAN and TIC TOC  
FIELDING original MUSIC

(Registered U. S. Patent Office No. 108274.)

Currently at  
HOTEL FLORIDIAN, Miami Beach.  
Thanks to Morton Mencher.

Returning to  
HOTEL ADELPHIA, Philadelphia, Pa.,  
March 22.  
Thanks to Howard F. Hohl.

Goldsen Exclusive G. M.

NEW YORK, Dec. 24.—New managerial set-up for Exclusive Music has Mickey Goldsen upped to general managership, Marty Melcher coming in as professional manager and Allie Brackman continuing as advertising director. Phil Lang, Morton Gould's assistant at WOR, is house composer. Frank Kelton, who handled Exclusive for the past few

months, returns to the Coast shortly. The firm moved this week into the offices vacated by Words and Music.

Oshkosh Gets Musical

OSHKOSH, Wis., Dec. 24.—Local musicians' union requested common council for a \$1,500 appropriation to provide for free band concerts in city parks next summer. Memo was passed along to the council's budget committee.

Music Items

SONGS AND SUCH—Eddie Paul's theme song, *Stolen Moments*, is slated for publication by Evan Georgeoff Co., Cleveland music pub, with dealers getting it the first week in the new year. Tune is the work of WENDELL GIVEN, arranger for the Paul band. AL SIEGEL and EVERETT WEIL—the former is noted as the discoverer of Ethel Merman—recorded a series of 13 programs based on a lyrical dramatization of popular and symphonic music by prominent American composers, and four agencies are ogling the idea. DeValgine Music Corp., Chicago, is releasing IRVING SIEGEL'S new one, *Leona*. FRANK H. LANG did the collabbing. The classic poem, *Song of the Siren*, has been set to music by Sidney B. Holcomb, of Pittsburgh.

HOLLYWOOD HIGHNOTES — Paramount has permitted its option on RALPH FREED to lapse, and the studio now has only four songwriters under contract, Frederick Hollander, Frank Loesser and the team of Rainger and Robin. SIGMUND ROMBERG and EDWARD HEYMAN turned out *The Night We Named the Day* for MGM's *Ice Follies*. JACK YELLEN left 20th Century-Fox after four years of lyric scribbling for the studio. Failure to come to terms with the company on a new contract was the reason.

MELROSE BROS.' Music Co. has secured the renewal rights on F. Dudley Vernor's and Byron D. Stokes' *Sweetheart of Siema Chi* after a year of negotiations with the writers, Morton Schaeffer, the local manager for Melrose, announces. Walter Melrose originally secured the publishing rights in 1928.

Ellington in Concert

NEW YORK, Dec. 24.—This being the open season for the music men in concert realms, Duke Ellington joins the

masters who take their tootling to the concert hall. Sponsored by the Harlem YMCA, Ellington concertizes January 3 at Great Hall of City College here. This will be the first serious effort Ellington has made along these lines in this country. His first concert appearances were in London and Paris in 1933.

Cuts Dance License Fees

OSHKOSH, Wis., Dec. 24.—County board of supervisors has rescinded its dance hall ordinance, which has been in effect since December, 1934. Action grew out of recent complaints to the county board from Grange representatives, charging that the \$25 annual dance hall license fee worked a hardship on their organization, preventing them from holding dances.

ANTIGO (Wis.) Musicians' Union elected Elmer Luebcke for the prez post; Clyde McCue, v.-p.; Lee E. Herman in triple capacity of secretary-treasurer-business manager; John Blaha Jr., conductor, and Norman Weber, sergeant at arms.

Disk Bites Dog

KANSAS CITY, Mo., Dec. 24.—Not one of his musician friends would believe his story until Jesse Price, probably the hottest colored drummer in the Kaycee corner, rounded up witnesses to prove it.

Walking along 18th street the other night with a new jazz platter under his arm, Price was attacked by a big-mouthed police dog which raced from an alley straight toward the hide-beater's legs. Plenty scared, but gambling on a last chance of bluffing the animal, Price sailed the slender disk straight at the hound's head. It caught him on an ear and sent him loping away in another direction.

Record, bought by Price to study George Wettling's drum style, was by Red Norvo and titled *So Help Me*.

# Best Wishes

from

**LOUIS ARMSTRONG**

featuring

MIDGE WILLIAMS and  
SUNNY WOODS

★

**ANDY KIRK**

And His Clouds of Joy

with

MARY LOU WILLIAMS  
at the piano

★

**DON REDMAN**

LITTLE GIANT of RHYTHM

★

**EDDIE SOUTH**

THE DARK ANGEL of the  
VIOLIN

★

**ROY ELDRIDGE**

And His

All-American Swingsters

★

**WILLIE BRYANT'S**

HARLEM PLAYBOYS

★

**"HOT LIPS" PAGE**

And His Band

OLD BRICK TAVERN

Hotel America, New York



**JOE GLASER, Inc.**

Artists Representative

RKO Bldg., Radio City, N. Y.

Circle 7-0862

# Swing It--Sweetly!

By TOMMY DORSEY

JAMMING will decline—but swing will grow! Does that statement seem strange? Actually it shouldn't, for there is no real connection between these two branches of popular music, tho the general belief seems to be to the contrary. What is more important, swing will continue to play an increasingly important part in America's musical expression.

People often confuse the two terms—swing and jam—and use them interchangeably. To make sure that we are on common ground, I will give my version of both terms. To my mind, swing is smooth, sweet, easy to listen to and calm enough for the most conservative dancer—there are no extraneous flourishes and "out of the world" take-offs



TOMMY DORSEY

by individual instrumentalists. While soloists are featured and the music does not follow any standard arrangement, the basic melody is always distinguishable. On the other hand, jamming is an admixture of blaring trombones, wild tom-tom tones, improvised saxophone runs and plenty of loud vocalizing. And, frankly, I feel that only the former type of music belongs under the banner of swing.

### Guy's Discovery

There is, to my way of thinking, more of a tie-up between sweet music and swing than there is between jam and swing. This connection goes beneath the surface when we realize that Guy Lombardo, "The King of Sweet Music," was indirectly responsible for the introduction of the sweet type of swing I refer to in this article. About four years ago Guy was making a one-night stint in New Orleans and paid a casual visit to a small night spot in that city. The featured entertainer was a trumpet player. Guy was immediately impressed by his new jaunty style. Inquiry revealed that a home-town musician, Louis Prima by name, was manipulating the buttons. After a long discussion and much persuasion Lombardo arranged for a personal appearance in the Roxy Theater for this trumpet man, who was featuring what he called "happy" arrangements of the popular songs of the day.

Louis was enthusiastically received on the New York stage and later was signed to entertain other musicians at the original Onyx Club. The bright, lively rhythms he gave to old and new tunes caught the fancy of Tin Pan Alley. The rest of the story is history. And it does seem strange to say that if it weren't for Guy Lombardo's appreciation of something a little different—a style that later swept the country and almost enveloped the type of music he had popularized—swing might still be confined to the unknown.

Swing—sweet swing as I call it—is un-

derstandable and interesting—it has a definite form and meaning. The layman accepts swing and will continue to do so, because the individuality of a tune is not lost in the arrangement. This type of music has advanced from the dance halls to Carnegie Hall—not only because it is different and entertaining but because the people find it a soothing relief from the hustle and noise of their everyday activities. Moreover, swing is a normal expression of the times. Study shows that trends in music are decided by the psychological mind of the masses.

### Tracing the Trend

Pre-war music was, as a rule, of the *Daisy* type, or the lament species, for example, *My Mother Was a Lady*. Times were settled, hence the sweet music, but the standard of living was low, hence the lament.

Then came the World War. Turbulence inspired martial music as the world was preaching nationalism. After the war jazz.

The natural let-up was expressed by Bix, Red Nichols et al. in their disregard of the conventional. The prosperity that followed gave its blessings to the symphonic jazz that lifted the star of Paul Whiteman, George Gershwin, Ferde Grofe and others. Times were once more settled.

But with the advent of the depression the people again had to find a new outlet for their expression. This time it was swing. Today we still find the masses swing-conscious, which seems to indicate that this form of music has caught their fancy and will live because it is flexible enough to express their feelings at all times. Its inherent qualities of mellowness and variety are sedatives for strained, tired nerves—qualities that assure its continued popularity.

In comparison jamming is loud and unarranged. It is a temporary means of "letting go." It is a form of relief entertainment that has served its purpose among the laymen and which will decline as time goes on.

Another proof of the fact that swing is here to stay lies in the realization that young folks were the original followers of this type of rhythm. However, during the past year or so attendance has grown among men and women of 35 and 40, who have found that a good sweet swing arrangement can even put across their old-time waltz favorites in smooth acceptable fashion.

I have yet to hear of a middle-aged person attending a hot jam session and returning for a second dose. Little by little I expect to find many of the present jam bands toning down their steam and falling into line. Otherwise they will be out of step. There can be no compromise on this point. Jamming will have to eliminate individual interpretations which now come under the heading of "hodgepodge" and take on a more unified character. It may continue as a form of self-entertainment among musicians, but the general public will never accept it as a permanent form of American music.

Don't kid yourself, swing is no passing fancy. It is an American musical institution and will be with us for a good many years. It has earned its spot and deserves the top billing it is receiving.

Let's have swing—plenty of it! Swing it—sweetly, tho!

A New Song for Your Approval  
"PADDLE YOUR OWN CANOE"  
By Deecort Hammitt  
SUNSHINE STATE MUSIC CO.  
ALCESTER, S. D.  
West Coast Representative: Orlin Hammitt  
& Fred Chapman, Clifton Hotel, Oak Park,  
Sacramento, Calif.



# Holiday Greetings

from

**PAUL WHITEMAN**

and his

**CHESTERFIELD ORCHESTRA**

CHESTERFIELD PROGRAM  
COAST-TO-COAST CBS  
NETWORK 8:30-9 P.M. EST.



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**MANHATTAN'S MIGHTIEST MELODY ROUNDUP**

Paul

**WHITEMAN'S RHYTHM RODEO**

on stage

**LOEW'S STATE**

NEW YORK  
WEEK OF DEC. 29

★  
★



HEAR THE LATEST DECCA RECORDINGS OF

Paul

**WHITEMAN'S "SWING WING" AND THE "SINGING STRINGS"**



17 E. 45th ST. N.Y.C.  
MU. 2-1888

"MY BALLROOM was certainly a foul ball this past season," remarked a prominent Midwest-ern amusement park owner to me a few days ago.

He went on to say that not so many years ago all the ballroom owner had to do was hire an orchestra, place a few newspaper ads, scatter some window cards and then sit back and watch the crowds and dollars roll in. He further stated that most ballrooms, including his own, have not been the great profit producers in recent years that they formerly were.

Unfortunately, this last statement is all too true. In fact, dance business has dwindled so much in various sections of Ohio that at least 11 large ballrooms, scattered thruout the Buckeye State, which for years had been profitable enterprises as terpsichorean palaces, are today being operated as roller-skating rinks.

Does this situation of dwindling dance business, which is today almost nationwide, indicate that ballrooms in general are so much on the wane that within a few years they will cease almost entirely to exist? Or can the ballroom be brought back?

It is my belief that if we are to survive this waning interest in ballroom dancing we must combat the factors responsible for our present plight and "sell" dancing and the ballroom to the public as they have never been sold before.

#### Combat the Beer Garden

Years of depression and recession have naturally reduced box-office receipts. But one of the main factors responsible for our predicament is the small, poorly conducted beer garden offering free dancing, either to the music of a phonograph or a two, three or four-piece orchestra, usually nonunion. Because these beer gardens are so numerous they do take patrons from the ballroom and legitimate night club. However, the taking of patronage is far from being the worst harm done by these "honkytonks."

Floor men are very seldom ever employed in these places, and due to the lack of supervision the most eccentric and vulgar dances with which we have to contend are known to have originated in beer gardens. These "jitterbug" dances, such as the "shag," "jeep" and "mooch," have placed a bad stigma upon dance business, and to say that these loosely operated establishments have given public dancing a "bad name" is putting it mildly.

Ballroom men in many sections have been attempting to fight this menace thru organizing with hotel managers, legitimate night club operators, musicians' unions, women's clubs and other civic-minded groups in an effort to bring about legislation to put a halt to dancing in these spots. In a few Ohio cities local laws are being suggested to bring about better supervision of dancing and to permit public dancing only in the recognized

# Bring Back The Ballroom

By LEW PLATT

(Manager of Summit Beach Park Ballroom, Akron, O.)

ballroom, the high-class night club and the hotel.

#### Institutional Advertising

In further combating the beer garden and eccentric dancing, and in a campaign to place the ballroom and dancing in the good graces of the public, excellent use can be made of institutional advertising.

Last April friends in Detroit wrote me about the institutional advertising being run in the Detroit newspapers by Frank Steltenkamp and Fred Haines, operators of the Greystone and other ballrooms.

Lew Platt entered the amusement business in 1924 at the age of 14 as the drummer with a dance band. Since that time he has been orchestra leader, orchestra booker, press agent, receiver for a night club and ballroom manager. Managed summer ballrooms at Craig Beach Park near Youngstown, O., and Rock Springs Park, Chester, W. Va., for several seasons, and during the early months of 1934 acted as receiver for the Casa Loma Club, Hamilton, O. Since 1937 he has managed Summit Beach Park Ballroom, large summer dansant at Akron, O., and during the winter months he usually handles personal management activities for two or three Ohio dance bands.



I was told that even Detroit ministers had commented favorably on these ads, which stressed the merits of the modern ballroom and also educated the public to the fact that the Greystone and their other ballrooms were free of intoxicating liquors.

This information impressed us so much at Summit Beach Park that we decided to acquaint the Akron public with the following features of our ballroom:

- 1.—Intoxicating liquors are not sold in the ballroom, and intoxicants and intoxicated persons are not tolerated.
- 2.—Floor supervision at all times by competent men. Eccentric dances,

such as the "shag," "mooch" and "jeep," are not permitted.

3.—The ballroom, all surrounding grounds and parking lots have proper lighting.

4.—A policy of reasonable admission prices and good "danceable" music at all times.

That our efforts brought results is testified to by the satisfactory box-office receipts grossed during a season when general economic conditions in Akron and vicinity were at a low ebb.

#### A "Dance Conscious" Public

For many years most ballroom managers, including myself, were so engrossed in advertising our dance band attractions that we completely neglected to "sell" dancing in our communities. This policy of making the public "band conscious" proved profitable, but the failure to make our patrons "dance conscious" may be another reason for the present dark outlook in the business. With many of the nation's big name bands playing theaters in direct competition to ballrooms and seriously damaging the box-office receipts of the latter, it would be a timely move to plan a program of making the public "dance conscious" and "ballroom minded."

We may be able to attract new classes of patronage thru "selling" dancing as a healthful exercise, an excellent sport and one of the very best forms of amusement in the world today.

If more groups were to be formed such as the Iowa Ballroom Operators' Association it would be possible thru co-operative efforts to wage a national campaign in the interest of dancing. A "National Dance Week" could be arranged. A nation-wide contest could be staged for the selection of a "National Dance Slogan," similar to the florists' "Say It With Flowers." Co-operative selling, advertising and promotional campaigns have produced desired results for the orange growers of California (Sunkist Oranges), the nation's florists, the candy manufacturers and various other business associations. A similar project in our own field would no doubt focus the public's attention upon dancing and the ballroom, and would eventually bring financial returns.

#### "Create More Dancers"

Will H. Wittig, of Kansas City's Pla-Mor, mentioned the Pla-Mor's Thurs-

day night dancing classes in his article, "This Ballroom Business," in the Fall Special of *The Billboard*. He stated that patrons may receive an hour of free dancing instruction before the actual dance gets under way, and that approximately 100 boys and 75 girls are used as instructors. At least four Ohio ballrooms have experimented this fall with large dancing classes along the lines suggested by Mr. Wittig. These dancing classes have been a huge success in every one of these ballrooms, each manager reporting that these classes brought new faces into the ballroom, definitely "created more dancers" and increased receipts on other nights. One manager told me that his "Wednesday night dancing classes" were enabling him to stay in business.

Recent polls taken of college students in the East and predictions of Eleanor Powell and other celebrities point to the fact that the waltz and smoother dances are on the way back to popularity. Waltz contests sponsored by newspapers in several Midwestern cities are known to have attracted thousands of interested dancers and spectators, some of the contestants having been in their "60s" and a few were even older. If we "sell" the waltzes and smoother dances we will bring many people back into the ballroom who have not patronized terp palaces in many years.

#### Bands and Dancing

In keeping with this trend to smoother dancing it is my opinion that the alert ballroom manager will increase his business thru presenting the sweeter styled bands. Conservatively speaking, better than 90 per cent of our Summit Beach ballroom patrons this past summer showed a decided preference for smoother dance rhythms. Bands playing fast and torrid tunes appeal to the "jitterbugs," but the "floy floys" are such a small minority of the high-class ballroom's trade and have driven so many true dance-lovers out of the ballroom that, in the opinion of many managers, the theaters are welcome to the "shaggers" and "jeepers" for their "jitterbug" contests.

Thruout this district such bands as Lawrence Welk, Ace Brigode, Ralph Webster, Rudy Bundy, Ray Herbeck, Hod Williams, Ray Pearl, Johnny Martone, Herbie Holmes, Jimmy Richards and Baron Elliott have won great favor with ballroom patrons.

These bands have acquired reputations for playing dance rhythms which can be enjoyed by customers of all ages, and promoters in Ohio and Western Pennsylvania have shown consistent profits thru the frequent presentation of these attractions.

#### Worth Bringing Back

How many of us stop to consider that the public ballroom, when operated on a high moral plane, is really a great American institution?

In addition to being an asset to the entire amusement industry the well-conducted ballroom is also a benefit to the community wherein it is located. Such ballrooms as the George F Pavilion, Johnson City, N. Y.; the Sunset, Sunnybrook, and Hershey ballrooms in Pennsylvania; the Pla-Mor in Kansas City and many others thruout the nation are respected as much in the communities which they serve as the public auditorium, the library, the community building or any other esteemed American institution.

*The Billboard* told us that the services of this magazine are at our command in a campaign to "bring the ballroom back." With the aid and the co-operation of *The Billboard* being offered us, why not establish an "Exchange of Ideas" in this publication?

There are numerous managers in America who are well versed in ballroom management problems and who can advance excellent ideas for restoring the ballroom to popularity. Such a dissemination of suggestions would no doubt prove to be of great value to every operator and would probably start the ball rolling in the right direction.

Season's Greetings!  
**JACK KURTZE'S ROLLICKERS**  
Instrumental and Novelty Trio  
Bob Haffard—Accordion and Organ.  
Slatz Houseman—Bass.  
Jack Kurtze—Guitar and Vocals.  
Playing the Smartest Cocktail Lounges and Hotels.  
Currently at Hotel Victoria, New York.  
Thanks to P. S. Edwards.

Season's Greetings!  
**LEW LADD**  
And His  
SOPHISTICATED STYLES IN MUSIC.  
With Song Interpretations Featuring  
VIRGINIA DEE and LEW LADD.  
Available for Bookings.  
215 East 2nd Street. Phone:  
Brooklyn, N. Y. Windsor 8-3368.  
Or Any Licensed Booking Agency.



SUMMIT BEACH PARK BALLROOM, Akron, O.

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IT'S TIME FOR

# GRAY GORDON

AND HIS

## TIC TOC RHYTHM

OPENING DECEMBER 31  
EDISON HOTEL, NEW YORK

Management: Consolidated Radio Artists, Inc.



# DON JULIAN and MARJORIE

Our Appreciation to

MR. WOODFILL for Summer at  
Grand Hotel, Mackinac

MR. EITEL for Return Engagement  
Stevens, Chicago

MR. GORDON for Pere Marquette, Peoria

# JIMMIE BELL

AND HIS

## OL' SOUTH REVELERS

Now 12th Week

OL' SOUTH GARDEN AND LOUNGE  
STEVENS HOTEL, CHICAGO

# LOIS HARPER

"TAILORED TAPS"

Current 7th Week

## CHEZ PAREE, CHICAGO



Booked by LUCILLE BALLANTINE, CRA, CHICAGO

Season's Greetings

# THE KING'S JESTERS

GEORGE HOWARD      JOHNNY RAVENCROFT      IRA BASTOW

AND THEIR ORCHESTRA

Management: Consolidated Radio Artists, Inc.

Greetings

# CARLOS MOLINA

AND HIS ORCHESTRA

Now—Continental Room  
STEVENS HOTEL  
CHICAGO

Management  
CONSOLIDATED RADIO  
ARTISTS

Holiday Greetings from

# AL KAVELIN

and his

## "Cascading Chords" Orchestra

Now Playing JUNG HOTEL, New Orleans

Management: Consolidated Radio Artists, Inc.

Personal Director: BOB LEE

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# JIMMY RICHARDS

AND HIS ORCHESTRA

"MUSIC WITH A SILKEN SWING"

featuring

BILLIE RICHARDS

MOYER TWINS

CAROL KENT

NOW PLAYING

COMMODORE PERRY HOTEL, TOLEDO

Management: Consolidated Radio Artists, Inc.

# Selecting Bands For Movie Shorts

By SAM SAX

(Production Executive, Warner Bros. Vitaphone Eastern Studios)

THE production of movie short subjects has endured a trying period of cinema history that has had as competing factors the double feature, lottery and giveaway. But now, as never before, motion picture exhibitors—astute showmen—are again becoming short-subject conscious. Trade journals are giving more space to the field—a real indication that the field is teeming with activity, and it is gratifying to note the intense interest taken in the exploitation of shorts by the exhibitors.

### Entertainment a Must

The trend of production is guided largely by the trend in exhibitors, who, in turn, follow the indications of public and patronage preferences. But, whatever turn the trend may take, there is a single cardinal rule to be remembered in selecting subjects for a short. They must provide entertainment—not merely entertainment fashioned to please a New York audience, but entertainment that measures up to and meets the demands of moviegoers in rural and urban centers alike.

At the Vitaphone studios our production schedule calls for at least 100 shorts for the 1938-'39 movie year, of which 18 will be exclusively band features and as many musicals, many of which call for the services of orchestras. A major item in our production costs is our outlay for talent, the yearly total reaching almost \$1,000,000, of which the dance orchestra comes in for a generous share.

### As a Builder-Upper

Apart from the monetary considerations involved for the two days' work,

one for shooting scenes and the other for recording the sound, the band leader cannot depreciate the value of the movie short as a means of both building him-

self as a national name and in keeping that name in the foreground. effort will have a potential audience that takes in more than 9,000 theaters thruout the United States and Canada. And with seating capacities ranging from 200 in excess of 2,000, and playing the short from three to five or more shows daily, there is a potential audience of more than 30,000,000 persons. This, coupled with the exploitation which brings the name of the orchestra and the leader before the public outside the theater by means of lobby displays, marquee billings, newspaper advertising, billboards, etc., means prestige and publicity for the band leader that cannot be measured in dollars and cents.

Sam Sax started in the film industry back in 1915, with a wide range of experience in all its branches as a result of his 23 years of service. His first job called on him to use his persuasive powers inducing exhibitors to buy Universal Pictures and, in short order, became division manager and subsequently general sales manager for Selznick Pictures.



After holding an executive position in the distribution of Mutual Film Co. products Sax decided he had spent enough time peddling someone else's films and began to make his own, forming Goth-

am Productions. Here the Warners caught up with him, realizing he was more valuable working for them than in competition. After a short sojourn in a Coast distribution office to get the Warner "feel," he was placed in executive charge of production of the company's Eastern studios in Brooklyn, N. Y., a position he has held for the past nine years. His reputation in the film industry is founded on two solid Gibralters—his ability to unearth new talent and a "must" for quality in Warner Bros.' shorts.

### Debunking Hollywood

Thus the booking agency and the band leader err in holding out for a feature picture or holding out for the kind of money a feature picture brings. Once your maestro has had a smell of Hollywood there is no reasoning with his demands for the kind of money that only the Coast can afford to pay. But the fact remains that he rarely gets the opportunity to make a feature. And for the few exceptions it is notoriously true that making a feature is only a one-time shot.

On the other hand, making a movie short enhances a band's chance to get a Coast call. It's the best showcase to show off your band as a feature screen possibility. Acts have been quick to realize this and have used shorts as stepping stones into movieland's big time for Bob Hope, Ken Murray, Eleanore Whitney, Edgar Bergen, Judy Garland, Joe Penner, Ben Blue, Deanna Durbin, Rufe Davis, James Melton, Frances Langford, Dick Powell and a host of others.

### Picking Subjects

Selecting a band for a movie short requires careful planning and picking, considering the fact that production costs run quite high for a quality production. A good novelty band, as Milt Britton, who made a short for us, is always a good bet. But the orchestra world boasts of very few good novelty bands. Girl bands make good subjects, as has been our experience with Rita Rio. But apart from Phil Spitalny there are very few good girl bands in the field. It must be remembered that the

self as a national name and in keeping that name in the foreground.

Many of the so-called "name" orchestras turn down a movie short offer as being "small fry." Unfortunately, that is generally the ill advice of the personal manager or booking agency. But the band leader would do well to bear these facts in mind first before making the decision. Remember that your screen

law of diminishing returns applies just as much to the movie short industry. Unless we keep within the range of our sales possibilities it is impossible to get back our initial expenditure.

Taking the music makers as a whole, it's the quality of their music that counts in making the selection. However, that is not enough. The personality of the leader—one who photographs well—means just as much as the music.

However, in such cases the "name" value and radio popularity of the band is of such importance that it balances all other factors. And while we cannot always come to terms with the established names, we are continually on the lookout for bands showing promise of graduating into the "name" class. A short was made with Larry Clinton over a year ago, seeing in him box-office value at that time before general public acceptance. On the same basis we took Happy Felton, who did so well for us that his managers decided he was worth more as a solo performer than with a band. We even picked an unknown, Merle Kendrick. His short has just been released and we think we picked a comer in him. Both Clyde McCoy and Clyde Lucas came to us unknown and now we find it profitable to repeat them each year. During the past few months we picked on Woody Herman and Jerry Livingston as potential names. They showed unusual promise in their shorts for us, and with the vast audiences the reels will reach the shorts may be just

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from

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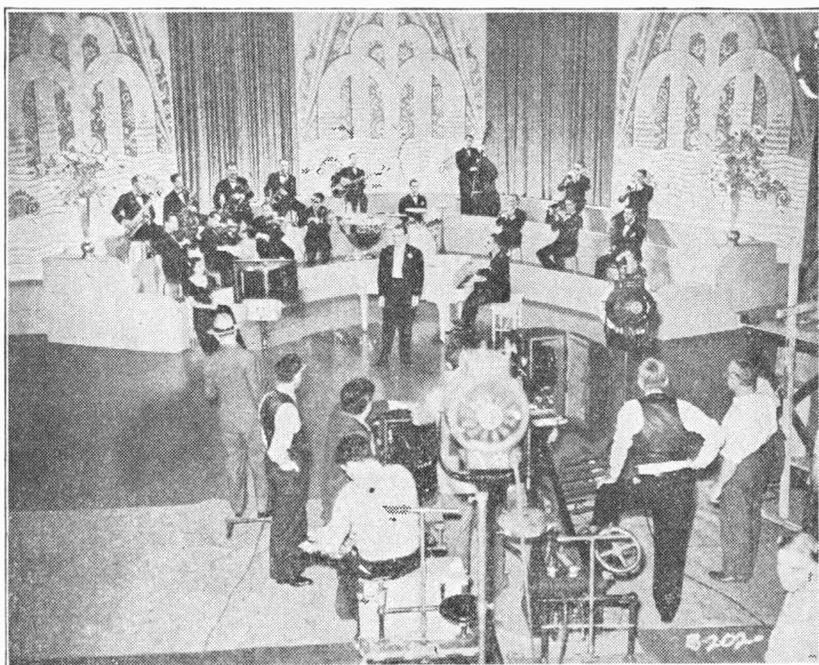
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MASON CITY, IA.

the thing to step them up into the "name" class.

In fact, every established dance orchestra with a following is likely material for a movie short except the society maestro. I do not mean the Eddy Duchin type of society orchestra, for he brings his music to the masses as well as to the smart set. Rather, the society leader who confines his playing to the exclusive hotels and deb parties and whose music is entirely unfamiliar to those outside of the social register. And it is the personality and music that appeal to young people that make the most desirable movie short subject.

**Scouting the Records**

While we are advised of preferences from every part of the country by our own sales department and from exhibitors, we have found that one of the

best indices of band and band style popularity is the phonograph record—those which people buy and play. All other things being equal, a popular record maker is the one for us in selecting bands for shorts. In the movies a dance orchestra must sound as good as it looks.

We have been advised that the interest in swing music is waning. Before starting production for this season's product we took a scouting trip, touching small and big towns alike thruout the United States and Canada. But in all the travels we found no evidence to support the report that swing is just a passing fancy. In every locality we paid particular attention to the records in coin-operated phonograph machines and to those that got the best play. By far we found that the most popular and most played recordings in the machines were those of Artie Shaw, Clyde McCoy and Larry Clinton—all swing bands. And while your sweet and stylized bands are not slighted in our selections, the preference—until we find indications to warrant otherwise—goes to the swing band.

Because songs get old we can't afford to store band reels in cans. However, as a result of this trip we have our eyes on many bands—Jan Savitt, Gray Gordon and Eddie De Lange to mention a few—and are waiting until they mean more to the movie box office.

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**AMERICAN FEDERATION OF MUSICIANS**  
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**LOCAL 802** A.F. of M.

**ASSOCIATED MUSICIANS  
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*hails*

**1939**

**THE YEAR FOR LIVE TALENT**

*As always, Local 802 will do everything in its power to further the interest of its members, one and all.*

*From all indications — from the many promising developments in the past year — it seems that 1939 will see a greater use of live music than ever before.*

*Local 802, AFM, will strive to do its share to make the new year, truly*

**THE YEAR FOR LIVE TALENT**

**LOCAL 802** A.F. of M.

*Headquarters*

**1267 6th Avenue  
New York, N. Y.**

THE scene was my office; the time, a warm day in August, 1930. One of my most valued lieutenants—a man whose counsel I truly respect—looked at me with an expression bordering on exasperation and despair. "Mr. E. B.," he said, "you're going Latin American."

I suppose that was the first time I had ever heard that name, now so familiar, spoken in connection with music publishing. To be sure, we had experimented with Argentine tangos even before the war; we knew that such Spaniards as DeFalla, Albeniz and Granados had written beautiful music typical of their country, and we had heard glowing reports of native dances from tourists returning from Havana, Mexico City and Rio de Janeiro. But not until I personally was accused of "going Latin American" did the enormous possibilities of the broad canvas to the south of us become startlingly clear to me.

The scene just described transpired because of my genuinely stubborn insistence that a new Cuban song called *The Peanut Vendor* could and would be made a hit despite all the cold water that was being splashed about by certain orchestra leaders, singers, self-appointed critics of popular music and even well-meaning people in my own employ.

Perhaps I may be accused of being immodest for recalling my insistence on this point, but since a music publisher is constantly reminded of the time he failed to grab *Yes, We Have No Bananas*, or neglected to sign up the young Gershwin, or the other "heartaches and the thousand natural shocks that flesh is heir to," let him be permitted this one truthful boast. In 45 years of publishing I have picked good songs and bad ones. I have let opportunities slip by, but I have grabbed others by the horns, and of these opportunities I feel that the greatest was the chance to introduce and exploit Latin American music in this country.

#### Only Eight Years Ago

It is astounding to realize that only eight brief years have passed since the whole question of this type of music was such a nebulous one. Today finds the music of the Central and South American countries a positive rage thruout the civilized world. It is my contention that this vogue is to become more and more extensive. In the first place, people are now evincing interest in the music of Latin American countries other than Cuba, Mexico and Argentina, which until this season provided practically all the successes in this type of composition. The growing popularity of the samba, which is one of the national dances of Brazil, is a definite indication of this. During the past few months our own firm has been flooded with questions about the music and dances of Colombia, Bolivia, Ecuador, Peru, Venezuela, Puerto Rico and, in fact, all of the other nations and colonies in the southern part of the Western Hemisphere. It was this flood of requests for information which caused us recently to publish an album entitled *The Other Americas*, which has been illustrated by Xavier Cugat. It is his clever caricatures included therein which illustrate this article.

In his foreword to this album L. S. Rowe, director general of the Pan-American Union, has written as follows: "The growing interest in the music of the countries of Latin America

# Growing Importance of Latin American Music

By EDWARD B. MARKS

is one of the indications of the desire on the part of the people of the United States to become better acquainted with the cultural life of the other Americas. Altho our sister nations of this hemisphere have made important contributions to art, literature and science, their contributions to music have been the most typical and in some respects the most original."

As this article is being written the Eighth International Conference of American States was held at Lima, Peru, on December 9, 1938. It is reasonable to assume that South American music



EDWARD B. MARKS, head of Edward B. Marks Music Corp., music publisher.

played an important role in the social end of the conference. Moreover, it cannot be denied that the infiltration into the United States of this type of entertainment during the last few years has made Americans more conscious of their neighbors to the south than any other single factor.

#### A Wider Market

Thus we have, in the first place, a wider market from which to choose in the future than that which has already given us the Cuban rumba, the Argentine tango and the Mexican ranchera. Secondly, there is the indisputable fact that more and more American orchestra leaders and singers have become willing to perform various types of this music.

It must be admitted that certain prominent orchestra leaders, both of the "swing" and "sweet" variety, still refuse to include any of these tunes on their broadcasts, but countless other equally prominent have jumped on the Latin band wagon in the past year or two, realizing that an occasional rumba, bolero or tango gives their listeners relief from the incessant parade of similarly constructed and, in many cases, monotonously ground-out fox trots.

Every record company has in the past few months released albums of discs bearing the Latin American flavor. According to personal information, many of these recordings bring as many nickels as the biggest popular hits to those glittering machines that seem to be as much the bottles, the glasses or the bar itself. Two recent examples are Bing Crosby's *Mexicali Rose*, which is Latin in character if not in origin, and Dick Robertson's *Rancho Grande*. The Amusement Machine section of *The Billboard* will bear me out.

#### Latin Night Life

There are today in New York City more than twice as many night clubs with Spanish or Latin American atmosphere as there were a mere three years

ago. I am told that the same situation exists in Los Angeles, Chicago and, of course, many cities in Texas, Florida and Southern California. Here in Manhattan there are eight or nine such cabarets in Greenwich Village alone. Occasionally one goes a cropper, but on the whole they are amazingly successful, and plans for new ones are under way all the time.

Most of them feature their native music exclusively, altho a few intersperse it with American popular songs. Practically every swanky American night club, moreover, boasts a rumba-tango orchestra in addition to a regular "name" band. Furthermore there are innumerable smart spots in the East 50s and elsewhere around the town where the orchestras play fully as many Latin American pieces as they do fox trots.

Logs of radio performances, carefully kept by ASCAP, demonstrate clearly how much of the music under discussion is to be heard over the air, whether broadcast by live talent or on electrical transcriptions. In many cases entire programs are devoted to it. Anyone who visits the program-listing department of ASCAP is bound to be impressed by the constant and ambitious attempts on the part of the young ladies who handle this huge job so efficiently to master the almost equally difficult struggle of learning how to pronounce properly the Spanish titles and composers' names.

The tremendous vogue of Latin American music in the Orient as well has shown that its appeal, once people become inoculated with it, is universally irresistible.

#### The Craze Starts Coldly

At this point the reader is probably saying to himself: "What a cinch! That E. B. Marks must be rolling in Spanish gold!" Unfortunately, neither statement is quite true. While it has been definitely a pleasure, and in some cases a profitable venture to work on this type of music, the story distinctly has its other side. Whereas the Latin American musical idiom immediately found a responsive chord in the hearts of Frenchmen and Italians, the same thing cannot be said of Americans, Englishmen and others, who literally had to be educated to the strange new rhythms and unorthodox melodies.

I have referred above to the cold reception accorded *The Peanut Vendor* upon its introduction here in 1930. It took months of pounding before that song became a hit and started the rumba craze in this country. The same thing was true of every other nation not distinctly Latin in character. One reads huge columns of publicity about the conga and the samba, and a few society folks and professional dancers take them up with gusto; but it is a long and arduous struggle to interest the vast majority of people just now beginning to learn the intricate steps of the tango and rumba. Patience in the handling of these compositions is not only a virtue but a necessity, because rarely has one of them burst upon the song market with the splash of a *Music Goes 'Round and Around*, an *Isle of Capri* or even a *Bei Mir Bist Du Schoen*. It took at least two years for *Say Si Si*, which was known originally as *Para Vigo Me Voy*, to reach its present eminence as the most popular of today's rumbas.

The songs must be issued with the original Spanish lyrics and with English adaptations that carry the flavor of the originals and yet have that indefinable quality that catches the ear of the music-buying public in this country. In this respect it is important that the words, both Spanish and English, be the best that money can provide, as they are an indispensable aid to a good melody.

#### The Orchestration

Some of the most intense and, I might say, heated discussions that have ever been held in our offices have been on the difficult question as to how much of the original rhythm should be retained in piano copy and dance orchestration. It has sometimes seemed a hopeless problem, involving the choice of pleasing the foreign-born musicians who welcome their native rhythms no matter how tricky or, on the other hand, simplifying it to satisfy the American who could not master the intricacies of the original.

There are thousands of Latin American compositions available, because those are music-loving people and the composers are most prolific. But the first requirement is to be able to choose quality rather than quantity. Experience has shown us that one carefully chosen piece by a top-notch Latin composer is worth more than 100 by his would-be imitators.

In the publishing business there are many specialists. There is, for instance, one firm which issues religious music almost exclusively and does an excellent job of that. There are others that publish school operettas, music for divers solo instruments, college songs, old-timers, national music of countries other than the Latin American and countless assorted varieties. A firm which is extremely successful at publishing secular ballads may make a botch out of its church music and vice versa. Since 1894 we have tackled almost every conceivable type of music with varying success. It is a credit to my entire organization that we have done so well in the Latin American field, one of the most difficult.

While we are generally credited with leadership in the field of old-timers, minstrel songs and such, it must be remembered that we had the advantage of possessing a catalog dating back to the '90s and crammed full of the song hits of those days. In the Latin American field, however, we had to hew our way with material never before exploited in this country and much more difficult musically than the simple songs popular at the turn of the century. *Mama Inez*, *Marta*, *La Cumparsita*, *My Shawl*, *Quiereme Mucho* and *La Conga* are very well-known titles today, but when we first brought them to this country they sounded just as unfamiliar as, for instance, *Brazilian Night*, which we hope will be the first samba success here.

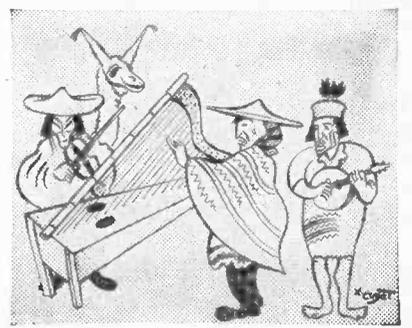
An interesting phenomenon about the Latin American dance craze is that it seems to have caught on more quickly with the very exclusive cafe society set and the not so exclusive dance-hall set than with the average American who goes to a Saturday night dance at golf club, fraternity house, town hall or medium-priced hotel dance floor. As already mentioned, the so-called "snooty" clubs practically all have their rumba bands, while the dance halls have an almost unanimous practice of holding special nights for tango contests, rumba competitions and the like. Some of the best interpretations of the tricky Latin steps are to be found in the dime-a-dance halls. The great middle class has been a little slower in accepting these foreign innovations, but reports indicate that it is rapidly "going Latin American" also.

#### The Songwriter

Those American songwriters who believe they can write the Latin American



The Mexican Hat Dance



Peruvian Inca Music

type of composition will naturally be interested in ascertaining just how much opportunity there is for them, particularly as the field gets broader. Unfortunately I cannot paint a very rosy picture. There have been a few genuine hits by American-born writers in this category—Vincent Youmans' *Carioca* and *Orchids in the Moonlight*, from an early Astaire-Rogers film, immediately come to mind—but the vast majority of these songs which achieve popularity are by Lecuona, Lara, Simons, Grenet, Cugat and others whose names are gradually becoming familiar to the American musical public.

In publishing the works of American writers who essay this type of piece we have found, sometimes to our annoyance, that merit is not always the prime consideration, but that orchestra leaders and singers refuse to consider them seriously because the composers' names do not sound Latin. This is unreasonable and a definite evil, but at the same time it must be generally conceded that few Americans can hope as yet to compete in this field with the class of writer just mentioned. In the same way you could hardly expect John Doe's band to play a rumba as well as Cugat's, yet some American orchestras distinctly demonstrate that the exception still proves the rule.

In an article of this kind the whole comprehensive field of Latin American music cannot be covered. It must be understood that the average composer in these countries is a much more versatile fellow than his American counterpart. Ernesto Lecuona, for example, writes a *Malaguena*, which is played by the very finest concert artists; he then turns out a *Siboney*, which fits in the middle somewhere as a beautiful melodic Cuban song, and finally directs his apparently unlimited talent toward writing a red-hot rumba that falls right into the swing category. The Mexican *Rancho Grande* is really a rowdy gang song,

while other Mexican melodies by the same general type of composer are considered so exquisite that Aaron Copland, for example, has used them as motifs for a concert piece recently played by the Boston Symphony at Carnegie Hall. While it is true that some tangos do resemble others closely, there are others that are quite unique and one does not generally find the dull repetition clearly to be heard in most American popular songs of today.

**Music Will Draw Us Closer**

The situation in Europe today clearly indicates that the United States as a democracy must look more and more to South America for co-operation against anti-democratic forces. It is, of course, essential that some of the South American nations steer their course safely past the Fascist dangers that now threaten them. Under the proper leadership of the United States I feel confident that they can surmount these obstacles and that the entire western hemisphere will become the largest force for peace in the world.

Music will play its part in cementing the bonds of friendship between the two American continents. Perhaps that is why I have more than merely a selfish interest in the propagation of the better Latin American compositions in our country. Not only will it help us to learn more about and understand better these good neighbors, but it will provide hours and hours of entertainment and joy to those always hungry for fine music.

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 and his ORCHESTRA

Ramon AT THE PIANO

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# B'way the Music Pub Hub But Tin Pan Alley Co. in Philly

More than 1,000 standard and pop pubs in 1928—fewer than 200 today—80 per cent concentrated in New York City—fave address is Broadway

NEW YORK, Dec. 24.—Ten years ago almost 1,200 music publishers, both standard and popular, were thriving and flourishing in the United States. And in that comparatively short space of time the number has now dwindled down to fewer than 200. Yet in spite of the influx of Hollywood's coin and influence subsidizing the industry to a great extent and freezing out the smaller houses which can no longer depend on sheet music sales to keep in the swim—today, as then, Tin Pan Alley has changed little in a geographical sense.

The music publishing industry still centers its activities in this city. Branch offices have been added where the lots are for movie making. But the home office is still, for the most part, a Broadway address.

A list of all popular and standard music publishers in the United States, as well as existing sheet music jobbers, published on this page, shows that 80 per cent of the publishing houses are located here. The West Coast boasts only a handful, with some of the old established publishers still maintaining their houses in Chicago, Philadelphia and Kansas City.

It is also an interesting commentary to note that while New York City has earned and kept the "Tin Pan Alley" sobriquet, none of the local pubs took advantage of that highly publicized name to identify their own house. It remained for Frank Caprano, in Philadelphia, to capitalize on the everyday expression and call his publishing firm the Tin Pan Alley Music Co.

**A**  
ABC Music Corp., 799 Seventh avenue, New York City.  
Affiliated Music Corp., 549 West 42d Street, New York City.  
Ager, Yellen & Bornstein, Inc., 745 Seventh avenue, New York City.  
Alfred Music Co., Inc., 145 West 45th street, New York City.  
Allen (Thornton W.) Co., 74 Riverside drive, New York City.  
Amsco Music Sales Co., Inc., 1600 Broadway, New York City.  
Apollo Music Co., 301 West 41st street, New York City.  
Art Music Co., 107 West 143d street, New York City.  
Ascher (Emil), Inc., 315 Fourth avenue, New York City.  
Associated Music Publishers, Inc., 25 West 45th street, New York City.  
Austin (George) Co., 145 West 45th street, New York City.

**B**  
Barnhouse (C. L.), Inc., Oskaloosa, Ia.  
Baron (M.), Inc., 151 West 57th street, New York City.  
Berlin (Irving), Inc., 799 Seventh avenue, New York City.  
Birchard (C. C.) & Co., 221 Columbus avenue, Boston, Mass.  
Blake (Whitney) Music Publisher, 1585 Broadway, New York City.  
Blank (S.), 190 East Second street, New York City.  
Books and Music, Inc., 113 West 57th street, New York City.  
Boosey-Hawkes-Belwin, Inc., 43 East 23d street, New York City.  
Boston Music Co., 3 East 43d street, New York City.  
Braun Music Co., 1619 Broadway, New York City.  
Bregman, Vocco & Conn, Inc., 1619 Broadway, New York City.  
Brehne Associates, 1619 Broadway, New York City.  
Briegel (George F.), Inc., 1674 Broadway, New York City.  
Broadway Music Corp., 1619 Broadway, New York City.  
Brooks Music Publishing Co., Laughlin Bldg., Long Beach, Calif.  
Brown & Henderson Music Corp., 1619 Broadway, New York City.  
Browne (Bradford), 500 Fifth avenue, New York City.  
Browne (Ted) Music Co., Woods Theater Bldg., Chicago, Ill.

**C**  
Caesar (Irving), 1619 Broadway, New York City.  
Century Music Publishing Co., 235 West 40th street, New York City.  
Chappell & Co., Inc., 1270 Sixth avenue, New York City.  
Chart Music Publishing House, Inc., 45 East 17th street, New York City.  
Church (John) Co., 1712 Chestnut street, Philadelphia, Pa.  
Circle Music Publications, Inc., 1270 Sixth avenue, New York City.  
Clark (Kenneth S.), 1657 Broadway, New York City.  
Colombo, Albert, 6912 Hollywood blvd., Hollywood, Calif.  
Crawford Music Corp., 1619 Broadway, New York City.  
Curtis (L. B.) Music Publisher, 1595 Broadway, New York City.

**D**  
Davis (Joe), Inc., 1619 Broadway, New York City.  
Denton & Haskins Corp., 1658 Broadway, New York City.  
Distinctive Music Co., Hilton Bldg., New York City.  
Ditson (Oliver) Co., Inc., 1712 Chestnut street, Philadelphia, Pa.  
Donaldson, Douglas & Gumble, Inc., 1619 Broadway, New York City.

**E**  
East (Ed), Rye, N. Y.  
Edwards (Gus), Hollywood, Calif.  
Empire Music Publishing Co., 1587 Broadway, New York City.  
Evans Music Co., 86 Essex street, Boston, Mass.  
Exclusive Publications, Inc., 1619 Broadway, New York City.

**F**  
Famous Music Corp., 1501 Broadway, New York City.  
Feist (Leo), Inc., 1629 Broadway, New York City.  
Festival Music Co., 1115 K street, N. W., Washington, D. C.  
Fillmore Music House, 528 Elm street, Cincinnati, O.  
Fischer (Carl), Inc., 56 Cooper square, New York City.  
Fischer (J.) & Bro., 119 West 40th street, New York City.  
Fisher (Fred) Music Co., Inc., 1619 Broadway, New York City.  
Fitzsimmons (H. T.) Co., Inc., 23 East Jackson blvd., Chicago, Ill.  
Flammer (Harold), Inc., 10 East 43d street, New York City.  
Flaschner (O.) Music Co., 4 West 43d street, New York City.  
Forrest (Thomas) Music Publishing Co., 315 West 143d street, New York City.  
Forster Music Publisher, Inc., 216 South Wabash avenue, Chicago.  
Fox (Sam) Publishing Co., 1250 Sixth avenue, New York City.

**G**  
Galaxy Music Corp., 17 West 46th street, New York City.  
Gaudagno-Davis & Co., Inc., 646 1/2 No. Western avenue, Hollywood, Calif.  
Georgeoff (Evan) Music Publishing Co., The Arcade, Cleveland, O.  
Gershwin Publishing Corp., 1270 Sixth avenue, New York City.  
Gilbert (L. Wolfe) Music Publishing Co., 6912 Hollywood blvd., Hollywood, Calif.  
Goodman Music Co., Inc., 1619 Broadway, New York City.  
Gray (H. W.) Co., Inc., 159 East 48th street, New York City.  
Green Bros. & Knight, Inc., 1619 Broadway, New York City.

**H**  
Handy Bros.' Music Co., Inc., 1587 Broadway, New York City.  
Harmony House, 1053 Howard street, San Francisco.  
Harmony Publications, 5912 Walnut street, Philadelphia.  
Harms, Inc., 1250 Sixth avenue, New York City.  
Harms (T. B.) Co., 1250 Sixth avenue, New York City.  
Harris (Charles K.), 701 Seventh avenue, New York City.  
Hill (J. F.) & Co., 151 West 57th street, New York City.  
Hitchcock Publishing Co., 38 John street, New York City.  
Hollywood Songs, Inc., 1250 Sixth avenue, New York City.

Huntzinger (Robert L.), Inc., 3 East 43d street, New York City.

**I**  
Italian Book Co., 145 Mulberry street, New York City.

**J**  
Jacobs (Walter), Inc., 120 Doyston street, Boston.  
Jenkins Music Co., 1217 Walnut street, Kansas City, Mo.  
Jewel Music Publishing Co., Inc., 1674 Broadway, New York City.  
Jones (Isham) Music Corp., 1657 Broadway, New York City.  
Jungnickel (Ross), Inc., 1600 Broadway, New York City.

**K**  
Kalmar & Ruby Music Corp., 6301 Sunset blvd., Hollywood, Calif.  
Kammen (J. & J.) Music Co., 305 Roebling street, Brooklyn, N. Y.  
Karczag Publishing Co., 62 West 45th street, New York City.  
Kay & Kay Music Publishing Corp., 1658 Broadway, New York City.  
Keane (Mitchell), Inc., 113 West 57th street, New York City.  
Kendis Music Corp., 1595 Broadway, New York City.

**L**  
Lewis Music Publishing Co., Inc., 1619 Broadway, New York City.  
Lincoln Music Corp., 1619 Broadway, New York City.  
Luz Bros., 1674 Broadway, New York City.  
Lyrics Corp. of America, 202 West 40th street, New York City.

**M**  
Major Music, Inc., 1619 Broadway, New York City.  
Manus Music Co., 145 West 45th street, New York City.  
Marks (Edward B.) Music Corp., 1250 Sixth avenue, New York City.  
Marlo Music Corp., 1619 Broadway, New York City.

McDaniel (Joe) Music Co., Majestic Theater Bldg., Columbus, O.  
Melo-Art Music Publishers, 1674 Broadway, New York City.  
Melody Publishing Corp., 36 East 23d street, New York City.  
Melrose Bros.' Music Co., Inc., 536 Lake Shore drive, Chicago.  
Metro Music Co., 58 Second avenue, New York City.  
Miller (Bob), Inc., 1619 Broadway, New York City.  
Miller Music, Inc., 1270 Sixth avenue, New York City.  
Mills Music, Inc., 1619 Broadway, New York City.  
Morris (Joe) Music Co., 1619 Broadway, New York City.  
Movietone Music Corp., 1250 Sixth avenue, New York City.  
Mumil Publishing Co., 1140 Broadway, New York City.

**N**  
National Music Co., 306 South Wabash avenue, Chicago.  
Natrass-Schenck, Inc., 145 West 45th street, New York City.  
New World Music Corp., 1250 Sixth avenue, New York City.  
Nola Music Publications, 1619 Broadway, New York City.

**O**  
Olman Music Corp., 1619 Broadway, New York City.

**P**  
Paulbrook Music Corp., 1671 Broadway, New York City.  
Paramount Music Corp., 1501 Broadway, New York City.  
Paull-Pioneer Music Corp., 1657 Broadway, New York City.  
Photo Play Music Co., Inc., 1674 Broadway, New York City.  
Piedmont Music Co., Inc., 156 West 54th street, New York City.  
Powell-Whitcup and Schuster Music Co., 1619 Broadway, New York City.  
Presser (Theodore) Co., 1712 Chestnut street, Philadelphia.

**Q**  
Quincke (W. A.) & Co., 430 South Broadway, Los Angeles.

**R**  
Radio Music Co., Inc., 907 Wurlitzer Bldg., Detroit, Mich.  
Red Star Songs, Inc., 1619 Broadway, New York City.  
Remick Music Corp., 1250 Sixth avenue, New York City.  
Ricordi (G.) & Co., 12 West 45th street, New York City.  
Ringle (Dave), 1607 Broadway, New York City.  
Robbins Music Corp., 799 Seventh avenue, New York City.  
Robison (Carson J.), 48 West 48th street, New York City.  
Rossiter (Will), 173 West Madison street, Chicago.  
Roy Music Co., 1619 Broadway, New York City.  
Royal Music Publishing Co., Royal Hawaiian Hotel, Honolulu, Hawaii.  
Russian Music Co., Inc., 155 Second avenue, New York City.

**S**  
Santly Bros.-Joy, Inc., 1619 Broadway, New York City.  
Saunders Publications, 5617 Hollywood Blvd., Hollywood, Calif.  
Schirmer (E. C.) Music Co., 221 Columbus avenue, Boston.  
Schirmer (G.), Inc., 3 East 43d street, New York City.  
Schmidt (Arthur P.), Co., 8 West 40th street, New York City.  
Schroeder & Gunther, Inc., 6 East 45th street, New York City.  
Schuberth (Edward) & Co., 11 East 22d street, New York City.  
Scotch & Neves, 135 West Main street, Bound Brook, N. J.  
Select Music Publications, Inc., 1619 Broadway, New York City.  
Shapiro, Bernstein & Co., Inc., 1270 Sixth avenue, New York City.  
Sherman Square Music Publishing Co., 205 West 57th street, New York City.  
Sildac Music Publishing Co., 145 West 45th street, New York City.  
Skidmore Music Co., Inc., 1270 Sixth avenue, New York City.  
Smith (William J.) Music Co., 254 West 31st street, New York City.  
Sorkin Music Co., 251 Fourth avenue, New York City.  
Southern Music Publishing Co., 1619 Broadway, New York City.  
Spier (Larry), Inc., 1619 Broadway, New York City.  
Sprague-Coleman, 66 West 55th street, New York City.  
Stanza Music Publishing Co., 1545 Broadway, New York City.  
Stasny Music Corp., 1619 Broadway, New York City.  
Summy (Clayton F.) Co., 321 South Wabash avenue, Chicago.  
Sunshine State Music Co., Alcester, S. D.  
Superior Music, Inc., 1619 Broadway, New York City.

**T**  
Tenney (Harry), Inc., 1619 Broadway, New York City.  
Tesio (P.) & Sons, 353 Eighth avenue, New York City.  
Tin Pan Alley Publications, Inc., 1011 Chestnut street, Philadelphia.  
Transcontinental Music Co., 113 West 57th street, New York City.  
Tullar (Grant C.), Tullar Studio, Orange, N. J.  
Twentieth-Century Music Publishers, 1451 Broadway, New York City.

**V**  
Vogel (Jerry) Music Co., Inc., 112 West 44th street, New York City.  
Von Tilzer (Harry) Music Publishing Co., 1587 Broadway, New York City.  
Von Tilzer (Will), 1619 Broadway, New York City.

**W**  
Weil (Milton) Music Co., Inc., 54 West Randolph street, Chicago.  
White-Smith Music Publishing Co., 40 Winchester street, Boston.  
Whiting (George) Songs, 1619 Broadway, New York City.  
Williams (Clarence) Music Publishing Co., Inc., 145 West 45th street, New York City.  
Willis Music Co., 3 East 43d street, New York City.  
Witmark (M.) & Sons, 1250 Sixth avenue, New York City.  
Wood (B. F.) & Co., 88 St. Stephens street, Boston.  
Words and Music, Inc., 1674 Broadway, New York City.

**Z**  
Zenith Music Co., 1587 Broadway, New York City.

## Sheet Music Jobbers

Ashley Music Supply Co., 1600 Broadway, New York City.  
Capitol Music Co., 900 Terminal Sales Building, Seattle, Wash.  
Chesbro Music Co., 327 Broadway, Idaho Falls, Idaho.  
Carl Fischer, Inc., 306 So. Wabash avenue, Chicago.  
Gamble Hinged Music Co., 228 So. Wabash Avenue, Chicago.  
Henry Homeyer, 99 Bedford street, Boston, Mass.  
Jenkins Music Co., 1217 Walnut street, Kansas City, Mo.  
Lyon & Healy, Inc., Wabash and Jackson, Chicago.  
Pacific Coast Music Co. (Jimmy Haley), San Francisco.  
Preeman Mathews Music Co., 733 South Flower street, Los Angeles.  
Maurice Richmond's Music Dealers Service, Inc., 799 Seventh avenue, New York City.  
Sherman Clay & Co., Kearney and Sutter streets, San Francisco.  
St. Louis Music Supply, St. Louis, Mo.  
Southern Music Corp., 112 West Houston street, San Antonio, Tex.  
E. B. Swisher, 115 So. 10th street, Philadelphia.  
Thomas Music Co., Detroit, Mich.

# Taking Radio Plugs for a Ride

By JACK MILLS

THE music industry has shown that there are three or four different channels thru which a hit song can be developed, mainly pictures, radio, musical productions and, in recent months, phonograph recordings have proved to be one of the most valuable assets. Altho the industry has advanced considerably during the past several years, the forward steps have been thundering with heavy thuds lately because of several evils which are retarding whatever progress it has attained. Greatest of these evils is the weekly recapitulation of song plugs on radio.

To the music concern which is controlled by a motion picture firm the weekly "sheet" is merely a report on how

will become a common policy. In the long run radio, which is dependent on music publishers as a whole for its music, is due to become the loser. For more than one reason serious consideration to a revision of this method should be given.

Songs do not necessarily attain hit proportions by virtue of radio plugs. In years past theme songs dominated and the picture industry was credited with creating song hits via the screen. But this has fallen off considerably with the decreasing interest in film musicals. Radio then dominated the field, but during the past year the newly rejuvenated phonograph record business has proved to be the biggest creator of song-hit material. In the past 12 months the biggest song hits of that period were created and started on recordings.

### Platters Produce Hits

The increasing popularity of recorded music, resulting from increased usage of automatic coin machines and increased sales of phonographs, has opened a new field for exploitation for music publishers. It may appear inconceivable that coin phonograph machines could compete with radio in weighing plug values, but they have proved to possess certain definite advantages.

Suppose there are 5,000 recordings of one particular song scattered around the East and in each of the automatic coin phonograph machines the tune is played only once a night to an average audience of 10 persons per machine, that would mean that 50,000 people heard the tune at least once. (However, statistics show that a successfully operated machine should get at least five plugs per record each night, consequently as many as 5,000,000 hearings can be reached in one night.)

The difference between a radio plug and a coin machine performance is important, too. The radio plug is often surrounded with talent, comedy, advertising and other factors that may detract from the appeal of the song or its "selling point." In the small tavern, cafe or restaurant the rendition is given to a concentrated audience whose attention is focused on the tune either for dancing or listening purposes. Also, the person who spends 5 cents to hear one rendition of a song has greater potentialities as a music buyer than the radio listener, for the latter may be hearing a program casually or paying closer attention to a favorite comedian or guest star, giving music less attention.

It is common knowledge in Tin Pan Alley that at least 12 of the big sellers the past year were started on phonograph recordings in coin machines and sales were later stimulated thru radio plugs. Several top songs were selling big even before radio began its mass plugging.

### Records Show the Way

Radio might well take a lesson from phonograph record companies, which today make it a policy to record songs before they achieve success on radio, thus getting the jump by offering music that sounds new and fresh. The popularity of phonograph records has been credited to the fact that they offer music that cannot be heard on radio, and when a song finally becomes a top radio plug invariably its appeal in coin machines falls inversely.

Radio would find it more economical to disregard the all importance of the top plugged tunes. When a publisher spends three weeks to get his tune to top position it is certain that the song will lag far behind within another three weeks. Once on top position it must start to descend. Consequently the arrangement on that tune is good for a six-week period. On the other hand, if a publisher nurses his song along and



JACK MILLS, head of Mills Music, Inc., music publisher.

many 'free aerial plugs its current films received on radio. To the independent music publisher it means nothing, for it is common knowledge, accepted by every Tin Pan Alleyite, that the No. 1 song on the sheet does not necessarily mean it is a top seller. The top plug tune of the week and the top best seller during the same period very seldom run parallel. It would be unethical for one music publisher to illustrate exact cases with competitors' songs, but a comparison of past records and data on the subject will reveal that these facts are true.

### The "Sheet"

What is occurring today in the music business as a result of the "sheet" may result in a major casualty. Seldom are the popular songs of the day judged by orchestra leaders and performers on their melodic or lyrical merit. For the most part, and especially on large commercial radio programs, a song is played only if it attains high representation on the weekly recapitulation report—regardless of its musical worth.

It is surprising to find many agencies relying on a policy that no song can be programmed for a commercial air show unless it is on the "sheet." Consequently the thousands of extra dollars spent for music on sponsored air shows sound little different, melodically, than that offered on a remote broadcast from a cafe or hotel spot.

While sponsors spend hundreds of dollars for especially written scripts, playlets and other material, music, which is invariably a major factor on any show, is disregarded. Instead of consulting music publishers for outstanding and distinctive material, they glance at the weekly report and select tunes by number and position on the "sheet." Fortunately, this is not a practice with all agencies, but this method is increasing to such a degree that unless checked it



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STANDARDS	NEW RELEASES
<i>My Margarita</i> . . . . . Tango Fox Trot.	<i>The Tide Has Turned at Last</i> . . . . . Fox Trot Ballad.
<i>The Rocking Horse Parade</i> . . . . . Novelty Fox Trot.	<i>Midnight Kiss</i> . . . . . Fox Trot Ballad.
<i>Dancing Till Dawn</i> . . . . . Waltz.	<i>Home Cookin' Mamma</i> . . . . . (With the Fryin' Pan) Comedy Fox Trot.
<i>Blue Illusion</i> . . . . . Fox Trot.	<i>I've Found Myself</i> . . . . . (Another Baby) Novelty Rhythm Song.
<i>Blue Bayou</i> . . . . . Song of the Southland.	<i>Imagine My Surprise</i> . . . . . Fox Trot Ballad.
<i>We Can't Go on This Way</i> . . . . . Torch Ballad.	

★ ★ ★ ORCHESTRATIONS—SEVENTY-FIVE CENTS EACH

**ROY MUSIC COMPANY**  
1619 BROADWAY NEW YORK, N. Y.

Season's Greetings

Management  
Consolidated  
Radio Artists  
New York, N. Y.

**JAN SAVITT**  
and his  
TOP HATTERS

NBC Network  
Victor  
Recording  
Artists

manages to stay in the middle of the "sheet" the song will endure for a longer period and often achieve a reputation for being a standard. Thus radio can save not only money on its arrangements but obtain greater value.

Naturally the value of radio plugs cannot be minimized, but just as the films decreased in value as song hit creators, and similarly the value of phonograph recordings increased, radio can find greater success by seeking new, fresh musical material for its sponsored shows rather than becoming addicted to a prescribed routine of following the "sheet" for a guide.

Very few people who depend on the "sheet"—racing or musical—come out ahead of the game.

Season's Greetings  
from  
**JACK JENNEY**  
and his  
**ONYX CLUB BOYS**  
now featured  
**ONYX CLUB, N. Y.**

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

**A**

Ackley, Carleton: (Rancho San Pablo) El Cerro, Calif., nc.  
 Adcock, Jack: (Manoa Inn) Manoa, Pa., ro.  
 Alberto, Don: (El Chico) NYC, nc.  
 Alomona, Harold: (Pepper Pot) NYC, nc.  
 Angelo: (Bertolotti's) NYC, nc.  
 Apollon, Al: (Onondaga) Syracuse, h.  
 Arden, Art: (Blue Lantern) Detroit, nc.  
 Arthur, Zinn: (Roseland) NYC, h.  
 Ayres, Mitchell: (Murray's) Tuckahoe, N. Y., ro.

**B**

Bardo, Bill: (Schroeder) Milwaukee, h.  
 Barrie, Dick: (Brown Palace) Denver, h.  
 Bartal, Jen: (Piccadilly) NYC, h.  
 Baum, Charles: (St. Regis) NYC, h.  
 Becker, Howard: (Merry-Go-Round) Dayton, O., nc.  
 Beecher, Keith: (Colony Club) Chi, nc.  
 Benson, Ray: (Montparnasse) NYC, nc.  
 Berick, Joe: (Riviera) Pittsburgh, nc.  
 Bernard, Stephen: (Dublin) Columbus, O., nc.  
 Bestor, Don: (Rice) Houston, h.  
 Bilio, Joe: (Radisson) Minneapolis, h.  
 Bonick, Lewis: (Dempsey-Vanderbilt) Miami, h.  
 Bono, Americo: (Chez Ami) Buffalo, nc.  
 Brandwynne, Nat: (Essex House) NYC, h.  
 Bragali, Vincent: (Ambassador) NYC, h.  
 Braslow, Irving: (Jack Stamp's) Phila, nc.  
 Breese, Lou: (Chez Paree) Chi, nc.  
 Breese, Joe: (Dave's) New Haven, Conn., nc.  
 Brigode, Ace: (Aragon) Cleveland, b.  
 Britton, Milt: (Downtown Casino) Detroit, nc.  
 Brown, Rudy: (Log Cabin) Atlanta, nc.  
 Bryson, Jack: (Taft) New Haven, Conn., h.  
 Bundy, Rudy: (Indiana Roof) Indianapolis, b.  
 Bunts, Howard: (Ash-Trumbull) Detroit, nc.  
 Burkhardt, Johnny: (Club Edgewood) Albany, N. Y., nc.  
 Bush, Eddie: (7 Seas) Hollywood, nc.  
 Busse, Henry: (Netherland Plaza) Cincinnati, h.

**C**

Calloway, Blanche: (Congo) Boston, nc.  
 Calloway, Cab: (Cotton Club) NYC, nc.  
 Candullo, Joe: (Versailles) Hollywood, Fla., nc.  
 Canova, Vic: (El Dumbo) Chi, nc.  
 Carle, Frankie: (Seven Gables) Milford, Conn., ro.  
 Carter, Chick: (Southland) Boston, nc.  
 Causser, Bob: (Westwood Supper Club) Richmond, Va., nc.  
 Chassey, Lou: (Hollywood Beach) Hollywood, Fla., h.  
 Chatfield, Tommy: (Lake Park Casino) Fort Worth, Tex., nc.  
 Coe, Jay: (Governor Clinton) NYC, h.  
 Coleman, Emil: (Waldorf-Astoria) NYC, h.  
 Collins, Bernie: (Ansley) Atlanta, h.  
 Cooper, Al: (Plantation Club) Detroit, nc.  
 Cornelius, Paul: (New Cooper Club) Henderson, Tex., nc.  
 Cornwall, Joe: (Newhouse) Salt Lake City, h.  
 Correa, Eric: (Pelham Heath Inn) Pelham Manor, N. Y., ro.  
 Courtney, Del: (Rainbow Room, New Kenmore) Albany, N. Y., h.  
 Creighton, Johnny: (Ritz-Carlton) Phila, h.  
 Crocker, Mel: (Meltzer) Salem, O., h.  
 Cromwell, Chauncey: (Grey Wolf Tavern) Sharon, Pa., ro.

**D**

Daley, Jack: (Corktown Tavern) Detroit, nc.  
 Davis, Eddie: (Larue's) NYC, re.  
 Davis, Fess: (House of Jacques) Oklahoma City, Okla., nc.  
 Davis, Johnny: (Miami Club) Milwaukee, nc.  
 Davis, Milton: (Hamilton) Washington, D. C., h.  
 De Angelis, Harry: (Copley-Square) Boston, h.  
 Deas, Eddie: (Congo) Boston, nc.  
 Del Mar: (St. Nicholas) Decatur, Ill., h.  
 Delys, Leo: (Le Mirage) NYC, nc.  
 Deutsch, Emery: (Book-Cadillac) Detroit, h.  
 Donahue, Al: (Rainbow Room) NYC, nc.  
 Donath, Jen: (Walton) Phila, h.  
 Dorsey, Tommy: (New Yorker) NYC, h.  
 Dorsey, Jimmy: (Adolphus) Dallas, h.  
 Drummond, Jack: (Halfway House) Lake George, N. Y., re.  
 Duchin, Eddy: (Plaza) NYC, h.  
 Duerr, Dolph: (Green Derby) Cleveland, nc.  
 Dukes & Their Duchess: (Dragon Gull) Corpus Christi, Tex., nc.  
 Duranda: (La Conga) Hollywood, nc.

**E**

Eby, Jack: (Roadside Rest) Miami Beach, Fla., nc.  
 Edwin, Earl: (Club Aztec) Milwaukee, nc.  
 Eichler, Fran: (Nixon) Pittsburgh, nc.  
 Ellis, Joe: (Queen Mary) NYC, re.  
 Ellis, Seger: (Hollywood) NYC, nc.  
 Engle, Freddy: (University Club) Albany, N. Y., nc.  
 Engles, Charles: (Harry's New York Cabaret) Chi, nc.  
 Ennis, Skinnay: (Victor Hugo) Los Angeles, nc.  
 Ernie, Val: (Versailles) NYC, nc.  
 Estes, Robert: (Twickenham) Huntsville, Ala., h.

**F**

Farber, Burt: (Florentine Room, Gibson) Cincinnati, h.  
 Featherstone, Spike: (La Conga) Hollywood, nc.  
 Ferdi, Don: (Stratford) Bridgeport, Conn., h.  
 Fiddlers, Three: (Rome) Omaha, h.  
 Fielder, Johnny: (Plaza) San Antonio, h.  
 Fielding, Allen: (Floridian) Miami Beach, Fla., h.  
 Felton, Happy: (College Inn) Chi, nc.  
 Fisher, Jack: (Vienna Room) Boston, re.  
 Fisher, Buddy: (Beverly Hills) Newport, Ky.  
 Fodor, Jerry: (Front St. Gardens) Toledo, nc.  
 Fomeen, Basil: (St. Moritz) NYC, h.  
 Forman, Lou: (President) NYC, h.  
 Foster, Chuck: (Topsy's) Los Angeles, nc.  
 Four Californians: (Congress) Chi, h.  
 Franks, Wee Willie: (Ye Old Tap Room) NYC, nc.  
 Fredric, Marvin: (Biltmore) Atlanta, h.  
 Fredrics, Jan: (Boulevard Tavern) Elmhurst, L. I., ro.  
 Fremont, Al: (Half Moon) Steubenville, O., nc.  
 Fulcher, Charles: (Colonial Club) Augusta, Ga., nc.  
 Funk, Larry: (Village Barn) NYC, nc.  
 Furry, Wendell: (Casa Marina) Jacksonville Beach, Fla., h.

# Orchestra Routes

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

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

Furst, Joe: (The Brook) Summit, N. J., ro.

**G**

Gagen, Frank: (DeWitt Clinton) Albany, N. Y., h.  
 Gamble, Jack: (Lincoln Terrace) Pittsburgh, nc.  
 Garber, Jan: (Blackhawk) Chi, re.  
 Gart, John: (Shelton) NYC, h.  
 Gasparre, Dick: (Ambassador) NYC, h.  
 Gates, Mannie: (Royal Palm Club) Miami, nc.  
 Gendron, Henri: (Colosimo's) Chi, nc.  
 Gerard, Gerry: (Top of the Town) St. Louis, nc.  
 Gillette, Jack: (Henry Grady) Atlanta, h.  
 Goho, Billy: (Bedell House) Grand Island, N. Y., h.  
 Golden, Neil: (De Witt Clinton) Albany, h.  
 Golly, Cecil: (Music Box) Omaha, b.  
 Gonyea, Leonard: (Silhouette) Eau Claire, Wis., nc.  
 Gonzalez, Ralph: (St. Moritz) NYC, h.  
 Goodman, Benny: (Waldorf-Astoria) NYC, h.  
 Gordon, Gray: (Edison) NYC, h.  
 Gould, George: (Old-Fashioned Cafe) Boston, re.  
 Graff, Johnny: (Benny the Bum's) Phila, nc.  
 Graffler, Frenchy: (El Tivoli) Dallas, nc.  
 Gray, Glen: (Paramount) NYC, t.  
 Grenet, Eliseo: (Yumuri) NYC, nc.  
 Griffin, Jack: (Little Rathskeller) Phila, nc.  
 Griss, Murry: (Belmont Manor) Bermuda, h.  
 Gunier, Johnny: (Perkins Club) Kansas City, Mo., nc.

**H**

Hall, George: (Peabody) Memphis, h.  
 Hallett, Mal: (Meadowbrook) Cedarbrook, N. J., cc.  
 Hamilton, George: (Statler) Cleveland, h.  
 Harding, Buster: (Savarin) Buffalo, c.  
 Hardy, Bob: (Flamingo) Boston, nc.  
 Harris, Phil: (Wiltshire Bowl) Los Angeles, re.  
 Headrick, Pearl: (White Swan Club) Johnstown, Pa., nc.  
 Heidt, Horace: (Biltmore) NYC, h.  
 Heller, Jackie: (William Penn) Pittsburgh, h.  
 Hendricks, Dick: (Pla-Mor) Cedar Rapids, Ia., b.  
 Herbeck, Ray: (Bill Green's Casino) Pittsburgh, nc.  
 Herman, Pete: (Casa Manana) Boston, nc.  
 Hernandez, Frank: (Royal Palm Club) Miami, nc.  
 Hoagland, Everett: (El Patio) San Francisco, b.  
 Hobbs, Elon: (Main Central) Asbury Park, N. J., h.  
 Hodalski, Frank: (Orpheum) Springfield, Ill., b.  
 Hoffman, Earl: (Ivanhoe Gardens) Chi, nc.  
 Holst, Ernie: (El Morocco) NYC, nc.

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

Holmes, Herbie: (Edgewater Beach) Chi, h.  
 Howell, Ed: (Buena Vista) Biloxi, Miss., nc.  
 Hughes, Merrill: (Oetters) Brooklyn, N. Y., nc.  
 Humber, Wilson: (Southern Dinner Club) Houston, nc.  
 Hunter, Bob: (Wonder Bar) Cincinnati, nc.

**I**

Irish, Mace: (Chanticleer) Millburn, N. J., nc.  
 Jahns, Al: (Biltmore) Providence, h.  
 James, Sonny: (Havana-Madrid) NYC, nc.  
 Jay, Johnny: (Campbell's Dinner Club) San Fernando, Calif., re.  
 Jaxon, Jack: (Roosevelt) Cedar Rapids, Ia., h.  
 Jenny, Jack: (Onyx Club) NYC, nc.  
 Johnson, Johnny: (El Rio) NYC, nc.  
 Johnson, Pete: (Lone Star) Kansas City, Mo., nc.  
 Jorjy, Harold: (Jung) New Orleans, h.  
 Jurgens, Dick: (Aragon) Chi, b.

**K**

Kane, Allen: (Rose Bowl) Chi, nc.  
 Kardos, Gene: (Hungaria) NYC, nc.  
 Kassel, Art: (Bismarck) Chi, h.  
 Kavelin, Al: (Jung) New Orleans, h.  
 Kaye, Sammy: (Commodore) NYC, h.  
 Kellogg, Clayton: (Country Club) Lawton, Okla., nc.  
 Kemp, Hal: (Shubert) Cincinnati, t.  
 Kendis, Sonny: (Stork Club) NYC, nc.  
 Kenney, Mart: (Vancouver) Vancouver, B. C., h.  
 Kent, Larry: (Rainbow Rendezvu) Salt Lake City, nc.  
 Ketchin, Ken: (Hollywood) Madison, Wis., nc.  
 King, Henry: (Fairmount) San Francisco, h.  
 King, Wayne: (Drake) Chi, h.  
 King, Teddy: (Strand) Brooklyn, t.  
 King, Jay: (The Brook) East Orange, N. J., ro.  
 King's Jesters: (Commodore Club) Detroit, nc.  
 Kinney, Ray: (Lexington) NYC, h.  
 Kirby, John: (Famous Door) NYC, nc.  
 Kirk, Andy: (Savoy) NYC, b.  
 Knopp, Johnny: (Southmoor) Chi, h.  
 Kuhn, Dick: (Astor) NYC, h.  
 Kurtze, Jack: (Victoria) NYC, h.  
 Kyle, Billy: (Pine Grove) Detroit, nc.  
 Kyser, Kay: (Pennsylvania) NYC, h.

**L**

Lake, Sol: (606 Club) Chi, nc.  
 Lally, Howard: (Five o'Clock) Miami Beach, Fla., c.  
 Lande, Jules: (St. Regis) NYC, h.  
 Lang, Sid: (Hi Hat) Chi, nc.  
 Lang, Teddy: (Club Cavalier) NYC, nc.  
 LaPorte, Joe: (Old Roumanian) NYC, nc.  
 Lapp, Horace: (Royal York) Toronto, Ont., h.

Layne, Lesse: (Crocitto's) South Beach, S. I., nc.  
 Layton, Bert: (Plaza) Pittsburgh, re.  
 Le Baron, Eddie: (Rainbow Room) NYC, nc.  
 Lee, Julia: (Milton's) Kansas City, Mo., nc.  
 Legge, Wade: (Royal Arms) Buffalo, re.  
 Leonard, Harlan: (Dreamland) Kansas City, Mo., b.  
 LeRoy, Howard: (Orlando) Decatur, Ill., h.  
 Levant, Phil: (Groves) Orange, Tex., nc.  
 Lewis, Saby: (Royal Palms) Boston, nc.  
 Light, Enoch: (Taft) NYC, h.  
 Lombardo, Guy: (Roosevelt) NYC, h.  
 Long, Johnny: (Statler) Buffalo, h.  
 Lopez, Vincent: (Casa Manana) NYC, nc.  
 Loro, Syl: (Garde) New Haven, Conn., h.  
 Los Gachos: (Club Gaucho) NYC, nc.  
 Loss, Jimmy: (Oakdale) Augusta, Ga.  
 Loveland, Archie: (Olympic) Seattle, h.  
 Lowe, Bert: (Lenox) Boston, h.  
 Lowry, Babe: (Avalon) Bryan, Tex., nc.  
 Lucas, Clyde: (Mark Hopkins) San Francisco, h.  
 Lyman, Abe: (Strand) NYC, t.

**M**

McCoy, Clyde: (Palomar) Los Angeles, b.  
 McCune, Will: (Bossert) Brooklyn, h.  
 McDowell, Adrian: (Andrew Jackson) Nashville, Tenn., h.  
 McFarland Twins: (Rainbow Grill) NYC, nc.  
 McFarlane, Frank: (Chateau Moderne) NYC, nc.  
 McIntire, Dick: (Hula Hut) Hollywood, nc.  
 McIntire, Lani: (Lookout House) Covington, Ky., nc.  
 McKay, Coyle: (Jefferson Beach) Detroit, b.  
 McKenna, Red: (The Eldorado) Detroit, nc.  
 McRae Bros.: (Havana Casino) Buffalo, nc.  
 McRae, Jerry: (The Gleam) San Antonio, nc.  
 McShann, Jay: (Martin's) Kansas City, Mo., nc.  
 Manazanars, Jose: (Colony Club) Chi, nc.  
 Mance, Art: (Dell's Inn) Poughkeepsie, N. Y., ro.  
 Marlo, Ray: (Swing Club) NYC, nc.  
 Marsala, Joe: (Hickory House) NYC, nc.  
 Martel, Gus: (Club El Rio) NYC, nc.  
 Mariani, Hugo: (Club El Rio) NYC, nc.  
 Martin, Lou: (Leon & Eddie's) NYC, nc.  
 Marshard, Harry: (Somerset) Boston, h.  
 Marshard, Jack: (Detroit-Statler) Detroit, h.  
 Martin, Dave: (St. George) Brooklyn, h.  
 Martin, Freddie: (Cocoanut Grove) Los Angeles, nc.  
 Master, Freddie: (Nut Club) NYC, nc.  
 Maul, Herbie: (Silver Moon) Pueblo, Colo., nc.  
 Maya: (Monte Carlo) NYC, nc.  
 Mellen, Earl: (Crystal Terrace) Louisville, b.  
 Melvin, Jack: (Midnight Sun) NYC, nc.  
 Menking, Ray: (Casa Loma Gardens) Steubenville, O., nc.

Merc, Al: (Altus) Sulphur Springs, Fla., b.  
 Meroff, Benny: (Golden Gate) San Francisco, nc.  
 Meyers, Vic: (Trianon) Seattle, Wash., b.  
 Milekof, Joe: (Evergreen Casino) Phila, ro.  
 Miller, Gene: (Wyatt) Casper, Wyo., h.  
 Miller, Glenn: (Paradise) NYC, nc.  
 Millinder, Lucky: (State Palace) NYC, b.  
 Millington, Basso: (Black Cat) NYC, nc.  
 Molina, Carlos: (Stevens) Chi, h.  
 Monroe, Jerry: (Greenbrier) White Sulphur Springs, W. Va., h.  
 Moon, Billy: (21 Club) Grand Rapids, Mich., nc.  
 Mooney, Art: (Webster Hall) Detroit, h.  
 Moore, Eddie: (Eagles) Ithaca, N. Y., b.  
 Morton, Gerry: (Savoy Plaza) NYC, h.  
 Morton, Hughie: (Anchorage) Pittsburgh, nc.  
 Moten, Bus: (White Horse) Kansas City, Mo., nc.  
 Munro, Hal: (Athletic Club) Milwaukee, cc.  
 Murphy, Francis: (Ten Eyck) Albany, N. Y., h.  
 Murray, Charlie: (Mon Paris) NYC, re.  
 Myles, Lee: (Park Central) NYC, h.

**N**

Nagel, Harold: (Pierre) NYC, h.  
 Nichols, Red: (Nicollet) Minneapolis, h.  
 Nielson, Paul: (Moonlight Gardens) Saginaw, Mich., b.  
 Niosa, Bert: (Brant Inn) Burlington, Ont., h.  
 Noble, Leighton: (Statler) Boston, h.  
 Norris, Stan: (Ball-Ball) Chi, nc.  
 Norton, Eddy: (Kit Kat Klub) Des Moines, nc.  
 Norvo, Red: (Famous Door) NYC, nc.  
 Nottingham, Al: (Village Cellar) NYC, nc.  
 Nottingham, Gary: (Bal Tabarin) San Francisco, nc.

**O**

O'Hara, Ray: (Greenwich Village Casino) NYC, nc.  
 Olmes, Major: (Webster Hall) Pittsburgh, h.  
 Owens, Harry: (Beverly-Wiltshire) Los Angeles, h.  
 Owens, Freddie: (New Windmill) Natchez, Miss., nc.  
 Ozenbaugh, Leon: (Pepper Tree Inn) Riverside, Calif., nc.

**P**

Pablo, Don: (Palm Beach) Detroit, nc.  
 Page, Hot Lips: (America) NYC, h.  
 Palmer, Skeeter: (Seneca) Rochester, N. Y., h.  
 Pancho: (Central Park Casino) NYC, nc.  
 Parks, Bobby: (Plaza) NYC, h.  
 Paul, Eddie: (Columbia) Cleveland, b.  
 Paul, Frank: (Troadero) Boston, nc.  
 Payne, Bert: (Capitol) Washington, b.  
 Pedro, Don: (Graemere) Chi, h.  
 Pendarvis, Paul: (Palace) San Francisco, h.  
 Perez, Chuy: (Club Zarape) Hollywood, nc.  
 Perry, Ron: (Dupont) Wilmington, Del., h.

Petti, Emile: (Everglades Club) Palm Beach, Fla., nc.  
 Peyton, Jimmy: (Plaza) Pittsburgh, re.  
 Phillips, Wendell: (Medina) Chi, cc.  
 Phillips, Ray: (Crawford House) Boston, h.  
 Pierce, Ross: (Old Vienna) Cincinnati, re.  
 Pooley, Bob: (Deshler Wallick) Columbus, O., h.  
 Piemonte, Vic: (Warwick) NYC, h.  
 Powell, Eddie: (New Riverside) Spread Eagle, Wis., cc.  
 Press, Jack Arnold: (Berkeley-Carteret) Asbury Park, N. J., h.  
 Prince, Graham: (Show Bar) Forest Hills, L. I., nc.  
 Prima, Leon: (Bradford Penthouse) Boston, nc.  
 Prima, Louis: (Jitterbug House) Hollywood, nc.

**R**

Randolph, Johnny: (Cassanova Club) Ft. Worth, Tex., nc.  
 Ravazza, Carl: (Utah) Salt Lake City, h.  
 Reid, Bill: (Club Continental) New Haven, Conn., nc.  
 Relyea, Al: (Lenos) Troy, N. Y., ro.  
 Renard, Jacques: (Cocoanut Grove) Boston, nc.  
 Reyes, Chica: (Continental) Detroit, nc.  
 Reynolds, Maurice: (Dreamland Gardens) Oneonta, N. Y., nc.  
 Ricardel, Joe: (Yacht Club) NYC, nc.  
 Richards, Jimmy: (Commodore Perry) Toledo, h.  
 Rimac: (Hollywood) NYC, nc.  
 Robbins, Billy: (Coronado) Worcester, Mass., h.  
 Roccaforte, Joseph: (Cameo Cafe) Flushing, L. I., re.  
 Rodrigo, Nano: (Havana-Madrid) NYC, nc.  
 Rogers, Eddy: (Syracuse) Syracuse, h.  
 Rogers, Red: (Cassanova Club) Fort Worth, Tex., nc.  
 Rogers, Harry: (Half Moon) Coney Island, N. Y., h.  
 Rogers, Buddy: (Roosevelt) New Orleans, h.  
 Rohde, Karl: (Westminster) Boston, h.  
 Rollini, Adrian: (Piccadilly) NYC, b.  
 Royal Palm Boys: (New Willard) Toledo, h.  
 Royal Ambassadors: (Village Brewery) NYC, nc.  
 Ruby: (Palm Springs Club) Palm Springs, Calif., nc.

**S**

Sachs, Coleman: (Britling) Birmingham, re.  
 Salamack, Tony: (Blue Meadow Club) Lexington, Ky., nc.  
 Sanavia, Auguste: (Cuban Casino) NYC, nc.  
 Savoy, Sultana: (Savoy) NYC, b.  
 Schenk, Frankie: (Aragon) Lima, O., b.  
 Scoggin, Chic: (Show Boat) Fort Worth, Tex., nc.  
 Scott, Hazel: (State Palace) NYC, b.  
 Shaw, Artie: (Lincoln) NYC, h.  
 Shaw, Maurice: (Dempsey's) NYC, re.  
 Shelley, Lee: (Hollywood) NYC, nc.  
 Sherman, Maurice: (Oriental Gardens) Chi, re.  
 Siegel, Irving: (Herby's) West Palm Beach, Fla., nc.  
 Silvers, Buddy: (Penthouse) Sioux City, Ia., nc.  
 Skinner, Fred: (Capri) Hollywood, nc.  
 Smith, Joseph C.: (La Rue) NYC, nc.  
 Smith, Stuff: (La Salle) Chi, h.  
 Southern Gentlemen: (Merry Garden) Chi, b.  
 Spitalny, Phil: (Earle) Phila, t.  
 Spor, Paul: (Kin Wa Low) Toledo, re.  
 Stable, Dick: (Gibson) Cincinnati, h.  
 Stanley, Red: (Hollywood) NYC, nc.  
 Steel, Leonard: (St. Shelby) Detroit, h.  
 Steele, Blue: (Westwood) Little Rock, Ark., nc.  
 Stipes, Eddie: (Frankie's) Toledo, nc.  
 Stoefler, Wally: (Tantilla Gardens) Richmond, Va., b.  
 Strong, Benny: (Brown) Louisville, h.  
 Sudy, Joseph: (Sir Francis Drake) San Francisco, nc.  
 Stutz, Dick: (Brown Derby) Boston, nc.  
 Sylvio, Don: (Bertolotti's) NYC, nc.

**T**

Thompson, Lang: (Blackstone) Fort Worth, Tex., h.  
 Tidona, George: (Stork) Kansas City, Mo., nc.  
 Tisdale Trio: (Coq Rouge) NYC, nc.  
 Tisen, Carl: (Troika) Washington, D. C., re.  
 Tofte, Norman: (El Chico) Binghamton, N. Y., nc.  
 Towne, Loren: (Hi-Ho Club) Wichita, Kan., nc.  
 Tolbert, Skeets: (Plantation) NYC, nc.  
 Tracy, Jack: (Broadmoor) Denver, h.  
 Tucker, Orrin: (Palmer House) Chi, h.

**V**

Velazco, Emil: (Danceland) Hammond, Ind., b.  
 Venuti, Joe: (Belmont Plaza) NYC, h.  
 Villanyi, Bela: (Hungaria) NYC, nc.  
 Vorden's, Vivian, All-Girl Band: (Sportsman's Inn) Galveston, Tex., nc.  
 Vouzen, Nick: (Coq Rouge) NYC, nc.

**W**

Walder, Herman: (Lucille's Paradise) Kansas City, Mo., nc.  
 Wallace, Rudy: (Troadero) Boston, nc.  
 Waller, Pats: (Yacht Club) NYC, nc.  
 Walton, Jack: (Schenley) Pittsburgh, h.  
 Walton, Vern: (The Tavern) Reno, Nev., nc.  
 Waples, Bud: (Marquette) St. Louis, h.  
 Ward, Frankie: (Bradford Penthouse) Boston, nc.  
 Weber, George: (Henry) Pittsburgh, h.  
 Webster, Ralph: (Rainbow) Denver, b.  
 Weeks, Ranny: (Club Mayfair) Boston, nc.  
 Weems, Ted: (St. Francis) San Francisco, h.  
 Weldon: (Armando's) NYC, nc.  
 West, Ray: (It Cafe) Hollywood, nc.  
 Wharton, Harry: (Village Barn) Phila, nc.  
 Whiteman, Paul: (Loew's State) NYC, t.  
 Widmer, Bus: (Plamor) Cheyenne, Wyo., nc.  
 Wilde, Ran: (Hofbrau) San Diego, Calif., re.  
 Williams, Glen: (Shawnee) Springfield, O., h.  
 Williams, Griff: (Trianon) Chi, b.  
 Williams, Clem: (Arcadia-International) Phila, re.  
 Williams, Ozzie: (Esquire Club) Toronto, Ont., nc.  
 Williams, Ernie: (Subway) Kansas City, Mo., nc.  
 Wilson, Sammy: (Coronado) St. Louis, h.  
 Wintz, Julia: (Top Hat) Union City, N. J., nc.  
 Wood, Guy: (Arcadia) NYC, b.

**Y**

Yates, Billy: (El Tivoli) Dallas, nc.  
 Young, Johnny: (Excelsior House) Snyders Lake, N. Y., h.

**Z**

Zarin, Michael: (Roney Plaza) Miami Beach, Fla., h.

# You Figure It Out!

By **ROCCO VOCCO**

(President of Bregman, Vocco & Conn, Inc., Music Publisher)

**L**EST I create the impression that I am either of that rare breed that fails to learn by experience or am by way of being slightly dim-witted, let me say at the outset that while there is much in the music publishing business that emotion prompts me to declaim, for reasons obvious to my colleagues and understandable to everyone else, it cannot be emotion but practicability that must be the guiding hand behind thoughts destined for the public prints.

There are a number of vital problems and pernicious evils extant in the music publishing industry today that cry aloud, if not for complete rectitude, at least for expression. Every music man worthy of the name knows those problems and evils—has, perhaps, solutions for them—but he is also cognizant of the fact that to air them publicly would be tantamount to locking himself in the kitchen and turning on the gas. Discretion is normally the better part of valor. In the words-and-music profession, it is the only part.

For there are too many figurative toes figuratively outstretched to be trodden upon by a frank discussion of what is right and what is wrong with this business. A publisher publishes songs for only one reason—to make money—and turning the spotlight of censure upon any of the important factors, however annoying,

involved in that process would hardly be conducive to prolonged continuance as a money maker. In mercantile lines a product is manufactured; if it is worth while and handled capably, all things being equal, it will prove remunerative for its producer. In music, a song is created; but quality and proper handling are not always enough to insure its success.

The reason is found in the entrance of the human equation into the picture at the point where the creators step out and the product is placed on the open market—the human equation of friendship, temperament and the common inability of most of us adequately to judge intangibles. The forces that must compensate for these failings constitute part of the acknowledged evils of the business, acknowledged, however, only in inner sanctums, preferably with sound-proof walls. Soapbox tactics of direct finger pointing and naming names would be disastrous.

### What Makes a Hit Song?

Emotion, therefore, as I have said, must give way to practicability—and yet the sum total of practicability in music



ROCCO VOCCO (seated) gets the eye from Chester Conn (right) while Jack Bregman looks on approvingly from the left. The threesome spell Bregman-Vocco-Conn, Inc.

publishing can very well be a comfortably padded cell in the nearest asylum! Which brings me right back to where I started. My years in the business have given me a great deal to talk about, but nothing to say—no concrete, hard-and-fast rules to deliver about what makes a hit song, what a publisher looks for or does not look for in a manuscript, what guarantees success or failure. There may be one or two fundamental principles underlying the publication of popular music, but beyond those it is a source of never-ending amazement to those actively engaged in it.

If any definite precept can be applied to the production of a successful song it is that basically material counts above all else. The elements of proper plugging, receptiveness of orchestra leaders and other artists, plus a combination of hard work and good luck are important and will make a good song great; but the material must be there in the first place. No amount of endeavor will sell a song essentially bad to the public, and by the same token numbers with merit not at first discernible to the trade will rise above their opposition to become smash hits. Briefly, class will tell in a popular song as in everything else.

It is an interesting commentary on the divergence of opinion between people in the music profession and the general public that there is a varied amount of opposition toward all eventual big hits by the trade itself. It hardly seemed possible during the first three weeks of its publication, when nobody wanted the song or would agree to perform it, that *The Merry-Go-Round Broke Down*—to cite one example—would ultimately sell several hundred thousand copies. But that has been my experience all down the line. Except in rare instances, the more opposition the bigger the hit.

And yet, whether greeted with antagonism or enthusiasm on the issuing of a new number, no publisher can truthfully and sincerely say, "This is it." Songs in which I have had the greatest confidence have petered out dismally, while their poor relations in the same catalog have gone on to become front-runners. There is no rhyme or reason to it, no formula to apply to it, other than the accepted knowledge that the public knows what it wants in a song, and what you publish must have a sufficient quantity of that to make them buy it in hundred thousand lots. And a publisher would sell his birthright to be able to know definitely just what it is that the public wants in its music.

### The Swing Influence

The current tremendous interest in swing and swing bands has made that even more difficult for a music man to judge. At one time, in the pre-jitterbug era, the public's reaction to a new song could be ascertained pretty accurately and fairly soon after the song's introduction. That isn't so today. Now a false reaction is presented which more often than not builds up a publisher's hopes and expectations, only to have them beaten down by something less than a tidal wave of sheet sales.

This deceptive response is attributable to the sharp preferences in orchestras by a great majority of our swing-conscious citizenry. The constituents of a Benny Goodman, a Tommy Dorsey or a Kay Kyser are rendered practically inarticulate by whatever their idols play, regardless of type, authorship or, most important of all, merit. A publisher can get no accurate reaction as to what he may expect from his latest effusion when he knows that the applause is not so much for it as for the interpreter.

There are a hundred and one other things that contribute toward producing nervous disorders and premature gray hairs among music men. Once life was

From The Top of The World

**HOLIDAY GREETINGS**

**EDDIE LE BARON**

and his *Continental Orchestra*

now playing 3rd consecutive year **Rainbow Room** Radio City N. Y.

Exclusive Management: *MUSIC CORPORATION OF AMERICA.*

Season's Greetings

**SID LANG and his ORCHESTRA**

for the fourth year still says "Hello" to all his friends at the **HI HAT CLUB, CHICAGO.**

comparatively simple; now it's a jumble of name bands, singers, radio wires, ASCAP classifications, plugs, amateur songwriters, new song trends, unsolicited manuscripts and nursery rhymes. Precedent can't be followed, because constantly changing tastes in music make imperative the establishment of new precedents. A sure-fire, apparently natural number turns out to be a dreary bust; a weak sister becomes the best seller of that year's catalog. The artists who are so important in the creation of a hit won't touch a newly released song with the proverbial 10-foot pole, and three months later the despised ditty is on its way to the quarter-of-a-million-copy mark. Maestri and vocalists hop on a number, and when the fuss and fury die down and the final returns are in, the books coldly reveal that the terrific song spent a quarter of a year of its life staggering along to collapse, exhausted, at a possible 18,000 copies. And the publisher sighs resignedly, wondering vaguely if possibly there doesn't exist an easier way to make a living.

It's a crazy, unpredictable, unorthodox, contradictory and fascinating business, with a million angles. There may be an answer to it all. What is it? You figure it out!

# LOOKS LIKE LEGIT YEAR

## Prospects for 1939 Hopeful on All Fronts, Both Stem and Road

Plenty of production plans — industry co-operation should bear fruit—b. o. continues to improve—two fairs should help plenty—no script shortage

By SYLVIA WEISS

NEW YORK, Dec. 24.—Just as other branches of the amusement industry are looking forward with much optimism to bounties in 1939, the legitimate theater expects better business and improved employment conditions next year as a direct result of the New York World's Fair and other forces already in operation. A dissenting minority is based primarily on the premise that visitors to the fair will be interested in the Flushing spectacle exclusively. There is assuring evidence, too, that the road is in line for a healthier box office, with the Golden Gate Exposition contributing measurably to the impetus.

Old legit hands concede a swelled gross for Broadway during the fair simply on the strength of Broadway's far-flung popularity and the psychological argument that all visitors will want to attend at least one hit on the famous street. That contention is borne out further by the lack of legit product being booked for the fair proper, a legit show being figured too confining and too lengthy to compete with midway spectacles. The same script on a Broadway stage, however, would probably draw plenty of fair visitors who are also figuring on at least one excursion to the Great White Way.

Trade consensus foreseeing this cash overflow from the Meadows resulted in reports of greater activity planning for the coming year. Tho less than 50 per cent of the tentative schedules ever reach rehearsal, there are enough options listed thus far to lease every available stage and then some. Sixty-two dramatic shows, 13 musicals, a half dozen revivals and repertory and the perennial D'Oyly Carte offerings are listed.

The tendency toward large casts and the guarantee from both the New York World's Fair and the Golden Gate Exposition to employ only Equity members is more than consoling to performers. The spectacle idea will be further plugged at the Center Theater when Sam Harris and Max Gordon produce the Kaufman-Hart cavalcade, *The American Way*. Jobs for musicians will be on the increase also.

### Summer Stock

The last summer stock was a record breaker despite the presence of a general business recession. Its over-all effect has been the continuation of four prosperous companies into 1939. Equity and other major union contracts prevail at Woodcliff and Maplewood, N. J.; Brooklyn, N. Y., and Philadelphia. The unions hope to corral even more prosperous cowbarns next year and stabilize summer employment.

Possibilities of employment via co-operative and experimental groups and Sunday shows have risen to such importance that Actors' Equity is investigating their potentialities. It is likely that the Equity committee will draw up a plan whereby the union can change its policy to encourage these forms without sacrificing its standards.

Wallings over a shortage of scripts were proved unfounded by a Dramatists' Guild check-up. Judging by the increased number of contracts registered these past two weeks, DG officials expect the spurt to continue well into the year.

Another hope for talent next year grows from the better attendance records chalked up by this season's successes. Despite fewer shows on the street, grosses are up. Good business has been attributed to several factors, among which is the important theater ticket code, which has made more moderately priced tickets minus brokerage charges available to the public. Plans of the American Theater Council to distribute tickets thru department stores and suburban centers to service the out-of-town trade are beyond the discussion stage and in the hands of negotiating committees, which are expected to inaugurate the new offices before this season is out.

New producing alignments also hold out hope. The season, which is at its halfway mark, has witnessed the triumph of the Playwrights' Co. The new

year may find an incorporated group of ticket brokers, the Associated Theater Ticket Agencies, Inc., financing and producing shows on a scale which will guarantee an eight-week run for each.

### Hollywood Dough

That the Dramatists' Guild and the Bureau of New Plays are at peace with each other and that the DG has condescended to consider revisions of the basic agreement to entice Hollywood money into legit are signs of concrete progress. Equity has offered to act as intermediary in huddles among the DG,

League of New York Theaters and Hollywood producers to expedite these negotiations. Reaching of a new agreement is expected to release picture coin for next season. Since recent financing has come from Wall Street, the upturn in general business conditions will undoubtedly be reflected in additional moneys for the theater.

An improved condition among the unions is to the good of the theater. Equity, having settled its own pack of internal troubles, has turned outward in the interests of the trade, being influential in such progressive matters as the ticket code and the American Theater Council. Recently Equity council bent backward to render special dispensations which would encourage promising productions. At the same time it has revised its franchise system, meaning to shield members from overbearing commissions.

The stage hands have been able to obtain an all-time peak scale and are banking on increases both in rates and jobs by time the present contract expires. The Theatrical Managers, Agents and Treasurers' Union, having surmounted the first hurdles of recognition and internal disorder, closed a contract which gives its members the highest minimums in the trade. Within the year employment has increased 15 per cent. The advent of the two expositions is calculated to use up all the available membership, with the San Francisco and New York centers having to draw on branches clear across the country.

Contributing to a better year in 1939 (See *Looks Like Legit* on page 89)

## 1939 • the Year for Live Talent

# CAN THESE BE CHEERS?

FOR years now the mourners have clustered around the Wailing Wall in Shubert Alley, bemoaning the fate of a theater that is dead. As soon as the effects of the national depression began to be felt in show business—back in the prehistoric days when the Pulitzer Prize was taken seriously and the Mercury Theater was just a glint in the adolescent eye of Orson Welles—the cohorts began to gather, howling that the poor old theater would breathe its last choking gasp within the next year. They've been predicting it ever since, until their throats grew hoarse from howling and their tears turned the gutter of 44th street into a roaring stream.

Lately, however, amid the hoarse croakings have come a couple of notes that sounded suspiciously like cheers. The people who emitted them have been blackballed from the Stage Mourners' Society, but the cry has been taken up, and at present the legitimate field is bathed in an optimism unlike anything since the legendary days when angels invaded production offices in a body asking that their wings be clipped.

The optimism appears entirely justified. It is true that production on Broadway has dropped quantitatively from year to year; but, on the other hand, average length of run last season was longer than at any time since before the depression. Also, production has increased during the current season, and the musical field, recently almost a complete loss, has spurted on to new activity and new success.

1939, it is safe to predict, will see an increase in number of productions, an increase—a large one—in the number of performers' jobs available, another increase in the average length of run and a very definite step toward complete rehabilitation of the legitimate field.

In addition, and far more important, there is every indication that the road, that mythological pathway to Utopia, is really coming back. The season of 1937-'38 saw the heaviest grosses in a decade rung up in cities throughout the country. And there is at present every indication that even these will be surpassed during the current season. Also the various plans for a rebirth of the road have finally crystallized in the campaign of the American Theater Society, a campaign that has begun energetically and excellently, and there is every chance that its results will be seen early next fall and perhaps even during the spring. A public clamor for legitimate productions has been registered thruout the country, and it is safe to say that 1939 will see many more road jobs opened up, many more road productions made and higher total grosses.

The theater has given definite evidence that it has awakened to the situation confronting it and made unified plans to meet it. The trends, in New York and more particularly on the road, have been extremely hopeful. They are trends that will be intensified in 1939 to make it the year for live talent.

*Eugene Burr*

## Jurow Asks Road Bureau

Attacks hidebound practices as real ill — seeks businesslike approach

NEW YORK, Dec. '24.—Administered as a stiff tweak to American Theater Council ears, an article by Martin Jurow, published in *Equity Magazine* for December, constructs a road rehabilitation program at the core of which is an inexpensive centralized bureau directed by the ATC for a small fee as a service for the whole trade. Jurow would require that such an office act as clearing house for data on transportation, hotel reservations, labor relations, publicity and market research. Relieved of these duties, advance agents could do the necessary job of exploitation.

From that point the 26-year-old manager expands his recommendations on the basis of his own experience gained touring the past three years with argument that there is nothing wrong with the road that a good show can't cure; that road productions must be manned by the best available talent to compete with other Class A attractions in concert and lecture halls and on the radio; that greater co-operation with local managers and constant exchange of communication with them can help avoid pitfalls; that an investment in physical renovation of theaters will net dollars and cents pronto, and that common sense in routing shows will balance diets with hits and try-outs, name casts and struggling unknowns, and dramas with comedies. He warns against slipshod publicity and \$4.40 box offices, which are wholly beyond the reach of the public. Only thru an aggressive business organization can the theater expect to regain the road, he says, and offers his suggested bureau as the first concrete forward step.

## "Clowns" Tightens Pace, Emerges as Outstanding Show

NEW YORK, Dec. 24.—Eddie Dowling, producer of Philip Barry's *Here Come the Clowns*, which opened December 7 at the Booth Theater, has had the play redirected, with Barry changing the line-up of the acts. Formerly in three acts, it is now in two, and the direction, which was heavy and murky, has been tightened and the faulty pace has been fixed. Also the performances of practically the entire cast have gained greatly in depth, sincerity and effect since the opening. As a result the thought-lines of the (See "CLOWNS" TIGHTEN on page 89)

## BROADWAY RUNS

Performances to December 24, Inclusive.

Dramatic	Opened	Perf.
Abe Lincoln in Illinois (Plymouth)	Oct. 15	81
American Landscape (Cort)	Dec. 3	25
Bachelor Born (Broadhurst)	Jan. 25	37*
Haniet (St. James)	Oct. 12	70*
Here Come the Clowns (Booth)	Dec. 7	22
Kiss the Boys Goodbye (Miller's)	Sept. 28	102
Oscar Wilde (Fulton)	Oct. 10	88
Outward Bound (revival) (Playhouse)	Dec. 22	4
Rocket to the Moon (Belasco)	Nov. 24	36
Spring Meeting (Morosco)	Dec. 8	20
Tobacco Road (Forrest)	Dec. 4	38,2048
What a Life (Biltmore)	Apr. 13	295
Window Shopping (Longacre)	Dec. 23	3
<b>Musical Comedy</b>		
Blackbirds (44th St.)	Dec. 23	3
Boys From Syracuse, The (Alvin)	Nov. 23	38
Hellzapoppin (Winter Garden)	Sept. 22	108
I Married an Angel (Shubert)	May 11	262
Knickerbocker Holiday (Barrymore)	Oct. 19	77
Leave It to Me (Imperial)	Nov. 9	54
Sing Out the News (Music Box)	Sept. 24	89*

\*Pre-Christmas layoff

# From Out Front

By EUGENE BURR

One of the pleasantest of the holiday traditions in which this corner gleefully indulges is the annual dedication of a column as a small return to those performers who have made playgoing a particularly pleasant profession during the current season. Obviously, not all the good performances can be included; but in the spirit of the season I'd like to thank all those players hereinafter listed (and various others too) for making my evenings in the theater infinitely more enjoyable than they would otherwise have been.

This year particular thanks go to two young ladies now appearing in current shows—Helen Claire, of *Kiss the Boys Goodbye*, and Eleanor Lynn, of *Rocket to the Moon*. And they get particular thanks not necessarily because they are giving the two best performances of the season (tho both performances are uncommonly good), but because they have managed to justify me rather gloriously for getting out on the end of a limb. Some years ago, when both young ladies were new to Broadway, I raved each—but raved—predicting fine things (and fine performances) in the future. Thereafter they both dropped more or less out of sight; but what they did this season is theatrical history. Particular thanks to them, then, for making me out to be a not entirely false prophet.

And sincere thanks, too:

To Don Costello, for a hilarious and immensely enjoyable job in the first tentative offering of the season, *Come Across*, which presented Britain's somewhat startling idea of American gangsters; to Fred Stone, for his lovable, salty, knowing and entirely delightful performance in the leading role of *Lightnin'*, thru the revival of which John Golden discovered the difference between a popular success and a classic; to Ole Olsen and Chic Johnson, Matteman's ambassadors to Broadway, for the tremendous and hilarious tomfoolery that they have always featured, which reached its high, bright, crazy peak in *Hellzapoppin*, the mad melange that was the first smash hit of the new season; to their aiders and abettors in the above-mentioned assault upon the sanity of America, a long line of vaudevillians who presented their acts to show-stopping receptions and so proved that the two-a-day is dead only in the so-called minds of film-circuit officials—Hal Sherman, Walter Nilsson, Barto and Mann, the Radio Rogues, the Charloteers (one of the finest quartets I've ever

heard) and all the other contributors to the madhouse at the Winter Garden.

To Mildred Natwick, that fine actress, for bringing her knowing, sincere, touchingly humorous character work to the aid of *Missouri Legend*, which turned Jesse James into a chromo from the family album; to Dorothy Gish, for the sensitivity and tenderness of her last-act pretending in the same sentimental journey into American folklore; to Joey Faye, that wistful and hilarious droll from burlesque, for lending life and point and humor to *Sing Out the News*, which proved that *Pins and Needles* can't use the aid of suave and slick Broadway showmen; to Philip Loeb, for performing the same services for the same pink-tinted tune; to Jessie Royce Landis, for the most sparkling, imaginative and effective performance of her career in *Dame Nature*, in which the Theater Guild showed that an intellectual looks pretty silly when he tries to be coy; to Onslow Stevens, for fine, forthright character work in the same slight parable; to the aforementioned Miss Claire, for her superlative performance in the leading role of *Kiss the Boys Goodbye*, in which Clare Booth murderously dissects the glamour boys and glamour gals of our cheesy Sophisticates, and to all those who support her—Philip Ober, John Alexander and all the rest.

To Helen Hayes, for retaining as much as she did of her original artistry in *Victoria Regina*, which has had all of America inexplicably fawning upon a dull recital of the life of England's dullest queen; to various members of Miss Hayes' new supporting cast—Werner Bateman, Eva Leonard-Boyne and Kate Warriner; to Leona Powers and Robert Keith, fine, steady, always dependable troupers both, for doing all that any performers could do to aid *The Good*, in which Chester Erskin suspected that surface morality might be a whited sepulcher and the customers suspected that the title might be misleading advertising; to John Raby, doing juvenile character work in the same affliction, for proving once more that he is one of the finest young actors now on the American stage; to Florence Sundstrom, a sensationally tidy lass also in the same play, for having the best figure seen this season in a dramatic show (and for performing that was, in view of the figure, amazingly fine), and to Jeannette Chinley, leading player in *The Devil Takes a Bride*, a victim of the current critical idiosyncrasy that visits the sins of the play upon the actors, and who thus found her sincere, effective performance and her magnificent possibilities for the future unappreciated except in this insistently limb-sitting corner.

To Jack Norworth, for the lovely tenderness of his performance as the ghostly stage-doorman in *The Fabulous Invalid*, thru which George S. Kaufman and Moss Hart discovered that a great love for the theater is not in itself the only pre-requisite for the writing of a good play; to Richard Gordon, in the same heartbreaking fiasco, for the quiet sincerity of his impersonation of an old-line manager; to two of the minor players in the same cast list (which was almost as long as the little list featured by Ko-Ko)—Solly Ward and Richard Lloyd, who both did outstanding jobs in tiny roles; to Maurice Evans, for the magnificent technique of his performance in the title role of the five-hour *Hamlet* (tho I reserve the right to quarrel with him over his interpretation), and to almost all of the important supporting players in the same magnificent production—Henry Edwards (the best Claudius I have ever seen), Katherine Locke (stepping with beautiful sensitivity from Bronxianism to Shakespeare), Donald Randolph, Augustin (See FROM OUT FRONT on page 137)

## Happy Holiday



# BETTY BRUCE

"THE GAY COURTESAN"

in George Abbott's  
"THE BOYS FROM SYRACUSE"  
and to all  
THE BOYS FROM THE PAPERS

Sincere Thanks for These Swell, Swell Notices:

WALTER WINCHELL  
N. Y. Daily Mirror,  
Nov. 24, 1938.

The outstanding member of the new hit is Betty Bruce, of the Metropolitan Ballet and the French Casino. Her siren and her exquisite dancing won the major applause last night.  
GEORGE ROSS  
N. Y. World-Telegram,  
Nov. 25, 1938.

George Abbott has given us a couple of new sensations this time. One is Betty Bruce, who danced her way to hitting the show twice.  
IRA WOLFERT  
North American  
Newspaper Alliance

And there is a girl dancer who talks with her feet eloquently enough to make the meaning clear. Betty Bruce is the name, and she is the only tap dancer I have ever seen who knows enough to use taps as a staccato counterpoint to the melody woven by that part of her which lies north of her toes. She moves across the stage like an orchestra, drumming with her feet, riddling with her hands and blaring with her body fit to make the heart curl. The "Bravos" from the first night audience twice were loud and continuous enough to keep the show from going on.  
J. J. COLBY  
Journal of Commerce  
Nov. 25, 1938

And Betty Bruce, the dancer, who makes Eleanor Powell look like an amateur.

BURNS MANTLE  
N. Y. Daily News,  
Nov. 24, 1938.

Betty Bruce dances cleverly and plays a courtesan with conviction, particularly in a likely number relating the normal reaction of "Ladies of the Evening" revealed in the morning.

N. Y. Times,  
Nov. 24, 1938.

In Betty Bruce and Heidi Vosseler he has a pair of dancers who are extraordinarily skillful and who can translate the revelry of a musical rumpus into dainty beauty. The dancing wholly captivating.

KELCEY ALLEN  
Women's Wear Daily,  
Nov. 25, 1938.

Best dancer is Betty Bruce, whose stepping is a joy to watch. Several times it was received with bravos from the audience.

EUGENE BURR  
The Billboard,  
Dec. 3, 1938.

A young lady named Betty Bruce offers some of the most sensational dancing, combining tap and ballet, with ease, grace and tremendous effect, that it has been my privilege to see in many seasons. Since she's also a luscious young dancsel and, in addition, can actually read lines effectively, she ought to go places—high places—in a hurry.

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# What About Dramatic Stock?

By GUY PALMERTON

**S**O OFTEN the question is asked, "Will dramatic stock ever come back?"

Not so many years ago there were from 200 to 300 stock companies playing thruout the United States and Canada every season. Thousands of actors were employed. The out-of-town theater really prospered and there was exceptional interest in Broadway theatrical activities. Now, unfortunately, these out-of-town theaters, which supplied the natives with flourishing drama, have been taken over in many instances by chain operators and have been allowed to deteriorate until they show fifth-run pictures on a grind policy at the lowest of admission rates. Many have been kept dark, the fronts boarded up and plastered with billing for the house just down the street which happens to be under the same management.

The chains are definitely not interested in making it possible for the legitimate theater to survive. If a client becomes interested in the dark house for the purpose of presenting "live theater" they demand an unreasonable rental for the property—which is their way of halting all negotiations.

Quite recently I became interested in a house located in a city near Boston, which has been dark for several years. Upon inspection I found it in better-than-average physical condition; in fact, with the application of much soap and water it would have been quite acceptable to theatergoers. I felt that the town was ripe for a dramatic stock company presenting a series of Broadway stage successes. Approaching the owners of the house (who also operate several others), I found them most cordial until my mission became known. I tried to induce them to consider almost every type of proposition possible. They wanted a few days to consider the matter. There were partners to consult, and the opposition a stock plan would present to their film houses would have to be considered, they said. On my re-

turn they had concluded that they would not be interested in the usual sharing arrangement, nor would they consider a percentage or even a small guarantee and a percentage of the gross over a stipulated figure. They would, however, rent me the theater, the four walls, in its present condition, for the straight

rental of \$500 weekly, with a guarantee of not less than six weeks.

## Rentals Too High

This particular house, altho considered a good location in the boom days, had never demanded so high a rental. When that fact was called to the attention of the gentlemen it was received with a smile and a "take it or leave it" attitude. It was "left"—but not until an offer from me of \$300 per week had been flatly refused. To an independent producer in these times the difference between three and five means a great deal.

It is my theory that Broadway will not see a reflection of 1929 until the out-of-town theater is revived, either in the form of dramatic stock companies or road shows. True, last year was considered a successful one for most road attractions, but there were not enough of them, and at best only the most important spots were honored by their appearance. Not very long ago large cities such as Cincinnati, St. Louis, Buffalo and others too numerous to list were the proud possessors of not only one dramatic stock company but two—and sometimes three—playing in the same city at the same time and all doing healthy business. Now the opportunity to see current theatrical fare is so occasional that the natives have either forgotten that such a type of entertainment ever existed or have lost interest, finding other means of amusement, be it the showing of a four-star cinema or the local sewing circle.

Summer stock has helped to revive this lost interest in the theater, but that is only a momentary enthusiasm. Most companies are more or less encouraged by transient trade, vacationists, etc., and with the passing of the warm weather summer stock is looked upon as a closed record. Little or no effort is made by most producers or actors to educate the new generation of amusement seekers to the true advantages of the legitimate theater and the fact that it might be worthy of considerable interest during the winter months as well as during the hot spell.

## Stock Serves Community

In days gone by the general contention was that a stock company was a great asset to the community. If this feeling was a fact then it should still apply. A stock company not only serves its purpose from an amusement standpoint but also in an educational and literary vein. The legitimate theater brought originality to the community.

During the long joyous seasons considerable money was spent in the city for the necessities of the weekly productions. From 12 to 20 players became a part of the community, spending a good portion of their salaries for theatrical necessities as well as for their living requirements. Stores would often benefit by the sales of certain types of clothing, etc., encouraged by the use of same on the stage by a member of the cast.

The younger generation knew what the word "theater" really meant. They were not compelled to resort entirely to books to satisfy their curiosity. They were privileged to see real "in the flesh" actors in everything from Broadway's recent smash hit to a revival of *The Rejuvenation of Aunt Mary*, with May Robson as guest player.

## Students Appreciate Stock

Two years ago, during a stock season at the Capitol Theater in Albany, I received a great number of letters from school students stating that until that season they had never witnessed a professional production of a play. (Albany had been without stock for several years.) In an attempt to encourage the patronage of these young people to a greater degree we arranged with the high-school authorities to present a special matinee

performance, inviting the students as our guests. As a result the theater was packed with young and enthusiastic observers who apparently found the policy much to their liking, as our student ticket sales increased considerably immediately thereafter.

Because it has seemingly lost its foothold in the entertainment world, stock does not always get the respect it deserves. Many actors regard it as a theater of tricks—several flats of scenery hurriedly lashed together, a few sticks of furniture and some hackneyed direction. Stock is hard work, but it does not necessarily have to be thrown together with slipshod performances as a result.

I have an idea that many prominent producers also regard stock as a field of third-rate productions, with its players classified in the same category. But I know that many a stock company has done sincere justice to a Broadway production. Most producers are of the opinion that there are no possibilities for the success of stock today and that the financial gain, if any, is too small for the amount of work involved. They entirely forget the important role stock could play in aiding and abetting the longevity of the legitimate theater.

## Stock as Training Ground

Stock was always considered a splendid training ground for the new members of the profession. It has served as a stepping stone to Broadway and Hollywood for many an actor. It has always been said, and is true, that a good majority of our better actors are graduates of this field.

It is now eight or 10 years since stock was at its peak. Where are the newcomers expected to find experience? It is quite impossible for them, and producers casting a new play are therefore compelled to consider the little ingenue who made a hit in the First Methodist Church production of *The Little Clodhopper*. Many a novice now carries the feeling that stock is beneath him, and after having played three or four roles with one of the summer companies feels thoroughly experienced and ready to tackle Broadway. I suppose one should say, "More power to him." However, there are many who would delight in a good stock engagement, enabling them to play a variety of roles and better equip themselves for the profession to which they hope to devote their lives.

The WPA has made heroic attempts to revive interest in the theater in many localities, but because of federal sponsorship it becomes necessary to operate under government specifications and consequently complications set in. The public reaction to the federal stocks in some cases has been a feeling that the company is made up of broken-down players, especially when the WPA signs are so prominently displayed in the theater lobbies and on billing and programs—which immediately inculcates the "relief project" idea. The Federal Theater has presented some interesting and well-played productions since its inception, but there has been very little glamour attached to them. Stock must possess this glamour, even in these times when stagedoor visitors and fan mail are not as plentiful as they were 10 years ago.

## Glamour Is Important

When obstacles, no matter how slight, are placed in the way of reviving this interest and glamour in the theater, we have lost one of the very important sales points of our product, and the slogan, "Motion Pictures Are Your Best Entertainment," becomes uppermost in the minds of theatergoers. Aside from giving employment to a vast army of professionals (and many amateurs) the Federal Theater stocks in most instances carry on, waving the colors of good old Uncle Sam and placing the actor on a relief level.

Every now and then a major film com-

Guy Palmerton, of theatrical parentage, has been associated with the theater practically all of his life. His career has covered work in vaudeville, musical comedy and the dramatic stage. At the age of 16 he headlined in vaudeville from Coast to Coast in a comedy sketch entitled *Glorifying the American Boy*. He received most



of his education with traveling tutors and in private schools. Six years ago, while he was appearing in dramatic stock, the late James Thatcher and his wife, Frances Williams, recognized his managerial and directorial ability and encouraged him to enter the producing field, which he did. In his middle 20s now, he has presented a total of almost 300 weeks of dramatic stock in cities including, among others, Albany, Philadelphia, Hartford, Bridgeport and Worcester. During the past six years he has also presented annual stock seasons at his summer playhouse on Lake Whalom, just outside of Fitchburg, Mass.



Season's  
Greetings

ALFRED LUNT  
— AND —  
LYNN FONTANNE

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# To Walter "Santa Claus" Winchell

Holly wreaths and a big bunch of mistletoe  
to you for making it possible for all of us  
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## Olsen and Johnson

and the entire cast of

### Hellz A Poppin

pany will show interest in stock and announce plans for the opening of several companies. Before it reaches the advanced stage, however, the idea is discarded. The fact that they would even entertain such an idea is in itself an admission that such a policy would be of benefit to them. For years Paul Dullzell, of Equity, has been trying to convince film executives that it would be to their great advantage to open several companies. Others have also used their persuasive powers in this same direction without results.

In September of this year I approached one of Paramount's executives regarding the possibility of inaugurating a regular stock policy in some of their houses. At

this time I also suggested their consideration of condensed versions of plays in picture houses as a combination policy, the latter being a possible substitute for the double feature in first-run houses in various cities. I was politely but definitely informed that they were not interested; that they would in no way encourage the possibility of the legitimate theater becoming an opposing factor for their picture entertainment.

#### Pictures Need Stock

It is unfortunate that the picture interests will not entertain such an idea or at least give it a trial. If nothing else, it would serve as a means of developing new picture talent and could be greatly enhanced by frequent starring visits of name players from Hollywood.

There is a future for dramatic stock, even tho it may appear far off at the moment. Perhaps some time soon, before it is too late, one or more of our more successful producers will come to the rescue and decide to make a hobby of stock, opening a dozen companies thruout the country. This would, I think, serve as an inducement for former stock managers, new Broadway producers and possibly the picture interests to prick up their ears and do likewise. The profits might be a little weak at first, but the desired interest in the theater would be generally increased. There is a new public today, a movie-conscious public, that must be immediately educated to realize the true value of the legitimate theater. An increase in stock would bring about a brighter Broadway for the producer, the actor and the theatergoer, and we could then proudly display the slogan, "The First Art of the Theater Is Your Best Entertainment."

CINCINNATI, Dec. 24.—Local Federal Theater group this afternoon winds up a four-day run with Dickens' *A Christmas Carol* at its intimate Playbox Theater and now is in rehearsal, under direction of William Harrison, on *The Petrified Forest*, which is slated for presentation December 28 to January 3. Eight performances of the Dickens vehicle pulled capacity houses.

Season's Greetings  
from  
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# Legitimate Theater in 1938

By EUGENE BURR

WHEN, just a year ago, the bell rang for the start of 1938 the legitimate theater had its nose buried in the canvas and everyone thought that it had finally succumbed to the body blows of the depression. But, contrary to expectations, it managed to struggle to its feet at the count of nine and won the spring round very handsily with a nice succession of hits. It came out of its corner in the fall rarin' to go; and, tho it hasn't done as well as was hoped, it's still managing to hang on energetically. As 1939 starts the prospects look better than they have at any time since 1929.

Largely, of course, the rosy outlook is a product of preparation for the New York World's Fair, particularly in the musical division. But the theater has also been busy carving out a new set-up for itself; and with solid reception in New York and the highest hopes in 10

years for a road return, long-range prospects look encouragingly bright, entirely aside from the fair or any other temporary hypodermic.

The start of 1938 saw the theater at probably the lowest holiday ebb in its modern history; there were just 27 shows playing on Broadway on New Year's Day, and even those weren't conspicuously successful. The prospects were, to put it mildly, bleak. Producers, driven to cover by the deluge of quick closings during the previous fall, were looking out of storm cellars and steadfastly refusing to announce. But before the new year was a month old the entire picture had changed. A bevy of lusty successes came in on one another's heels during the usually drab period at the end of

January—*On Borrowed Time*, *Our Town*, *Shadow and Substance* and *Bachelor Born* were the leaders—and when the summer eastivation rolled round the field seemed headed for bigger and better things.

## New Season Started With Rush

The new season started with a rush—or with what seemed like a rush compared with the cautious stammers and stumbings that marked the start of other recent seasons. Plays came in early, one or two new hits were established, and everything looked prosperous. No one seemed to notice that the failures were closing with alarming rapidity.

Musicals, which had been practically extinct during the past few seasons, suddenly came to life again, as predicted, and started a spurt that beat anything since the girly-girly days of the teeming '20s. That, of course, was directly attributable to the imminence of the fair—but the fact remains that more chorus people were employed at the middle of November than at any other time in the entire history of the Chorus Equity Association. The trend, now that the year is drawing to a close, still continues; and it will continue for another two years and perhaps a bit longer—until the fair and its effects have finally worn off.

After that the tunefests will probably relapse into a semi-coma, but meanwhile they're vigorous and bustling, giving jobs to many people and brightening the street and giving it the semblance of much life.

As for the dramas, however, the trend toward quick (almost instantaneous) closings eventually took its toll; and October, which was a good month, ended with a dearth of productions in the offing. Producers were returning to their old caution, and November felt the result. Pitiably few plays were presented until the Thanksgiving season at the end of the month—and most of those few closed almost as quickly as they had opened.

In consequence, the dramatic division at present writing is in a state that could hardly be called flourishing. But, despite lack of numbers, it is definitely vigorous—and there is as yet no particular reason for despair in even the bosoms of those mourners who buried the theater during the dark days of 1933.

## Dramas Slow Down

With the vigorous activity and high hopes of the spring and early fall taken into account, there has been much mystification as to the sudden breakdown in the dramatic field toward the close of the year. The reasons, however, aren't far to find. Producers have taken almost 10 years of brutal buffeting—and brutal buffeting is a thing that tends to make a man cautious. When play after play began folding with runs of less than a week they naturally drew in their horns. When any sort of confidence is restored in their hearts (do producers have hearts?) or, more important, in the hearts of their backers, then production will pick up once more.

There are other causes, too, outside of the field of the theater, that have even more to do with the slackening of production. It's hardly news to report that world conditions are unsettled—it seems, in fact, an almost classic example of understatement—and a populace worrying about relatives and friends under the rule of barbarians, worrying about the chances of the United States being sucked in as the world's patsy once more, worrying about chaotic financial conditions abroad and constantly increasing taxation at home, is hardly a populace to plunk down a terrific amount of money for theater tickets.

The tendency has been felt, and even more strongly, in a slightly allied field—

that of motion pictures. Despite a terrific industry campaign designed to convince John Q. Public that tripe is better than truffles, despite a frantic appeal to Americans' well-known love of winning something for what is supposed to be "nothing," despite "big" pictures and wild ballyhoo, John Q. Public has stayed away from the cinema sinks in droves.

And there is this, too: a frantic public is apt to return to the primary, highest and fundamental concept of the theater—that of escape. Producers have been slow to realize this, presenting a long series of shows that discuss current problems with varying degrees of dramatic ineptitude. Not one of them has been an even near approach to a popular success. General discussions of American aims and ideals are acceptable; but dramatic (or so-called dramatic) insistence on the various specific problems afflicting humanity today seems anathema to the theater-going public. Once more the public—very rightly—is demanding from the theater its highest possible function, that of escape from the brutality, insanity, ugliness, worry, mire and muck of common workaday life.

## Hits Are Escapist

Look at the somewhat sparse list of fall successes for confirmation. The musicals are obviously in the escapist category, some of them violently so; and there hasn't been (at least until the start of December) a hit scored by any play that even had a modern setting or modern costumes, with the single exception of *Kiss the Boys Goodbye*. And *Kiss the Boys Goodbye's* milieu of wise-cracking editors, lecherous film producers, impossible belles from the Southland, political columnists and other militantly sophisticated frauds is just as much an escape for the average theatergoer as the mountain lamaserals of Tibet. Go down the list—*Victoria Regina*, *Oscar Wilde*, *Abe Lincoln in Illinois*, *Hamlet*—not one has a modern setting or background.

Escapism among theatergoers has, I think, become a definite trend—and the sooner producers realize it the sooner will the dramatic division regain its full stride and continue upon its inevitable upward path.

Altho the number of dramatic shows playing on Broadway went down a bit, and altho the out-and-out flops closed quicker than ever, there have been a couple of very definite trends that can bring joy to both producers and performers.

One, the most important, is the constantly increasing interest in the theater displayed by the ticket-buying public. A steady trend for the past few years, it increased so definitely during the fall that it seemed almost like a militant reaction against the motion pictures' boob-baiting campaign. For thruout the fall the box-office take for legitimate attractions on Broadway went above that recorded at corresponding periods the previous season. Sellouts among those shows that do manage to reach the hit category are more numerous and far more enduring; and Broadway's total grosses have gone encouragingly up, despite the fact that there were fewer shows to contribute to the total. That hardly seems to indicate a theater that is going to the dogs.

## Trend Toward Large Casts

Also, and of especial interest to performers, is the current trend toward large casts. During the arid depression years, with production costs pared to the bone, large casts were generally anathema; a stage that was crowded by eight people seemed to be uncomfortably full. But now, amazingly enough, large casts have become the rule rather than the exception—cast sheets extending for two and even three pages are common features of the playbills, and it seems safe to say that, altho the number of produced plays may have gone down a bit,

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**Holiday Greetings**

from

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★  
season's greetings

**SOPHIE TUCKER**

the number of actors employed has increased substantially.

Aside from the actual production figures, the year was chiefly marked by a stabilization of many elements in the field, all of which had been careening about in a state remarkably close to chaos during the storm and drang of the depression. This included both the theatrical unions and the managerial organization—and as a result the field itself, allowed a respite from its interminable internicine wars, looked forward and made plans for the future.

Chief among the stabilizations was that of the Actors' Equity Association, which, like a dignified pelican, had been tearing its own breast for seasons. Following on the heels of the reorganization of the actors' international late in 1937 and the elevation of Frank Gillmore from his post as active Equity president to a spot in the international organization, the warring factions in the actors' union signed a truce. It was decided that the post of president be made an honorary rather than a paid position; and the nominating committee, composed entirely of conservatives, gracefully nominated a compromise candidate, Arthur Byron, for the weakened post. The election was the first in many years to be uncontested—and as a result of all the changes Paul Dullzell, paid executive secretary-treasurer, remained the high-ranking active officer.

**Equity Once More Harmonious**

With Equity once more essentially harmonious, the managers, who had been virtually leaderless since the death of Dr. Henry Moskowitz a year and a half before, girded up their loins and appointed James F. Reilly executive secretary of the League of New York Theaters. Under Reilly the League instituted a vigorous clean-up campaign in its own ranks, getting rid of all the deadwood, dropping 53 members and presenting a tight, united and militant front to deal with the now-peaceful Equity on matters fundamentally affecting the industry.

Stabilization also occurred all down the line. The Dramatists' Guild, which, thru its new basic agreement, had committed the dreadful faux pas of alienating the film interests, won a sweeping victory over the so-called Bureau of New Plays, which had been established by the film companies to create a stable of scab writers. The Bureau collapsed and thereafter confined its activities to conducting a sort of seminar for new playwrights, a project in which it received the support of the Guild. As a further step forward, the end of the year saw the start of negotiations between the Guild and dat ol' debbil Hollywood tending toward modification of the basic agreement to conform a bit more nearly to Hollywood's ideas of a square deal. Negotiations were still very much in the air at the turn of the year, but there are definite indications that a final accord will be reached during 1939.

Also, the Theatrical Agents, Managers and Treasurers, a union that had been fighting violently with the New York Theatrical Press Agents, jurisdiction over which it claimed, admitted the metropolitan blurb slingers under a semi-autonomous arrangement and then went on to sign a closed-shop agreement with the League of New York Theaters. That particular peace was interrupted somewhat raucously toward the end of the year, with the press agents walling determinedly that they weren't being done right by; but the basic agreement with the managers remains as a stabilizing influence, no matter which way the balance swings.

**League Is Revitalized**

The chief result of all this sweetness and light came when the revitalized League of New York Theaters and the dove-inspired Actors' Equity Association got together and arranged for a basic pact, the first basic agreement between managers and actors since the abrogation of the old MPA agreement five years before.

Also coming out of the League-Equity accord were two things that may turn

out to be of primary—almost historical—significance. With the actors aiding and with Reilly leading the way, the managers returned to the old problem of ticket brokers and, with Equity's help, formulated a theater-ticket code that has been in operation now for several months. And the American Theater Council, which had held a much publicized but completely ineffectual convention the year before, was revived as a means of bringing back the road.

The ticket code, which, thru ads taken by the League in the New York dailies, has probably played a large part in the tremendously increased public interest in the theater, is still in the experimental stages, of course; but, considering the difficulties and the fact that previous attempts failed ignominiously, it seems well on the way to success. It represents a tremendous step forward for the entire industry.

As for the American Theater Council and the road, the latter hardly seems to need the former's aid. Grosses announced in road cities at the end of the 1937-'38 season were far in excess of anything since the boom days, and in some instances actually broke all-time records. Totals may not be quite so high thus far this season, but the drop, if any, will be slight.

**Rebirth in Stage Interest**

It seems definite that the public thruout the country, as the public in New York, is experiencing a widespread rebirth of active interest in the stage. Towns everywhere cry out for more and more shows; and when road attractions are unobtainable local groups and semi-professional organizations fill the breach and mop up. An intelligent public, starved for years on the pap poured forth by films, is definitely demanding more and more stage fare. It is there, ready and waiting for shows that are willing to meet its demands for first-rate production standards.

The Council, cashing in on the trend, has instituted a publicity service—weekly news notes of developments in the field—that goes to papers thruout the land; it has conducted a survey of producers to determine shows that may take to the road; it intends to send out publicity men and agents to drum up still further interest thruout the country, and it is even dabbling with the idea of organizing or helping to organize subscription groups in various cities.

In view of the demand and the efforts of the Council to increase it, the return of the road (and this is the best news of the year) seems assured. There is, as a matter of fact, just one thing that can prevent it—but it's an extremely serious thing. It is lack of road shows. This represents a grave danger both to the work of the Council and to the re-establishment of the road; for towns whose interest has been aroused but not satisfied will swing eventually to the other end of the scale.

That it is a present rather than a theoretical danger is shown by the case of Memphis, which has clamored for more shows for years and which has liberally supported all those that played there. Despite its pleas, Memphis has received very few shows—and as a result its local dramatic editors are refusing even to run the publicity sent out by the Council. Instead of knocking vainly at the door of the professional theater they feel they will do better to foster the establishment of an indigenous Memphis stage. That, too—if it were taken up by other sections of the country—would be no bad thing; but it would fail entirely to help the present commercial theater.

**The Road-Show Problem**

The Council therefore will have to be wary; it will have to supply the demand as well as create it; and it should lay immediate and definite plans to that end. Otherwise the glowing chance for a full rebirth of the legitimate field on a national scale will have been wasted.

None the less, the road is there if the producers (who cried for it for so long) still want it; musicals are experiencing an era of prosperity unmatched in many seasons, if ever; and the dra-

season's greetings

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*Ziegfeld Believed.....*

that people come to the theatre to escape hum-drum reality. That's why his shows were masterpieces of costuming. That's why they clicked!  
The Great Waltz, Red Hot and Blue, White Horse Inn, I Married an Angel, Hamlet, Abraham Lincoln and other hits of today and yesterday were all costume shows.

*Follow their example---Use Costumes!*  
**THEATRICAL COSTUME WORKERS UNION**

matic field in New York is taking in more money than in years and offering more jobs to actors. 1938 represented the long climb from the depths into what can be made a real place in the sun. If 1939 continues the trend—and the indications are that it will—it will be the most successful year since the boom days.

## Forecast of Show Biz for 1939

By MAC JOHNSTON

**OLD MAN 1938** will soon be taking a Lambeth Walk down the corridors of time, and as we stand at the threshold of a new year it is my pleasure to present a bird's-eye view of the coming 12 months in order to keep you from stumbling blindly thru the days of 1939. So as we come to the end of a perfect year there's nothing like gumming things up by reading the following predictions brought to you thru the courtesy of an open door in a jitterbug asylum.

The last note of vaudeville's swan song will echo faintly along the main stems of the larger cities. Audiences will continue to give talking pictures much competition, but they will need jacks or better to open the stage doors of most theaters. Result: More theaters will close, throwing hundreds of pickets out of work.

Advance fashion notes indicate that 1939 strip dancers will wear invisible pants with an occasional cuff on the bottom.

Air comedians will be as welcome as a brother on a honeymoon if they continue to use their standard theme song, *That Old Gag of Mine*.

Fanny Shapeleigh, daughter of an obscure butcher and pig herder in Jerusalem, will leap into the narrow lap of fame with her "Dance of the Seven Veals."

The dog business will boom. Berp, Belch and McBlas, radio's gashouse warblers, will sing *Doggie Woggie Blues* so convincingly that 857,489 listeners will immediately dash out and buy a Dachshund.

Tu Yung Tu, 16-year-old Chinese chorus cutie, will marry a 75-year-old comedian, stealing the comedian's idea of "anything for a laugh."

Hoofers will be as optimistic as an old maid who sleeps in a double bed, but contortionists will be so bad off they won't know which way to turn.

Sam Snagglecack, burlesque impresario, who has launched a thousand *hips* during his career, will feature a purple cow as an added attraction, but the customers will still be more interested in the pink calves.

A burglar will rob America's leading radio comedian and then stuff a soiled rag into his mouth. At last we will have positive proof that big-time comedians are not the only guys to get by with using the same gag twice.

An up-to-date manager in his mad search for untalented attractions will discover a Peeping Tom and bill him as the "Original Window Shopper."

David Coppafeel and Professor Physique, dancing instructors of Breakneck, Mass., will create a new routine called "The Feather Dance," which will be taught on the installment plan—requiring just a little down.

Miles Long, Hollywood movie athlete, will make the year's biggest broad jump.

Veteran chorus girls will find themselves as hungry as a Scotch lady's gigolo. Majority will go to England, where they will be sure of their three *squires* a day.

King Fugaboo, big shot director who has been spending all his coconuts on a certain movie doll, will finally marry her for *his* money.

Burlesque will have to be as careful as a nudist crawling over a barbed-wire fence, but it will still hold its own. Tired business men will apparently never become leg weary.

Next season's most successful bedtime story, *I'll Get You in the Movies, Baby; I've Got Connections*.

All veterans of Major Bowes' units will be classed as standard acts. Stars of yesterday (oldtimers who remember when pansies came in bunches instead of groups) will keep trying to get a break on the amateur hour.

Cover-charge dens serving coal-oil cocktails will feature midget fan dancers for the benefit of the patrons under the table.

Sadie Slangway, 1938 winner of the Anti-Intelligence Contest held at Gopher Gulch, Kan., will win the Passion-Proof Perfume Contest and land in Hollywood (in some beanery). Miss Slangway will

finally become a star by blinking at the right director.

Next fall's most successful Broadway hit will be produced by Dr. Vatz Disse, former medicine man and discoverer of reversible underwear. Ann Teak, the first chorus girl to ever get a salary on next week's advances, will head the cast of 50 beautiful girls and 49 beautiful costumes.

Baseball will become one of the chief forms of amusement at nudist camps, but most of the games will be called on account of *starkness*.

Doctors who stock their offices with old copies of *Life* and *Judge* will find radio comedians their best customers during the year.

The most phenomenal rise to stardom will be made by Ima Teaser, who will leap from a Chicago burlesque house to Follywood with one big *chump*.

Unit managers who transport their shows by cars will have a hard job keeping the wolf from the garage door.

Comedians who used to get laughs by wearing funny clothes on the stage will be wearing funny clothes on the street in 1939.

Slim Pickens, flickerland cowboy extra, who has been suffering from a severe case of *gindigestion*, will die (after drinking breakfast) with one of his *beauts* on.

Prof. O. O. Wattanoodle, vice-president (with accent on the *v*) of the Movieville Reformers' Union, will write the best anti-hit song of the season, *Some-where a Vice Is Calling*.

Stark and Stiff, dancing undertakers, who were born in a humble log apartment, will discover oil in a Sprigville, Okla., barber shop, thus becoming wealthy enough to finish out their route of 40 consecutive Sundays.

Wun Sin, Chinese sound man, will discover that seals can applaud louder and longer than a studio audience. Several prominent radio artists will be seen at a zoo pricing seals.

An assistant director, after giving his boss the best "yeaahs" of his life, will be fired. Things will get so tough in Hollywood that several actresses will have to make their husbands last another season and producers will be forced to lay off their own relatives.

Small-time producers will start the season as happy as a newly divorced couple and finish as flat as a duck's instep. Suicide will be attempted, but they'll even fail at that by trying to hang themselves on a shoe string.

Hope Chest, buxom movie queen, will slip before the end of the year but she'll still put up a pretty good front or bust.

As I bring these sure-fire predictions to a close let me warn you not to throw away this far-reaching article, wishing you could do something about it. You can. Send this cyclopedia of amazing gagological revelations to your favorite comedian. It will turn out to be the best material he ever used—for breaking in a new wastebasket.

### Goff Comedians Showing In Converted Storeroom

WACO, Tex., Dec. 24.—B. M. Goff's Comedians, after a long tent season in Texas, are now in their third week of permanent stock here. Much credit is due the company for its ingenuity in converting a storeroom into a presentable theater for its offerings.

Many pieces of their tent show furnishings, including inside decorations, chairs and scenery, have been put to use for the indoor venture. Business is reported as satisfactory.

Cast includes B. M. Goff, manager; Betty Louise Evans, Madelyn Goff, Dick Moreno, Doris Berkley, Wayne Bates, Dolly Seymour, Leon Phillips, O. H. Gior and James Crabtree.

### Glenn Brunk Resuming Soon

PLAINVIEW, Tex., Dec. 24.—Glenn Brunk, who recently closed his show in Texas after 60 weeks of consecutive showing, is spending the holidays here. His show will reopen late in January at Cisco, Tex. Included in the roster at the recent closing were Mr. and Mrs. King Shidler, Ruth and Cecil Phelps, Curley Bowers, Mr. and Mrs. Frank Cummings, Del and Florence Post, Guy Carter, Mr. and Mrs. Glenn Brunk and several others.

### Mae Goodwin To Continue Operation of Tent Show

CRYSTAL CITY, Tex., Dec. 24.—Mrs. Mae Goodwin will succeed her late husband in the management of the Tate-Lax Show, med organization operating under canvas in this territory, it was announced this week.

Her husband, Ted Goodwin, died recently following a heart attack and burial was made in this city. Mr. and Mrs. Goodwin formerly trouped with various reps under the name of the Dancing Goodwins and later operated their own rep organization known as the Sunshine Comedy Co.

Goodwin is survived by a son, Joe, a policeman in Abilene, Tex., and a daughter, Mrs. Ray Hegwood, who will continue with the show.

### Illinois Circle Gives Nolan Players Good Biz

BLOOMINGTON, Ill., Dec. 24.—Larry Nolan Players, who have been headquartered here for the past three months, report satisfactory business with their rotary stock. Manager Nolan states that arrangements have been completed for the company to play a stock engagement in Illinois next spring and summer.

Present cast includes Larry Nolan, Madlin Nolan, George B. Fluhrer, Mary Welbon, Cody Thomas, Honey O'Hearn, Jimmy O'Hearn and Eula O'Neil.

## Rep Ripples

CASA GRANDE, Cincinnati nitery, last

week spotted three repertoires in its floor show. Mildred Devoe, formerly leading woman with the old Milt Tolbert show, was emcee; Buddy Cannon, of Cannon's Comedians, beat out the rhythms on the hides, and Al Pitcaithley, late of the Heffner-Vinson opry, contributed his contortion turn. And then who should walk in but Bob Fischer, pianist-magician, formerly with Billroy Comedians. . . . EVA HOGAN, formerly with Warren's Comedians, is vacationing in Miami, Fla., and playing a few vaude dates thereabouts. . . . JENNINGS-PORTER Players closed a long California tent season last week. Reopening will be in February. Cast at closing included John J. Jennings and Harold Porter, managers; Carl Thomas, Sam Bright, Betty Fromen, Alice Porter, Izetta Thomas, Chuck Morrish, Grover Sheldon, Joan Elizabeth Porter, Peggy Morrish, Virginia Lee Thomas, Mabel Alderson and Cleo Pollard. . . . NONA NUTT is out of the biz at present, having accepted a position in commercial lines in Independence, Mo. . . . ORA ACKLEY is sojourning in Chicago for the holidays and will rejoin L. Verne Slout's Theater Workshop right after the first of the year. . . . JACK LATHAM, actor and musician formerly with Paul English Players, is now a resident of Port Jervis, N. Y. . . . ETHAN ALLEN, with the Kennedy Sisters Stock Co., is spending the holidays at Corpus Christi, Tex. . . . ARNOLD'S FUN-MAKERS are reported to be doing fair business in Arkansas with the following folks: Floyd (Slim) Arnold, Dick Cartier, Madam Cartier and Mr. and Mrs. Lucien Jones. . . . WILLIAM BALTHAZOR will open a new unit to play Wisconsin the first week in January. . . . SAM BRIGHT and Betty Fromen, after closing with the Jennings-Porter Players on the Coast, jumped into Hollywood for the holidays.

HERBERT WALTERS and Mr. and Mrs. Ross McKay, who have been vacationing in California since the closing of Walter's Comedians, are spending the holidays in Kansas City, Mo. . . . HARRY M. HELLER, veteran trail blazer, has entered Veterans' Hospital, Sawtelle, Calif., for treatment. . . . JACK SCHAFF, after showing schools in Chicago and Kansas City, Mo., area with his educational feature, has signed as traveling representative with an amateur producing company of Kansas City, Mo. . . . ALAN MOORE, formerly with the Majestic Showboat, has accepted a position in commercial lines in the East. . . . RALPH DENNY'S Comedians, after showing Colorado for 50 weeks, trekked their circle to Western Kansas and reopened Monday (25) at Ulysses, the base town. . . . RUBY AND WALTER PRUITT, after a long season with H. L. Brunk's Comedians, are spending the holidays with the home folks in Southern Missouri. . . . OSCAR HOWLAND, veteran character

### Madge Kinsey Set For Canton Stock

CANTON, O., Dec. 24.—Second and third generations of the trouping Kinseys, who have carried their homespun drama and comedy to the highways and byroads of Ohio for nearly 60 years, will open an indefinite engagement at the Grand Opera House here Christmas Day. It will be the first stock for Canton in several years.

Known as the Madge Kinsey Players, the company is made up of young actors, but their shows are still presented in accordance with the Kinsey traditions. Opening bill will be *Down on the Farm*.

Business heads of the troupe are Madge Kinsey and her husband, Harry E. Graf. Their two daughters, Betty and Jean, now attending high school, will be in the cast for the opening bill during the holidays, after which they will resume their studies.

Romantic leads will be played by Buddy Rowley and Patricia Bryant. Otto Imlig is featured comedian. Others in the cast, besides members of the family, are Joahn Davis, Georgie Colbert and David E. Hemminger.

Admission prices announced for the run here are 25 cents for adults and 10 cents for children.

man and director, was spotted in Kansas City, Mo., the past week-end. . . . HENRY AND RUBY NEAL, who formerly managed their own rep in Western Kansas for many years, recently bought a theater at Lenora, Kan. However, they'll be out under canvas when the bluebirds sing again. . . . WALLACE BRUCE opened his Western Kansas circle December 26. This is his 21st year in the same territory. . . . EDNA MARIE WILSON, former rep ingenue, who hails from Kansas City, Mo., is playing night spots in and around Cincinnati. . . . MADELENE AND TUDIE MANLEY are spending the holidays at the home of relatives in Pittsburg, Kan.

GEORGE AND CLARE BISHOP will be on Station WWSA, Harrisonburg, Va., all winter, they inform the desk. . . . RUSTY AND DOT WILLIAMS and daughters, Wilma and Billie, jumped from Kinston, N. C., to Pennsylvania last week to spend the holidays with Dot's folks. They were accompanied by Mr. and Mrs. William Hurrey. . . . GEORGE BARR posts from Nashville: "That photo of Billy Wehle used in the December 17 issue of *Billyboy* was so natural it took me back 15 years—to the time it was made." . . . SID KINGDON and his personnel of rotary stock players visited Kansas City, Mo., last week-end. The show is still on its Northern Missouri merry-go-round. . . . EDITH AND JIMMY ERIXON, formerly with the Paramount Players, have joined the Wallace Bruce circle in Western Kansas. . . . MARY DEMILLE was called home to Arkansas from her work in a Kansas City, Mo., night spot recently to attend the funeral of her mother. . . . NEWMAN-LYONS merry-go-round reports satisfactory business after its first trip over its Arkansas loop. Headquarters are at Pocahontas. . . . L. K. AND TUDOR MCKAY, of Herbert Walter Comedians, are spending the holidays at Pittsburg, Kan. . . . KENNEDY SISTERS' STOCK CO., which closed last week in Texas, will reopen early in the new year to play an indefinite engagement at Corpus Christi, Tex. . . . TED NORTH PLAYERS will show the following towns when they open their circle this week: Wellington, Winnfield, Eldorado, Newton and Arkansas City, all in Kansas, and Ponca City, Okla. Ten people will comprise the personnel. . . . MICKEY ARTHUR, Midwest comic, has temporarily left the biz to accept a position in commercial lines in Texas. . . . MAL MURRAY, former circle stock manager, is now managing a movie house in Sioux City, Ia. . . . L. VERNE SLOUT is spending the holidays at his home in Vermontville, Mich.

## THE FILM WEEKLY AUSTRALIA

Covering the Motion Picture and Entertainment Field Generally.  
Conducted by KEVIN BRENNAN,  
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Australian Office of THE BILLBOARD.

## Greetings . . . . .

FROM THE CURTISS SHOPPRINT,  
CONTINENTAL, OHIO, TO OUR  
**FRIENDS & CUSTOMERS**  
"SERVING YOU SINCE 1905"

# Magic

By BILL SACHS  
(Communications to Cincinnati Office)

MEL-ROY met up with Old Man Hard Luck recently when his Chevrolet truck loaded with illusions and small effects and driven by Rush Day, his assistant the last seven years, turned over and caught fire near the Mel-Roy home in Honey Grove, Tex., destroying the truck and magic. Mel-Roy estimates his loss at nearly \$17,000. Day escaped serious injury. The magic was the surplus from Mel-Roy's former mammoth under-canvas magic show, which he had stored in Dallas. He had sent Day after the load, planning on selecting a new program from the lot and storing the remainder. Mel-Roy reports that he may stick to the old program another year or may change plans completely. . . .

THE VERNONS, well-known mental turn, narrowly escaped death recently when their attractive bally locomotive auto was struck broadsides by another car. Vernon sustained a broken leg and Mrs. Vernon was badly bruised about the body. Camouflaging Vernon's wheelchair as a sleigh they were able to fulfill their five-week contract with Sears-Roebuck in Texas with their "Magic Santa Claus" turn, ending December 24. Vernon's both legs are still in a cast. . . .

THE GREAT NICOLA writes from Auckland, N. Z., under date of November 29, to tell of the wonderful reception accorded him and his company there on the occasion of breaking in an extended world's tour. And he incloses a slew of Auckland newspaper clippings to back up his statements. "Season opened, marvelously," typewrites Nicola, "and we have packed them in for 10 days already. Season was extended to a third week even before we opened, due to the heavy advance ticket sale. This is unheard of in this country, so we are extending the season a fourth week. Am inclosing clippings on the opening and as soon as I get things a little more in order I will keep you posted on what's doing. The business we are doing is a great blow to those timid souls who cry that magic is dead." . . . MRS. FAY, wife of Mysterious Fay, recently left the University of California Hospital, San Francisco, where she took treatment for an asthmatic condition. . . . TO YOU ALL—a glorious holidays season and a prosperous New Year.

presents it, leaving the patrons no little disappointed and wondering whatinell ever became of the big feature stunt. . . . DECLEO will remain idle at his home in Marysville, O., until after New Year's.

## LOOKS LIKE LEGIT—

(Continued from page 82)

are overtures to release both theaters and personnel from legislative shackles. The Associated Actors and Artistes of America has introduced and will follow up an application with the Treasury Department for a revision of methods of computing the income tax so that actors' salaries would be taxed on a three-year average rather than annually. With the convening of the new Congress next week there will be a unified attempt on the part of the professional theater and its enthusiastic patrons to obtain abolition of admission taxes. The National Association of Legitimate Theaters has been active this past month arousing public opinion among theater groups and has been receiving heartening results from all parts of the country.

### Theater Bars

There will be a dogged revival this year of the campaign to obtain licensing of bars in theaters. The success of the Forrest Theater (*Tobacco Road*) has been linked definitely with the readily accessible bar in the adjoining Forrest Hotel.

The road looks to a better year. The American Theater Council is nearer now than ever before to a practical plan for stimulating road business and will probably have details in readiness for the opening of the next season. In about a month it will have started organizing subscription audiences. Advance men will be sent out to work with local organizations.

Similarly, Arthur M. Oberfelder, operator of Denver's Auditorium, is in New York presently organizing a road circuit which seeks to guarantee 30 weeks' playing time from Coast to Coast next year.

Equity is also urging active co-operation between legit and picture interests for the mutual benefits of both branches in the belief that legit will be able to offer the celluloid branch of the industry its necessary supply of talent in return for a policy which will make theaters and subsidies available for stock companies. Complete achievement of that goal, sponsors admit, may take five

years, but they are convinced any effort will be rewarded commensurately all along the line.

## "CLOWNS" TIGHTENS—

(Continued from page 82)

play, which were obscure and sometimes hard to follow, emerge with brilliant clarity—and *Here Come the Clowns*, as it now stands, is one of the finest performances and one of the finest plays ever witnessed by this reporter.

The change in pace brings the first section, formerly soggy and obscure, into clear and exciting focus, while the running together of the play's terrific climactic scenes makes them not only more dramatic but also far more lucid. No obscurity remains; the entire play flashes into brilliant effect with the new direction and the new performances.

In the original review Dowling, who plays the lead, was given credit for rising to splendid heights in what was then the last act; now his performance thruout is one of the most beautiful, sensitive, intelligent and dramatically effective that our stage has seen. It is an outstanding acting job not only of the current season but of many seasons. And Madge Evans, who formerly failed to suggest the theater usher she was supposed to be, now does an excellent piece of characterization and has brought added sympathy, understanding and honesty to the role.

Frank Gaby, the vaude ventriloquist who did an outstanding acting job from the first, now injects even greater effect into his terrific scene with his dummy and makes it one of the most dramatic and affecting interludes in my entire play-going career. Leo Chalzel, whose role is as important as Dowling's and who did a fine job all along, brings greater subtlety and finesse to his characterization, while Jerry Austin, Eva March, Doris Dudley and almost all the others beautifully maintain the high standards they originally set.

The audience on Tuesday, the week before Christmas—the week before Christmas, mind you—gave the show a dozen curtain calls and finally forced Dowling into a curtain speech.

In view of the changes at the Booth you can scrap my original review. *Here Comes the Clown* is one of the few truly great plays of our generation—and Eddie Dowling is giving in it one of the greatest performances you'll ever be privileged to see.

Eugene Burr.

# Minstrelsy

By BOB EMMET  
(Cincinnati Office)

J. LOUIS MINSKER, veteran musician now residing in Charleston, W. Va., also remembers that outstanding musician on the melophone, mentioned by Bert Russell in the November 26 issue of *The Billboard*. It is Minsker's opinion that the musician was with the Al G. Field Minstrel some time before 1925. He did not play a leading part in the band, nor did he follow the score, writes Minsker, but played in an ad lib. manner in the form of an obligato. His range was remarkable, agrees Minsker, and at times two octaves above anything else in the band.

FRED MCGEE and Nick Glynn, old-time minstrel men, on their way up-State in New Hampshire recently to do a little fishing, stopped over in Manchester, N. Y., to see a vaudeville show. Nick relates: "An usher showed us two rear seats, the only vacant ones in the house. After looking over a couple of acts on came a dance team which Mac believed to be Arnold and Leamy. But I did not think so, as they were too fast. After their first number Mickey started to talk and I told Mac he was right. We gave the usher a note to take back and after the show an old-time get-together was had. The four of us had been with the Field, Coburn, Vogel, Gus Hill, Van Arnam, San Francisco and Guy Bros.' minstrels within the last 30 years."

GEORGE R. GUY, 84-year-old minstrel veteran and the only surviving member of the famous Guy Bros.' Minstrels, informs that he has a definite verification of the death of his brother, Arthur, youngest of the six Guy Brothers, who is reported to have passed on in Chicago some months ago. However, to date, he has received no details regarding his brother's passing. Rumors of Arthur's death have been making the rounds in minstrelsy for months but no one could be found who could verify the report.

ED WEEKS, the impersonator, who conducts a music store in Binghamton, N. Y., recently had a visit from Professor W. B. Leonard.

AMONG PROFESSIONALS who will take part in the annual BKA minstrel show at New Orleans for the Christmas Fund are Sugar Marietta, P. T. Paul, Smokey Joe and Tetain. Leslie Zimmerman, William McDonald, Louise Fisher and Eddie Manix will be endmen.

SAM GRIFFIN, minstrel vet now residing in San Francisco, is still optimistic over the comeback of the burnt-cork circle.

A REPORT in last week's issue of *The Billboard* referred to Binghamton, N. Y., as the home of Neil O'Brien and George Primrose. If that report meant to infer that O'Brien and Primrose were born in Binghamton it is wrong, according to Walter Brown Leonard, who informs that O'Brien was born in Fort Dickinson, N. Y., and Primrose in London, Ont. The former made cigars in Binghamton in his early life for George Barlow I, Leonard says.

man, Eddie Gilmartin, Eric Lawson, Ernie Bernard, Steve Barr, Billy Donovan, Carl Bahke, Deb Jay, Corky Spickerman and Betty Lee Dana. Come on, folks, shoot in the dope. A penny postcard will do the trick.

LAST REPORT on Peggy Thomas was that she was dancing at the Dog House, a New Orleans night spot.

# Endurance Shows

(Communications to Bill Sachs, Cincinnati Office)

## One Year Ago

CHARLES CUTHBERT was located in Elmira, N. Y., emceeding and playing with Norm Meserney's Band at the Hollywood Club. . . . BOBBY ALLEN was seriously injured in an auto crash at Roanoke, Va., while en-route from his home in Little Rock, Ark., to rejoin the George L. Ruty show in Baltimore. . . . HELEN AND EDDIE HOWE had permanently retired from the endurance field and located in Brooklyn. . . . LARRY ROB-BINS returned to night club work in Minneapolis. . . . KENNY VIDETO, retired from the field, was operating a sign shop in Attleboro, Mass. . . . KENNY GRUWELL had arrived back home from B. W. Johnson's show in Houston, which ran just two days. . . . MARVO THE GREAT, son of Ernie Mesle, walkie promoter, was working in Cincy niteries with his novelty electrical mechanic-man turn. . . . KENNY WERK-MAN was sojourning in Wheeling, W. Va. . . . JERRY BRESNAHAN was working Chicago niteries. . . . BUD GANNON was back at his dad's ranch in Lindsay, Calif., for a rest, and BILLY APPEL, his dancing partner, was at her home in Wellston, Mo., for a like reason. . . . CURLY CLARK was working at the French Casino in New York. . . . SALT LAKE CITY show was won by Al Zuckerman and Betty Robertson. . . . BILL GOSS was hibernating in California for the winter. . . . HENRY LEWIS was in his third month as master of ceremonies at Matteoni's, Stockton, Calif.

VIVIAN BRANCH and Charley Smalley recently won first prize in a jitterbug contest in Sioux City, Ia.

MAKE IT A HABIT to watch the Letter List each week in *The Billboard*. There may be mail advertised for you.

OF THE HUNDREDS of contestants in the field we must depend upon a small percentage of the regular contestants for our information and reports on the various shows. Let's get together on this thing and send in more individual reports.

JUST A LITTLE foresight and investigation on the part of contestants would save many a disappointment and at the same time do much to eradicate shoe-string promoters.

BONNIE LUCAS, former partner of Bus Stewart, letters from Great Bend, Kan., that she has dropped out of the endurance field and that she and Tony Smith, a former walker, were married November 25. Bonnie was forced out of the recent Jefferson City (Mo.) contest due to illness, but she reports she has fully recovered. Bonnie says she would like to read a line here on Peggy Jackson, Helen Hall, Bob Wann, Bob Seeley, Rose Miller, Popeye Thomason, Bobby Davis, Carol Courtney, Joe Hitt Jr., Jack Kelly, Tarzan Crenshaw, Don Tucker, Jean Miller, Lee Goodson, Betty Steele and Hi Hill. Come on, boys and gals, let's have a little information on your whereabouts and activities.

MARGARET GOWDY and Whitey Helm were mugged recently in a Chicago dally as being the leading team in the popularity contest now a feature of the Coliseum Walkathon there.

INQUIRIES HAVE BEEN received during the past week on Bernie Martin, Joe Good, Frankie Little, Jimmie Bittner, Frenchy LaRue, Peggy Quinn, Howard Evans, Tillie Sweet, Betty Cross, Tim Hammack, Billie LeMar, Bob Seeley, Ruthie Carroll, Billy Willis, Mary Rock, Jennie Bush, Lenny Paige, Rajah Berg-

## Denison's Plays

60 Years of Hits

Songs  
Minstrels  
Musical Comedies  
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We supply  
all entertainment  
needs for lodges,  
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# Social Security Tax Laws as Applied To the Amusement Industry

Prepared exclusively for readers of *The Billboard* by the Treasury Department of the United States and by authority of the Secretary of the Treasury

AN EXAMINATION of the information which has been presented to the Bureau of Internal Revenue in connection with various requests for a determination as to the applicability of the taxing provisions of the Social Security Act with respect to services rendered in the amusement industry indicates that the field of entertainment "or show business" may naturally be divided into two general classifications. These two large divisions are (a) those forms of entertainment which are usually produced and presented in fixed and permanent locations or housings, herein-after referred to as "indoor" entertainment, and (b) those forms which are usually produced in outdoor locations and are referred to as "outdoor" entertainment.

The indoor group includes such forms of entertainment as the broadcasting of radio programs, the legitimate stage, burlesque, vaudeville, night clubs and related activities. The outdoor group includes circuses, fairs, carnivals, tent shows, commercial entertainment presented in parks and various other special types of outdoor entertainment.

In determining the applicability of the taxes imposed under the Social Security Act to any given situation, reference must be made to the pertinent provisions of the Act and the regulations issued pursuant thereto. The taxes under the Act are imposed with respect to the remuneration for services rendered in an "employment" as that term is defined in Titles VIII and IX. Article 3 of Regulations 91, relating to Title VIII, provides, in part, as follows:

"Every individual is an employee within the meaning of Title VIII of the Act if he performs services in an employment as defined in Section 811(b).

"However, the relationship between the person for whom such services are performed and the individual who performs such services must be such that the services be the legal relationship of employer and employee. Generally such relationship exists when the person for whom services are performed has the right to control and direct the individual who performs the services, not only as to the result to be accomplished by the work but also as to the details and means by which that result is accomplished. That is, an employee is subject to the will and control of the employer not only as to what shall be done but how it shall be done. In this connection it is not necessary that the employer actually direct or control the manner in which the services are performed; it is sufficient if he has the right to do so. The right to discharge is also an important factor indicating that the person possessing that right is an employer. Other factors characteristic of an employer but not necessarily present in every case are the furnishing of tools and the furnishing of a place to work to the individual who performs the services. In general, if an individual is subject to the control or direction of another merely as to the result to be accomplished by the work and not as to the means and methods for accomplishing the result, he is an independent contractor. An individual performing services as an independent contractor is not as to such services an employee.

"Whether the relationship of employer and employee exists will in doubtful cases be determined upon an examination of the particular facts of each case.

"If the relationship of employer and employee exists the designation or description of the relationship by the parties as anything other than that of employer and employee is immaterial. Thus if such relationship exists it is

of no consequence that the employee is designated as a partner, co-adventurer, agent or independent contractor.

"The measurement, method or designation of compensation is also immaterial if the relationship of employer and employee in fact exists."

Similar language is contained in Article 205 of Regulations 90, issued pursuant to the provisions of Title IX of the Act.

Careful consideration of the above-quoted regulations will disclose that where an individual, in the performance of services, is subject to such right of control or direction as is prescribed by the regulations, as being sufficient to constitute his services "employment," he is an employee of the person maintaining the prescribed right of control over such services. Accordingly it becomes necessary in any given instance to determine two questions: First, whether the individual whose services are under con-

taxes with respect thereto are discussed below.

## Radio

The information submitted in conference with and in briefs, memoranda and correspondence from artists, musicians, booking agencies, advertising agencies, broadcasting companies and sponsors or their respective representatives presents in considerable detail the facts and circumstances surrounding the preparations and presentation of radio programs and includes numerous copies of contracts entered into between the various parties concerned. However, as stated above, no general ruling can be laid down which will cover the many and varied relationships which arise in the radio industry, and determination of the status of the individuals concerned must in a doubtful case be based upon the facts of that particular case.

All radio programs may be divided into

## Important Note to Readers of This Social Security Article

The text of the accompanying article represents the extent to which the Internal Revenue Bureau has issued advice concerning the applicability of the taxing provisions of the Social Security Act with respect to services performed in connection with entertainment generally. While it is appreciated that the statements contained herein are of a general nature, and may no doubt be insufficiently specific or inapplicable in a great many cases, due to the nature of the matter and the problems under discussion, it is impossible to be more specific. In this connection attention is invited to the fact that these matters relate to definite obligations and liabilities imposed by law, and that a casual or general treatment under the circumstances would be both undesirable and impossible. Furthermore, it is and has been the constantly reiterated policy of the Bureau to render a decision relating to the character and extent of tax liability only after a full and complete disclosure has been made of all the material facts and circumstances of a given case. Such decision when made embodies the administrative application of the law and the applicable regulations to the entire state of the facts upon which a particular case rests. It is especially to be noted that the same result will not necessarily be reached in another case unless all the material facts are identical with those of the case with respect to which the ruling was issued.

Where there exists a doubt as to the applicability of the taxing provisions of the Act with respect to services performed in any specific instance, advice in the matter should be sought from the appropriate collector of internal revenue. The request should, in every case, be accompanied by verified or photostatic copies of all pertinent contracts entered into between the parties concerned if such contracts are in writing; or if orally made, a statement should be submitted setting forth in detail the complete terms and conditions of the agreement between the parties. A full and comprehensive explanation of all the facts and circumstances surrounding the actual performance of the services with respect to which advice or a ruling is requested should also be submitted.

consideration is an employee, and, second, the identity of his employer. The problem is further complicated with respect to services performed by various types of entertainers in view of the fact that in many cases the parties do not deal directly with each other but conduct their affairs thru intermediaries or agents.

No general rule can be set forth which will cover the many varied employment relationships existing in the entertainment world and therefore each case must be decided upon the particular facts and circumstances surrounding the conditions under which and the manner in which the services are rendered in that particular instance. However, in applying the Act and the regulations to specific cases of the various types of entertainment hereinbefore outlined it would seem that certain conditions and circumstances are common to a majority of the cases in certain particular phases of entertainment activity. These conditions and the views of the Bureau concerning the incidence of social security

two general classes, sustaining programs and sponsored programs. Sustaining programs are those containing no advertising matter and hence from which the broadcaster derives no revenue and for which, he generally pays all talent cost. Sponsored programs are those which are sponsored by an advertiser who pays for the time employed for his particular program and for the cost of the talent. Sponsored programs include those arranged and produced by an advertising agency for the sponsor, designated as "agency-built" programs; those created by the broadcasting company and delivered to the sponsor as a "complete package," known as "studio-built" programs, and those formulated, arranged and directed by an independent producer and sold to the sponsor for a lump sum.

The contracts which have been considered relating to the engagement of announcers, individual artists or teams of artists for one-time performances and for performances extending over longer periods on co-ordinated radio programs indicate that such contracts

were made with the artists personally or with their respective agents or managers. Under the typical contract the individual agrees to render his services at a designated time and place, to be present at all reasonable and necessary rehearsals; to co-operate in the preparation, design, construction and presentation of the program; to present the performance as approved without improvising; to allow the use of his name and likeness in any proper way in connection with the advertising and giving of publicity to the program, and to conduct himself with due regard to convention and morals. In some instances he furnishes his own material, which must be submitted for approval before use, and in many cases agrees not to appear on any other radio program during the life of the contract.

In determining the status of radio entertainers for purposes of the taxes imposed under the Social Security Act the Bureau has given careful consideration to the contention that such individuals are performing services as independent contractors. Altho they are selected for their known ability to perform in a particular fashion, and no attempt is made to change any such characteristic, the artists are nevertheless engaged to apply their known ability, training and personal accomplishments in the interests of the purchaser, and as a necessary condition of their employment the entertainers determine to some extent the manner in or means by which their services shall be performed. The actors and other entertainers taking part in a radio program are ordinarily members of a cast selected, organized and rehearsed in order to achieve a co-ordinated program for broadcasting. Such individuals do not perform their services as a "company" of independent contractors. Rather it appears that their services are generally performed subject to such direction and control as to constitute them employees within the meaning of Article 3 of Regulations 91 and Article 205 of Regulations 90 referred to above. In general the individuals appearing on radio programs are not free to designate the hours of broadcasts or rehearsals and are not free to control the times when their respective parts will be rendered during the actual broadcasts, inasmuch as the service of each individual is co-ordinated and integrated into a complete and smoothly timed program. Moreover, the artists are not at liberty to select the particular role in which they are to appear or to improvise or use unapproved material. In many instances they are precluded from participating in other programs or activities due to the fact that the right to their exclusive services has been engaged in connection with the specific program in question. In view of the facts thus presented it would appear that in general announcers, individual artists, teams of artists and other individuals performing services under such or similar circumstances are employees rather than independent contractors within the meaning of the taxing provisions of the Social Security Act.

As previously indicated, contracts for the services of many radio performers are made with their respective managers or thru booking agencies. In return for attaining publicity and employment for the artist the manager or booking agency receives a designated percentage of the artist's earnings. Often the artist has entered into an agreement granting to his manager or booking agency the exclusive right to negotiate contracts for his professional services. Certain of the broadcasting companies maintain an "artists' service" or "bureau" which acts as an agent in procuring engagements for artists under its

management. It appears from the information submitted with respect to the arrangements in effect between the artists and their managers or booking agencies that in general the manager or agency is not the employer of the artist, but is merely an agent thru whom the artist contracts to perform his services. This conclusion is based primarily on the fact that the interest of the manager or booking agency usually extends only to securing employment for the artists in return for a stated percentage of the artist's earnings.

As a part of the service provided in connection with the purchase of physical facilities the broadcasting companies supply announcers, production men, et cetera, selected at the discretion of the broadcasting companies from their regular staffs. However, if an advertiser desires to have a particular announcer appear on his program he negotiates a contract with the broadcasting company for the services of the announcer at a specified sum per broadcast. This sum, minus the regular management commission of the broadcasting company's artists' service, is paid to the announcer in addition to his regular compensation from the company. Under such an arrangement the broadcasting company retains no direction or control over the manner in or the method by which the announcer performs his services, acting merely as his agent in procuring the engagement, and is therefore not considered to be the employer of the announcer with respect to those particular services.

In connection with the question of control exercised by broadcasting companies, it appears that in actual practice the broadcasting stations and networks in practically every instance reserve the right to require the submission of the completed script for each program prior to the broadcasting thereof in order that not only the substance but also the details of the scheduled program may be examined and approved. However, this right of approval, to the extent that it is reserved only in order that the broadcasting companies may satisfy themselves that no portions of the programs will offend public morals and decency and that established standards will be maintained, is not deemed to constitute the right of control and direction prescribed by the regulations as being necessary to establish the relationship of employer and employee between the broadcasting companies and the artists.

The activities of the broadcasting company include the planning, preparation and execution of sustaining programs to "fill in" time which has not been sold to commercial sponsors. The broadcasting company hires and pays the musicians, announcers and other individuals rendering services on such programs and in general retains the right to control and direct the individuals who perform the services, not only as to the result to be accomplished but also as to the details and means by which that result is accomplished. Under such circumstances it appears that the broadcasting company is the employer of those artists and musicians and other individuals who render services on the sustaining programs of the company.

In some cases the broadcasting company agrees with the sponsor to furnish a program of a particular type designed to occupy the time which the sponsor has purchased in order to advertise his products or services. Under this arrangement the broadcasting company agrees to deliver to the sponsor what might be designated as a "complete package" or a finished product for a pre-determined price. In such cases the sponsor has nothing to do with the selection of the artists, the presentation of the program or the direction and control exercised over the talent appearing therein, these matters being solely within the province of the broadcasting company. Such programs, termed "studio-built" programs, are formulated by the broadcasting company on its own account, produced under its own direction and control, without interference from the sponsor, and

furnished to the latter as a complete package for a lump-sum payment. The individuals performing services on such studio-built programs may generally be said to be employees of the broadcasting company.

Radio programs are sometimes formulated by an independent producer having exclusive rights to radio services of certain entertainers and are sold as a unit for a specified sum to a person desiring to utilize radio as an advertising medium. The producer takes complete charge of the direction and production of the program, furnishes the services of the particular entertainers under his exclusive management, announcers, a complete cast of actors necessary to the production of the program, together with the necessary script, music arrangements and orchestrations. Commercial announcements are furnished by the advertising agency of the person purchasing the program and are inserted as and where the agency directs. The independent producer who formulates and sells a finished radio program for a lump-sum payment and retains complete direction and control over its production and presentation may be said to be the employer of the artists, musicians and other entertainers participating in such program.

It would appear that by far the greater number of sponsored radio programs are arranged by an advertising agency for the sponsor. The agreement between the agency and the sponsor generally contemplates that the agency shall, in the name of the sponsor, make all contracts, give all orders and generally do everything necessary or requisite to be done in order that radio may be most effectively utilized as an advertising medium in the interests of the sponsor. All contracts for the purchase of time from broadcasting companies are made by the agency as agent of the sponsor, its disclosed principal, with the broadcasting company. All contracts for talent are made between the agency as agent for its disclosed principal and the radio artists or their agents, or the person having the right to such artists' services. Generally the name of the sponsor appears in all such contracts.

In accordance with the general customs and practices of the advertising business, when the sponsor decides to utilize radio advertising the sponsor and the agency agree that a radio program will be produced and that a certain amount of money will be allocated to cover the cost of time and talent. Various types of programs may be discussed, and the general type to be produced is decided upon. After obtaining the approval of the sponsor the advertising agency communicates with the artists or their agents and eventually contracts on behalf of the sponsor for the services of such artists.

After the contracts for the time and talent intended to be used in connection with the proposed program have been consummated the agency begins the production of the actual performance. It appears from the evidence available that the sponsor or its representative has the right, whether or not such right is exercised, to be present at rehearsals and to make suggestions as to changes in script and the general make-up of the program. In general practice the agency assigns one of its regular employees to act as a production man for each program. It is the function of the production man to integrate the performances of the various artists into a unified program and to make suggestions or issue instructions if necessary to the artists, with a view to producing a satisfactory program. It is also the duty of the production man to see that once the program has been approved by the agency, the sponsor and the broadcasting company that the artist does not improvise or change such program. On the basis of the facts thus presented, the Bureau has held consistently that the sponsor of an agency-built program is the employer of the individuals rendering services on such program. Altho the functions of the advertising agency include engaging the entertainers, con-

trolling and directing their activities and generally supervising the production of the program, the advertising agency may not be said to be the employer, since the performance of such functions is for and on behalf of the sponsor and as its authorized agent. Under these circumstances the individuals employed and supervised by the advertising agency for and on behalf of the sponsor are employees of the sponsor within the meaning of the taxing provisions of the Social Security Act.

The opinions expressed above are based upon the typical fact situation presented. It is recognized that in many instances the facts and circumstances will be such that conclusions contrary to the above may conceivably be reached. The existence of the employer-employee relationships must in all cases be determined upon the basis of the *facts existing in the particular case*.

#### Musicians and Orchestras

Inasmuch as the services of musicians are used extensively in connection with many types of radio programs, as well as other forms of entertainment, it appears appropriate at this time to discuss their status generally. For the purpose of clarifying the application of the social security taxes in connection with the relationship existing between so-called "contractors," musicians and "purchasers" of music; and setting forth certain distinctions between so-called "name" orchestras and "nonname" orchestras, the Bureau issued SST-Mimeograph Coll. No. 4651, dated August 31, 1937. Copies of this mimeograph may be obtained from any collector of internal revenue or from the Bureau of Internal Revenue, Washington, D. C., and reference should be made to this mimeograph for a more detailed and extensive discussion of the matter.

The method of engaging union musicians appears to be generally, in the case of "nonname" orchestras or groups of musicians, that when a purchaser desires to obtain an orchestra he contacts "A," outlining his needs for the occasion. "A" agrees to furnish for a stipulated price the services of a designated number of musicians. The purchaser, either directly or thru "A" acting as his agent, has the right to fix the hours of performance, determine the character of the music to be played and control the time of intermissions. The place where the performance is given is designated and furnished by the purchaser. The individual musicians comprising a group are not engaged for a fixed period, but only for separate engagements. "A" does not enter into contracts with these individuals, but notifies those whose services are desired. A musician so notified is informed of the time and duration of the specific engagement and he may either accept or decline the offer. The personnel of a group may vary with each engagement and the various musicians obtain similar engagements for other agents and contractors in the vicinity. The amount ordinarily paid by a purchaser for any performance is controlled by the wage scale of the musicians' union. Having completed a specific service for the purchaser of music, "A" receives from him a lump sum, the manner and time for payment of which is a matter of adjustment between "A" and the purchaser, subject to the rules of the local union. From the remuneration received by "A" from a purchaser the musicians are paid a fixed price per hour in accordance with a scale determined by the union. "A," who usually acts as conductor, receives the pay of one musician, plus a fixed percentage of the sum obtained for each performance. The groups of musicians furnished by "A" ordinarily adopt a trade name such as the "M Band" and usually perform under such designation.

In accordance with the provisions of Mimeograph 4651 referred to above, the general rule is that musicians are employees of the purchaser. An exception arises where a group of musicians constitutes a "name" orchestra, which designation is merely a term of convenience which has been adopted by the Bureau for the purpose of distinguishing be-

tween cases where the members of the organization are employees of the orchestra leader and the generally prevailing situation where such individuals are employees of the purchaser. In this respect the mimeograph provides: "Termination of whether any particular group of musicians constitutes a so-called 'name' orchestra will not rest upon the mere adoption of a name by such organization. The chief characteristic distinguishing a 'name' orchestra from a 'nonname' orchestra is the permanency of the organization and the personnel performing in the orchestra. In general an orchestra will be considered a 'name' orchestra when in addition to being designated by a name it has a fixed personnel, extending from engagement to engagement, and holds itself out to the public as a permanent business organization. 'Name' orchestras may also be distinguished from other orchestras where the 'leader' of the orchestra contracts with the members thereof for their services at a fixed salary either by term or by engagement and where the 'leader' is liable for the payment of such salary without reference to the discharge of the 'purchaser's' obligation. In the case of a 'name' orchestra, the 'leader' of the orchestra and not the 'purchaser' can select and discharge the members of the orchestra and the 'leader' alone controls and directs their conduct."

In the example given above it is evident that the orchestras furnished by "A" to the various purchasers are "nonname" orchestras within the meaning of Mimeograph 4651 and that the purchaser has such control over the services of the musicians as to warrant the conclusion that he is the employer thereof. Accordingly it may be stated as a general rule that the various purchasers of music are the employers of the members of the orchestras furnished under the circumstances stated and as such are responsible for the proper return and payment of the taxes imposed under Titles VIII and IX of the Social Security Act with respect to the taxable wages of such orchestra members.

#### Legitimate Stage, Burlesque, Vaudeville, Night Clubs and Other Indoor Entertainment

The information available to the Bureau at this time concerning the performance of the services of individuals engaged in legitimate stage productions, burlesque shows, various types of vaudeville performances and novelty or specialty entertainment or exhibitions is not sufficiently specific or informative to warrant an extensive or detailed discussion as to the applicability of the taxing provisions of the Social Security Act with respect to such services. However, it would appear upon the basis of the customs and practices of the show business generally and upon the application of the pertinent provisions of the regulations that actors, artists and other individuals performing services in stage shows or in vaudeville acts which are presented in regularly established places of entertainment are engaged in an employment within the meaning of the taxing provisions of the Act. The determination of the question as to who is the employer of such individuals presents many difficulties owing to the varied conditions and circumstances under which services are performed. Where the management of a legitimate theater, a burlesque house or similar place of entertainment maintains the right to exercise the control and direction prescribed by the regulations over the services of the individuals in question it appears that the management of such theater or similar place of entertainment is the employer of the individuals. Thus when an actor, vaudeville or other specialty artist is subject to supervision on the part of the management as to the number, time, place and length of rehearsals; as to matters of dress or general appearance, and where the subject matter or general type of the performance is subject to approval or change by the management, it may be said that the artists are employees of the man-

(See SOCIAL SECURITY on page 122)

MAIL ON HAND AT CINCINNATI OFFICE

25-27 Opera Place.

Parcel Post

- Bel-Mar, Mrs. Etta. 11c
Bernard, Glenn, 10c
Botter, Harry P., 10c
Bowen, D. M., 14c
Bucklin, Mrs., 30c
Cleveland, W. H., 8c
DeVore, Chester, 18c
Hanley, Norman, 6c
Hubbard, Paul, 8c
Klobeke, Webster, 13c
Lake, Georgie, 16c
McGowan, Mack, 10c

- Edwards, Helen
Edwards, Maryann
Egan, Mary & Walter
Ellinwood, Mary Ann
Elkins, Lottie Fay
Ellis, Arzette
Eno, Sue
Enos, Tiny
Espy, Mrs. Chester
Estrella, Madam
Estridge, Velma
Ernst, Mary
Evans, Alva L.
Evans, Mrs. Marge
Everett, Mrs. Fritzie
Everett, Mrs. Gaynell
Evitts, Mrs. George
Exler, Mrs. Joe
Falconer, Ora C.
Farley, Mrs. Viola
Faust, Marguerite
Felder, Mrs. Viola
Ferguson, Mrs. Juanita
Fiedler, Mrs. Richard

Women

- Abott, Mrs. Faye
Ackerman, Mrs. Williams
Adams, Mrs. Altha
Addington, Mrs. Anne
Addington, Dorothy
Addington, Daisy
Addington, Daisy
Alexander, Mrs. Rose
Alfredo, Mrs. Alice
Allen, Florence
Allen, Ginger
Allen, Gladys
Allen, Jean
Allen, Julia
Allen, Mrs. Kate
Altona, Mme.
Anderson, Mary Lou
Anderson, Thelma
Anderson, Victoria & Sadie
Anthony, Mrs. W. W.
Applegate, Elsie
Arend, Eulalia J.
Arend, Margie
Arend, Ulalla
Armstrong, Radie
Arnold, Mrs. Eva
Asher, Mrs. Emily
Austin, Connie
Babcock, Vivienne
Bailey, Mrs. Ethel
Bailey, Gloria
Bailey, Mrs. P. R.
Baile, Mrs. Ethel
Baker, Juanita
Bales, Betty V. Lee
Baldwin, Mrs. Florence
Ballow, Niellie
Bambard, Mamie
Barker, Mrs. Stella
Barks, Mrs. Bloumie
Barnett, Jeanne
Barrett, Helen
Barrett, Mae
Barry, Wartha & George
Bartone, Mrs. Pearl
Bates, Juanita
Bates, Mrs. Sarah
Baxter, Mrs. Mary
Baxley, Mrs. Chas.
Bedonie, Mrs. Billie
Bejano, Percilla
Belmane, Mrs. Cappy
BelMar, Mrs. Etta
Bemis, Mrs. T.
Benesch, Mrs. Frank
Benies, Mrs. Hazel
Bennett, Mrs. Beo
Benson, Jolly Rose
Benson, Leonia
Bergar, Betty
Berk, Roslyn
Berry, Carol & Florence
Bessett, Bessie
Biecher, John
Biehy, Mrs. Ray L.
Billings, Mildred
Billings, Mrs. W. H.
Bjndley, Florence
Birchman, Mrs. Wm.
Bird, Donas
Birmingham, Mrs. DeCosta, Mrs. A.
Blanchard, James L.
Blanchard, Polly
Blevins, Billy
Boegman, Mrs. Anna
Bookman, Edith
Boor, Mrs. Mike
Boris, Mrs. Margart
Borts, Zella
Boswell, Connie
Boswell, Mrs. W. S.
Bovee, Mrs. Mabel
Bowman, Mrs. Cleo
Boyd, Anna
Brabham, Blanche
Brett, Mae
Bridges, Myrtle
Britt, Helen
Britton, Betty
Brizendine, Elise
Broadbent, Betty
Brookins, Marilyn
Brooks, Mrs. Ann
Brown, Heloise
Brown, Mrs. Wheeler
Brown, Zelma
Bruce, Jane
Brundage, Mrs. Ben
Bryan, Mrs. Carrie
Brydon, Mrs. Lee
Buchanan, Queenabeth
Buck, Mrs. G. L.
Buckhannon, Mrs. Dora L.
Buckin, Gypsy
Bulerson, Madam
Bullard, Mrs. Therisia
Burgess, Ethel J.
Burkette, Mary
Burkhart, Mrs. Lillian
Busb, Lillian

- Burkland, Mrs. Williams
Cameron, Mrs. Anne
Campbell, Dorothy
Campbell, Ethel
Campbell, Marion
Canbel, M. F.
Candler, Marion
Cannon, Phyllis
Cappell, Mrs. Yvonne
Carben, Mrs. JoJo
Carner, Loraine
Carney, Geane
Carr, Betty
Carr, Clarice
Chandler, Loraine
Chickola, Mrs. Elizabeth
Chishim, Mrs. Estell
Chrisman, Mrs. Mildred D.
Cimino, Grace
Claire, Madame
Clark, Mrs. Chas. A.
Clark, Mrs. Florence
Clark, Virginia
Clarke, Ernestine
Clemans, Mrs. Tova E.
Clement, Ida C.
Clement, Violet
Cluff, Mrs. A. G.
Coffey, Clementine
Cole, Mrs. Daisy
Cole, Mrs. Grace
Coleman, Mrs. Viola M.
Collins, Myra
Colvin, Mrs. Midge
Conetta, Mrs. Ethel
Conners, Mrs. E. C.
Conoly, Lenore
Conway, Mrs. Harry
Cook, Mrs. Emma
Costello, Mrs. Lois
Cotton, Mrs. Dan
Cowan, Mrs. Ada
Crawford, Mrs. Mary
Crowe, Mrs. Elsie
Crowe, Mrs. E. C.
Crown, Viola
Culberhouse, Mrs. Curley
Cunningham, Mrs. B. C.
Curran, Mrs. Fay
Curran, Mrs. Charles W.
Curtis, Nellie
Dalymple, Mavis
Daniels, Mickey
Daniels, Mrs. R. E.
Daniels, Mrs. Rachel
Daneley, Mrs. Selma
Darling, Jacqueline
Datko, Janice
Davis, Mrs. John
Davis, Mrs. Lulabell
Davies, Mildred
Davies, Frances
Davis, Veronica
Day, Margie
Day, Mrs. Robt.
Dayton, Madge
DeCosta, Mrs. A.
Dean, Mrs. Myrtle
Dean, Tommie
Dean, Aloah
DeBelle, Adele
DeBels, Marie
DeCasare, Jane
DeLaney, Babe
Delain, Thelma
Demms, Rose
Demorest, Mrs. Fred
DeShane, Deloris
Deshon, Doral
DeShon, Maxine
Dennis, Mrs. Myrtle
Dew, Mrs. Daniel
Dittler, Madam
Dixon, Audrey
Dodson, Ruby
Dognell, Mrs. Edw.
Donnie, Mrs. Danny
Donna, Princess
Donner, Mrs. Louise
Dougherty, Mrs. Mary
Drain, Ethel
Dre, Carrie
Dugan, Daisy
Dugan, Kathryn
Dunn, Mrs. G. A.
DuShane, Dolores
Duvall, Mrs. Harry
Duvell, LuVa Foye
Dyer, Mrs. Ernestine (Sis)
Dykman, Midge
Eagelson, Mrs. Edith
Eagleson, Mrs. G. S.
Eastmon, Peggy
Eaton, Nellie
Edgar, Mrs. Horace
Edwards, Bertha
Edwards, Mrs. Eddie

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NOTE-Mail held at the various offices of The Billboard is classified under their respective heads - Cincinnati Office, New York Office, Chicago Office, St. Louis Office. Requests to have mail forwarded must be received in Cincinnati by Friday morning (early) and in New York, Chicago and St. Louis by Thursday morning, otherwise names of those concerned will be repeated in the following issue.

- Hendrix, Mrs. Pauline
Henry, Esther & Bill
Herbert, Dorothy
Herman, Mrs. Eva
Herdon, Mrs. Glennes
Higdon, Golda
Hill, Margaret (Midget)
Hilton, Daisy & Violet
Hobson, Mrs. Juanita
Hodges, Mrs. J. W.
Hoffman, Cleo
Hoffmann, Mrs. Lottie
Hogan, Terry
Holday, Mrs. Dorothy
Holmes, Lillie
Holton, Lillian
Hooper, Mrs. Elizabeth
Homer, Mrs. Mildred
Howard, Ota Mae
Howe, Mrs. Mae
Hoyle, Dorothy
Hughes, Genevieve
Hull, Mrs. H.
Hunter, Mrs. Mae
Hutcherson, Charlotte
Jackson, Mrs. Etie
Jackson, Loraine
Jackson, Mrs. Myrtle
Jewell, Mrs. Bessie
Jewel, Doris
Johnson, Mrs. Charles
Johnson, Marie N.
Johnson, Pearl
Johnson, Phyllis
Johnstone, Mrs. Fannie J.
Jones, Mrs. Dewey
Jones, Mrs. Robert L.
Jordan, Mrs. Peggy
Judy, Mrs. R. F.
Jung, Elsie
Justin, Lucille
Kallin, Mildred
Kamm, Iona
Kanthe, Edna
Karloff, Madam
Karr, Dimples
Keating, Mrs. Robt.
Keller, Millie
Keller, Bernice
Kelley, Mrs. Revue
Kelley, Edith
Kelly, Edith
Kelly, Jean
Kennedy, Mrs. Jack
Kenny, Ann
Kern, Mrs. Art L.
Kester, Elizabeth
Ketring, Mrs. Peggy
Kettle, Jannet
Kimmerer, Mrs. Doris
King, Mrs. Geo. E.
King, Mrs. Wm.
Kinko, Mary
King, Mickey
Kline, Violet
Knapp, Bertha
Knapp, Mrs. Thelma
Knight, Ina K.
Knoll, Mrs. Edith
Knowlton, Marion
Knutz, Wilma R.
Krupp, Mrs. Dolly
Kruise, Mrs. Lula
Kuehn, Shirley
LaBerta, Lillian
LaFrance, Joste
LaJune, Mrs. Cleo
LaRue, Joan
LaRue, Mrs. Maude
LaTrous, Pat
LaVonne, Betty
Lamb, Bernice
Lambert, Evelyn
Lampman, Peg
Lane, Lucille
Lang, Mrs. Chrystabel
Langian, Lillian S.
Langier, Mrs. Goldie
Larsen, Jean
Larsen, Lola
Lawther, Mrs. Carl J.
LeBoenf, Mrs. M. J.
LeClair, Marie
Lee, Patsy
Lee, Mrs. R. C.
Lee, Toby
Leeds, Frances M.
Leeper, Belle
Leston, Mrs. Irene
Lennon, Mrs. Pauline
Lennon, Mrs. Etta
Leonard, Mrs. Ass.
Leonard, Mrs. Betty
Leonard, Dolly
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Lerville, Mrs. Ann
Levine, Claire
Levitt, May Bell

- Levoyer, Mrs. Helen
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Lillian & Lee
Lindman, Mrs. Gertrude
Locust, Cherrie
Loftus, Grace
Lorenz, Mrs. Helen
Loughlin, Mrs. Bulah
Lovett, Sunny
Lowe, Faye
Luther, Mrs. Lavern
McCain, Lady Lou
McCampbell, Mrs. A. P.
McCart, Mrs. E. C.
McCaskey, Mrs. Rosa
McCloud, Mrs. Elua
McClung, Mrs. C. C.
McCoy, Mrs. Fred
McDonald, Elizabeth
McDonald, Mrs. Ethel
McGehee, Mrs. Jean
McGoodwin, Lallie
McHendricks, Mrs. Jewell
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McNatt, Mrs. Virginia
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Mack, Mrs. Ernestine
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Mackey, Mrs. Violet
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Main, Betty
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Manheimer, Mrs. T.
Marchell, Charla
Marlin, Mrs. Rita
Marshall, Mrs. Charles
Marten, June Rose
Martin, Effie
Martini, Mrs. Joe
Martin, Mrs. Viola
Martini, Peggy
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Matsumoto, Lulu
Mattison, Mrs. Esther
May, Janet
May, Janet, Co.
Maynor, Mrs. Fred
Meek, Mrs. Rosalie
Melville, Mrs. Bertha
Melzer, Mrs. Pauline
Mercer, Jean
Merkle, Mrs. June
Merritt, Roswell P.
Metcaif, Mrs. Bobby
Mettler, Mary E.
Miller, Mrs. Cash
Miller, Mrs. Ethyl
Miller, Mrs. P. W.
Miller, Mrs. Alice
Miller, Mrs. Joe (Babe)
Miller, Mrs. Paul H.
Miller, Mrs. Phil
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Millette, Mildred
Mitchell, Mrs. Tom
Mix, Ruth
Mixon, Ruby
Moore, Mrs. Kittie
Moore, Mrs. P. L. J.
Moorehead, Vivian
Morales, Theresa
Morgan, Mrs. Ana
Morgan, Mrs. Hila
Morriss, Mrs. Lillian
Morton, Mrs. Carol
Moss, Dottie
Mullen, Mrs. Mavis
Munn, Mrs. Josephine
Murphy, Frances
Murphy, Ruby
Murphy, Mrs. Warren
Nation, Mrs. Al
Neal, Anna
Nelson, Mrs. Irving
Nelson Jr., Mrs. James N.
Nelson, Mrs. Mary E.
Newcomb, Mrs. Mildred
Newman, Bessie
Newman, Lucille
Nichols, Mrs. Roy
Nickolas, Mrs. Betty
Niquette, Irma
O'Connor, Mrs. J. O.
O'Dell, Mrs. Dessie
Oakerson, Mrs. Marie
Obermiller, Mrs. Georgia
Osborne, Helen V.
Ort, Anna Louise
Orton, Grace
Osborne, Ellen
Os-Ko-Mon, Princess
Osborne, Mrs. J. L.
Owen, Elaine
Paddock, Mrs. Boots
Paige, Patricia
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Palmer, June
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Parks, Leona M.
Parks, Virginia
Parsons, Dot
Parr, Mrs. James
Pate, Blanche
Payne, Mrs. May
Peasley, Mrs. Frances
Peck, Bobbie
Pence, Mrs. W. L.
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Perry, Mary Rose
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Pierce, Mrs. Clare
Pierce, Mrs. Leone E.
Pierson, Mrs. Mabel
Pittington, Francis
Pitzer, Mrs. Irene
Pope, Mrs. Frank
Powell, Mrs. C. B.
Powell, Mrs. George
Prather, Mrs. Marie
Prevo, Mrs. Babe
Prevo, Mrs. Frank
Price, Mrs. S. W.
Pritchett, Mrs. Be
Raby, Mrs. J. G.
Ragan, Madaline
Ragland, Mrs. Marguerete
Ramish, Mrs. Harry
Ramsey, Estelle
Ramsey, Mrs. Mammie
Randolph, Mrs. June
Raney, Arletta
Rathiff, Mrs. C. E.
Ray, Mrs. Lonie
Raymor, Louise
Red Horse, Blanche
Reed, Mrs. Larry
Reed, Marge
Regal, Maxine
Regan, Mary
Reno, Ruth
Reno, Mrs. Sylvia
Rice, Betty
Rice, Mrs. Clara
Rice, Maie
Richardson, Jean
Riegel, Jennie
Riggs, Mrs. Ella
Riggs, Mrs. Lillian
Roberts, Mrs. Bell
Robson, Mrs. Jimmie
Rocco, Hazel
Rodgers, Mrs. Peggy
Rodriguez, Anna
Roland, Mrs. Norris P.
Roma, Miss Chas.
Rooney, Mrs. Chas.
Rooney, Mrs. Cleo
Rosen, Mrs. Peggy
Ross, Mrs. Elijah
Ross, Mrs. Helen
Ross, Mrs. Morris
Rostich, Mrs. Alva
Rouley, Mrs. Clara
Rowles, Mrs. F.
Roy, Mrs. Geo. T.
Rush, Tiny
Ruth, Madam
Saenz, Mrs. E.
Sager, Mrs. Gladys
Sallee, Miss Boots
Saunders, Mrs. Laura
Sanders, Pauline
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Scarborough, Estelle
Schayes, Bessie
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Schmidt, Pat
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Scott, Mrs. B. M.
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Scott, Mrs. Geo. T.
Scott, Mrs. Iva A.
Scott, Mrs. Kathleen
Seaton, Mrs. Helen
Sergie, June
Seivend, Mrs. Alfent
Sewell, Peggie

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Welles, Betty & Ginger
Wenick, Mrs. Grace
Wheeler, Mrs. M. C.
White, Diane
White, Mabel
White, Marjorie
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Whitefield, Mrs. Dorothy
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Wise, Mrs. Louie
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Wob, Sue Ray
Womack, Bertha
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Wood, Mrs. Nellie
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Word, Evangeline
Worton, Gladys
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York, Margaret
Young, Mrs. E. L.
Yount, Rose
Ziedman, Mrs. Minerva
Zelma, Madam

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Abers, Tommy
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Ackley, H. V.
Adams, Allen F.
Adams, Dewey
Adams, Kirk
Adams Rodeo Co.
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Adolphine, Mr. Adrich, Pete (Chewtobacco)
Agee, John
Agne, H. H.
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Akiss, Mrs. Alabama
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Alford, David
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Alfred, C. E.
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Allen, Bernard
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Anderson, Chas. (Sweden)
Anderson, Dave
Anderson, Dr. James
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Basinger, D. L.
Bassinger, Hoek & Billie
Bateman, Murry
Bauer, Kurt
Bauers, Harry
Baughman, B. J.
Baxter, Bill
Beaham, Billy
Beal, Hiram
Beandry, Harold
Beard, A. J.
Beard, W. H.
Beard, Louis
Bearden, Jack
Beatty, Joe
Beatty, Sam
Beatty, Walter
Behle, Clarence E.
Beckett, Chas. Chuck
Beckley, Paul
Bedard, Joe
Bedell, G. B.
Bedell, Tom
Bedoni, Salem
Beecham, Art
Beechman, Allen A.
Beers, Bob
Beesley, Carl
Beeson, Slat
Behe, Clayton
Behmer, Irwin
Bejano, Emmett
Bejano, J. J.
Belanger, Roy
Belders, Mike
Belisle, Happy
Bell, A. H.
Bell, Chas.
Bell, Cleo
Bell, J. N.
Belmonte, Stanley
Bematels, Demension
Bell, Capt. & Mrs. Benart, Al
Benitt, Bozo
Benham, Harry
Bennett, Bozo
Bennett, E. Bert
Bennett Sr., Ed
Bennett, Fred
Bennett, J. J.
Bennett, Jo & Bee
Bennett, R. C.
Bennis, Jack R.
Benson, B. W.
Benton, H.
Benway, Happy
Berg, Lebrecht (Spitz)
Berger, Bert
Berger, Louis J.
Bernard, Willie B.
Benson, J. C.
Benson, J. E.
Berry, H.
Bestland, Harry
Bestland, H. O.
Bethune, Gus
Betsill, Odell
Bevalac, Thomas
Bey, Jen
Biddles Concessions
Bidwell, E. L.
Big State Show
Biggett, Frank
Biggerstaff, E. C.
Biggs, Chas. Show
Biggs, Harry
Bill, Al Gray
Billetti, Eddie
Bills, Brance
Bills, S. D.
Binham, Dick
Birchard, Richard
Birket, C. L.
Birley, P. W.
Bishop, Geo.
Bizzell, Frank
Blackhawk, Billie
Blackstone, Vic
Blair, J. M.
Blake, Capt.
Blakely, Benton H.
Blakeslee, E. L.
Blank, H. H.
Blaine, Joe
Blair, Dave
Blair, Richard
Blasford, Orville
Blazer, Ray
Bloom, Jack (Blackie)
Bloom, Robt.
Bloom, Mr. Baby
Blotner Model Shows
Boardman, O. W.
Boegen, Al M.
Boelke-Nelson Studios
Bogart, Jack
Boggett, E. C.
Boggs, Sterling (Cookie)
Bohannan, S. W.
Bohn, O. E.
Bouldie, Henry
Bolen, John Red
Bolis, Fred
Bond Bros. Circus
Bond, B. K.
Bond, Fred
Boudry, Wm.
Booker, Jimmie
Bookman, Russell
Boone, Virgil L.
Booth, H. M.
Borbag, Stanley
Bosley, Dick
Boswell, W. S.
Bottorff, Arthur S.
Boucker, J. H.
Boush, Geo.
Bowen, Eddie
Bowen, Roy
Bowen, Larry
Bowers, Wayne
Bowle, Lawrence
Bowles, Ray
Bowwell, J. J.
Boyd, Homer
Boyer, Lew
Boykin, Jessie
Boyle, Bill
Barnes, Doc D. B.
Barnes' Freak Show
Barnes, Harold
Barnes, Levi
Barnett, Esq. Chester
Barnett, H.
Barnett, Ira G.
Barnett, Sam
Barrere, Chas.
Barrett, Bob
Barron, John C.
Barry Medicine Show
Bart, James
Bartell, Gus
Barth & Maier
Bartholomew, H. W.
Bartlett, Geo. D.
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Barnes, Levi
Barnett, Esq. Chester
Barnett, H.
Barnett, Ira G.
Barnett, Sam
Barrere, Chas.
Barrett, Bob
Barron, John C.
Barry Medicine

- Burston, Bob
- Burt, Al
- Burton, Bob
- Burton, Prof. C.
- Bush, Jerry
- Butler, Bill
- Butts, Albery N.
- Buzbee, W. C.
- Buzzington's, Prof. Ezra
- Byers, Chester
- Byers, J. W.
- Byrd, Scotty
- Byres, Mickey
- Byrne, Bush, Show
- Buzbee, W. C.
- Cadieux, Fred J.
- Caggan, Frank
- Cald, Geo.
- Cain, J. L.
- Cain Jr., Wm.
- Calamari, Bill
- Caldy, J. D.
- Caldwell, Ward
- Calkins, R. J.
- Callahan, J.
- Calvert, Thomas
- Camp, Bob
- Campbell, Arizona
- Campbell, Francis
- Campbell, Frank
- Campbell, Geo.
- Campbell, William
- Cannestrelli, Frederino
- Casay, Billy
- Cando, Carly
- Cann, Harvey Doc
- Cantera, S. J.
- Canter, Homer
- Centanni, Michal
- Capers, Jack
- Carey, Roy
- Cararias, Geunimos
- Carey, Tommy
- Carlie, Henry
- Carlos, Don
- Carlotta, Carl
- Carmen & Cowley
- Carpenter, Charlie P.
- Carr, Julian
- Carr, Wm. (Clark)
- Carrier, Roy
- Carroll, Dave
- Carroll, John L.
- Carson, Andy
- Carson, John
- Carsay, Ben
- Carswell, J. C.
- Caruthers, R. C.
- Cary, Victor
- Case, Marvin
- Cason Show Co.
- Cass, Ray W.
- Cassidy, Edward
- Casle, Chik
- Casle, Johnny
- Caswell, Johnnie
- Catalano, Tony
- Cave, L. H.
- Caze, Jack
- Cerrone, Vito
- Chambers, Bob
- Chambers, Earl
- Chandler & Clemons
- Chapman L.
- Chapman, William
- Chappell, Ben
- Chappelle, Thos.
- Chaplin, Ray E.
- Chavanne, Jimmie
- Chavanele, Roger
- Checkrell, James
- Cherfield, Ben
- Childs, George
- Choats, Robert
- Christensen, Alward
- Christensen, Conrad
- Christian, Chas.
- Christensen, Big
- Christman, Floyd
- Christman, Tex
- Christy, Doc Tom
- Chronister, Roy
- Chubb, W.
- Chunas, Tony
- Chubburi, J. P.
- Cizek, Chas. J.
- Cizek, Fred
- Clark, Bettie
- Clark, Billy
- Clark, Edgar F.
- Clark, Geo. A.
- Clark, Harry
- Clark, James
- Clark, Jesse
- Clark, Jim
- Clark, Paul
- Clark, Paul F.
- Clark, P. F.
- Clark, Ralph
- Clark, Robert
- Clarkson, Al
- Clausen, Bert
- Clausen, Theo. M.
- Clauson, Bert
- Clawson, E. C.
- Clay, Robert
- Clayton, Al Homer
- Clayton, C. C.
- Clem, Bob
- Clemans, ROLLIE
- Clewe, A. W.
- Clifford the Magician
- Cling, G. A.
- Clingman, Walter
- Clint & Clark
- Cloud, Chief
- Clover, Fox
- Coffey, Edw. Lee
- Cochran, W. W.
- Cody, J. M.
- Coe, Eddie E.
- Coffey, Lloyd
- Coffield, Al
- Coglitte, Eugene
- Cohen, William
- Cohen, Art
- Cohn, Harry
- Cole, Edw. H.
- Cole, H.
- Coleman, Joe
- Coleman, Max
- Coley, C. E.
- Collins, A. E.
- Collins, E. G.
- Collins, Ernest
- Collins, Jack
- Collins, Slim
- Collins, Thomas
- Colman, Albert
- Colorado, Fred
- Colum, Ira
- Colvin, H. E. Ty
- Conaway, James
- Concello, Arthur
- Condor, Mike
- Compton, Robert & Coney's Shows
- Congdon, Dan
- Conley, Thomas F.
- Conlin, Ray
- Conrad, Martin L.
- Conroy, Tex
- Converse, Art
- Conway, Edw.
- Cooper Bros. Shows
- Cooke, Ray
- Cook's Comedians
- Cooley, Bill
- Copeland, Paul
- Copeland, Ethelyn
- Copeland, Edw. J. (Relatives)
- Corbett, Carl
- Corey, Victor
- Cornfield, Bennie
- Corr, Danny
- Corren, Eric
- Corrigan, John
- Coriell, Vern
- Cortez, Jackie
- Cortini, Zeek
- Costa, Bob
- Costa, George
- Cottrams, W. E.
- Cottan, Dan
- Cottfield, W. J.
- Cotton, Delvin
- Couden, Doug
- Courtney, A.
- Courtney, John
- Cowans, The
- Coverne & Tommy
- Cowen, J. E.
- Coy, B. E.
- Coy, S. N.
- Craftford, Edward
- Craiger, H. R.
- Craiger, Herb
- Craglines, Lanas
- Crain, Alfred
- Cramer, Burton
- Cramer, Henry & Dolly
- Cramer, Joseph
- Cramer, Ray
- Cramer & Zorsky Attractions
- Crane, Robt.
- Crane, Sidney
- Cravens, Geo. W.
- Crawford, Chester
- Crawford, Park
- Crawford, Frank R.
- Crawford, James
- Crawford, Vogel
- Crenshaw, Orville
- Cronin, Billy & Stella
- Crosby, Theodore
- Crowe, Bill
- Croke, Bob
- Crowley, M. W.
- Crowley, Walter
- Crider & Nelson
- Criders, The Hal
- Cristiani, Ernesto
- Critzer, Paul
- Cross, C. C. Skeet
- Crotty, Michael
- Crow, Ned
- Crowley, Chief
- Crowley, A. F.
- Cruz, Dewey
- Cruz, Tom
- Cruze, Conway
- Cudney, C. H.
- Cummings, B. G.
- Cummings, T. A.
- Cunningham, Buster
- Cunningham, Con
- Curran, J. W.
- Curry, Arthur
- Curry, Van Weart
- Curtis, Date & Fay
- Curtis, Pats
- Curtis, Robert & Bertha
- Cutshall, Geo.
- Dagmal, Robt.
- Daily, Bert
- Daley, Ray
- Daley, Blackie
- Dale, Bobby
- Dale, Dr. John H.
- Dale, Dr. X. N.
- Dalrymple, Ernest
- Daniels, Billie Dale
- Daniel, Theodore
- Daniel, Emerson
- Danial, Lee
- Danley, Whitty
- Danley, William
- Dannewell, Baylo
- Darby, J. W.
- Darden, Robt.
- Darling, N. Dell
- Darling, R. L.
- Darwin, R. L.
- Darwin, The Magician
- Darwood Circus
- Darwood, Troupe
- Daugherty, Carl H.
- Daughtenbaugh, Edgar H. O.
- Davis, Samuel Edw.
- Davenport, E. I.
- Davidson, B. H.
- Davidson, Brady
- Davis, Buddy
- Davis, Cal & Essie
- Davis, Carl
- Davis, Carl O.
- Davis, Ches
- Davis, Earl M.
- Davis, Everett
- Davis, Gene
- Davis, Graham
- Davis, Harry R.
- Davis, John B.
- Davis, John L.
- Davis, Maurice J.
- Dawson, Dr. A. L.
- Dawson, Beck
- Day, Jockey E.
- Dearo, Pert
- Deering, Walter O.
- DeCobb, Jimmie
- DeGross, Michael
- DeLaCruz, John & Martina
- DeLegge, Boisey
- Deis, Cary A.
- Dell, Millison
- Demetro, Walter
- DeRel, Frank
- DeRossett, Rex
- DeVito, Chester A.
- DeWitt, Harry
- DeWolff, Linton
- Deady, Vincent
- Dean, Doc M.
- Deater, C. O.
- Dechter, Jos.
- Decker, Harry
- Decker, Otis
- Decker, Ralph
- Decker, Toby
- Deever, Darrel
- Deelaney, J. D.
- Deleates, Ernest
- DeLia, E. M.
- DeLia, R. C.
- Delmar, Dypotist
- Delmonte, Jos.
- Delph, Dewey
- Demay, Lester B.
- Dember, James
- Demetro, Archie
- Demetro, Tom
- Denham, Capt.
- Denke, W. C.
- Dennis, Buckley
- Dennis, Prince
- Dennison, Ernie
- Denson, Bill
- Dent, C. R.
- Derby, Buck
- Devine, J. M.
- Devoes, W. D.
- Dew, Daniel
- Dexter, Bert
- Dexter, Bob
- Diamond, J. W.
- Dick, Billie
- Dillard, Bill
- Dilky, Del
- Dillon, Dick
- Dion, Ed
- Dissell Jr., Charles
- DiSanti, J.
- Dix, Dan
- Dixie Four Quartet
- Dixie Medicine Co.
- Dixon, Dave
- Dixon, Louis
- Dockeny, Jack
- Dobbin, George
- Dobas, Four
- Dobbins, H. T.
- Dodson, Eddie
- Doggett, Art
- Dolo, Bert C.
- Doile, Harley R.
- Donaldson, Bert
- Donato, Frankie
- Dontigny, W. C.
- Donnie, Danny
- Donnelly, Capt. Geo. F.
- Domella, J. W.
- Donohue, Don
- Donovan, Forest
- Doolan, Rich
- Dorman, Chas. R.
- Dorman, Geo.
- Dorner, Almond C.
- Dorris, Joe & Primrose
- Doss, Frank
- Doss, Jimmie & Peggy
- Dougherty, Tommie
- Doyle, Guss
- Drake, Bob
- Drane, Billy
- Draper, Richard
- Dress, Frederick W.
- Dressler, Ronnie
- Drew Jr., James H.
- Drew, Lwal
- Drill, Chas.
- Drushkew, Joe
- Duane, John H.
- Dugan, Blackie
- Dugan, Ed
- Dunbar, Archibald
- Dunbar, Jack
- Dunbar, Ward
- Dunboay, J.
- Dune, W. J.
- Dunn, Chas.
- Dunkel, Harry
- Dunluey, James H.
- Dunn, Albert
- Dunn, Lonnie
- Dunn, Lyman H.
- Dunn, Scottie
- Dupille, J. A.
- Durand, John
- Durant, Jimmy
- Durham, Frank
- Durham, Milton
- Durant, Wm.
- Durpre, Jimmy
- Dupuis, G. O.
- Duvall, Geo.
- Dwyer, Guy
- Dyer, John Luther
- Eagle Eye, Geo.
- Eagle, Nate
- Eagles, Four
- Eagleson, G. S.
- Ealey, Edgar C.
- Eare, Harold
- Earl, Frank
- Earl, The Great
- Earle, George
- Earle, R. L.
- Earle, Wm. L. R.
- Easley, W. D.
- Eastin, E. C.
- Eckly, Formerly of Aterbury Circus
- Edgar, H. O.
- Edlin, Ted
- Edlin, Ivan
- Edwards, Dick
- Edwards, Doc
- Edwards, Frank
- Edwards, Glen
- Edwards, Glenn R.
- Edward, Jos.
- Eiting, Frank
- Elbent, P. H.
- Elkins, H. D.
- Eller, R. E.
- Elliott Jr., Geo.
- Ellis, Billy
- Ellis, Frank
- Ellman, Chas.
- Elmer & Oswald
- Elmore, Frank
- Emerson, Whitey
- Emswiler, Babe
- Engesser, Geo.
- English, Harold
- English, Pat
- Enock, Ray
- Erman, Lee
- Erksen, E.
- Erleben, Herman
- Espey, Chester
- Estridge, Clarence
- Etridge, Morris
- Escalera, Geo.
- Escobar, Rex
- Evans, Albert J.
- Evans, Bob (Gypsy)
- Evans, Frank
- Evans, Geo. L.
- Evans, Little Joe
- Evans, R. L.
- Evans, Sam
- Evans, Wm.
- Evans, E. V.
- Ewing, Ray
- Ewing, Tony
- Fairbanks, Wm.
- Falkner, J. T.
- Fallon, Tommy
- Fann, Ray
- Faul, H. C.
- Farlock, Dr. R. O.
- Farlock, Ben
- Farmer, Billy
- Farmer, Joe
- Farell, E. J.
- Farell, Geo. Frisco
- Farell, J. W.
- Farell, Mickey
- Farell, Shorty
- Farris, Hank
- Faulstich, Larry
- Faulstich, Gordon
- Faust, Ben
- Faust, Ike
- Faust, Mike
- Faust, Jake
- Faust, Vic
- Faye, Oriental
- Fee, Frank
- Felz, Nabor
- Fellows, Jack
- Fendrick, Myisie
- Fennell, R. E.
- Fenton, E. T.
- Fenton, Jack
- Ferguson, Clarence
- Fernandez, Jerry
- Ferrell, J. Wilbur
- Ferris, Edward
- Ferris, W. N.
- Fetchett, W.
- Fields, Benny
- Fields, Geo.
- Fields, Sidney
- Finch, Leon
- Fine, Al
- Finck, Harry
- Fin, Thos. L.
- Firestone & Marine
- Fish, Jerry
- Fisher, Chas.
- Fisher, Geo.
- Fisher, John
- Fisher, (Cookhouse)
- Fitzgerald, E.
- Fisher, Robt. L.
- Fitzgerald, Maurice
- Fitzgerald, Eddy
- Fitzroy, Louis
- Flammey, Gussie
- Flannigan, Paul
- Flaucher, Clarence
- Fleming, James
- Flemm, Shorry
- Fleming, Don
- Flesner, Jay B.
- Flo, Gabe
- Flowers, Jack
- Floyd, Billy
- Floyd, Wm. (Crip)
- Flunier, George B.
- Fournage, Pat
- Fous, Frank
- Forbes, Walter
- Ford, Bud
- Ford, Jack
- Foreman, Rud
- Forrest, Chas.
- Forrester, L.
- Forrester, Tex
- Foster, James
- Foster, Tom
- Foster, Victor J.
- Foutis, G.
- Fouts, James
- Fox, Geo.
- Fox, Roy J.
- Fra-Divels Magic
- Reverso
- Frampton, Freddie
- Francis, Edw.
- Francis, Joyce
- Francis, Joe
- Francis & Wally
- Francisco, Don
- Frangee, the Magician
- Frank, Tony
- Frank, W. E.
- Franklin, Daniel P.
- Franklin, E. J.
- Franklin, P. C.
- Frankston, Fearless
- Frazier, Bob
- Frederickson, Dave
- Freed, Harry T.
- Freidman, Abe
- Freiland, R. F.
- Freeman, Rynd
- Freeman, Johnnie
- Freeman, Freddie
- French, James
- Fretette, Art
- Friedrichsen, Fred
- Friedrichsen, Knud
- Frondi, Louis
- Fry, James
- Fugal, Thomas
- Fuggert, Blackie
- Fuller, E. M.
- Fuller, Robt. X.
- Fulmer, James
- Funnell, Burton
- Fustanio, Phillips
- Fuzzell, Tom
- Gaillard, E.
- Gaither, Woodie
- Gallagher, Eddie
- Gallagher, Orville
- Galpin, Carl
- Gamble, Herold
- Gamble, Walter
- Ganaway, Clyde F.
- Ganeh, John
- Gar, Johnny
- Gardner, Jack
- Gardner's Tent
- Garkow, Phillips
- Garrett, Edw.
- Garvey, Jimmy
- Garwood, L. C.
- Gasdia, Donald
- Gates, A. W.
- Gates, Curly
- Gatewood, Col.
- Gatlin, Mgr.
- Gatlin, Joe Paul
- Gear, W. M.
- Geffrin, Roland E.
- Geller, Jack
- Gemison, Eddie
- Gemson, John H.
- George, Sam
- Gerry, Frank J.
- Gessford, Lyle
- Geyer, Bert & Billie
- Gibboney, Harold
- Gibbons, J. N.
- Gibson, David
- Gibson, Don & Irene
- Gibson, Don
- Gibson, Eddie
- Gilbert, Harry L.
- Gilbert, Jack
- Gills, H.
- Giles, Oscar
- Gill, James
- Gilliam, Eddie
- Gilliam, Dick
- Gilliland, Mr. M.
- Gilmore, Arley
- Gilmore, Pat
- Gilmore, Roy
- Gish, Lew
- Gilson, O. A.
- Gladstone, Clyde
- Gladstone, Ed
- Garalick, Sam
- Gleason, Art
- Gloth, Bobby
- Gloth, Louis
- Glover, Don
- Glover, Ernie
- Glover, Tally
- Glynn, Mack A.
- Goerny, Robt.
- Goldberg (Red)
- Golden, Geo.
- Golden, Max B.
- Goldman, Sam
- Goldstein, Al
- Goldstein, Irving
- Goldstone, Roy
- Golub, Meyer
- Gordon, Eddie
- Gordon, Freddy
- Gordon, H. M.
- Gordon, Jim & Marie
- Gordon, Tom
- Gordon, Wm.
- Gordon, W. O.
- Gonzalez, Leo
- Gonzalus, Blackie
- Gooden, Tom
- Goodhue, H. Milton
- Goodman, Joe
- Goodman, Luther
- Goodrow, Freddie
- Goodwin, Doyle A.
- Gordon, Buster
- Gordon, Chas.
- Gordon, Chas. L.
- Gordon, Daniel P.
- Gordon, Danny
- Gordon, Frank
- Gordon, Harry
- Gordon, James & Marie
- Gordon's Educated Pets
- Gorman, Jack
- Gore, W. B. Red
- Gorman Jr., Jas. F.
- Gould, Bernie
- Gould, Jerry
- Gouffain, Harry
- Gowdy, Morris
- Grabs, Louis
- Grady, Jack
- Grady, Kelly
- Graham, Geo.
- Graham, J. E.
- Graham, Joe
- Graham, Mark
- Grav, G. G.
- Gray, Geo.
- Graybill, Maurice
- Green, Al K.
- Green, C. V.
- Green, Clifton T.
- Green, Doc
- Green, E.
- Green, Jack E.
- Green, James P.
- Green, Lew
- Green, Lew & Kitty
- Green, Thomas H.
- Greene, Sugar Foot
- Greeley, Paul
- Gregory, Carl C.
- Gregory, Ernie
- Gregory, G. W.
- Gregory, The
- Gregory, C.
- Gretnanos, The Six
- Greyson, Geo.
- Gribbens, Merle
- Griebing, Otto
- Griffey, Harry
- Griffin, Elmer E.
- Griffin, Phil
- Griffith, Ed
- Grimes, Marion
- Gross, Joe
- Gross, Michael D.
- Groves, Harry D.
- Gueth, Louis
- Guido, Walter
- Guido & Eva
- Gunn, Harry P.
- Gunn, Paul
- Guzz, Jimmy
- Haas, Jack
- Hackensmitz, Jimmie
- Hackman, Otis
- Haley, C. F.
- Hairs, Bill
- Hager, Esq. O. K.
- Haggan, Blackie
- Haggerty, Doc
- Hagin, Arthur
- Haile, V. M.
- Haley, D. D.
- Hale, Tom
- Haley, Loyd
- Haley, Dr. T. H.
- Halke, R. S.
- Hall, L. E.
- Hall, Dale L.
- Hall, D. D. (Doc)
- Hall, John
- Hall, Jos.
- Hall, Otis
- Haller, Oscar J.
- Halley, Chas. M.
- Hallie, Robt.
- Hales, Pinky
- Halligans, The
- Halluma, Robt.
- Haim, Eugene J.
- Hainstead, Arthur
- Hamilton, Doc
- Hamilton, Leo
- Hamilton, Ray
- Hamlet, W. D.
- Hamlet, Percy
- Hammeck, Coy D.
- Hammond, Roy
- Hammond, Coy
- Hammond, Billy
- Hammond, Doc
- Hammond, (Charles)
- Hammond, Earl
- Hammond, L. Loyd
- Hammond, Russell
- Hamel, Russ
- Hamin, Mel
- Hampton, Ernest
- Hanski, F. S.
- Harbaugh, Chas.
- Handmaker, Ben
- Harden, Chas. F.
- Hardy, Dad H.
- Hansen, Leo
- Hansen, (Heyday)
- Hanson, Bill
- Hanson, Happy L.
- Hadon, Harry
- Hardy, Frank
- Hardy, Bob Dennis
- Harrington, Pop
- Harrigan, Dr. Matt
- Harrington, Bill
- Harrington, Jim
- Harrington, Otis
- Harris, Bing
- Harris, Boyd
- Harris, Chappie
- Harris, Dan
- Harris, Dick
- Harris, Howard
- Harris, Nelson A.
- Harris, Ray
- Harris, Rome
- Harris, Roxie
- Harris, Sailor
- Harris, Wally
- Harris, W. E.
- Harrison, Buck
- Harrison, Dan
- Harrison, Edw. S.
- Harrison, Fred
- Harrison, Jack & Flo
- Harrison, Naylor
- Harrison, R.
- Hart, Billie
- Hart, B. C.
- Hart, Jack
- Hart, Jack & Nora
- Hart, John B.
- Hart, Phil
- Harvey, Henry
- Harter, Ray A.
- Hartman, Whitty
- Hartman, Ted
- Hunter, Wilbur J.
- Hutchinson, Charlie
- Hutchinson Jr.
- Huntsinger, S. G.
- Hupfrier, Herbert
- Hurley, Dick
- Hutton, M. C.
- Huxford, C. C.
- Illions, Rudy
- Inglot, E. L.
- Imman, J. S.
- Iraus, Will
- Isham, Walter
- Isham, The Musical
- Jackson, Red
- Jackson, Richard
- Jacob, Lou
- Jacobin, Frank
- Jacobs, Harry
- Jake, Fred
- James, Curly
- Jansen, Frank
- Jarvis, Morris
- Jarvis, W. M.
- Jason, Fred
- Jay & Lucille
- Jeanette, Louis W.
- Jefferson, E. E.
- Jennings, Pat
- Jerklin, Bill
- Jitney Players
- Jenkins, Jonney
- Jennier, Walter
- Jenigan, Michael
- Jessamine, Mr.
- Johann, Eldin Red
- Johanson, Frank
- Johnson, J. W.
- Johnson, Arthur W.
- Johnson, R. I.
- Johnson, Vincent C.
- Johnson, Allen
- Johnson, Chas.
- Johnson, (Bouncing)
- Johnson, Prof. C.
- Johnson, Clo
- Johnson, Clyde
- Johnson, Emmett
- Johnson, Harry
- Johnson, James
- Johnson, Howard
- Johnson, Joe
- Johnson, Johnnie
- Johnson, Mike
- Johnston, Dick
- Jones, Alex C.
- Jones, Bob
- Jones, Chas. H.
- Jones, Chas.
- Jones, Harry
- Jones, Isham
- Jones, Jack Walsh
- Jones, Kenneth
- Jones, Miles
- Jones, Mack
- Jones, Paul C.
- Jones, Peg
- Jones, Pete
- Jones, Scottie
- Jones, Wm. Stryker
- Jonson, Bonnie
- Jonson, Charlie
- Jordan, Clyde L.
- Jordan, Oscar
- Joy, Jimmie
- Joyce, Jack
- Judd, H. W.
- Juust, Geo. W.
- Julian, Frank
- Jukes, Jimmie
- Julian, Dr. H. C.
- Julius, Harry
- Jung, Paul
- Kafka, John
- Kahle, Harry
- Kain, White
- Kalou, Mose
- Kallas, Peter
- Kalfsbeak, Asa
- Kane, Edward
- Kane, Henry J.
- Kane, Jack
- Kane, Max
- Kanerva, August
- Kanul, Ben
- Karkett, Geo.
- Karu, Edward
- Karr, Joe
- Kaupp, L. J.
- Karsh, Leonard M.
- Kates, Karl
- Kean, Scotty
- Kearns, Jack
- Keating, Jimmy
- Keating, Renee & Jack
- Keck, Eddie
- Keen, Bill
- Kellem, Walk
- Keller, Henry
- Kelley, C. F.
- Kelley, Earl Spot
- Kelley, Ernest
- Kelley, Sonnie
- Kelley, Lawrence
- Kelley, C. K. Pop
- Kelley, Jack
- Kelley, J. W.
- Kelley, Red
- Kelley, T. W.
- Kellier, Gene
- Kellogg, Bill
- Kellums, Happpy
- Kelly, Bob
- Kelly, Gastonia
- Kelly, George
- Kelly, Jack (Dead)
- Kelly, (Fan)
- Kelly, L. A. (Red)
- Kelly, Theodore
- Kendall, Chas.
- Kennedy, Ed
- Kennedy, Frank M.
- Kennedy, Joe
- Kennedy, John C.
- Kennedy, L. R.
- Kent, Leo & Bertha
- Kenyon, Jack
- Kerns, Leo
- Kerr, S. A.
- Kessler, Ernie
- Kessler, Blacky
- Keubler, Carl
- Kight, Doc Eugene
- Kight, G.
- Kilgore, J. D.
- Kirkland, Chas.
- Kimmel, Bill
- Kimmer, Marvin
- King, Doc Sidney
- King, Everett
- King, F. B.
- King, Floyd
- King, Geo.
- King, Henry
- King, John
- King, Kelly
- King, Kenneth
- King, W. J.
- Kings, The (Mind Readers)
- Kinko
- Kirk, Blackie
- Kirkendall, Merle
- Kirkland, Monroe
- Kirkland, Murphy
- Kirkland, R. B.
- Kirma, Dr. Fred
- Kirwan, Joe
- Kiser, G. B.
- Kitterman, Tony
- Klar, Ken
- Klauder, Erwin
- Klein, C. A.
- Klemic, Frank
- Klein, James
- Klines, Elmer & Elmira
- Kling, Peter
- Kline, Pete
- Kloxia, Arnold
- Knapp, Bernard
- Knapp, Vincent
- Knight, Adriaun
- Knight, Jack
- Knoll, Paul
- Koban, Katchi
- Kobler, L. W.
- Kohlbrand, Fred
- Kohler, Larry
- Koley, Frank
- Korras, Sam
- Korte, Lew
- Koster, Chas. A.
- Kid
- Kraemer, Will
- Kramer, A. W.
- Krassner, Danny
- Kraus, Jack
- Kraus, Willy
- Kreager, Earl
- Kreider, Edw. D.
- Krug, Clarence A.
- Krug, C. H.
- Kugler, Prof. Jas.
- Kuhn, Freddie
- Kuhnert, Otto
- Kuykendall, H. F.
- LaBarr, Frank
- LaBell, Carl
- LaDe, Billy
- LaDeane, Atrra
- LaFleur, Art
- LaGrane, Bert
- LaMain, Leo
- LaMar, Pee Wee
- LaMont, Harry
- LaPalmer, Chas. R.
- LaPalmer, Joe
- LaPoint, Ray
- LaPurl, Chas.
- LaRose, Roville
- LaRose, Thos.
- LaRouch, Dannie
- LaRue, Bobbie
- LaStrange, Jean
- LaTier, Harry
- LaVell, Frank
- LaVell, Stryker
- LaVelta, Ted & Freda
- LaVelo, Don
- LaZellas, The Aerial
- Lake, Georgie
- Lambe, Lee
- Lambert, Ching
- Lambert, Chong
- Lambert, Hank
- Lambert, K. E.
- Lambo, Frank C.
- Lamont, C. R.
- Lamont, Goldie
- Lamont, Jevon
- Lamont, Zeke
- Lander, Frank C.
- Langavine, Alfred
- Landorf, Bluch
- Landrom, L. C.
- Lane, Mike
- Langford, Walter
- Langford, Whitey
- Langley, Mac
- Langley, Walter
- Langford, Harold
- Langhear, Jack
- Large, H. P.
- Larkin, Mickey
- Larsen, Chas.
- Larsen, Roger
- Larson, Olof
- Lasher, Charles
- Lasher, Pete
- Lasswell, Paul
- Lattell, Dr. Harold
- Laughlin, George
- Laughlin, Jimmie
- Laughlin, Harold
- Laugter, A. M.
- Law, Eddie
- Laws, Esq. C. D.
- Lawrence, C. A.
- Lawrence, Gibson
- Lawson, Frank
- Lawson, Gus
- Layton, W. C.
- Lazone, Elmer
- Leaver, Robt. E.
- Ledford, Vance
- Lee, Bob
- Lee, Earnest
- Lee, J. F.
- Lee, Jimmie
- Lee, Joe
- Lee, Robt. E.
- Lee, Robt. T.
- Leedy, Robert
- Leeman, Walter
- Leesman, L. W.
- Leffler, Harry
- Leidman, Wm.
- Leigh, Lester
- Leland, Robt. R.
- Lennon, R. J.
- Lennon, Harry
- Lenta, Frank A.
- Leonard, Al
- Leonard, Frank
- Leonard, Fred & Betty
- Leonard, Hario & Mario
- Leonard, Harry
- Leonard, (Clown)
- Leonard, John
- Leonard, Players
- Leo's Side Show
- Lepper, W. C.
- LeRoy, Bill & Pearl
- LeRoy, Chas.
- LeRoy, John F.
- LeRoy, Wm. G.
- LeVan, Howard
- LeVolo, Pat
- Leroys, Flying
- Lesley, Bob
- Leslie, D. W.
- Leslie, Don
- Lester, Allen J.
- Lester, N. R.
- Lester, Noel
- Lester, Wm.
- Letourneau, Bill
- Lethold, Woodrow
- Levee, Harry
- Lewis, Billy
- Lewis, Casey
- Lewis, Charles & Betty
- Lewis, Dick
- Lewis, Dudley
- Lewis, Frank
- Lewis, H. D.
- Lewis, Harry V.
- Lewis, Hugh
- Lewis, Herman W.
- Lewis, E. Murray
- Lewis, Jack
- Lewis, Joe
- Lewis, (Clown)
- Lewis, Nate Candy
- Lewis, Ralph
- Lewis, Sammy
- Lewis, T. C.
- Libby, Frank
- Lieberwitz, Sam
- Lilly, W. E.
- Limbough, Jimmie
- Lims,

- Miller, Al H.
- Miller, Bobby
- Miller, Brown E.
- Miller, Cash
- Miller, Dave
- Miller, Efrom
- Miller, Frank B.
- Miller, Fred M.
- Miller, George
- Miller, Billy
- Miller, Joe
- Miller, Leland
- Miller, Paul
- Miller, R. A.
- Miller, Richard
- Miller, Shep
- Miller, Van
- Miller, William
- Millette, Ira
- Milton, George
- Mills, Jack
- Minor, Bert
- Minor, Frank
- Mitchell, Alex
- Mitchell, Clyde
- Mitchell Bros.
- Mitchell, Frank C.
- Mitchell, G. C.
- Mitchell, Green
- Mitchell, Johnnie
- Mitchell, Lawrence
- Mitchell, Leo
- Mitchell, Mike
- Mitchell, Mio
- Mitchell, Sam
- Mitchell Sound
- Mitchell System
- Mitchell, Tom
- Mitchell, Walter
- Mize, Lee
- Moan, Jimmy
- Moffett, Henry M.
- Mofford, Gustave
- Mohan, Richard
- Moll, James Slim
- Molter, Joe
- Montague, Jack
- Montgomery, Bert
- Montgomery, Grover
- Montgomery, Harry
- Montgomery, Traver
- Moore, Bill & Helen
- Moore, B. L.
- Moore, Bob
- Moore, Edwin
- Moore, J. H.
- Moore, James
- Moore, Patrick H.
- Moore, Percy
- Moore, Vernon
- Moore, W. F.
- Morales, Pedro
- Moran, James J.
- Moran, Johnny
- Morano, Tony
- Morrell, Roscoe H.
- Morcy, Bert
- Morcy, Henry A.
- Morcy, Jack
- Morcy, Ralph
- Morgan, Billie & Ann
- Morgan, Chas.
- Morgan, Orville
- Morgan, W. E.
- Morning, Star
- Morning, Chief
- Morning, Jimmie
- Morrell, M.
- Morris, Allen
- Morris, Chip
- Morris, Claude
- Morris, Harry
- Morris, Milton
- Morris, Nat & Henry
- Morris, Joe
- Morris, Robt. K.
- Morris, Whitey
- Morris, Billie
- Morrison, Carl
- Morrison, Sandy
- Morrison, Ralph
- Morrow, Tom
- Mort, Joe
- Morton, Eddy
- Mosler, Leo & Della
- Moseley, W. P.
- Moss, Chuck
- Mossant, J. S.
- Moulton, Jack
- Moulton, V. L.
- Mour, Capt.
- Mudd, Nick
- Muholland, Jim
- Muller, Rudolph
- Mullica, Lee
- Munn, Buddy
- Murdoch, Frank
- Murphy, Al H.
- Murphy, James
- Murphy, Pat C.
- Murphy, Ruby
- Murphy, T. Gregory
- Murphy-mgr. Del-
- Murphy, Rio Family
- Murphy, R. Lee
- Murphy, Warren
- Murphy, Jeff
- Murray, Jack
- Murray, J. P.
- Murree, Fred
- Murree, Bright Star
- Murrey, Ray
- Myers, Charley
- Myers, Elmer
- Myers, Earl & Marion
- Myers, Everett
- Myers, Freddie
- Myers, Phil
- Myers, Sammy O.
- Naidi & Perez
- Nailor, Jack
- Nash, Edwin F.
- Naito Troupe
- Nation, Al
- Naroth, Paul
- Naylor, W. B.
- Neal, Edgar Curley
- Nealson, L. B.
- Needababb, Chief
- Need, Carl
- Neel, J. J.
- Neiberle, Louis
- Nelson & Lec
- Nelson, Bobby
- Nelson, Carl Mack
- Nelson, Earl O.
- Nelson, Leonard
- Nelson, Morris
- Nelson, Vic
- Nelson's Cats
- Nemars, J.
- Neveling, Clifford
- New, Bert
- Newby, Don
- Newcomb, Harry
- Newland, T. De
- Newman, Daniel P.
- Newman, Martin
- Newman, Allen
- Newton, Cly & Violet
- Newton, Earl
- Newton, Glenn
- Newton, Horace
- Newton, K. S.
- New York Amuse.
- Nicholas, John
- Nicholes, Jay
- Nichols, Les
- Nichols, Jack
- Nichols, Miller
- Nichman, Grover
- Nixon, James
- Noble, Ace
- Noble, George
- Noel, Stuart
- Noel, Chas. S.
- Nolan & Kenny
- Nolan, Larry
- Noranda, Yogie
- Nori, Bill
- Norman, Leonard
- Novak, Robert
- Novikoff, George
- Novikoff, Chas.
- Nuger, Sol
- Null, Dou
- Nye, Charlie
- O'Brien, Chas.
- O'Brien, Emmett
- O'Brien, Freddie
- O'Brien, George
- O'Brien, Pat
- O'Connell, Danny
- O'Dare, Barney
- O'Day, Tim
- O'Day, Tommy
- O'Dea, James
- O'Dell, Blackie
- O'Dell, Cyse
- O'Dell, Jimmie
- O'Donnell, Wm.
- O'Heam, Jimmie
- O'Kada, George
- O'Neal, Lig
- O'Neil, Bob
- O'Neil Bros.
- O'Neil, Phil
- O'Reilly, Jerry
- Oarr, Jack
- Odette, Roy
- Oduran, Happy
- Oelgario, Anacleto
- Oelman, Theodore
- Oliner, Chas.
- Olmiver, Jack L.
- Ormond, Frank
- Orr, Jack
- Olsen, Chas. Waxie
- Olsen, Ollie
- Orland, Lee
- Orman, Frank
- Orme, Herbert
- Osborn, Jas. L.
- Osburn, Paul
- Oswald, Billy
- Ott & Prescott
- Ottenbacher, Rupert
- Outen, Arthur
- Owens, Billy
- Owens, Chas. W.
- Owens, Frank
- Owens, Hubert
- Owens, Tex
- Owens, W. L.
- Owings, Robert
- Packard, Al
- Paddock, Buddy
- Paden, Howard
- Page, Sunny Boy
- Paige & Jewett
- Paige, Geo. W.
- Paige, Jack
- Paige, Otto
- Painter, A.
- Palmer, Dick
- Palmateria, Richard
- Palmer, Bob
- Palmer, Dan & Della
- Palmer, H. S.
- Palmer, Sylvan
- Palouian, John
- Paramount Tent
- Pape, Billy & Concha
- Parish, Billy
- Parker, Bob
- Parker, John
- Parker, Robt. K.
- Parish, Jimmy
- Parks, Bobby
- Parker, H. L.
- Parrott, George
- Parish, Clifford
- Parry, Archie
- Parsons, Carl F.
- Parsons, John L.
- Parsons, Bert
- Partello, E. F.
- Partlow, P. A.
- Paterczyk, Edward
- Paterick, Jack
- Patrinis, Nick
- Patterson, Archie
- Paul Jr., Charles
- Pauli, F. W.
- Pauli, Richard
- Paulert, Albert
- Payne, James
- Payne, Joe
- Payton, W.
- Peabody, Eddie
- Peace, James C.
- Pearson, James
- Pearley, Paul
- Reynolds, Clyde B.
- Reynolds, James
- Reynolds, Jerry
- Reynolds, I. W.
- Reynolds, Bob
- Reynolds, P. C.
- Rhinehart, Jack
- Rhoades, Dusty
- Rhodes, Sam
- Rhodes, T. A. Slim
- Rice, A. E.
- Rice, A. C.
- Rice, Cecil C.
- Rice, L. L.
- Rice, L. Stretch
- Rice, Lucien Lee
- Rich, Doc
- Rice, L. Z.
- Richards, A. L.
- Richards, Pete
- Richards, Ralph
- Richards, Wallace
- Richardson, Earl
- Richardson, G. S.
- Richey, F. S.
- Richey, Johnnie
- Rice, G. D.
- Ridenour, Fay
- Ried, Tent Show
- Riegel, H. B.
- Riegle, Hugh Dick
- Riggs, Sailor Dick
- Riight, Steve Roy
- Riley, Art
- Riley, Mike O.
- Riley, Razor
- Riley, Raymond
- Ringlin, Geo. K.
- Rink, Wright, Duo
- Reno, Thos. A.
- Repensky Troupe
- Risko, Johnny
- Ritchie, Al
- Roach, J. S.
- Roberson, C. B.
- Roberts, C. L.
- Roberts, Clint
- Roberts, Esq.
- Roberts, F. O.
- Roberts, Josia
- Roberts, Reginald
- Roberts, Victor
- Roberts, Will & Geo.
- Roberts, P. A.
- Roberts, Thayer
- Robertson, W. C.
- Robinson, Freddie
- Robinson, Garlan
- Robinson, Harry E.
- Robinson, Jas. C.
- Robinson, John
- Robinson, Roy
- Rocco, W.
- Rocco, Phil
- Rochie, Joe L.
- Rogers, Atlanta
- Rogers, Billie
- Rogeisl, Ken
- Rogers, Cotton
- Rogers, W. Clayton
- Roland, Jeff
- Roland, Norris P.
- Roland, Oliver A.
- Roley, Silver
- Rolley, Joe
- Rolling Cloud,
- Rollins, Harry
- Romah, Charlie
- Romall, Tony
- Romero, Rex & Irene
- Rose, Teddy
- Rose, Thert
- Rosen, Noel
- Rosenberg, Dave
- Rosenberger, Bert
- Rosier, Harold
- Ross, Jack
- Ross, Joe
- Ross, Leonard
- Ross, Little
- Ross, Milton
- Ross, Paul
- Rothbarth, Benj.
- Rose, Lee Edw.
- Rowan, Jos. A.
- Rowan, Jos. E.
- Royal Comedy Co.
- Royal, Med. Co.
- Royal, Rhoda
- Royal, Richard S.
- Royster, Dick
- Rubin, Harry
- Rucker, E. H.
- Rush, Carl
- Rusher, Al
- Russ, Charley
- Russell, Paul
- Rains, H. E. Jack
- Ramash, Harry
- Ramelit, Tony
- Ramsey, Darrel
- Ramsey, Ted
- Rancher, J. C.
- Randalls, C. W.
- Randolph, Bingo
- Randolph, John Y.
- Rankin, Capt. Red
- Rapdier, Duke
- Rarnes, Roger A.
- Ray, Ala
- Ray, Buster
- Ray, Gordon
- Ray the Pony Boy
- Ray, Ralph V.
- Ray, Doc, Med. Show
- Raymer, Lev
- Raymond, George
- Readrick, Spud
- Redman, E. R.
- Reed, Edwin Denton
- Reed, Jimmy
- Reed, Stanley & Stella
- Reed, Billy X.
- Redding, Joe
- Reese, W. K.
- Reid, Jimmie
- Reid, John
- Reid's Gr. Show
- Reicher, Edw.
- Bekoma & Loretta
- Reilly, Bill
- Reija, J. P.
- Remillet, Joe
- Reno, A.
- Reno, Paul
- Renwick, Mel
- Replague, Carl
- ReQua, C. E.
- Reser, Ira
- Resse, Jack
- Revolvi, Paul
- Reynolds, Clyde B.
- Reynolds, James
- Reynolds, Jerry
- Reynolds, I. W.
- Reynolds, Bob
- Reynolds, P. C.
- Rhinehart, Jack
- Rhoades, Dusty
- Rhodes, Sam
- Rhodes, T. A. Slim
- Rice, A. E.
- Rice, A. C.
- Rice, Cecil C.
- Rice, L. L.
- Rice, L. Stretch
- Rice, Lucien Lee
- Rich, Doc
- Rice, L. Z.
- Richards, A. L.
- Richards, Pete
- Richards, Ralph
- Richards, Wallace
- Richardson, Earl
- Richardson, G. S.
- Richey, F. S.
- Richey, Johnnie
- Rice, G. D.
- Ridenour, Fay
- Ried, Tent Show
- Riegel, H. B.
- Riegle, Hugh Dick
- Riggs, Sailor Dick
- Riight, Steve Roy
- Riley, Art
- Riley, Mike O.
- Riley, Razor
- Riley, Raymond
- Ringlin, Geo. K.
- Rink, Wright, Duo
- Reno, Thos. A.
- Repensky Troupe
- Risko, Johnny
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# Hartmann's Broadcast

ANOTHER year is about to disappear. For some in outdoor amusement circles its passing will cause no regret from the standpoint of business. For others it was "just another year." Still there were others who were not only well satisfied with the financial returns of their enterprises but surprised at the success achieved with the general business recession still hanging over them. In short, it was not a year in which all branches of the outdoor amusement field progressed alike.

Of the major branches the circus probably suffered the most, altho amusement parks had a very disastrous year. Carnivals, too, had to do considerable struggling in the early weeks, but fortunately found conditions improving as the year advanced. This was especially true of those organizations which played fairs. Fairs themselves, with few exceptions, came thru with flying colors, the larger ones in particular. Fairs, of course, had the advantage over other major branches, as most of them were held after general conditions showed an improvement.

While the general business recession had a great effect on circuses, carnivals and parks, they were hampered financially to no small extent by the very cool and rainy weather in the early part of the season, and to top off the poor park season several in the East and the New England States were dealt the worst blow of its kind in their history by a hurricane.

However, in spite of this generally poor outdoor amusement year, purveyors in all of the major fields and the small ones, too, are proceeding with their plans for 1939 in the hope that better things will be in store. Optimism is especially strong in the fair field. This was noticeable during the fair men's recent convention in Chicago, and bookers tell us

that they have never before seen such a feeling of optimism as that which prevailed during and since the Windy City gathering. Take, for instance, the case of Ernie Young, president and general manager of the Young Production and Management Co. Young tells us that practically every fair he has contracted for 1939 has raised its budget for entertainment. He looks upon this as a good sign for all people in the outdoor show business.

Maybe it is because of the severe business jolt they received in 1938, but circus men don't seem to be as enthusiastic as they have been in late years, still that doesn't mean that they are not hopeful for better returns next year. As Paul M. Lewis, owner-manager of Lewis Bros.' Circus, in speaking of the reaction he got from the recent outdoor men's gathering in Chicago, puts it:

"A fellow would hardly expect to get much circus news during the convention there, as there are so few circus people who attend, due to the fact, of course, that there are so few circuses compared with other forms of outdoor amusement. It seemed that everyone I talked with lacked the circus spirit, altho this may be my own imagination. As for myself I am not discouraged in the least. Last season was very bad for all outdoor shows with which I came in contact or heard about, yet some, I presume, showed a substantial profit. This may be attributed to the fact that they were in territory not generally affected by the trend of times, or territory that will show results every so often. The conservative fellow stays away from such territory during hard times, and the fellow who will speculate is very apt to hit it good. All in all, I am of the opinion that the past season was 'one of those things.'

"The circus is not yet ready to be listed in the Final Curtain page. It will be popular for years to come regardless of new inventions and new forms of amusement. Right at this time there seems to be so many barriers to hinder the progress of the circus. Owners and managers have their hands so full trying to comply with several complicated government laws, also State and municipi-

pal requirements, that the real issues of showmanship are neglected. Then again there is a real gambling tendency in existence that has its effect. Too, hokum entertainers in the rear of little country lunch stands where beer is sold have served to injure the real glamour of the circus. The circus man will just have to get on his toes and find some medium to offset these things to some extent at least.

"The same methods of cheapening the performance cannot be employed to bring the business back. A greater value for the money than ever before will necessarily have to come.

"Many of the old and new executives of the modern circus are aware of all of these things and are merely waiting for a change of business in general. A little encouragement of some sort and the circus will again step out and hold its share of the limelight.

"In the last few years truck shows have suffered because a few get-rich-quick schemers entered the field with no intention of staying except for a short period. They have drained the populace thru deceptive methods and neglected paying their locals and their employees. The railroad shows were not affected by these fellows, because so much more was required to put out a railroad show that they could not make the grade. Shows that were trying to build up by giving the public decent fare and courteous treatment were classed in the same category in nearly every instance where they followed the racket shows.

"But, as I have already said, the circus will live on and again win the hearts of millions with real high-class animal acts, thrilling aerialists, clowns, acrobats—in fact, all of the glamorous features of the past will still hold their places in the hearts of the American people."

That 1939 will be a year of "better employment, rising national income and increased volume of industrial production" is forecast by Edward K. Johnson, general agent of the Blue Ribbon Shows.

"There is a qualification, however," says Johnson. "Before prosperity can return 'pump-priming recovery' must be supplanted by 'long-term recovery carried on by business.' Or, to put it another way, the government must quit spending borrowed money for activities that accomplish nothing, and give business a chance to make such investments as will create jobs and production and so increase the wealth of the country that everybody will benefit. Pump-priming prosperity is so artificial that everybody is afraid of it. It creates no basis of confidence, and investors, large and small, fear to make commercial and industrial uses of their money lest they will lose not only the income from it, but also the principal. The need is for the administration to make use of the knowledge that the world has gained from experience and to stop the visionaries from chasing the *ignis fatuus* of imaginary reforms."

## 44th YEAR The Billboard

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The Billboard reserves the right to edit all advertising copy.



Vol. 50. DECEMBER 31, 1938. No. 53

doing a swell publicity job. Circus stars are ganging up here for the start of the Shrine indoor circus next Saturday night, and there are a hundred and one other holiday activities, all calculated to drive dull care away. It's the blowoff of a grueling year, and in another week we'll be settling down to the usual grind with high hopes for the new season!

From South Africa comes a program of the Olympic Circus and we recognize the names of several well-known American acts in the lineup. There's Nellie Jordan, for instance; also the Dutton Riders, Jack Klippel and his mechanical doll, the Martinettis, Risley acrobats, and Dainty Doretta, trapeze artist. Other acts are the Leo Tards, from DeJongh's Circus in Belgium; Lalal Selbina, juggler; Nora Nicano and Richard Ryko, contortionists; Tempest, tight-rope walking elephant; Rajah, tight-rope walking tiger; Alfons Steffin's Liberty horses; Pintoro's chimpanzees, and various others. The show is presented in two sections, with a lengthy intermission. W. McK. Bausman makes the introductory announcement, and Cecil White is musical director. Judging from newspaper clippings accompanying the program, the show presents a pleasing performance.

Paul Mickelson, Associated Press sports writer, gave Frank Winchell, Tampa publicity man, a great send-off in his column the other day. . . . In his "Personal nominations of an ex-country boy saying farewell to sports after 10 happy years of reporting the passing parade" (he has just assumed the post of editor of the Kansas City bureau of the AP after years in New York), he said: "Greatest press agent. . . . In 10 years a sports writer meets 10,000 publicity men. Greatest of them all is Frank Winchell, of Tampa, Fla." . . . Gardner Wilson and his family probably will spend the winter in Chicago. . . . Frank Braden, Ringling publicity man, in from New York and spending the holidays with the home folks at Watska, Ill. . . . Business may not be so hot, but the fishing is great. . . . Ask Billy Blencoe, just back from a trip to the gulf! . . . Mr. and Mrs. George Cushman are residents of Chi for the time being. . . . Arthur Hopper off for Hot Springs but probably will wind up in Miami, where the world always seems just a little bit brighter. . . . Orville Hennies still attending to business in Chicago.

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- Barrow, Miss
- Broadwell, Mrs. D.
- Buckland, Dolores
- Byard, Gay
- Carnalia, Princess
- Castelman, Mrs.
- Clark, Mrs. Ruby
- Conley, Mrs. Ted
- Davis, Pat
- Frazier, Lucille
- Glenn, Mrs. Red
- Goldman, Mrs.
- Hedberg, La Rosa
- Heth, Mrs. Ann
- Jacyna, Gen
- Kenitz, Arlene

- Kilduff, Helen
- La Varre, Jerry
- Marshall, May
- May, Kathleen
- Maye, Jessie
- Mazor, Frances
- Merkle, Mrs. June
- Mura, Corinna
- Murtiah Sisters
- O'Dea, Shannon
- O'Dell, Cyse
- Ohrel, Del
- Rumbell, Mrs.
- Siegfried, La Rosa
- Smith, Anne D.
- Tuttle, F. T.
- Vaughan, Mrs. W.
- Vavrin, Peggy

- Manning, Otis
- Mays, Arthur
- Melville, Bert
- Miller, Murray
- Minard, Francis
- O'Brien, Emmett
- Page, Otto
- Paige & Jewitt
- Pelke, Chester
- Rankin Sr., Mr.
- Rankin Jr., Mr.
- Reyan, George W.
- Risburg, Joe
- Robinson, Dock
- Roland, Jeff
- Rosen, Mike
- Roscoe, Jack
- Roselli, Johnny
- Rumbly, Eldridge
- Ryan, Buck
- Samuels, Ben
- Savage, Eddie
- Scanlan, Freddie
- Scatterday, Dick
- Shelton, Jack

- Schofield, Mr. & Mrs. Ed
- Sherley, Bob
- Sherman, Chester
- Siegrist, Joe
- Sistrunk, Johnnie
- Small, Mr. & Mrs.
- Smith, Gordon
- Spencer, Geo. C.
- Starnes, Harry
- Stoddard, "Doc"
- Strickland, Smokey
- Swisher, Ralph
- Tiffanys, The
- Todd, Buster
- Van, P. Fred
- Vantino
- Vincent, Frank
- Vining, Bill
- West, Luther
- Wong, Nee
- Wood, Francis
- Young, James
- Bamboola

- Gronholt, Herman
- Haley, H. D.
- Hansen, Al C.
- Helman, Maurice
- Henderson, Jack
- Hoffman, Arthur
- Howard, C. B.
- Howard, John E.
- Hutton, M. C.
- Isabell, Johny
- Jenkins, J. W.
- Kelley, Lawrence
- Kramer, Clarence
- Lambert, Bill
- Lasser, Fred
- Leible, White H.
- Linker, Tommy
- Litts, A. F.
- Little, Carl
- McCoy, Red
- McCoy, T. F.
- McMillan, G. J.
- Mackey, Victor
- Martin, Raymond
- Martin, Tiger
- Miller, Bert
- Miller, Murray
- Moore, Eddie
- Morfeet, Garry
- Morton, John M.
- Murphy, Eugene J.
- Murphy, Pat C. C.
- Nelson, Mart
- Nickolus, Francis
- O'Brien, Emmett
- O'Connor, Ted
- O'Connor, T. J.
- Parks, Earl
- Perry, Bob
- Poole, Bill
- Prevost, Paul
- Rambo, Wesley P.
- Rawlings, Bill
- Ray, R. V.
- Reid, O. J.
- Riley, Capt. Dan
- Robter, Lawrence
- Rooney, Jack
- Rose, Louis
- Sewell, Dave W.
- Smallwood, Bruce
- Stanley, Lazie
- Stanley, Sam
- Thomas, Booster
- Thunderbird, Chief
- Twohouse, Chief
- Tyree, O. H.
- Vaughan, Eddie
- Vincent, Frank
- Vogstad, Geo.
- Ward, James A.
- Wells, W. M.
- West, Glenn
- Wilcox, W. F.
- Williams, Gene
- Wilson, Jack J.
- Wingert, Billy
- Woods, George
- Wotrung, Paul E.
- Wright, Chas.
- Wright, H. P.
- Wright, (Blarky)
- Wright, Harry P.
- Young, Bill Tob?

### MAIL ON HAND AT ST. LOUIS OFFICE

390 Arcade Bldg.  
Parcel Post  
Blakely, John, 8c  
Davidson, Mrs. G. E., 15c

### Women

- Becker, Mrs. Louis
- Belsnow, Gladys
- Bostic, Oleta
- Cook, Edna
- Crane, Mrs. Peggy
- DeGraw, Mrs. Steve
- Fabry, Miss Jackie
- Fortune, Mrs.
- Hall, Ruby
- Handcock, Mrs.
- Hanes, Prof. I.
- Hanzlik, Robert
- Harris, Leland S.
- Herley, John A.
- Hill, Will H.
- Hoagland, Robt.
- Leroy
- Hobson Jr., Homer
- Hopeff, Jerry
- Hutcheson, Richard
- Jannier, Mr. & Mrs. Walter
- Johnson, Mr. & Mrs. Edward
- Jones, Al
- Jones, M. T.
- Joy & Juanita, Billy
- Kent, Billy
- Keyes, George
- Kinko, Mr. & Mrs. Glenn
- Kulcinski, Floyd
- Lambert, Louis
- Lehr, Raynor
- Lewis, Joe
- Leonard, Mr. & Mrs. Fred K.
- Lewis, Nat
- Lohmar, Mr. & Mrs. R. L.
- Lovett, Eddie
- Luck, W. J.
- Lunt, Paul
- Lynch, John J.
- McDonald, Roy
- McKeon Family, James
- Mande, O. T.

### Men

- Abel, Eddy
- Alexandra, Pasha
- Allman, W. J.
- Conley, Ted
- Connors, Jack
- Craig, Clifford
- Crowell, H. W.
- Crownover, Ray
- Curtis, Rube
- Grandstaff, Oss
- Darlington, C. W.
- Dolan, William
- Duncan, Phil
- Duncan, Tex
- Ellingsworth, Glen
- Flynn, Frank
- Frenzel, M. E. & Family
- Fulton, Carl
- George, Harold
- Grandstaff, Billy
- Green, Mike
- Green, Wm. Bill
- Greer, Clifton L.

## Notes From the Crossroads

By NAT GREEN

"NGA MIHI o te Kirihimete me Nga Tumanako Papal Katoa mo te Tau Hou!" Wait a minute! You've got me all wrong. That first sentence isn't the result of a limotype gone haywire, like "etaoin shrdlu," nor the result of liquid Christmas cheer. It's merely the New Zealand equivalent of "Christmas greetings and all good wishes for the new year." Same coming from Charlie Hugo, who is in Auckland, New Zealand, with Nicola, the magician. Everything must be all right with the world down under, for Nicola has been doing turn-away business and a few months ago A. B. Marcus was doing the same with his show. Too bad Ned Alvord didn't go along with Marcus. But one never knows what's in store. Ned is in town at the moment working on a new show that should fit his genius.

It's difficult to get down to business these days. The holiday spirit pervades the air. The mayor's annual Christmas party last Wednesday night brought an outpouring of thousands of people. Same day Sonja Henie met the press at a cocktail party and is now doing tremendous business at the Stadium, where Bob Hickey, graduate of the circus, is

## New Rochelle Fine for WPA

Turnaway at Saturday matinee—management honors Toto, famous clown

NEW ROCHELLE, N. Y., Dec. 24.—The WPA Federal Theater project's circus closed its engagement here December 17. Business was excellent throughout the run. Saturday matinee was a turnaway.

Due to the fact that Toto died the day the show opened here, Managing Director Burns O'Sullivan instructed Announcer Billy Walsh to ask the audience to stand at attention for a minute in honor of the clown who gave pleasure to thousands of children.

As a part of its program for "Circus Fans' Night," February 3, which is being held in honor of the "Save the Circus" movement of the Circus Fans' Association, the executive staff of the show has decided to hold a contest seeking the typical American boy. The youngster picked by the staff will sit with the Fans that night.

A large group of boys from Children's Village at Dobbs Ferry attended the Saturday matinee. Arrangements for their being present were made by Paul Edwards, administrative officer of Federal Project No. 1, and Major Charles Paterno, director of employment of that project.

Oscar Lowande, member of clown alley, who closed with the show, has been transferred to a new Federal Theater show titled *Pinocchio*. Captain Engerer, who has the lion act with show, added a high-jumping police dog to the program last week. In addition to the lions and police dog, Engerer also has an educated pony, which is presented by his nine-year-old son, Freddy.

Beginning with January 6, the show will go into New Jersey. First town on the itinerary is Patterson, to be followed by Elizabeth, Orange, Newark, Jersey City and Bayonne, reports Wendell J. Goodwin.

## Roberts Show To Open at Camden, S. C., January 9

CAMDEN, S. C., Dec. 24.—The Jack C. Roberts Indoor Circus, 10 acts, will get under way here January 9, auspices of the Shrine Club. Roberts at this time has six weeks booked and will keep show on road until March 1. Will then lay off a couple of weeks and open outdoors in April.

All dates will be heavily advertised. There will be merchants' booths, contests and prizes.

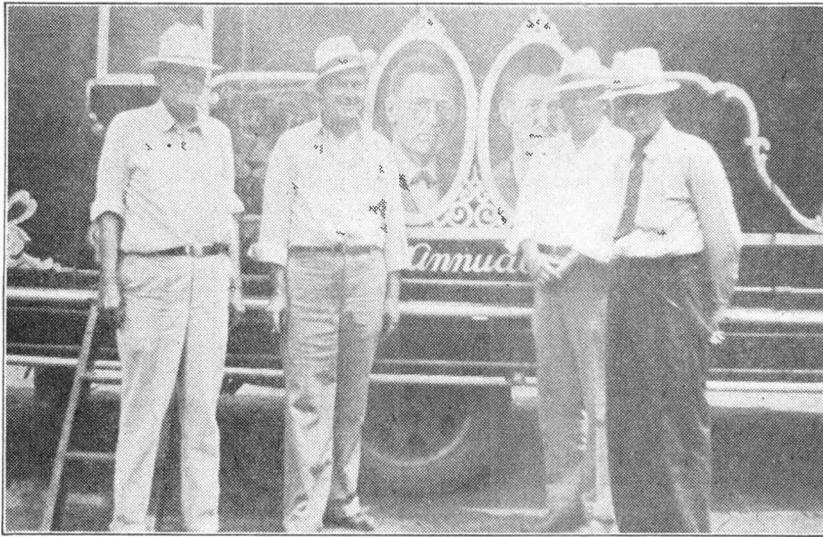
## IABPBD Locals Elect

CHICAGO, Dec. 24.—Local 1 of the Billers' Alliance held its annual election this week. Otto Kruger, who has been business agent of the union, was elected president, succeeding William Nichols. Other officers elected were: vice-president, John Cella; treasurer, Joseph Cohn; business agent, Harry Gunderson; recording secretary, D. T. Hamill. Elected to the board of trustees were Roy Purcell, Louis Hartel and Thomas Cahill. Membership committee, Charles Lindblade, Fred Johnston and Charles Davis.

WICHITA, Kan., Dec. 24.—The Billers' Alliance, Local 121, recently elected the following officers for the coming year: C. E. Rosecrans, president; Bert Rogers, vice-president; Harry Nichols, secretary-treasurer; C. J. DeVier, business manager; George Peters, sergeant-at-arms; Peters, Charles King, L. Hadley, trustees; Rosecrans, L. Hadley, delegates to the Labor and Trade Association; King and Rogers, alternates.

## Addie Sparks Improving

MACON, Ga., Dec. 24.—Mrs. Addie Sparks, wife of Charles, who has been ill for several weeks, is reported improving. She was removed from a Mississippi hospital to the Hotel Dempsey, Macon, Ga., soon after Downie Bros. Circus went into winter quarters.



SOME OF THE PERSONNEL of Haag Bros.' Circus. Left to right: Melvin Albritton, secretary-treasurer; Roy Haag, general manager; Denny Helms, superintendent; Harry Harris, manager of side show.

## Personnel at P & W Quarters To Be Increased; New Posters

CINCINNATI, Dec. 24.—L. B. Greenhaw, general agent of the Parker & Watts Circus, while here this week on business, stated that work at quarters at South Ft. Smith, Ark. will start immediately after the first of the year when the personnel will be increased to 75 men. About 30 are there now and many of the minor details have already been finished.

Manager Ira M. Watts has been supervising things and is also lining up the program, which will be in keeping with the high standard set the past season.

The posters will be unique and a new departure in circus advertising in that they will be more symbolic of the circus, but with the red retained. One of the new designs was shown at *The Billboard* offices. Messrs. Watts and Greenhaw are convinced that in this day of fast cars, the title and date should be featured and large symbols used on posters instead of so much detail.

The quarters are ideal for winter quarters, being an old wheelbarrow factory with machine shops, wood-working department, in fact everything needed for rebuilding equipment. A large brick building, circular, in center of plant, is used for the ring barn. Quarters are open every day to visitors and the Chamber of Commerce, thru Scott Hamilton, has sponsored several parties.

Thomas (Skinny) Dawson, of the press department, has entertained news men from Oklahoma, Missouri, Kansas and Arkansas.

Claude Morris advertising car man-

ager, will be in quarters after first of year to supervise the reconditioning of the trucks.

## Long Season for Henry Bros.' Show

PICO, Calif., Dec. 24.—With the longest season in a number of years to its credit, Henry Bros.' Trained Animal Show pulled into winter quarters here December 5. Show opened in Green River, Utah, March 15, and played that State, Idaho, Washington, Oregon, Arizona and Northern California.

Show did satisfactory business and is now playing indoor circus and club dates. Three large African lions, a cougar, two bears, two coons, six monkeys, a baboon, an ape, nine dogs, nine Shetland ponies are carried, also six aerial performers, doing mostly aerial acts. Robert Henry is featured on the slack wire.

## Shreveport for Polack

SHREVEPORT, La., Dec. 24.—El Karubah Temple Shrine, of this city, has contracted for six nights and two matinees beginning January 17 with Polack Bros.' Circus, J. A. Walden, general chairman of the event, announced this week. Show will be held in the Municipal Auditorium. Proceeds go to underprivileged fund of the Temple.

## Circus and the AFA

(Article 2)

By LEONARD TRAUBE

Ringling Bros. and Barnum & Bailey Circus and the American Federation of Actors last week agreed to agree. Labor personnel will receive \$45 minimum per month. This is the figure that the circus fought for last June, a figure vehemently opposed by the AFA thru its militant executive secretary, Ralph Whitehead.

That the union is not geared to face facts is indicated in the December 15 issue of its house organ, which did not give a single detail of the settlement. It did not mention that union membership is denied to circus department heads, this being another feature demanded by John Ringling North for the circus. It also did not mention that separate meetings of artists and workmen are provided.

It did not mention a few other salient facts, leading to the assumption that the organ does not recognize agreements for news treatment until they are ratified by that segment of membership which an agreement involves. If this assumption is correct, how come the organ streamer, "Ringling Circus Trouble Settled," and heading beneath it, "Big

Show Will Be Union; Jobs for 1,200 Assured"?

It seems to neutrals that the mouthpiece of a union owes enough to its membership to divulge details of a settlement, whether favorable to the union or favorable to the employer.

The AFA may feel conscience-stricken because Whitehead's desire to compromise now where he refused to do so during the Scranton embroilment last summer was tipped off in advance of the series of conferences with circus officials, American Federation of Labor and other interested parties. Whitehead desired to compromise and bend over backward because his organization needed an important agreement (the circus contract) to solidify his position in connection with seeking carnival contracts. The carnivals would have little or nothing to do with the AFA prior to the circus agreement because Whitehead had chosen to stake the reputation of his organization (that is, the outdoor segment) on what he could accomplish circuswise.

The AFA and Whitehead now train their guns on midways, and we shall see what we shall see.

## Zanesville's Big Lot Passes

Gant Park purchased by city — lots available for middle-sized shows

ZANESVILLE, O., Dec. 24.—Historic Gant Park here, for decades the city's regular circus and carnival lot, will be available no more for tented attractions. It has been purchased by the city as the site for a municipal stadium, construction of which will be started early next year.

The deal, completed this week, involves 20 acres of the tract which for years has been used by shows. Location for shows was regarded as ideal, because of its easy access from the downtown district.

Lots farther out from town are said to be available for middle-sized shows, altho the larger circuses and carnivals are likely to encounter difficulties if they contact this city, because there are no lots that will accommodate the bigger shows.

## "Forty-Four"

By DOC WADDELL

Forty-four years ago *The Billboard* took the step that has made it known the world over. It started serving show people, their friends, show fans and the "saints and sinners" of the earth, setting forth the ideas of this large but consecrated group. Thru the 44 years the aim of *The Billboard* has remained the same: to reveal to showdom, its votaries and boosters that the profession is a vital thing which should be used to bring peace, happiness and supply into their everyday life. From a small beginning *The Billboard* has grown until it now guides thousands thru its columns and ministers to them helpfully and lovingly.

During this anniversary year may special blessings come to *The Billboard* and make 1939 the most outstanding year in its years of service. In this thought and spirit I dedicate the appended "Acrostic of Love":

Forever and a day *The Billboard* grips the "key,"

On lot, in park, on stage, unlocking show world's mystery;

Recording all that's news so all that run may see.

The touch of love it carries dispels scourge of hate;

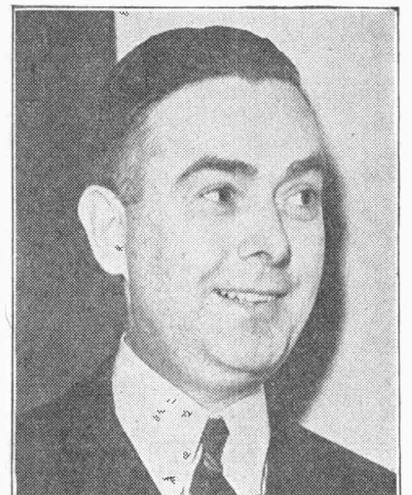
Yea, *The Billboard* is showdom's monitor of Fourth Estate.

From dawn to eventide, and thru the night, before it shadows flee,

O'er all the way fighting showfolk's battles, sounding their melody.

Urgent power of truth opens for all *The Billboard's* gate,

Receiving inside, with rich adieu, thousands from everywhere, in every State.



ROBERT E. (BOB) HICKEY, publicity director of the Chicago Stadium and formerly p. a. for Hagenbeck-Wallace and other circuses, is general press representative for the Sonja Henie Ice Carnival playing major cities.



# With the Circus Fans

By THE RINGMASTER  
CFA

President MELVIN D. HILDRETH  
716 Evans Bldg., Washington, D. C.  
Secretary W. M. BUCKINGHAM  
Thames Bank, Norwich, Conn.  
(Conducted by WALTER HOHENADEL, Editor  
"The White Tops," care Hohenadel Printing Company, Rochelle, Ill.)

ROCHELLE, Ill., Dec. 24.—Fans George and Helen Scholderer, of the Binghamton, N. Y., Pat Valdo Tent, sailed December 14 on the steamer Siboney for Havana, Cuba, where they will spend Christmas with their friends of many years standing, Fred and Ella Bradna. The Bradnas are with the Santos & Artigas Circus. The Scholderers will return home by the 29th.

Bob Shepard placed a portion of Hale Bros.' miniature circus on display for a Christmas party in wholesale electric shop of Blaine Williams in Chicago. The exhibit was brightened by spotlights shining on the line of 16 cage wagons. There were also 30 animals in the display. B. Williams is a son of CFA E. L. Williams, of Oak Park, Ill.

E. L. Williams called on Joe Coyle, clown, at Mandel's department store, Chicago, December 17. Joe has had this engagement for many years.

Evening of December 17 Dr. and Mrs. Tom Tormey and Mr. and Mrs. Sverre O. Braathen, of Madison, Wis., drove to Evansville for a visit with Bill and Edna Antes, who were formerly on Russell Bros.' Circus.

Stuart English, CFA, left Binghamton, N. Y., December 21 for St. Petersburg, Fla., to spend the holidays with his wife and son, who are wintering in that city. While in Florida English will visit Sarasota and call on Pat Valdo and Henry Ringling North.

George Duffy, of Fort Plain, N. Y., plans a meeting of Pat Valdo Tent Fans some time after the first of the year to be held in Binghamton or Sidney, N. Y.

Chicago Circus Fans have been visiting performers playing department stores during the holiday season. Homer Hobson, of the Riding Hobsons, played the Christmas show at Goldblatt's State street store. Fred DeMarrs, veteran clown, was again in the toy department of Carson's.

On December 14 Sverre O. Braathen gave a talk before the Madison Society of Accounting on circus financing and accounting.

## Yuletide Entertainment At Quarters of R-B Show

SARASOTA, Fla., Dec. 24.—The customary yuletide trappings will bedeck the big commissary hall of the Ringling-Barnum winter quarters here tomorrow, as workmen, executives and a few performers in quarters sit down to the Big Show's annual Christmas dinner. Joe Dan Miller, veteran commissary superintendent, will be host as usual, and there will be music and entertainment as well as a huge Christmas tree.

Henry Ringling North was slated to return to Sarasota in time to spend Christmas at quarters. He attended the Big Show labor conferences in New York last week, with his brother, John Ringling North.

Public attendance at quarters, apparently off over last year, is slowly picking up, and officials predict that the usual crowds will be evident in early January. With Terrell M. Jacobs and William Heyer already training, there is more activity to attract tourists here than has been customary for this date in past years.

A group of 40 employees and officials of the St. Petersburg Chamber of Com-

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merce were guests of the show here last week. They dined in the commissary and saw special lion and elephant training sessions. On their return trip the party visited the Ringling museum.

The Big Show's Christmas cards, always an outstanding novelty of the season, this year show Gargantua the Great, Ringling gorilla, becomingly garbed in a Santa Claus costume. The card is the product of the artistry of Roland Butler, general press representative.

## Picked Up in Macon, Ga.

MACON, Ga., Dec. 24.—Richard (Dick) Scatterday, after closing with the Barnes show handling banners, stopped here for a few days and then left for Chattanooga. Frank Satero recently played three days in Dothan, Ala. The Butters Troupe left for rehearsals in Atlanta to open with a unit in Columbus, Ga. Dinty Moore went to Dothan, Ala., to spend the holidays with his wife. Dinty is the champion rummy player, while Eddie Jackson claims the honor of being the holder of the casino championship.

Jimmy Salter (Waxo) is filling time in Atlanta, Albany and other Southern cities. Mrs. Edith Mack will spend the holidays in Detroit. Ruth and Charlie Underwood, of Billroy's Comedians, who were in an auto accident, are recuperating at Mrs. Underwood's home in Union, S. C. Gertrude Redden, Ralph Morocco, Joe Haworth, Frenchy Moore and Jack Oliver can be seen around the lobby of the Central Hotel. Robert Spear is here.

Harry B. Chipman, story man of the Downie show, is in Hollywood, his home town. Clint and Marlon Shufford left for St. Louis to spend the holidays with Shufford's folks. "Patsy" accompanied them. Carl and Mickey Larkin, who were with Robbins' Bros.' Circus, are here. Bert and Jeanette Wallace and Carlos and Etta Carreon are at Central City Park. Joe and Isabelle Gilligan are in the vicinity, Joe being with the Savannah Oil Co.

Mickey O'Brien is visiting his sister; Soldier Lansdorf doing special work in the State; Tony Lamb is in the southern part of Georgia. Jimmie Baker and wife (Teresa Morales), Ma Morales and the girls will spend the holidays with him.

## Malloy's Pittsburgh Date Ends December 31

CANTON, O., Dec. 24.—J. R. Malloy Circus unit will conclude five weeks at Kauffman's store, Pittsburgh, December 31, according to J. R. Malloy, managing director of the troupe, who has headquarters here.

In addition to the store engagement, where the unit is doing two shows a day, the troupe is contracted to double in several night spots and at Syrian Mosque for several sponsored events during the holidays.

After first of the year unit will return to quarters for revamping and is contracted to play schools and indoor events in Western Pennsylvania and Eastern Ohio in January and February, Malloy reported.

# 15 Years Ago

(From The Billboard Dated December 29, 1923)

The Christy show closed a 39-week season at De Quincy, La., December 17. . . . The Harrisburg, Pa., local of the Billers Alliance, elected the following officers for 1924: Edward Miller, president; Frank Houtz, vice-president; Frank J. Rupp, secretary-treasurer and business agent. . . . Miller Brothers, of the 101 Ranch, donated \$500 to the 1924 budget of the Ponca City, Okla., Chamber of Commerce. . . . Manager M. E. Golden of Golden Bros.' Circus purchased a 10-acre orange grove with a three-story building at show's winter quarters, Anaheim, Calif. . . . Bert E. Rickman, equestrian director of Golden Bros.' Circus, contracted with the Grotto Circus in Los Angeles to furnish the big male lion act and clown band for 10 days. . . . Flo Irwin's Dog and Pony Show closed its season December 15 at Hartford, Ala., and went to quarters at Dothan, Ala.

Ernst Schumann, formerly of Schumann's Circus, of Germany, arrived in winter quarters of John Robinson Circus at Peru, Ind., to train horses. He signed a two-year contract with the Robinson show. . . . The following arrived at the Robinson winter quarters to help in training acts: Mr. and Mrs. Egypt Thompson, Charles Boulware, Carlos and Etta Carreon, Mr. and Mrs. Dewey Butler, Slivers Johnson, Julian Rogers, Ola Darraugh, Hattie Gullfoyle, Rudy Rudy-noff and Mitzl Moore. . . . The Aerial Clarks (George and Mae), with Walter L. Main Circus, were playing with James Dutton's Society Circus. . . . Bill Grant, acrobatic contortionist, signed with John Robinson Circus.

The Damm Brothers, comedy acrobats, were with J. M. Sheesley's Indoor Circus Co. . . . The Chesters, equilibrists, opened on the Bert Levey Time at the Strand Theater, Grand Island, Neb., December 20. . . . Otto (Dutch) Hoffman, manager of privileges with various circuses, and Joseph H. Hughes, legal adjuster, were running a museum in Philadelphia. . . . Buck Leahy had closed with Hammond's Famous Minstrels and was playing indoor circus dates. . . . Milt Taylor's clowns worked the Grotto Circus, Los Angeles, November 30-December 9. Taylor signed as producing clown with Golden Bros.' Circus. . . . The Rodgers & Harris Circus closed at Houston, Tex., and went to quarters in Dallas. . . . E. C. Brown was in charge of the cookhouse on Gentry-Patterson Circus in quarters at Paola, Kan.

A CONTEST to determine the leading outdoor performers is explained in the general outdoor section under "Who Is Your Favorite Outdoor Performer?" Read it and then send for your ballot.

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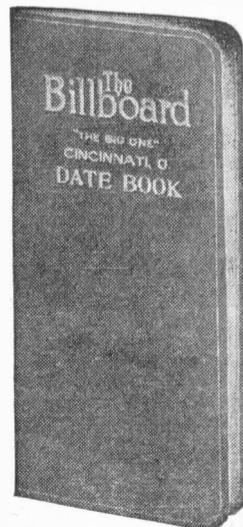
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# Circus Down But Not Out

THE season of 1938 was one of the worst experienced by the big tops for several years. Shows that came in winners were few and far between. In some cases organizations at different periods averaged about two good days a week. Many reasons can be advanced for the bad season. To begin with, the country was in a recession period, and folks were not in the spending mood in consequence. This was particularly so where admission prices were high for the times. Another reason was that more rain than usual was encountered, especially in the spring, and then came a period of hot weather, which, naturally, affected receipts. Business during the

summer was very spotty, but improvement was shown by some of the circuses in the fall, which helped to offset losing weeks experienced earlier in the season. Still there were other circuses that couldn't make the grade even in the fall.

Several shows had labor trouble. The first blow as a result of this was the closing of the Ringling Bros. and Barnum & Bailey Circus at Scranton, Pa., June 22 after a 25 per cent cut asked by John Ringling North, executive head of the show, was not accepted. This show also had similar trouble on several previous occasions, but it was patched up, temporarily at least, each time.

It certainly was a wallop to the circus world when the Big One called it a season and returned to winter quarters at Sarasota, Fla. Several weeks later a number of cars, some performers and staff members of R-B joined the Al G. Barnes and Sells-Floto Circus, a Ringling unit. This resulted in more labor union trouble in the way of picketing and boycotting. This, naturally, did not help the show any, but business the latter part of season was said to be good.

The Hagenbeck-Wallace Circus in the spring also had trouble with union picketing in the East but it was short-lived. This show was reported to have had a poor season. It was forced to close at Riverside, Calif., September 20.

The Madison Square Garden take of Ringling-Barnum was not equal to that of last year and business at the Boston Garden was considerably off from that of 1937. Cole Bros.' Circus, which had a great run at the Chicago Stadium in 1937, found business way off this year.

## Other Early Closings

There were several other early closings besides R-B, but not because of labor trouble. Cole Bros.' Circus, another big railroad organization, had to call it quits at Bloomington, Ill., August 3 due to a poor season. The paraphernalia, equipment and animals, it is said, are to be kept intact and plans made for the 1939 season.

The Col. Tim McCoy Wild West, a new rail show in 1938, with beautiful equipment and some good features, couldn't make a go of it thru apparent lack of public appeal of that type of entertainment on a big scale in the larger cities and towns. It had an indoor run at the Amphitheater in Chicago and after several weeks on the road came to a stop at Washington, D. C., May 4. The Sells-Sterling Circus, motorized, which had been on the road for a number of years, ended its tour at Iron Mountain, Mich., July 4. On September 19 the show was auctioned off piecemeal. Ray Marsh Brydon's Harris Bros.' Circus was forced to conclude its tour at Hanover, Pa., August 4. The Art Mix Circus did not last long, ending its tour at Roscoe, N. M., March 28. Sparton Bros.' Circus closed at Export, Pa., June 5. Charles Sparks, with his Downie Bros.' Circus, didn't find business good in the spring and finished at Portsmouth, Va., May 31. However, at Columbus, Ga., August 15 he again took to the road and his fall tour was reported quite satisfactory. Tom Mix Circus closed at Pecos, Tex., September 10, Manager Dail Turney stating that it was bad business which forced the early closing.

After the closing of Ringling-Barnum, Cole Bros. and the McCoy shows there were but three rail shows—Barnes, Hagenbeck-Wallace and Robbins Bros.—on tour. It was the first season for Robbins, which was owned by Jess Adkins and Zack Terrell.

## New Truck Shows

The motorized field in 1938 was represented by about the same number of organizations as in previous years. There were several new ones to take the place of those which didn't go out. These

## Important Events and Happenings From December, '37, to December, '38

(From Files of The Billboard)

**FELLOWS DEATH**—Dexter W. Fellows, 66, world-famous circus press agent, died at Hattiesburg, Miss., November 26. Had been with Ringling-Barnum and other shows. Interment at New Britain, Conn.

**LOWANDE DEATH**—Anthony (Tony) Lowande, member of famous Lowande equestrian act and operator of a show in South America and West Indies for many years, died in Sao Paulo, Brazil, November 11. He appeared with several American circuses. Burial in Sao Paulo.

**YOUNGER DEATH**—Scout Younger, 64, former Wild West showman and film actor, died November 18 at Tulsa, Okla. Interment in that city.

**S. W. GUMPERTZ RESIGNS**—At a reorganization meeting of board of directors of Ringling circus interests in New York December 9 resignation of S. W. Gumpertz, vice-president and general manager, was tendered and accepted. He assumed direction of Ringling Bros. and Barnum & Bailey circus and other Ringling circuses in November, 1932.

**CARL HATHAWAY MANAGER**—Following resignation of S. W. Gumpertz as manager of Ringling-Barnum circus, Carl T. Hathaway, who had been general superintendent, was appointed general manager. Hathaway had been with Ringling Bros. and Barnum & Bailey shows for many years.

**RINGLINGS REGAIN CONTROL**—Ringling family regained complete control of the Ringling circus interests at a meeting in New York December 10. It entered into a purchase agreement for the 10 per cent interest in Ringling-Barnum circus held outside the family since 1929 by Allied Owners' Corp., the New York Investors and a syndicate headed by William M. Greve and Francis T. Pender. Ringling family holds control of stock jointly thru Ringling-Barnum, Inc., and Circus City Zoological Gardens, Inc. At meeting John R. North was named senior vice-president.

**KELLEY FAIR DIRECTOR**—F. Beverly Kelley, circus press agent, in December was elected a director of Delaware (O.) Fair for a three-year term.

**HILL PAYS TRIBUTE**—Edwin C. Hill paid tribute to the late Dexter W. Fellows in a memorial service broadcast over a Columbia System network December 14. Service was sponsored by Dexter Fellows Tent, Circus Saints and Sinners' Club.

**DeWOLFE RETURNS TO R-B**—Fred DeWolfe returned to executive staff of Ringling-Barnum circus. His position was that formerly held by the late Charles Hutchinson, under whom he was assistant in treasury and auditing departments.

**SHAFER DEATH**—Fred L. Shafer, 62, for many years with major circuses as boss in wardrobe departments, died December 21 in General Hospital, Los Angeles. Traveled last with Tom Mix Circus. Burial in Showmen's Rest, Evergreen Cemetery, Los Angeles.

**SMITH MANAGER OF BARNES**—George W. Smith, formerly with Ringling-Barnum circus, was appointed manager of Al G. Barnes-Sells-Floto circus early in January, succeeding S. L. Cronin, who resigned January 1.

**NEWMAN WITH COLE**—J. D. Newman, general agent of the Barnes show in

new shows were Parker & Watts, Newton Bros., Richard Bros., Admire & Eakin, Al G. Kelley & Miller Bros. and Art Mix. Motorized circuses on the road in 1937 and not out in 1938 were Jack Hoxie, Moon Bros., Kay Bros., Roberts and Walter L. Main. Newton Bros.' Circus closed early in August, but later Manager William Newton Jr. took out a small unit, first titled Hebron Bros., then Camel Bros.

## Entertainment Was Good

The caliber of entertainment offered by some of the big tops was very good. Wardrobe on several was outstanding.

The Ringling-Barnum show was one of the most elaborate and spectacularly dressed circuses in its history. Wardrobe and lighting were magnificent. Show had a sensational opening spec-

*Nepal*, the costuming being most refreshing. A big draw was Gargantua, a large gorilla. And Frank Buck also was a big name for the show.

Barnes-Sells-Floto had an excellent show, comprising stellar acts and featuring lavish costumes and trappings, in addition to a new idea in lighting. Notable was the boulevard lighting system on the front and indirect lighting inside.

The Hagenbeck-Wallace Circus had good, speedy entertainment. Quite a few new acts were in the line-up and there were also many which had been with show for several seasons. Chief among the new attractions was Blacaman, the Hindu animal hypnotist.

Jess Adkins and Zack Terrell's shows, Cole Bros. and Robbins Bros., offered very pleasing programs, altho Cole did a lot of retrenching later in the season. Physical equipment was splendid and wardrobe colorful.

Col. Tim McCoy's Real Wild West was a beautiful show. The physical equipment was without doubt the finest any Wild West show has ever had, and the program was good, altho lacking in reality in some respects.

Downie Bros.' Circus had a varied performance that won praise. Owing to unsettled business conditions, Manager Charles Sparks retrenched somewhat, but the high standard of performance was not lowered. Had new costumes and some new equipment.

Russell Bros.' Circus had an all-new program, characterized by its youth.

Tom Mix Circus had a first-class performance. Equipment was of the best and the canvas made a nice appearance with its red and white-striped side wall.

One of the features of Parker & Watts Circus was its horse-drawn vehicle parade.

The Gainesville Community Circus program and equipment eclipsed any previous edition of the amateur big-top aggregation. Outstanding was the elaborately costumed opening spec, *Indian Fantasy*.

## Prospects for Future

Despite the fact that 1938 was not a good one, circus men are of the belief that there will be a turn for the better in 1939. The circus is not dying as some newspapers and lay people have said. It is probably just as solid as it ever was and will continue to be a popular outdoor amusement as long as the managements present programs satisfying to the public and do not resort to business methods that are not creditable.

Up to this time no announcements have been made as to new shows entering the field next year. However, each season there are some newcomers, and it is believed there will be several of these hitting the road in 1939.

early in February bought Carl DeVere's interest in Barney Bros.' Circus.

**SMITH SUCCEEDS HATHAWAY**—George W. Smith, who was named manager of the Barnes-Sells-Floto circus early in January, was appointed general manager of Ringling-Barnum circus early in February, succeeding Carl T. Hathaway, who died January 25. J. B. Austin, general agent of Barnes, became manager of B-S-F.

**ATKINSON DEATH**—George Atkinson, 67, former black-face comedian, press agent and theatrical and circus owner, died at Elks' National Home, Bedford, Va., February 1. Interment in Elks' Rest there.

**NO. 2 ADKINS-TERRELL SHOW**—Jess Adkins and Zack Terrell, owners of Cole Bros.' Circus, organized another show, Robbins Bros., featuring street parade.

**JOHN R. NORTH BITTEN**—John R. North, of Ringling-Barnum circus, sustained a painfully injured arm at Sarasota, Fla., quarters February 15 when he got too close to cage of Gargantua, gorilla, and was seized and bitten by the huge ape.

**KING WITH ROBBINS**—Floyd King, who had been general agent of Cole Bros.' Circus, became pilot of Robbins Bros.' Circus.

**POLACK SIGNS WITH AFA**—Polack

1937, early in year was engaged to pilot Cole Bros.' Circus.

**ROBERTSON TREASURER**—I. W. (Ike) Robertson, for three years assistant treasurer of Ringling-Barnum circus, was named treasurer of Barnes-Sells-Floto early in the year.

**NELSON DEATH**—Tom A. R. Nelson, 64, former aerialist with the Ringling circus, died January 6 in Knoxville, Tenn. Was with show 29 years as member of Flying Nelsons. Burial in Knoxville.

**RICE CHANGES HANDS**—Announced middle of January that Dan Rice Circus, past three seasons under ownership and management of Ray Marsh Brydon, was sold in its entirety, title included, to W. R. Henry. Latter had been superintendent of tickets and manager of candy stands with Rice show. Title of Great Harris Bros.' World Toured Shows was used 1938 season.

**BARY BOOKS CHRISTY UNIT**—Howard Y. Bary, manager Hagenbeck-Wallace Circus, booked Christy circus unit (elephants, ponies and horses) for his show middle of January. Early in February announced that Blacaman, animal hypnotist, would be a feature.

**CRONIN WITH MCCOY**—S. L. Cronin was appointed manager of the new Col. Tim McCoy Wild West middle of January.

**FINNEY JOINS MCCOY**—C. W. Finney, part of 1937 season general agent of Hagenbeck-Wallace Circus, was named g. a. of the McCoy Wild West middle of January.

**DOROTHY HERBERT WITH COLE**—Dorothy Herbert, daring rider, for several years with Ringling-Barnum circus, was engaged by Cole Bros.' Circus.

**TWO-DAY LIMIT IN CINCY**—On recommendation of Police Chief Weatherly and City Manager Sherrill of Cincinnati, council finance committee decided in January that circuses would be allowed to show there only two days. Permission for longer time to be granted only by council.

**BILLERS GET MORE**—Wages for billers in 1938 averaged \$15 a month more than in 1937, according to President Leo Abernathy of the Billers' Alliance, under terms of two-year agreement signed last December in Detroit by Alliance officers and representatives of nine major shows.

**HOWE SHOW SOLD**—Howe Bros.' Circus was sold in February. Frank West bought all the animals. Remainder of property went to an attorney and show was put out under title of Art Mix Circus, Joe B. Webb manager.

**HATHAWAY DEATH**—Carl T. Hathaway, 59, general manager of Ringling-Barnum circus, died at Sarasota, Fla., January 25 from a cerebral hemorrhage. Interment in that city.

**BERNARD DEATH**—Charles Bernard, 77, who had been with circuses in various official capacities and a circus historian, died at Savannah, Ga., January 27.

**MCCADDON DEATH**—Joseph T. McCaddon, 78, a leading figure in circus business for many years, died January 21 at Great Neck, N. Y. He had managed Forepaugh-Sells and Buffalo Bill shows and served as managing director of Barnum & Bailey Circus.

**DICK BUYS INTEREST**—Billy Dick

Bros.' Circus was organized 100 per cent in San Francisco latter part of February by American Federation of Actors.

**BELASCO DEATH**—Jean Belasco, press agent, was killed March 5 in Opa Locka, Fla., by a fast passenger train. Was in an auto with Charles Katz and Alice Shaw, who escaped uninjured.

**JOHN ROBINSON SUES**—John G. Robinson Jr., of Cincinnati, sought a declaratory judgment clarifying his legal right to use his name in circus business thru a suit filed in Miami Circuit Court, Peru, Ind., March 3. The John Robinson Shows Co.; Circus City Zoological Gardens, Inc.; Al G. Barnes Amusement Co. and the Ringling interests were defendants.

**MYERS WITH HAAG BROS.**—L. Claude Myers, for a number of seasons band leader with Russell Bros.' Circus, joined with Haag Bros.' Circus.

**TURNEY IN ACCIDENT**—Dail Turney, manager of Tom Mix Circus, was injured in auto accident in Los Angeles March 6.

**HARVEY, MALLORY WITH HARRIS**—R. M. Harvey and Clyde Mallory joined Harris Bros.' Circus, handling general advertising and exploitation.

**WAGNER DEATH**—Fred Wagner, 66, veteran circus and theatrical man, died in Chicago March 31 of heart trouble. Had been with Hagenbeck-Wallace Circus for many years. Burial in Greeley, Colo.

**JOHN R. NORTH PRESIDENT**—On April 13 John Ringling North was elected president of Ringling Bros. and Barnum & Bailey Circus. Had been at helm of show as temporary executive in charge.

**COMPROMISE ENDS WALKOUT**—On April 12 employees of Ringling-Barnum in New York went on strike (were out two days) regarding wages for indoor engagements. Settlement terms re-established five-year contract signed with American Federation of Actors in May, 1937, calling for \$60 a month minimum and created \$45 a month minimum for New York and Boston indoor runs.

**POWERS LEAVES MCCOY**—John Powers resigned as business manager of Col. Tim McCoy's Wild West in Chicago middle of April.

**MILLS DEATH**—Bertram W. Mills, 64, Great Britain's most famous circus owner, died April 16 at Chalfont, S. Giles, England, of bronchial pneumonia. Annually he presented Mills' Circus at the Olympia, London, in December-January and had a circus on road during the summer. Body cremated and remains buried in churchyard at Chalfont April 19.

**BRANSON BACK WITH MIX**—P. N. Branson, who was contracting agent with Col. Tim McCoy Wild West, returned to Tom Mix Circus as general agent early in May. He had been g. a. of Mix show the two previous seasons.

**KELLEY GIVEN TWO YEARS**—Following conviction April 26 in Federal Court in New York on charge of aiding and counseling preparation and filing of false and fraudulent circus income tax returns from 1918 to 1932, John M. Kelley, former general counsel for the Ringling brothers, was sentenced May 9 to two years in federal prison and fined \$10,000. Kelley was immediately released on \$3,000 bail pending outcome of an appeal filed by his attorney, Charles D. M. Greer and Nathaniel F. Rabner, former internal revenue agents convicted with Kelley, also received fines and imprisonment sentences, contingent on appeal.

**LYNCH DEATH**—Tom Lynch, 82, who, until his retirement in 1936 was engaged in circus work for 62 years, died May 5 in Bridgeport, Conn. He was the trainer and driver of the celebrated "40-hitch" in street parades of the Barnum & Bailey Circus. Had been with Ringling Bros. and other shows.

**LYONS DEATH**—Mike J. Lyons, 65, manager of the No. 2 car of Cole Bros.' Circus, died of pneumonia in La Fayette, Ind., May 1. Had also been with other shows. Burial in Lawrence, Mass.

**ANDERSON BUYS NORRIS SHOW**—Bud E. Anderson, who formerly had Seal Bros.' Circus on road, bought Norris Bros.' Two-Ring Circus middle of May and went on 16 trucks.

**H-W IN BLOWDOWN**—Hagenbeck-Wallace Circus was in a blowdown at Beckley, W. Va., May 14 and lost both performances.

**SUE MCCOY SHOW**—Col. Tim McCoy and other officials of Col. Tim McCoy & Associates, Inc., were summoned to appear in U. S. District Court, Wilmington, Del., May 27 by Judge John P. Nields to answer charges of bankruptcy. Six Springfield, Ill., business concerns filed a petition in District Court there asking Judge Nields to adjudge the show bankrupt. Appointment of receivers in Washington, they said, constituted an act of bankruptcy. They contended the

show was insolvent. On May 5 Federal Court receivers took over Colonel McCoy's show in Washington, D. C., and made ready to sell stock and equipment to satisfy receivers.

**ROBBINS LOSES STAND**—Robbins Bros.' Circus lost Johnstown, Pa., May 14 due to derailment of elephant car, which crashed into a steel bridge at Stoyestown, near Johnstown.

**COLE WAGE SCALE LOWERED**—The American Federation of Actors conceded Cole Bros.' Circus a \$2 per week reduction in workingmen's wage scale before show left Buffalo during week of May 23 for its Canadian tour. Ralph Whitehead agreed to a lowering of the minimum monthly wage scale by about \$8. Old rate of \$40, in effect most of last season and up to and including the 1938 Buffalo engagement, was supplanted by temporary rate of about \$32. The union reserved the right to re-establish the old scale when it thought business justified. Performers also agreed to make concessions.

**H-W PULLMANS THREATENED**—Hagenbeck-Wallace Circus Pullmans were threatened when a railroad car next to them was set afire at Cumberland, Md., May 25. It was disclosed that gasoline was sprayed on box car spotted next to Howard Y. Bary's Pullman so that the flames from car would immediately be spread to consume the entire group of Pullmans.

**HAMID - MORTON'S MONTREAL RECORD**—The Hamid-Morton Circus, at the Forum, Montreal, May 21-28, played to more than 100,000 people in seven days, which Morton claimed was an all-time record for that city.

**JOHN RINGLING ESTATE**—The estate of the late John Ringling was fixed at \$23,462,732.63 in a report submitted June 1 at Sarasota, Fla., to County Judge Forest Chapman by James A. Haley and W. L. Van Dame, appraisers.

**PARKER DEATH**—Charles H. Parker, 56, co-owner of Parker & Watts Circus, died in a Moberg, S. D., hospital June 8 following an operation May 31 for a ruptured appendix. Burial at Joplin, Mo.

**FREDERICKS DEATH**—C. B. (Butch) Fredericks, 78, former well-known circus agent, died in a Wichita, Kan., hospital June 16. Had been with Sparks, Sells-Floto, John Robinson and Sells Bros.' shows. Interment in that city.

**STRIKE AT TOLEDO**—There was a strike on Ringling-Barnum circus at Toledo, O., June 14 when 67 baggage stock men walked out after one of the superintendents in charge of baggage stock asked to be paid off.

**CHESTERMAN DEATH**—Bruce Chesterman, 65, former circus press agent, playwright, theatrical producer and newspaper man, died in Richmond, Va., June 18 after a long illness. Burial in Hollywood Cemetery, Richmond.

**BARNES SHOW PICKETED**—Picketing of Al G. Barnes and Sells-Floto Circus occurred at Pocatella, Ida., June 23, but show went on regardless. Prompted by complaints of 23 teamsters discharged at Pendleton, Ore., local union men called the strike, declaring that circus was unfair to organized labor. Ben Austin, manager, said no workingmen's strike existed. Trouble started June 15 in Moscow, Ida., when circus employees were asked to sign a voluntary 25 per cent wage-reduction agreement. Austin said 551 of the 574 employees signed.

**KING BACK WITH COLE**—Floyd King was appointed general agent of Cole Bros.' Circus at Gloucester, Mass., June 29. He succeeded J. D. Newman, who became railroad contractor. King continued to direct advance of Robbins' Bros.' Circus. L. C. Gillette became traffic manager of Robbins.

**\$10,000 BOND REQUIRED**—As a result of the inability of Ringling-Barnum to stage its night performance at Scranton, Pa., night of June 22 because of strike the mayor and safety director agreed that circuses will be required to post a bond of \$10,000 when applying for a permit, the bond to serve as a protection for patrons in event no performance is given—a precautionary measure.

**ADDITIONAL LIEN FILED**—The filing of an additional lien against the estate of the late John Ringling during week of June 20 brought Uncle Sam's income tax liens against the circus king's estate to \$2,829,000.

**MAYER DEATH**—Harvey A. Mayer, president and manager of the Joseph Mayer Publishing Co., printer and distributor of circus programs, died of meningitis in New York July 8.

**BARNES-S-F REORGANIZED**—The Al G. Barnes-Sells-Floto Circus was reorganized at Redfield, S. D., July 11, including in its billing "Ringling Bros. and Barnum & Bailey features." R-B acts, department heads, big top, menagerie tent and 4,500 seats were sent from Sarasota to enlarge

the show. It played some of the abandoned Big Show route. Performance in charge of Pat Valdo.

**AFA LABOR BOYCOTT**—Ralph Whitehead, executive secretary of the American Federation of Actors, announced in New York July 11 that labor boycott, nation wide in scope, was being instituted immediately against the Ringling-Barnum interests for alleged violation of their five-year closed-shop contract with the AFA; also that the Barnes-Sells-Floto show, with R-B acts, would be picketed.

**BARNES SHOW PICKETED**—The Barnes show was picketed at Janesville, Wis., July 19. Show left Portage, Wis., very late and matinee at Janesville was delayed, resulting in about a one-third house.

**COLP DEATH**—W. H. Colp, for many years with the Al G. Barnes Circus, died in the Wichita Falls (Tex.) State Hospital May 30.

**SHIELDS DEATH**—John Henry (Dad) Shields, 90, died June 27 at Tarpon Springs, Fla., of uraemic poisoning. He was in show business 55 years. Had been with a number of circuses and also had a show of his own, Shields' Great Southern Shows. Burial at Tarpon Springs.

**MIX IN STORM**—A freak storm blew down the tent of Tom Mix Circus at Neenah, Wis., July 10, John Agee, Willard Drummond and Joseph de Rosselli being injured. Storm, accompanied by a heavy downpour of rain, lifted the canvas, covering some 600 persons in the north section, over their heads, while the south part of tent remained upright for a few seconds and then collapsed. Damages estimated at about \$2,000.

**BARNES CANCELS RACINE**—The Barnes show passed up Racine, Wis., July 29, due to expected labor trouble. Went from South Bend to Milwaukee. Show played Milwaukee three days.

**COURT HALTS RECEIVERSHIP**—A temporary writ of prohibition enjoining a receiver for Hagenbeck-Wallace Circus from proceeding with his duties was issued by Judge Hopkins B. Shain, of the Court of Appeals at Kansas City, Mo., July 26. Litigation was started July 12 when two performers filed suit for appointment of a receiver, claiming \$1,700 due in back salaries.

**ADMIRE, EAKIN DISSOLVE**—J. C. Admire dissolved partnership with D. R. Eakin in the Admire & Eakin Circus, show closing middle of summer at Shoals, Ind.

**AUCTION SALE OF MCCOY**—The defunct McCoy Wild West was auctioned at Washington, D. C., first week in August. Among buyers were the Springfield Wagon and Trailer Co., Morgan Chaney, C. E. Flood; E. Lawrence Phillips, Inc.; E. C. Flaherty.

**CIRCUS FANS MEET**—The 13th annual convention of the CFA was held at Madison, Wis., July 31-August 2 and decided to intercede in the circus-labor problem. Resolutions committee agreed upon a plan to be submitted to the association membership, but details were not disclosed. The Fans met with the Barnes show August 2.

**KNISELY DEATH**—Russell G. Knisely, 51, circus and carnival showman, died in City Hospital, Akron, O., August 3. Burial in East Akron Cemetery.

**CARESS DEATH**—W. H. (Bill) Caress, 55, former clown, died at French Lick, Ind., August 9. Burial in Enora, Ind.

**STORM STRIKES NEWTON BROS.**—When Newton Bros.' Circus ended its season at Willoughby, O., August 10, a storm struck the show at night, and the side walls of the big top blew in, taking with them poles and seats. Damage estimated at \$5,000.

**BEATTY JOINS ROBBINS**—Clyde Beatty and wife, who were with Cole Bros.' Circus, joined Robbins Bros.' Circus at Bluefield, W. Va., August 15. Six cars were added there. Arthur Hoffman, Ora Parks and others from the Cole show also joined.

**ROBBINS IN STORM**—A severe storm struck Robbins Bros.' Circus at Petersburg, Va., August 11, and menagerie tent collapsed.

**COREY DEATH**—John Corey, 69, 24-hour man with Cole Bros.' Circus, died August 11 in Cook County Hospital, Chicago. Had been with large circuses for many years. Burial in Showmen's Rest, Woodlawn Cemetery, Chicago.

**SMALLER SHOW FOR LEWIS**—Lewis Bros.' Circus closed its regular season at Morenci, Mich., August 31 and then presented a smaller show, working a portable fair arrangement without canvas.

**MIGHTY HAAG IN STORM**—The Mighty Haag show was in a terrific storm at Rochelle, Ga., night of August 27. Big top was badly damaged in the blowdown. No one with show was injured.

**LEONHART DEATH**—Leroy Leonhart, 48, clown with Robbins Bros.' Circus, died in Easton, Pa., Hospital August 29.

He was taken ill when the circus played there August 2. Earlier in season he was with Downie Bros.' Circus, with which he had been connected for a number of years.

**BEDINI DEATH**—Victor Bedini, equestrian, known in circus world as Sir Victor, died August 30 in Aurora, Ill. Had been in show business practically all his life. Was with Barnum & Bailey, Ringling Bros., Hagenbeck-Wallace and other shows.

**TIGER BILL DEATH**—Emmett D. Snyder, 75, known as Tiger Bill, who formerly had Wild West shows on the road, died at his home in Charlotte, Mich., September 16.

**DELEVAN DEATH**—Eddie Delevan, 58, auditor with Barnes-Sells-Floto early in the season, died at his home in Kansas City, Mo., of a heart attack September 10. He also had been with Ringling Bros., Barnum & Bailey, Hagenbeck-Wallace and Jack Hoxie shows.

**SEILS-STERLING SOLD**—When Sells-Sterling Circus was auctioned at Sheboygan, Wis., September 19, Louis L. Meitus, Chicago lumberman, was the largest buyer, spending more than \$7,000. He purchased 19 trucks and other items. Frank I. Wixom bought grand stand and blue seats and R. Lacke Co. the canvas.

**WPA IN BLOWDOWN**—The WPA Federal Theater Project's circus was caught in path of the gale, at Bronx, New York, that swept Greater New York September 21, and nearly all the tents went down.

**H-W TIED UP**—Hagenbeck-Wallace Circus, tied up for several days at Riverside, Calif., during week of September 19, moved to Baldwin Park, Calif. Show appeared at Riverside September 20 and was scheduled to go to Alhambra next day but failed to make it. Baker-Lockwood Co., of Kansas City, in a suit filed at Los Angeles September 20 in the Superior Court, asked for an injunction to prevent management of show from shipping certain tents, canvas and other equipment out of the State. That night Baker-Lockwood replevined all canvas and placed it in storage.

**COOK DEATH**—Charles C. Cook, 52, former manager of the Al G. Barnes Circus, who was unit production manager for Paramount Studios, died at his home in West Los Angeles September 17. Interment in Forest Lawn Cemetery, Los Angeles.

**COLE REGISTERS DEBTS**—Cole Bros.-Clyde Beatty Circus, Inc., filed consent to a judgment in bankruptcy and registered its schedule of debts with federal clerk in South Bend, Ind., during week of October 3. Show declared a total of \$418,338 in debt without an asset, having transferred its property to the Associates Investment Co. to satisfy a mortgage of \$40,000. Largest single item in schedule was \$319,324 for unsecured claims, followed by \$54,885 due in wages to performers and workers for past season.

**MARTIN DEATH**—Charles Martin, 49, former well-known circus man, died October 14 in Chicago. At one time he was a vocalist with the Ringling Circus.

**AFA FILES SUIT**—American Federation of Actors, October 19, filed suit in Federal Court, New York, to enjoin Ringling-Barnum from violating terms of its contract entered into May 31, 1937. Papers were served on William P. Dunn Jr., vice-president of Manufacturers Trust Co. and secretary-treasurer of the circus corporation.

**ROBBINS CLOSES EARLIER**—Robbins Bros.' Circus concluded season at Decatur, Ala., October 22, two days ahead of schedule. Show was to have been at Columbia, Tenn., October 24 and Hopkinsville, Ky., October 25.

**GREENHAW AHEAD OF P-W**—L. B. Greenhaw, car manager last half of season with Parker & Watts Circus, was appointed general agent for 1939 season, October 22.

**LEE DEATH**—John Francis Lee, who had been with various circuses and had out his own show, Lee Bros.' Comedy Circus, died in Milwaukee October 26. Interment in Holy Cross Cemetery, that city.

**SPRIGGS DEATH**—James A. Spriggs, 65, former clown, died in Toledo, O., November 1. Had been with Hagenbeck-Wallace, Ringling Bros. and other shows. Interment in that city.

**STOWELL DEATH**—Frank H. Stowell, 64, who operated the Sig Sautelle Circus after Sig Sautelle passed away, died at Fort Edward, N. Y., October 29.

**RECEIVER FOR H-W**—Henry S. Bailey, Peru, Ind., attorney, was named by Circuit Court at Peru November 3 as receiver for Hagenbeck-Wallace Circus. Suit for receivership was filed by four former performers with show, charging that circus owes them \$3,425 in back wages. They filed a similar suit in Kansas City when (See IMPORTANT EVENTS on page 101)

# Under the Marquee

By CIRCUS SOLLY

WALTER L. MAIN and wife are spending the holidays in Pittsburgh.

VALUABLE ASSETS in show business, common sense and the ability to use it.

F. DON ENDRESS is publicity director for the Al Sirat Grotto Circus, Cleveland.

VERNON REAVER, contracting agent, is spending the winter at Riverhead, N. Y.

PAT KRAMER, front door superintendent of the Parker & Watts Circus, is in Peru, Ind.

ROGER LUDY, manager of the Hines Theater, Portland, Ind., is a great circus fan.

THE MANY CIRCUS friends of Clint W. Finney wish him well in the carnival field. Will be with Max Goodman.

TIGE HALE, trombonist, is on the West Coast of Florida, fishing and hunting.

DR. GEORGE W. T. BOYD, with the Tom Mix Circus the past season, is in Monrovia, Calif., for the winter.

SEVERAL TROUPERS from Macon, Ga., visited Davenport's Circus when it played near by recently.

G. CORNWALL SPENCER, in press department of Cole Bros.' Circus past season, is back at his old desk on *The Chicago American*.

BUCK LEAHY, comedy gymnast, past season with Richard Bros.' Circus, is appearing at night clubs in Providence, R. I.

RALPH GRIBBLE has returned to Barney Bros.' Circus from Aransas Pass, Tex. Is working for Peggy Waddell, selling tickets on the pit show.

CALVIN WHYTES will again be with the Four Kressells as cradle bearer and acrobatic contortionist. It will be his third year with them.

HARRY RECORDS, Sparta (Ky.) banker, and his associates are reported to be planning to launch a show the coming season.

NEWS FROM York, S. C., is that there will be considerable activity at Barnett Bros.' Circus quarters soon after the first of the year.

SOME ORGANIZATIONS have the same program year after year and wonder why they wind up behind the eight ball. It is absolutely necessary to give the folks something new if you want to get anywhere.

JAKE NEWMAN'S many friends are pulling for him to make that deal with the Golden Gate International Exposition.

BERT C. NELSON is wintering in Oakland, Calif. He hopes to make a connection with the Golden Gate International Exposition in San Francisco.

HARRY THOMAS, who was announcer and radio man with the McCoy show, is with Radio Station WBAX in Wilkes-Barre, Pa., doing special sales promotion work and sports announcing.

IT STILL CAN be done, the operation of small shows without grift or coach. Two truck circuses the past season without the games and other objectionable features had winning seasons. Are you listening?

FRED'S KIDDIE Circus biz in Texas has been better than fair. Attraction is booked on the Interstate Circuit. It is F. D. Whetten's second trip on the circuit in the past three years.

DON TAYLOR cards that he and Baby Lee, who were with the store show which opened and closed recently in

## TIGHT-WIRE WALKERS NOTICE

WANTED! A Fast Young Boy Tight-Wire Walker who can Dance and Hold Tricks; also Girl Top-Mounted. If you can't cut it, don't answer. FAMOUS WHITESIDE TROUPE, 945 Golden Gate Avenue, Apt. 10, San Francisco, Calif.

Nashville, Tenn., are still there, stranded. Taylor would like to hear from friends. Address is General Delivery.

THERE SHOULD be activity at quarters during the winter. Don't wait a week or two before the season opens to do things. It just can't be done if you expect to have a first-rate organization.

CHARLES (KID) KOSTER is giving Philadelphia a bang-up circus billing for *What a Life*. He has a crew of old-time circus billers—Bill Schrayman, Frank Lafferty, Ike Lattner and Joe Hawley.

E. J. RUMBELL advises that Phyllis Darling was in Johnson City, Tenn., recently for several days, visiting her husband, who has been in the Veterans' Hospital at Mountain Home for past nine weeks.

JAMES BRENNAN, of Cole Bros.' Circus, cards that George Shirey will be back with Lewis Bros.' Circus in ticket department. He is now in Saint George, S. C., in charge of photo machine of the Strates Shows.

JACK RINEHART, who with his sons played movie houses in the Carolinas the last two months, is spending several weeks in Macon, Ga., where the Rhinehart family has leased an apartment for the winter.

FRED STIRES pens that he liked Doc Waddell's article, *Between the Lines*, stating that it was most interesting reading and that it requires an understanding born of long years of experience to write a story like that.

THE SILVERLAKES (Archie, Billie and Jonnie Mae, with Chappy Gordon clowning, closed their indoor circus date at Utica, N. Y., December 17 and will spend the holidays in that city. Business was satisfactory. Ruby Latham has left the unit to play night clubs.

THIS WINTER again finds D. C. Hawn in Chicago. D. C. has had about 50 years' experience in circus work, traveling with both large and small shows. There is hardly a department in which he has not been employed at one time or another.

WALTER A. SACK pens that Veo D. Powers' act, Silver Flash and Gang Dog Comedy, is playing school auditoriums in Erie, Pa., and suburbs. Sack recently visited Anderson's Tom Thumb Dog, Pony and Monkey Circus in Brocton, N. Y.

G. A. SUTTON, carpenter on Russell Bros.' Circus seasons 1934, '35, '36, and with Lewis Bros.' Circus season of 1937 and part of the past season also with that show, finished the season with the John R. Ward Shows at Baton Rouge, La., December 18 and will remain in that city for some time.

DAN FAST, chief electrician on the McCoy show past season and formerly with the Hagenbeck-Wallace and other circuses, and wife recently closed at the Benson Wild Animal Farm in Nashua, N. H., where Mrs. Fast was in charge of

# Where Are You Wintering?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for our records of circus, carnival and tent shows in winter quarters:

Title of Show .....

Kind of Show .....

Is it Flat-car, Baggage or Motorized? .....

Owner .....

Manager .....

Winter Quarters Address .....

.....

Office Address .....

.....

Opening date and stand for 1939 if definitely set .....

the chimp house. They are now in Peru, Ind., and will again be with one of the big ones next season.

DAVE NIMMO and wife, Dolores, formerly with the Big Show, and past season on the McCoy show, are in Washington, D. C., being employed by Mrs. Patterson, of newspaper fame. Mrs. Patterson purchased "War Chief," the fine Palamino stallion, which belonged to Col. Tim McCoy, and Nimmo is being retained to keep the horse in training. He has been exhibited at several horse shows during the past few months.

AERIAL DUKES (Ralph and Dorothy), who have been with Jack Raum's circus unit past seven years, will again be with Raum next season for fair dates. The Dukes were at the recent Shrine Circus, Houston, Tex., presenting double trap act and comedy table rock, featuring their four-year-old daughter, Donna Joyce. Also did whip act in concert. They visited Barney Bros.' Circus at Hempstead, Tex., also saw Polack Bros.' Circus at Galveston. Will spend winter in Dallas. Recently visited with Jimmy Hamiter, who is wintering his dogs, horses and elephants in that city.

ROSTERS of Frank Buck's two Christmas season department store units: At The Fair Store, Chicago—Business manager, Jack Burke; Cole Smith, in charge of animals; William Haney, reptiles; Clarence Taylor, elephants; Otis Lloyd, front door. At the No. 2 unit playing Hearn's Store in Newark, N. J., are Gus Haubrich, manager; Bud Hoensee, assistant manager, and Gene Woods, Ernest Johnson and Bill Hassell, staff men. Both shows comprise 22 cages containing the usual Buck display of monkeys, cats, snakes and birds, set up in style of camp used by animal collectors in the jungles.

EDW. (BLACKIE) WHITMAN, of Hartford, Conn., sends the following list of

old-time drivers: Jim Thomas, Fozzy Blair, Tom Clancy, Perry Camps, John Wyme, Charley Griffin, Jim Cloud, Big Simon, Tocker, Charley Patterson, L. Humphrey, Eva McGee, Gene Knowlton, Harry Humes, Bruce Walton, Clarence Kitchinger, Danny Driscoll, Ted White, Whity McGuire, Eddie Moore, Whity Wilson, Eddie Dohette, Joe Campbell, Pappy Baker, Eddie Young, Bishop, Charles Fisher, Sammy Collins, Mike Larkin, Tom Rock, R. Brewster, George O'Brien, Eddie Spidell and John Shields.

H. H. NIEMEYER, of Portage, Wis., an old trouper, past mayor and fire chief, sends the following, which appeared in the press: "The memory of Salome Juliar Ringling, mother of the Ringling brothers, being honored by her grandson, Henry Ringling, who has named his new theater building at Baraboo, Wis., 'the Juliar.' The name is French, the Juliar family having come from Alsace Lorraine. Baraboo already has the Al Ringling Theater, known as 'America's prettiest playhouse.'" Niemeyer adds that Charley Roser, manager of the Al Ringling theater, and A. H. Carnegie, manager of the Portage Opera House, are among the oldest theater managers.

JAKE J. DISCH, of Cudahy, Wis., writes: "Recently met Pete Lindemann at his new City Club at Sheboygan. Al and Orville, his partners, were not in. Met one of their former employees, Ervin Klauder, who was with Hagenbeck-Wallace the past season. He is working for King Meitus, who owns elephant "Lucy," formerly owned by the Lindemanns. He did street advertising for Warner Theater, Milwaukee. The other day ran into Will H. Hill, who is at the Gimbel store with elephants, dogs and ponies. Al Sigsbee, former Seils-Sterling general agent, has a news business on Milwaukee's Wisconsin avenue. Charles Tiede, on the Ringling advance for several seasons, has been appointed deputy sheriff at Racine, Wis. W. C. Tiede, retired billposter, still lives at Racine. He is 82. I enjoyed both Doc Waddell's and P. M. Silloway's articles. I directed a show at South Milwaukee December 17 for the Bucyrus Club and the following day in same city a circus for the Eagles' Club Christmas Party."

## Ingham's Indians Close Until After Holidays

FLOYD, Va., Dec. 24.—Ingham's Congress of American Indians presented program in the schools of Floyd, Carroll and Grayson counties this week. Will finish current season in counties near by and then close until after New Year's.

Major Jack X. Van Buren, who has had out the No. 2 unit, using same title, has closed and is at present at his home with wife and baby. Will open January 2 with same program but new group of Indians.

Rex M. Ingham and Chief Frank Canoe recently visited Fred Kirby and Cliff Carlisle at Danville, Va., where Kirby was playing a theater date prior to leaving for Hollywood to make picture. Mrs. Dot Shores, agent of No. 1 unit, has booked some theater and church dates for holidays.

## Deodorizing the Circus

They're talking of deodorizing the circus—drawing off the good old animal-peanut-sawdust smell and making the whole business an air-conditioned spectacle. We'd as soon have a deodorized onion. We like the circus smell, or did until they began to mix too much disinfectant with the sawdust.

Even today, long after the pure romance of circus days has faded, we'll get an occasional drift in strange places of circus smell that transports us at once into the realms of delight—spangles, dignified elephants, collapsible clowns and trapeze performers. The very word "circus" in the dictionary has an aroma. Circumstance, no odor; circle, no smell; cirrhosis, no fragrance; but circus—ah!

You got a whiff of it immediately you had handed your ticket to the man at the entrance. There was, in fact, a suggestion of it on the man himself. But it was after you'd taken the first turn left beyond the big flap and the vast arena swam before you that the great warm blast of circus hit you and the real enchantment began.

This purification business can go too far. Take the smell out of some things and you tamper with their very spirit—church suppers, for example, and matinees in the real theater, and old book shops, and a score of other things (not including hospital corridors) which we could mention.

We speak, of course, in behalf of the coming generations. No air-conditioner, however skillful, will ever take away the circus smell for us. The minute our eyes light on the deodorized pageantry we'll unconsciously put it back.—PROVIDENCE (R. I.) EVENING BULLETIN.

# The Corral

By ROWDY WADDY

WHAT'S HAPPENED to John A. Stryker's writin' stick? Haven't had much news from him lately.

ADDRESS all news to this department to Rowdy Waddy, The Corral Department, 25 Opera Place, Cincinnati, Ohio.

HAVE YOU given the Letter List in this issue a gander? Your name, might be advertised there.

SAY, FOG HORN CLANCY, what's doin' in your diggin' this winter? Haven't heard from you in some time.

WHAT ARE YOU DOING this winter, Poley Ducett, Pete Forrester and Red Hammerschmidt? Is it lumberjacking in Highland, N. Y.?

DOROTHY MORRELL ROBBINS, well-known in rodeo and Wild West circles, is spending the winter in Rochester, N. Y.

FIRST SESSION of the Rodeo Association of America convention in Livingston, Mont., gets under way January 6 at 10:30 a.m. No resolutions will be passed until after 3 p.m., however, in order to give late arrivals a chance to vote.

LEONARD (HAPPY) WILLIAMS, former rodeo contestant and now a minister, is in the G M & S Hospital, San Antonio, suffering from a broken leg sustained when struck by an automobile recently, reports Edna M. Gardner Hopkins, said to be one of the original Wild West woman riders. She letters that Williams is anxious to hear from his friends in the field.

AMERICAN LEGION RODEO to be held soon in Miami Beach, Fla., will be the first one ever to be staged there, it is said. Event is to be presented in Flamingo Park, city owned and operated. City council recently approved the plans and preparations are now in progress. Offices have been opened and Chairman Teddy Moss has arranged with Fred Beebe to direct the rodeo. It is also understood that Dave Endy, of Endy Bros.' Shows, now wintering in Miami, will arrange all concessions and rides.

THREE OF ALBERTA'S tophand stam-pede performers will set sail early in February for Australia to seek prize money at rodeos to be held "down under." They are Jerry Ambler, 1937 saddle bronk riding champion; Jack Wade, rider and steer decorator, and Jack Sherman, bronk rider. The Alberta contingent will be joined by three cowboys and three cowgirls from the United States before sailing. The Americans are Alvin Gordon, Bill McMakin, Shorty Creed, Doris Haynes, Iva Del Jacobs and Alice Greenough.

CO-OPERATION WILL DO IT: This department always welcomes bits of authentic news pertaining to rodeos and Wild West shows. Since there are thousands of persons interested in cowboy sports, and what contestants are doing, who look to this department each week to learn what is going on in the field, committeemen and contestants could benefit by constantly sending news of their activities. Let's all get together with that old co-operation and make the 1939 rodeo season the biggest ever. What do you say! Keep this editor posted with news of your activities.

HAPPENINGS in the rodeo and Wild West field in December 15 years ago: Princess Bluefeather playing engagements in Boston. . . . Texas Jay Davis had the Wild West attraction with the Davis & Son's Wagon Shows playing Florida. . . . Line-up of Wild West boys and girls with the Hagenbeck-Wallace Winter Circus at the Coliseum in St. Louis included Augie Gomez, Carlos Carreon, Percy Moore, Mr. and Mrs. Al Faulk, Mr. and Mrs. Earl Sutton, Billie Mossman, Mr. and Mrs. Jack Cavanaugh, Dewey Butler, Etta Carreon, Anna Butler and Marie Mossman. . . . Tuck Beasley was managing the Wild West show and concert with the Atkinson Circus on the West Coast. . . . Jack Wright, trick roper, was handling the Wild West concert with the M. L. Clark & Sons' Shows. . . . Buster Baker and his trick auto provided the principal entertainment at the Knights of Columbus fair and bazaar in Watervliet, N. Y. . . . Art Acord, well-known con-

testant, was doing well in the movies. . . . Hootis Killinger, former top-notch trick rider, was with the Johnny J. Jones Exposition. . . . Victor F. Cody was playing Washington theater dates. . . . Colonel Lamar was in Orlando, Fla., preparing an outfit for the Wild West concert with the Johnny J. Jones Exposition. . . . Jitney Wright was doing a dancing act in vaudeville. . . . Earl Brumbo (Montana Earl) and wife closed with the Montana Belle Wild West Show and went to West Plains, Mo., for the winter.

## IMPORTANT EVENTS

(Continued from page 99)

they left the show. Bailey was to work in co-operation with Kansas City receiver. MIX SHOW ON RAILS—Tom Mix Circus is set to go on rails next season, it was announced early in November. All of show's trucks were sold in El Paso, Tex., in October. Manager Dall Turney was in Chicago working on plans.

RINGLING-BARNUM PLANS—According to John Ringling North, the Ringling-Barnum show will literally "swing out" next year, not in the musical sense, but in relation to color, form, lighting, costuming and staging. Announced early in November.

R-B LABOR DISPUTE NOT SETTLED—Announcement over radio week of November 7 that Ringling-Barnum had come to terms with American Federation of Actors and stories in press that labor troubles had been ironed out, were only a rehash of statement made after John R. and Henry R. North and Robert Ringling were in conference with William Green, president, and Matthew Woll, vice-president of American Federation of Labor, at Houston, Tex., middle of October. At that time no settlement was made, but Woll indicated he considered the prospects of a settlement good.

LEDGETT DEATH—Fred Ledgett, 60, widely known equestrian director and former bareback rider, died at his home in Rockford, Ill., November 13. Was with W. B. Reynolds, Sells Bros., Barnum & Bailey, Hagenbeck-Wallace, Al G. Barnes, John Robinson, Sells-Floto, Russell Bros. and Sells-Sterling circuses. Interment in Rockford.

RIDDLE DEATH—Jack Riddle, 51, who had been with various circuses and had Riddle Circus unit on road, died at his home in Poplar Bluff, Mo., November 10. Interment in that city.

## Party Given Stanbery By Members of Santa Claus Parade Units

CINCINNATI, Dec. 24.—Albert White states that the two units of the Thatcher-Stanbery Productions Santa Claus Parades had a very nice four weeks' season and that a party was given for H. S. Stanbery, he being presented with a large Gladstone bag, leather billfold and leather key container. L. M. Snell made the presentation speech. Special guests were Juanita Huntley, Agnes Broskey and Meredith Young.

Roster of No. 1 unit: H. S. Stanbery, manager; Ray Hart, assistant; Mrs. M. L. Young, wardrobe; Mrs. Gladys Hart, assistant; Glen Fawley, Santa Claus; Jim Pitcher, sound man; Eddie Williams, assistant; Ernie Peterson, mechanic; Frank Brooks, bugler; Herman Walters, live stock; Bud McCaskey, assistant; Herman Frisby, float foreman; Gene Hulett, assistant; Toddy Barbeau, Eskimo dogs; Nasey Habhab, Henry Argell, trucks; Dolores DuShane, ventriloquist; Albert White, clown and wardrobe.

No. 2 unit: L. M. Snell, manager; Mrs. Loree Snell, wardrobe; Kay Barbeau, assistant; John Koll, Santa Claus; Ralph Pritchett, sound man; Gene Koll, assistant; George Cassen, mechanic; Tommy Osborne, bugler; Chuck Hart, live stock; Nelson Ambeling, assistant; Ollie Ackerson, float foreman; Bud Gochee, assistant; Eddie Barbeau, Eskimo dogs; Max McCullon, A. H. Horner, trucks; Kenneth Boots, scenic artist; Leonard Pearson, ventriloquist; Heine Marcum, clown cop. Both units were in eight States in 40 cities. No 1 traveled 2,096 miles and No. 2, 3,220.

## Los Angeles

LOS ANGELES, Dec. 24.—Jack Grimes handled the show for the Helms Bakeries at Culver City. Among acts were the Hannefords with Poodles, and the Clarkonians.

Harry (Bob) Matthews writes that "King Tuffy" has been a big attraction in Paris. Is now at the Mills Circus at the Olympia, London.

Dan Dix is back at the studios.

*Ridin' in to say:*

Merry Christmas and A Happy New Year



**HARRY KNIGHT** Asst. Manager  
**EVERETT COLBURN** Managing Director  
**M. T. CLEMANS** President

# WORLD'S CHAMPIONSHIP RODEO CORPORATION

WORLD'S CHAMPIONSHIP RODEO CORPORATION ARE THE SUCCESSORS TO COL. W. T. JOHNSON

producers of

WORLD'S CHAMPIONSHIP RODEO Madison Square Garden, New York

## Seay Is New Head in Dallas

Net from 1938 State Fair is \$66,000 — improvements from earnings

DALLAS, Dec. 24.—Directors of the State Fair of Texas elected Harry L. Seay, president; Hugo W. Schoelkopf, first vice-president; T. M. Cullum, second vice-president; Fred F. Florence, treasurer; Roy Ruppard, executive secretary. Directors elected at a stockholders' meeting included Otto Herold, T. M. Cullum, Hugo W. Schoelkopf, Dudley H. Pace, Ben F. Cabell Jr., Frank P. Holland Jr., J. W. Carpenter, J. J. Eckford, E. J. Kiest, A. M. Matson, R. J. O'Donnell, W. F. Pendleton, Harry L. Seay, J. C. Tenison. New members are W. H. Hitzelberger, T. M. Watson, Clyde L. Stewart.

At a pre-election conference of stockholders it was revealed that the 1938 fair netted profit of \$66,000. Otto Herold, president the past seven years, announced that he would not accept another term.

Stock in the fair is held by about 1,500 Dallas citizens and persons in other sections of the State. It pays no dividends, as all earnings are put back into permanent improvements of the plant. It comprises more than 175 acres, known as Fair Park, city-owned, but operated jointly by Dallas park board and the State Fair Association. The new president and board will start immediate plans for the 1939 fair and improvements to be made from the earnings of 1938.

## Vets To Have G. G. Village

SAN FRANCISCO, Dec. 24.—One of the important announcements to date in connection with Golden Gate International Exposition here was of the signing of contracts by Harry G. Seber and John R. Castle to build "Greenwich Village." Associated with them are Will Wright and Carl Holt, also among the best known personalities in the outdoor show world. The attraction will cover about 34,000 square feet in a choice location on Treasure Island and will be featured thruout the year. They expect to house a score of attractions, aside from operation of their own units. Executive offices have been opened in Loew's Warfield Theater Building and the Village will be ready for the expo opening on February 18.

## Iowa Plant To Be Enlarged

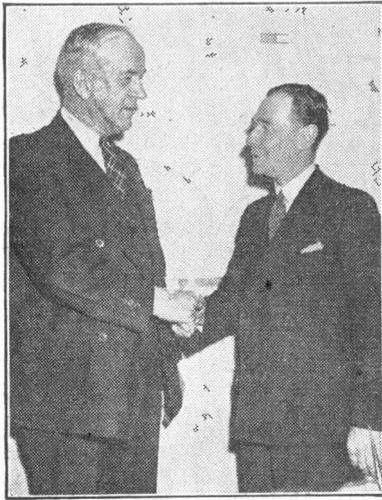
WEBSTER CITY, Ia., Dec. 24.—Patrons of Hamilton County Fair here will be offered racing for the first time next year, directors having voted to construct a track and grand stand and add 15 acres to the plant, reports Secretary L. L. Lyles. At the Iowa Fair Managers' Association meeting in Des Moines on December 12 and 13 Secretary Lyles contracted with L. C. Reynolds, manager of Reynolds & Wells' United Shows, to furnish midway attractions for the 1939 event. Opening day will be Watermelon Day, management giving away two carloads of melons and featuring a free gate.

## Building in Americus, Ga.

AMERICUS, Ga., Dec. 24.—The 1939 Sumter County Fair will be held for the first time in the new Community Fair grounds exhibit barns. This committee will promote the fair and make plans for a live-stock sales barn: J. K. Luck, chairman; John Wise, S. F. Howell, L. W. Kirkland, E. J. Hodges. Framework is up for hog and cattle barns on the grounds and concrete has been poured for a poultry barn.

ELKHORN, Wis.—Statement of Walworth County Fair, read at the annual meeting on December 14, showed resources of \$9,650. Receipts and disbursements for 1938 were \$45,078.

**A CONTEST to determine the leading outdoor performers is explained in the general outdoor section under "Who Is Your Favorite Outdoor Performer?" Read it and then send for your ballot.**



FREDERICK WEDDLETON (left), director of division of concessions for the 1939 Golden Gate International Exposition, San Francisco, is shown congratulating William Russell, of the Scottish attraction, An Clachan, highland village, on the latter's first big American venture. It will occupy 60,000 square feet on Treasure Island. Figures show that at the recent Empire Exhibition, Glasgow, the village grossed about \$500,000 on the front gate and about \$250,000 from inside sales.

## Saskatoon Surplus Reported as Against Deficit of Last Year

SASKATOON, Sask., Dec. 24.—Surplus of \$2,932.56 on operations up to October 31 was reported at the annual meeting of Saskatoon Industrial Exhibition board, as against a deficit of \$1,771.73 on the same date in 1937. Increases in grand stand, gate and auto and concession receipts accounted for surplus. Profit on grand stand was \$12,123.46, almost \$4,000 more than the 1937 grand-stand profit of \$8,170.

Take at the main gates and for autos was about \$1,850 more than in 1937, \$12,751 as against \$10,916 last year. There was an increase of more than \$1,000 in concession receipts. Honorary Treasurer A. M. Duncan said the surplus was encouraging because of a decrease in receipts of the Stadium, hockey rink on the grounds, caused by opening of a new rink in center of the city last winter.

Revenue for the year was \$84,220.66, and operating expenditure \$81,288.10. President A. D. Munro said the year's operations turned out better than was expected.

## New York World's Fair

Shop Talk, Chatter and March of Progress

By ROGER LITTLEFORD JR.

NEW YORK, Dec. 24.—This city will really be fair-minded during the holiday season if present promotion plans go thru. Little Old New York, from Battery to Bronx, will be a veritable beehive of Trylons and Perispheres, of orange and blue pennants, the fair's official colors, and all sorts of descriptive displays of this and that scene or building or attraction that will be part of "World of Tomorrow." (Details of the promotion plans will be found elsewhere in this issue.—Editor's Note.)

It is becoming more and more apparent that the Flushing fiesta next summer will be one of the very few big-time expos to keep number of skill games in its amusement area to a minimum. Very few, if any, game men have been getting further than the proverbial first base in contract talk with the conch department boys. Altho several villages are expected to offer a limited number of sub-concession gaming propositions, independent skill projects will probably be less than 10. Maurice Piesen apparently is set for a battery of Skee Ball alleys; an archery game is in process of negotiation; any number of shooting gallery ideas have been submitted, and Arnold Beebe, veteran Asbury Park concessioner, and Dr. Sydney Ross, magician, are coming close to contract-sign-

## Two Resign G. G. Posts

Officials declare expo policies not involved—several palaces are ready

SAN FRANCISCO, Dec. 24.—Another resignation was handed the board of directors of Golden Gate International Exposition this week. Frank Y. McLaughlin, it was announced, will resign as assistant to the president, effective December 31. Ray Smith, director of finance, resigned last week.

Both declared exposition policy matters were not involved in their withdrawal from the two important positions. McLaughlin was formerly California WPA administrator. The positions will remain unfilled for the present, President Leland W. Cutler said.

Most of the major lots which will house exhibits are taking on activity greater than has been shown in many months. Exhibitors are moving in, and a new tempo is apparent. Ready for occupancy are the Palace of Food and Beverages, Palace of Homes and Gardens, Palace of Electricity and Communication, Hall of Science, Vacationland and Palace of Mines, Metals and Machinery.

Courts between the palaces are nearly ready. The 40-acre Gayway is taking on new patterns daily, with work being rushed on Cavalcade of the Golden West, Chinatown, Streets of the World, Ripley's Odditorium, Cyclone Coaster, Diving Bell, Midget Village, Hydrosphere, Children's Village and others. Illumination program, on which the expo is spending \$1,000,000, is far ahead of schedule. Concessions Director Frederick Weddleton said excursion hops will be conducted over Treasure Island during the fair, arrangements being completed with Paul Mantz, head of United Air Services, Inc., for day and night flights.

## Wirth Gets Ebensburg, Pa.

NEW YORK, Dec. 24.—Frank Wirth Booking Association announced acquisition of Cambria County Fair, Ebensburg, Pa., with revue and acts. Contract thru Wirth's Pittsburgh rep, Jayne Jarrell.

LITTLE ROCK, Ark.—State board and executive committee of Arkansas Live-Stock Show Association voted unanimously to hold another show in 1939, but a month earlier than that of this year. Acting President A. Howard Stebbins said the city spent about \$8,000 on the event and asked for a resolution thanking council for its support.



E. L. RICHARDSON, whose long service as general manager of Calgary (Alta.) Exhibition and Stampede has been marked by his re-election to the position. King George and Queen Elizabeth are said to have expressed a desire to see the exhibition during their coming visit to Canada, but the proposed dates of their stay in the dominion probably will make this impossible. Exhibition had a surplus of \$6,537 for 1938, exceeding that of 1937 altho \$11,000 more than the usual amount was spent on improvements.

## Bonds Are Reported Ready For Beatty at G. G. Expo

SAN FRANCISCO, Dec. 24.—Clyde Beatty and his animal act look right now to be a cinch to open in February at the Golden Gate International Exposition.

Office of Frederick Weddleton, director of concessions, said negotiations to bring Beatty here for the fair were very much alive and that financial backers for Beatty were prepared to sign a \$15,000 bond guaranteeing appearance of the animal trainer.

Exposition will post a similar bond. Beatty's engagement if set will be for duration of the fair, officials said.

## Parnell Memorial Adopted

RALEIGH, N. C., Dec. 24.—At the annual meeting of North Carolina Association of Agricultural Fairs in the Sir Walter Hotel here on January 20 and 21 there will be several out-of-State speakers. Dr. A. H. Flemming, Franklin County Fair, Louisburg, president of the association, will be banquet emcee Friday night. Association directors have adopted memorial resolutions on the death of C. S. Parnell, Mebane, who was secretary.

## Charlotte Construction Paid

CHARLOTTE, Mich., Dec. 24.—At the annual meeting and election of officers of Eaton County 4-H Fair here, Secretary Hans Kardel, who was re-elected, reported that all 1938 improvements, including cost of a 2,200-seat grand stand, were paid for. The fair started with a balance of \$152 in the treasury. Receipts were \$9,383 and expenses \$7,062. Other officers re-elected were John B. Strange, president, also state commissioner of agriculture, and C. D. McIntyre, treasurer.

## Lueders Readies Five Shows

DETROIT, Dec. 24.—United Booking Office will put out five shows to play Midwestern fairs next season, said Manager Henry H. Lueders. *Ship Ahoy* and *French Frolics* will carry 24 girls in line, a 10-piece band and six acts each, besides a prima donna, emcee, dance team and singing team. Two smaller revues will carry five acts, nine-piece band and 14 girls each. Fifth show will be made up of circus acts with scenery and a nine-piece band without ballet.

PHILADELPHIA.—Samuel B. Russell, president of Pennsylvania Association of County Fairs and president-manager of Lewistown (Pa.) Fair, who underwent a serious major operation in Hahnemann Hospital here, is reported as recovering satisfactorily.

Jack Sheridan, talented artist who is operating the "Living Magazine Covers" show at the 1939 fun frolic, gave a selected few a preview of his show last week and they came away surprised and probably comforted, to say the least. For those who might be bothered by perispheres (See N. Y. WORLD'S FAIR on page 107)



*Joyous New Year to All from*

# GEORGE A. HAMID, INC

*and*

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**ATLANTIC CITY, U. S. A.**

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# Fairs' Costs Curb Profits

**EXPECTATIONS**, probably justified, of a considerable slump in attendance and receipts at the 1938 State, district and county fairs in the States and Canada did not materialize. In fact, attendance rose again at many major annuals. However, receipts were naturally affected by economic recession, altho not to an extent that naturally might have been anticipated. The season of fairs had a healthy effect upon carnival coffers and again kept plenty of acts and other attractions busy. It was not to be expected that records would be shattered to the extent that they were in 1937 over 1936 or indeed for the two years previous. Stability and future prospects for growth of established fairs were exemplified, close observers declare, this year when nearly all outdoor amusements felt heavily the results of curtailed spending. That interest in properly conducted annuals will show no drop is the verdict of managers and board members, who point out that widespread community interest and angles which assure strong local support are present in the field of fairs in much greater degree than it is possible to accomplish in any other branch of outdoor amusements.

## Future Patrons Being Made

World's fairs in 1939 in New York and San Francisco will keep the public fair-minded and constant growth of 4-H Club, Future Farmers and other juvenile activities can be nothing except conducive to creating more fairgoers and exhibitors in the years to come. Increased grand-stand attendances, more elaborate day and night productions and augmented Thrill Day programs have been the order for several years and there is no indication that these features have as yet begun to pall upon fair patrons.

Gate and grand-stand patronage stood up well as against the figures of the last four years and only where adverse weather was encountered or fair programs were cut did attendances drop to any extent. Spending not being what it had been since 1935 and heavy investments to plants, the profit side of fairs the past season cannot compare so favorably with last year as did the figures of 1935-'37 stack up against those of the few years prior.

Great crops in Western Canada started the season off with a bang, gates and midway grosses taking higher brackets, especially in the Class A circuit. Conditions being better in the West and in other agricultural regions than they were in industrial centers, receipts were better than they have been in territory from which some of the bigger fairs draw their patronage.

## More Increases Are Reported

Thirty-seven member fairs made returns to the International Association of Fairs and Expositions. These indicate by averages a total attendance increase over 1937 of 5.4 per cent, as against an increase of 13.2 per cent for 1937 over 1936 for 44 fairs. Afternoon grand-stand attendance showed an increase of 15.13 per cent over 1937, as against an increase in 1937 over 1936 of 21.6 for 44 fairs. Night grand-stand attendance increased 20.52 per cent over 1937, as against 25.2 per cent for 1937 over 1936 for 44 fairs. Gross carnival business increased 13.06 per cent over that of 1937, compared with 21.2 per cent for 1937 over 1936 for 44 fairs.

While numerous big fairs officially reported better attendances, there were few that did not hold their own with 1937 or that fell below last year's mark. Ak-Sar-Ben had 55,000; Brockton (Mass.) Fair, 196,849; Calgary Exhibition, 223,425; California State Fair, 637,682; Canadian National Exhibition, 1,656,000; Clay County Fair, Spencer, Ia., 139,970; Edmonton Exhibition, 151,180; Indiana State Fair, 385,621; Kansas State Fair, 250,000; Kansas Free Fair, 400,000; Mid-South Fair, 127,279; Missouri State Fair, 273,174; Mississippi Valley Fair and Exposition, 53,308; North Montana State Fair, 234,112; Maryland State Fair, 120,000; Midland Empire Fair, 120,000; Minnesota State Fair, 582,161; Mississippi Free State Fair, 350,000; Mississippi Fair

and Dairy Show, 45,807; New Jersey State Fair, 221,000; National Dairy Show, 50,000; Nebraska State Fair, 77,409; Ozark Empire Fair, 171,800; Oklahoma Free State Fair, 300,000; Oklahoma State Fair and Exposition, 290,438; Quebec Provincial Exposition, 111,216; Pacific International Stock Show, 112,637; Spartanburg (S. C.) Fair, 96,000; Sakatoon Exhibition, 78,807; South Dakota State Fair, 190,000; Southeastern Fair, 500,234; State Fair of Texas, 961,383; Tulsa Four-State Fair, 190,000; Tennessee State Fair, 136,131;

Utah State Fair, 85,402; Western Fair, 148,343; Wisconsin State Fair, 624,411.

## Added Costs Reduce Profits

That profits were smaller because of greatly increased costs and extensive permanent improvements was pointed out by Ralph E. Ammon, retiring IAFE president. He declared that most fair managers, appreciating in advance that conditions would not be as good as in 1937, knew that to attract as many people it would be necessary to spend more money for entertainment as well as advertising, which was generally done. Thus the result was that, tho attendance and income held up, profits could not be as great. Leaders in fairdom feel that this was a wise procedure, it being better to keep attendance figures up and interest keen than it would be to count small profits.

Improvements and their cost were reported as follows: Brockton, Mass., \$3,498.19; Sacramento, \$1,000,000; CNE, Toronto, \$50,000; Spencer, Ia., \$9,988.16; Edmonton, \$47,000; Indianapolis, \$90,000; Hutchinson, Kan., \$8,500; Topeka,

\$5,900; Mid-South, Memphis, \$2,000; Sedalia, \$59,555.94; Davenport, Ia., \$3,549.75; Great Falls, Mont., \$69,558.05; Timonium, Md., \$35,000; Billings, Mont., \$37,820.93; St. Paul, \$165,000; Jackson, Miss., \$8,000; Mississippi Dairy Show, \$2,500; Lincoln, Neb., \$15,000; Muskogee, Okla., \$1,000; Pacific International, \$15,000; Atlanta, \$18,000; Dallas, \$60,000; Tulsa, \$7,500; Nashville, \$20,000; Salt Lake City, \$9,000; London, Ont., \$2,000; Milwaukee, \$200,000.

## Wider IAFE Work Advocated

A move to widen activities, to make the organization more democratic and to attract the interest of smaller fairs was started at the November 48th annual meeting of the IAFE in Chicago. Retiring President Ammon, State director of agriculture and markets and manager of Wisconsin State Fair, who made the recommendations, was given considerable support and it is believed new policies will be worked out. Advocates for more IAFE field work in behalf of the fair industry as a whole were largely instrumental in electing a new secretary-treasurer, Frank H. Kingman, secretary of Brockton Fair.

"I am convinced that the greatest days of the American agricultural fair are ahead instead of behind us," declared Retiring President Ammon, "and that not yet have we dreamed of the future possibilities. It should be our hope that our association will arise to the occasion and be ready for that promising future which awaits our fairs. Those fairs which have become shaky and reduced their expenditures for entertainment and advertising have paid for their folly by smaller crowds and greatly reduced incomes."

## Important Events and Happenings From December, '37, to December, '38

(From Files of The Billboard)

**AD FEES IMPOSED**—Iowa Fair Managers' Association agreed to charge a nominal fee for advertising banners displayed at its annual meeting, December 6 and 7, in Savery Hotel, Des Moines.

**SIGN FOR W. F.**—Puerto Rico was first island possession of the United States to sign for space at the New York World's Fair, and Greece was added to list of international participants.

**ENGEL TAKES TRI-STATE**—Contract of Joe Engel to operate Tri-State Fair, Chattanooga, Tenn., was approved by city commissioners November 23.

**IAFE MEETING BIG**—The 47th annual session of the International Association of Fairs and Expositions in Hotel Sherman, Chicago, November 30-December 1, was called the best in its history. Ralph E. Ammon was advanced to the presidency and Sid W. Johns to the vice-presidency. Toronto was selected for the 1939 meeting.

**RECORD ATTENDANCE**—Secretary-Manager W. R. Hirsch, Louisiana State Fair, said a record attendance in 1937 totaled 284,430.

**DEPUE RE-ELECTED**—Harold F. Depue was renamed secretary-manager of North Montana State Fair, Great Falls.

**CONTRACTS AWARDED**—Commissioners of Tennessee State Fair closed contracts for 1938 with Royal American Shows for midway and George A. Hamid, Inc., for grand-stand acts.

**BOND PLAN FAILS**—Plans for a new location and plant for Oklahoma State Fair and Exposition, Oklahoma City, were canceled when voters vetoed a bond issue for \$1,343,000 on December 7.

**IOWA RAINS HURT**—Thirtieth annual meeting of Iowa Fair Managers' Association, December 6 and 7 in Des Moines, was well attended. Reports showed nearly half of the annuals in the red because of rain.

**BROREIN DIES**—W. G. Brorein, 73, president of Florida Fair, Tampa, died in Tampa Hospital December 12 following an operation for appendicitis.

**VICKERS RESIGNS**—After 25 years at the helm of South Louisiana State Fair, Donaldsonville, La., R. S. Vickers resigned.

**DALLAS RE-ELECTS**—In annual meeting at Dallas directors of the State Fair of Texas re-elected incumbent officials, headed by Otto Herold.

**RUTLAND SHOWING BIG**—Manager Will L. Davis reported that Rutland (Vt.) County Agricultural Society had the most successful annual in its history, that 130,317 attended Rutland Fair and that receipts for the year ending December 1 were \$99,679.39.

**MOLESWORTH NAMED**—R. D. (Duke) Molesworth, director of publicity of Missouri State Fair, Sedalia, since 1934, was named secretary of North Iowa Fair, Mason City.

**BADGER MEET BIG**—Wisconsin Association of Fairs in Milwaukee January

5-7 set a near-record attendance and elected William T. Marriott, Baraboo, president.

**HOOSIER FAIRS GOOD**—At annual meeting of Indiana State Association of County and District Fairs in Hotel Claypool, Indianapolis, January 4-5, it was reported that 1937 fairs were big and that the State Fair, Indianapolis, broke all records for attendance and receipts.

**N. C. TAX ATTACKED**—Fifth annual convention of North Carolina Association of Agricultural Fairs in Sir Walter Hotel, Raleigh, January 10, strongly criticized the State tax of \$200 on carnivals operating at established annual fairs.

**BUILDINGS GO UP**—Seven buildings were under construction as a part of a \$2,000,000 building program on California State Fairgrounds, Sacramento.

**NO PARIS REPEAT**—Revival of Paris International Exposition in 1938 was killed when the Senate voted 224 to 73 against it.

**CORLISS ELECTED**—Dr. J. H. Corliss, Sumner, connected with Western Washington Fair, Puyallup, Wash., was elected president of the association in January.

**LEWIS AGAIN HEAD**—Samuel S. Lewis was re-elected president of York (Pa.) County Agricultural Society.

**BUCKEYES TO CHANGE**—Ohio Fair Managers' Association voted to change officers more frequently at annual meeting in Desher-Wallick Hotel, Columbus, January 12 and 13.

**MICHIGAN BIG**—The 26th annual convention of Michigan Association of Fairs, January 18 and 19 in Hotel Fort Shelby, Detroit, had a registration of more than 365. Fred A. Chapman was re-elected president.

**ILLINOIS ELECTS**—Officers were re-elected at the annual meeting of Illinois Association of Agricultural Fairs in St. Nicholas Hotel, Springfield, February 3 and 4: Eugene E. Irwin, president; Walter L. Manny, vice-president; A. W. Grunz, secretary.

**TAMPA FETE BIGGEST**—Attendance of 105,367 jammed Florida Fair on Gasparilla Day, January 31, breaking the all-time one-day record of 103,246. Total attendance was 547,367.

**TEXANS INSTALL SEC**—Delegates to annual meeting of Texas Association of Fairs in Hotel Adolphus, Dallas, January 28 and 29, installed a permanent paid secretary and treasurer, O. L. Fowler.

**DOUBLE ATTENDANCE**—About 140 fair officials and attractions people, double those of 1937, attended the annual meeting of Rocky Mountain Association of Fairs in Northern Hotel, Billings, Mont., January 24-25.

**WIS. DIRECTOR NAMED**—Ralph E. Ammon, manager of Wisconsin State Fair, Milwaukee, and president of the International Association of Fairs and Expositions, was appointed State director of agriculture and markets February 9.

**TEST AID CASE SET**—Directors of

Wisconsin Association of Fairs in Madison February 4 voted to institute a test case in a move to insure future payments of State aid to county fairs.

**N. Y. JUBILEE BIG**—Golden Jubilee meeting of New York State Association of County Agricultural Societies in Ten Eyck Hotel, Albany, February 15, was one of the most successful and heavily attended sessions ever held.

**CUBAN OPENER GOOD**—Large attendance marked opening of the first annual Cuban National Industrial Fair and Exposition, February 12-March 12, in Havana.

**NEW VANCOUVER MANAGER**—Sydney C. McLennan, Ottawa, Ont., was appointed general manager of Vancouver (B. C.) Exhibition Association.

**TEST ON STATE AID**—Sawyer County Agricultural Society, Hayward, Wis., on February 17 started suit in Circuit Court in Madison, Wis., to compel the secretary of state and state treasurer to pay its State aid for the 1937 Sawyer County Fair.

**TRADE PRESS ENLISTED**—Grover A. Whalen, president of the New York World's Fair, at a meeting with 100 representatives of trade publications, enlisted the co-operation of trade papers to help make the fair a success.

**SMITH GIVEN POST**—Dr. Albert L. Brown, Syracuse, two years general director of New York State Fair, Syracuse, was replaced by Paul Smith.

**CLASH ON PLANS**—Directors of the 1939 Golden Gate International Exposition were criticized in a report by Junior Chamber of Commerce to its membership, saying public is neither informed nor enthusiastic about the coming fair because of lack of proper publicity, management, public participation and inaccessibility of fair site to visitors.

**NEW YORK'S AIR SPECS**—Evening air-spectacle phase of New York World's Fair will be one of the most extravagant shows of its kind ever witnessed, said fair officials.

**NEW MISSOURI BODY**—Walter G. Staley, Mexico, named president of Missouri Association of Fairs and Agricultural Exhibitions, a new organization.

**10-YEAR EXPO FOR HAVANA**—A Pan-American exposition, to be known as the Universal Exposition of Havana, was authorized by passage of a law by the Congress of the Republic of Cuba. Expo to be held in Havana, opening in November, 1939, during October to May, for a period of 10 years.

**MAFA VIGILANT**—Efforts toward better programs and revelations of "spon-

sors" of fairs suddenly "coming to life" under guise of agricultural societies for monetary gain were themes of the 19th annual spring meeting of Massachusetts Agricultural Fairs Association in Worcester April 22.

**NUDISTS NIXED**—Publicists' plans to have George Spray's Los Gatos Elysian nudists present at dedication of Tower of the Sun were nixed by higher-ups of Golden Gate Exposition. Nearly 2,000 submitted "Gayway," winning title for the midway.

**MICHIGAN'S FINEST**—Frank N. Isbey, general manager of Michigan State Fair, Detroit, submitted data calling for expenditure of \$3,750,000 to give Michigan "the finest State fair."

**DUFOR-ROGERS BOOKED**—A Life Show was contracted at the 1939 Golden Gate Exposition by Lew Dufour and Joe Rogers, Chief Director Harris Connick announced.

**REVIVAL FOR N. M.**—First New Mexico State Fair in 22 years was to be held in Albuquerque in 1938. Leon H. Harms was appointed secretary-manager.

**S. F. EXPO HALF DONE**—Building on Treasure Island, site of 1939 Golden Gate Exposition, had passed the halfway mark.

**BOOKING PICKS UP**—According to booking slates of George A. Hamid, Inc., celebrations and special events were staging a marked advance as users of live talent and thrill shows.

**WIRTH COMES BACK**—Frank Wirth, former partner and president of Wirth & Hamid, returned to the business.

**G. G. DUCATS MOVE**—In four days ticket distribution for the Golden Gate Exposition of 1939 topped the \$500,000 mark.

**THREE RIVERS OUTLAY**—\$1,500,000 project transformed grounds of the Exposition of Trois-Riveres, Canada. Athletic stadium cost \$500,000.

**TOPEKA WORK**—Maurice W. Jencks, manager of Kansas Free Fair, Topeka, announced completion of a six-year construction program which gave the fair a nearly new plant.

**SUPPORT WITHDRAWN**—California withdrew support from the New York World's Fair because New York refused to support the San Francisco fair with an expenditure equal to what California planned to spend with New York.

**STATE AID STAYS**—Wisconsin Supreme Court reversed its previous de-

cision June 21, declaring the State Development Authority unconstitutional, and by a 4 to 3 vote sustained the act, assuring county fairs State aid.

**FIRE HITS CHILHOWEE**—Tennessee Valley A. & I. Fair's administration building in Chilhowee Park, Knoxville, Tenn., was razed by fire June 28. Damage was estimated at \$50,000.

**ANDERSON IS BIG**—Crowds were again large at Anderson, Ind., Fair, but business for Johnny J. Jones Exposition, which was on the midway, was off as compared to last year.

**BRANDON EXHIBITION**—Figures were up at the Provincial Exhibition of Manitoba, Brandon, July 4-8, and the Royal American Shows there exceeded last year's gross.

**1,500-ACRE DEVELOPMENT**—A charter was granted by the State to Massachusetts Agricultural Improvement Association to develop the 1,500-acre tract into a \$2,000,000 recreation center.

**GAIN FOR CALGARY**—Calgary Exhibition and Stampede, July 11-16, played host to the largest number of early visitors since 1929.

**ISBEY ADDED TO BOARD**—Gov. Frank Murphy appointed Frank N. Isbey, who had been managing director of Michigan State Fair, Detroit, to the board of managers. Isbey's service was gratis.

**UP 20 PER CENT**—Smashing all records for an opening day at Edmonton, Alta., the Diamond Jubilee Exhibition, July 18-23, had a 20 per cent increase in paid admissions over opening day in 1937.

**WEST WASH. EXPANDS**—Anticipating large crowds, a new 3,000-seat covered grand stand was constructed on Western Washington Fairgrounds, Puyallup, for the 39th annual.

**MORE CONCESSIONS**—Concession roster of the New York World's Fair was augmented by addition of the Children's World, immense kiddyland under direction of Frank W. Darling, Norman Bartlett's Flying Turns and Aerial Joy Ride and Morris Green's Greenwich Village attraction.

**PUEBLO PLANT READY**—New buildings and improvements on Colorado State Fairgrounds, Pueblo, costing nearly \$500,000, were completed.

**W. F. OFFICIAL QUILTS**—W. Earle Andrews, general manager of the World's Fair since May 20, 1936, resigned

but continued to serve as consulting engineer.

**REGINA BIG**—Regina (Sask.) Agricultural and Industrial Exhibition, August 1-6, was most successful in years, with a 7 per cent increase in attendance over 1937.

**YOUNG INJURED**—Ernie Young and members of his troupe were shaken up when their special train from Regina, Sask., collided with a locomotive in the West End of the C. N. R. station on August 7.

**GREAT FALLS TOPS**—For the eighth successive year attendance records were shattered at North Montana State Fair, Great Falls, August 1-6, with 234,435.

**WHITE BACK IN BIZ**—John F. White, former secretary of South Dakota State Fair, Huron, took over the helm of Minnehaha County Fair, Sioux Falls, S. D.

**RECORD START**—Governor Murphy opened the 89th Michigan State Fair for a 16-day run to largest attendance in history when 27,800 passed thru turnstiles.

**IOWA FAIR UP**—Opening-day crowd at the Iowa State Fair, Des Moines, smashed all records.

**CNE OPENING BEATS 1937**—Attendance for the August 26 opening of the Canadian National Exhibition, Toronto, was 56,000 on Friday and 203,000 on Saturday.

**IONIA PROFIT \$10,000**—Despite the most rain in its 24 years' existence, Ionia (Mich.) Free Fair, August 15-20, made estimated profit of \$10,000.

**SHOW FOR W. F.**—Col. M. S. Billingsly and Idena Powell signed contracts to exhibit an American Indian attraction at the World's Fair.

**OTTAWA SETS NEW HIGH**—Central Canada Exhibition, Ottawa, Ont., August 22-27, set a new attendance record of 336,000.

**CNE GATES UP**—Canadian National Exhibition, August 26-September 10, piled up on its first five days an attendance of 619,000, an increase of 150,000 over last year.

**PARACHUTER KILLED**—James Jeffries Caraway, bat man and parachute jumper with Kenny McCord's Thrill Show at North Dakota State Fair, Fargo, was killed when his parachute failed to open.

**ILLINOIS RECORD**—E. E. Irwin, general manager of Illinois State Fair,

Greetings

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World's Highest Aerial Act! No Nets—No Safety Devices!

Selden THE STRATOSPHERE MAN

★ A spectacular night and day exhibition, breathless, spine-tingling and thrill-packed. Send for pictorial circular. AVAILABLE FOR FAIRS, PARKS and CELEBRATIONS. Permanent address, care of THE BILLBOARD, Cincinnati, Ohio.

WANTED FOR 1939 FAIR SEASON

OUTDOOR ACTS OF ALL KINDS. If you want a long season, make your salary low. We Have the Spots.

PARAGON THEATRICAL ENTERPRISES

VIC ALLEN, JUANITA E. BALLARD, 213 Mainstreet, Theatre Bldg., Kansas City, Mo. REX TRUAX, 205 South Rutan, Wichita, Kan.

WANTED

FOR BI-COUNTY COLORED FAIR, REIDSVILLE, N. C., Carnival of 8 or More Rides and 8 or More Shows. This is a good spot and is money maker. Prefer Week October 16 or 23. Communicate at once with C. S. FINNEY, Secy., Reidsville, N. C.

Springfield, announced total attendance for the annual, August 20-28, was 946,000.

**TIMONIUM'S 60-YEAR TOP**—Timonium Fair, September 4-15, sponsored by Maryland State Fair and Agricultural Society, set a 60-year attendance mark.

**TOPEKA GATE 500,000**—Kansas Free Fair, Topeka, September 11-17, set an all-time attendance record in excess of 500,000.

**HURON BEST IN DECADE**—Bucking rain and cool weather, South Dakota (See *IMPORTANT EVENTS* on page 107)

1938 REPORT International Association of Fairs and Expositions

	AK-SAR-BEN STOCK SHOW	BROCKTON FAIR	CALGARY EXHIBITION	CALIFORNIA STATE FAIR	CANADIAN NATIONAL	CLAY COUNTY FAIR	EDMONTON EXHIBITION	INDIANA STATE FAIR	KANSAS STATE FAIR	KANSAS FREE FAIR	MID-SOUTH FAIR	MISSOURI STATE FAIR	MISS VALLEY FAIR & EXPO.	N. MONTANA STATE FAIR	MARYLAND STATE FAIR	MIDLAND EMPIRE FAIR	MINNESOTA STATE FAIR	MISSISSIPPI STATE FAIR	MISS. FAIR & DAIRY SHOW
TOTAL ATTENDANCE 1938	55,000	196,849	223,425	637,682	1,656,000	139,970	151,180	385,621	250,000	400,000	127,279	273,174	53,308	234,112	120,000	100,198	582,161	350,000	45,807
ALL PRIZE MONEY-INC. RACE & RODEO PURSES	\$30,000.00	\$6,098.00	\$42,273.52	\$137,229	\$25,000.00	\$7,853.40	\$29,000.00	\$7,380.40	\$2,123.68	\$30,000.00	\$27,794.37	\$4,170.46	\$9,506.00	\$49,399.85	\$58,000.00	\$35,522.60	\$12,595.00	\$7,100.00	\$5,380.00
VALUE PERMANENT IMP. ADDED DURING 1938		\$3,498.19		\$1,000,000.00	\$50,000.00	\$9,988.16	\$47,000.00	\$90,000.00	\$8,500.00	\$5,900.00	\$2,000.00	\$9,555.94	\$3,549.75	\$9,558.05	\$35,000.00	\$37,820.93	\$65,000.00	\$8,000.00	\$2,500.00
% INCREASE-DECREASE 1938 ATTENDANCE OVER '37	10-D	9-1	1.25-I	6.12-I	27-1	3.3-I	26-1	.006-I	9-D		10-D	1-1	19-D	11-1	5-1	8.9-D	8.6-D		1-D
% INCREASE-DECREASE 1938 AFT. GR. ST. OVER '37			18-1	9.79-1	40-1	4-1	40-1	33-1	19-D	10-1	5-D	1-D	17-D	7-D	5-1	2-D	14.2-D	25-1	1-1
% INCREASE-DECREASE 1938 NITE GR. ST. OVER '37	10-D	65-1	18-1	52.87-1	35-1	17.5-D	40-1	37-1	17-1		1.5-D	2-D	15-D	6-D	15-D	41.2-D	33-1		
% INCREASE-DECREASE 1938 GROSS GARN. OVER '37			4-D	8.92-D	35-1	14-D	29-1	.009-D	30-D	20-D	10-1	65-1	27-D	7-1	13-1	24.1-D	33.3-D		25-D
WEATHER CONDITIONS REMARKS	FAIR	POOR	FAIR	FAIR	FAIR	POOR	GOOD	GOOD	FAIR	FAIR	POOR	POOR	BAD	GOOD	GOOD	FAIR	BAD	GOOD	FAIR

SUMMARY: AVERAGES—ATTENDANCE 1938 OVER 1937. 5.4% INCREASE ▼ AFTERNOON GRANDSTAND '38 OVER '37. 15.13% INCREASE ▼ NIGHT GRANDSTAND '38 OVER '37. 20.52% INCREASE ▼ CARNIVAL 13.06% INCREASE

	NEW JERSEY STATE FAIR	NATIONAL DAIRY SHOW	NEBRASKA STATE FAIR	OZARK EMPIRE FAIR	OKLAHOMA FREE FAIR	OKLAHOMA STATE FAIR	PROVINCIAL EXHIBITION	PACIFIC INTERNATIONAL	SPARTANBURG COUNTY FAIR	SASKATOON EXHIBITION	S. DAKOTA STATE FAIR	SOUTHEASTERN FAIR	STATE FAIR OF TEXAS	TULSA FOUR STATE FAIR	TENNESSEE STATE FAIR	UTAH STATE FAIR	WESTERN FAIR	WISCONSIN STATE FAIR
TOTAL ATTENDANCE 1938	221,000	50,000	77,409	171,800	300,000	290,438	111,216	112,637	96,000	78,807	190,000	500,234	961,383	190,000	136,131	85,402	148,343	624,411
ALL PRIZE MONEY-INC. RACE & RODEO PURSES	\$21,000.00	\$20,000.00	\$2,243.98	\$2,700.00	\$22,500.00	\$15,544.00	\$25,000.00	\$100,000.00	\$6,850.00	\$21,550.00	\$2,900.00	\$10,000.00	\$5,000.00	\$25,834.25	\$30,416.86	\$26,000.00	\$2,740.93	\$72,000.00
VALUE PERMANENT IMP. ADDED DURING 1938			\$15,000.00		\$1,000.00			\$15,000.00				\$18,000.00	\$80,000.00	\$7,500.00	\$20,000.00	\$9,000.00	\$2,000.00	\$200,000.00
% INCREASE-DECREASE 1938 ATTENDANCE OVER '37			.001-1	50-1	43-1	3.4-1	6-1	3-D	14-1	15-1				3-1	1-1	6-D	33-1	4-1
% INCREASE-DECREASE 1938 AFT. GR. ST. OVER '37			36-D	30-1	27-1	6.6-D	8-D		13-1	40-1							100-1	8-D
% INCREASE-DECREASE 1938 NITE GR. ST. OVER '37			43-D	40-1	96-1	.4-1	26-1		22-1	40-1				3-1			100-1	17-1
% INCREASE-DECREASE 1938 GROSS GARN. OVER '37			.0006-D	100-1	13-1	8-D	3-1		7-1	12.5-1		6-D		7-D	7-D		23-1	
WEATHER CONDITIONS REMARKS	GOOD	FAIR	BAD	GOOD	GOOD	GOOD	FAIR	GOOD	GOOD	GOOD	FAIR	FAIR	GOOD	FAIR	FAIR	POOR	FAIR	GOOD

## Fair Elections

**INVERMAY, Sask.**—T. Jones was re-elected president of Invermay Agricultural Society; C. Lee, Mrs. H. A. Loucks, vice-presidents.

**HARRODSBURG, Ky.**—Mercer County Fair and Horse Show re-elected E. Buford VanArsdale, president and director for the 19th year; John S. Buster, vice-president and director; T. C. Coleman, secretary and director; Thomas Squifflet, treasurer and director, and Charles Ison, H. N. McCrosky, James Shewmaker, Ed Phillips, D. M. Hutton, Owen Davenport, Walter Clelland and Clarence Knight, directors.

**SASKATOON, Sask.**—Saskatoon Industrial Exhibition board re-elected: Honorary president, R. W. Caswell; honorary vice-president, J. R. Wilson; president, A. D. Munro; vice-presidents, R. B. McLeod, C. C. T. Robertson; honorary treasurer, A. M. Duncan; secretary-manager, Sid W. Johns.

**WADENA, Minn.**—Wadena County Free Fair re-elected Arthur Matti, president and director; Bert Veden, vice-president; Whitney Murray, secretary and director; Carter Stedman, treasurer, and J. M. Kern and Willard Miller, directors.

**MOOSE JAW, Sask.**—W. H. Johnstone was elected president of Moose Jaw Exhibition Co., Ltd., succeeding W. A. Munns; president since the company's formation three years ago; A. C. Alexander, Fred H. Jones, vice-presidents. Manager George D. Mackle reported grand-stand receipts of \$3,289.70 compared with \$3,870.40 in 1937. Rain canceled one night performance. Parimutuels showed net expenditure of \$1,863.48. Total 1938 deficit was \$934.50 as compared with \$518.15 in 1937.

**TISDALE, Sask.**—For years an annual, but discontinued last year thru lack of interest, Tisdale Fair will be held in 1939 it was decided unanimously at an annual meeting, which elected: Honorary presidents, Malcolm McLean, J. H. Brockelbank, Mayor J. E. Brown; president, A. Wilson; vice-presidents, C. A. Hanneson, R. Jones; secretary-treasurer, R. C. Farr.

**GALESVILLE, Wis.**—Trempealeau County Agricultural Association re-elected Alfred Ravnum, president; Clarence Brown, vice-president; Alfred Sagen, secretary; Leonard Larson, treasurer.

**LOUDONVILLE, O.**—O. K. Andress, re-elected secretary of Loudonville Agricultural Society, reports that the financial statement showed a good balance and that the following officers were named: H. G. Arnholt, re-elected presi-

## Fair Meetings

Indiana Association of County and District Fairs, January 3 and 4, Claypool Hotel, Indianapolis. William H. Clark, secretary, Franklin.

Wisconsin Association of Fairs, January 4-6, Hotel Schroeder, Milwaukee. J. F. Malone, secretary, Beaver Dam. Western Fairs Association, January 5-7, Palace Hotel, San Francisco. Tevis Paine, secretary, Sacramento, Calif.

State Association of Kansas Fairs, January 10 and 11, Hotel Jayhawk, Topeka. George Harman, secretary, Valley Falls.

Ohio Fair Managers' Association, January 11 and 12, Deshler-Wallick Hotel, Columbus. Mrs. Don A. Detrick, executive secretary, Bellefontaine.

Minnesota Federation of County Fairs, January 11-13, Nicollet Hotel, Minneapolis. L. O. Jacob, secretary, Anoka.

South Carolina Association of Fairs, Jefferson Hotel, Columbia, January 16 and 17. J. A. Mitchell, secretary, Anderson.

Western Canada Association of Exhibitions, January 16-18, Fort Garry Hotel, Winnipeg, Man. Sid W. Johns, secretary, Saskatoon, Sask.

Western Canada Fairs Association, January 16-18, Fort Garry Hotel, Winnipeg, Man. Keith Stewart, secretary, Portage La Prairie, Man.

Canadian Midwest Fairs Association, January 16-18, Fort Garry Hotel, Winnipeg, Man. A. E. Russell, secretary, Lethbridge, Alta.

Maine Association of Agricultural Fairs, January 17 and 18, Penobscot Exchange Hotel, Bangor. J. S. Butler, secretary, Lewiston.

Michigan Association of Fairs, January 18 and 19, Ft. Shelby Hotel, Detroit. Chester M. Howell, secretary, Chesaning.

Massachusetts Agricultural Fairs Association, January 19 and 20, Hotel Northampton, Northampton. A. W. Lombard, secretary, 136 State House, Boston.

North Dakota Association of Fairs, January 19 and 20, Waldorf Hotel, Fargo. Dick Forkner, secretary, Langdon.

North Carolina Association of Agricultural Fairs, January 20 and 21, Sir Walter Hotel, Raleigh. A. H. Fleming, president, Louisburg.

Mississippi Association of Fairs, January 20 and 21, Edwards Hotel, Jackson. J. M. Dean, secretary, Jackson.

Rocky Mountain Association of Fairs, January 22 and 23, Havre Hotel, Havre, Mont. Jack M. Suckstorf, secretary, Sidney, Mont.

Virginia Association of Fairs, January 23 and 24, John Marshall Hotel, Richmond. Charles E. Ralston, secretary, Staunton.

Nebraska Association of Fair Managers, January 23-25, Cornhusker Hotel, Lincoln. Chet G. Marshall, secretary, Arlington.

Pennsylvania State Association of County Fairs, January 26 and 27, Penn - Harris Hotel, Harrisburg. Charles W. Swoyer, secretary, Reading.

Texas Association of Fairs, January 27 and 28, Adolphus Hotel, Dallas. O. L. Fowler, secretary, Denton.

Illinois Association of Agricultural Fairs, February 1 and 2, St. Nicholas Hotel, Springfield. E. E. Irwin, president, Springfield.

Association of Tennessee Fairs, February 7, Noel Hotel, Nashville. O. D. Massa, secretary, Cookeville.

New York State Association of County Agricultural Societies, February 21, Ten Eyck Hotel, Albany. G. W. Harrison, secretary, 131 North Pine avenue, Albany.

Ontario Association of Agricultural Societies, February 23 and 24, King Edward Hotel, Toronto. J. A. Carroll, secretary, Toronto.

dent; F. M. Smalley, vice-president; J. Olin Arnholt, treasurer; W. E. Heichel, W. W. Strang, C. F. Heyde, Carl Koch, W. G. Messner, directors.

**PLYMOUTH, Wis.**—Sheboygan County Agricultural Association re-elected Homer Melvin, president; Emil Titel, Otto Geussenhainer, vice-presidents; Henry Ott, treasurer; W. H. Eldridge, secretary; Louis Prange, superintendent. Salary of the secretary was increased from \$300 to \$400.

**ATHENS, O.**—Athens County Agricultural Society re-elected J. Howard Cline,

president; Clarence Wolfe, vice-president; H. J. Parker, secretary; Mrs. Dorothy Parmiter, assistant; S. F. Beverage, treasurer.

**PORTSMOUTH, O.**—Scioto County Agricultural Society elected Earl Clayton and Frank N. Bihlman to the board to fill vacancies left by Forrest Gordon and Wiley Tipton. Lafe Taylor, veteran president, was re-elected.

**NEW CASTLE, Pa.**—New Castle Agricultural Society re-elected J. L. Burton, president, and elected C. M. McCormick, vice-president; Thomas A. Gilkey, treasurer; A. Clyde Shoaff, secretary-manager.

**BELLEFONTAINE, O.**—Following election of two new directors, O. A. Hill and Earl Judy, Logan County Fair Board re-elected: President, Thomas W. Shick; vice-president, Telford Blackburn; secretary, Carl C. Kirk; treasurer, Earl Judy.

**MARYSVILLE, O.**—Lemuel O. Mapes was elected president of Union County Agricultural Society; vice-president, Jacob P. Sidle; treasurer, Paul Tossey; secretary, Harry Taylor.

**MELFORT, Sask.**—Melfort Agricultural Society elected: President, A. B. Howell; vice-presidents, J. M. H. McKee, A. W. Robson. G. B. Jameson was appointed secretary-treasurer and manager.

**ZANESVILLE, O.**—S. H. Lawyer was elected president of Muskingum County Agricultural Society; Clyde McFarland, vice-president; S. L. Sheper, treasurer; Leslie Wilson, secretary, succeeding P. D. Elliott. R. G. McMurry, Frazeyburg, will have charge of the junior fair.

**EDMUNDSTON, N. B.**—Board members of second annual Edmundston Fair re-elected George Michaud, president, for a third time, and Arthur Berube, secretary-treasurer.

**DURHAM, Conn.**—Durham Agricultural Fair Association, Inc., voted to hold a fair in 1939, the 1938 annual having been canceled because of hurricane damage. William A. Gastler was elected president; William A. Parsons, vice-president; John A. Jackson, secretary; (See FAIR ELECTIONS on page 112)

## Frank Wirth Philosophizes

Head of Booking Association Writes on Attractions and Dictatorships

A GOOD deal of our supposed heart disease is imaginary. As a matter of fact, many of our ailments, whether they be commercial, social or physical, are imaginary.

It would be a wonderful thing if we could get rid of these groundless fears, as they are responsible for much discouragement.

To be living in a land of tolerance, without a dictator to tell us what we shall eat, how we shall sleep, what God we must worship or what races we must entertain is in itself a doctor for the weakest.

We are able to open a fair, park or carnival, an indoor circus or theater without a sign reading, "If you are from the Jones family you are not allowed to pay this carnival a visit."

### Between Two Extremes

Do these sentences mean anything to you? If they do not, then no doctor can help you, for then you have heart disease and not an image of it. There isn't anyone but yourself to dictate the terms you will give next year to the flesh entertainment-seeking public. (And no one in his heart likes to applaud a piece of celluloid.)

There are times when all of us feel bloated with the ego of self-importance, and then watch the pendulum of emotion swing us to the lowest depths of despair. It is between the two extreme points that only clear decisive thinking can be reached. Many outdoor officials have in the past run the gamut of these feelings only to emerge with a cleaner, finer view of the future.

### Better for Artists

And what does the future hold?

The artist will have a better chance than ever before in outdoor entertainment history—both in bookings and in compensation for work performed.

The manager will strike a new high (See FRANK WIRTH on page 111)

## Agricultural Situation

Condensed Data From November Summary by U. S. Department of Agriculture, Washington, D. C.

**LOOKING** ahead into 1939, BAE sees prospects for continued improvements in the demand for farm products, that farmers' cash income from marketings and government payments will be increased, that farm production expenses will be about the same as in 1939. Net cash income of farm operators is expected to be "materially higher" than in 1938. The domestic demand picture is considered more reassuring than the foreign, with industrial activity and consumer incomes expected to average "substantially higher" next year. Foreign conditions affecting exports and prices of United States farm products may be less favorable. Increased production of live stock and live-stock products is expected next year, and possibly decreased production of crops already in large supply. All products will be favorably affected by the improved demand situation, but the increase in farm income is likely to be "more noticeable" in commodities going directly into consumption. Meanwhile, 1938 cash income may exceed the \$7,500,000,000 estimated by BAE last summer.

### DEMAND: IMPROVED OUTLOOK

During the past year prices and incomes received by farmers have been depressed by a severe business recession in the United States and some foreign countries, and by increased supplies of a number of important commodities. Prospects now are for a somewhat more favorable general demand situation in 1939 than in 1938, with considerable improvement in domestic conditions offsetting less favorable foreign prospects. This

will help to offset the effects of large actual and prospective supplies of some farm products.

Improvement in domestic demand in 1939 over 1938 should result from a higher average level of industrial activity and consumer incomes. This outlook is based upon prospects for increased production of automobiles, steel, textiles and miscellaneous consumers' goods, and an increase in building activity. General economic conditions in the United States are favorable to the recovery indicated by conditions in these industries. Increased net contributions of the federal government to total purchasing power will serve as an important stimulus to business in 1939. An exception to the generally favorable economic situation is the relative weakness in some important commodity prices.

The foreign demand outlook for 1939 is less favorable. Although general economic conditions abroad may show some improvement over this year if there are no further unfavorable political developments, competing foreign supplies will be much larger in 1939 than in 1938. There has also been a general stiffening of foreign trade restrictions against imports of farm products from the United States, but this may be offset to some extent by the possible conclusion of trade agreements with the United Kingdom and Canada. In view of the general improvement in business activity which is expected, it seems probable that the general level of wholesale prices in the United States will average somewhat (See AGRICULTURAL on page 112)



## NATIONAL SHOWMEN'S ASSOCIATION

An Organization by and for Showmen and Allied Fields.

### BENEVOLENT PROTECTIVE—SOCIAL

(Hospitalization and Cemetery Fund)

Dues \$10 Initiation \$10

Sixth Floor, Palace Theater Bldg.,

1564 Broadway

New York City

## WANT MORE REVENUE

for

## YOUR ORGANIZATION?

Read

### "BINGO BUSINESS"

A Column About Bingo in the WHOLESALE MERCHANDISE Department

THIS WEEK and EVERY WEEK



## JIMMIE LYNCH

Pat Purcell-Frank Winkley and the Original DEATH DODGERS extend heartiest

SEASON'S GREETINGS

# Fair Grounds

**CALGARY, Alta.**—Additions to barns on Calgary Exhibition grounds are expected to be completed by January 15. Alterations and additions are financed from \$196,000 borrowed by the city under the municipal improvements assistance act.

**HARRODSBURG, Ky.**—For the sixth year F. H. Bee Shows were contracted as midway attraction for Mercer County Fair and Horse Show here, reports President E. Buford VanArsdale.

**MURFREESBORO, Tenn.**—Mid-State Colored Fair here, a new organization, has asked the Legislature for a \$2,000 yearly appropriation for premiums and general expenses, reports J. R. Patterson, secretary.

**LONGVIEW, Tex.**—Marvin D. Abernathy, former manager of Gregg County Fair and past president of Texas Association of Fairs, has been elected manager of Lufkin (Tex.) Chamber of Commerce.

**WADENA, Minn.**—At the annual board meeting of Wadena County Free Fair on December 15 Secretary Murray Whitney reported a small loss for the 1938 fair due to heavy rainfall on the last day, usually the most heavily attended. Receipts were more than \$10,000, including \$3,800 from concessions.

**NORWICH, N. Y.**—Altho Norwich Fair went into the red \$3,000, Mayor Frank Zuber announced he will bank-roll the 1939 annual again. Chenango Agricultural Society, sponsor, named an executive committee, Capt. Daniel Fox, Mayor Zuber and F. H. Littlefair.

**SENATOBIA, Miss.**—Profit of about \$19,000 has been realized by Panola-Tate Live-Stock Association since its organization last January, according to the annual report. Proceeds from a fair and horse show last fall will be used to expand exhibitions in 1939. The association enlarged its plant in Como, also used by Northwest Mississippi Fair and Horse Show. A floodlighting system has been installed, said Manager S. R. Morrison.

**LOWVILLE, N. Y.**—At the 1939 Lewis County Fair night shows will be featured. Last year's fair was reported in the black and Cyril Seymour was elected secretary to succeed Myron Lyman, deceased.

**WEST ALLIS, Wis.**—A \$25,048 WPA grant for extension of the water system in Wisconsin State Fair park here has been approved by the government.

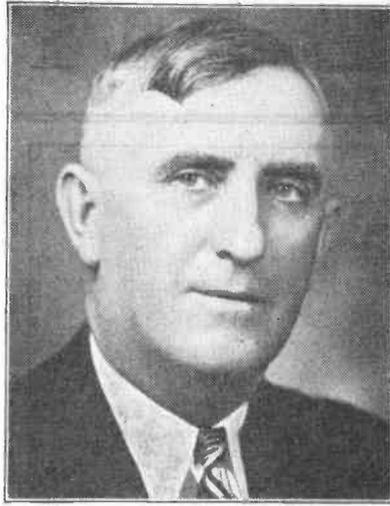
**LADYSMITH, Wis.**—Contemplated improvements on Rusk County Fair grounds here include a new grand stand, horse barn, poultry house, swine and sheep barn, addition to cattle barn and restoration of race track with a fence around the entire inclosure.

**SYRACUSE.**—Plans to make running races permanent at New York State Fair here, following last fall's experimental meeting, are apparently moving forward, as 125 men are building a steeplechase course inside the regular track and are constructing two huge lagoons, Saratoga style, in the infield, once used to park cars.

**POSTVILLE, Ia.**—Altho Big Four Fair showed a deficit this year, due to heavy rain on a Saturday, all bills and premiums were paid, it was reported at the annual board meeting here on December 7. A DeWaldo program was grand-stand attraction.

**EDMUNDSTON, N. B.**—Second annual Edmundston Fair reported surplus of \$553, receipts totaling \$4,963. A \$500 grant has been made to the society by the government. Officials plan to increase the entertainment program next year.

**ASHLAND, O.**—Ashland county commissioners awarded contracts for construction of three buildings on Ashland County Fairgrounds as a PWA project, a junior fair building, grand stand and horse barn. Directors said the expansion program will be started by January 1 and that all buildings will be ready for the 1939 fair, work to cost about \$20,000.



**HARRY B. KELLEY**, who has long been active in Michigan fair circles and for the State Fair, Detroit, was re-elected secretary of Hillsdale County Fair, which has made impressive strides during his years in the post. Profit in 1938 was more than \$10,000, which was added to an \$11,000 balance to apply on improvements to the plant. Among added features will be 296-foot grand stand now being erected.

## Georgians Meet in Macon

**MACON, Ga., Dec. 24.**—Annual meeting of the Association of Agricultural Fairs of Georgia has been tentatively set for January 12, said Secretary E. Ross Jordan, to be held in the Hotel Dempsey here. Ed G. Jacobs, president of Georgia State Fair and Exposition since it was organized nearly 20 years ago, continues seriously ill at his home on Vineville avenue. He has been in failing health several months.

## N. Y. WORLD'S FAIR

(Continued from page 102)

odical statements that the New York expo will keep the lid on nudity, etc., Mr. Sheridan's presentation corrected that. It's "art," you know, when an artist does it.

Section T (lower end of the amusement zone) remains unsold, altho it is understood no less than six applicants are still negotiating for big thrill attractions designed to pull patrons the full length of the midway.

Concessioners supposedly "in the know" are persistent in their belief that the combined fireworks, water, sound and electric display will be the standout talking point of the entire fair. Board of design is working out details and will offer preview displays from time to time early next spring. More than \$1,000,000 will be spent on the spectacles, to be presented from a floating island in Fountain Lake nightly at 10 p.m. Exhibits close at that time and the lake show should be of tremendous value in drawing the public midwayward. Amusements, of course, remain open until 2 a.m.

The concession department hit another one of its quiet spells—no new midway acquisitions being announced this week. According to reports, however, next week will see at least four and possibly half a dozen projects passed by the board of finance, the last step before signatures are applied to contracts.

Local 178, Building Service International Union, is about ready to take over jurisdiction of all vendors, purveyors and butchers working at the fair. Vice-President Lew Lange will be the official representative.

There'll be all sorts of parties holding sway tonight (Christmas Eve), and one of the most unique get-togethers will occur in the fair's nearly completed Perisphere. President Whalen and directors have been unusually secretive about plans, and fair employees are anticipating no end of surprises and funmaking.

## IMPORTANT EVENTS

(Continued from page 105)

**State Fair, Huron, September 11-16,** drew the best gate in a decade. Attendance was 110,800 and receipts topped \$50,000.

**ALABAMA BIG**—Alabama State Fair,

# Holiday Greetings

3 OF THE WORLD'S HIGHEST AERIAL ACTS

TEETER SISTERS  
THE ORIGINAL HOLLYWOOD THRILL GIRLS

VIRGINIA SENIOR—THE ONE AND ONLY  
SKY-HIGH GIRL

SENSATIONAL HIGH POLE LADY AERIALIST  
SENIORETTA

Under Exclusive Contract With  
GUS SUN BOOKING AGENCY  
Regent Theatre Bldg. Springfield, Ohio

# YESTERDAY and TODAY SALUTE TOMORROW

A Story of the World's Progress

SEE PAGES 10 AND 11

## CHRISTMAS GREETINGS

**RUTLAND, VERMONT, STATE FAIR**

ALWAYS LABOR DAY WEEK.

**WILL L. DAVIS**  
President and Treasurer

**C. W. OLNEY**  
Secretary

# HOLIDAY GREETINGS

TO ALL OUR FRIENDS—FAIR SECRETARIES AND SHOWMEN.  
Correspondence Invited from Fair Secretaries and Independent Organizations Wanting a clean up-to-the-minute Circus Unit. Address all communications to

—Ruth— **J. R. MALLOY CIRCUS** —Jack—

P. O. Box 345, Canton, Ohio.

# ACTS

Now contracting Acts for Our Fairs and Celebrations. State full details first letter and lowest price for good season.

**CONSOLIDATED AMUSEMENT ENTERPRISES**

"Bookers of World-Standard Attractions,"

FLEMING BLDG., Suite 517-18-19,

DES MOINES, IOWA.

Birmingham, drew nearly 500,000, smashing records of the past five years.

**STORM BATTERS MINEOLA**—Queens-Nassau Fair, Mineola, L. I., had a disastrous week when struck by storms.

**PARNELL DIES**—C. S. Parnell, 50, secretary of North Carolina Association of Fairs and secretary-manager of Six-County Fair, Mebane, N. C., died September 27 from injuries received in an auto accident.

**BLOSSOM DIES**—Dudley Stuart Blossom, chairman of Great Lakes Exposition, Cleveland, in 1936-'37, died in that city October 7.

**POMONA HAS BOOST OF 4 PER CENT**—Los Angeles County Fair, Pomona, Calif., September 16-October 2, had an attendance increase over 1937 of 4 per cent and was declared most successful in a 17-year history.

**BUCHANAN HEADS NEW BODY**—Managers and other officials of smaller Florida fairs organized Florida Association of Fairs and Festivals at Tampa on September 30, electing George D. Buchanan president.

**OFFICIAL DIES**—Bishop John M. Ritchie, 70, board member of Utah State Fair and chairman of Wasatch County Fair Board, died October 8 in Salt Lake City.

**TULSA GAINS**—Tulsa (Okla.) State Fair exceeded attendance of last year by nearly 25 per cent.

**DALLAS RECORD SET**—State Fair of Texas Golden Jubilee, October 8-23, set an all-time opening-day attendance record with paid admissions totaling 93,860.

**MICHIGAN HEAD EXPIRES**—James B. Jones, head of Michigan State Fair in 1933-'34, died October 12 in Harper Hospital, Detroit.

**CHAPMAN PASSES**—Fred A. Chapman, 60, widely known fair manager, died from a shotgun wound at his home in Ionia, Mich., October 18.

**MISSISSIPPI RECEIPTS UP**—With ideal weather, the 35th annual Mississippi Free State Fair, Jackson, October 10-15, broke every record of the past several years.

**TOP MARKS IN RALEIGH**—North

Carolina State Fair, Raleigh, October 11-15, shattered all previous attendance and receipt records.

**NEW CANADA CIRCUIT**—Formation of a new Western Canadian circuit, Canadian Midwest Fairs Association, was organized by the exhibitions in Lethbridge, Moose Jaw, Prince Albert and Yorkton, Can.

**TEXAS JUBILEE BIG**—Texas State Fair's Golden Jubilee Celebration in Dallas, October 8-23, rolled up attendance of 941,893, fifth largest in the fair's history.

**G. G. & AFA SIGN**—Golden Gate International Exposition and the American Federation of Actors signed a contract for all union labor.

**EXPO ADDS TO FUN ZONE**—Golden Gate International Exposition began laying out the Gayway, its fun zone. Harry C. Baker, president of the National Association of Amusement Parks, Pools and Beaches, announced forthcoming expenditure of \$200,000.

**NEW YORK SIGNS VILLAGE**—Messmore & Damon, with George Jessel producing, signed to operate an Old New York Village at the 1939 World's Fair.

**PUBLICITY DIRECTORS' ORG.**—Florida publicity directors, intent upon elevating the general ethics of their profession, organized the Florida Association of Publicity Directors in Tampa.

**WEATHER HITS S. W. SPOT**—The 32d annual South Texas State Fair, Beaumont, was off 25 per cent due to seven days of bad weather. Royal American Shows' midway business was off more than 50 per cent.

**LITTLE ROCK DEFICIT**—First annual exhibition and rodeo of Arkansas Live-Stock Show Association had a deficit. Stock show and rodeo initial expense was heavy.

**FAWN GROVE, Pa.**—Marvin E. Webb was elected president of Fawn Grove Improvement Association, operator of Fawn Grove Fair, to succeed A. H. Morris, who served a number of years. Other officers chosen are: Vice-president, C. Willis Bulette; secretary, Laurence Brown; treasurer, Harry R. Tyson.

# NEW A. C. FETE SET

## Novel Pageant In Midseason

### Hamid's M.-D. Pier to be scene—will tie in with New York World's Fair

ATLANTIC CITY, Dec. 24.—This resort will have a midsummer beauty festival and pageant in 1939 with a nation-wide beauty contest, returning to its old home and run on an amateur basis in a special tie-up with the New York World's Fair. Nationally known show people will be among sponsors, judges and directors. Announcement to this effect was made this week by George A. Hamid, New York impresario of Hamid's Million-Dollar Pier, following a meeting of the pier organization at the Hotel Dennis. Councilman Clarence Crossan, Philadelphia, owner of the pier property, said the idea would build up midsummer business.

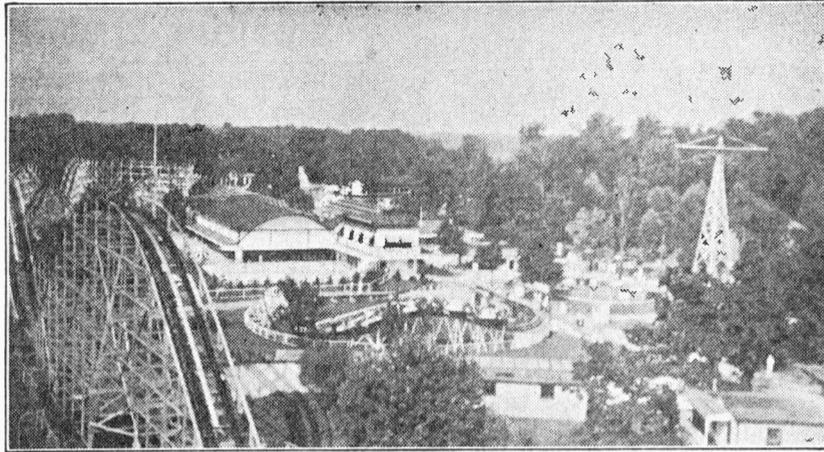
Authorization for the World's Fair tie-in was made by Hamid before his visit here and after conferences with Fair President Grover Whalen. Winners and runners-up of contests of the festival, which will also include a gigantic bathing suit style show with national concerns participating, will appear in special events at the World's Fair.

Hamid, who was re-elected president of the American Recreational Equipment Association at its annual meeting in Chicago on November 27, said the association would take active participation. There will be parades, special events, tie-ups with large cities and a program of midsummer activity, together with one of the largest publicity and advertising programs ever launched locally. Hamid's Million-Dollar Pier's big Ballroom of States will be scene of main events.

"There is plenty of room for another big national event on the summer program of the resort and we are going to put on what we hope will be the biggest of its kind at a time when everybody is thinking about going somewhere and looking for special attractions," Hamid said. "The resort, besides having the event to offer visitors, will receive thousands of dollars' worth of valuable publicity thru tie-ins with the World's Fair in New York."



ARCHIE W. COLTER, more details of whose death on December 18 appear in the Final Curtain in this issue, as general manager of Riverside Amusement Park, Indianapolis, had been in amusement park business 30 years. Park employees, Ed Ervin, Sam Woolbright, Al Sellar, William Boggs, Leonard Symmes and Carl Carlsbad, were pallbearers. He had designed a novel Christmas card with a season pass, and copies were later sent by his associates to friends and the press with a note announcing his death.



VIEW OF BROAD RIPPLE PARK, INDIANAPOLIS, where President and General Manager W. A. McCurry of Broad Ripple Park Corp., owner and operator, is in charge of a big building schedule and a program for the 1939 season embracing addition of some new rides and games. What is called the country's largest concrete swimming pool is being beautified and carloads of sand are being shipped in for the bathing beach.

### Big Resort Hostelry Burns

SCHROON LAKE, N. Y., Dec. 24.—Fire of undetermined origin early on December 18 destroyed the 24-year-old Leland House at this Adirondack resort. It was one of the largest summer resort hotels in the North and the loss is set at \$75,000. It was patronized by theatrical people. The four-story wooden building was owned by Albert L. Emerson, Warrensburg, and for several years had been rented to and operated by John G. Gossler, Miami, Fla. The hotel was closed for the season early in September and Gossler had planned to reopen it early in July.

### Jersey Corp. Is Preparing

ASBURY PARK, N. J., Dec. 24.—In view of an anticipated influx of visitors from the 1939 New York World's Fair, Louis E. Levinson, president of the newly organized Central Amusement Corp., which owns and operates the

Palace Merry-Go-Round, one of the Jersey coast, said the organization is preparing for a banner season. Funhouse, Ghost Ride and other attractions are to have changes and improvements. He declared it will be necessary for amusement operators to work harder and "not sit back and expect the fair to shower them with riches." This center recently celebrated its 50th anniversary. One of the major attractions is an 80-foot Ferris Wheel. In the amusement center are more than 100 pin games, other coin-operated machines and a de luxe shooting gallery.

**A CONTEST to determine the leading outdoor performers is explained in the general outdoor section under "Who Is Your Favorite Outdoor Performer?" Read it and then send for your ballot.**

## Faith in NAAPPB Risk Plan Is Justified, Report of Committee

Report of the public liability insurance committee of the National Association of Amusement Parks, Pools and Beaches at the 20th annual convention in the Hotel Sherman, Chicago, November 26-December 1.

Your committee is pleased to report at the conclusion of the third year under our public liability insurance plan with the Associated Indemnity Corp. that the arrangement has again operated successfully during 1938.

The premium volume was lightly diminished as compared with 1937, which was largely due to reduced gross receipts of our members and consequent smaller premiums.

The losses incurred by the company, as shown by the incomplete experience records for 1937 and 1938, were not low enough to allow application of the profit participation feature at this time. However, as cases for which reserves are now carried are settled, your committee feels that dividends may yet be earned for those years.

The same arrangement will apply for 1939. All members of the association will be able to write their insurance at 10 per cent less than the rates offered by other companies. The 25 per cent charge for additional interests will not apply, and the profit participation in-dorsement will be attached to all policies. The only exceptions will be in States where any of these features are contrary to law.

Our insurance plan has now operated for three years. Every participant has profited substantially. This has been accomplished without the support of many members, who, due either to lack of confidence or from other causes, have failed to join us.

Our faith in the plan and the Associated Indemnity Corp. has been fully justified by the results. It has been proved by three years of close and satis-

factory contact with the officials of the company and the trying period of adjustment necessary to arrange all details of a plan of such magnitude.

Now as the fourth year is before us we are able to state with complete assurance that every member of the association should arrange to place his public liability insurance with this company next season. The company is unquestionably reliable and fully able to meet all obligations incurred. The claims and inspection services are the equal of any enjoyed in the past.

The close contact between the company and your insurance committee makes possible more equitable adjustment of special problems that may develop than has existed heretofore.

Experience credits that are earned will be granted. This is assured by the fact that complete information is furnished to the committee as to all accident costs, and the credit allowance on every risk is established at a joint meeting each year between company officials and the committee.

Last—and vitally important—there will be a definite 10 per cent initial saving in cost, participation in the profits of the plan and elimination of the 25 per cent charge for additional interests.

The committee wishes to express its appreciation to President Baker, Secretary Hodge, the officers of the Associated Indemnity Corp. and \*John L. Campbell, broker of record for the association, for their continuous efforts and unfailing co-operation in working out this arrangement.

Respectfully submitted—N. S. Alexander, chairman; Leonard B. Schloss, vice chairman; Richard F. Lusse, A. B. McSwigan, Herbert F. O'Malley, Fred W. Pearce, Edward L. Schott, H. P. Schmeck, \*Named insurance consultant to NAAPPB.

## 'Take Your Coat Off And Go to Work'

An Inventory on Success Vs. Failure  
By CY BOND  
Dodgem Corporation

I have often wondered what it is that makes some men a success and others a failure when both seem to have the same amount of education and ability. One always gets ahead and does things while the other just gets by.

Listen to this.

A short while ago I was traveling across country in my automobile and listening to a radio program. The ground was being broken for a new science building at Bucknell University. Professor Wiggin was making an address. He said that in a survey of graduate engineers thruout the country getting salaries of from \$1,500 to \$5,000 a year their engineering knowledge was about equal, but it was the \$5,000-a-year men who made constructive suggestions for the improvement and advancement of engineering. Those in the lower brackets had little or nothing to say. If they did make any statement it was with great reservations. The men that go places today are those with a keen sense of constructive imagination, whether practical or not, and who are capable of expressing themselves.

I thought how true this is in the outdoor amusement industry. We have only to look about us to see those who succeed. They are the fellows that are continually planning new and novel attractions that will entertain and please the public, give it a new thrill, or laugh, or perhaps restful recreation in a more glorious and beautiful environment.

### Devisers at Fault?

I have in mind a typical situation at a shore resort in New England where a large dance pavilion for many years had been a profitable undertaking and made money for the owners, but times changed and for several years the place did not make any money. Did the management sell out, quit, burn the place down and say it is no use, there is no money in the dance game any more? I'll say they did not! They streamlined the old place, with the most modern fixtures and decorations that architects and theatrical engineers could offer and turned it into a swell night club. It came back with a bang—bigger and better than ever—and more profitable. Further than that, it has changed the whole complexion of this shore resort.

This is only one instance. Other places are doing the same thing. I wonder how many have read the article by Robert Moses, Commissioner of Parks of New York City, entitled, *You Can Trust the Public?* If you have not you should, for it has some excellent ideas for the amusement park industry. I do not agree with Mr. Moses in his attitude toward amusement devices but, just the same, he has made the New York City parks mean something to the people and that is the answer.

While Mr. Moses is set against amusement devices, it is perhaps more the fault of amusement device manufacturers and operators than any other reason. Maybe ride builders and manufacturers of amusements have not kept up with the trend of the times and made their devices appealing enough to attract the attention of such men as Mr. Moses. There must be a reason, for some of us know there is nothing that appeals to both young and old more than a thrilling ride on a device that is safe.

### On Mechanized Play

People never really grow old and the play instinct follows us from the cradle to the grave. Ask any aged persons if they feel old and see what they say. If they are in good health it will sound something like this, "I never felt younger in my life." This is true. We do not grow old in our desire to play. To want to play is just as natural as to want the food we eat and the air we breathe, but we do not want to play with dolls all our lives. We want our play modernized according to the times. Give your public play that is just as modern as the newest streamlined automobile and I'll guarantee that you will be a success.

Just for the moment let us see what mechanized play is. A long time ago the Carousel was built as a miniature (See TAKE YOUR COAT on page 111)

# The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, Care New York Office, The Billboard)

## The Outlook

Majority of those in the swim industry are of the opinion that the much-talked-of prosperity is around the corner with the new year, waiting to make its entrance. Major factor for outdoor pools in the New York area will naturally be the World's Fair. Ninety per cent of operators queried in this section stated that they felt the expo would be a great help to them. The writer agrees. Millions of out-of-towners will be attracted to Gothamtown and, while all of them will be busy visiting the fairgrounds and all the landmarks in and around the met area, if the usual New York heat waves prevail in July and August the swim tanks should be very busy. The same condition should exist on the West Coast, for the San Francisco exposition will entice millions to those environs. That municipals won't offer too much competition this summer, especially in New York, is forecast by the majority of tank operators, for the feeling is that out-of-towners are not the type who would be content to swim in pub pools. Midwestern operators are similarly optimistic, even tho they won't have some special impetus to enlarge the prospective field from which to draw biz. Chi pool men especially, when queried during the recent confabs, look towards 1939 as a banner year.

## Swim Styles

Readers will recall that much has been written here about topless swimming suits for men. A few weeks ago I had the pleasure of being escorted thru the New York offices of the Jantzen Knitting Mills by Paul Huedepohl, of the Jantzen Swim Association, Portland, Ore., and learned many interesting things about bathing suits and about styles for 1939. For one thing, I learned how rapidly the fad of shirtless swimming has advanced. The column has always campaigned in favor of the fad and wishes to go on record again in urging pool owners who still insist on prohibiting male swimmers from appearing without tops to change their policy in keeping with the times. The Jantzen people say that in 1934 all suits they sold for men had shirts and trunks. In 1935 only 10 per cent of all swim suits they sold were so-called full suits, with 22 per cent of all sales for toppers and 60 per cent for trunks alone. In 1936 the percentage of full suits sold was reduced to 5 per cent of all sales, with 65 per cent of male purchases being for trunks. In 1937 the percentage of one-piece suits was 3½ per cent and the number of swim trunks sold increased to 70 per cent. Last year of all male swim attire sold by Jantzen only 2 per cent went to full suits and 73 per cent were on trunks. If that doesn't prove what the public wants nothing will.

## Reprinted Paper

Another interesting paper presented at the NAAPB convention in Chicago last month was the one on *Co-Operation With Health Authorities*, by Julian Bamberger, Salt Lake City. It is too long to be republished here in its entirety in one issue, so here's a "down payment," as Mr. Bamberger writes:

"A friend who holds an important position with a Western State board of health very ably outlined the attitude of health authorities when he said, 'Swimming is not only a means of physical expression, but it is the only sport we have in which complete relaxation of body muscles is possible. It is one of the most popular sports in existence. Health authorities therefore look on swimming as one of our most important contributions to improved public health provided the swimming is conducted under approved sanitary conditions.'

"The health department is primarily interested in the health of the public and in furthering this interest we strive to protect the public from any influences—whether they be swimming pools, water systems, sewer systems or other environment units that might endanger health. Danger to life, both from the standpoint of disease and accident, has justified the type of regulations that are now being enforced by State health departments. Some pool owners feel they are being dealt a great injustice in being forced to comply with regulations, but they can actually derive many benefits thru such compliance. If their pool meets our standards their business will probably be much better than it otherwise would. If they can prove from the records that their pool is continually operated under satisfactory conditions of safety and sanitation their liability in case of disease, accident or death of any patron is very much reduced. Absence of negligence, when easily proved, is the pool owner's greatest protection against lawsuits resulting from unforeseen circumstances. Universal compliance with regulations on the part of pool operators in any particular locality is further protection against loss of business resulting from wholesale shutdowns in event of an epidemic. There is no reason why swimming as a sport should be discouraged because one or two poorly operated pools have caused infection of bathers. The development of properly equipped pools with properly trained attendants in charge should be encouraged by all lovers of the swimming sport since this is the only means by which swimming can rapidly increase in popularity."

## American Recreational Equipment Association

By R. S. UZZELL

L. L. Custer was in New York on the World's Fair proposition. We met in George Hamid's office while our president was making the appointment of committees for the ensuing year. Custer thinks he can make his foundations hold in the terrain over there on the Flushing Flats. He evidenced his loyalty to us by leaving a check for his dues. Here is one dynamic and original man we just do not want to lose from our organization. He can be jostled around ad infinitum and, like a cat, he always comes out right side up. His greatest contribution to the industry thus far is his little automobile, run at first by batteries and subsequently by gas engine. While at it he wants his Bubble Bounce on the exposition grounds here. His son, Randall, is keenly interested in and associated with his energetic dad. These younger men, after absorbing dad's experience, should be heard from.

## Membership Mounting

It will be noted that we are to have an insurance committee of our own. The New England storm taught us that wind and flood insurance is as essential as fire insurance in protecting personal property sold on deferred payments. Heretofore we had only fire protection, and many neglected even that coverage. Those who advocate selling for cash have not done so themselves. This can be done on small units but not so when a sale runs into real money.

The memory of going into Canada with our exhibits and its attendant headaches and brokerage fees still lingers. Some who went in by trucks had to pay an official or his representative to accompany him from the border to the Royal York Hotel and pay also the representative's return expenses. Not so hot, the boys say.

Our membership is mounting again. We hope and expect that by our 1939 convention we will have reached our halcyon days before the grand slam of 1929. Each year we try to do more for our members. Booth rentals, with refund deducted, are about 50 per cent of the old-time high. Your support enables us to be more useful. Only a few (See RECREATIONAL on page 111)

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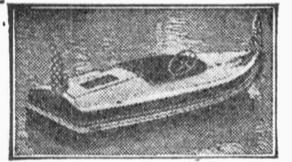


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## SEASON'S GREETINGS

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## Long Island

By ALFRED FRIEDMAN

Yule amusement trade spotty, but the real hop in activities isn't expected until at least five or six weeks before World's Fair time. Town of East Rockaway, trying to win favor with the amusement-seeking group on the strength of its quiet and picturesque flavor instead of thru adaption of high pressure, is succeeding, too.

Al Smith officiated at tape-cutting ceremonies opening the new road linking Northern and Southern Parkways, facilitating a short cut to Jones Beach. Joe Oppenheim, operator of lunch wagons

on the South Shore, is jumping into amusement biz with the successful Music Box, Valley Stream, already showing results. Movement afoot to have life guards and other members of beach personnels wear insignias appropriate of the World's Fair.

ROCKAWAY BEACH: John Gordon, who was required to scrap his kiddie amusement park, one of the largest in the East, to make room for the new shore road, is disposing of equipment and will purchase a garage. Management of Harbor Rest, Beach 116th street, which hoped to operate thru the year, has decided on just a spring and summer proposition. Beach front at Belle Harbor and Neponsit is being fenced to keep storms from heaping sand on streets, (See LONG ISLAND on page 111)

## Greetings

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# Parks Resolved To Recoup

WHILE amusement park business in the past has been notorious for spotty financial returns in almost any given season, that of 1938 was less so than usual in that nearly all operators felt a slump. The general falling off in receipts varied as to locations, of course, but those who could report a profit or indeed an increase in business were conspicuous by their absence. Surveys indicate that estimated drops in revenue ran anywhere from 25 to 75 per cent. In 1937 total average increase was from about 10 to 15 per cent instead of the earlier anticipated 23 to 50 per cent. The past year there was a reversal of conditions of 1937. The 1938 openings were poor because of economic conditions and persistently bad weather, the latter having a telling effect upon attendances. Stress of the times was reflected in lower grosses. The closing weeks of the season in nearly all instances were much stronger than those in the early and midseason. During 1937 the expected build-up did not materialize and what had apparently started out as a big period took a dive toward the finish line and ended only a little better than that of 1936, which, however, was the best in a number of years previous.

## Bad Weather, Less Spending

Accentuating the adverse weather early in 1938 was curtailed public spending and inclement climatic conditions on expected big days, climaxed with the New England hurricane of September 21, when millions of dollars worth of park, resort and beach property was damaged in the Northeastern States.

"To most of us the season will be a memorable one," President Harry C. Baker, New York, told the National Association of Amusement Parks, Pools and Beaches at the recent 20th annual convention in Chicago. "Rain and inclement weather, the enemy of all outdoor showmen, played a predominant part. General economic conditions improved as compared to a few years back, yet fear prevailed, with subsequent curtailment of spending. This is not said pessimistically, because showmen are not so inclined. It is facing the fact of a temporary defeat by an enemy that can, has been and will be again our friend. I speak of the elements. So let us rally our ambitions and start out anew. During the past year I have traveled many thousands of miles and talked with many fellow operators of amusement parks, pools and beaches. Many lessons have been learned by them that have been and will be put to the fullest use."

## Promotional Work Counted

That operators were ready for a big season was evidenced in much overhauling and purchase of new equipment which will stand them in good stead the next year. California piers and beaches probably fared better than spots in any other one section of the country. Crowds during the season have been large and concessioners reported increased takes over the past few seasons.

Resorts in the East, South and Middle West which emerged with a greater degree of success than some others were those where managements and staff were active in promotional work and where exploitation took angles new to their territories. Presentation of thrill aerial and other stellar acts, as well as pay attractions of merit other than the popular rides and walkthrus, did much to raise gate counts and hold patrons, report managers with whom these features have proved successful policies.

Among these spots can be enumerated Ocean View, Va.; Forest Park, Hanover, Pa.; Coney Island, Cincinnati; Williams Grove, Mechanicsburg, Pa.; Palisades (N. J.) Park; Pontchartrain Beach, New Orleans; Belmont Park, Cartierville, Montreal; Playland, Rye, N. Y.; Steeplechase Park, Coney Island, N. Y.; Hamid's Million-Dollar Pier, Atlantic City; Olympic Park, Irvington, N. J.; Enna Jettick Park, Auburn, N. Y.; Kennywood Park, Pittsburgh; Steel Pier, Atlantic City; Capitol Beach, Lincoln, Neb.; Fairyland Park, Kansas City, Mo.; Jefferson Beach, Detroit; Summit Beach Park, Akron; West View Park, Pittsburgh; Woodside Park, Philadelphia; Paragon Park, Nantasket, Mass.; Clementon (N. J.) Lake Park; Willow Grove, Philadelphia; Rose-

land Park, Canandaigua, N. Y., and Revere Beach, Mass.

## Eyes on Big Expositions

Delegates to the NAAPPB convention in Chicago took results of the season philosophically, many declaring they believed that 1939, with any sort of a weather break, would greatly aid in re-

trieving the setbacks of 1938. There appeared to be a disposition to continue improvements, acquisition of new equipment and closer attention to the demands of potential park patrons, especially the younger generation who have been found to respond to modern ballroom and dance hall policies, improved swimming pool facilities and thrill devices.

The eyes of parkdom will be on the New York World's Fair and the San Francisco Golden Gate Exposition in 1939. Not only are operators wondering how spots in territory adjacent to the expositions will meet the competition but they are deeply interested in architectural, color and lighting schemes of the big fairs, which probably will set the pace for amusement parks in the next few years as Chicago's A Century of Progress motif did in the years following 1933.

## Important Events and Happenings From December, '37, to December, '38

(From Files of The Billboard)

**FUNLAND OPENS**—In spite of a cold spell, Funland Park, Miami, opened with shows, rides and concessions November 20.

**NAAPPB MEETS**—The 19th annual convention of the National Association of Amusement Parks, Pools and Beaches in Hotel Sherman, Chicago, was held first week in December. Harry C. Baker was re-elected president.

**HAMID HEADS AREA**—American Recreational Equipment Association held its '37 session November 28 in Hotel Sherman, Chicago, and for the first time preceded its business session with a dinner. George A. Hamid was elected president.

**CHESTER SITE SOLD**—Assets of Cincinnati Car Corp., which included former Chester Park site, were sold December 8 to a Cincy realtor for \$83,833.95.

**GOODING DIES**—John E. Gooding, 72, owner of Puritas Springs Park, near Cleveland, died in Lakeside Hospital there December 11.

**DUNCAN QUILTS**—W. H. (Harry) Duncan announced his retirement December 25 as manager of Fairyland Park, Kansas City, Mo.

**PONTCHARTRAIN LEASED**—Owners of land on which New Orleans' Pontchartrain Beach is situated renewed their lease to Harry J. Batt, manager, for another year.

**COASTER BURNS**—Fire in the amusement park of the south sea front in Hornsea, Oldham, Eng., December 16 did considerable damage and destroyed the Figure Eight.

**ALTMAN HEADS EDGEWATER**—Harry Altman, operator of Glen Park, Williams-ville, N. Y., several years, was named manager of Edgewater Amusement Park on Grand Island, near Buffalo.

**6,500 SEE POOL SHOW**—More than 6,500 saw the Biltmore Pool (Miami, Fla.) weekly Sunday show, of which Alexander Ott is manager and director. Swim champs were featured.

**BEACH RESORT IMPROVED**—More than \$100,000 had been spent on improvements at Point Lookout, L. I., N. Y.

**BUYS HEPBURN LAKE**—A. N. Grove, Marion, O., purchased Hepburn Lake, Hepburn, O., to be converted into an amusement park.

**OPERATOR WEDS**—Mrs. Minette Helner Dixon, operator of Lake Winnepesaukee, Rossville, Ga., was married to Wade H. Farrar, Chattanooga realtor, in January.

**CONCESSIONERS BOYCOTT**—Majority of Eastern Ohio major amusement parks joined a movement to boycott Japanese merchandise and use American wares in concessions.

**PANESS BUYS N. Y. BEACH**—Joseph F. Paness, who had been manager, purchased Neptune Beach property, Niagara Falls, N. Y., planning new construction and modernization.

**LAKE CHANGES HANDS**—Chippewa Lake Park Co. reverted to control of A. M. Beach, many years identified with the Northeastern Ohio amusement park,

**VIA DIES**—Henry O. Via, 86, manager of Camden Park, Huntington, W. Va., died January 31 of heart disease.

**INSTALL FUN SPOT**—Sedlmayr and Velare brothers were granted a permit to construct a permanent amusement park on Flagler street, Miami, Fla., as announced by Carl J. Sedlmayr and Elmer C. Velare, of the Royal American Shows.

**FINIS FOR LANDMARK**—Fairmount Park, Kansas City, Mo., passed on February 6, when workmen for a real estate company began constructing homes.

**KENYON IN K. C. POST**—Omer J. Kenyon signed with Victor and Mario Brancato, owners, to manage Fairyland Park, Kansas City, Mo., for 1938.

**PLANS NEW PIER**—A permit was given Emil Fedullo for an amusement pier on Brigantine Island, next to Absecon Island, on which is situated Atlantic City.

**PIER PIONEER DIES**—Capt. John L. Young, credited with having been first to demonstrate practicability of a pier over the ocean as an Atlantic City amusement center, died at his West Palm Beach (Fla.) home February 15.

**FUNLAND SEASON OVER**—Funland Amusement Park, Miami, Fla., closed its winter season February 13 after operating 12 weeks. Early weather was bad.

**RENEWS RISK DRIVE**—At a final meeting of the public liability insurance committee, National Association of Amusement Parks, Pools and Beaches, in the Hotel New Yorker, New York, March 1-2 details of the 1938 plan were announced.

**BROAD RIPPLE SOLD**—Broad Ripple Amusement Park, Indianapolis, was sold to an Indianapolis corporation in a deal involving \$250,000 by Oscar Baur, Terre Haute, Ind., owner.

**ROSEN BUYS CONEY SITE**—David Rosen revealed that early in the year he bought from Patty Shea about 4,500 square feet at 12th street and Surf avenue, in heart of Coney Island (N. Y.) amusement zone.

**PONTCHARTRAIN WINS**—A suit brought by a woman against Playland Corp., operator of Pontchartrain Beach, New Orleans, alleging that she was injured on a Loop-o-Plane, was won by the park management.

**PIER LEASED**—George A. Hamid and Samuel W. Gumpertz leased Young's Million-Dollar Pier, Atlantic City, for 14 years, with purchase option at expiration of lease.

**WHITE CITY CHANGES**—George A. Hamid leased White City Park, Worcester, Mass., in March to Harry Berger and George Gerber, Providence, for two years, with option of three additional years.

**CASINO LEASED**—Fort Worth (Tex.) city council granted operators of Casino Park, Lake Worth, a new 10-year lease provided steps were taken to lift a federal bankruptcy.

**ROSENTHALS ADD SPACE**—Jack and Irving Rosenthal, operators of Palisades (N. J.) Amusement Park, announced they would operate 50 per cent of the concessions instead of the usual 25 per

cent because of an optimistic view of the season.

**RISK PLAN INTERESTS**—Offices of Secretary A. R. Hodge, National Association of Amusement Parks, Pools and Beaches, Chicago, reported that inquiries regarding the public liability insurance plan sponsored by the NAAPPB about tumbled the previous year's record.

**BUREAU HITS BALLY**—License Commissioner Paul Moss announced new licensing rules that included practical elimination of outside ballyhoo at Coney Island, N. Y.

**FAIRYLAND FIRE**—Damage was estimated at \$30,000, the Mill Chute was destroyed and Skyrocket damaged in a blaze in Fairyland Park, Kansas City, Mo.

**CHANGES HANDS**—Atlantic Beach Amusement Park, Atlantic Highlands, N. J., was taken over by Dimow Steamboat Co., excursion steamer line.

**IDA KRAUSS DIES**—The wife of the late Oswin S. Krauss and mother of Leroy Krauss, operator of concessions and rides at Eastern beaches and parks, died April 14 at her home in Lansdale, Pa.

**\$100,000 FIRE IN ERIE**—Fire of undetermined origin destroyed Rainbow Gardens dance hall in Waldameer Beach Park, Erie, Pa.

**NEW WEST COAST SPOT**—New Virginia Park, Long Beach, Calif., was launched with some innovative ideas and J. Ed Brown as director-manager.

**MRS. CLAIR DIES**—Mildred Clair, wife of Arch E. Clair, manager of Norumbega Park, Auburndale, Mass., died in Charlesgate Hospital, Cambridge, Mass., May 14.

**NOTED VISITOR**—Herbert Hagenbeck, called "the man with the most interesting job in the world," visited Cincinnati May 10.

**OHIO OUTLAY HEAVY**—Survey revealed more construction and renovation in amusement parks than since 1929 and a general optimistic viewpoint.

**LUNA SPACE TAKEN**—Coincident with many improvements, General Manager Charles R. Miller announces all available space booked in Luna Park, Coney Island, N. Y.

**RUSH M.-D. PIER**—Crews were working night and day in preparation for a gala opening of Hamid's Million-Dollar Pier on June 25 in Atlantic City.

**OPS TO PEP BIZ**—Opening of the amusement park season over Decoration Day was generally weak. Operators felt special exploitation necessary to hypo attendance.

**EASTERN DEBUTS OKEH**—Average favorable openings in Eastern parks gave operators hope for a successful season.

**FAIR BOARD COMES THRU**—Supposedly prompted by severe pressure brought to bear by the concession department, finance board of the New York World's Fair approved about 30 amusement zone contracts.

**ROUSING A. C. START**—George A. Hamid's Million-Dollar Pier, Atlantic City, opened June 24 with a preview to 20,000, and Steel Pier embarked on its 41st season.

**A. C. LIFTS FAN**—Bingo, bagatelle, fortune and other games were allowed to resume in Atlantic City just before July 4 as result of a conference between city commissioners and Enoch L. Johnson.

**JULY 4 BIZ GOOD**—First break of the season for Eastern Ohio amusement parks came over Independence Day holiday. Every spot reported jammed midways. Pontchartrain Beach, New Orleans, and Gulf Coast beaches also reported good business.

**ROLLING GREEN RECORD**—Biggest crowds in history of Rolling Green Park, between Sunbury and Selinsgrove, Pa., about 42,000, came over Fourth of July week-end.

**NEW ENGLAND MEET**—Despite hard rain all day, about 75 park and amusement device men met in Highland Park, Avon, Mass., July 21 for the 12th annual summer meeting of New England Section, NAAPPB.

**HAILSTONES HURT**—A severe hailstorm July 11 dealt much damage to Rolling Green Park, between Sunbury and Selinsgrove, Pa. Seven buildings required reroofing, and many light globes and windows were broken.

**TIDEWATER VA. RUSH**—Tidewater Virginia resorts had a belated rush with advent of blistering week-ends.

**EDGEWATER BIZ UP**—Manager Paul Heinze, Edgewater Park, Detroit, said

business improved after the Fourth of July for the first time in history of the park, increase being about 20 per cent.

**PICKERING DIES**—Ernest C. Pickering, one of the builders of Venice and Ocean Park (Calif.) piers, who later operated rides and concessions at Mission Beach, Calif., died in a San Diego hospital July 31.

**CELERON INCREASE**—Celeron Park, Jamestown, N. Y., reported a 40 per cent increase in business over that of last year for the same period.

**BALBOA BUSY**—Receipts for the Fun Zone operated by Balboa Fun Zone Co., Balboa, Calif., of which Al Anderson is owner, were declared to have exceeded the entire take of 1937.

**PITTSBURGH SLUMP**—July business was down compared with that of 1937, operators of Kennywood and West View parks said.

**WHALOM WRECKED**—A violent electrical storm on August 16 wrecked Whalom Park, on Whalom Lake, near Leominster, Mass., with damage estimated at thousands of dollars.

**TUDOR DIES**—Harry E. Tudor, well-known showman, died in Glasgow, Scotland, July 19.

**BIG OUTLAY IN N. O.**—A \$400,000 spot was planned by Harry J. Batt, directing manager of Pontchartrain Beach, New Orleans, who will take a new spot, with option given for lease renewals.

**PA. OPS FOR RISK PLAN**—Annual meet of Pennsylvania Amusement Parks Association sticks to NAAPPB set-up. Heavy slump was reported, with Rocky Glen, Moosic, scene of the gathering, only Keystone spot to report a business increase.

**LONG BEACH DRAWS**—Crowds were increasing, notably on week-ends, reported concessioners in Long Beach (Calif.) amusement zone. Rides reported increase of 37 per cent.

**HOLIDAY BIG AID**—Results were good on Gulf Coast, with Pontchartrain, Galveston and Houston drawing good Labor Day throngs. New York spots also had heavy crowds.

**M.-D. PIER SUCCESS**—Hamid's Million-Dollar Pier in initial season was reported an outstanding success, altho most places around Atlantic City were from 20 to 30 per cent off.

**HARD OHIO SEASON**—Majority of Eastern Ohio amusement parks willingly shuttered after Labor Day after a poor season.

**SUMMIT RECORD**—An all-time attendance record was set on August 17 in Summit Beach Park, Akron, when 45,000 attended.

**MEEMS OPENS PARK**—William Meems, wild animal importer, opened Meems' Animal Park in Orangeburg, N. Y.

**MINERVA LEASED**—Minerva (O.) Park was acquired on lease by Roy Wickersham and Howard Brown, Minerva.

**GEAUGA MARDI BIG**—Mardi Gras Week in Geauga Lake Park, Geauga Lake, O., drew over 200,000.

**BETTER IN MET AREA**—With three days of near-perfect weather, outdoor show business near New York had one of its most lucrative Labor Day seasons.

**CASINO WALK CLOSURES**—Boardwalk in Casino Park, near Fort Worth, Tex., closed the summer season on Labor Day, except for week-end openings.

**SEASON EXTENDED**—General Manager Samuel W. Gumpertz, of Hamid's Million-Dollar Pier, announced he would continue operation of the pier another month to aid the season in Atlantic City.

**EIGHTY THOUSAND AT PONTCHARTRAIN**—With a reopening for two days Pontchartrain Beach, New Orleans, had nearly 80,000 out before its final close September 11.

**HURRICANE HITS COAST**—Coney Island, the Rockaways, Palisades (N. J.) Park and other near-by parks received a beating from wind and rain September 21. Playland, Rye, on Long Island Sound, was damaged to the extent of \$12,000. Savin Rock Park, New Haven, Conn., was badly damaged.

**ELLIS JOSEPH EXPIRES**—At his home in the Bronx, New York, Ellis H. Joseph died September 16 of a heart attack. He was a wild animal collector, big-game hunter and world traveler.

**ROTON WRECKED**—Receding tidal waters after the hurricane of September 21 revealed a scene of destruction in Roton Point Park, South Norwalk, Conn. Damage was estimated at \$100,000.

**PLAYLAND AFIRE**—Playland Park, Rye, N. Y., sustained between \$20,000 and \$30,000 damage by fire September 28.

**REHABILITATION BEGUN**—Savin Rock Park, New Haven, Conn., was being rehabilitated after its \$150,000 damage by a hurricane September 21.

**LION KILLS CONCESSIONER**—An

escaped lion, owned by Joseph Dobish, vet motordrome operator at Wildwood, N. J., killed Thomas Saito, co-operator of a Japanese auction house on the Boardwalk in Wildwood October 5.

**BATT'S BID \$262,000**—Orleans Levee Board accepted the bid of Harry J. Batt and associates for a 20-year lease on a project site at Milneburg, assuring New Orleans of a \$1,000,000 new lakeside pleasure resort.

**RFC TO AID**—John J. Hagerty, Eastern regional director of the Reconstruction Finance Corp., announced amusement park managers were eligible to borrow money for rehabilitation.

**HUGE TRADE SHOW**—Many new exhibitors came in for 20th annual of the NAAPPB and AREA.

**HORN DIES**—Charles S. Horn, veteran operator, 78, who opened the first amusement pier at Rehoboth Beach, Del., about 40 years ago, died November 18.

**OCEAN VIEW'S INCREASE**—Ocean View Park, Norfolk, Va., was one of few shore spots to score increased biz in 1938.

**NSA MAKES HISTORY**—With attendance of about 800, the National Showmen's Association's first banquet was a great success in the Hotel Commodore, New York, on November 17.

## 'TAKE YOUR COAT'

(Continued from page 108)

horse race. I have been told that the first Carousels were built in Paris and placed just outside the Horse Fair grounds. Those who could not afford to go to the fair had them to play on. These first machines were turned around by hand. The desire for riding 'round and 'round grew in this country until we have now the four-abreast jumping horses. Play—the imagination of riding a galloping horse. The public still loves this ride and if given a modern touch it will be its old self again.

The Roller Coaster represents mountains and valleys. Millions who have never seen a mountain, except in pictures, have the desire to climb up one side and slide down the other. Coaster builders give them this opportunity for 10 cents. It also can be given a new lease on life—a streamlined appearance—a modern touch, and the receipts of 10 years ago will again be reached.

### World's Fair Lesson

The Trylon and Perisphere at the New York World's Fair, the theme of modern architecture, depict angles, curves and straight lines. We wonder who thought of this design for the theme of the fair—certainly nothing new, yet presented in such a gigantic way that it is the most outstanding structure ever built.

If I were to paraphrase the Sacred Script, I would say of the coming New York World's Fair that eye has never seen or the mind of man conceived so gigantic a production of modern architecture to exhibit to the public.

You say, "True, but we can't all build a World's Fair." That is so and no one expects us to, but we can take the essence of the spirit and adapt it to our own particular needs and in our own individual way, so that what we have to offer our public will appeal to it and make it want to patronize us more often.

Again you say, "But look at the cost; who can stand such expense? Probably no one can or ever will again." However, I have a suggestion to make and you may take it or leave it. It might work and if it does those who read this will profit by it.

First. Write to Harry Traver, who at the present time has offices with Harry Baker in New York, and say, "Please send me a copy of the 'Sixteen Scientific Elements in the Amusement Industry.'" I'd read it and from then on as long as I was in the business I'd never undertake any amusement plan unless it complied with all the scientific elements as outlined by Harry Traver.

Second. If I expected to make a success of a 1939 amusement park operation I'd take off my coat right now and sit down to my desk and put down in black and white just how much money I expected to make in 1939 and from there on plan an operation that would have not been too bad, so we can stand expectations. So far the proposed costs have not been too bad, so we can stand it a little further.

### Possibilities for Profit

What are some of the possibilities for profit in the amusement park business? We all will agree that large crowds are the most desirable for profits. This being so, the next point is how to get them. There are plenty of ways to get a crowd if one has money to advertise, but this advice must be given so one can pro-

vide "without money and without price." Understand, tho, above everything else, be as liberal as possible in your advertising budget, for it pays big dividends. There are, however, many ways to operate profitably without much advertising, but it takes a little foot and headwork, some letterheads, postage stamps and a follow-up with personal calls. (This is a real winter's work.)

Classify your promotions as follows—go out for 50 big days. Begin with: **Fraternal Outings.** There are at least 10 big fraternal organizations in your community. They represent big money for you.

**Industrial Outings.** Think of the factories and offices around you—build up a special program for each one, make them click. These outings have a special value in building morale and good will, and industrialists like them if they are properly organized.

**Schools.** Get after the schools early, build up a real go-getter program. Make it Superintendent of Schools' Day or Mayor's Day. Lead up to the days with prize essays or poster suggestions—make it city wide.

**Churches.** Here is one of the finest possible opportunities in the amusement park business to get some real moral support for your place. Give it some real thought or ask a clergyman what he would do if he owned your place. You might get a suggestion that would be very profitable.

**Beauty Pageants.** They are still worth while and click under proper management.

**Baby Shows.** You'll be surprised—mothers love them.

**Soap Box Derby.** Ask anyone who has run one. It's a real boy promotion.

**Athletic Events.** Make them good—get a sponsor—give real prizes. Here your local newspaper will co-operate.

**Swim Meets.** "Learn To Swim" Weeks. Have two or three of them. They bring hundreds of children to your park.

Perhaps you can arrange a **Housing Show.** Thru the FHA. It's being done.

**Moving Picture Impersonating Contests.** Moving pictures with a story around your park.

**Amateur Airplane Meets.** Every boy enjoys building and flying them.

**Sail Boat Amateur Meets.** This sport is coming fast.

Wind up the season with a local **Food Show** of canned products that the neighborhood women have canned.

**Plenty of Fireworks Displays.**

These and many others you can think of right now will give you the 50 big days, but I'll bet you a hat if you let them go until next spring you will not get one, and here is \$50,000 at least lying in the lap of any park in the United States if the management will work this winter instead of lying on the sands of Florida.

So far I have not advised the spending of one cent. I leave that to the individual to decide how much it is worth. All I can say is that the amusement park business has not been scratched as far as possibilities are concerned.

So if you want to make good, just take your coat off and go to work.

## RECREATIONAL

(Continued from page 109)

are behind in dues now. Won't you come thru so as to strengthen our position?

### New-Type Foundation

The New York World's Fair situation has eased up on concessioners for the amusement zone. No bond subscription is demanded of concessioners for the amusement zone. H. C. Baker and Harry G. Traver have been awarded the Coaster, Funhouse, Stratoship, Miniature Auto Races and Turtle Chase, with others pending. They have formed a concessioners' association of those who will operate at the fair. They are going to use a different type of foundation construction instead of piling, which costs out of proportion to the new method. They unfortunately lost the beautiful fall weather for outdoor construction, but a mild winter may be in store for them so that work can be continuous and enable them to avoid overtime rush work in the spring.

There is plenty of space available yet even if the two Harrys take the other devices they contemplate. Only four months remaining to get ready for opening. Counting out holidays and bad weather, it is easily seen that there is no time to lose. The time and place of the 1939 convention and exhibit are a live topic at this early date. No definite decision will be reached until all have a chance to be heard.

Should an operator come here to set

## With the Zoos

**FORT WORTH, Tex.**—Zookeeper Hamilton Hittson, Forest Park Zoo here, and Zookeeper Walter Carlton, Dallas Zoo, have completed a series of swaps, some permanently and others for the breeding season. Main swap was a black bear, Mary, from Forest Park Zoo, for a black bear, Henry, from Dallas Zoo. Numerous smaller exchanges of animals and birds were made. A six-month-old buffalo was recently given to Fort Worth Zoo by a West Texas rancher.

**DALLAS.**—Marsalis Park Zoo will have a greatly enlarged auto parking space when retaining walls, now under construction, are completed to provide more space for cars within the park. Increased attendance last summer overtaxed the zoo's space for cars. Part of a hill has been cut away and filled in to make extra space. Work on a new monkey house is nearing completion. It will have special lighting and heating to protect animals from winter weather. All construction work on Marsalis Zoo, which includes a \$150,000 WPA project, will be completed by December 15, Foster Jacoby, park director, said.

**SAN FRANCISCO.**—Junior, a giraffe born recently in Fleishhacker Zoo, lost a four-day struggle for life and his death brought gloom to attendants who had fought to keep the animal alive. He was the first giraffe to be born in the zoo. Keeper Fred Chatten said the carcass will go to the Academy of Sciences in Golden Gate Park to take its place in a glass cage in the make-believe jungle. Bill and Lulu, the parents of Junior and a previous offspring, were presented to the zoo by William Randolph Hearst.

**NEW ORLEANS.**—Zoo life is agreeing with Richard, Kodiak bear, that has gained 150 pounds from a weight of 40 pounds when placed in charge of Audubon zookeepers last August. Superintendent Frank Neelis estimates Richard will weigh 1,500 pounds in eight to ten years. He is by far the biggest drawing card at the zoo.

## LONG ISLAND

(Continued from page 109)

thru efforts of Commissioner Moses. Park department is making a complete file of concessions on every type on the beach front area, purpose to be made known in the spring. Normally the police force here is augmented by about 150 for summer, but next year, because of the expected World's Fair rush, there will be more than twice that number.

New shore road will be flanked by a grass terrace and the park commission may even go in for a bit of landscaping after the manner of Jones Beach. Owners of houses containing a total of 50,000 rooms available for tenancy during the World's Fair are being organized thru the Associated Long Island Newspapers' Rooming Bureau.

up and operate a Coaster in January he would pay well for his error of judgment. Conversely, when an American citizen went to the Argentine to operate a ride in July he found it mid-winter. This could easily have been known before sailing.

## FRANK WIRTH

(Continued from page 106)

in the entertainment values he is able to buy. Why? Because new and better performers are being imported to, or developed in, this country, and, thru competition, profits on them are sliced, thus giving managers a more populated and more varied program. The public, which is, after all, of paramount importance, will be given better shows.

So let's get rid of those feelings which may be only around the digestive tract after all and sing hosannas because we live in the good old U. S. A., for next year is your banner year.

**MIDDLETOWN, N. Y.**—Alan C. Madden, re-elected secretary of Orange County Fair here, reports that at the annual meeting and election on December 16 directors decided to present a rodeo as feature grand-stand attraction in 1939. Others re-elected were Charles Evans, president; Howard D. Seely, vice-president, and John J. Chambers, treasurer. Plans were discussed for reconditioning the quarter-mile race track, formerly used for dog races, to stage midget auto races during next summer.

# Rinks and Skaters

By CLAUDE R. ELLIS  
(Cincinnati Office)

A NEW roller rink in Seattle, to keep pace with the comeback of roller skating in that Puget Sound metropolis, is being built by Mrs. Vance H. Kathryn. She had started the project before last June, so a new ruling anent setting back of structures on Fremont avenue will not apply to this rink, but she will set it back on North 85th street the appropriate distance to satisfy the ruling of the county commissioners.

WALLY KIEFER, manager of Flint (Mich.) Park Roller Rink, reports his new Skateland Roller Rink, Saginaw, Mich., opened in November and has been having good business. Harry Hanley, Chicago, spent three weeks at Skateland on opening publicity, the work resulting in a page spread with art in a local paper. Interest in roller skating is increasing in that vicinity. Kiefer writes, and a numbers of rinks are in operation, including three in Flint, one in Bay City and one in Mt. Morris. On November 18 and 19 his Flint Figure-Eight Club presented five acts at Skateland, and on December 3 seven acts were put on by members of Detroit Fancy Skating Club of Fred Martin's Arena Gardens Roller Rink. Manager Kiefer plans to start skate-dance classes after January 1. On the staff are Dale W. Perry, assistant manager and press representative; Ethel Kiefer, professional; Ethel Walton, cashier; Jane Mills, organist; George Wizner, doorman; Louis Corradi, Fred Reish, Kenneth Dimond, R. B. Woody, Charles Wolfe and Leo Muncey, floormen; Grace Flatthau, wardrobe, and P. Bourdow, soda fountain.

FOURTH anniversary of Chicago's Armory Roller Rink under management of Mr. and Mrs. Fred E. Leiser was celebrated on December 12, reports Joe Laurey, floor manager, and Bill Henning, skateroom manager, who celebrated the 30th anniversary of their entrance in roller-skating business on the same night, 980 attending. Refreshments were served following a grand march, led by Mr. and Mrs. Leiser, Henning and Laurey. In a half-mile race Laurey defeated Henning, time 1:21, and the Armory team won a two-mile race. Rink has many parties booked for remainder of the season.

REMODELED Owosso (Mich.) Airport Roller Rink, A. T. Carlisle, proprietor, reopened on December 9 to a good crowd, reports Walter E. Sutphen. Rink was recently equipped with a new heating plant.

CECIL MILAM, Milam's Roller Rink, Wheeling, W. Va., reports that he recently received a letter from Billy Watson, runner-up to Jimmy and Joan Lidstone, British amateur figure-skating champions, who recently completed a tour with the Lidstones of American rinks under auspices of the Roller Skating Rink Operators' Association of the United States, stating that he and Joan were planning to marry on December 21. Billy stated that his mother bought a home for them while they were in the United States. On December 14 60 members of the new Wheeling Roller Skating Club visited H. D. Ruhlman's Lexington Roller Rink, Pittsburgh, to see the Hi-Hat Roller Skating Revue. Large crowds attended nightly, said Milam, the show closing on December 18 with a benefit show for the Milk Fund. Mr. and Mrs. Wally Kiefer, operators of Flint (Mich.) Park Roller Rink and the recently opened Skateland Roller Rink, Saginaw, and Fred A. Martin, general manager

of Detroit Arena Gardens Roller Rink, visited the Milam Rink on December 17. Business has been fair this year, Manager Milam reports, altho employment in Ohio Valley steel mills is still low. Rink was decorated for the holidays and a Christmas-greeting neon sign built. Lucille Jackson, organist, is featuring a group of Christmas numbers in skating tempo. Tuesday night and Saturday afternoon dance classes have been discontinued until after holidays. Rink operates nightly, with Saturday and Sunday matinees. Many private parties are being booked. Two sessions will be held on New Year's Eve., from 9 p.m. to 2 a.m.

JOHN DAVIDSON, more than 40 years a pro roller and ice-figure skater, died in King County Hospital, Brooklyn, October 31 of a heart attack, it has been learned. He was widely known in this country as a stilt-skater and toured Canada and Europe several times before the World War. Details appear in the Final Curtain of this issue.

BUSINESS in Arena Roller Rink, Minneapolis, Lyle Wright, manager, increased about 400 per cent during the past fall season, attendance averaging 400 to 700 nightly, reports George Sankey, organist, recently re-engaged to play for ice skating in the Arena during the winter. Roller sessions are held in the spring and summer.

TRIAXON Skate Club, Kokomo, Ind., is holding meetings and parties weekly, reports H. D. Cook. Officers are Frank Schafer, president; Lefty Switzer, vice-president; Pat James, secretary, and Wayne Eades, treasurer.

CHEZ VOUS ROLLER RINK, Philadelphia, is doing good business and a waltz class is being conducted each Friday night after regular sessions, reports Lee Goens, Muncie (Ind.) Skating Association, who is visiting in the East. On the roster are Mrs. E. Kelley, proprietor; John Mooney, secretary and manager of games; Frank McVaugh, Lou Carberry, Jimmy Wier and Howard Sweeney, floor men; Carl Ruhland, skates; Ray Burns, John Jackson and Joe Montague, skate boys; James Mooney, private skate room; Harry Fanning, doorman; Eleanor Carbine, Mrs. Idonia Merk and Charles Kerstien, wardrobe; Mrs. M. Cope, Margaret Scheel, John and Mrs. Louis Miller, fountain concession; William Jones, radio room. William Carroll, floor custodian; Mrs. Louise Morton, cashier, and Ford H. Morton, outside floor man, ballroom and skate floor.

ROLLING CLOUDS, Billie and Bobby, report they played before a big crowd in Mealey's Ballroom, Allentown, Pa., on December 16.

ARENA Roller Rink, New Castle, Pa., will stage a skating jamboree on January 23-28, featuring acts and races, waltz, two-step, graceful couple and costume contests, reports Robert Mason, manager. Prizes will be awarded to those coming the greatest distances. Rink holds matinees and operates six nights weekly, attendance averaging 600 to 800 nightly.

HERB A. HEMLOW is presenting special features for holiday entertainment in his Rollerdom Rink, Bell street, Seattle. Rink is open nightly and skating is to well-played organ music.

ALL LEADING Seattle roller rinks and roller-skating exhibitionists participated in the recent Dwight Long Night celebrated in Alki Natatorium Rink, West Seattle. Dwight Long is the Seattle boy traveling 35,000 miles on a

world cruise in his little Idle Hour. Playland Rink furnished a Russian dancer and a team doing ballroom dances on skates. Two dancing teams were furnished by Crystal Pool Roller Rink. Redondo Roller Rink sent a team of acrobats. Alki Natatorium Rink furnished clown acts and Rollerdom Rink had expert figure skaters.

## AGRICULTURAL

(Continued from page 106)

higher in 1939 than in 1938, with higher prices for raw materials more than offsetting possible lower prices for some manufactured goods. Some rise in prices of farm products as a whole may occur. The disparity between prices received and paid by farmers for commodities may be reduced somewhat in 1939.

Cash farm income from the sale of products and government payments is down about 13 per cent in 1938 from 1937, but is higher than in any year from 1930 to 1935. Hopes for at least some improvement in farm income in 1939 seem likely to be realized, the increase coming mainly from relatively perishable commodities, which respond more quickly to increases in consumer purchasing power. Income from government payments in 1939 also is expected to exceed that of 1938. Since any increase in total cash income probably will be accompanied by little change in farm production expenses, the net cash income of farm operators may be materially higher in 1939.

### CASH INCOME: IMPROVEMENT

Cash farm income continues to run below the corresponding months of last year, but the total for 1938 may exceed the \$7,500,000,000 estimated by BAE last summer. Basis is the improvement in demand for farm products, together with government purchases of surplus farm products, in the last few months of the year. The increase in the demand for farm products in recent months is reflected by the more than seasonal increase in income from meat animals, dairy products and fruits and vegetables. The seasonally adjusted index of cash income from meat animals rose from 76.5 in June to 87 in September. Income from dairy products increased from 80.5 per cent of the 1924-'29 average in June to 86.5 in September.

Cash income from sales of farm products in September was 20 per cent larger than in August, but 10 per cent less than in September last year. Government payments, larger in September this year than last, made up some of the discrepancy. Income from crop sales was 12 per cent smaller this September than last, income from livestock marketings was down 6 per cent.

## FAIR ELECTIONS

(Continued from page 106)

NATCHITOCHEES, La.—Natchitoches Parish Fair Association elected J. A. Buckley, president; A. J. Hargis, secretary-treasurer; J. V. Hinton, manager. Leonard B. Markham, treasurer. Financial report showed a balance of \$1,090.67.

WEST MINERAL, Kan.—John Blair was re-elected president of Mineral District Free Fair; George Meeker, vice-president; R. O. Mizner, secretary-treasurer, and Joe Carlson and Charles Stevens, directors.

OSHKOSH, Wis.—Winnebago County Fair Association re-elected James Weller, president; A. F. Schroeder, vice-president; Taylor G. Brown, secretary; Carl Fugleberg, treasurer. The 1938 fair had about \$4,500 profit, which has been turned into permanent improvements.

VIROQUA, Wis.—Vernon County Fair Association re-elected F. M. Minshall, president; Jess Sands, R. H. Nustad, H. E. Jacobson, vice-presidents; Fred Rogers, secretary; A. J. Beat, treasurer. The 1938 fair netted about \$1,100 and the association voted to spend \$700 for improvements to the half-mile track.

CARO, Mich.—Tuscola County Fair board named B. B. Reavey, 15 years a board member, president; Audley Rawson, many years vice-president and member of the Legislature, re-elected; Carl Mantey, the past four years secretary and under whose jurisdiction a number of improvements have been made, including additions to the premium list, new grand stand, stage and rebuilt race track, re-elected, and James Kirk, treasurer for the past four years and former sheriff of Tuscola County, re-elected.

DELAWARE, O.—Beverly Kelley, who handled radio ahead of Ringling Bros.—

Barnum & Bailey and Al G. Barnes circuses the past season, was elected president of Delaware Agricultural Society, succeeding E. I. Long, who was named vice-president. Joseph A. Neville was re-elected treasurer and Bruce Burgess was re-elected secretary. Twenty-two new directors were elected.

URBANA, O.—Following the most successful year in history of Champaign County Fair here, these officers were re-elected: O. Bert Proctor, president; F. M. Apple, treasurer; John Yoder, secretary; Paul Kite, vice-president.

ELKHORN, Wis.—Walworth County Fair elected A. C. Engel, president; Frank Howard, vice-president; J. C. Woodford, treasurer; Roy Lauderdale, marshal; F. M. Porter, secretary; W. E. Magill, superintendent of concessions, and A. R. Ives, George Pope, Linn Phelps and Charles Fountaine, directors.

MARYSVILLE, O.—Richwood Independent Fair board re-elected: president, J. S. Matteson; vice-president, C. H. Williams; secretary, Frank E. Riley; treasurer, D. K. Davis.

POSTVILLE, Ia.—E. C. Marston and E. M. Gass were re-elected president and vice-president, respectively, of Big Four Fair here; Lafe Tague, secretary; Vic Williams, treasurer.



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# W-H LAW EXEMPTION HELD

## MSA Drive On for Ball

Detroit org sets January 17 as date—Leo Lipka is named general chairman

DETROIT, Dec. 24.—Plans for Michigan Showmen's Association's third annual ball to be held on the night of January 17 are rapidly progressing, officials report. Leo Lipka has been named general chairman, with Jack LaRue, program manager; Louis Wish, ticket committee chairman; Ed McMillen and Jack Dickstein, entertainment directors. Abe Levine, Sam Wilson, O. A. Baker, Anne Ferguson, Dr. D. D. Danto, W. G. Wade, Leonard Simon, Harry Wish and John F. Reid comprise the reception committee. All moneys accrued from the event will be placed in a fund to be used to purchase a home for the club.

More than 300 tickets priced at \$1 each were turned loose at Monday night's meeting and many members are pledged to sell a certain amount of them. Many tickets also are being mailed to members who did not attend the meeting. A prominent orchestra has been obtained from the Gus Sun Agency to furnish the dance music, and several top vaudeville acts will appear on the program. Committee officers are volunteering their services to make this the outstanding feature of the three years the club has been in existence.

Large crowds continue at the clubrooms daily. Tonight and all day tomorrow open house will prevail. Refreshments will be served. Invitations have been sent to all show people in and near Detroit to participate in the activities. Tickets for the ball also have been placed on sale at the clubrooms here. They may also be obtained thru members.

## Hennies Heads Fund Drive

CHICAGO, Dec. 24.—Harry Hennies will be 1939 chairman of the Showmen's League of America annual drive for funds. Secretary Joseph L. Streibich of the SLA announced that the co-owner of Hennies Bros.' Shows had wired from his sick bed in a Rochester, Minn., hospital that he would gladly accept the chairmanship of the campaign which the organization will conduct during the year for funds of Showmen's Rest, the league cemetery, and for the proposed showmen's home and hospital.



MRS. ABNER K. (VIRGINIA) KLINE, who was elected president of the Ladies' Auxiliary of the Heart of America Showmen's Club at the annual meeting in Kansas City, Mo., on December 16. Since leaving her home in Salem, Ore., for winter activities, Mrs. Kline has attended the outdoor meetings in Chicago, the pre-Christmas party of Missouri Show Women's Club and International Association of Showmen in St. Louis and the Iowa fair managers' annual meeting in Des Moines.

## World-Mirth Denies Union Pact Exists

NEW YORK, Dec. 24.—AFA Reporter, organ of American Federation of Actors, printed a story in its current issue naming shows which have allegedly signed with the union.

Of shows mentioned, one is the World of Mirth Shows. Max Linderman, general manager, reached for a statement this week, denied that he had signed any paper with the AFA at the Chicago amusement conventions or anywhere else.

Asked if he had said anything orally to any official of the union, Linderman said he told an AFA organizer that he is not opposed to having discussions with a representative of the org.

While the house organ bluntly says "basic agreements covering nearly all of the largest and most important carnivals" have been signed, details of such alleged agreements were not revealed.

## Carnivals Not Under New Act, Opinion of ACA Counsel Cohen

CINCINNATI, Dec. 24.—That carnivals do not come within the term "interstate commerce" and therefore the new federal wage and hour law does not apply to them is the gist of an opinion by General Counsel Max Cohen, American Carnivals Association, Inc., Rochester, N. Y.

He has sent to *The Billboard* a copy of a lengthy report that he will submit to the committee appointed by President John W. Wilson at the recent fifth annual meeting in Chicago. The committee's function is to make a study of the status of the industry as to whether it is affected by the new law.

"It should be borne in mind that our conclusions may or may not meet the

approval of others interested in a determination of this question," said General Counsel Cohen. "The only authentic way in which the matter can be adjudicated is, of course, by litigation and the obtaining of a judgment of a court of proper jurisdiction to determine the issue.

"As an alternative to this suggestion, it is, of course, possible for one or more carnivals to take the position that the law does not apply and to petition the wage and hour law administrator for an exemption on the basis that the industry is of a seasonal nature, which proceeding is covered in Part 526 of the Regulations issued on October 20, 1938."

After presenting an exhaustive digest of the act, the Cohen report takes up (See W-H LAW EXEMPTION page 135)

## Kline Sells Rolloplane, Octopus to the Goodings

CINCINNATI, Dec. 24.—Abner K. Kline, retiring president of the Heart of America Showmen's Club and sales manager for Eyerly Aircraft Co., Salem, Ore., visited *The Billboard's* offices on Monday while on a motor trip which took him to Indianapolis; Columbus, O., and this city on business. While in Columbus he sold Floyd E. Gooding a Super-Rolloplane and A. W. Gooding a 12-car Octopus.

Kline will stop at Dayton, O., before going to Kansas City, Mo., for the holidays.

## Strates Signs Cannon, Bob Ski Attractions

NEW YORK, Dec. 24.—Strates Shows will have the Leinert Monster Cannon and Bob Ski acts next season as free acts on the midway, with Frank Wirth Booking Association supplying.

Manager James E. Strates, thru Wirth, said he will use a 72-foot baggage car to transport the cannon, which is an import, as is the Bob Ski, both to make American debut on Strates' midway.

## Quebec Contract to Conklin

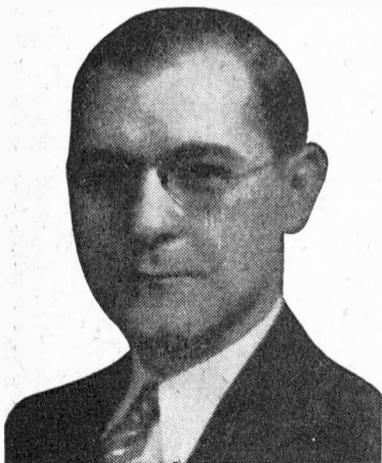
HAMILTON, Ont., Dec. 24.—A contract to furnish midway attractions at the 1939 Exposition Provinciale, Quebec City, has been awarded to the Conklin Shows, said J. W. (Patty) Conklin on his return to quarters here from a visit in Quebec. He said much activity is apparent in that province in highway construction.

## V. Kline Heads HASC Auxiliary

Unanimous vote is cast for all officers — annual bazaar is successful

KANSAS CITY, Mo., Dec. 24.—Annual election of officers of the Ladies' Auxiliary, Heart of America Showmen's Club, here on December 16 saw Mrs. Abner K. (Virginia) Kline assume presidency of the organization on a ticket which had no opposition, reports Helen Brainerd Smith. Other officers for whom Secretary Elizabeth Yearout was instructed to cast a unanimous vote were Ruth Ann Levin, first vice-president; Pearl Vaught, second vice-president; Peggy Landes, third vice-president; Elizabeth Yearout, secretary, and Helen Brainerd Smith, treasurer.

New names added to the board of directors were those of Myrtle Duncan, Leah Brumleve and Frances Keller. Mrs. C. W. Parker, Jess Nathan, Hattie Howk, (See V. KLINE HEADS on page 126)



MAX COHEN, Rochester, N. Y., general counsel of the American Carnivals Association, Inc., who has rendered an opinion that carnival organizations do not come under the new federal wage and hour law. He has prepared an exhaustive digest of the act and a detailed opinion, holding that carnivals are not in interstate commerce, for study by a special committee named by the ACA at its recent fifth annual meeting in Chicago.

## Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DeBELLE

Dead End, Ga.

Dear Mixer:

Promptly at 12 p.m. on Saturday, December 24, Ballyhoo Bros. terminated their 1938 season. All farewell parties and good-bys were held up until the following day, Christmas. The management had promised employees Christmas dinner on the lot and rather than disappoint them the show was held over for the day. Tearing down was held up until Monday morning.

Before noting the Christmas festivities the week's activities must be mentioned. The show train was in two wrecks on its way here from Louisiana; this gave us a late arrival and caused the show to lose the Monday opening. On Tuesday and Wednesday steady rain kept the midway dark. On Thursday three of the riding devices collapsed, due to soft ground, injuring 15 people, who were quickly paid off. On Friday all concessions were closed but opened again at 11 p.m. Sat-

urday when it turned bitter cold, keeping the holiday crowd away from the lot. Our lights went out at 8 and didn't come back on until 9.

But regardless of these mishaps the show enjoyed one of its most prosperous weeks of the season. The some 200 concessions that were booked for the date and paid off in advance more than kept the office out of the red. As a publicity stunt the show's press department arranged a basket-ball game in the school gym between the front-end ball-game queens and the local high-school queens. The catrackerers really went to town during the first half of the game but lost out entirely during the heat of the second half because all of them stopped to scratch at the same time.

Sunday morning arrived cold but clear. Pete Ballyhoo walked thru the different tents, waking up the trusted employees who were rolled up in side wall and (See BALLYHOO on page 130)



PHIL WILLIAMS, past three years general agent of the shows operated by O. N. Crafts Enterprises, has been re-engaged in that capacity for 1939. A major of infantry during the World War, he broke into the carnival field in 1926 as a concessioner with the Crafts organization and since has held executive and general-agent positions with W. B. Evans, Abner K. Kline, R. H. Work, Clark's 20 Big, C. H. Steffens Superior and Mel H. Vaught's State Fair Shows. Williams was married to Lillabelle Lowery, radio artist and daughter of Frank Lowery, managing editor of The San Jose News, in Yuma, Ariz., December 18.

# Carnivals' Biz Up at Finish

A GRAPH line depicting business of the carnival industry this year would resemble a line indicating a gently increasing grade. Start of the line would mean spring, and its end and highest point would mean late fall. The season of fairs turned in profits to make up in part for deficits sustained in the early months of the 1938 season. The true showmanship exemplified by owners and managers of railroad, baggage-car and motorized organizations saw them thru a season that started disastrously and ended short of anticipations based upon the last few years. The carnival field never before encountered so many obstacles nor tried so valiantly to overcome them. Heavy rains, floods, increased rates, taxation troubles and economic recession were with them practically all season. However, better weather at the fairs, plus increased revenue given by tremendous attendances at the annuals, did in a great measure serve to see them thru a period so tough that many executives in other lines of business under similar conditions would have tossed in the towel.

## Some Increase at Fairs

Industrial conditions so affected early spending, together with adverse weather, that gross business took a tumble greatly under the figures for 1937. Reports on still dates indicate that the inside take has been off from 10 to 50 per cent from that of 1937. But in many instances attendances thru pay gates topped all records. There is, of course, a general feeling of optimism for 1939 and many executives have declared that in the long run they will profit mightily by the trying experiences of the past season.

While it could not be expected that the record of organized carnivals playing fairs would reach the high figures of 1937, nevertheless carnivals gave a fair account of themselves. In reports of 37 major member fairs filed with the International Association of Fairs and Expositions 27 reported on increases or decreases in carnival gross business as compared with 1937. Twelve show increases in carnival receipts, ranging from 3 to 100 per cent. Fifteen report decreases of from .0006 to 33 per cent.

Weather was poor at two fairs showing increases and at four fairs showing decreases. Total figures reveal that the carnival percentage increase for 1938 over 1937 at the fairs indicated was 13.06 per cent. The IAFE tables for 1937 showed an increase over 1936 of 21.2 per cent and an increase for 1936 over 1935 of 18.1 per cent. Most of the fairs returning figures were played by major railroad carnival companies, some by motorized carnivals and several had independently booked carnival attractions. No reports were made by several that had independent midways.

## Acts Help Pay Gates

Credit for increased crowds thru pay gates at still dates is given in numerous instances to the presentation of high-class acts. With the adoption comparatively recently of pay gates the tendency has been to raise the standard of such acts, offering a thrill number or several platform or aerial acts of merit. That this policy is satisfactory to a number of carnival operators is evidenced by the fact that acts that have been carried the past season or two during still dates have been contracted again for 1939.

It is noteworthy that no major railroad or motorized carnival was taken off the road during the year nor was any title put on the shelf. No major casualties occurred and, altho numerous heavy storms were encountered, there were no very damaging blowdowns until the New England hurricane of September 21 dealt losses to several shows in that territory. Among the gilly shows there was considerable maneuvering, reorganizing and consolidating and, even with that, a number of them folded. But it is expected that, as usual, they will stage a comeback, that having been the history of the business for years and probably attributable largely to lack of organization, doubtful tactics and lack of appreciation as to what the public is demanding of carnival midways, Shows in this

category, it is pointed out, are of the business but not an integral part of it as understood by experienced and stable showmen who continue to battle for public and press recognition of the industry as a whole and their individual reputations and properties in particular.

## Rural Sections Were Best

The fairs in the Western Canadian Class A circuit and the big State fairs of the Middle West and some in the South were the most profitable for carnival attractions the past season. Crop conditions were exceptionally good in the agricultural districts and the slump which had hit numerous industrial communities was not nearly so keenly felt. In fact, some of the carnivals which

played as many still dates as possible in purely agricultural territory came out in their grosses far ahead of shows that confined their routes almost entirely to manufacturing and urban sections. Rural residents appeared to have spending money and a desire to part with it that was not met in any other parts of the States or Canada.

Perhaps the most interesting development of the year was the amalgamation of three major carnival organizations into one entity. The economies in operation, maintenance and transportation and other advantages claimed for the merger and the reaction to it as reflected in future moves of independent operators, as well as fair managers, will be watched with interest in the entire field.

It is considered significant and conclusive evidence of the growth and progress of the carnival business that, despite great setbacks, owners continued to improve their equipment, adding new devices and presentation ideas, modernizing time-tried rides and adding lighting effects and colorful trimmings to their midways. The annual outdoor conventions in Chicago indicated that carnivaldom has no inclination nor intention to go back—that it will go forward with increased momentum in the season to come.

## Important Events and Happenings From December, '37, to December, '38

(From Files of *The Billboard*)

**GENERAL AGENTS SWITCH**—L. S. Hogan became general agent of Rubin & Cherry Exposition and J. C. McCaffery general agent of Beckmann & Gerety Shows just prior to annual outdoor conventions.

**ISA ORGANIZED**—International Showmen's Association was organized in St. Louis November 23, with John Francis president and F. B. Joerling secretary.

**ORANGE STATE STOP**—For the first time in eight years Orange State Shows closed November 20 at Jacksonville, Fla., because of prohibitive State licenses.

**SLA BANQUET BIG**—Silver anniversary banquet and ball of Showmen's League of America in Hotel Sherman, Chicago, December 1 was the most magnificent in club's history.

**MCCAFFERY RE-ELECTED**—J. C. McCaffery was re-elected president of SLA November 29.

**ACA ELECTS**—American Carnivals Association, Inc., re-elected all officers at fourth annual meeting in Hotel Sherman, Chicago, November 29.

**NEW YORK BRANCH**—Eastern showmen got together in Chicago while the outdoor conventions were in progress and submitted a proposal to SLA, expressing desire to operate as an Eastern branch. George A. Hamid, one of the organizers, reported \$3,000 pledged by showmen.

**FISHER JOINS CLARK**—Al Fisher signed as general agent with Clark's Greater Shows.

**NEW CARNIVAL**—Clint Roberts and C. D. Clark combined their interests and formed the Clint & Clark United Shows at Canton, O.

**PCSA SERVICES HELD**—The annual memorial services of the Pacific Coast Showmen's Association were held December 12 in Showmen's Rest, Evergreen Cemetery, Los Angeles.

**OUTDOOR CLUB FORMED**—The Outdoor Press Club was formed at Tampa, Fla., December 24 by a group of outdoor press agents. Jack Dadswell was selected as president and Frank Winchell as treasurer and steward.

**PCSA BANQUET SELLOUT**—The 16th annual Charity Banquet and Ball of Pacific Coast Showmen's Association in Hotel Biltmore, Los Angeles, December 15 was voted one of the most pretentious in its history.

**BRASHEAR APPOINTED**—Don M. Brashear was appointed general agent and business manager of Silver State Shows.

**FONTANA SIGNS**—Joe J. Fontana signed as general agent and business

manager of L. J. Heth Shows December 15.

**HASC CONVENES**—Eighteenth annual convention of Heart of America Showmen's Club was held at Reid Hotel, Kansas City, Mo. Abner K. Kline was elected president. A new monument costing \$2,500 was dedicated.

**ZEIGER HEADS PCSA**—Election of officers of the Pacific Coast Showmen's Association for 1938 drew the largest attendance of any meeting in the history of the organization. C. F. Zeiger was chosen president.

**WHITE QUILTS JONES EXPO**—Walter A. White, for several years general manager of Johnny J. Jones Exposition, resigned from that show December 31.

**EASTERN SHOWMEN MEET**—Enthusiasm marked a third meeting of 235 Eastern showmen January 3 at Piccadilly Hotel, New York, who gathered to develop Eastern showmen's club. Proposition to operate as an independent organization was indorsed.

**MICHIGAN SHOWMEN ELECT**—First annual election of officers of Michigan Showmen's Association was held in the clubrooms in Detroit January 3. Louis J. Berger was elected president.

**LADIES' AUXILIARY MEET**—Annual installation dinner of Ladies' Auxiliary of Pacific Coast Showmen's Association was held January 3 in the clubrooms, Los Angeles. Peggy Forstall was re-elected president.

**AUXILIARY LUNCHEON**—Ninth annual luncheon of Ladies' Auxiliary of Heart of America Showmen's Club was held at Hotel President, Kansas City, December 30. Myrtle Duncan was made new president.

**BUYS NEW QUARTERS**—A. S. Perham, owner of Pine Tree State Shows, purchased a 75-acre farm in Gorham, Me., to be used as winter quarters.

**ELECTION RULED INVALID**—Because the by-laws adopted by Michigan Showmen's Association upon organization last year provided for the annual election to be held the week of Michigan Association of Fairs' meeting, election on January 3 was ruled invalid and another voted to be held.

**THREE-YEAR TERM FOR COMMITTEE**—At meeting January 20 a resolution was passed making Showmen's Home committee a set committee until December 1, 1940.

**MICHIGAN SHOWMEN ELECT**—At a combined annual party and election in Hotel Detroit, Detroit, January 17

Louis Margolis was elected president and Harry Stahl first vice-president.

**HARRY CODDINGTON DIES**—Harry Coddington, 80, chairman of cemetery fund of Showmen's League of America, died in Chicago January 12.

**FORM NEW SHOW**—Knobbs Couch and Edward Bryan announced January 24 at Stuart, Ia., that they had formed a partnership and would launch a carnival under the title of Couch & Bryan United Shows.

**HARRIS HEADS TWO UNITS**—W. R. Harris, general manager of the Model Shows, closed a deal with W. E. Franks, of the Franks Shows, to handle the latter show.

**KY. TAX SUIT WON**—The F. H. Bee Shows, Inc., won the tax suit in Court of Appeals of Kentucky when the court ruled that the shows did not have to pay amusement tax on any admission to the show or special shows within an inclosure. Court ordered a refund of taxes paid.

**TAMPA SLA BENEFIT**—Victory Theater, Tampa, was the scene of an SLA benefit at which \$1,600 was grossed.

**JANETTE TERRILL RESIGNS**—Janette Terrill resigned as general representative of Model Shows.

**GIROUD AND McLAUGHLIN UNITE**—W. J. (Billy) Giroud and P. S. McLaughlin organized a new show, New England Motorized Carnival.

**NEW HOME FOR NSA**—National Showmen's Association leased 4,000 square feet of space on the sixth floor of Palace Theater Building, New York.

**SUTTON SHOWS SOLD**—Frank M. Sutton, operator of Great Sutton Shows, announced March 1 at Osceola, Ark., that he had sold the show to John R. Castle and Tony Martone.

**FIRE ON BOCKUS SHOW**—Buildings at Turbeville, S. C., where some property of Curtis L. Bockus Show was stored, were destroyed by fire. Loss was estimated at \$4,000.

**JACK V. LYLES DEATH**—Jack V. Lyles, 44, general agent and railroad contractor of Art Lewis Shows, died March 13 at Macon Hospital, Macon, Ga., of injuries sustained when a truck collided with his car.

**\$1,000 READER LIFTED**—City commissioners of Alabama City, Ala., lifted the \$1,000 per week license levy on street fairs March 15 to permit showing of Blue Ribbon Shows under sponsorship of Emma Sansom High School.

**BECK AND THOMAS UNITE**—Al C. Beck and Dug Thomas signed contracts March 15, combining their forces in operation of Dug Thomas Shows.

**HUNTER DEATH**—Harry C. Hunter, well-known carnival showman, for many years operator of Harry C. Hunter Shows, died in Monessen, Pa., March 8.

**HARRY F. HALL, 52**, prominent in the carnival business for many years, died March 26 in New York hospital.

**CALDWELL DEATH**—Shepherd Bell Caldwell, 63, veteran carnival concessioner, died April 5 in Pulaski, Tenn.

**SLA FROLIC SCORES**—Showmen's League of America staged its fifth annual Spring Frolic in Hotel Sherman, Chicago, April 4 to turnaway crowd.

**ARNOUT DEATH**—James Lambert Arnout, 65, former carnival showman, died March 30 at his home in Cuba, N. Y.

**SEPTER DEATH**—Frank Septer, carnival concessioner, died April 6 in Columbus, O.

**FOWLER DEATH**—Fletcher Fowler, 58, former carnival owner, of Twin Lake, Mich., died April 14 in Hackley Hospital, Muskegon, Mich.

**\$12,000 FROM BENEFIT**—St. Louis benefit show raised \$12,000 for Showmen's League Old Home Fund. About 1,000 were present.

**HERMAN DEATH**—Richard Herman, 54, for 25 years a carnival showman and concessioner, died May 4 in University Hospital, Baltimore.

**SCHIEBERL DEATH**—Frank Robert Schieberl, 56, veteran carnival concessioner, died May 8 in Bryan, Tex.

**RAS' RECORD BREAKER**—Playing to largest crowd in history of Memphis Cotton Carnival, an estimated 100,000 on opening day, Royal American Shows broke a four-year record.

**HOME ASSURED**—With large contributions pouring in, a home for aged and disabled members of Showmen's

League of America seems definitely assured.

**P-T OKEHS CARNIVAL**—Parent-teacher council, Kansas City, Kan., sponsored J. L. Landes Shows. About 35,000 in attendance during the two-day stand.

**LOWE DEATH**—Hugh Lowe, 42, for the past 15 years a carnival showman, died May 18 in Nashville, Tenn.

**CARNIVALS WIN IN K. C.**—Parent-Teacher Association and veterans' organizations of Kansas City, Mo., joined forces and obtained license to enable carnivals to play the city without paying the \$100 assessment.

**WHITE JOINS B-G**—Walter A. White, of Quincy, Ill., returned to carnival business week of June 20, when he joined the Beckmann & Gerety staff.

**AMERICAN UNITED FLOODED**—American United Shows, while appearing at Havre, Mont., for a week which ended June 25, were marooned on the lot there, which was covered with about five feet of water.

**GREAT WILNO INJURED**—Great Wilno, human cannon ball, free attraction with Endy Bros.' Shows, suffered a dislocated shoulder night of July 4 when he miscalculated his landing as he was hurled over a Ferris Wheel.

**CRAFTS' CONCESSIONS BURN**—Fire which started in Mrs. Edward Kanthe's balloon concession on the Crafts Shows spread to adjoining booths and did considerable damage before the Stockton (Calif.) Fire Department could respond.

**CHARLES DOCEN KILLED**—Charles Docen, operator of the freak animal show on the World of Mirth Shows, and his aid, Bernard Abadie, were killed in an auto accident near Bangor, Me., July 10.

**TORNADO HITS THOMAS SHOW**—Art B. Thomas No. 2 unit suffered heavy losses in Valhalla, Minn., July 9 when a tornado blew down every top on the lot.

**MCLEOD INJURED**—C. A. McLeod, general agent Siebrand Bros.' Shows, was seriously injured in an auto accident near Cincinnati July 11.

**RICES KILLED**—Mr. and Mrs. Clark B. Rice, of Bemidji, Minn., and their niece, Mrs. Lelia Plankers, St. Paul, all members of Sol's Liberty Shows, were killed July 17 when their truck was struck by a train near Watertown, Wis.

**DORMAN JOINS CLYDE SHOWS**—George F. Dorman joined Clyde's United Carnival week of July 24 with his Big Eli Wheel and took over work of secretary.

SHOWMEN HAVE MOONLIGHT —

Michigan Showmen's Association had its annual moonlight boat ride July 26 on the steamer Columbia out of Detroit.

**JONES JR. APPOINTED**—Johnny Jones Jr. was promoted to position of assistant director of Johnny J. Jones Exposition at Salem, Ill., week of August 1.

**PARTNERSHIP DISSOLVED**—Partnership between Dug Thomas and Al C. Beck in operation of Dug Thomas Shows was dissolved latter part of July.

**CASTLE SELLS OUT**—Sale of John R. Castle's interests in the Heart of America Shows to his partner, Tony Martone, was announced week of August 1.

**HENNIES BUYS FLAT CARS**—Orville W. Hennies purchased 10 steel flat cars at Washington, D. C., from receivers of the defunct Tim McCoy Wild West.

**GRUBERG TOOK DARING STEP**—Gruberg's World's Exposition Shows took a daring step when they played Alexandria, Va., which has an exorbitant license.

**ELKINS-COHN MARRIED**—Isabel Elkins, of Chicago, and A. R. (Red) Cohn, of the Conklin Shows, were given a party August 25 in the King Edward Hotel, Toronto, in celebration of their marriage.

**UNION DRIVE**—An intensive drive to unionize carnivals was launched week of August 28 by the American Federation of Actors.

**HALE QUILTS B-G**—Walter Hale, press agent with Beckmann & Gerety Shows, left the show September 4 as it was making its bow at Nebraska State Fair.

**CARNIVALS MERGE**—Royal American, Beckmann & Gerety and Rubin & Cherry Exposition Shows merged September 16 into the Amusement Corp. of America. Carl J. Sedlmayr was named president.

**R. & C. GROSS HIGH**—A gross greater than its midway contributed to the New York State Fair, Syracuse, in the last two years combined was recorded by Rubin & Cherry Exposition at the fair which closed September 17.

**MISS. TAX RULING**—An attempt to force the payment by carnivals of privilege taxes when playing county fairs in Mississippi was overruled by Attorney-General Greek L. Rice, Jackson.

**BENEFIT JAMBOREE ON C. & W.**—Harold G. Hoffman, former governor of New Jersey, emceed the Cetlin & Wilson benefit show at the New Jersey State Fair, Trenton, at which more than \$400 was raised for the National Showmen's Association.

**BOOKER BOWS TO CUPID**—Bob Booker, secretary-treasurer of Hilderbrand's United Shows, was married to Mary Kirby, of Grants Pass, Ore., when the show played there.

**ROBBED OF \$500**—F. W. Warner, operator of a Mickey Mouse game with John R. Ward Shows, was robbed of \$500 at Paris, Tenn.

**LIVE WIRES KILL TWO**—Earl White, chief electrician with the Keystone Shows, was killed September 26 when he contacted a 2,300-volt wire in the show's transformer truck. Charles Alvin Roberts, of Rubin & Cherry Exposition, was electrocuted September 26 while dismantling a ride.

**ONE KILLED, NINE HURT**—Earl Branan, employee of White City Shows, was killed and nine other members of the organization were injured October 3 when the light truck and office trailer in which they were riding slipped off the road near Bear Valley, Calif.

**KELLEY SIGNS**—L. Clifton Kelley, who closed as general agent of Goodman Wonder Shows October 15, signed with the Amusement Corp. of America for 1939.

**NSA BENEFIT NETS \$1,250**—World of Mirth Shows' National Showmen's Benefit on the fairgrounds, Winston-Salem, N. C., netted \$1,250.

**FRED WHITMYER DEATH**—Fred Whitmyer, 54, well known in carnival circles, died in Albany, N. Y., October 27.

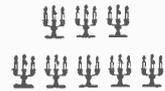
**R. J. RODGERS DEATH**—Robert J. (Dutch) Rodgers, well-known concessioner, died at American Hospital, Chicago, October 30.

**\$1,784 FROM BENEFIT**—Final figures of the benefit show for the various outdoor showmen's clubs in the U. S. held at the Canadian National Exhibition, Toronto, showed a take of \$1,784.

**CONKLIN RE-ENGAGED**—Management of Canadian National Exhibition re-engaged J. W. (Patty) Conklin to organize and direct the CNE amusement area, Prolexland, for 1939.

**RAS HAS BEST YEAR**—Royal American Shows had the best season since its organization. Western Canada figures were up and still dates resulted in satisfactory business.

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To All of My Friends Here, There and Everywhere

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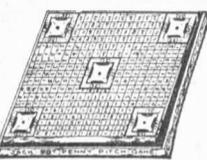
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# Midway Confab

By THE MIXER

Communications to 25-27 Opera Place, Cincinnati, O.

"NEXT year's the big one!"

REGRETS: Passing of Joseph Oliver Flory in New Orleans.

NO, Clarice, jingle bells have nothing to do with jingle boards.

E. V. ABERNATHY letters from Pittsburgh that he and his wife will return to the road again in 1939.

IT MAY take a test case to finally clear up the wage and hour law situation.

P. C. FRANKLIN, confined in Picher (Okla.) Hospital for some time, is reported to be well on the road to recovery.

THAT carnival that gave its route listing as Maniac, Ga., didn't state whom it was playing under.

A LITTLE gaming can be more reasonably overlooked than things with filth as a background.



THEY ARE POPULAR wives of the widely known owners of the Fairly & Little Shows, photographed "on the lot" during the past season. Mrs. Noble C. Fairly (left) and Mrs. Phil C. Little.

THAT report about unionization activities among the Lobby Loafers appears a bit far-fetched.

TOO BAD the new and larger Cincy post office wasn't in readiness to handle The Mixer's voluminous holiday fan mail.

M. A. GLYNN has again contracted his cookhouse on the Marks Shows for 1939, making his third season with the organization.

A WORKINGMAN who wanted a job and was looking for the manager asked, "Who carries the cane on this show?"

WONDER how many anti-carnival writers pay as many taxes or otherwise do their bit as well as showfolks do.—Cousin Peleg.

RAE TERRILL, who has worked up a new Gay '90s act for Kansas City, Mo., night haunts, will return to the road in the spring with a new annex attraction.

FRED DELMAR, whose fighting lions are playing a Boston engagement, will return to the John H. Marks Shows' quarters in Richmond, Va., soon to begin work on a new act for next season.

MR. AND MRS. WILLIAM (BILL) CLAIN pen that they will rejoin the Royal American Shows in Tampa, Fla., January 1 after spending the holidays with Clain's mother in Beverly, Mass.

SUITCASE promoters who believe a carnival can be organized and operated without capital or conscience usually lack both.

C. E. HARMES, who closed with the Goodman Wonder Show recently, is wintering in Gibsonton, Fla., where he will remain until he rejoins the Goodman organization in the spring.

STANLEY GROSS, who had the side show with Crowley's United Shows the past season, is wintering in Chicago, where he is planning new features for his Cavalcade of Wonders.

JACK J. CARR, manager of the Casino Amusement Co., reports that his organization closed a fairly successful season in Ohio territory recently. He plans to add more equipment next season.

TOMMY AND LUCY ARENZ, after closing with Siebrand Bros.' Shows, are wintering and playing holiday dates in Los Angeles. They write that they will rejoin the Siebrand organization next season.

TO MIDWAY visitors unkempt ride help, ticket sellers, talkers, performers and other show attaches constitute the cry of poverty.

HOMER BOYD, who recently sold his interest in the B. & H. Amusement Co. to Elinor Garner and Johnnie Hobbs, has gone to West Virginia, where he plans to reopen his garage and repair business.

KING REID, owner-manager of the shows bearing his name, attended the annual Eastern Townships Fair Association meeting in Sherbrooke, Que., recently. The Canadian delegation was headed by J. W. (Patty) Conklin.



FATIMA AND ALONZO CARREJO are shown in front of their cozy little bungalow in San Antonio, which they built recently after a successful season with the Anderson-Strader Shows. Both are very happy over the fact that Alonzo has regained his sight after being blind almost all of last winter.

E. R. (SPARKY) WALKER letters from Cherokee, Okla., that his Monkey Circus is having a successful winter tour. He says he's been booked into several stores and holiday celebrations in Northwestern Oklahoma and Kansas.

CAN'T figure why fixers are carried with some shows that "carry no grift."—Colonel Patch.

FAIRLY & LITTLE SHOWS have started work at quarters in Fort Smith, Ark., and intend to make a number of changes for 1939. During the Chicago meetings they purchased a special 18-car Skooter, which is to be studded with 1,800 electric lights, besides neon.

MEL AND GUY DODSON are busy working around the yards surrounding their new homes on the waterfront in Miami and both are getting real enjoyment out of it. Mel writes: "I have more blisters on my hands now than I have had in the 52 years I've lived."

PHIL LITTLE left for his home in Dallas immediately after the Iowa fairs meeting last week. He'll spend the next several weeks there, while his partner,

Noble C. Fairly, went to Wichita, Kan., to join Mrs. Fairly, who is visiting her sister there.

THOSE who continually tell their employees, "You have a lifetime home on this show," should realize that many of them left home to make money.

MR. AND MRS. ROY GRAY, Texas Longhorn Shows, and Mr. and Mrs. A. H. McClanahan, Ralph R. Miller Shows, are among showfolk taking the baths in Hot Springs, Ark. Louis Bright left the Bath City recently for Mt. Pleasant, N. C., to spend the holidays with relatives.

WILLIAM (BILL) HARDEN, well-known talker and lecturer, spending the holidays with his folks in Chattanooga, writes that in other years he's seen many of the boys working on the streets in the town, but that this year they are conspicuous by their absence.

HAROLD DITTMAR, corn game operator, and Ralph Stephens, cookhouse operator, brought a fishing trip to an end at Biloxi, Miss., last week with a catch of 52 speckled trout, ranging from two and one-half to four pounds each, they report.

"HOT CAKES are worth their weight in gold," remarked a show operator. A full belly is all that is necessary to hold a working-man, is his belief.

DON TRUEBLOOD letters from Belle Plaine, Ia., that after two years with Byers & Beach Shows as secretary and publicity man he has been signed by the West Bros.' Shows for 1939. Don worked with W. C. (Billy) Senior at the recent Iowa Fair Managers' convention.

MORRIS G. STOKES, after closing as second man with the Art Lewis Shows, is vacationing in Florida with his wife and son, Arthur. He letters that he plans to spend the holidays in Miami and has seen numerous showfolk in Tampa and Sarasota.

LEONARD E. WILSON, who has seen service with several carnivals in the last 15 years, is in Grady Hospital, Atlanta, where he will soon undergo a third mastoid operation. He says he'll probably be there for a long time and would like to read letters from friends.

"I EAT at the same table with my people," bragged a show boss. But he didn't say, "I eat the same food as my people do, without any added luxuries."

HARRY F. DEANE cards from New Orleans: "Pete Korte has a swell location at Canal and St. Charles streets here. He has 22 acts and is blessed with three veteran talkers, Billy Ellis, Blain Young and the original Irish Jack Lynch."

C. (RED) WALKER, who has handled advance chores for the E. J. Casey Shows several years, has accepted a permanent position in St. Vital, Man., Can., which, he reports, will not permit him to return to the road in 1939. He says it was a pleasure to work with a show of the Casey caliber.

MANAGERS who use the "poor help" plea as an alibi for many of their season's losses should remember that poor management employs "poor help."

SEVERAL AGENTS have been noted among recent visitors in Macon, Ga. They included James C. Simpson, Amusement Corp. of America, and Mel Dodson, Dodson's World's Fair Shows. Jack L. Oliver, former adjuster with Wallace Bros.' Shows and former agent, is wintering there.

MRS. F. A. SHORT, widow of Floyd A. Short, who continued to operate the Ranchland Revue for four weeks after her husband's death to good business, closing at Ottawa (O.) Fair, will take out the show again next season. She, with Miss Guttie, has been doing a musi-

## Beginner's Luck

BROWNSVILLE, Tex., Dec. 24.—R. (Kokomo) Sykes, electrician with the Mighty Sheesley Midway, who is wintering here, has turned fisherman in a big way. The first day out Kokomo hooked a 19-pound red fish, the first he had ever caught. Since then, however, he can be seen daily on the banks of the Gulf of Mexico casting away with rod and reel to his heart's content.

cal act in Eastern night clubs for the past seven weeks.

"HEY! Have you got a match?" I wonder what those rolldown agents did with all the matches for which they asked the passing crowds during the last four seasons.—Muggin' Machine Mazie.

DINTY MOORE, operator of rides and diggers on several shows, is spending some time in Macon, Ga., after the Chicago meetings. He has considerable equipment stored there and has started repairs and preparations for next season. He announced sale of a Skooter ride to Phil Little and Noble C. Fairly, the deal having been consummated in Chicago.

HARRY SUHREN, of penny arcade fame, is in Sandusky, O., framing a new arcade which has been contracted for the J. R. Edwards Shows' midway next season, reports Managing Director J. R. Edwards. Suhren has been with the organization several seasons, leaving late last summer to play contracted fair and celebration dates.

"I AM dear to my entire organization," declared a show manager who was addressing a civic club, but he didn't say whether the word dear was to be defined as costly or beloved.

WALTER D. NEALAND letters from Richmond, Va., that Cash Miller's Museum recently concluded a successful four-week engagement on Broad street, in the heart of the shopping district, there. Unit, which will resume road

up stories belittle a show's employees in the eyes of the public and insult every workman on the lot.

SID CRANE, of the museum bearing his name, cards from Marvel, Ark.: "Unit just concluded an average engagement here under American Legion Post auspices. After all my years of experience in show business I've finally found a real 'Believe It or Not.' I was asked for \$2 here so I could exhibit a reproduction of a two-headed child. Recently signed to present my side show on Anderson-Strader Shows next season."

WHAT are these so-called Slash Pine Festivals? Are they events where the sticks and timber slash and cut or where the committee slashes the privilege if the date is a blank?—Milo McGoof.

ISN'T it about time for someone to start a controversy over who made the first balloon ascension, who was the champion leaper of all time, what carnival was first to carry an exhibit top, who was first to make a 10-cent four-minute ticket jam, what show was first to use loudspeakers, who started the old confetti rage and other subjects galore?—I. N. Onceayear, press agent of Duke & Shilling's Odorless Midway.

HEAD committeeman to carnival manager—"My daughter was turned down with a pass at one of your shows last night. What are you going to do about it?" Carnival manager—"We're both lucky that it was your kid and not some politician's daughter."



FRANK WEST, general manager of West's World's Wonder Shows, is pictured here in front of the organization's office wagon, flanked on the left by General Agent Neil Berk and on the right by Mike Conti, second man. Manager West, now in the South "on his first Florida vacation," is enjoying the climate and laying plans to take out one of the "best shows I have ever had" in 1939.

bookings after January 1, is carrying 14 acts, with Cash directing. Tommy Rice is advertising agent and business manager.

MRS. BERTHA (GYP) McDANIEL, operator of the Rocky Road to Dublin and Arcade on the Johnny J. Jones Exposition, is spending the holidays as guest of Mr. and Mrs. Claude R. Ellis, Cincinnati. She visited Mr. and Mrs. James C. Simpson, Birmingham, after close of the show, and after first of the year will go to Anderson, Ind., before leaving for a sojourn in Gibsonton, Fla.

PRESS agents who still refer to roughnecks and razorbacks in their unloading and setting-

**Killing 'Em Both**

FREE FAIRS, as a rule, are good midway dates. Free admission to grounds and grand-stand admission that is in keeping with attractions presented not only give the grand stand a good total gross but bring back many midway spenders who would not have returned had a gate admission been charged. Fairs that charge a reasonable gate admission and offer other attractions besides those on the midway and in front of the grand stand attract crowds to both of these spots. But a policy of high general admission, even higher than at fairs which display worthwhile exhibits, with no more than a carnival on the grounds and a free grand-stand performance of no merit as a cover-up for the gyp gate price kills both the daily fair attendance and the midway.

A ONE-MAN SHOW is about as popular in the big time as a one-man band. Being one's own manager, agent, lot superintendent, boss hostler, ride foreman, secretary, treasurer and the big shot in all departments may save a lot of salaries but means a loss in bookings, late arrivals and set-ups as well as a world of prestige.

EDDIE AND JUANITA STRASSBERG card from North Miami Beach, Fla.: "Have our four apes performing in North Miami Zoo here to good business with a 25-cent gate. Sammie and Jenie Wren are working in the big cage, with Dave Stevens doing the announcing. Sammie is proving popular, while Sally Stevens is working Jenie to good results. Plan to play this spot during the winter and after rebuilding work is completed, expect to have one of the best ape and monkey shows on the road."

LOT superintendents who bellow, roar, yell, curse and bawl out everybody, letting their voices be heard from one end of a lot to the other during setting up, do so to impress on-looking towners that "I am the big boss of this big thing." The real impression made is, "Some tough gang with this show" or the old crack, "It must be a dog's life for the workmen with a show."

O. R. STROHMAIER, concessioner and ride owner with the Sunset Amusement Co., is still in Graham Hospital, Keokuk, Ia., following an abdominal operation on November 9. Indications were that he might be home for the holidays, but because of seriousness of his condition, he will not be permitted to attend fair meetings this year. Recent visitors to his bedside were Sol Solomon, Charles T. Goss, and Mr. and Mrs. K. H. Gar-

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THE ACKNOWLEDGED RIDE SENSATION OF 1938  
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HARRY WITT, Sales Mgr.

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Extends Holiday Greetings To All Showfolks

8 RIDES LEGITIMATE CONCESSIONS 8 SHOWS

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Address P. O. BOX 571, Oak Park, Ill.

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WINTER QUARTERS SUMTER, S. C.  
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**SEASON'S GREETINGS TO ALL OUR FRIENDS**

WANT IMMEDIATELY FOR SEASONS 1939 AND 1940, FREAKS, ODDITIES, WORKING ACTS AND TALKERS.

DICK BEST ROYAL AMERICAN SHOWS  
TOM RANKINE RUBIN & CHERRY SHOWS

Address all communications care Royal American Shows, Tampa, Fla.

**WE EXTEND SEASON'S GREETINGS TO ALL OUR FRIENDS**  
**DICK'S PARAMOUNT SHOWS, Inc.**  
DICK GILSDORF, Gen. Mgr.

1939—NOW CONTRACTING FOR SEASON—1939

RIDES: Octopus, Chairplane, Kiddie Autos and U Drive It. Note: We have our own trucks and semitrailers to transport the above.)  
SHOWS: Monkey Circus, Fun House, Motordrome, Midget and Grind Shows with or without own outfit.  
CONCESSIONS: COOKHOUSE, Penny Arcade, Grind Stores, no coupons.  
Would like to hear from CHARLES CROSSMAN, C. O. DAVIS, HOWARD BELLEVUE, NEAL KRAMER and BLONDIE MACK.  
Office and Winter Quarters: 68 Abbott St., Worcester, Mass.

**NOTICE SHOW FOLKS**  
NOT WISHING TO MISS ANY ONE OF OUR MULTITUDE OF FRIENDS IN THE SHOW BUSINESS WE ARE USING THE WIDE CIRCULATION OF THE BILLBOARD TO WISH YOU ALL A

**HAPPY NEW YEAR**  
CHAS. T. GOSS  
WITH: STANDARD CHEVROLET COMPANY — EAST ST. LOUIS, ILL.

# Season's Greetings



To Our Many Friends in the Fair and Outdoor Show World and Best Wishes for a Happy and Prosperous 1939.

**HENNIES BROS. SHOWS, INC.**

"World's Largest and Newest Independent Midway"

Orville W. Hennies . . . . . Harry W. Hennies

man, with whose organization Strohmaier has been associated for six years.

**A SCOTCHMAN** and his wife walked from the farm to the county fair, the wife loaded down with a heavy lunch basket. When they reached the grounds he considerably turned to her and said, "You'd better let me carry the basket now, Mary; we might get separated in the crowd."

**JINGLE BELLS.** Two busted troupers who had walked a highway all day stopped in a country town to bed down for the night. At 11 p.m. they discovered the railroad depot with the waiting-room door open. Building a big fire with company coal, they stretched out on the seats for a comfortable snooze. Suddenly one awakened the other with, "I believe there IS a Santa Claus. Don't you hear sleigh bells approaching?" "Sleigh bells, hell," was his buddy's quick retort. "Scram, quick; that's the burglar alarm. Someone's discovered us here."

**DAVE STEVENS**, life member of Heart of America Showmen's Club, cards from Miami, where he is wintering: "There are thousands of carnival folk here, and what a spot in which to cut up jack pots! It certainly gives a person the fever to get back into the game. Among those present are Bob Morton, Hamid-Morton Circus; my former boss of years ago, Carl J. Sedlmayr, Royal American Shows; Ike Faust; Harry (Curley) Berger, of concession note; Jackie Smith, Hot Springs, Ark., and Biff Britton and Charlie Taylor. I'm with Eddie Strassberg, who has his performing apes working the North Miami Zoo to good business."

**CELEBRATION** manager to concessioner—"I want nothing but legitimate concessions and the rate is \$15 per foot." Concessioner—"That is too high and I can't make it unless I put the works on." Manager—"Don't come here and try to tell us how to run our doings." Concessioner—"No, but I can tell you how I am going to spend my money." A true story.

"DURING the illness and death of Joseph Oliver Flory, 51, in New Orleans on December 13 he was constantly attended by relatives and friends," writes Irish Jack Lynch. "He was given the best of care and passed peacefully. He had often said that when he faced the Grim Reaper he would try to do so with a smile on his face, and he did. At his bedside were his wife; his son, Melvin, wife and baby, Joseph Oliver II, and other relatives and friends, including J. E. (Shanty) and Billie Mahoney. Funeral services, conducted by his old pal, Harry F. Deane, were largely attended by friends he had made while in New Orleans."

"DURING these days, this fast age, we must book, build or organize shows that will please the present broad-minded populace," is one show owner's idea of the midway of today. "The world has gone modern; we must keep up with the trend of the times. Our shows and equipment must be modernistic if we wish to please our public," said another. But there is a world of difference between being "broad-minded" and "modernistic."

E. C. MAY, special agent of the Mighty Sheesley Midway, writes that he has returned to quarters in Brownsville, Tex., from an enjoyable trip to Mexico City in the company of Mrs. May, J. C. Weer and Mrs. Jack Baillie as the guest of Weer. But let E. C. tell it: "All agreed the trip was a pleasant one. While in Mexico City we saw our first bullfight and visited the Cardenas Carnival Co., located in the downtown district. It carried about 23 riding devices and 40 concessions, all legitimate. Mr. Cardenas proved a fine host and we enjoyed our visit very much. On our way back we saw a small show at Monterey. Upon arrival here Weer left for South Bend, Ind., where he is street commissioner, to spend the holidays. He attended the Chicago meetings before visiting us here."

IN HIS OWN estimation he was the Solomon of the carnival world, as he stood in the center of a group of troupers, talking and mooching cigarets and yelling in a crowded hotel lobby. He knew it all. The office was wrong, the booking terrible, the concessioners were nitwits, the showmen were amateurs—blasting his opinions against anyone who was with it, for it or against it. A native listener in the far end of the lobby remarked, "That guy ought to incorporate."

MR. AND MRS. J. T. McCLELLAN are in Corpus Christi, Tex. for the winter after an extensive tour of Illinois, Indiana, Missouri and Texas. After storing their show in North Little Rock,

## "Just Why?"

By PORTER VAN AULT

JUST WHY do men and women, young and old, stick to the carnival? Why do they put up with the hardships that a carnival hands them? Often there is poor pay, no place to sleep, no place to duck into to have comforts of a home, poor places to eat and lots of times no money to eat on. Just why?

Still they push on. I have seen rain come down in torrents on a Saturday night, men wet to the skin, in mud to their knees, and the only thing one heard from them was, "Let's go! Take it away." To help the big boss, the "Old Man," sloshing up and down the midway in rain and mud, trying to get out this wagon and that truck. They only hope that next week the sun will shine. And be a red one so that they can buy that new shirt. Next week comes and goes—rain and mud. But they push on and on until the end of the season.

In the press we see that there are men and women striking for more pay and fewer hours. They make from \$30 to \$75 a week and work in shops and where it is dry and warm. They have comforts of fine homes—and they think they have it hard. Just why? One never hears of a carnivalite striking. He will go thru hell for the Old Man to get the show to the next spot. And at a small wage.

One hears 'em say, "This is my last season on the road. No more of this hard work and mud for me." So then we close the season with sadness in our hearts, scattering to all parts of the continent. Two months roll by. We miss our show friends—and the rain and mud. Five months pass. The sun is warm. We have itching feet. Birds return to the North and troupers to their shows. All glad to see one another—to be one big family again. Happy to be back on the lot and on our way. And, hear 'em say, "Let's go! Take it away!" Just why?

Ark., the McClellans motored to Petersburg, Ind., where they voted and visited with relatives. Starting south, they attended the Southern Illinois fair meeting, Pickneyville, and visited the following shows at their winter quarters: Pan-American, Johnson City, Ill.; Stella Barker, Charleston, Mo.; Byers & Beach, Steel, Mo.; Al Baysinger, Poplar Bluff, Mo.; Royal Midway, Greater American and Zimdars, North Little Rock, and Goodman Wonder, Little Rock, Ark. They also visited the Jack Diamond Shows, which were operating in Morehouse, Mo. Arriving in Texas, the McClellans stopped at the Celebration Shows in Falfurrias and then took in Joe's Shows at Pharr. At Corpus Christi they spent some time with Doc and Francis Crowley. In Weslaco they took in the George Shows' performance. In Brownsville they spent several days fishing and then headed for their present location.

TWO STICKS were playing rummy with two members of an Italian band in the day coach while on the run. From the beginning the sticks were getting the worst of it. The musicians kept up a conversation in their native tongue. One kept throwing the needed card to the other, putting him out. Not knowing what the conversation was, the sticks didn't dare make any frame-up accusations. But they decided to give it back to them by working together and cracking in pig Latin. After losing six straight games, one of the bandmen shook a stick's arm and said, "Spik English, please."

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TO ALL ITS FRIENDS AND CONFIDENTLY LOOKS FORWARD TO

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Now booking Shows, Rides, Concessions, etc., for next season, opening in April. Address communications to HEADQUARTERS, 36 GREEN ST., NEWARK, N. J.

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Now booking for the season of 1939, Shows of merit, that have something worthwhile to put on the inside. Will supply tents, banner line and wiring for same. Also want a few more legitimate Concessions that work for stock. Same will be helped by being charged a reasonable fee. Write to

FRED W. SIMS

P. O. Box 85, Toronto, Ontario, Canada

## Season's Greetings

To Our Friends Everywhere

## Mr. and Mrs. J. C. McCAFFERY

THANKS to each and every Member of the Showmen's League of America for the wonderful co-operation during 1938. Your marvelous support will soon make our dream of "The Showmen's Old Age Home" a reality

J. C. McCAFFERY.

### Merry Christmas and A Happy New Year from WORLD OF FUN SHOWS

Now Contracting for the Season 1939

RIDES: Can place Loop-o-Plane, Tilt-A-Whirl, Octopus or any Kiddie Rides. Or will buy same. State lowest for same.

SHOWS: Have complete outfits for the following: Ten-in-One, Girl Revue, Minstrel Show, Snake Show and two outfits for Grind Shows complete. Will book Shows with own outfits, reasonable percentage.

CONCESSIONS: Any legitimate Concession that can work for ten cents, except Bingo and Pop Corn. Good opening for clean Cook House, privilege in tickets. Address all mail to

J. E. STEBLAR, 40 Colonial Road, Stamford, Conn.

# Golden Gate Gleanings

By WALTER K. SIBLEY

SAN FRANCISCO, Dec. 24.—A great display of the brilliant illumination scheme of the exhibit palaces, Tower of the Sun and other structures was given on the night of December 15. Descriptive broadcasting was carried on by ultra short wave from transpacific airliners and by announcers using remote control from locations on Treasure Island. Shores of the bay were lined by thousands of people.

Al Vollman's Cavalcade is growing like a mushroom. Pyle's Ripley Believe It or Not is almost leaping into the air. Traver-Baker Coaster is easily half built. Doughnut Corp. of America building is ready for furnishings. Chinatown could open in two weeks. Bank of America is probably open by now. Cameron's barbecue, under direction of George Haley, is ready to spit the first venison.

Crillo's Italian Restaurant has been doing big business for over a month. Star Tuna Fish Restaurant building with its remarkable neon signs could open tomorrow. Candid Cameras, which has a special building for demonstrating every step in modern fast photography, is finished. Fred McFalls' two lead galleys are being lined with protective sheet steel. Zapf's Penny Arcade has about all of the machines installed under direction of E. C. Smith, general manager.

Martine's Diving Bell is fast taking shape, the 15-foot-deep hole now being cemented. Hydrosphere is ready for inside installations. Coliseum looks like a skeletonized Madison Square Garden and should be ready for occupancy on the dot. Lane's frozen custard is dishing out many a dollar's worth daily. Part of the front of Streets of the World is in the air. Cliff Wilson's Monster Show is ready for the bamboo exterior. Joe Drambour, of the Traver-Baker forces, is slamming Laffland up in the air. All of this is representative of activity on the Gayway.

H. Michaelson, in charge of ticket control of the GGIE, is getting out a combination ticket that should be a wow. Purchasers will get the biggest and best run for their money that any world's fair visitors have ever had. One of the national express companies has ordered the first 500,000.

Mrs. Cliff Wilson, who arrived in town on December 19 after a fine auto trip from Beaumont, Tex., said that while the journey was most interesting, it was "sin novedad"—nothing untoward happened. Cliff has rented a beautiful apartment on Van Ness avenue, where it is expected that the family will stay during the expo.

Claude Bell, noted sand sculptor, arrived in San Francisco after a drive from Miami, Fla., where he has one of his outfits. Claude will have two studios here, one on the Gayway and one in Streets of the World.

Fred Wolfe, of the sales department of the Children's Village, has got so far ahead of his sales quota, principally thru a number of fine contracts with national advertisers of kiddies' things, that he will be able to spend the holidays with his wife in Los Angeles.

Frederick Weddleton, chief of concessions, is organizing a big party to attend the Pacific Coast Showmen's Association banquet in the Hotel Biltmore, Los Angeles, January 17.

By about January 1 all equipment of the Bush street offices will be installed in the \$1,000,000 administration building on Treasure Island. All executives and personnel will by then be housed in their luxurious new quarters, some to remain until the last vestige of a world's fair has been removed from the island.

E. M. Burk, one of the founders of

**A CONTEST to determine the leading outdoor performers is explained in the general outdoor section under "Who Is Your Favorite Outdoor Performer?" Read it and then send for your ballot.**

the Foley & Burk Shows, operating with success for the last 25 or more years on the Pacific Coast, is seriously ill at his home in Oakland. He is over 80 years of age and has been ailing for some time. He retired from active participation in show business some 10 years ago, having sold his interests to E. M. Foley.

While ground breaking of Streets of the World took place some time ago another ceremony was held on December 19. Fred Salih, contractor, who is to do the construction work and is of Syrian extraction, says Syrians have a custom that calls for gatherings of the interested parties as the first stick of lumber is stood in the air when a great building is to be erected. Fred is a great stickler for custom, so President Cutler, Fred Weddleton and a number of other fair functionaries were invited to participate, which they did. General Manager Bernard Russell of the Streets made the introductory address, after which President Cutler spoke briefly, followed by Mr. Salih, William Klein, M. Ziebak and a number of others of the Streets company. Russia was represented by Serge Jackeloff and about 50 Russians in native costume. Senor E. M. Brenegar, of Mexico, had 25 Mexican señoritas and a nine-piece band. Leilani Mossman, Mossman - Goldenrath Co., Honolulu, with a chorus of native Hawaiian maidens, sang songs of the Islands. Salvador Yotalco represented the Philippines with a group of natives, and France was represented by Jean Mourreilles and a group of French people. Bottles of "lucky" water were broken at the base of the giant redwood structural timber that was set in the ground for the event, and the final bottle that was broken to close the event was smashed by William Cicerell, treasurer of the Streets company.

## Pacific Coast Showmen's Assn

730 South Grand Avenue, Los Angeles, Calif.

LOS ANGELES, Dec. 24.—Attendance at Monday night's meeting totaled 129. President C. F. Zeiger presided and seated with him were First Vice-President Harry Hargraves, Second Vice-President Ted Le Fors, Fourth Vice-President Al Fisher and Secretary H. C. Rawlings. Preceding the usual order of business, nomination of officers was held and the following were selected: President, O. H. Hilderbrand; first vice-president, George Tipton; second vice-president, Ted Le Fors; third vice-president, H. C. Rawlings fourth vice-president, Mike Krekos; treasurer, Ross R. Davis, and secretary, Ben Dobbert. Nominated for the board of governors: C. F. Zeiger, chairman; Buddy Priest, Walt De Pellaton, Johnny Branson, Dr. Ralph E. Smith, Harry Hargraves, Roy Ludington, George Coe, John Backman, Harry Taylor, Ted Le Fors, Charles Walpert, Al Fisher, Harry Rawlings, W. T. Jessup, Sol Grant, Frank Downie, Dick Kanthe, Frank J. Morgan, Joe Krug, Al (Moxie) Miller, Frank Forest, Claude Barie, William Hobday, Harry Phillips, Nick Wagner, George L. Morgan, G. G. Keenan, George Moffet and Spot Ragland. J. Ed Brown will be presiding judge of the election.

Announced for a bow were Charley Albright, of Foley and Burk Shows; Ernest Downie Leo Haggerty and Buddy Priest. All arrangements for the club's Christmas dinner have been completed. Board of governors approved the sending of Christmas baskets and cash donations to a number of indigent showfolk and former troupers.

Communications were received from Harry (Bob) Matthews from Paris and A. J. Budd from Sydney N. S. W. One new member, Ralph Dobbsk, was credited to Clyde Gooding and Steve Henry. Open house will be held New Year's Day. Claude Barie reported that the ticket sale for the banquet and ball is highly gratifying. After adjournment, lunch and refreshments were served by Harry Phillips, Jack Bigelow, Myer Schlom, Harry Wooding and Frank Murphy.

Weekly award went to Buddy Priest, which he generously donated to the lunch and refreshment fund.

# 1939 Season's Greetings 1939

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Season's Greetings



## L. CLIFTON KELLEY

Los Angeles

LOS ANGELES, Dec. 24.—Many local concessioners are working novelties downtown. I. J. Miller has a crew working streets. Charley Albright, of Foley & Burk Shows, was in town for a brief visit. Charley Walpert returned from a visit to Bakersfield and San Francisco this week. Mr. and Mrs. George Coe returned from an extended motor trip to the East. Mrs. Coe spent a short time in Norfolk, Va., her home town. Arthur Greenhalgh writes from the antipodes that the acts he brought there from the States have done well. He has renewed the contracts of A. J. Budd and Jolly Josephine.

Eddie Tait is busy arranging details and visas for the people who return to Manila with him. Joe and Peggy Steinberg report they are doing well with the Alton Show. A. J. Budd writes from Hamilton, New Zealand, that Betty Broadbent, tattooed girl, and Billy Helbing, talker on the A. J. Budd Shows, sail for Los Angeles-January 9.

Many parties are being framed here for Christmas Day. Hotel Bristol will stage one, with a Christmas tree in the lobby. Pacific Coast Showmen's Association is giving a dinner for showfolk. The Archie Clarks are staging a party at Gilman Hot Springs. Mrs. C. F. Zeiger is vacationing and holidaying in Oakland, as are Mr. and Mrs. Tommy J. Myers and their daughter. O. N. Crafts is giving a Christmas dinner for his employees at his new winter quarters. White City Shows are wintering here. George Coe and George Morgan also will entertain quarters' workers at a Christmas dinner. Mr. and Mrs. Joe Carmody visited while en route from Miami to San Francisco. Besse Bessette arrived from the North this week and will winter here. Mike Skvier and Louis Pettinari are working mechanical toys on the

**"MAC" McNALLY**  
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Handles Show Folk's Business on  
CARS—Chevrolet —TRUCKS  
With  
SOUTHLAND MOTORS, Inc., Miami, Fla.

streets. Charley Mitten is with Western Union.

### Hurst Planning Permanent Quarters Near Greenville

GREENVILLE, Tex., Dec. 24.—Bob Hurst, manager of Bob Hurst Carnival Co., wintering here, said he plans to erect permanent quarters for the show on a 10-acre farm purchased last week. Plot is on Route 2 just outside city limits.

Altho the season was spotty, Hurst reported that the show came out on the right side of the ledger.

### Miller To Enlarge for '39

ST. LOUIS, Dec. 24.—Morris Miller, owner of Miller Bros.' Shows, advises that he will go out under the title of the Great American and Miller Bros.' Shows Combined in 1939. Miller, who launched Great American in 1910 and still owns the title, plans to enlarge for next season and route the organization over new territory. Miller now has his museum playing in the South.

### Reid Signs DoBells for '39

DORSET, Vt., Dec. 24.—King Reid, owner-manager of the show bearing his name, said last week that he had received the signed contracts of the Four DoBells, free act, for 1939. It will mark the DoBells' first appearance under the Reid banner, they having been with Coleman Bros.' Shows the past two seasons.

## Winter-Quarters News and Gossip

As Reported by Representatives for the Shows

### Rubin & Cherry

MOBILE, Ala., Dec. 24.—Boys around quarters at the fairgrounds here will have their own Christmas tree as surrounding woods are loaded with them and the fellows obtained permission to take one. So the 20 people staying here will celebrate the day on Sunday afternoon. It will be the first Christmas that Mr. and Mrs. Rubin Gruberg will celebrate away from quarters. They will spend the day with their daughter, Edith, and granddaughter at Rittenhouse Plaza, Philadelphia.

Crew here is putting in its time on repair work as plans for new fronts will not be available until after January 1. From then on, however, much activity will prevail. People have had their share of the cold weather and are fairly well acclimated. Mobile merchants are enjoying an extremely busy holiday season. Reported by Frank S. Reed.

### Art Lewis

NORFOLK, Va., Dec. 24.—During the Chicago meetings General Manager Art Lewis contracted Dinty Moore to present his Auto Skooter ride and diggers with the shows in 1939. Lewis also purchased another Ferris Wheel, making triple wheels on the midway next season. He also purchased a new Rollo Funhouse from Allan Herschell Co. General mechanic Knauf is finishing the new marquee entrance, which will grace the shows' entrance. When completed it is expected to be one of the most elaborate and modern entrances on a traveling organization. Five new light towers also are to be added. Chief electrician Wells and his crew are assembling the towers.

The Dipsy Doodle Mfg. Co. advises that the new Dipsy Doodle ride, invented and manufactured by H. Barkoot and Frank Rupp, is being constructed and will be in ready for shows' opening here. M. G. Stokes, special agent and in charge of billposters, reports that he is enjoying the Florida sunshine and plans to spend several weeks at Miami Beach. Reported by F. Percy Morency.

### Dick's Paramount

WORCESTER, Mass., Dec. 24.—General Manager Richard E. Gilsdorf has purchased a fleet of semi-trailers and trucks, some of which had to be driven to Concord, N. H., for storage, while the remainder were shipped here. Quarters crew wound up a strenuous week's work this week. Show will be motorized next season.

Recent visitors included Johnny Lemoyne, of Johnny Lemoyne Attractions, and E. Cavanaugh, H. E. Gardner and Nick Paul. De Cicco's, Boston, was the scene of a swell get-together last week, Phil and Frank De Cicco, Jeff Harris, Bill Claine, Bucky Allen, Bill Reilly, Kelly the Candy Man and Manager Gilsdorf among those present. All preparations have been made for a good Christmas dinner at quarters here for the crew. Reported by E. G. Albee.

### Marks Shows

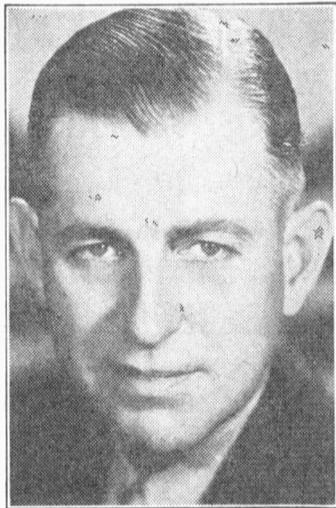
RICHMOND, Va., Dec. 24.—Active preparations are being made for next season at new quarters here. According to President John H. Marks, shows will not be enlarged this year, but in accordance with formulated plans will be better and grander than in previous seasons. Six new chromium fronts are being built and the first to be completed will be the one for the Minstrel Show, a creation designed by George Griswold, master builder. Six new International semi-trailers have been ordered for immediate delivery to haul the fronts. A new tent arrived for the side show and eight new 60-foot light towers have been ordered from Spillman Engineering Corp. to augment the electrical department.

A new 24-foot office wagon also is being constructed. This year will see all new canvas and another 75-kw. transformer is being installed in the No. 2 electrical wagon. Show will require 450 kw. to illuminate the midway. President Marks and Charles Abbott, general agent, have been away from quarters on several occasions, attending fair meetings and the New York National Showmen's Association banquet. They report booking is going along

satisfactorily. New quarters here are commodious and equipped with the latest machinery to facilitate the rehabilitation of present show property and new work being done. James Zabriski and his assistants are overhauling the trucks and semi-trailers. Harry Ramish, secretary and treasurer, is in charge of quarters. Recent visitors included William M. Breese, general agent Glicks Ideal Exposition Shows; Gilbert Noon; Carlton Collins, press agent; Bill Lewis, wrestling promoter and former carnival and athletic show manager, and Mabel Kidder, of World of Mirth Shows. Shows will open here early in April. Reported by Walter D. Nealand.

### James E. Strates

SAVANNAH, Ga., Dec. 24.—Work on three new fronts, with construction superintendent James Yotas in charge, has been started. Tom Evans, trainmaster, will start his crew working about February 15. Bennie Wells, pictorial artist, has arrived to direct work on his designs



WALTER A. WHITE, whose connection in an executive capacity with the Amusement Corp. of America has been officially announced. During the 1938 season he was on the staff of the Beckmann & Gerety Shows, one of the three member shows of the corporation. He has also been manager of the Johnny J. Jones Exposition and prior to holding that post he had been manager of the Model Shows of America, a unit of the Rubin & Cherry Exposition and for a number of seasons he was an executive of the R. & C. organization, which, with the Royal American Shows and B & G. Shows, now make up the amalgamation.

and pictorials for new fronts. Giff Ralyea, chief electrician, and wife have returned from a trip to Florida. Ralyea's assistant, Eddie Seaman, also is here. Mr. and Mrs. Blackmon are in Florida and Mr. and Mrs. Fred Thomas are wintering in Lakeland, Fla. Mr. and Mrs. Glenn Taylor are making Miami their winter home. Fred Fornier and wife have returned to New York.

Uncle Louis Strates is in Brooklyn visiting his sister. Al and Inez Campbell are fishing in Sarasota, Fla., for the winter, while Keith Buckingham and wife are wintering in Tampa, Fla. Owner James Strates visited quarters for a day last week and then hurried home to be with his family for the holidays. C. W. Cracraft, general agent, is spending the holidays at his home in Covington, Ky. Moe and Dewey Eberstein are wintering here. Harold English, secretary and treasurer, with his wife, is visiting in Lamar, Mo., but will return here shortly after the first of the year. Office is in charge of Mrs. Gertrude Putnam; assistant secretary. Reported by S. J. Putnam.

### Crowley's

CORPUS CHRISTI, Tex., Dec. 24.—Working force is to be increased from 16 to 25 January 1. E. W. Wells, general agent, returned from the North and Northwest with several "surprise towns" contracted. Owner George C. Crowley

recovered from a sprained ankle. He returned this week from a hasty business trip by plane to Los Angeles and San Francisco. His wife, Frances, took top fishing honors this week. Her big catch, a "60-pound trout," was fried and served in quarters by Charles (Doc) Gardiner, chef. Mr. and Mrs. Doc Waddell conferring as to some concessions.

William H. (Captain Billy) Curtis contacted regarding his patent safety seats for tent theaters. Six ponies have been purchased and will be trained for a midway circus. Another lion has been purchased for Sammie Lowery's Thrilldrome. John Ellis and family are dicker for a novelty street advertising stunt. Writer will spend Christmas in Chillicothe, O., his home town. Visitors included Jimmie Bailie, Rev. William Nall, Hugh S. McGill, Eddie Spring, Rev. L. H. Hawkins, Gertrude Thorp, F. Gingery; Dr. Frank McLean and wife, Katy; Harry and Ida Liebman, Dr. J. R. Hull, Mrs. J. R. (Mother) Smith, Mrs. M. E. ("Madame Marzelle") Jackson, Mr. and Mrs. Arthur Haas and Dr. and Teresa Bayne. Reported by Doc Waddell.

### St. Louis

ST. LOUIS, Dec. 24.—Bill Hames, owner of the Bill Hames Shows, passed thru St. Louis en route from North Tonawanda, N. Y., to his home in Texas. While in New York State, his first trip north in several years, he purchased two new riding devices. J. W. (Jimmie) Winters resigned as general agent of Dee Lang's Famous Shows last week and left for Texas, promising an announcement as to his connections for 1939.

Mrs. Sam Solomon, who underwent an operation December 13 at the Jewish



MANAGER J. T. AND MRS. McCLELLAN, of the Royal Midway Shows, as they appeared in Brownsville, Tex., on December 7, just after Mrs. McClellan, with the aid of J. T., landed a 21-pound redfish. The McClellans, who closed the season in Conway, Ark., November 5, will spend remainder of the winter in Corpus Christi, Tex.

Hospital here, is well on the road to recovery and will be permitted to leave the hospital some time next week. Anna Jane Pearson, owner of the Pearson Shows, manages to drive here every week or so to visit her many friends. L. Clifton Kelley, one of the general agents or "backfield" of the Amusement Corporation of America, Tuesday visited *The Billboard's* offices here while en route to Chicago from the South. L. S. (Larry) Hogan, another member of the "backfield," also spent several days here this week.

Mr. and Mrs. Sam Gordon, of Beckmann & Gerety Shows, left Wednesday for Houston, where they plan to stay for several months. Gordon is planning several promotions there. Mr. and Mrs. Joseph Scholibo, of Hennies Bros.' Shows, are spending the holidays here with Mrs. Scholibo's parents. S. W. Lake, of the Gold Medal Shows, who visited *The Billboard's* offices on Tuesday, left for his home in Milwaukee to spend the holidays.

Capt. C. W. Naill, of C. W. Naill Shows, spent several days here last week. It was his first visit in many years. He reported his shows had a good season in Louisiana. Mrs. Viola Fairly, of the Fairly & Little Shows, after several weeks here as the guest of Grace Goss, left for

## Show Women Most Versatile

By VIRGINIA KLINE

KANSAS CITY, Mo., Dec. 24.—I have always contended that show women are the most versatile in the world, and the party tendered the Heart of America Showmen's Club and Ladies' Auxiliary on December 15 in St. Louis by the Missouri Show Women's Club and International Association of Showmen once again proved my contentions correct.

Party was presented with an air of hospitality and good fellowship, but the food served topped all other features of the event. Here is where the show women demonstrated that they could be domestic as well as business-like, because almost all of the food was prepared by members of the MSWC. Mrs. Jane Pearson, the club's new president, motored from Ramsey, Ill., nearly 100 miles, to have the chopped liver, which had a professional flavor as well as the home-made touch, on hand. Mrs. Daisy Davis furnished a meat loaf that literally melted between slices of rye bread. Mrs. Nell Allen proffered the potato salad which featured a new flavor in the mixture of spices. Her deviled eggs were especially delectable.

Mrs. Millicent Navarro, Mrs. Gerty Lang and Mrs. Irene Burke offered cakes which they baked and which were individual masterpieces in the culinary art. Mrs. Lang's orange cake featured a new frosting that interested me. She grates an apple and adds enough powdered sugar to make a smooth frosting and then adds the grated orange peel for color and flavor. Remaining menu included cooked shrimp, cold pressed tongue, corned beef, olives, pickles and various kinds of cheese, which, with the salads and cakes, made a tempting array of food. Mrs. Nell Allen, Mrs. Grace Goss, Mrs. Mary Francis and Mrs. Norma Lang aided in the serving and made perfect hostesses. Of course, the men prepared the liquid refreshments, but the food was so well arranged that there was little for them to do but see that the guests had enough to eat and drink.

I know, of course, that there are many women who are good cooks and wonderful bakers and I admire them immeasurably, but I often wonder if they also could keep a set of books, sell tickets intelligently in a rush hour, help in the show office or do any of the 101 things a show woman does. The St. Louis show women proved excellent cooks, so I must be right in my contention that they belong to the most versatile class.

### Heth Re-Engages Fontana

NORTH BIRMINGHAM, Ala., Dec. 24.—L. J. Heth, owner of the shows bearing his name, announced here that Joe J. Fontana has been contracted as general agent and assistant manager of the organization, his third year in that capacity. Owner Heth also reported purchase of another Ferris Wheel from J. W. Western and part of Sells-Sterling Circus motor equipment, which is in line with the organization's plans to enlarge for next season.

Wichita, Kan., where she will spend the holidays with her sister.

George Jacobson, who has been head-quartering here the past several months, will leave January 2 for an extended trip to the West Coast. Elmer Brown, after his indoor dates in Festus, Mo., and Belleville, Ill., is sales director for the Greater St. Louis Patent and Model Exposition to be held at the Municipal Auditorium here. Among other visitors to *The Billboard* here were John Sweeney and E. R. (Euby) Cobb, Dee Lang's Famous Shows; Joe Howard, Pan-American Shows; George Davis and Floyd Hesse, Johnny J. Jones Exposition; Sam Solomon, Sol's Liberty Shows; Charles T. Goss, Standard Chevrolet Co.; Francis Deane, Fulton Bag and Cotton Mills, and Ray Swanner, Eilman Shows.

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# Protect Your Ideas

By LEO T. PARKER, Attorney at Law

**F**REQUENTLY owners and employees of parks, carnivals, circuses and other shows get "a good idea." Then the first thought is: How may I protect my idea to prevent others from using it without my permission?

First, it is important to know that under patent laws an abstract idea cannot be protected, but the means for carrying out the idea can be patented, provided, of course, the means is new. For example, assume that a person conceives an idea of a new amusement game or device. He can patent the game or device and thus protect his idea, because if he obtains a basic patent the claims are sufficiently broad to cover all means of doing the same thing.

### Patent Protection

Various higher courts have held that a person or firm may be liable for infringement of a patent under any of the following conditions: (1) If he uses it; (2) or if he makes it for his own use; (3) or if he purchases a part and combines it with other parts, which comprises an infringing device; (4) or if he conspires purposely or unintentionally with another and contributes in any manner to an infringement; (5) or if he purchases and resells an infringing device, altho the purchase is made believing the one from whom the purchase was made had a license from the patentee to sell or use the device.

Not all patents, however, are sufficiently broad to give unlimited protection.

When determining the strength of a patent the description of the invention and the drawings should be referred to solely for the purpose of obtaining a thoro understanding of the construction and uses and operation of the invention and not for the purpose of determining the strength or value of the patent. While the description and drawings of a patent may clearly explain its construction and uses, yet the same do not define the strength or value of the patent. The claims must be referred to and studied when it is desired to determine the value of a patent. Altho the description and drawings disclose the complete invention, yet the claims allowed by the patent office may limit the invention and define only that part of the invention which is new and patentable. In other words, a patent may be so weak and narrow that a slight modification of the invention, as shown and claimed in the patent specifications and claims, will avoid infringement. This is so where the patented invention resides in only that part actually new.

### Idea Increases Business

It is a well-settled law that any person who originates a suggestion, idea, plan or a scheme to increase business cannot obtain protection under the patents or copyrights laws. In other words, the United States statutes do not provide for the protection of "intellectual" conception of ideas apart from the thing produced.

On the other hand, the higher courts hold that the words in which an idea is expressed may be copyrighted. However, the full and only protection includes the formulation of the words, and the idea itself is not thereby protected. This is so because copyright law relates exclusively to the "formulation" of words which may be used to describe a new suggestion, idea, plan or scheme.

### Idea Appropriated

Contrary to the opinion of a majority of readers, a person who originates an idea, plan or scheme may recover compensation, in consideration of the actual value of the idea, plan or scheme from the person, firm or corporation that advantageously adopted and used it. This is true altho when the suggestion, plan, idea or scheme was submitted to the one who profited from it the latter did not agree to pay for the services.

On the other hand, it must be remembered that no recovery can be had

by the originator of an idea, plan or scheme unless the person or firm to whom the suggestion was made actually utilized it. Under these conditions the approximate value of the suggestion may be determined.

For instance, in the late and leading case of Ryan v. Centurn, 55 Pac. (2d) 1053, it was disclosed that the manager of a circus applied to an advertising agency for services. This manager, who contemplated advertising the circus, invited the agency to suggest plans for effective publicity purposes. Pursuant to this invitation the agency conceived, prepared, illustrated and submitted various ideas for advertising, among them being a slogan or phrase.

However, the manager did not at this time appear to be impressed with the various suggestions of the agency. Subsequently the manager employed another advertising agency and began to use the same slogan or phrase in an extensive and comprehensive campaign which resulted in satisfactory business.

The agency which had originally suggested the slogan filed suit against the circus company to recover damages for its suggestion of the slogan which the company had adopted.

The counsel for the company contended that it was not liable and based its contention upon the theory that there is no property right in any mental conception or idea once it has been disclosed and made public. In other words, it was argued that since the agency merely had suggested the slogan, and there were to be no payments unless the services of the agency were used, the company could not be liable for subsequently adopting and using the slogan suggested by the agency.

However, the higher court held the agency entitled to recover \$7,500 from the company, because the value of the slogan was decided to be worth \$7,500 to the company. This court said:

"While we recognize that an abstract idea as such may not be the subject of a property right, yet when it takes upon itself the concurrent form which we find in the instant case it is our opinion that it then becomes a property right subject to sale. Of course, it must be something novel and new; in other words, one cannot claim any right in the multiplication table."

### Abstract Idea

Therefore it is quite apparent that while an abstract idea cannot be patented or copyrighted, yet an idea, suggestion, plan or scheme suggested by one party and used to the advantage of another party represents value, and the latter must pay its normal worth or value to the one from whom the idea, suggestion, plan or scheme was received, taken or copied.

It is important to remember that the substantial difference between filing a suit for patent or copyright infringement and suing for payment for a suggested idea, plan or scheme is that, irrespective of whether the user earned a profit, the owner of the patent or copyright is entitled to recover damages for the infringement. However, the originator is not entitled to recover payment for use of an uncopyrighted or non-patented suggestion, idea, plan or scheme unless the one who adopted it actually profited by the use. If he uses it without profit or at a loss the originator can recover no payment, because the amount of the payment always is based upon its actual value to the one who used it.

For example, assume that an employee or other person suggests to the owner of a park a slogan. If the park owner uses the slogan and earns a profit therefrom he is liable for payment to the owner who suggested the slogan. This is true altho the park owner accepted the idea or suggestion of the slogan but did not inform the originator that he intended to pay for it. If later the originator dis-

covers that his idea or slogan is being used by the park owner, who is earning a profit resulting from its use, the originator is entitled to recover payment in consideration of the profits earned by the park owner as a result of the use. When determining the amount due, these three questions are important: Was the slogan advertised extensively? Did the use, and the advertising in connection therewith, encourage persons to patronize the user? How much increased profits or income did the user derive from the suggestion?

This rule of the law is applicable to all controversies involving use of any suggestion, idea, plan or scheme.

### Adopts Only Part

If an employee or other person suggests to the owner of a park, circus, carnival or the like any plan or scheme by which the normal attendance may be increased and the owner does not use the complete plan or scheme suggested, he must pay a fair and reasonable amount for that part of the plan or scheme that he uses to advantage. The amount payable to the originator depends upon the testimony that is introduced to prove the value or worth of that part of the plan or scheme used.

Obviously the testimony must prove that when the originator of an idea, plan or scheme suggests it to another that he desired to benefit financially by the suggestion. For illustration, if an originator says: "I have in mind a new idea that will prove beneficial to your circus. I do not expect any payment for it if you decide to use it."

Under these circumstances the originator can recover no payment or compensation irrespective of how profitable it ultimately may result to the circus owner. Now assume that the circus owner did not receive the idea directly from the originator, but appropriated it in some unlawful manner. Under these circumstances the originator is entitled to recover the same reasonable payment as he would be entitled to recover had the user accepted it agreeing to pay a fair and reasonable amount for the suggestion.

### Legal Effect of Release

Various courts have held that a release or an assignment is not effective if it is obtained by fraudulent representations. Moreover, a release or assignment obtained by a promise to pay the originator in the future is likewise not effective or valid until the promised remuneration is paid.

For instance, in Brook v. National, 160 N. E. 97, an employee conceived an idea of a device to assist his employer in the publicity of his business. The employer obtained a release signed by the employee on the promise that if the idea proved profitable he would pay the employee a "reasonable" sum. Later the employer obtained a patent on the invention and used it profitably, but he refused to pay the employee anything on the ground that the employee had signed the release. The higher court held the employee entitled to receive from his former employer the full value of the idea, and said:

"That is simply an assignment of an interest in a claim based upon a sufficient consideration to be afterwards paid by the defendant company, and there was some evidence, at least plaintiff's (employee's) evidence, to substantiate this agreement."

### Georgia Fairs to Funland

GAINESVILLE, Ga., Dec. 24.—Ted C. Taylor, Funland Shows, announced that among late 1939 Georgia fairs contracted by the organization are those in Dublin, Villa Rica, Swainsboro, Milledgeville, Tuccoa and Gainesville. Show will add several rides, semi-trailers and trucks and new tents from Fulton Bag and Cotton Mills for next season. Quarters activity is expected to get under way after the holidays. Mr. and Mrs. Floyd R. Heth are spending the holidays with friends in Chicago, while L. E. and Mrs. Albert Heth are in Miami.

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Heavyweight cards, black on white. Wood markers printed two sides. No duplicate cards. Put up in the following size sets and prices: 35 cards, \$5.25; 50 cards, \$6; 75 cards, \$6.50; 100 cards, \$10; 150 cards \$12.50; 200 cards, \$15; 250 cards, \$17.50; 300 cards, \$20; Remaining cards sold \$5.00 per 100.

Set of 20 Lightweight Bingo Cards, \$1.00.

## 3000 KENO

Made in 30 sets of 100 cards each. Played in 3 rows across the cards—not up and down. Lightweight cards. Per set of 100 cards with markers, \$5.00. All Bingo and Lotto sets are complete with wood markers, tally and direction sheet. All cards size 5x7.

### THIN BINGO CARDS

Bingo cards, black on white, size 5x7. Thin cards such as used in theatres, etc. They are marked or punched in playing and then discarded. 3,000 different cards, per 100, \$1.25, without markers. Set of markers, \$0c.

Automatic Bingo Shaker, real class. . . . . \$12.50  
Lapboards, white cards, 8 3/4 x 14. Per C. . . . . 1.50  
Stapling Bingo Cards on same, Extra, per C. . . . . .50  
Bingo Card Markers, in strips, 25,000 for 1.50  
Send for free sample cards and price list. We pay postage and tax, but you pay C. O. D. expense. Instant delivery. No checks accepted.

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FOR SEASON 1939  
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ADVERTISE IN THE BILLBOARD —  
YOU'LL BE SATISFIED WITH RESULTS

# Social Security Tax Laws as Applied To the Amusement Industry

(Continued from page 91)

agement, irrespective of the fact that such actors and artists may have been engaged for a stated period at a fixed amount of compensation, or that the sole consideration for the engagement was the unique and well-known ability of the artists to entertain in their own particular manner.

The conclusions set forth above will also apply generally with respect to entertainers in hotels, night clubs and other places of entertainment. In such cases the management ordinarily designates the time of the performance and controls the times of intermission so as to co-ordinate the entertainment with the other activities of the establishment, such as the sale of food or drinks or the rendition of music or other artistic performances. Furthermore, the management usually retains the right to approve or change any particular performance or portion thereof and to require that such performance as a whole conform to the standards of the establishment.

The engagements of actors, vaudeville artists, and other specialty entertainers are usually negotiated thru the offices of personal representatives, managers, management or booking agencies under substantially the same procedure and conditions as heretofore outlined with respect to the engagement of radio artists. As has been previously stated in the discussion of the radio business, where it appears that the only interest of such intermediaries is to secure en-

agements and collect the agreed-upon fee or commission for such services, and where the personal representative, manager or booking agency has no right of control and exercises no actual control or direction over the performance of the individual, such personal representative, manager or booking agency is not deemed to be the employer.

However, where an entertainment bureau or similar organization produces finished programs or furnishes complete entertainment units or services to its clients for a fixed amount, such bureau is not considered to be an intermediary, but rather is considered to be a program producer or independent contractor engaged in the business of supplying entertainment. In such cases it appears that the bureau selects, fixes the compensation of, rehearses and generally supervises and directs the talent engaged for the programs; that the individual entertainers have no contractual relations with the bureau's clients; and that ordinarily the bureau is liable for the compensation of such talent, irrespective of whether it receives payment from its clients. Under such circumstances it would appear that the requisite right of control and direction over the services of the talent is in the entertainment bureau, and such bureau would therefore be deemed to be the employer of the individuals comprising the personnel of the various entertainment units or services organized by the bureau.

## Outdoor Entertainment

Outdoor entertainment, as referred to

in the beginning of this article, comprises a great variety of enterprises of different forms and types designed to entertain and afford recreation to the public. Among these enterprises are circuses, carnivals, tent shows and other types of entertainment whose principal attraction and activity is the exhibition of the talents of various kinds and classes of professional entertainers. In addition there are fairs, exhibitions, celebrations, parks and recreation grounds operated commercially where professional entertainers are engaged either regularly or periodically to supplement the other attractions.

Any statements made here relative to the applicability of the taxes imposed under the Social Security Act with respect to services rendered in connection with outdoor entertainment are intended merely to point out the complexities of the problems involved and to indicate in a general way the manner in which the applicable provisions of the regulations may be applied. As previously stated, it is impossible to promulgate any general rule by which tax liability may be determined in all cases. Such determination may be made only after a careful consideration of all the pertinent data as to the conditions under and the manner in which the services are performed in any given case.

## Circuses

A circus is in most instances operated as a unit by a centralized management, which co-ordinates and integrates the artistic talents of various individuals with the services of others in order to produce a finished production or exhibition which is offered to the public. As is the case in other types of entertainment enterprises, circuses engage particular artists to perform their unique feats or to exhibit their particular talents and to a certain degree exercise no control over such performances. However, as in the case of radio and stage productions, the management ordinarily retains a right to exercise a sufficient amount of control to constitute the artists employees of such management. For instance, the performers are required to conform to certain rules and regulations established by the management; to render their performances at the designated time; to co-ordinate their particular act with the rest of the program in order to achieve the required result; that is, a smooth and finished exhibition. Furthermore, it appears to be the general practice in the circus business to furnish meals, lodging and transportation to all employees, and these factors also indicate the existence of the employer-employee relationship. Likewise it would appear, in the light of the circumstances surrounding employment generally, that those individuals engaged to perform manual, clerical and other classes of labor in connection with the activities of the circus are employees thereof. In this connection it is deemed advisable to point out that under the regulations the length of time during which any individual is employed is immaterial in determining whether the relationship of employer and employee exists. Therefore those individuals hired to perform services during the period the circus remains in a certain locality, or hired to do a designated job; or hired by the hour, day or other specified period are, in the absence of affirmative evidence to the contrary, employees of the circus.

## Concessions

The practice of leasing or renting the right to engage in certain activities in connection with the operation of entertainment enterprises is a common one, particularly in the outdoor entertain-

ment field. In this connection it appears that where the concessioner engages his own help; pays the salaries of such help, together with all other expenses; furnishes all necessary supplies and equipment; has the sole right to determine the number of performances given or the number of hours the concession will remain open, and is not under the direction and control of the management of the enterprise or subject to any instructions, rules or regulations with respect to the operation of the concession, and where the management is interested only in the leasing of space to and the collection of rent from the concessioner, such concessioner is not an employee of the management. However, those individuals engaged by the concessioner in the operation of the concession are his employees. The fact that an individual leases a particular concession from the management is not in and of itself sufficient to preclude his classification as an employee. Thus if a concession is leased or rented under circumstances whereby the management retains the right to control the details of the methods and means by which the concession is operated the concessioner and those individuals engaged by him to assist in the operation of the concession with either the express or implied consent of the management are employees of the management for purposes of the taxing provision of the Act.

## Fairs, Exhibitions and Other Outdoor Entertainment

A great number of individuals are no doubt engaged in connection with the operation of various other types of outdoor entertainment activities. However, the total information concerning these types of activities which has been submitted to the Bureau in the few cases presented for its consideration is such as to warrant only the most general treatment of the matter herein.

It appears to be the prevalent practice on the part of operators of parks, recreation grounds, swimming pools, beaches and other similar places of entertainment to engage professional entertainers from time to time as special attractions in addition to the regular amusement or recreational facilities offered. In some cases such added attractions may be offered free, and in other cases a charge may be made therefor. Thus the operator of a commercial swimming pool or beach may engage one or more professional divers or aquatic performers to give exhibitions which are free to the public; or an aerial trapeze act may be located in a commercial park and a fee charged for admission thereto. In such cases it would appear that generally the professional entertainers have the status of employees, but due to the great number of different arrangements under which the entertainers are engaged and the varied condition under which their services are performed the question as to whose employees they are may be determined only after careful consideration of the question as to who has the right of control and direction prescribed by the regulations as being necessary to establish the employer-employee relationship. However, it would appear that the regular employees, including life guards at pools and beaches, caretakers, operators of mechanical devices, ticket sellers, et cetera, may undoubtedly be considered as employees of the operator of the enterprise.

The above conclusions may be considered as being generally applicable with respect to services rendered in connection with the operation of various celebrations, expositions, et cetera, unless such services are specifically excepted from "employment" by the provisions of Sections 811(b) and 907(c) of the Social Security Act.

## Season's Greetings CRESCENT AMUSEMENT CO.

1939 Now Contracting 1939

WANT FOR HIGHLANDS COUNTY FAIR, SEBRING, FLA., MARCH 6 TO 11,  
WITH THREE MORE FLORIDA FAIRS.

SHOWS: Illusion, Girl, Posing, Mechanical City, Snake, Fat Girl, Crime, Minstrel or any Pit or Platform Show that can get money.

RIDES: Auto Speedway, Kiddie Autos, U-Drive 'Em Cars, Rolloplane, 8-Car Whip. (Clawson write.)

CONCESSIONS: All open. Must work for stock and not over 10c. Positively no flat joints or racket. Will sell X on Bingo, Photos, Modern Cookhouse, American Mitt.

FAIR SECRETARIES and COMMITTEES desiring a Modern Amusement Company with Attractive Equipment, Entertaining Shows, Clean Concessions, Courteous Cooperation, contact us.

FOR SALE: Marquee, 24x30; Two 20x30 Tops; 3 8x10 Dragon Banners; Complete Girl Fish Bowl Illusion with 3 brand new 8x10 Banners; 2-Headed Baby and 8x10 Banner; Smith & Smith Chairplane; Merry-Go-Round Top for 32-Ft. Little Beauty. Permanent Address: 408 West 6th St., Gastonia, N. C.

L. C. McHENRY, General Manager. SHERMAN HUSTED, General Agent. P. S.—Dan and Bobbie Stewart, write.

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CAN PLACE FOR COMING SEASON

Scooter, Rolloplane or any other Ride not conflicting. Shows with own outfits and one more High Class Single Pit Attraction. Penny Arcade, Lead Gallery, Mitt Camp, Diggers, Novelties, or any Stock Concessions that work for 10c. This Show will positively not carry any Grift.

"THE FIRST TO OPEN — THE LAST TO CLOSE"

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## WEST BROS. SHOWS VIRGINIA AND JIMMIE LAUGHLIN

Wish All Our Friends a Merry Christmas and Happy New Year

Now Booking for Season 1939 Sensational Free Attractions. Must be high. Can use first-class Cook House, Frozen Custard and Legitimate Concessions. Have splendid opportunity for several good Shows at a reasonable percentage and without strong competition. Book with us and insure yourself of a prosperous season. We carry twelve Rides and twelve Shows. Fair Secretaries, get in touch with us. Bigger and Better for 1939.

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# Showmen's League of America



165 W. Madison St., Chicago, Ill.

CHICAGO, Dec. 22.—To press early this week, hence no account of the meeting. House committee is busy on plans for Open House, Christmas and New Year's Eve parties. Bernie Mendelson and his committee were to set the date of the party in honor of Past President Sam J. Levy some time this week.

Jerry Fox, here for a brief visit, called at the rooms. Arden Morris, en route to his home for the holidays, also called. Orville Hennies is still among the regulars at Hotel Sherman. Rube Liebman left on his annual trek to the West. Frank B. Joerling has been appointed the league's official representative at the Heart of America Showmen's annual New Year's party. Charles Levine is back in town, and Lou Leonard is planning a trip to Florida.

Greetings were received during the week from Mr. and Mrs. Dave Mulvick, B. J. Schilling, Ben O. Roodhouse, Sam Feinberg, Mal M. Fleming, George Bischoff, Parker & Watts Circus, John Bullock, Colonel and Mrs. Owens, Rube Liebman, Johnny J. Jones Exposition, Hennies Bros. Shows, G. E. Kohn, Mr. and Mrs. R. L. Lohmar, Jimmy Morrissey, Harry L. Small, Edythe, Patty and Jimmy Conklin; Toronto Convention Bureau and Conklin Shows.

President McCaffery is lining up personnel of committees for 1939. Frank Ehrenz, Max Brantman and Charlie Hall are busy decorating rooms for the holidays. Harry Paul is confined in American Hospital with an infected arm, and late reports indicate it is quite painful. Tom Rankine, Colonel Owens and Tom Vollmer are still confined in their homes. Club's secretary had the pleasure of a few hours' visit with Brother Ned and Lou Torti in Milwaukee. They are real hosts.

### Ladies' Auxiliary

President Leah M. Brumleve presided at the club's annual bi-weekly meeting on December 8. With her were Mrs. Ida Chase, first vice-president; Mrs. Edith Streibich, second vice-president; Mrs. Maude Geiler, third vice-president; Secretary Elsie Miller and Treasurer Mrs. Phoebe Carsky. Chaplain Mrs. Mattie Crosby rendered the invocation.

Sister Edith Streibich was hostess at the December 15 social, and lovely prizes were presented. The afghan donated by Mrs. Jack Baillie for the open house was awarded to Maud Benjamin. Mrs. Jack Baillie, upon returning from an enjoyable trip to Mexico City with friends, stopped off in Chicago long enough to visit with some of the members at the Hotel Sherman. She left on Tuesday for her home in Iowa, where she will spend the holidays with her folks. She contemplates returning here for the December 29 social.

Welcome letters were received from Marie Kortess, Mrs. Grace Goss, Mrs. Al Wagner, Mrs. Herbert Myers, and Elizabeth Yearout, secretary of Ladies' Auxiliary of the Heart of America Showman's Club. Members were sorry to learn of the illness of Mrs. Charles Driver. All mail is to be forwarded to Elsie Miller, secretary, in care of the

Ladies' Auxiliary, Showmen's League of America, 165 West Madison street, Chicago, Ill.

## Nathans Fete Showfolk At Annual Holiday Party

KANSAS CITY, Mo., Dec. 24.—Mr. and Mrs. Charles Nathan staged their annual Christmas party for showfolk friends who winter or live here on December 17. The Nathans' 58th street home was appropriately decorated and a brightly lighted Christmas tree on the front lawn greeted guests, reports Virginia Kline. Evening was given over to a dinner, many "Do you remembers" and all present reported an enjoyable evening. Dinner consisted of a huge roasted ham, salad, toasted buns, rye bread, olives and pickles. Drinks varied from coffee to rum libra.

Bill Polk proved an expert bartender, and James Nathan, home from Wentworth Military Academy, ably assisted him. Guests included Mr. and Mrs. J. L. Landes, Mr. and Mrs. Earl Ingersol, Mr. and Mrs. Jake Brizendine, Mr. and Mrs. Roger Haney, Mr. and Mrs. Al Baysinger, Mr. and Mrs. Ellis White, Mrs. Abner K. Kline, Mrs. Art Brainerd, Helen B. Smith, Elizabeth Yearout, Mrs. Peggy Wing and Mr. and Mrs. George Howk.

## American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Dec. 24.—The new wage and hour law still appears to be uppermost in the minds of our membership, judging from the nature of correspondence being received at this office. It appears that many members are seriously in doubt as to whether this law applies to them and, under these circumstances, we would suggest that they give serious consideration to the digest of the law as prepared by this office and to the report made in connection with the application of the law to carnivals.

We have concluded that in our opinion the carnival industry is not engaged in "interstate commerce" within the meaning of that term as used in federal laws and that therefore the wage and hour law does not apply to carnivals.

However, we are cognizant that the language of the federal wage and hour law is extremely broad, particularly in its definitions, and that this may give rise to the impression that the law pretends to cover more than it actually does. Before judgment is formed on this point, we would ask that you study in detail the report prepared on the subject and if the matter is still not clear we shall be pleased to hear from you in this connection.

# Museums

Address Communications to Cincinnati Office

## Virginia Trek Proves Fair For R. E. Boyd's Oddities

WINCHESTER, Va., Dec. 24.—Roger E. Boyd's Oddities of Life Museum, appearing here this week, has been playing to fair business working store locations in Northern Virginia, reports John Kline. Unit plans to go into Maryland after its local wind-up. Owner Boyd and Kline recently spent several days in Front Royal, Va., Boyd's home town.

Roster includes Mme. Zenda, mentalist; Professor Thomas, magic and illusions; Billy Wald, human pincushion; Art Debbert, fire act; Maybelle Morgan, blade box and torture stocks; Louise Debbert, illusion, and Skeets Collins, accordionist. Fred George, two-headed baby, in annex. Burnell Therit handles tickets.

## Carl Lauther's Oddities Open Well in Pittsburgh

PITTSBURGH, Dec. 24.—After an engagement in Greenville, S. C., Carl J. Lauther's Oddities on Parade opened an indefinite stand at 633 Liberty avenue

## HAVE YOU SEEN THE NEW 1939



# KOZY Coach

TRADE NAME REG. U.S. PAT. OFF.

Every year Kozy Coach owners from Coast to Coast say, "We don't see how you can make it better," but once again Kozy Coach leads with important style and comfort innovations. There's new streamlining on the exterior—side cabinets are continued clear to the back, giving 20% more storage space—an ingenious floor plan makes possible the new sliding doors between the living room and the rear compartment, insuring complete privacy. Write for a brochure of the new models and you'll be convinced that "You're Ahead with a Kozy Coach Behind."



## KOZY COACH CO.,

1802 REED AVE., KALAMAZOO, MICH.

## CONCESSION MEN—BIG BARGAIN!



Here's a way to save real money on the purchase of the famous SCHULT "Concession Vendor" trailer for your use next season.

Just place your order with Schult now, and agree to take delivery in April. This will allow your trailer to be built between production peaks at a money saving Schult will hand you.

The new, 1939 "Concession Vendor" has comfortable, private living quarters for two persons in the front end. At the rear, 21 feet of awning-covered counter space

with sides that raise and lower. Work space has sunken floor, under-counter shelves and drawers, center island, sink, work counter and display shelves. Plenty of outlets for electrical appliances and lots of crowd-drawing lights.

For several seasons, hundreds of these jobs have been making and saving more money for live-wire concessionaires. Now you can get a modern, up-to-the-minute vending trailer at a low price never before offered. Your order must be received by January 31st if you take advantage of this big bargain proposition. Regular price of trailer is \$845 complete. Special price for period of this offer, \$745. You save \$100. Send \$250 with your order, balance on delivery.

## SCHULT TRAILERS, INC.

DEPT. 212, ELKHART, INDIANA

### "LOOK AT LIFE"

THE GIBRALTAR OF MUSEUMS

WISHES ALL THE GREETINGS OF THE SEASON  
RAY MARSH BRYDON, Gen. Agt.  
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### Showmen's League of America

165 W. Madison St., Chicago

#### SHOWMEN'S HOME FUND

Previously Acknowledged .....\$20,350.00  
Late Receipts ..... 500.00  
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WRITE FOR PLEDGE CARD.  
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**Worthy of Your Co-Operation**

# Museums

Address Communications to Cincinnati Office

here on December 21 to good business. Unit is using an extensive radio advertising campaign.

Personnel is anxiously awaiting the huge Christmas party and banquet to be held on the museum's floor immediately following close of business on Christmas Eve. Jessie Franks has returned to the show after a brief vacation in Reading, Pa. Tex Conroy is nursing an infected hand. Bob Howe and wife, Wynne, joined here, and Bob is assisting with the lecturing. Reported by Paul D. Sprague.

### Philadelphia Houses

PHILADELPHIA, Dec. 24. — Eighth Street Museum has the following attractions this week: Prof. Jim Thompson, magic; El Coyotte and Princess Weana; Nagami, foot juggler; Poses Plastique, and Spidora and Mysteria, illusions. Dancing girls are in the annex and business continues fair. South Street Museum is featuring Sunny Walker's Colored Revue; Professor Peterson, sword act; Mme. Beatrice and snakes; Professor Hall, magic, and Mme. Marajah, mentalist, this week. In the annex are the dancing girls. Business is fair.

To our friends, the show folks, we extend the season's greetings, and our thanks for past patronage.

## SELLHORN

EAST LANSING, MICH. — SARASOTA, FLA.

### FEATHERWEIGHT BINGO SHEETS

Size 5 1/2 x 8. Very large numbers. Packed 3,000 to the Carton, Weight 13 lbs. Numbered from 1 to 3,000. Printed on white and 6 additional colors. Serial number in red. Sold in blocks of 1,000, 1,500, 2,000, 3,000.

PRICES: Minimum Quantity 1000.

Postage Extra.

Loose Sheets (not in Pads), per 1,000 .....\$1.25  
Numbered Pads of 25 Each, per 1,000 ..... 1.50  
Sheets ..... 1.50  
Largest Sheet on the market. Immediate delivery. Samples free.

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19 W. JACKSON BLVD. Chicago, Ill.

SECOND-HAND SHOW PROPERTY FOR SALE.  
\$1.65, 500 Pairs Richardson Fibre Rink Skates, all sizes. \$30.00 Powers Moving Picture with Motor and Stand. \$10.00 Government All Wool Lined Aviator Suits, Cost \$40.00. \$2.50 All Wool Khaki Government Blankets, Worth \$10.00. \$5.00 Each 15 Wax Subjects Men's Diseases. WE BUY ALL KINDS OF RINK SKATES AND CONCESSION TENTS. WEIL'S CURIOSITY SHOP, 20 S. Second Street, Philadelphia, Pa.

**ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS**

# Sponsored Events

Veteran, Lodge and Other Organization Festivities

Conducted by CLAUDE R. ELLIS  
(Communications to 25-27 Opera Place, Cincinnati, O.)

## Circus Performers Lend Talents To Yuletide Benefits in Florida

SARASOTA, Fla., Dec. 24.—Star performers of Ringling Bros. and Barnum & Bailey and Ringling-owned Al G. Barnes-Sells-Floto shows have given freely of their talents during the past week for the benefit of worthy causes in Sarasota. For the benefit of the Sarasota Police Department Radio Fund, proceeds of which are being used to finance installation of a police radio system in this city, a group of performers appeared in a midnight show in the Florida Theater here on December 17.

Featured were the Uyeno Troupe, acrobats; Alfonso Loyal, juggler; Nikko Brothers, foot jugglers; Janet May, aerialist; Edwards Sisters, contortionists; Kaichi Koban, head-jumping; Great Maximo, wire walker; Hatsutaros, acrobats. Miriam and Gloria Gay, sister vocalist team, completed the program. The Uyeno presentation was heightened by use of imported hand-embroidered Japanese scenery.

For benefit of the Salvation Army Empty Stocking Fund, a cause which annually drew substantial contributions from John Ringling prior to his death, a galaxy of stars volunteered their services for an open-air show in Payne Park last Tuesday night. Not only did the performers donate their services but the Ringling management also made all facilities of the big show in winter quarters here available for the occasion. A number of performers wintering here appeared in both shows.

Program of the Salvation Army circus: John and Anna White, with their 10 performing dogs; Great Maximo, slack wire; Walter McLain, presenting the Ringling elephant herd; Tex Umlundt, with his

Arabian stallions; Lou Jakob, clown specialty; Rieffenach Equestrian Troupe; Edwards Sisters, contortionists; Ralph and Estelle, Clark, trick riding; Cannestrelli Troupe, unsupported ladder performers.

As a special feature Terrell Jacobs, Ringling lion trainer, presented a wrestling match between his pet panther and his great Dane. The animals, raised together since puppyhood, staged a glorious roughhouse in the arena, with Jacobs as referee. In addition to these two shows a number of the circus performers were scheduled to appear in a Christmas performance for inmates of the American Legion Hospital for Crippled Children in St. Petersburg, an annual affair.



SAM GLUSKIN, for several seasons past on the staff of the Royal American Shows, who will be active this winter in promotion of indoor events. Following the recent outdoor meetings in Chicago, he went to his home in Duluth to prepare for a series of doings to open shortly after the holidays.

### Kenyon Completes Active Year; Home for Holidays

ST. LOUIS, Dec. 24.—En-route from New Orleans to Kansas City, Omer J. Kenyon, who spent Monday and Tuesday in this city, remarked that one year ago, on the same day, he was a visitor to *The Billboard* office, December 19, he was going from New York City to Denver for Christmas and the holidays after a solid year's grind. Christmas and New Year's are the only times he has had a vacation in several years.

Starting last January 1, he went from Denver to San Francisco with Irving J. Polack, where he handled advance exploitation for Polack Bros.' Indoor Circus until March, when he went from Portland to Denver and on to Kansas City to be general manager of Fairyland Park there, his second season. He left Kansas City after his park season was over, going to Toronto, where he again handled advance work for the Hamid-Morton Indoor Circus in Maple Leaf Gardens, sixth consecutive season for the Rameses Temple Shrine Show.

The circus then played Cleveland and

# Act, Show Demand Up

FOR the third successive year there have been increasing activity and interest in the amusement sphere of sponsored events. This field took on new importance during 1936 and since that time the number and quality of special celebrations have shown a steady upshoot. Conceived and produced primarily as profit-making affairs, the results of the work of sponsoring committees this year were highly satisfactory, judging from all reports, despite economic stress. Spending was all that could be expected, and that so many celebrations ended on the right side of the ledger is considered a tribute to the intelligent and energetic work of sponsors and to the loyalty of communities which supported properly conducted celebrations, festivals, street fairs, mass outings and commemorative events.

Two trends were prominently noticeable—a demand for more high-class professional acts and an apparent dearth of independent shows of merit and attractive and well-managed concessions. Capable promoters predict that 1939 will see more sponsored events than have ever been held in any previous year.

They also point out that the demand for acts, shows and concessions of proven worth will be greater than ever before. More bigger and better shows, either with organized carnivals or playing independently, and clean concession games with courteous operators who will put out stock are declared to be a crying need to meet the rapidly growing number of celebrations under auspices.

### New Annuals Established

Again the past year was a tendency evident to prolong the duration of special events, former one-day affairs having been extended to three-day periods and in many instances to full weeks. There were many additional reports of initial events that will be made annual occasions because of their successful outcome. No longer do committees which have had any experience depend upon home-talent or civic angles to put across their festivities. They have found that dependable promoters, showmen, ride operators and concessioners who know their business are the great factors in winning funds for depleted treasuries or in giving assurance that organizations'

Philadelphia and after the Philadelphia engagement, the last until the 1939 season starts in the spring, Kenyon again joined Polack Bros.' Circus in Mobile, Ala., for that engagement, followed by Montgomery, Ala., and Jackson, Miss., all Shrine indoor circus engagements. After the Polack engagement in Birmingham the show will start for the West Coast. After two transcontinental trips and from Canada to the gulf, losing no time during the year, Kenyon expects to enjoy a Christmas-New Year's holiday with his folks in Des Moines and Denver.

## Shorts

AS IN FORMER YEARS Selingrove (Pa.) Hook and Ladder Co. has made a heavy free act appropriation for its carnival and street fair next year. Four Lorenzos were featured this year and the free-gate event drew more than 75,000.

CORINNE AND BERT DEARO are booked for an indoor circus in Chattanooga and the five-day Pinellas County Fair, Largo, Fla., among others, they report. They are now rehearsing in the training barn of the Walter Guice Troupe in Tampa, Fla.

exchequers will not have to be tapped to make up deficits.

Holidays, Decoration Day, Fourth of July, Labor Day and Armistice Day were favorite dates, sponsored in added numbers by veterans' organizations and labor bodies. Fourth of July took the lead in the number of celebrations and demand for acts, shows, rides and concessions, with Labor Day being a close second. It has been proved that civic observances can be given augmented interest and popularity by the presentation of amusement features, contests and other ideas of hustling promoters in conjunction with set parades, speaking programs and other commemorative fixtures.

### Built on Local Products

Weather breaks were in favor of sponsoring organizations inasmuch as the bad early spring had passed before many events had been scheduled. Seasonal summer and fall weather was quite general, and in instances where there was little or no financial success the answers could be attributed to rain during show hours, lack of popular attractions or inexperience of sponsors in holding expenses within reasonable limits.

Taking the lead again in promotion of the most successful events were amusement committees representing such responsible organizations as the Shriners, Elks, Moose, Junior Order, American Legion, Veterans of Foreign Wars and Rotary, Kiwanis and Lions Clubs, in addition to established business and civic groups. Many observances were built up around local products such as lumber, fish, yams, rice and cotton and mass feasts of noted community dishes such as beans, beef, sea food, sauerkraut and other culinary favorites.

### Indoor Season Bow Good

Carnival companies played numerous first and repeat dates at sponsored events. There has been found to be mutual benefit in this arrangement, as during the "still-date" season organized amusement concerns are available to committees, thus assuring a popular entertainment angle and meaning for carnivals better business than is generally the result of dates played without special promotional features or the aid of active, representative auspices workers.

Indoor circuses as a rule did well in the early part of 1938. That potential patrons are in a receptive mood has already been evidenced for the new season. Sponsored circuses in Toronto, Cleveland and Philadelphia in the past fall set new attendance records, especially in Toronto and Philadelphia.

Organized indoor circus companies have had numerous successful engagements and several of the traveling units have advance bookings under strong auspices which augur well for the resumption of such activities after the holidays.

### Wirth Circus in Portland

CINCINNATI, Dec. 24.—Due to an error in the issue of December 24, the Frank Wirth Circus which played Portland, Me., under auspices of the Elks' Lodge on December 5-10, carried a Knoxville dateline and the show was referred to as the Charles H. Wirth Circus.

### WANTED FOR TOLEDO SPORTSMEN'S SHOW

January 28-February 5.  
ACTION PERFORMERS and SPORTS ATTRACTIONS.  
ESKIMO—INDIAN—AFRICAN VILLAGES, BULL WHIPPERS—KNIFE THROWERS, And Any Other Spectacular ATTRACTIONS THAT FIT IN THIS TYPE SHOW.  
State Lowest Salary First Letter. Send Photos and Publicity.  
TOLEDO SPORTS SHOW, 936 Edison Bldg., Toledo, Ohio.

### WANT MORE REVENUE for YOUR ORGANIZATION?

Read

### "BINGO BUSINESS"

A Column About Bingo in the WHOLESALE MERCHANDISE Department

THIS WEEK and EVERY WEEK

### OZARK SUMMIT EXPOSITION

MANSFIELD, MO., WANTS

FREE ACTS — UP-TO-DATE CARNIVAL

With 8 or 10 Good Rides and Same Number Shows

Fifth Annual Exposition, August 8-9-10-11-12

W. C. CODAY, Secretary.

Fastest Growing Show in Southern Missouri

The Cincinnati offices of *The Billboard* have on file thousands of biographies of members of the amusement profession and allied fields. Not a week passes that this biographical file is not drawn upon for data of people who have passed on. If you are not represented in this file please send to *The Billboard* Biographical Editor, 25-27 Opera Place, Cincinnati, O., the following data about yourself:

Name; age; place and date of birth; home address; number of years in amusement business, or if in allied

## Biographies

field so state; date of entering it and first connection and capacity; other connections and capacities and length of each con-

nection to date (mention years if possible); married or single; if married, give wife's name and state if she is active in amusement business; if married previously, give names, dates, etc.; names and ages of children if any; names and addresses of parents; names of fraternal and business organizations you belong to; date of furnishing data and your signature.

# Classified Advertisements

## COMMERCIAL

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Set in uniform style. No cuts. No borders. Advertisements sent by telegraph will not be inserted unless money is wired with copy. We reserve the right to reject any advertisement or revise copy.

## FORMS CLOSE (in Cincinnati) THURSDAY

FOR THE FOLLOWING WEEK'S ISSUE.

## AT LIBERTY

6c WORD (First Line Large Black Type)  
2c WORD (First Line and Name Black Type)  
1c WORD (Small Type)  
Figure Total of Words at One Rate Only  
No Ad Less Than 25c.  
CASH WITH COPY.

### AGENTS AND DISTRIBUTORS WANTED

**BEAUTIFUL BIRD PICTURES—HANDMADE** with genuine feathers. Sell on sight! Large profits! Free particulars. Samples, 10c stamps. **MARQUEZ-BAP**, Apartado 1176, Mexico City. de31x

**BIG MONEY APPLYING INITIALS ON AUTOMOBILES**—Easiest thing today. Free samples. Also, sideline salesmen for short order Decalomania Name Plates. "RALCO," 1305 Washington, Boston, Mass. x

**BIG MONEY APPLYING INITIALS ON AUTOMOBILES**. Write immediately for particulars and free samples. **AMERICAN LETTER COMPANY**, Dept. 20, Dunellen, N. J. x

**MAKE 70c CLEAR PROFIT ON \$1.00 SALES**—Cleaner for autos, metal and glass. Exclusive territory. Free Sample. **NUWAY WAX COMPANY**, Dept. C, Dayton, O. tfnx

**RESURRECTION PLANT—UNIQUE NOVELTY**, miracle of nature. Costs below 2c; sells for 25c. **C. E. LOCKE**, 7 Rio St., Mesilla, New Mexico. x

**SAMPLES—WHOLESALE CATALOG, NOVELTIES**, Photos, Cartoons, Books. Name listed National Trade Directory for 25c. **P. O. BOX-B 290**, New Haven, Conn. de31x

**SELL BY MAIL—FORMULAS, BOOKS, PICTURES**, Novelties, Signs, bargains! Big profits. Particulars free. **F. ELFCO**, 438 North Wells St., Chicago. tfnx

**SPIRIT, MAGIC EFFECTS—ANYTHING OPERATED** from a distance by wireless. Remote controlled Color Changing Spot Lights for Night Clubs. Agents wanted. Radio Mind-reading. **BAUGHMAN**, Wireless Expert, Warren, O.

**WHERE TO BUY AT WHOLESALE 500,000** Articles. Free Directory and other valuable information. **MAYWOOD B. PUBLISHERS**, 925 Broadway, New York. ja7x

**107 WAYS TO MAKE MONEY IN HOME OR OFFICE**. Business of your own. Full particulars free. **ELITE**, 214 Grand St., New York. de31x

### ANIMALS, BIRDS AND PETS

**ANIMALS, SNAKES, IGUANAS, GILA MONSTERS**. Monkeys, Parrots, Parakeets and Macaws for Pets and Shows. Lists free. **SNAKE KING**, Brownsville, Tex. de31

**FOR SALE—EXTRA LARGE MALE CHIMPANZEE**. Good health, 4 1/2 ft. tall. Good Pit Attraction. Now in Zoo, Ft. Worth, Tex. **TOL TEEER**, General Delivery, San Antonio, Tex.

**MONKEY MOTHERS WITH NURSING BABIES**—Combination, \$35.00; Ringtails, Sooty Mangabays and Marmosettes. **MEEMS BROS. & WARD, Inc.**, Oceanside, N. Y. Write for price list. x

**TERRIERS, COLLIES, SHEPHERDS, BOSTONS**, Pit Bull Pups. Ship anywhere; live delivery guaranteed. Guaranteed mange medicine. **TONN**, 501 Rockwood, Dallas, Tex. de31x

### BUSINESS OPPORTUNITIES

**BACKER FOR ADVERTISING—FLOOR AND SCHOOL SHOWS**. Performers doubling orchestra. Mentalist with Horoscopes included. Capital and interest paid, plus percentage. Write **M. P. WILSON**, Box 143, Monroe, La. **BARGAIN BUYER'S GUIDE TO DIRECT SUPPLY SOURCE**. Lowest prices possible. \$1.00 postpaid. **HICKS**, Box 8-D, Brooklyn, N. Y. ja21x

### COIN-OPERATED MACHINES SECOND-HAND

#### Notice

Only advertisements of used machines accepted for publication in this column. Machines of recent manufacture and being advertised extensively in The Billboard by manufacturers, distributors or jobbers may not be advertised as "used" in The Billboard.

**A REAL BARGAIN LIST—OVER 500 RECONDITIONED MACHINES**, Payouts, Phonographs, Legal Machines. Write today and save money. **BADGER NOVELTY**, 2546 N. 30th St., Milwaukee, Wis. fellx

**AAA-1 RECONDITIONED—100 UP-TO-DATE** Counter Machines, \$4.00 and up; 50 Skee Ball Games, all types, in excellent condition, at \$27.50 and up. Like new. Novelty Games, Pay Tables and Counter Games at reduced prices. Real bargains in Used Slots and Phonographs. Immediate delivery on all games. Write immediately for prices. **GRAND NATIONAL SALES CO.**, 2300 W. Armitage Ave., Chicago, Ill. ja7x

**AAA-1 BARGAINS—TRACK TIMES (RED HEADS)**, \$89.50; '38 Skill Fields, \$59.50; Fairgrounds, \$47.50; Arlington, \$22.50; Prea-ness, \$22.50; Zeta, \$37.50. Write for complete list. **MARKEPP COMPANY**, Cleveland, O.

**APPLE VENDING MACHINES—ALMOST NEW**. Ten on location. Bargain, account health. **MAKUS SALES CO.**, 2509 W. Vliet, Milwaukee, Wis.

**FOR SALE—ROCK-O-BALL SKEE-BALL ALLEYS** with triple scoring devices, Seniors and Juniors. **BULLION**, Station "O," Box 118, New York. de31x

**FOR SALE OR TRADE—1 SPECIALLY BUILT** Evans 30 H. P. Candy Race Track, like new. **L. H. HOOKER NOVELTY COMPANY**, Arnolds Park, Iowa.

**GOODBODY'S BARGAIN LIST IS WAITING** for You. We Buy, Sell or Exchange. **GOODBODY**, 1824 East Main St., Rochester, N. Y. ja14

**HALF DOLLAR PLAY BLUEFRONTS, \$49.50**, and half dollar Golden Bells, \$39.50, all thoro-ly reconditioned, buffed and repainted like new. Money-back guarantee. **SOUTHERN NOVELTY COMPANY**, 125 W. Central Ave., Valdosta, Ga.

**JENNINGS 5c AND 10c CHIEF BELL, LATE** model, \$40.00. Positive Stop Heavy Duty Clock. Money back if not as represented. 1/3 deposit, balance C. O. D. **ROCHE NOVELTY CO.**, Fort Wayne, Ind. ja7x

**PACES RACES, TRACK TIMES—WE BUY** and sell. We sell parts for Paces Races. **CHARLES PITTLE**, New Bedford, Mass. x

**PEACHY, ODD BALL, REGATTA, \$50.00 EACH**; Thunderbolt, World's Fair, Zeta, Green Lite, Grand Slam, Buttons, \$35.00 each; Multi-Races, \$70.00; Jitterbug, \$40.00; Palm Springs, \$40.00; Review, \$45.00; Lightning, \$30.00; Sparks, \$22.50; Q. T., \$25.00 and \$35.00; Slots, \$10.00; Grip Testers, \$9.50. **LEHIGH SPECIALTY**, 2d and Green, Philadelphia, Pa.

**SACRIFICE—2 PACES RACES, 2 GALLOPING** Dominoes, 3 Mills Flashers, 3 Jennings Grandstands, 10 Penny Packs. **BOX C-62**, Billboard, Cincinnati, O.

**SLOTS—100 MILLS, ALL LATE MODELS, LIGHT** Oak Cabinets, Single Jack Pots, Blue Fronts, \$40.00; War Eagle, \$37.50; Cherry Bells, \$47.00; Older Models, \$15.00 up; Safe Stands, \$5.00. 1/4 Deposit. Address **GEORGE DALE**, Gen. Del., Kalamazoo, Mich. de31

**STORE BUILDING IN LANSING, MICH.**, on main highway, 24'x60'. Will trade for Scales, Phonographs, Slots or Counter Games. **ASSID**, 838 N. Penn, Lansing, Mich.

**THREE CHERRY BELLS, 5c PLAY; FOUR MILLS** Blue Front, 25c play; Twenty five Mills Extraordinary, 5c play; forty-five Mills Blue Front, 5c play; Eight Pace Comet, 5c play; five Mills Blue Fronts, 10c play; five Mills Mystery Pay, 5c play. Will take \$35.00 each for entire lot. One hundred Folding Stands, 75c each. four Steel Safes, \$15.00 each. 65 of the machines were on location only 17 weeks. Blue Fronts have Light Side Walls, meter equipped, look like new. One-third deposit, balance C. O. D. **O. B. WHITESIDE**, 1209 Knox Ave., Clinton, Okla. x

**WANTED FOR CASH—USED SPORT PAGES**. ABT Target Skills, Penny Q. T.'s, Counter Games with Cigarette Reels. **AMUSEMENT GAMES, INC.**, 1679 University Ave., St. Paul, Minn.

**WANTED—AUTOMATIC PHONOGRAPHS AND** Records, Counter Pin Games, Scales, Vending Machines. **ACA CO.**, 1358 Ridge Ave., Philadelphia, Pa. Stevenson 5928.

**3/8" BALL GUM, FACTORY FRESH, 11c BOX**; Tab, Stick, Midget Chicks, every Vending Gum. **AMERICAN CHEWING**, Mt. Pleasant, Newark, N. J. ja7x

**22 BALLY BUMPERS, 1c PLAY, USED VERY** little, \$100.00 buys lot. 1/2 deposit. **STANDARD SPECIALTY CO.**, Abilene, Tex.

**100 DIFFERENT KIND VENDING MACHINES**—Always something different. Write for our low price list. **RAKE**, 5438 Woodland Ave., Philadelphia, Pa.

**1938 GINGERS—21 WITH BASES, USED 3** months, \$16.50; 10 or more, \$15.00 each. **WALKER**, 3023 Weaver Ave., Baltimore, Md.

### COSTUMES, UNIFORMS, WARDROBE

**A-1 FUR AND CLOTH COATS CHEAP—COS-**tumes, \$1.00 up; Bundles, assorted, \$1.00; Hulas, Shoes. **CONLEY**, 310 West 47th, New York.

**BARGAINS—TUXEDOS, OVERCOATS, SUITS**, Fur Coats, \$10.00; Orchestra Coats, Jackets, assorted colors, \$2.00; Minstrels, Scenery, Costumes, Illusions. **WALLACE**, 2416 N. Halsted, Chicago.

**USED COSTUMES—CHORUS, PRINCIPALS**, dollar up; Uniforms, Tuxedos, Dress Suits. No catalogue. **LOUIS GUTTENBERG'S SONS**, 9 W. 18th, New York. ja14

### FORMULAS

**EXPERT ANALYSIS. RESEARCH. INDUSTRIAL** Development. Newest guaranteed Formulas. Biggest catalog free. Special prices, leads. **GIBSON LABORATORY**, Chemists, BH-1142 Sunnyside, Chicago. tfnx

### FOR SALE—SECOND-HAND GOODS

**CORN POPPERS, CAMEL CORN EQUIP-**ment, Gasoline Portables, Long-Eakins Rotary, Giant Popping Kettles, All-Elctrics, Burners, Tanks. **NORTHSIDE CO.**, 1303 College, Des Moines, Iowa. ja28x

**POPCORN MACHINES—CRISPETTE, CARMEL-**crisp, Cheezekist, French Fried, Potato Chip Machines. **LONG-EAKINS CO.**, 1976 High St., Springfield, O. fe25x

### FOR SALE—SECOND-HAND SHOW PROPERTY

**FOR SALE—HAND CARVED MERRY-GO-**Round Horses, reasonable. **W. S. TOTHILL**, 1815 Webster Ave., Chicago, Ill. Telephone, Humboldt 1317.

**FOR SALE FOR CASH ONLY—ONE MERRY-**Go-Round, one Circle Wave, Road Machines, to settle an estate. **GREGSON HOT SPRINGS COMPANY**, Gregson, Mont. x

**PORTABLE LIGHTING PLANT—35 K.W.; 2** M.C. Sets, 35 K.W.; 35 MM. Universal Movie Camera; Spot Lights, Flood Lights, Hollywood Searchlights. **LEE**, 1705 McKinney, Dallas, Tex. de31

**PORTABLE CIRCLE SWING—BARGAIN OR** Trade. What have you? Can stay on show. **CASINO AMUSEMENT**, 3356 W. 25th, Cleveland, O.

**SIXTEEN AND TWENTY-FOUR SEAT CHAIR-**planes—Motor, Fence, Ticket Box. Sixteen-foot House Car. **CALVIN GRUNER**, Pinckneyville, Ill. ja21x

**U-DRIVE-IT RIDE—4 CARS (PAL) FENCE** and Ticket Box, \$150.00. Fair condition. **MR. L. R. McNEECE**, General Delivery, Sugar Creek, Mo.

### HELP WANTED

**ADVANCE AGENT—WITH CAR TO BOOK AT-**traction in Gymnasiums, Armories, Municipal Buildings. Must be of nice appearance, young, speak good English, college education preferred, industrious. Salary and liberal percentage year 'round. Write **MRS. NEVA WEBBER**, General Delivery, Knoxville, Tenn.

**AGENT WITH CAR, BOOK STAGE UNIT** playing theaters, schools, auditoriums.. Have Sound Truck and all essentials. **PELKIN**, East Peoria, Ill.

**COMPOSER WANTED FOR POPULAR SONGS**—Who has written song hits. Good salary. **BOX C-47**, care of The Billboard, Cincinnati, O.

**NEAT APPEARING YOUNG SINGLE MAN** for High Aerial Acts. Clever amateur considered. Send photo. **BONETTE BROTHERS**, Melvin Mills, N. H.

**YOUNG LADY FOR ALL GIRL AERIAL ACT—**Prefer one doing perch, trapeze or rings. Give age, height, weight, experience. State salary expected, make it low for long season. **MRS. BERNIECE EATON**, 815 W. Lynwood Ave., San Antonio, Tex.

### MAGICAL APPARATUS

**A CATALOGUE OF MINDREADING MENTAL** Magic Spirit Effects, Horoscopes, Buddha and 1939 Forecasts, Graphology Sheets, Books, Crystals, Lucky Pieces, Palm Charts. Most complete line in world. 158 illustrated page catalogue 30c. **NELSON ENTERPRISES**, 198 South Third, Columbus, O. ja7

**LARGE PROFESSIONAL MAGIC CATALOGUE**, 25c. **MAX HOLDEN**, 220 W. 42d St., New York City. ja7x

### M. P. ACCESSORIES & FILMS

**BUSSA FILM EXCHANGE SENDS GREETINGS** to our many friends in the show world. May success and happiness be yours throughout the New Year. Friendship, O. x

**"CROSS EXAMINATION," 7 REELS, 35MM.** great super special. Condition like new. Examination allowed, valued \$50.00; our bargain price, \$22.00. First \$5.00 deposit gets it. **OAK STORAGE CO.**, Armitage and Western Ave., Chicago. x

**FOR SALE—TRAVELING TALKING MOVING** Picture Show complete. New Tent, Light Plant, seven Programs, two Trucks, three Trailers. Winter Quarters now. \$1500.00 cash will handle. **OWNER**, 342 Sycamore St., Abilene, Tex.

**MOVIE ROAD SHOW BARGAINS—35MM.** Sound Portables, complete. Limited quantity, Universals, with Amplifiers, Speakers. Equipments fully guaranteed. At attractive low prices. Request Special Bulletin. Also 16MM. Sound Projectors. **CONSOLIDATED THEATRE SUPPLY CORP.**, 1600-B Broadway, New York, N. Y. ja7x

**NEW STOCK OF WESTERN, MYSTERY, AC-**tion features for rent. Many good prints for sale, including Roadshow Specials. **SPEER FILMS**, 2937 College, Ft. Worth, Tex. x

**UNUSUAL BARGAINS IN USED OPERA CHAIRS**, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines repaired. Catalogue \$ free. **MOVIE SUPPLY CO., LTD.**, 1318 S. Wabash, Chicago. ja7

**WESTERNS, SPECIALS, ROADSHOWS, TALKIES**, Silents for sale or rent. Buy Silents. Projectors for sale. **LONE STAR FILM COMPANY**, Dallas, Tex.

### PHOTO SUPPLIES AND DEVELOPING

**ACT NOW—4-FOR-A-DIME OPERATORS.** Send for free catalog of complete line of money-makers. **MARKS & FULLER, Inc.**, Dept. BC-11, Rochester, N. Y. de31x

**ALL 4 FOR 10c OPERATORS—SURE WE HAVE** the new Superseed Paper; also full length Cameras. Write for reduced prices on Machines and Supplies. **WABASH PHOTO SUPPLY**, Terre Haute, Ind. ja7

**BUILD YOUR OWN 4 FOR 10c PHOTO MA-**chine. New improved Camera, together with plans for building the booth now only \$10.00. Enlarger only \$10.00. **OLSON SALES CO.**, 903 Walnut, Des Moines, Ia.

**PHOTO POSTCARDS, PHOTOSTAMPS, EN-**largements, Statues from any photo. Cuts, Mats, Advertising Matches, Printing. **WILLIAM FILLINE**, 3027 N. Kostner, Chicago, Ill. x

**ROLLS DEVELOPED—TWO PRINTS EACH** and two Free Enlargement Coupons, 25c. Reprints, 2c each; 100 or more, 1c. **SUMMERS' STUDIO**, Unionville, Mo. ja14x

### SALESMEN WANTED

**SALESMAN—TO SELL AUTOMATIC FISH LINE** Jerker. Quick sales, 100% profit. Send 15c for sample. **AUTOMATIC FISHERMAN CO.**, San Saba, Tex. de31

**SELL BUSINESS CARDS, \$1.50 THOUSAND.** Business Stationery, Book Matches, Advertising Tape, Paper Towels, Pencils, Salesbooks, Rubber Stamps. Free sales portfolio. 35% commission daily. Money-making specials. **DAVID LIONEL PRESS**, 312 S. Hamilton, Dept. CR, Chicago. x

### SCENERY AND BANNERS

**BEST CARNIVAL AND SIDE-SHOW BANNERS** on earth. Positively no disappointments. **NIEMAN STUDIOS, Inc.**, 1236 S. Halsted St., Chicago, Ill. ja7

**THEATRICAL PRINTING**

**WINDOW CARDS**—14x22, ONE COLOR, 100, \$2.50. 50% deposit, balance C. O. D., plus shipping charges. **THE BELL PRESS**, Winton, Penna.

**1,000 6x9 CIRCULARS**, \$1.50; 5,000, \$4.50; 1,000 4x9, \$1.10; 5,000, \$3.50 postpaid zone 4. **LAWDALE PRESS**, Box 303, Franklin, N. H.

**WANTED TO BUY**

**MERRY-GO-ROUND, MUST BE TWO-ABREAST**, good condition. Give full information first letter. **E. BIELER**, 430 S. 12th, Reading, Pa.

**WANTED TO BUY! MILLS GOLF BALL** Vendors. State age and price. **HUB NOVELTY COMPANY**, Kearney Square, Lowell, Mass.

**At Liberty Advertisements**

5c WORD, CASH (First Line Large Black Type). 2c WORD, CASH (First Line and Name Black Type). 1c WORD, CASH (Small Type). (No Ad Less Than 25c). Figure Total of Words at One Rate Only.

**AT LIBERTY AGENTS AND MANAGERS**

**A-1 ADVANCE AGENT**

Will book Name Attractions, Cowgirl and All-Girl Bands. Shows with good wardrobe and dependable transportation contact me. **RAY SALZER**, 712 E. 7th St., Muncie, Ind.

**AGENT**—Would like to represent a good Free Act at Minnesota Federation of County Fairs Convention, January 11-13 for 1939 bookings. Write at once. **EARL C. PETERSON**, Minneapolis, Minn. ja14

**AT LIBERTY BANDS AND ORCHESTRAS**

**DON RICARDO AND HIS** Royal Cavaliers—10 Men, Girl Vocalist. For location, January 1st. Permanent address, 650 No. Dearborn, Chicago. de31

**AT LIBERTY JAN. 2D—7-PIECE BAND** FOR location. All essentials, doubles, vocals, style. Will augment. Now playing Country Club, Lawton, Okla. Address **KLAYTON KELLOGG ORCHESTRA**, Lawton, Okla.

**AVAILABLE TO GO ANYWHERE IMMEDIATELY**—Fine 7-Piece Band. Union, sober, reliable. Organized past three years. Fronts, P. A., tuxedos, arrangements, novelties, three vocalists. Have good transportation. Write or wire. **LEADER**, Box C-60, Billboard, Cincinnati, O. de31

**CECIL KRISTAL AND HIS ORCHESTRA**—Nine Men and Girl Vocalist Featured. Presenting smooth, smart dance arrangements satisfying to a discriminating clientele. A class organization for a class location. Now available. Management: **GERRY CARROLL ASSOCIATES**, 1052 Camp St., New Orleans.

**HOTEL TRIO—VIOLIN, CELLO, PIANO**; doubling Reed, Rhythm. Woman, two men. Appearance, union. Experience, ten years, three States. Car. New location anywhere. Hotels, clubs, resorts. Bookers write **TRIO**, 77 Walnut, Elmira, N. Y. ja7

**JIMMIE PENNINGTON AND HIS CALIFORNIA** Orchestra after January 3—Fourth Coast to Coast tour. Positively satisfy on every engagement. Eleven musicians, including leader. Fully and completely equipped. Modern sound equipment, modern library, publicity, billposters, lobby displays, life-size photos, Packard transportation. Three Vocalists. Radio, hotel, ballroom, night club experience. Now Philadelphia finest ballroom. Prefer South or West. Wire or write for publicity. **P. O. BOX 4495**, Philadelphia, Pa.

**NAME BAND WANTS LOCATION AFTER** January 1st. Ten men, union. Featured Vocalists, Glee Club. Agents, managers, contact. **BOX 357**, Billboard, Chicago.

**AT LIBERTY** after January 1—Six-Piece Dance Band, 3 Saxes, Trumpet, Piano and Drums. Modern sweet swing style, suitable for hotel or club. Floor show experience. Wire. **ORCHESTRA**, 2225 Jones St., Omaha, Neb. de31

**FOUR-PIECE BAND**, doubling 10 instruments—Vocal, January 5. Pianist plays Hammond Organ. organized and on this job four years. Modern swing or sweet. Fine appearance, personality. References. Can augment. Prefer clubs or hotels. **ORCHESTRA LEADER**, 277 Williams St., Deadwood, S. D. ja7

**ROYAL CHICAGOANS** have renewed contract in Denver for 4 weeks and will accept any offer from hotels, nite clubs, etc. Contract must be not less than 3 months and salary must be good, as band can cut any job and floor shows. Sober and reliable 5-piece Band with plenty Doubles, Uniforms. Write or wire **ROYAL CHICAGOANS**, 15 W. 10th, Denver, Colo.

**Show Family Album**



Some women members of Howe's Great London Show, season of 1914, when short skirts were conspicuous by their absence. From left to right are Mrs. Charles Taylor, wardrobe mistress; Hattie McCree, Marie Melrose, Martha Schmidt, Mary Conners, Isabel Nicholson, Mrs. Glen Warner, Alma Hand, Vivian Cahill, Clara Grow, Hama Yoshida, Louise Young, Tetu Robinson and Toma Yoshida. Name of the child on the end is not known.

The Billboard invites its readers to submit photos taken from 15 to 20 years ago. It is specially requested that pictures be CLEAR and that they be accompanied with complete descriptive data. Group photos are preferred, but pictures of individuals who are STILL LIVING will be welcomed. They will be returned if so desired. Address Show Family Album Editor, The Billboard, 25-27 Opera place, Cincinnati, O.

**AT LIBERTY CIRCUS AND CARNIVAL**

**AT LIBERTY—ALIVE, OSSIFIED STONE MAN.** Museum or Freak Show Act. Salary, room and transportation. Write **MAURICE**, 1315 W. 3d St., Los Angeles, Calif. de31

**AT LIBERTY—FOUR ACTS. PISTOL SHARP-** shooter; Electric Chair, real flashy; Tattoo Artist; Sword Box, smallest on road, 15x18x34 inches. No banners. Two people. No ups or down, only own stuff. Museum or side show. Now or coming season. The original **TEXAS CLIFF OVERMYER**, 200 North St., Fremont, O.

**AT LIBERTY—RAE-TERRILL. ONE OF THE** most unusual feature annex (Sex Oddity) Attractions on the road today. Not a so-called Half and Half. Managers looking for a new, clean, clever and different attraction for 1939 that is A-1 in every respect, write for full information to **RAE-TERRILL**, 514 N. 6th St., St. Joseph, Mo. ja21

**BOOKING FOR 1939—Elsie Von Ritter**, "Germany's Sensational Siamese Twin Girl," only double-bodied attraction of its kind. Young, everything new, no heat or vulgar strips and can show anywhere to anyone. Write now. **GEORGIE SPEARS JR.**, 122 S. Homer St., Lansing, Mich.

**RIDICULOUS TRIO**—Three regular clowns, best of props. Four Acts; go anywhere. Address **Billboard**, Chicago. ja21

**AT LIBERTY MAGICIANS**

**MAGICIAN-ALTO SAXOPHONIST**—Age 25, have good wardrobe. Magic for club, school, niterly closure. Prefer unit. Detroit or vicinity preferred. Have beautiful unit act. Only reliable parties communicate. Address **RUDY ROXO**, 8214 John R St., Detroit, Mich. TR-2-2566.

**YOUNG MAN**—20. Some experience doing Magic, seeks more experience and opportunity to learn booking, etc., thoroughly. Will also buy used props. **BOX 915**, Billboard, New York City.

**AT LIBERTY MISCELLANEOUS**

**ATTENTION! MANAGERS,**

Bookers, Advance Men and Women—Internationally Known Performer Needs You. Act now and give yourself the best Christmas present ever, now and forever. Call, wire or write at once for full particulars to **CHARLES M. POLK**, Box 429, Arcadia, Fla. de31

**TICKET SELLER-SECRETARY**—Fast, accurate typist. Good correspondent. Honest, steady, sober young man. Age 30. Can double stage. **JERRY ELLER**, 805 Curtis St., Albany, Calif. ja7

**UNITS, SHOWMEN, INDOORS, Outdoors**—Get a real new, timely, amazing attraction. The most modern Mechanical Man before the public today. Unlike anything ever seen. Work anywhere. Proven attraction in two countries. Now booking for 1939. All mail answered. Address **BOX 573**, Manchester, N. H.

**VENTRILQUIST**—Darwin and Maguire booked solid. Send no more letters. If you want to book this sensational team for spring and summer write to **BOX 912**, care Billboard, 1564 Broadway, New York, N. Y.

**AT LIBERTY MUSICIANS**

**AL VAITIS BEHIND THE DRUMS—WILL** sound off any New Year auspiciously. Besides receiving an enterprising drummer, some sedulous leader will restore the quietude of a long suffering neighborhood. Hates women. Doesn't smoke, swear, gamble, drink or tell jokes. Just an all around sissy "racketeer." 4031 S. Talman, Chicago.

**ALTO SAX—DOUBLING CLARINET, VIOLIN.** Union. **LEO JOHNSON**, General Delivery, Galveston, Tex.

**CELLIST-GUITARIST—HOTEL OR CONCERT.** Florida for the season. Details in first letter please. Records and photo to right contractor. **MUSICIAN**, 535 Cedar, Washington, D. C. ja21

**GIRL TRUMPET—YOUNG, RELIABLE AND** union. Thoroughly experienced. Good reader, transpose, fine tone and nice range. Consider any reliable offer, preferably location. **MUSICIAN**, Box C-43, The Billboard, Cincinnati, Ohio.

**GIRL ACCORDIONIST WANTS JOB IN SOUTH-** ern Texas, Arizona or New Mexico. Young, union, attractive. Also A-1 Pianist; good wardrobe. **BOX CH-54**, Billboard, Chicago, Ill.

**I WANT A JOB—TENOR AND CLARINET.** No hamburger propositions. Satisfaction or else. West Coast preferred. Two weeks here. **MUSICIAN**, Box 825, Cody, Wyo. ja7

**SECOND OR THIRD TRUMPET—READ SOME,** ride some. Young, neat appearance. Male. Answer all. **C. M. HULEN III**, Hughes, Ark.

**SOLID STRING BASS, DOUBLING GUITAR.** Name band experience. Available immediately. **BOX C-48**, Billboard, Cincinnati. ja14

**TEACHER—VIOLIN, GUITAR, BANJO. HARRY** HOHENSHELL, 1006 Raynor, Joliet, Ill. ja7

**TROMBONE—TROUPER FOR CIRCUS.** **R. R. SAWYER**, West Plains, Mo.

**TRUMPET MAN—AVAILABLE IMMEDIATELY.** Age 22. Write or wire your proposition to **MUSICIAN 629 1/2**, Parmenter St., Menominee, Mich.

**DRUMMER**—Swing plenty, sight read. Shows or concert. Thoroughly experienced, young. Can join at once. Best references. **MARSHALL SMITH**, Bronx House, Coxsackie, N. Y. de31

**STRING BASS**—Available now. Dance or Strolling Combination. All essentials, sober and reliable. Age 35. Can sing. Have good car and new house trailer. **GEO. LACKEY**, 2807 Oliver St., Ft. Wayne, Ind.

**AT LIBERTY PARKS AND FAIRS**

**CHAS. AUGUSTUS**—High-Class Trapeze Artist. Committees wanting a real feature novelty act for indoor circus and other events, get in touch with me. I have complete and flashy apparatus and do a real act. Literature and price on request. Address **CHAS. AUGUSTUS**, care Dreier Drug Co., 602 Calhoun St., Ft. Wayne, Ind.

**FORMER WORLD'S CHAMPION** of Continuous Strength Endurance Actual Body Rocker. Now the world's first most Unique Human Clock performs continuously attached to a huge illuminated Clock that moves entirely by human body, registers the correct time, also the swings. Exhibitions can be staged upon flagpoles, edges of buildings, electric signs and show windows. Can be promoted in Clock-Rockathon Marathons, Clock-Meter-Merchandise Demonstration, also in general shows and charity drives where real attraction and drawing power are needed. I work on salary and percentage. Exhibitions have wide publicity. Also patent pending. Write **ALEXANDER MEYER**, 33 W. 84th St., New York.

**AT LIBERTY PIANO PLAYERS**

**ALL ESSENTIALS—READ, TAKE-OFF. SHOW,** concert, arrange. Experienced. Go anywhere. Prefer something steady. Have novelty magic act if usable. **BOX C-57**, Billboard, Cincinnati, O. de31

**AT LIBERTY—PIANIST, AVAILABLE JANU-** ary 1—Union, modern take-off. Concert, Solo, Accompanist, Reader. Have my own automobile. **HAROLD HOWARTH**, Dayton, Ore.

**EXPERIENCED PIANIST—SOLOS, SONGS.** Excellent reader. Appearance, ability. **MAURICE LUCKETT**, Eddyville, Ky.

**PIANIST—ARRANGE. UNION, ALL ESSEN-** tials. Available January first. Wire or write. **PIANIST**, Le Roy Hotel, Wichita, Kan.

**AT LIBERTY—Dance Pianist.** Reader, fake stand- ards, improvise. Prefer home State location. **RED SEVERSON**, Battle Lake, Minn. ja7

**DANCE PIANIST AT LIBERTY**—Want work with fast, small outfit on location, beer garden, night club, etc. Can handle up-to-date piano, sight or jam. Union, age 29. Arranger. **PIANIST**, Box C-63, Billboard, Cincinnati.

**EXPERIENCED PIANIST**—Read, fake, transpose. Want med show or beer garden work. State salary and full details in first letter. Will also consider salary, room and board proposition, or what have you. **FED ASHLEY**, 415 E. Columbia St., Detroit, Mich. ja7

**PIANO MAN**—Read, jam and take-off. Hines style. Neat, sober, reliable, married. Arrange some, tune pianos. Age 30, experienced night clubs and shows. Have house trailer. Cut or no notice. **AL RUCKER**, care Mrs. Ida Moore, Welsh, Okla. ja14

**AT LIBERTY VAUDEVILLE ARTISTS**

**HOLLAND—VENTRILQUIST, AND HIS TALK-** ing Dolls, open for engagements for all occasions. Write or wire. 868 Broad St., Bridgeport, Conn. ja14

**A-1 TEAM**—Harry and Eva La Reane. Med. vaude- ville or picture show. Comedy doubles for two weeks. Don't play our own music. Some dancing. Man, Toby, up in acts and bits, put them on; double trumpet. Lady works in acts, bits and double piano when necessary. Have car and living trailer. Salary your limit. Sober and reliable. Write, don't wire. **Flot Point, Tex.**

**AT LIBERTY—TEAM.** Two real people for any real show. Singles, Double Acts, Bits, Piano. Have car. What have you? State salary. **BOX C-61**, Billboard, Cincinnati.

**DANCE PRODUCER**—Young man. Go anywhere. Latest ideas for chorus. Tambourine, Spanish, suitcase number, ballroom tap, soft shoe, line routines or any type number you want in tap or acrobatic. Also work myself. Dance and emcee. High-class units only. **SILM HAMILTON**, 154 Second St., California, Pa. ja7

**MAN AND WOMAN HOKUM** Comedy Team for Vaudeville Units or Med. Have car. Can join immediately. **KRAMER AND LOUISE**, Howe Trailer Camp, Tennessee and Paddock, Cincinnati.

**NOVELTY MUSICAL ACT**—Single, several specialties, featuring such as playing 3 clarinets same time; playing sax and clarinet same time, etc. Prefer reliable unit or burlesque. Fakers and hangers off. **BOX 914**, care Billboard, 1564 Broadway, New York. ja7

**PUNCH AND JUDY**—Refined, different and talented. De luxe cabinet and figures. Expert manipulation. For theaters, units, clubs. Special advertising, etc. **CALVERT**, 226 W. 50th St., New York. de31

**V. KLINE HEADS—**

(Continued from page 113)

Irene Lachmann, Margaret Haney, Sally Stevens, Ruth Martone, Grace Goss, Mary Francis, Lucille Parker Heminway, Martha Walters and Ellen Cramer were re-elected to the board.

Election was held at conclusion of the club's bazaar which came to a successful close in time for those assisting to attend the business meeting. Virginia Kline, Elizabeth Yearout, Maude Baysinger, Margaret Haney and Helen Brainerd Smith, who had gone to St. Louis to attend the pre-Christmas party staged by Missouri Show Women's Club and International Association of Showmen, returned in time to attend the election. Altho tired from the trip, they did not wish to miss the event.

Many lovely articles were sent in for the bazaar and members reported they were well pleased with the showing. Prizes were received from Juanita Strassburg and Sally Stevens, Miami; Ida Chase, Chicago; Mrs. Phil Little, Dallas; Margaret Anscher, Des Moines, and Mrs. C. W. Parker, Leavenworth, Kan. Nellie Weber was taken into the club and members voted to give \$5 to The Kansas City Journal Christmas Shoe Fund.

# CONVENTIONS

**ALABAMA**  
Birmingham—Order of Red Men. Apr. 8. M. D. Friedman, Box 494.

**ARIZONA**  
Douglas—F. & A. M., R. A. Masons & Knights Templar. March 27-31. J. H. Barrett, Box 1057.  
Douglas—State Elks' Assn. Apr. —. L. J. Laux.  
Douglas—Un. Spanish War Veterans. Apr. —. T. L. Harsell, 1444 9th st.  
Globe—Order of Odd Fellows. Apr. 17. G. H. Williams, 323 Sutherland st.  
Safford—State Cattle Growers' Assn. Feb. 1-2. Mrs. J. M. Keith, 140 S. Central ave., Phoenix.

**ARKANSAS**  
Little Rock—State Outdoor Adv. Assn. Latter part of March. J. P. Baird, Box 186.  
Little Rock—State Soc. Sons of Amer. Revolution. Feb. 22. M. E. Mitchell, 536 Center st., Conway.

**CALIFORNIA**  
Los Angeles—Pacific Coast Showmen's Assn. Banquet & Ball. Jan. 17.  
Oakland—R. & S. & R. A. Masons. Apr. 20-21.  
Oakland—Knights Templar. Apr. 24-25. T. A. Davies, 423 Masonic Temple, San Francisco.  
Oakland—Intl. Order of Fire Eaters. Feb. —. Walter Edison, 518 24th st.  
Oakland—Natl. Pigeon Assn. Jan. 14-18. H. P. Baldwin, Box 502, Kansas City, Mo.  
San Francisco—Amer. Natl. Live-Stock Assn. Feb. 15-17. F. E. Mollin, 515 Cooper Bldg., Denver, Colo.  
San Francisco—Western Fairs Assn. Jan. 5-7. Tevis Paine, Sacramento, Calif.

**COLORADO**  
Denver—P. of H., State Grange. Jan. 17-19. Rudolph Johnson, Boulder, Colo.

**CONNECTICUT**  
Hartford—F. & A. Masons. Feb. 1-2. W. Buck.

**DISTRICT OF COLUMBIA**  
Washington—Order of Odd Fellows. Jan. 24-26. H. L. Anderson, 419 7th st., N. W.  
Washington—Knights of Pythias. Feb. 20. W. A. Kimmel.  
Washington—Order of Red Men. Feb. 13-14. W. M. Alexander, 4106 5th st., N. W.

**FLORIDA**  
Hollywood—State Hort. Soc. Apr. —. B. Floyd, Davenport, Fla.  
Miami—State Aviation Assn. Jan. 6. G. W. Gray, Box 1494, Orlando, Fla.  
Orlando—State Elks' Assn. Apr. —. M. F. O'Brien, Jacksonville.  
St. Augustine—Knights of Pythias. Apr. 26-28. I. Feiden, Box 495.  
Tampa—State Firemen's Assn. Apr. —. F. C. Pfaender, Chattahoochee, Fla.  
Tampa—Tin Can Tourists. Jan. 16-29. A. D. Steele, 58 W. Hudson st., Columbus, O.

**GEORGIA**  
Atlanta—Outdoor Adv. Assn. of Ga. Jan. 13-14. G. Ripley, Box 1134.  
Macon—R. & S. Masons. Apr. 26. W. J. Penn Jr.

**ILLINOIS**  
Chicago—Coin Machine Mfrs.' Assn. Jan. 16-19. James A. Gilmore, Sherman Hotel.  
Chicago—State Nurserymen's Assn. Jan. 10-12. M. W. Bryant, 1115 S. Main st., Princeton.  
Chicago—State Agrl. Assn. Jan. 30-Feb. 1. P. E. Mathias, 608 S. Dearborn st.  
Chicago—Natl. Fraternal Congress of Amer. Feb. 21-22. F. F. Farrell, 35 E. Wacker drive.  
Peoria—State Farmer Grain Dealers' Assn. Feb. 14. L. Farlow, Bloomington.  
Springfield—State Assn. of Agrl. Fairs. Feb. 1-2. E. E. Irwin.

**INDIANA**  
Indianapolis—State Farm Bureau Fed. Latter part of Feb. Mrs. L. Scott.  
Indianapolis—State Assn. Co. & Dist. Fairs. Jan. 3-4. Wm. H. Clark, Franklin, Ind.  
La Fayette—State Live-Stock Breeders' Assn. Jan. 11. C. Harper.  
La Fayette—State Hort. Soc. Jan. 10-12. R. L. Winklepeck.

**IOWA**  
Des Moines—State Farm Bureau Fed. Jan. 18-20. V. B. Hamilton, 1005 Valley Bank Bldg.  
Des Moines—State Farmers' Grain Dealers' Assn. Jan. 24-26. D. E. Edison, Box 686, Ft. Dodge.  
Ft. Dodge—American Band Masters' Assn. March 20-23. Glenn Balmum, Fisk Hall, Northwestern Univ., Evanston, Ill.  
Iowa City—R. & S. & R. A. Masons. Apr. 17-19. G. E. Masters, Greenwood, Ia.

**KANSAS**  
Junction City—State Poultry Breeders' Assn. Jan. 5-10. James R. Cowdrey, 3225 W. 7th st., Topeka.  
Topeka—State Board of Agriculture. Jan. 11-13. J. C. Mohler, State House, Topeka.  
Topeka—State Assn. of Fairs. Jan. 10-11. George Harman, Valley Falls, Kan.  
Wichita—F. & A. Masons. Feb. 15-16. Jos. L. Kirk, York Rite Temple.

**LOUISIANA**  
New Orleans—Assn. of Southern Agrl. Workers. Feb. 1-3. F. E. Miller, Box 1398, Raleigh, N. C.  
New Orleans—F. & A. Masons. Feb. 6. D. P. Laguens Jr., 333 St. Charles st.

**MAINE**  
Bangor—State Assn. Agrl. Fairs. Jan. 17-18. J. S. Butler, Lewiston, Me.  
Portland—State Soc. Sons of Amer. Revolution. Feb. 22. W. B. Hall, 142 Free st.

**MARYLAND**  
Baltimore—Order of Odd Fellows. Apr. 17-18. W. Jones.  
Baltimore—Junior Order. Apr. 18-19. H. L. Mennerick, 100 N. Paca st.  
Baltimore—State Farm Bureau Fed. Jan. 10-12. C. E. Wise Jr., Sherwood Bldg.  
Elkton—Order of Red Men. Apr. 26. J. Davis, Berlin, Md.

**MASSACHUSETTS**  
Boston—N. E. Nurserymen's Assn. Jan. 31. L. Brightwood, Springfield.

Northampton—State Agrl. Fairs Assn. Jan. 19-20. A. W. Lombard, 136 State House, Boston.  
Worcester—Union Agrl. Meeting. Jan. 4-6. E. S. Carpenter, Mass. State College, Amherst, Mass.

**MICHIGAN**  
Detroit—Michigan Showmen's Banquet & Ball. Jan. 17.  
Detroit—State Assn. of Fairs. Jan. 18-19. Chester M. Howell, Chesaning, Mich.  
Lansing—State Assn. of Nurserymen. Feb. —. H. E. Hunziker, Niles, Mich.

**MINNESOTA**  
Minneapolis—State Fed. County Fairs. Jan. 11-13. L. O. Jacob, Rt. 3, Anoka, Minn.  
St. Paul—A. F. & A. Masons. Jan. 18. J. Anderson, Masonic Temple.  
St. Paul—State Farm Bureau. Jan. 16-19. J. S. Jones, 808 Globe Bldg.  
St. Paul—State Rainbow Veterans' Assn. Feb. —. J. Dunphy.

**MISSISSIPPI**  
Jackson—F. & A. Masons. Feb. 15. E. L. Faucette, Meridian, Miss.  
Macon—Junior Order. Apr. 25. W. D. Hawkins, Box 543 Meridian, Miss.

**MISSOURI**  
Kansas City—Western Assn. of Nurserymen. Jan. 3-5. George W. Holsinger, Kansas City Kan.  
Kansas City—Heart of America Showmen's Club Banquet & Ball. Dec. 31. Frank Capp. St. Joseph—R. A. Masons. Apr. 25. R. L. Berger, Ironton, Mo.

**MONTANA**  
Havre—Rocky Mountain Assn. of Fairs. Jan. 22-23. Jack M. Suckstorff, Sidney, Mont.  
Livingston—Rodeo Assn. of Amer. Jan. 6-7. Fred S. McCargar, Salinas, Calif.

**NEBRASKA**  
Grand Island—Knights Templar. Apr. 20-21. L. Smith, Omaha.  
Lincoln—State Assn. of Fair Managers. Jan. 23-25. C. G. Marshall, Arlington, Neb.  
Omaha—State Poultry Assn. Jan. 1. E. Smiley, Seward, Neb.  
Omaha—Farmers' Educ'l & Co-Op. Union. Feb. 9-10. E. L. Shoemaker, 39th & Leavenworth sts.

**NEW JERSEY**  
New Brunswick—State Farm Bureau. Jan. —. H. E. Taylor, 19 W. State st., Trenton.  
Trenton—Agrl. Week & State Farm Show. Jan. 24-27. W. C. Lynn, Dept. of Agrl.

**NEW MEXICO**  
Clovis—State Cattle Growers' Assn. March 21-22. A. Brownfield, Florida, N. M.

**NEW YORK**  
Albany—Agrl. Soc. of N. Y. Jan. 18. P. M. Eastman, State Office Bldg.  
Albany—State Assn. County Agrl. Societies. Feb. 21. G. W. Harrison, 131 N. Pine ave.  
Ithaca—Farm and Home Week. Feb. 13-18. R. H. Wheeler, Roberts Hall, Ithaca.  
Jamestown—State Poultry Assn. Jan. 10. E. G. Jones, Box 472, Rochester, N. Y.  
New York—American Bantam Assn. Jan. 3-8. G. A. Fitterer, Box 464, Chicago.  
Rochester—State Hort. Soc. Jan. 10-13. R. P. McPherson, R. D., Le Roy, N. Y.

**NORTH CAROLINA**  
Raleigh—State Assn. Agrl. Fairs. Jan. 19-20. A. H. Fleming, Louisville, N. C.

**NORTH DAKOTA**  
Devils Lake—State Farmers' Grain Dirs.' Assn. Early in Feb. C. H. Conaway, 4½ S. Broadway, Fargo.  
Fargo—R. & S. Masons. Jan. 24-25. W. L. Stockwell.  
Fargo—State Assn. of Fairs. Jan. 19-20. Dick Forkner, Langdon, N. D.

**OHIO**  
Columbus—State Bro. of Magicians. Jan. 27-28. S. W. Reilly, 57 E. Long st.  
Columbus—State Fair Mgrs.' Assn. Jan. 11-12. Mrs. D. A. Detrick, Bellefontaine, O.  
Columbus—Woodmen of World. Apr. 29-May 1. M. L. Tirohn, 1912 Cypress ave., Cleveland.

**OKLAHOMA**  
Muskogee—R. A. Masons. Apr. 18. R. J. Daugherty, Bartlesville, Okla.  
Oklahoma City—State Farmers' Educ'l & Co-Op. Union. Jan. —. T. Cheek.  
Tulsa—A. F. & A. Masons. Feb. 14-16. C. A. Sturgeon, Masonic Temple, Guthrie, Okla.

**OREGON**  
Portland—Knights Templar. Apr. 10. D. G. Cheney, Masonic Temple.  
Portland—R. A. Masons. Apr. 12.

**PENNSYLVANIA**  
Harrisburg—State Assn. of County Fairs. Jan. 26-27. Chas. W. Swoyer, Reading, Pa.  
Philadelphia—Mid-Atlantic Canvas Goods Mfrs.' Assn. Feb. 23-24. John Barnett, 131 Arch st.  
Pittsburgh—State Outdoor Adv. Assn. Jan. 16-17. P. C. Yecker, Box 13, Lancaster, Pa.

**SOUTH CAROLINA**  
Charleston—A. F. Masons. March 9-19. O. F. Hart, 502 Masonic Bldg., Columbia, S. C.  
Charleston—Junior Order. Apr. 14. C. H. Holsonback, Box 965, Spartanburg, S. C.  
Columbia—State Assn. of Fairs. Jan. 16-17. J. A. Mitchell, Anderson, S. C.  
Gaffney—R. & S. Masons. Apr. 12. O. F. Hart, 502 Masonic Temple Bldg., Columbia, S. C.  
Spartanburg—Order of Red Men. Apr. 13. J. L. Smith, Gaffney, S. C.

**TENNESSEE**  
Nashville—State Assn. of Fairs. Feb. 7. O. D. Massa, Cookeville, Tenn.  
Nashville—F. & A. Masons. Jan. 25-26. T. E. Dodd.

**TEXAS**  
Dallas—State Assn. of Fairs. Jan. 27-28. O. L. Fowler, Denton, Tex.  
Ft. Worth—Order of Odd Fellows. March 19-21. S. M. Williams, Dallas.  
Houston—Texas & Southwestern Cattle Raisers' Assn. March 21-23. Henry Bell, Coliseum Bldg., Ft. Worth.  
Houston—Soc. of Amer. Florists. Feb. 14-15. Robt. H. Roland, Stevens Hotel, Chicago.  
San Antonio—State Woodmen of the World. March 20-23. R. E. Miller, Dallas.  
San Antonio—Knights Templar. Apr. 24-25. T. Bartley, Waco, Tex.

**UTAH**  
Salt Lake City—Veteran Odd Fellows' Assn. Feb. 25. W. N. Gundry, 41 F. O. place.

**VERMONT**  
Burlington—State Dairymen's Assn. Jan. 10-13. H. K. Drury, 87 Main st., Essex Junction, Vt.

**VIRGINIA**  
Old Point Comfort—State Dairymen's Assn. Jan. 26. R. G. Connelly, Blacksburg, Va.  
Richmond—State Assn. of Fairs. Jan. 23-24. C. B. Ralston, Box 482, Staunton, Va.  
Richmond—A. F. & A. Masons. Feb. 14-15. J. M. Clift, Masonic Temple.  
Richmond—Woodmen of World of Va. Apr. 11-12. J. W. Gentry, 3120 Griffith ave.  
Richmond—Amer. Soc. for Hort. Science. Dec. 28-30. H. B. Tukey, Box 299, Geneva, N. Y.

**WASHINGTON**  
Seattle—Northwest Florists' Assn. March 13-14. Clyde Lester, Box 485, Walla Walla, Wash.

**WEST VIRGINIA**  
Charleston—Shrine Directors' Assn. March 23-25. L. C. Fischer, Box 635.  
Martinsburg—State Hort. Soc. Feb. 1-2.

**WISCONSIN**  
Milwaukee—State Assn. of Fairs. Jan. 4-6. J. F. Malone, Beaver Dam, Wis.  
Milwaukee—A. A. S. R. Masons. Apr. 11-13. H. Crandall.  
Sheboygan—State Dairymen's Assn. March 21-22. A. C. Thomson, Ft. Atkinson, Wis.

**CANADA**  
Brandon, Man.—Poultry Assn. of Man. March —. G. Coleman.  
Calgary, Alta.—Knights of Pythias. March 8-9. A. E. Hartley, No. 2 Dominion Bank Bldg., Medicine Hat.  
Calgary, Alta.—Un. Farmers of Alta. Jan. 17-19. E. Birch.  
Medicine Hat, Alta.—Order of Odd Fellows. March 9-10. A. B. Ballentine, 203 IOOF Temple, Calgary.  
Montreal, Que.—Knights of Pythias. Feb. 15. S. S. Segal.  
Montreal, Que.—F. & A. Masons. Feb. 8. W. Williamson.  
Saskatoon, Sask.—Sask. Agrl. Soc's Assn. Jan. 12-13. John G. Rayner, Univ. of Sask., Saskatoon.  
Toronto, Ont.—Hort. Assn. of Ont. March 2-3. J. A. Carroll, Parliament Bldgs.  
Toronto, Ont.—Holstein-Friesian Assn. of Can. Feb. 8. G. M. Clemons, Brantford.  
Toronto, Ont.—Ont. Assn. of Agrl. Societies. Feb. 23-24. J. A. Carroll.  
Windsor, Ont.—R. A. Masons. Apr. 27-28. E. Smith, London, Ont.  
Winnipeg, Man.—R. A. Masons. Feb. 8. Geo. Syme, Masonic Temple.  
Winnipeg, Man.—Western Can. Assn. of Exhns. Jan. 16-18. Sid W. Johns, Saskatoon, Sask.  
Winnipeg, Man.—Western Can. Fairs Assn. Jan. 16-18. Keith Stewart, Portage la Prairie, Man.  
Winnipeg, Man.—Canadian Midwest Fairs Assn. Jan. 16-18. A. E. Russell, Lethbridge, Alta.

Worcester—Aethela Grotto Circus. Jan. 16-24. Emile Rousseau, 1 Waycross st.

**MICHIGAN**  
Alpena—Winter Carnival. Jan. 27-Feb. 5. Ben G. Weight.  
Detroit—Detroit & Mich. Expo. 21-30.  
Grand Rapids—Auto Show. Jan. 2-7. Ted Booth.

**MINNESOTA**  
Minneapolis—Food Show. Jan. 24-26.  
St. Paul—Farmers & Home-Makers' Week, Univ. Farm. Jan. 16-20. Dr. W. C. Coffey.  
St. Paul—Winter Carnival. Jan. 28-Feb. 5. Ellen J. Princehouse, E. 724 First Natl. Bank Bldg.

**MISSOURI**  
St. Louis—St. Louis Patent Show, Municipal Aud. Jan. 23-28. A. A. Boyle and Earl Enos, 4259 Olive st.

**NEW YORK**  
Buffalo—Intl. Sport & Outdoor Show, 106th Field Art. Armory. Jan. 21-28. Donald L. Guerin, Hotel Statler.  
New York—New York Lamp Show. Jan. 23-27. George F. Little, 220 Fifth ave.  
New York—National Motor Boat Show. Jan. 6-14. Ira Hand, 420 Lexington ave.

**OHIO**  
Toledo—Sportsmen & Home Builders' Show, Civic Aud. Jan. 28-Feb. 5. Sam E. Stone, 936 Edison Bldg.

**PENNSYLVANIA**  
Harrisburg—Farm Show of Pa. Jan. 16-20. J. M. Fry, 208 Agrl. Bldg., State College, Pa.

**TEXAS**  
Dallas—Cotton Festival. Dec. 30. Chamber of Commerce.  
El Paso—Sun Carnival. Dec. 24-Jan. 2. Verne Newcombe, 502 Martin Bldg.

## Winter Fairs

**CALIFORNIA**  
Indio—Riverside Co. Fair, Indio Civic Club. Feb. 3-5. Stewart Yost, mgr.  
Imperial—Imperial Co. Fair. March 4-12. D. V. Stewart.  
San Bernardino—National Orange Show. March 16-26. Wm. Starke.

**COLORADO**  
Denver—National Western Stock Show. Jan. 28-Feb. 4. C. R. Jones, Stock Yards, Denver.

**FLORIDA**  
Bowling Green—Hardee Co. Strawberry Festival. Jan. 16-21. E. S. Holman.  
Eustis—Lake Co. Fair. Feb. 20-25. T. S. Haselton.  
Fort Lauderdale—Broward Co. Fair. Feb. 14-18. W. E. Parker.  
Fort Myers—Southwest Fla. Fair. Feb. 21-25. C. P. Heuck.  
Homestead—Redland District Fruit Festival. Feb. 27-March 4. J. M. Croft, 210 Calumet Bldg., Miami.  
Largo—Pinellas Co. Fair. Jan. 10-14. F. Drew Lewis, mgr.  
Melbourne—Brevard Co. Fair Assn. First week in March. C. H. McNulty.  
Orlando—Central Fla. Expo. Feb. 27-March 4. Crawford T. Bickford.  
Palmetto—Manatee River Fair. Jan. 10-14. W. E. Mann.  
Ruskin—Florida Tomato Festival. Apr. 18-22. George D. Buchanan.  
Sebring—Sebring Firemen's Co. Fair Assn. March 6-11. W. M. Williams.  
Tampa—Pan-American & Hernando DeSoto Expo. Jan. 30-Feb. 18. P. T. Strieder, gen. mgr.  
Winter Haven—Florida Orange Festival. Jan. 23-28. Almon R. Shaffer.

**LOUISIANA**  
Lafayette—South. La. Mid-Winter Fair. Jan. 13-15. E. W. Stagg.

**TEXAS**  
El Paso—Southwestern Live Stock & Agrl. Assn. Feb. 18-22. W. S. Foster.  
Ft. Worth—Southwestern Expo. & Fat Stock Show. March 10-19. John B. Davis.  
Houston—Houston Fat Stock Show & Live-Stock Expo. Feb. 25-March 5. W. O. Cox.  
San Angelo—San Angelo Fat Stock Show & Rodeo. March 3-6. J. C. Deal.

**UTAH**  
Ogden—Ogden Live Stock Show. Feb. 7-14. Myrta Hales.

## Poultry Shows

(These dates are for a five-week period)

**CALIFORNIA**  
Oakland—Jan. 14-18. C. R. King, Box I, Hayward, Calif.

**COLORADO**  
Delta—Jan. 4-6. J. P. Hartman, Box 177, Montrose, Colo.

**CONNECTICUT**  
Manchester—Jan. 18-21. Chas. J. Johnson.  
Middletown—Jan. 11-13. John L. Fisk, Box 862.

**IOWA**  
Dubuque—Dec. 28-Jan. 2. H. E. Williamson.

**KANSAS**  
Junction City—Jan. 5-10. Jas. R. Cowdrey, 3225 W. 17th st., Topeka.

**MASSACHUSETTS**  
Boston—Jan. 11-15. Paul B. Ives, New Haven, Conn.

**MICHIGAN**  
Bay City—Jan. 19-22. Ben W. Mau, 2009 2d st.

**MISSOURI**  
Macon—Jan. 3-6. G. M. Burnhart.

**NEW YORK**  
New York—Jan. 4-8. Fred H. Bohrer, Utica, N. Y.

**NORTH DAKOTA**  
Grand Forks—Jan. 16-21. W. W. Blain, Box 869.

**PENNSYLVANIA**  
Pittsburgh—Jan. 9-14. Jacob Bedel, 59 Park st., Millvale, Pa.

**SOUTH DAKOTA**  
Watertown—Jan. 3-6. E. H. Grow.

**WYOMING**  
Casper—Dec. 28-30. C. M. Ferry, Box 364, Edgerton, Wyo.

In the Convention List appear only the dates of those meetings which we feel are of interest to the amusement industry. In this category we place, besides the strictly amusement and allied organizations, the following groups:  
American Legion, Veterans of Foreign Wars, Disabled Veterans and other Veteran organizations, Odd Fellows, Knights of Pythias, Elks, Knights Templars, Junior Order United American Mechanics, Eagles, Shriners, Red Men, Sons of American Revolution, Woodmen of the World, Masons, Moose, Knights of Columbus, Horticulture Societies, Farm and Home organizations, Live-Stock Associations, Poultry Breeders, Boards of Agriculture, Florist groups, Patrons of Husbandry, State Granges, Firemen and Outdoor Advertising Associations.

# Wholesale Merchandise

PRIZES · NOVELTIES · PREMIUMS · SPECIALTIES

Conducted by MAYNARD L. REUTER—Communications to 1564 Broadway, New York

## 1938 A BANNER YEAR

### Dummies, Strip-Tease Glasses, Shavers, SS Plates Best Items

Acute shortage of new numbers felt thruout the year—review of popular items is given—prospects for the new year appear bright

NEW YORK, Dec. 24.—The year 1938 was an active one for the wholesale merchandise industry despite the acute shortage of new items that was felt thruout the year. While it is impossible to estimate accurately the total volume of sales the industry chalked up during the 12 months, early reports indicate the volume will be ahead of 1937 figures. Troubled conditions in Europe and the Far East resulted in curtailment of imported merchandise with a consequent boom in the sale of American-made goods. Viewing the year as a whole, four developments from a sales angle were of outstanding importance. First was the popularity which the ventriloquial dummy enjoyed. Appearing on the markets in the latter part of 1937, the Charlie McCarthys, Dummy Dams and Willie Talks reached the zenith of their popularity in early spring. They proved to be popular numbers on salesboards and as prize awards at bingos and on concession stands.

### BINGO BUSINESS

By JOHN CARY

BINGO HAS HAD its share of ups and downs during the past year. In some cities ops hungry for big profits deserted prize awards for huge money prizes and reaped a harvest of grief for themselves. Cash prizes were the basic cause of all the difficulties. In many cities like Ft. Wayne, Ind., the city fathers were broad-minded enough to realize that the game itself was not at fault, but the men behind it, so they wisely put the clamps on cash games and okehed prize awards. Other municipal administrations were not so liberal, however, and merchandise games were banned along with cash games.

THE GRIEF STIRRED UP by the use of cash prizes during 1938 is an object lesson which all operators should heed. The continuation of cash awards in 1939 will only bring about a more widespread demise of the game. Most every State in the Union has an anti-lottery law on its statute books. Unfortunately, there are enough decisions on law books citing bingo for cash as a violation of lottery laws to arm any crusader with plenty ammunition who is anxious to gain for himself the publicity that an attack on bingo will bring. So let the pledge for 1939 be to stay from the lure of cash awards and concentrate on straight quality merchandise games.

AS 1938 DRAWS TO A CLOSE there is no doubt but that bingo emerges as the champ fund-raising medium of the year. It is impossible to estimate with any degree of accuracy the total amount of money that has been raised by churches and organizations thru bingo, but it cannot be denied that this amount easily scales the million-dollar mark. Funds from bingo have paid off church debts, made it possible for hospitals to take care of indigent patients and provided the wherewithal for organizations to carry on charitable activities. It has sent poor children to schools, fed unfortunates in the bread lines, built lodge halls, schools, hospitals and sanitariums. Indirectly it has given work to thousands and pleasure to millions of devotees.

OFF THE CUFF: A rumor emanating from the New York World's Fair region (See BINGO BUSINESS on page 130)

The second number to enjoy widespread popularity during the year was the various lines of strip-tease glasses. The Peek-a-Boo and Hotsy-Totsy glasses resulted in ready sales. At the peak of their popularity the demand was cut short by the appearance of strip-tease decals which enabled those who wanted the glasses to make them themselves. This number also found its best sales being chalked up in the early months of 1938.

Third movement of importance took place in the electric shaver field. While cheaper razors began appearing on the market in the early part of the year, sales really began to leap forward in the fall when Schick and Packard cut prices within a week's time. This move was met with similar reductions in prices thruout the field and competition that ensued brought prices down to the level where every man could afford to shave electrically and sales boomed.

The advent of the permanent Social Security plate business was the fourth important development in the field. Beginning on a small scale in midsummer months, the number quickly caught on. The perfection and marketing of portable stamping devices further stimulated the field, and sales for the balance of the year hit the \$1,000,000 mark, it is estimated.

#### Other Fields

As usual there was much activity in the radio field. The introduction of pee-wee-type receivers, done in brilliant colors, proved to be a needed shot in the arm for the salesboard and prize businesses and these numbers found ready sales thru prize outlets.

Much promotion was put behind various makes and designs of clocks which appeared thruout the year. The Kal-Klox made its debut early in the year and was closely followed by the Chieftan numeral clock, traveling clocks and the Gondolier. In the fall various electric pendulum clocks appeared on the market.

Candid cameras entered the lower priced field in the spring and their popularity on board deals and concession stands boomed thruout summer months. Minifoto, Candex and Silver models were used extensively.

Monkey mits enjoyed a brief revival during summer months and Zoop Ball staged a sporadic flurry. A new type sun glass called Sun-Ex, made of transparent plastic, went well, and Snow White and the Seven Dwarfs numbers ap-

(See 1938 A BANNER on page 130)

### DEALS

A Column for OPERATORS & DISTRIBUTORS of SALES-BOARDS, SALESCARDS and TRADE STIMULATORS.

By BEN SMITH

The salesboard business is not a complicated business, but like any other enterprise it does present its share of problems to the man who is in it. Ed Graham, now working Philadelphia, has run into a few of them and he writes this letter to tell us about it:

"Many thanks for your reply to my recent request for information on pendulum clocks. At the time you indicated some interest in my activities. Well, here's the answer—don't blame me, you asked for it.

"First of all I am sending along the inclosures for a little constructive criticism, if you will be good enough to give it." (Editor's Note: Graham inclosed a 48-hole card which gives away two major prizes, one to the seller and one to the winner and two consolation awards on a \$12.28 take, 1 to 29 cents.) "I think there are a lot of things wrong with my present set-up, but whether it's the board, the items or a combination of both, or the type of spot I work I don't know. I am aware, however, from various comments in your column, as well as from other sections of *The Billboard*, that there is plenty about the salesboard business that I don't know.

#### How He Got Started

"Have been in this line for two years now. Quit a job in Boston to go on the road with one of the boys from Chicago. Anyway, I averaged about \$55 per week as a salesman (or 'placement man,' as you refer to that particular job), about what I had been making selling books for *Collier's* in New England.

"By last March I had gotten together a few hundred dollars and went in for myself. Started in Akron and worked Erie, Pa.; Buffalo, Rochester, Syracuse and Utica, N. Y., and so to Boston; then on to Hartford and Bridgeport, Conn., and Newark and Trenton, N. J. Am now in Philadelphia. I use the Airmeter clock, an Ingraham watch and pen sets.

#### How He Works

"Work large auto places, such as Ford and Buick (mechanics), hotels, hospitals and large restaurants (kitchens and storerooms), bakeries, laundries, breweries and factories. Can't seem to click in the front office. I put out an average of eight a day, four days a week, leaving either the clock itself, or the wrist watch (men's) and the clock circular. The best break I can average is about 25 per cent or about eight collections per week. I sell Tuesday to Friday and collect Saturdays and Mondays. I give the business two or three checks, going back once and sometimes twice to the preceding town.

#### About Placements and His Deal

"In one of your articles you said a placement man should put out 18 or 20 per day. The best week I ever had was 62. When I was working for the Chicago operator I used to average about 50 per week. He advanced me 90 cents per order, against \$3 commission per collection on the same size card, \$12.28, using about the same value merchandise. At that time I was getting a break of about 35 per cent, so always had some money coming when a town was closed out.

(See DEALS on page 130)

### Direct Sellers Plan Campaign

Public relations drive to agitate for repeal of Green River ordinances

CHICAGO, Dec. 24.—At a recent meeting the National Association of Direct Selling Companies voted unanimously to renew its efforts toward organization of a public relations campaign during 1939. The projected campaign will be an expansion of that waged for the association in the past year by Real Silk Hosiery Mills, Jewel Tea Co. and Servel, Inc., it was indicated.

To raise funds for the campaign, the reported plan is to place assessments on gross sales volume of individual companies. It is expected that such an assessment will guarantee a total of \$100,000, a sum estimated to be adequate for the drive. Further efforts will be in the hands of a committee appointed by Philip Meyers, of Fashion Frocks, Inc., Cincinnati, president of the association. Main object of the campaign will be to oppose such legislation as the Green River Ordinance, which prohibits door-to-door selling without invitation. Other objectives will be to create a more favorable attitude toward direct sellers thru use of local newspaper copy and improvement within the industry thru the adoption of a self-regulatory code.

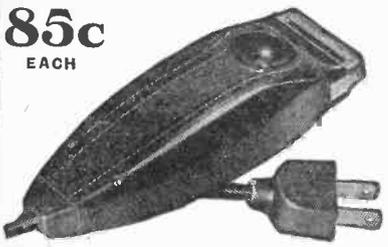
Past efforts in combating Green River legislation proved so successful that supreme courts of Florida, Maryland and South Carolina held the ordinance unconstitutional. The United States Supreme Court also handed down a unanimous decision invalidating all local ordinances that prohibit house-to-house distribution of printed material on the grounds that such ordinances are unconstitutional under articles of the constitution guaranteeing the United States a free press. A district court in Oklahoma also declared Green River ordinances unconstitutional and void.

Sentiment of those attending the meeting was that if this work is to continue at all it must be carried on in the future under direct sponsorship of the association. Association includes more than 150 companies and nearly all are of major size. It represents the bulk of an employment roster numbering 2,700,000 men and women. Of this number 700,000 are said to devote full-time to selling with the remainder working part-time.

Discussing the industry's needs in public relations, Chester E. Foust, director of Industrial Relations, Inc., the organization in charge of the current campaign for the three companies named, emphasized that use of newspaper copy supporting those engaged in direct selling, particularly in smaller cities, could do much to change present unfavorable attitudes. Foust also stated that a major weapon needed by the association in fighting legislation detrimental to its interests is a counter-ordinance to present in place of proposed anti laws. This type of an ordinance, he said, would provide for voluntary self-regulation by the industry itself. He named Texas and Colorado as States where proponents of Green River laws are now most active. The latest revised list issued by the National Protective Council shows that 402 cities have Green River ordinances or laws of similar type on their statute books.

**SUPER VALUE**

**85c EACH**



**The ELGIN "KWIK-SHAVE" ELECTRIC DRY SHAVER**

- DEPENDABLE SELF-STARTING MOTOR.
- DOUBLE-EDGE SHAVING HEAD.
- STREAMLINED CASE.

Reaches a new high in quality and performance—compares favorably with other higher-priced shavers—yet is astoundingly low priced. Made for 110-volt A.C. current only. Individually boxed, complete with cord and plug.

**GELLMAN BROS.** 119 North Fourth St. MINNEAPOLIS, MINN.

**Razor Blade Sharpener**



For Single or Double-Edge Blades. Size 2 3/4 x 1 1/2 Ins. Each in Attractive Tuck Box. B4C334—

Per Gross **\$2.00**

**N. SHURE CO.**  
200 W. ADAMS ST., CHICAGO.

**LATEST STYLE FUR COATS**

Genuine Fur Coats, all types, all sizes, P'd Seal, Swagger or Semi-Fitted Models. Latest styles in Black Caracul, Black and Brown Coney, Gray Krimmer, Skunk Bolero, Skunk Chubby. Finest quality. A-1 workmanship. Excellent Prizes for bingo and salesboard operators. Rush your orders today for immediate delivery. Lowest prices in fur history. Send for New Illustrated Catalog Showing Coats We Sell You.

**M. SEIDEL & SON**  
243 W. 30th St., N. Y. C.

**\$8.00 Ea.**

1/3 Deposit, Bal. C. O. D.

# 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.

## Flameless Pocket Warmer

What promises to be a feature specialty of the season is the flameless pocket warmer just brought out by Kumfy Warmer Co. Said to be a smash seller wherever shown, item is light in weight, pocket size and starts in a jiffy with a match and gives heat for 12 hours. There is no flame, however, and unit is harmless. Gives gentle, comforting warmth in coldest weather and can be carried in glove, pocket, shoe or stocking or inside clothing. Item is available at a price that can meet most any prize budget, or can be pitched at a worth-while margin of profit, it is reported. It makes a flashy demonstrator.

## Back-Up Signal

One of the newest ideas in traffic safety measures and one that is said to be making a hit is the warning signal that both rings and flashes when an auto or truck goes into reverse to give ample warning to those in the path of danger. Item was recently introduced to the direct selling and demonstrator trade by Federal Back-Up Signal Co. and attaches easily to the rear bumper of any car or truck. Company reports that emphasis on safe driving in many States should mean quantity orders among bus and taxi fleets, filling stations and garages.

## Windshield Cleaner

A handy auto accessory that has the earmarks of a winter money maker for demonstrators, pitchmen and agents is the gadget for removing sleet, snow and steam from windshields just introduced by the Cooper Products Co. Sponge rubber on one side takes steam off the inside of windshield or window, and hard rubber on the other side removes sleet or snow from the outside. Item fits in a side pocket when not in use. Firm claims item has many household uses, too, giving it wide appeal.

## Pie Trimmer and Sealer

A gadget that seals edges and keeps juices from running out of pies is being marketed by the Vaughn Novelty Mfg. Co. Gadget is well made, it is reported, and comes complete with colored catalin handle. Number should be a good pitch item at fairs next season, since it has wide appeal and is priced low enough to allow a wide margin of profit, the maker states.

## Mending Kit

Needle-book workers should find the new Excel Handy Mending Kit marketed by Excel Mfg. Corp. a profitable addition to their line. Kit is made of metal finished in French ivory. Contains all accessories for sewing, darning and mending and includes such devices as a scissors sharpener, needle threader and darning dome. Firm reports the item is making a big hit with housewives.

# BINGO OPERATORS

Be sure and contact us today for full details on the most complete line of Merchandise in the country suitable for Bingo Games, Celebrations, Bazaars, Indoor Carnivals, etc.

**OUR 1938 CATALOG COVERING A FULL LINE OF XMAS GIFTS IS NOW READY**  
WRITE FOR COMPLETE CATALOG AND LISTINGS.

**WISCONSIN DELUXE CORPORATION**  
1902-12 NORTH THIRD ST., MILWAUKEE, WISCONSIN

**WIND-UP TOYS ALL NEW AND ALL FAST SELLERS**



The Toys listed here are best sellers for Pitchmen, Window Workers and Demonstrators. 25% deposit must accompany C. O. D. orders. Order from this ad.

	Doz.	Gross \$
BB55 Running Turtle.....	40c	\$ 4.50
BB56 Crawling Baby.....	85c	9.50
BB57 Tumbling Clown.....	80c	9.00
BB58 Prancing Penguin.....	85c	9.50
BB59 Swimming Doll.....	80c	9.00
BB60 Hula Dancer.....	85c	9.60
BB61 Coon Jigger.....	\$1.25	14.00
BB62 O-U Scotty Dog.....	1.90	21.00
BB63 Pop-Pop Boats.....	75c	8.00
BB64 Gyroscope Tops, Hurst.....	\$1.50	17.50

**IMPORTERS — JOBBERS**

**LEVIN BROS.** TERRE HAUTE, INDIANA

## THANKS A MILLION!

TO OUR LEGION OF VALUED FRIENDS AND THE ENTIRE OUTDOOR SHOW WORLD. We Appreciate Your Wonderful Co-operation in Making 1938 a Most Successful Year. Everything Possible to Warrant Your Continued Confidence in Us Will Be Our Aim During the Coming Year

To All We Extend Season's Greetings and a Wish for a Happy and Prosperous 1939.

**1-day Service** **ACME PREMIUM SUPPLY CORP.**  
3139 OLIVE ST., ST. LOUIS, MO.

# NOTICE TO ADVERTISERS

Send Your Advertising Copy for January 7 Issue Early

ON ACCOUNT OF HOLIDAYS, SUNDAY AND MONDAY, JANUARY 1 and 2,

all advertising copy for January 7 issue must be in Cincinnati earlier than usual. All advertising copy for which special position is requested MUST BE IN CINCINNATI by Friday morning, December 30. We will be able to take care of a few ads not requiring special position on Saturday, December 31.

SEND YOUR COPY IN EARLY FOR BEST ATTENTION and POSITION

**ELGIN & WALTHAM \$2.95**

RENEWED GUARANTEED Men's Wrist Watches

Wholesale Jeweler Since 1914.

Send for Free Catalog. 25% Deposit, Balance C. O. D.

**LOUIS PERLOFF,** Watch, 7 Jewels New Cases. Now Leather Strap.

729 Walnut St., Philadelphia, Pa.

**SPORS FREE 1938 Wholesale Catalog**

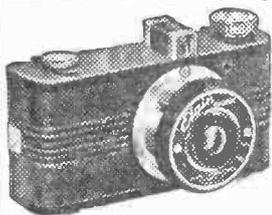
Has 260 pages of world-wide bargains; 4,000 salesmen's specialties; selling plans; new creations; outstanding values — at rock bottom wholesale prices. This catalog is Free. Send for a copy today.

**BARGAIN SPECIALS**

No.	Item.	Gross.
T622	Quality Face Powder	\$2.75
N284	Clip Combs	2.79
N310	Men's Quality Black Pocket Comb	1.88
V89	Assorted Charms	.55
Small	Camera with 2 films	3.95
N203	Home Needle Book, 22 needles	1.09
E308	Elgin Dry Shaver, in dozen lots, each	.85
H563	Smooth Sailing D. E. Blades, 1,000	2.95
H564	Smooth Sailing S. E. Blades, 100	.50

**SPORS CO.**  
12-38 Erie St., LoCenter, Minn.

**ELGIN CANDID CAMERA**

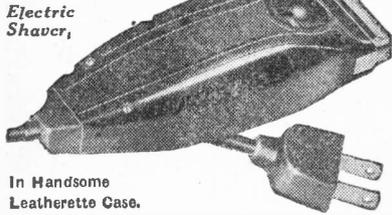


Fast Seller for Department Store Workers and Sales Card Operators. Ea. **\$1.20**

25% Deposit on C. O. D. Orders.

**BENGOR PRODUCTS CO.**  
878 BROADWAY, NEW YORK, N. Y.

**WILLARD A.C.**



In Handsome Leatherette Case.

Electric Shavers are selling hot and still have a big season ahead, and if they can be sold for less, Hagn will do it. Here is latest model dual head Willard Shaver, with straight A. C. motor. Bakelite case. Shaves as well as shavers selling at \$15.00. Order No. B51. Complete in folding leatherette Case, Each, 95c. Per \$10.80 Dozen Sample, Postpaid, \$1.25.

No. B10K6—Packard Lektro-Shavers. Hundreds of thousands sold at \$15.00. Now \$5.00 each. In lots of six, each \$4.50.

No. B10K67—Famous Rand Close Shaver, by the makers of Remington. Retail \$9.50. A.C. only. Only \$6.17 each. In lots of six, each \$5.70.

**WRITE — WIRE TODAY.**  
25% Deposit on C. O. D. Jewelry, Novelty and Premium Holiday Cat. No. 386 sent on request. Mention your business. We do not sell retail.  
Prices Less 2% Cash Discount.  
**JOSEPH HAGN CO.**  
Wholesalers and Importers Since 1911.  
217-225 W. Madison St., Chicago, Ill.

**DEALS**

(Continued from page 128)  
He, of course, had a man who did nothing but collect.  
"Brewer makes this card for me. There are only 16 numbers less than 29 cents. I generally promise the seller an extra pen set for quick action, but as a rule give it to him anyway, even if it takes him five weeks, which I set as a limit. The payout averages about \$4, so the profit is slightly over \$8.

**What To Do?**

"Would I do better with better merchandise on this size card? Should I lower the 29-cent top with more punches, or more punches and a straight one to 29 with no skips? If I raised the merchandise to \$6 or so and put on one or two men, what commission could I pay them, as I would have to pay a collector about \$45 a week? Would you suggest a larger card say \$13.95 or so? In fact anything you can suggest along these lines will be appreciated.

"I realize this is a pretty large order. And I won't mind if for any reason you are not at liberty or are unable to answer me in detail.

**Cigaret Deals**

"You mentioned something about cigarette deals. This, I take it, would be strictly a store proposition. I haven't the slightest idea how to work that type of business and would not be particularly interested in it unless it is much better than what I am now doing.

"Have been in Philadelphia now for four weeks and have hardly left the downtown district. Have put boards in all hotels, most of the Horn and Hardart and Linton restaurants and plenty in freight and passenger elevators in the garment and downtown factory districts.

"That's all for now and that's plenty. Hope after all this you're still on your feet or at least able to sit up. Many thanks for any dope you can give me."

We are still on our feet but just a bit groggy. The reader who has come along with us thus far probably feels that way, too, so we will let the answer to this letter go until next week. Until then we'll say—  
**HAPPY LANDING.**

usual popularity, especially before Easter and Christmas holidays. Stuffed scotties and teddy bears again proved to be worth-while concession numbers.

**Prospects for 1939**

What is ahead of the industry for the new year? It is difficult to forecast. Social Security plates should reach new highs during the coming year with millions of more citizens destined to come under the jurisdiction of the Social Security Act. Stuffed animals and mechanical toys should hold their own. The paramount need is the development of new items. Perhaps it will be met during the coming months. If it is, the industry should feel the lift the introduction of these items will bring.

Improved business conditions thruout the country, increased purchasing power among workmen due to a boom in employment and other barometers are evidence that the seeds for a bright year are being sown. How large a crop will be harvested depends on business conditions in the months to come.

**BALLYHOO**

(Continued from page 113)

canvas curtains on the grounds with "Merry Christmas!" By noon every man, woman and child had arrived in the minstrel show top to enjoy the yuletide festivities. Long rows of tables filled the place, covered with turkey, goose, sweet potatoes, creamed potatoes, celery, dressing, soup, vegetables, nuts, candy, fruits, cigars, cigarettes and every delicacy of the day. To those who were closing broke it was enjoyed as much as a condemned man's last meal. To those that had, it was a merry Christmas.

A giant tree stood at the far end. There were presents for everybody from everybody, as well as one for everyone from the bosses. Knowing that the day would wind it all up for the season and that many would wind up broke without get-away money, the bosses had their cooks work day and night frying hot cakes six feet long, three feet wide and as thick as a quilt. These were given out by the office with road maps and pairs of glue-on rubber soles. Pete Ballyhoo said, "While on their journeys over highways and by-ways they can sleep between them at night and eat off of them in the daytime until they reach their final destinations." Straps were

**FUR COATS**  
SECURE THE BEST-PRY LESS  
Form-Fitting, Swagger and Princess Styles in all sizes. Your choice of:  
Sealines Kid Paw  
Lapins Beaverettes  
Coneys Porsians  
Caraculs Pony  
Marminks Broadtails  
Act immediately to get full particulars on these sensational Fur Bargains. Write today for price list and complete details without obligation. We manufacture Fur Coats exclusively which enables us to give you greater value for your money.

**\$9.00 UP**  
Free Muff To Match

**S. ANGELL** 236 WEST 27th St. NEW YORK CITY, N.Y.  
MANUFACTURING FURRIERS

**BINGO GAMES**  
500, 1,000, 1,500, 3,000 Specials. Markers, Lap Boards, Cages, Numbered Balls, etc. Lowest Prices.  
SERIAL PAPER PADDLES.  
**SCHULMAN'S** 11 East 19th St., New York, N. Y.

**Extra Value!** \$2.25 Each.  
5 for \$10.50

5 for \$10.50

No. BB 9583—Ladies' Bracelet Watch. Exquisitely Styled 10 1/2 L. Chrome cases in assorted engraved designs with beautiful link bracelet to match. Guaranteed jeweled movements. Each in attractive gift case. An amazingly Big Value and whirlwind premium item. Save money NOW by ordering five Watches for \$10.50.

**ROHDE-SPENCER CO.**  
223 W. Madison St. Chicago

also given out so that the giant hot cakes could be neatly rolled up and carried under arms. Before the band finished *Auld Lang Syne* many were already on the highway while their stomachs were full. **STARR DeBELLE.**

*15 Years Ago*  
(From The Billboard Dated December 29, 1923)

J. Sky Clark was elected president of the Pacific Coast Showmen's Association at the annual election December 18. . . . J. George Loos was planning to launch the Great American Exposition Shows in 1924 to play Chamber of Commerce auspices exclusively. . . . John T. Wortham Shows changed its title for 1924 to Great Wortham Shows. . . . A. H. Jones, manager of the Jones Greater Shows, was  
(See 15 YEARS AGO on page 133)

**BINGO BUSINESS**

(Continued from page 128)

states that some enterprising op offered the fair \$3,000,000 for the bingo concession and that the fair turned thumbs down on the offer because it maintains fairgoers can play the game at home and it wants only new attractions on the midway. Real reason for the turn-down—if such an offer was made—would have to be that New York City permits no commercial games to run. Bingo can only be staged for some charitable purpose. Just think what such a game could mean to some charity like the Community Chest or the Milk Fund!

WHILE IT LOOKS like bingo fans will not have any opportunity to play their favorite game at the World's Fair, we hope something happens between now and April 30 to change matters. Having tramped over the layout of the fair several times, we can visualize how welcome a bingo game would be to the average fairgoer. With legs aching from constant walking, the chance to sit down and enjoy a game or two of bingo would be as welcome as a cooling drink on a sweltering day. We sincerely hope that a monstrosity World of Tomorrow bingo layout will be gracing the midway when the turnstiles begin to click at Flushing Meadows next spring.

**1938 A BANNER**

(Continued from page 128)

peared in stuffed doll, lamps, plaster and various other forms.

In recent months the popularity of O-U Scotty Dogs and the monkey with comb mirror and wagging tail have been given to the mechanical toy industry. As a result small mechanical numbers are appearing in countless shapes and forms. Stuffed animals enjoyed their

**VALENTINE Candy-Novelty Salesboard Deals**

If you want the latest and flashiest CANDY DEALS, which attract the crowds, get our price list. It is full of money-making deals of the newest and flashiest novelties. Planned for bigger profits and faster turn-over. Write today for our Distributors' Wholesale Price List. It is FREE to Distributors.

**EXTRA SPECIAL GET ACQUAINTED OFFER SWING-MIRROR VANITY CHEST**

Finest Home-Made Chocolates and beautifully designed, rolled gold HEART PENDANT with chain. Truly the greatest Valentine Gift Item. Push Card takes in \$7.95. ONLY \$2.35 Each, in Lots of 6. Sample, \$2.75.

**STAR NOVELTY CANDIES**  
2653 Arthington Street, Chicago, Ill.

**Bingo Operators Get "Top" Revolutionary Game**

Operating Our New, Copyrighted  
That has more action, fascination, player appeal and satisfaction than has ever before been offered in any other honest BINGO GAME. Every player has every number called. Every Card played is more than one-third covered before a Winner can be declared. There is never but One Winner. Unique, simple method of operation makes space of time used for each game optional. NO CHART. Months of successful test operation resulted in hundreds of player endorsements. For Particulars Address

**THOMAS E. COOPER**  
136 Eighteenth St., So., St. Petersburg, Florida.

**HAVE YOU HEARD? — THEY'RE HONEYS !!!**  
1-WHITE PEN & PENCIL DEAL! — 2-MIDGET KNIFE DEAL!  
3-ATTRACTIVE ASSORTED MERCHANDISE DEALS!  
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This coupon entitles you to your own permanent bronze Social Security Plate, engraved with your name and number, when mailed to Social Security Dept., The Billboard, 25 Opera Place, Cincinnati, O., with 10c to cover postage and handling costs

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(New) Photo Plate . . . . . 6c Each.  
 24-Gauge High Polish Brass Social Security;  
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 Each; \$45.00 per Thousand.  
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 Salesmen, Agents, Operators, write, wire im-  
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 Single Samples 10c Each; Complete Sample  
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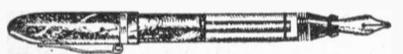
Our tried, proved portable  
 machine stamping names,  
 numbers. No skill re-  
 quired. Hundreds sold at  
 \$65. Now reduced to only

**\$19.95**      **\$52.50**  
 Weight 14 Lbs.  
 Terms: 25% Cash Deposit With Order,  
 Balance C. O. D., F. O. B. New York City.  
**SOCIAL IDENTIFICATION CO.**  
 1560 BROADWAY, NEW YORK CITY.

# ELGIN & WALTHAM WRIST WATCHES \$2.95

In New Cases,  
 Send for Circular, showing the Biggest Bargains in  
 Rebuilt Watches and unredeemed Diamonds in  
 the country.  
**H. SPARBER & CO.**  
 106 North 7th Street, St. Louis, Mo.

# UNDERWOOD

  
**PLUNGERS—Special \$18.00 PER GRO.**  
 PENS • PENCILS • COMBOS  
 Buy Direct From Manufacturer.  
**GRODIN PEN CO.,** 693 Broadway, New York City.

# PHOTO MOUNTS DIRECT FROM THE FACTORY

Mountings from 1 1/2x2 up to the largest  
 sizes. Sparkling new designs, surprisingly  
 moderate prices and rush service. Write  
 us for illustrated circular . . . Miniature  
 samples 25 cents, postpaid.  
**THE GROSS PHOTO SUPPLY CO.**  
 1501-17 W. BANCROFT ST., TOLEDO, OHIO

We Manufacture a Complete Line of Fountain Pens,  
 Mechanical Pencils and Gift Sets.

  
**SOUTHERN PEN CO.**  
 Manufacturers Since 1913.  
 16 N. Union St., Dept. "X", Petersburg, Va.  
 Send \$2.00 for Samples. Prompt Shipments.

# MEDICINE MEN

Write today for new catalogue of Tonics, Oil, Salve,  
 Scap, Tablets, Herbs, etc. Low prices—rapid service.  
**GENERAL PRODUCTS LABORATORIES**  
 Manufacturing Pharmacists  
 187 E. Spring St., Columbus, Ohio.

  
**\$18.00 Per GROSS**  
 for BETTER PLUNGERS  
 3 Assorted Samples, Postpaid 50c.  
 ASS'D PEN, Mrs., 187 Lafayette, N. Y. C.

  
**WHY WEAR DIAMONDS?**  
 When Diamond Dazzling  
 Zircons from the Mines of  
 far-away Siam are so inex-  
 pensive and effective! Stand  
 acid; cut glass; true backs!  
 Write for catalogue. Address  
**THE ZIRCON CO., Dept. 12, Wheeling, W. Va.**

**SPICY COMIC BIRTHDAY CARDS**  
 Hot, peppy, laughable; every adult buys; 20 new  
 designs, spice and flash, white card printed two colors  
 with envelopes. No cheap junk, but fast 10c sellers.  
**AGENTS! SALESMEN! STOREKEEPERS!**  
 Amazing profits on small investment. 100, \$2.50;  
 500, \$10.00; 1,000, \$18.00; samples, 20 for  
 \$1.00.  
**COMIC SHOP, 2463-A Kensington Ave., Phila., Pa.**

**ADVERTISE IN THE BILLBOARD**  
 YOU'LL BE SATISFIED WITH  
 RESULTS

# PITCHMEN

A department for Pitchmen, Demonstrators, Novelty Sales-  
 men, Medicine Showmen, Agents, Streetmen and Others.

by **BILL BAKER**

(Cincinnati Office)

**DICK AND HELEN RICHARDSON . . .**  
 are working peelers in department stores  
 in Oakland, Calif., to good results.

**GILES PURYEAR . . . . .**  
 and wife are working their poke layout  
 to good business in the bay section of  
 California, according to reports hitting  
 the Pipes desk from that neck of the  
 woods.

**THINGS WE NEVER HEAR:** "We're going  
 to do all in our power to have pitchmen  
 treated like human beings when they make  
 our town their headquarters in 1939."—Local  
 official's New Year's resolution.

**AMONG THE PITCH . . . . .**  
 fraternity reported to be working Cali-  
 fornia territory to fair business are Paul  
 Dayon, ties; Thurber, med and oil;  
 Tagore, soap; Ernie Neeck, pens; Huber,  
 tie racks, and Haynes, mice and dancing  
 dolls."

**CHIEF GRAY FOX . . . . .**  
 who has been working Texas the past  
 three weeks, tells from Hugo, Okla., con-  
 cerning the conditions in the following  
 towns in the Lone Star State: "Gaines-  
 ville is okeh the first Monday on your  
 o. m.; Pilot Point is good on the second  
 Monday, but you must see the chief  
 first; Kaufman is a good Saturday town  
 and can be worked on a \$1 reader; Ter-  
 rell is closed and Sanger is n. g. Plan  
 to open my show after the first of the  
 year. Saw Dr. Frank Clark and his show  
 play this spot. Pipe in, Jack Bassey."

**AN ABUNDANCE of health and happiness**  
 in life depends, in almost all instances, upon  
 you. It seems merely a question of whether  
 you choose to take to easy vice or to prac-  
 tice laborious virtues.

**IS IT TRUE . . . . .**  
 that Fido Kerr has lost those big toofies  
 that he always vowed he'd keep and is  
 now on a soup diet?

**MR. AND MRS. BERT L. HARRIS . . . . .**  
 are reported to have recently completed  
 their fifth year in a Los Angeles depart-  
 ment store. They're now working the  
 wonder mouse to good results.

**A NUMBER OF . . . . .**  
 the boys have been working Cincinnati  
 stores during the holidays, and if the  
 tips are an indication they've been  
 clicking.

**GOOD-BY, 1938.** Everything considered,  
 you haven't been such a bad year at that.

**BLACKIE SAMS . . . . .**  
 letters from Boston: "Have been working  
 inksticks in a department store here to  
 business which has been much ahead of  
 last year. There seems to be plenty of

ready cash around this part of the  
 country. Would like to read pipes from  
 Luigi Cairncross and wife concerning  
 conditions on the West Coast."

**BOB POSEY . . . . .**  
 wigwags from Racine, Wis., that he's still  
 in the land of cold winds and snow,  
 where holiday business isn't so hot. He  
 says he may head for the cane brakes of  
 Louisiana soon and would like to read  
 pipes from the boys making the Texas  
 oil fields and the bayou territories in  
 Louisiana and from Jim Osborne, A. L.  
 Richards, Al Decker, Al Cover and George  
 Hesch.

**CLIFF MAYER . . . . .**  
 comes thru with the following effusion,  
 his first in some time, concerning the  
 set-up in the bay sections of Oakland,  
 Calif.: "Oakland can be worked on a  
 \$6 per year reader, but only on the skid  
 row. Berkeley, Calif., has a free reader  
 on your o. m., while Alameda can be  
 worked without a reader on private  
 property. Eddie Gillespie and I are  
 working eyeglass cleaner to good takes.  
 Would like to read pipes from Bill  
 Goforth, Jack Hobson, Ralph LaFay, Art  
 Fox, Earl Davis, Jack Mahoney and  
 Tommy Burns. We still read the  
 Letter List each issue."

**ONE PITCHMAN WRITES** that among his  
 1939 resolutions are the following: Be cheer-  
 ful; forget petty grievances and forgive  
 transgressions.

**NEWARK, N. J. . . . .**  
 is open to pitchmen and leafies during  
 the holidays, according to a pipe from  
 Al Sears. The chief there is an old-time  
 pitchman and is giving the boys a break.  
 Included among the pitch contingent  
 there are Captain Williams, glass cut-  
 ters; Ed Williams, radio boosters; Barney  
 Weiner, pens; Joe Lesser, glass knives,  
 and Joe Morris, electric razors. "The  
 town," says Al, "looks like a big mid-  
 way, with the boys pitching everything  
 but hay. Leafies here, working maps and  
 pokes, include Duke Monohan, Senator  
 Harris and A. Smith."

**TOMMY COOPER . . . . .**  
 veteran med performer, scribbles from  
 Chickasha, Okla.: "Have been here for  
 some time and if there's a pitchman who  
 wants to become acquainted with the  
 remainder of them, come on down and  
 we'll make room for you. Herbert Heath  
 and wife and Doc Elmer Kain and wife  
 are here and seem to have what it takes  
 to get the folding dough. Saw Doc  
 Victor B. Lund make a swell passout  
 recently and must say if all the boys  
 worked as hard as does the Doc they  
 wouldn't have to worry about the snow-  
 balls. The latchstring is ever out here  
 for the boys who are with it and for it."

**PITCHMEN'S SAYINGS:** "This is Old Bozo,  
 retired bullfrog tamer from Kalamazoo."—  
 Doc Finney, of corn med fame.

**DAVID THOMAS . . . . .**  
 advises from Port Arthur, Tex., that the  
 night spots there are good for anything  
 that will click. Thomas says Austin is  
 also a good town, he having stayed there  
 for a month. He warns that sheetmen  
 stay away from Houston because the  
 local police are serving 24-hour notice  
 and giving no permits, according to local  
 papers. He found Beaumont the same  
 as always, n. g. He concluded that he'll  
 be seeing the boys on the east coast  
 of Florida about New Year's.

**P. J. (DOC) MORAND . . . . .**  
 who recently blew into Sacramento,  
 Calif., from Portland, Ore., where he  
 found things plenty tough, pens that he  
 is working the town with mechanical  
 toys to a pretty fair take. He plans to  
 head for Los Angeles and then make the  
 Sun Carnival in New Mexico.

**AL SEARS . . . . .**  
 pens from Newark, N. J., that many a  
 pot is being sliced up nightly at the  
 Robert Treet Hotel there, of which Bob



The  
 Season's Greetings  
 and a wish for a  
 New Year of Happiness  
 and much Prosperity  
 to all of you  
 from all of us

The Oak Rubber Co., Ravenna, O.

# MIDGET BIBLE

Big Profit - Fast Seller - Sells Itself  
 Costs You 3c, Sells Hot At 15c!  
 World's smallest Bible! Size of a postage  
 stamp. Over 200 pages of New Testament.  
 Every word legible. Said to bring good  
 luck. A hot seller at all carnivals, clubs,  
 churches, etc. Send cash with order  
 or 25 per cent deposit, balance C.O.D.  
 Sample Dozen 55c, \$4.00 per 100,  
 \$30.00 per 1000.  
 Send 5c for sample & literature on Midget Bible and  
 Fanny Dance.  
**Globe Novelty Co., 401-D Bellevue, Detroit, Mich.**

**New!**  
 Revolutionary Improvement  
**IN-**  
 Razor Blade Industry  
**REMCO**  
 MICROTEXTED  
**RAZOR BLADES**  
 Send 10c for Samples, Catalog, Selling  
 Plans and Outline of Valuable Free  
 Premium Deals.  
**REGENT MFG. CO.** 132 West 32nd St.,  
 New York City.

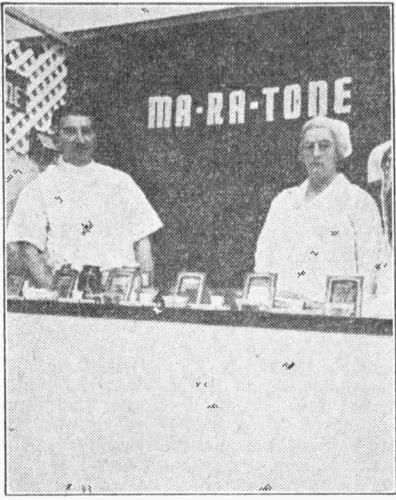
# SOCIAL SECURITY PLATES

  
 24-Gauge Richlow Brass  
 Social Security Plates, 100 for \$ 4.75  
 Polished on Both Sides, 1000 for 42.00  
 Double Fold Leatherette  
 Cases With Metal Cor- 100 for \$ 3.00  
 ners 1000 for 28.00  
**RELIABLE SALES CO.**  
 6 West 28th St. (Dept. BB), New York City.

**REX HONES**  
 Now Less Than 3c Each  
**\$4.25 a Gross**  
 Send \$1.00, Bal. C. O. D.,  
 Plus Postage.  
 Each Hone in flashy silver  
 box, priced 50c. A real fast-  
 cutting abrasive stone of good  
 quality. Wonderful demon-  
 strator for Pitchmen. Home men are cleaning up.  
**ACT QUICK. REX-HONE MFRS., 1500 West**  
**Madison, BR-12, Chicago, Ill.**

**★★★★ BLADES**  
**WORLD'S BEST VALUES**  
 No. 1—5 to a Box, Cellophaned, 1,000 Blades, \$2.50  
 No. 2—Famous "Champion" Brand, 5 to 4.25  
 Box, Cellophaned, 1,000 Blades.  
 No. 3—Pilgrim De Luxe "Heavy Duty," A Real 7.00  
 He-Man's Blade 5 to Box, Cello-  
 phaned, 1,000 Blades.  
 Orders for 100 Blades or more gladly filled upon  
 full payment plus postage. Deposit on C. O. D.  
 Orders. (Big Profits.) Samples 10c.  
**SINGER BLADE CO.,**  
 901 Broadway, New York.

**CHEWING GUM 22c BOX**  
 RETAILS FOR \$1.00.  
 Each box holds 20 Cellophaned  
 5c Packs of Factory Fresh  
 Gum! Snappy Display Boxes  
 help you to get quick 100% to  
 200% profits. Be our distribu-  
 tor—get started! Send 50c for sample box (pre-  
 paid). **GRIPAT FIELD FOR AGENTS.** Write  
**AMERICAN CHEWING PRODUCTS CORP.,**  
 4th and Mt. Pleasant Ave., Newark, N. J.



**MARY RAGAN, of the popular**  
 pitch twins, and her husband, Chet  
 Wedge, as they appeared recently  
 while purveying their Ma-Ra-Tone  
 products in a San Francisco depart-  
 ment store.

Vehling, former pitcher and sheetie, is manager. Recent arrivals included Race-Horse Kelly, Joe Hess, Mike Kelley, H. Smith, Abe Cohen, Sol Castle and Tex Dabney. Joe Morris, according to Sears, is sporting a new car, and Joe Lesser looks like a million.

**J. H. McCASKEY**

leaf purveyor, inks from the U. S. Veterans' Facility, Hampton, Va., where he is secluded for the winter: "Numerous boys are sojourning here for the winter, including sheetsters James Hamilton, W. M. Flanagan, Boston Burke and a gross or so of carnival and other show-folk. Business is on the upgrade in the peninsular area, due mostly to projects too numerous to mention. The boys residing here seemingly are putting on flesh and apparently satisfied. Let's read some pipes from the boys out west."

**FAMOUS LAST WORDS:** "I'd be wintering and vacationing in Florida, too, if I had had better breaks in 1938."

**LEE A. (KID LEE) JOHNSTON** is vacationing and spending the holidays in Oklahoma City, according to reports emanating from that neck of the woods.

**IT NEVER WAS** and never will be good business to degrade humanity.

**ALLEN HAMEROFF**

of guess-your-age fame, and his aid-camp, Al Attenson, blast that they believe they've had enough of Texas terri-

tory, having worked in Houston for the past six weeks. Previous to that they worked with Hennies Bros.' Shows for two weeks in Dallas, 10 days with Royal American Shows in Beaumont, and wound up with 10 days in Houston. The boys are heading for Detroit, where Hameroff will visit his brother, Harry, before going home to Cleveland.

**J. A. (SMILEY) HALZER**

is working his tie demonstration in the W. T. Grant store, Passaic, N. J., to good business. Some of the other boys there are Lee Dubin, pens, with Cy Katz assisting, and Ray Levine, wallets. Halzer writes that he would like to know what other store demonstrators are doing and would appreciate reading pipes from them.

**HOW MANY** of you helped the natives be Santa Claus?

**DOC AND MRS. W. R. KERR**

are reported to be spending the holidays in Spartanburg, S. C.

**HARRY H. KINCHELOE**

is vacationing and spending the holidays in Oklahoma City, according to reports emanating from that neck of the woods.

**RICTON**

"Barnum of the sticks," continues to click in South Carolina territory with his dog circus.

**COME ON NOW**, boys and girls: How did the holiday trade treat you?

**REPORTS HITTING**

the pipes desk from Raleigh, N. C., indicate that Dr. J. A. Speagle is working and spending the holidays in that sector.

**MORRIS KAHNTROFF**

is holidaying it around Houston.

**MARY RAGAN**

and her husband, Chet Wedge, continue to work to good results with the Maratone products in a San Francisco chain store.

**ALMOST ALL** successful pitchmen have imagination and vision to qualify them. They wouldn't be successful if they didn't.

**JOLLY BERT STEVENS**

is still handling the producing comedian chores with Charlie Monroe's Radio Show in Roanoke, Va.

**MADALINE RAGAN**

and Dr. Phil Bradley are playing Oklahoma territory during the holidays.

**STANLEY NALDRETT**

closed a successful stand with juicers in Woolworth's, New Orleans, December 24. He leaves December 28 for Birmingham, Ala., where he is set for an indefinite engagement in a chain store.

**WHO WAS IT** who once said: "Treat your enemies better and you'll have little trouble loving your friends."

**D. RAY PHILLIPS**

pipes from Kansas City, Mo., that he is recovering from injuries sustained in an automobile accident last spring. Altho he isn't able to do much walking, he says he will probably be able to begin pitching med soon.

**THE BODY**

of John Martin (Pop) Clark, veteran subscriptionist and well known in Pitchdom, who died in a Bristol (Va.) hotel recently, was laid to rest in Shelby Hill Cemetery there December 11 after attaches of Huff-Cook Funeral Home exhausted all efforts to contact relatives of the deceased, reports H. L. (Count) Harrington. The Progressive Farmer Co. and Southern Agriculturist Co., for which Clark was field representative and field manager respectively, co-operated splendidly, however, in burial arrangements, and many beautiful floral pieces were in evidence. Clark's pallbearers, besides Harrington, were C. M. Barnett, W. A. Stein, W. H. Dietrich, J. H. Lee, Hobart Cole and Fred DeWitt. Funeral home employees are continuing their efforts to locate relatives and ask that anyone knowing their whereabouts contact them immediately.

**BOB POSEY**

pens from Muncie, Ind., that every store in Wisconsin, Michigan and Indiana seems to have its share of Christmas demonstrators. He asks that Al Decker, Jack Currant, Jim Osborne, Razor Mauterstock and A. L. Richards send in some pipes.

**Pitchdom Five Years Ago**

Doc Harry Daly called it a season after he finished a three-week engagement at Community Hall, Okawville, Ill., and, accompanied by Charley Weiss, went to Sarasota, Fla., to spend the winter. . . . Dos Ross Dyar, after a course of baths at Hot Springs, Ark., and discussing the problems of the day with Matt Harlan and Ray Lewis, left for Miami for the winter. . . . Doc E. C. Gilbert had his med show clicking in South Boston, Va. . . . The Bartones brought the season to a close in St. Bernard, O., and left for their home in Albany, Ind., for the winter. . . . Louis E. Collins (Roba the Wizard) began a two-month vacation in Patterson, Mo., his home town. . . . The Princesses Little Fawn and Falling Water were vacationing in Pittsburgh in preparation of a long season in 1934. . . . Dan France, who for many years operated the Dr. Carlton Med Show, died at his home in Corning, N. Y., after being in ill health for a year. . . . The Criswells, Prof. F. F. and Hazel M., of Ace o'Diamond's Comedy Co., were fraternizing among friends in Reading, Pa. . . . Doc George M. Reed was clicking in a chain store in Springfield, O. . . . Ted Barnes was vacationing and visiting old friends in Atlanta. . . . Mack-Murray Players were working to good results in Sugar Grove, O. . . . Essex County Poultry and Rabbit Show, Hartford, Conn., proved one of the worst dates for attendance and subscriptions for Fred X. Williams that he had encountered during his years of experience. . . . Joe (Wing) Bennett was collecting plenty of lucre with blades and hones in Tulsa, Okla. . . . Doc George Holt was headquartering in Atlanta on his hobnobbing trip to the Southeast. . . . D. F. (Hoot) McFarland closed in Lewistown, Me., and headed back to his farm fireplace and radio until spring. . . . H. P. Coffey was howding acquaintances in Fort Wayne, Ind. . . . After being away from the Tarheel State for seven years, A. Dell was writing sheet to lucrative takes in North Carolina. . . . Roving Al Burdick was still handling advertising banners and publicity for Willard the Wizard opry in Texas territory. . . . That's all.

**THOSE WHO** begin in any line of business are generally known as Johnny-Come-Latelies. This scribbler welcomes them. Make yourselves known. We'd like to hear from all who plan to enter the pitch profession in 1939. Pipe in, boys and girls.

**TWO WORKERS**

sighted in Marion, Ind., recently were Chief Little Fox and Goldie E. Brown, with the latter working jewelry.

**DOC VICTOR B. LUND**

letters from Wichita Falls, Tex.: "Pitch contingent is well represented in Oklahoma City. Among the boys and girls there are Duke Doebber, blades and watches, and Herbert Heath and wife."

**PITCHMEN ARE** nobody's fools. You can trust 'em to take advantage of promising propositions.

**L. E. (ROBA) COLLINS**

and wife, who operate the Collins Cafe in Piedmont, Mo., rifle that they are playing schools in that vicinity to fair results.

**CHIEF YOUNGER**

and wife are reported to have worked medicine in Piedmont, Mo., recently to good business.

**THOSE RESOLUTIONS** you're making; do you intend to keep any of 'em?

**HOT-SHOT AUSTIN**

pens from Idabel, Okla.: "Closed the season here December 10 after 36 weeks of hard going and bad breaks, including deaths and illness in the family. I'm feeling well now, tho, and heading for my Louisiana quarters, where I will remain until March 1. Then I expect to open and play the same territory as this year. I covered five States and 13,644 miles. Any of the sheet boys and pitchmen passing my way are welcome to stop for a week with me. There's plenty of meat in the smokehouse and the latch string is always out. C. H. Tully and Louie Huff, pipe in."

**HAVE YOU TAKEN** your annual inventory?

**O. F. BROOKS**

was recently passing thru Racine, Wis.,

according to reports hitting the Pipes desk.

**WHAT A FELLOW** is doing right now is what counts. Possibly by reason of early environment he didn't learn until late in life that to do the right thing is the best way.

**Events for 2 Weeks**

- (Dec. 26-31)
- IND.—Rushville. Corn Show, 27-29.
  - IA.—Dubuque. Poultry Show, 28-Jan. 2.
  - MICH.—Detroit. Detroit & Michigan Expo., 21-30.
  - TEX.—Dallas. Cotton Festival, 30.
  - El Paso. Southwestern Sun Carnival, 24-Jan. 2.
  - WYO.—Casper. Poultry Show, 28-30.
- (January 2-7)
- CALIF.—Pasadena. Tournament of Roses, 2.
  - COLO.—Delta. Poultry Show, 4-6.
  - FLA.—Miami. All-American Air Maneuvers, 6-8.
  - GA.—Augusta. Celebration, 2-7.
  - ILL.—Chicago. Shrine Circus, Int'l Amphitheater, Dec. 31-Jan. 15.
  - KAN.—Junction City. Poultry Show, 5-10.
  - MICH.—Grand Rapids. Auto Show, 2-7.
  - MO.—Macon. Poultry Show, 3-6.
  - N. Y.—New York. Poultry Show, 4-8.
  - New York. Dog Show, 8-9.
  - S. D.—Watertown. Poultry Show, 3-6.

(Events for five weeks in advance appear in the last issue of each month. This week they will be found on page 127.)

**"On Tented Field Supreme"**

Showfolk friends of William Merrick, well-known circus man, who passed away at his home in Zanesville, O., led by Dode Fisk, George Conners, William Hedrick, Doc Waddell, Tom Price and other circus trouper in and around Chillicothe, O., assembled at the home of Doc Waddell in Chillicothe and held a memorial service. Waddell spoke the tribute thus:

"Another stalwart of showdom gone! Another gladiator of the amusement realm has been taken! Another veteran of the big-top sphere is now camping on the tented field supreme! William Merrick is touring the unseen eternal. He peacefully, sweetly rests with old pals of circus life who've been watching and waiting for him thru the years. Zanesville mourns his absence. Bill everybody lovingly called him because he was always humble. He touched shoulders with people in every nook and corner of every clime. In music's realm he stood high as cornetist, band leader and composer. I have been a guest at his home on the avenue named for him—Merrick avenue," Zanesville—many times. Close friends we were thru seasons. Surviving him aside from his loved ones are stacks of unpublished compositions inspired by the rich inner harmony he possessed.

"The last time with him he showed me his cornet, the horn he played before thousands. It was made to order—very short. Said he, 'It delivers pure notes—genuine, unadulterated music. On the long cornets of today (I call them spouts) a note starts at the mouth-piece pure, but when it drops from the end of the spout it's jazz.' He was not for jazz and stood along the full way of his eventful earthly existence for the pure and genuine in music.

"Bill Merrick was rugged and a battler. Few people know it, but Norman Selby, who became the famous puglist Kid McCoy, was once property boy with an early circus. He met Merrick and took the count.

"The show world's flags and banners hang at half-mast for Bill. "It seems God-ordained for our splendid friend and brother to be called to higher ground on the eve of Christmas. Our deceased friend contributed his share to the music of the holidays. Methinks when Bill Merrick was giving back to God the breath the Lord gave him he heard the song of the angels as they sang 2,000 years ago, *Peace on Earth, Good Will*. Bill possessed much of light, harmony and love."

H. R. BRISON cards from Durham, N. C., that trucks and trailers of Silver Bros.' Circus are parked there and will stay about three or four weeks. Renewed acquaintances with Harry Baugh, also George Norman, magician, Brison's wife and sons, Raymond and Leland, are spending the holidays at home in Eden-ville, Pa.

**Newest Styles RINGS and LOCKETS**



Jewelry Sales are very big now. We have best selling styles in Cameo and White-stone Rings; the best Locket values; also Photo Jewelry, Engraving Jewelry, and Engraving Machines. Write for Catalog No. 23 today.

**HARRY PAKULA & CO.**  
5 No. Wabash Ave., Chicago, Ill.

**SELL . . . ACE RAZOR BLADES**

Single, Double Edge, Snappy Packages. LOWEST FACTORY PRICES. FREE DELIVERY.

**FREE SAMPLES**

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**ELECTRIC RAZORS**, Combines Quality and Performance. EACH. \$ .80

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**SALEBOARD SPECIAL**—1,000 HOLE, Cigarette, Candy, Cigar, Novelty or Plain Heading Boards. Big Variety. Your Choice. EACH. .45

Mills Sales Co. of N.Y. 901 Broadway, N.Y. C.

**LOWEST PRICES GUARANTEED**

Sharp Needles (Retail \$2). 1,000 Needles 28c  
Tallor Needles . . . . . 1,000 Needles 50c  
Millinery Needles . . . . . 1,000 Needles 97c  
Embroidery Needles . . . . . 1,000 Needles 80c  
Self Threading Needles . . . . . 1,000 Needles \$1.30  
Needle Threaders on Cards . . . . . Gross 35c  
Army & Navy Needle Books . . . . . Gross 1.15  
World's Fair Needle Books, 100 Complete 4.50  
Needle Package With Needle Threaders, Big Seller (Big Profits). 100 Complete 1.95  
Samples 25c. Small Orders Gladly Filled. Deposit on C. O. D. Orders. Free Circular.

**PILGRIM NEEDLE CO.**, 874 Broadway, N. Y.

**ELGIN & WALTHAM REBUILT WATCHES \$1.75**

7 Jewel, 18 Size, in S. H. Engraved Cases, at

Send for Price List. Money Back If Not Satisfied.

**CRESCENT CITY WATCH MATERIAL CO.**  
113 N. Broadway, St. Louis, Mo.

# Who Is Your Favorite Outdoor Performer?

Readers' Votes Will Settle Age-Old Question—CFA, CSSCA and NSA Become Donors of Awards

Three national fraternal organizations touching the show business have become donors in *The Billboard's* Favorite Outdoor Performer contest. Cups, trophies or medals are being put up by the Circus Fans of America, the Circus Saints and Sinners' Club of America (Dexter Fellows Tent) and the National Showmen's Association, whose respective presidents are Melvin D. Hildreth (Washington, D. C.), Former Governor Harold Giles Hoffman of New Jersey (Trenton), and George A. Hamid, New York.

It appears likely that the Dexter Fellows Tent will become donor of a trophy in the name of the late great press agent after whom the tent is named. The other organizations have not as yet decided what turn their trophies will take. Readers themselves are the judges. A ballot containing detailed explanation of the contest, which obligates no voter in the least, will be mailed on request. All you have to do is send a postcard to

Performer Contest Editor  
The Billboard  
1564 Broadway  
New York, N. Y.

and a ballot (no more than one to a person) will be sent to you. Being in show business either direct or as a caterer or "feed-in" (attorneys, for example) makes you eligible.

Performers themselves are ineligible to vote, but this does not exclude retired or ex-performers. Every voter is entitled to 10 choices, selections being computed on a point score: 10 points for first, 9 for second, 8 for third and so on. The reason for this system is obvious. A performer who receives, say, 10 second-place votes (or 90 points) is certainly entitled to lead an artist who receives 8 first-place votes or 80 points. However, a person with 8 firsts and a sprinkling of thirds, sixths

and eighths, for example, gets his score increased that way. An artist with 11 places for the No. 10 listing on the ballot beats the artist who receives but one first place. That is fair and democratic—and all ballots are secret, of course.

Results of the balloting will appear weekly in this section beginning with the next issue, January 7.

Following is the general scope of the contest as decided upon by *The Billboard* editors:

"To the men and women of the world whose artistry is outstanding; whose work best exemplifies courage, grace, perfection and good sportsmanship, and reflects good character, soundness of mind and body, and models to American youth."

## Beck Writes of Visit To Lewis Bros.' Quarters

CINCINNATI, Dec. 24.—Al C. Beck sends the following pertaining to his visit to the quarters of Lewis Bros.' Circus:

"If you are one of the doubting Thomases who think the circus is all washed up, particularly the motorized show, jump in your car or take the train to Jackson, Mich., where Paul Lewis, owner of Lewis Bros.' Circus, maintains winter quarters for his show. Located four miles east of Jackson on Circus road, Mr. Lewis purchased 140 acres of land, upon which he has erected buildings that comprise one of the finest quarters in this country. First of all, Paul had the farmhouse remodeled, where Mrs. Lewis and he now reside, they having moved from their city home to the one at quarters.

"At the present time there is no activity or building being done, altho there are 15 men in quarters, some taking care of the animals and stock, the others waiting until after the first of the year, when the show will be put in shape for the coming tour. All are living like kings, because Mr. Lewis saw fit to erect a three-story building equipped with furnace heat, electricity, hot and cold running water. The first floor houses the animals, the second sleeping quarters for men, as well as repair and tool shop, and the third is the canvas loft. Any one of the 15 men in quarters will tell you without asking that Mr. Lewis' quarters have the finest accommodations of any they have ever been in, and there are some real oldtimers among them.

"The largest building is 120x70 feet, which houses the transportation equipment. Then there are the dining department building that can accommodate 100 people, the horse and pony barn and the dog kennels, where each dog has a private runway outdoors and a spacious inside kennel. Running water and electricity are in all buildings.

"Mr. Lewis is very optimistic about the future outlook for clean, entertaining shows, and his presentation this coming season will be in keeping with the streamlined trend and his motto, 'A Show for Your Money.'

"Paul is a genial host and proud of his achievements, which he has a right to be, and if the circus business had more owners like Mr. Lewis the show business would be far better off. If your feet get itchy before spring take a tip, pay the Lewis quarters a visit. There you will not only be royally received and entertained but go away saying, 'This circus business is just starting.'"

## Clyde Beatty Files Incorporation Papers

INDIANAPOLIS, Dec. 24.—With the object listed as "to operate circuses and other amusement enterprises," Clyde Beatty, wild animal trainer, filed incorporation papers with the secretary of state here December 20 for the Clyde Beatty Circus Unit, Inc., of Rochester.

Other incorporators are Harriet Beatty and F. E. Schortemeier, with a capital stock of 1,000 shares of \$10 par value.

## We Extend Greetings To All Our Friends for A Prosperous and Happy New Year FUZZELL'S UNITED SHOWS

OPENING ABOUT APRIL 1. LONG SEASON NORTH AND SOUTH.  
1939—Now Contracting for Season 1939.  
RIDES—Can place Octopus, Rolloplane, Loop-o-Plane, or any Ride not conflicting.  
SHOWS—Can place any Show of merit. WANT Side Show, Girl Revue, Monkey Show, Motor-drome, Snake Show, Mechanical Show, Athletic Show.  
CONCESSIONS—Frozen Custard, Popcorn-Peanuts, Photo Gallery, Juice, Grab, Long Range Gallery, Candy Flery.  
CAN PLACE Concession Agents for all kinds of well-stocked Stores. Man and Wife to manage Cook House who can and will cater to show people. Must be sober—reliable, contract for entire season only. CAN PLACE Cook House Help. WANT Truck Mechanic for 6 Concession Trucks. Must be sober—reliable—have own tools. Prefer single man.  
ROY GOLDSTONE, Concession Manager, 512 Orange St., Hot Springs, Ark.  
T. A. FUZZELL, Gen. Mgr., Winter Quarters, R. F. D., No. 4, Box 225, N. Little Rock, Ark.

## GREETINGS FROM

# AL MARTIN

EVERYTHING IN ENTERTAINMENT

NINETY - SIX BROADWAY • BOSTON, MASSACHUSETTS

## Eastern Info

Doc Kelley, Gales Ferry (Conn.) pitcher, is in the doghouse. Visited the Kane Mfg. Co. to obtain goods and, being in a hurry, screamed his wants up to one of the Kane windows with the admonition, "Hurry, Kane!" A woman heard him and ran out of the building yelling, "hurricane!" A big cop arrived on the scene and pinched him for inciting a riot, and the judge invited him to be a guest for 30 days in the old maid's home. The story is true. Kelley says so and wants this published to show to the wife, who still believes he's a riot inciter and still has him in the canine mansion.

Word is circulating that Johnny Dowd has become attached to the promotion department of the World's Fair at a reported 10Gs per annum. He's the recently resigned publicity director of RKO Pictures.

Lew Dufour, World's Fair showman (*Strange as It Seems*, with Joe Rogers), will leave in a few days for San Francisco by way of Dallas. Interested in ride concessions at the GG expo.

Sam Rothstein, of midways, has his orbs glued on Florida, where he'll function at the Hialeah race track.

*Ranch Romances* mag presented a traveling bag to Edythe Sterling, of Hopi Indians fame. 'Twas a wedding gift from Elting Warner, the publisher, Edythe now signing her name Mrs. Tex Sherman, he being the popular press agent.

The *Atlantic City Leader* publicly thanked Frank B. Hubin ("Man With a Million Showfolk Friends") for the large bag of toys he brought to the paper for distribution to kids.

Art Lewis, of Art Lewis Shows, back from the South to spend the holidays in New York with his family.

Max Glynn, of Marks Shows, readying for Florida sojourn.

William Juddkins (Red Onion) Hewitt breathlessly observes from his conning tower in Norfolk, Va., that Grover Whalen is the Anthony Eden of the World's Fair. Someone cracked that Eden could be called the Grover Whalen of England.

Jake Shapiro and his new angle on Triangle (printing company) in and out of New York.

Doc Shean nearly disrupted the functioning of the adjoining radio department with his regaling tales to the outdoor department.

L. C. (Ted) Miller, p. a. for Frank Worth booking office, off to Florida right after Christmas, his glims on Funland Park, Key West, where he has concessions.

Max Linderman, of World of Mirth Shows, has been added to the Pinochle Society of the National Showmen's Association, sharing billing honors with his brother, Jake.

## 15 YEARS AGO—

(Continued from page 130)

seriously ill at his home in Danville, Ky.

Ben Krause's Coney Island Shows were recipient of some highly favorable press notices in *The Times*, San Juan, Porto Rico, after concluding an engagement there December 10. . . . Mimic World Shows were playing Texas, scheduling to remain on the road all winter.

Louis Stern and Al (Katzy) Katzen were among those with Polack's Indoor Circus for the winter. . . . D. D. Murphy Shows were wintering in St. Louis and being enlarged for 1924 under direction of Manager Lew Brophy. . . . W. H.

TOBY WELLS. BERT CLINTON.

## WANTED

RECOGNIZED CIRCUS ACTS

For 5 to 8 Consecutive Weeks Indoor Circus. NO ACTS TOO BIG.

Open First Week in February. PERFORMERS CONSOLIDATED ATTRACTIONS

643-49 N. Clark St., Chicago, Ill.

## PARKER & WATTS CIRCUS

WILL BUY OR LEASE TWO SMALL OR MEDIUM SIZE ELEPHANTS.

Can also use Liberty Horse or Pony Act, Camel or other Lead Stock if priced right.

Address: SOUTH FORT SMITH, ARK.

## ESTABLISH A PROFITABLE BUSINESS OF YOUR OWN

Our Short Range Galleries and Targets will get the money. All-Steel Portable Galleries from \$250 to \$400. Award Targets, Special, \$7.00 per thousand.

RED CIRCLE GUN CLUB 48 Scollay Sq., Boston, Mass.

## ROYAL MIDWAY SHOWS

FORMERLY McCLELLAN SHOWS  
Want Shows. Have complete outfits for Side Show, Minstrel, Athletic and Snake Show. Want Mechanical Show. Want Concessions. Cookhouse; must be up-to-date. Concessions must work for stock. Roy Goldstone will not be with this show.  
J. T. McCLELLAN

117 Olive St., North Little Rock, Ark.

## Great Southern Shows

WANTS Merchandise Concessions of all kinds. Photo Gallery, small Bingo. All \$10 per week. Lou Morton come on. Robertsdale, Ala., this week; Foley, Ala., to follow. Out all winter.  
A. H. MURPHY.

## LOOK

IN THE WHOLESALE MERCHANDISE SECTION

for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

Smith, manager of the circus side show with the George L. Dobyns Shows in 1923, was holidaying with relatives and friends in Baltimore. . . . Prince Nelson's high-wire act was going over big in Habana Park, Havana, Cuba. . . .

Among vacationists in Havana, Cuba, were William Jennings O'Brien and Paul F. Clark. . . . E. S. Noyes and wife, who spent the greater portion of the season in Canada, returned to Cincinnati for a few weeks' vacation.

Herman Smith was the latest carnival agent to join the association of general agents. . . . Ralph W. Smith, Bernardi Greater Shows, was spending the holidays at his home in Lincoln, Neb. . . .

Raymond E. Pullen and John Berry had everything in readiness for launching the Great Mercer Carnival Co. in 1924. . . . El Centro, Calif., proved one of the most successful stands of Wortham's World's Best Shows' winter tour. . . . Max Linderman was visiting in New York. . . . John Kilonis, of Metro & Kilonis, owners of the Bay State Exposition Shows, returned to Boston from Porto Rico and was furnishing wrestling fans with a good deal of excitement with his antics on the mat.

## Michigan Showmen's Association

DETROIT, Dec. 24.—President Louis J. Margolies presided at the December 12 meeting. Seated with him were Harry Stahl, first vice-president; Edgar McMillen, third vice-president, and Treasurer Louis Rosenthal. Nominating committee selected the following ticket of officers for 1939: Harry Stahl, president; Edgar McMillen, first vice-president; Harry Ross, second vice-president; Hymie Stone, third vice-president; George H. Brown, secretary, and O. A. (Pop) Baker, treasurer.

Chosen for board of governors were Lester Davis, Frank Hamilton, Louis Wish, Frank Wagner, Waldron Sallust, Isadore Sobel, Harry LeVine, Leo Lippa and Louis J. Margolies. Chairman Leo Lippa of dance and entertainment committee reported that the annual banquet to be held on the night of January 17 will be one of the best affairs yet. Elaborate plans are being made to entertain visiting secretaries during the Michigan Association of Fairs meeting. Custodian Burd is doing a swell job doubling for Secretary Brown during the latter's vacation. Big crowds continue at the clubrooms. Members are asked to get their dues in before January 1, because the 1938 cards are void after that date.

## Ladies' Auxiliary PCSA

LOS ANGELES, Dec. 24.—About 75 members attended the December 18 meeting over which Peggy Forstall presided. Other officers present were Ruby Kirkendall, secretary, and Chaplain Minnie Fisher. Holiday decorations prevailed and all present gathered about the Christmas tree to receive their gifts. Florence Weber portrayed the Santa Claus role. Refreshments were served and all reported an enjoyable time.

Margaret Welsh was present after a recent illness. Bank award went to L. Fisher. Tillie Palmateer was awarded a gold life membership card of which she is very proud. Installation banquet will be held January 3.

## "Why Get Picnics? How To Get Them"

Paper prepared by General Manager Rex D. Billings, Belmont Park, Cartierville, Montreal, and read by Cy D. Bond, Dodgem Corp., at the 20th annual meeting of the National Association of Amusement Parks, Pools and Beaches in the Hotel Sherman, Chicago, on November 30.

It's a bit embarrassing to write on this subject because most of you will know the answers better than the author. So please believe the real purpose of this humble effort is to help your program chairman. Of course, it is possible someone may be present who has just taken over a park and may therefore get something out of this he does not already know. It is only such a possibility, it seems to me, that would warrant what follows. It is only by pretending that such is the case that I have the courage to go thru with this.

It would seem that a logical beginning would be to mention—WHY get picnics? There is probably not a park anywhere that does not have its peak loads and off-peak days. If such a thing does exist I would like to be advised. It would provide a soft spot for declining years. These above-mentioned dull days, when in most parks a shotgun could be safely discharged down the midway, are a problem. Pay roll, power cost, carrying charges on plant investment and all the other elements of operating expense are present and very real. They naturally provide the strongest motivation for getting picnics.

Another mighty good reason has to do with the opportunity originating thru picnics of widening the circle of regular patronage, reaching out thru organizations for potential customers. It is an established fact that a basic necessity in park operation is to get people to come for the first time. Then, provided they are given good entertainment value and have been treated properly, they will have formed the park habit.

Bolled down then, we get picnics primarily to build and even up the attendance load and to get more people to sample our wares.

It is obvious that the first step is to get a list of picnic possibilities. You might like to roughly classify prospects as industrial, commercial and fraternal.

Generally speaking, industries provide the best outings. The organization is compact and the personnel is easily reached for exploitation. Departmental rivalry thru athletic contests is easily developed, thus stimulating attendance. The per capita spending is usually relatively high. The employer will often co-operate by shifting pay day to suit the convenience of the employee.

### Boss Is Made Regular

Undoubtedly the most effective selling point to an employer should be based on improved employment relations. You can unhesitatingly shoot the works in this regard. There is no better medium of humanizing an industrial organization than by informal events of this type. Those of us who have been selling outdoor entertainment for years can recall dozens of incidents to support this point. I like to think of one which came early in my own experience.

The employment manager of a factory with a pay roll of about 4,000 asked for my co-operation in selling the idea of a picnic to the owner. He explained that the boss was really a swell fellow at heart but was misunderstood. He had been a lathe hand in his early days, becoming successively foreman and superintendent. Numbering his employees

in dozens at first, it was a simple matter to know them as Tom, Dick and Harry and to have rather accurate knowledge of family events, including blessed.

However, as he developed, the business grew in leaps and bounds. The pay roll carried thousands. The personal contact was gone! And he probably acquired the defensive reserve which comes with success. In any event his employees became resentful—the boss had gone high hat!

Briefly, he agreed to an outing. We advised moderation in expenditure on his part. Asked him to let the employees do it—keep down the possibility of employee allegation of paternalism, entertaining them out of their pay envelopes. But we specified that he and all his executives must give up golf for the day and attend the picnic.

Well, at the risk of killing himself this 60-year-old participated in a short foot race, which was a tie. After he had run again and won some of his men in the lower pay brackets asked me to help get the boss to say a few words. And being a very wise man, he stepped up to the mike and said only a few words. In subsequent years the personnel manager often retold the story, always adding that that first outing brought the dawn of a new day in their employee relations.

I am telling of the incident here because it brings out points I want to make relative to getting and handling industrial picnics and because the result inspired me to tackle and land many very large outings all on the same selling principle. You will rarely meet the employer whose interest is not awakened by this approach. I did meet one. He said, "Picnic! Hell, I hire my people to work." There is a rumor afloat that he wants to become superintendent of an orphan's home so he can abuse the kids.

### Basis of Good Will

By commercial picnics, I have reference to tie-ups with dispensers of food and other products where reduced attraction prices are given in return for exploitation of the event itself and naturally the park.

It must be apparent to all of you that general business is becoming show-minded very rapidly—thanks to radio. In these days when a gas company is running a circus and you buy the toothpaste that gives you vaudeville, there is not much sales resistance to the idea of an amusement park sponsorship. It seems to me that chief among our advantages as an advertising medium is our appeal to children. The sponsor cannot ask for a more effective way of getting into a home than thru the child.

Try to get your prospect in this instance to work largely on the basis of good will rather than requiring a purchase on the part of the patron to get the ticket that makes your attractions available at a low price. Sell him on the idea of liberal prizes and if possible the giving away of samples of his product such as a dairy with milk and ice cream and a baker with cake.

Avoid, as you would the plague, giving your park away. It is not necessary. A prospective sponsor will react much more favorably to a selling talk on quality than on price. Naturally, however, the prices to him must be sufficiently less than regular prices if he is to get a result mutually beneficial.

Personally I like the plan I had the pleasure of presenting to this association many years ago, which consists of 3 cents at attractions for children of school age to 6 p.m., provided, however, heavy distribution of tickets is guaranteed along with liberal advertising.

For adult tie-ups we never drop below 3 cents for 5-cent value, using script tickets. We insist upon patrons' having

identification tickets in all cases and never accept tickets at concessions involving merchandise.

It has been my experience that fraternal picnics are not difficult to book, but that, generally speaking, they are the most uncertain as to result. Membership is scattered and difficult to get at: Lack of interest often prevails aside from the committee and I have a suspicion the latter are often self-seeking. This type of event can be readily sold on the basis of increased membership and a showing of organization strength to the community.

### Making Outings Easy

We have surely all found that we must not quit work when the picnic deal is closed; that often the letter of confirmation is merely a skeleton on which to hang a lot of hard work so that a real picnic will result. This is particularly true of a fraternal outing.

One of the best ways in which to sell a picnic is to make it easy to have a picnic. I do not know of a better way in which to summarize this statement than in applying the relationship of host to guest in every sense of the word. The average chap on a picnic committee is flustered or annoyed at the venture with the unknown involved in arranging the details of an outing. Much of it can and should be done for him by park management, the host.

Selling a picnic after the first time should be easy. That is, easy if you have given service and really enjoy entertaining, which means that you sincerely like people and want to be with them and take pleasure in anything that might add to their comfort and happiness. If that is your attitude and practice, you will not only have no difficulty in selling picnics but will have a picnic doing it. There is really nothing to getting and keeping picnics if you devote time, energy and thought to the job as you must in any situation in which you hope to triumph.

### Questions and Answers

(Submitted to Mr. Billings in advance of session)

1. Q.: Do you have any direct park competition for the outing business?

A.: Dominion Park, our only park competition, closed last August. Adjacent lakes and mountains and the country picnic habit afford our worst competition.

2. Q.: What method do you use in digging up prospects? Do you obtain lists of all the industrials, schools, churches, fraternal organizations, etc., or do you have to develop this record?

A.: For the most part we had to develop a picnic list from every known source, including Board of Trade and government lists at Ottawa. Then we made hundreds of personal and phone calls to boll them down.

3. Q.: Do you use salesmen and, if so, how many? Do you furnish transportation for them or do they supply their own? Do you pay them a flat salary, a commission or a combination of the two?

A.: We use one English-speaking salesman who starts in February. In March we add another who is bilingual and manages the ballroom at night. Both finish with the closing of the park. We provide and maintain one car and pay other transportation. They work on flat salary, good ones for this country.

4. Q.: How do you follow the outing leads and the selling activities? Do you maintain any comprehensive outing records showing the calls that were made and the results?

A.: Solicitors are required to make daily reports. A card index also.

5. Q.: At what time of the year do you start booking picnics? Do you think that regular contacts during the winter are of value or a waste of time?

A.: See #3. Winter contacts are valuable in establishing prospects, preliminary work. We limit ours to the mailing of Christmas cards and a few dinner engagements having to do with major events. Otherwise, I think winter activity is a waste of time and money.

6. Q.: Do you think that inspection of the park by committees is desirable? Do you find that considerable entertainment of committees is necessary? Do you offer any special inducements to committee members?

A.: Committee visits to park are extremely essential. There is nothing more important than getting them to the park and entertaining them within reason: We offer no personal inducements to committee members other than showing them a good time.

7. Q.: Do you have any regular system of following prospects by mail or do you rely wholly on personal salesman-

ship? Do you use the mail or telephone for selling small picnics? What is your idea of the effectiveness of these methods?

A.: We co-ordinate the use of mail, telephone and personal calls. They are all valuable mediums looking toward getting committee members and executives to the park. Of those when they do come the majority are booked.

## AFA Board Ratifies R-B Labor Contract

NEW YORK, Dec. 24.—Governing board of the Circus Employees' Division of the American Federation of Actors has approved the new labor contract entered into last week between the union and the Ringling-Barnum circus. Before official ratification, however, all circus workingman members of the AFA will be given an opportunity to vote on the new contract, ballots being mailed out this week from union headquarters.

Following ratification of the document officials of the union and circus will officially seal the deal which replaces the old contracts signed by the former management of the Big Show. Move is expected in a week or two.

Agreement was reached last week after delegates of the union and the show met with Matthew Woll, vice-president of the American Federation of Labor, for discussion of labor differences existing since the circus came under new management a year ago. John Ringling North, head of the show, is in England, and Ralph Whitehead, executive secretary of the union, is in town until after the holidays, when he expects to return to the West Coast.

Circus division board members who convened this week to discuss ratification of the new circus union set-up included Stroud Hester, chairman; James Brent, Henry Hopkins, Frank Kelly, Edward McKenna, George Martin, William Murphy, Mike Priggins, Charles Ryan, George Sheridan, John F. Smith, Andy Striker, James Wilkes, James Wright and John Yorik.

## Bley Leaves Gooding Org; Only One Carnival in '39

DETROIT, Dec. 24.—Felix Bley, widely known general agent for carnivals and theatrical attractions which he formerly piloted around the world, has severed connections with the F. E. Gooding Amusement Co. He had been with the Gooding organization the past two seasons as general agent for its two shows, Gooding's Greater Shows and American Exposition Shows.

"My relations with the Gooding company are still very pleasant," Bley told *The Billboard* correspondent here. "The reason for leaving the staff is that the Gooding organization will operate only one carnival in 1939, in addition to rides. I have several propositions under consideration in the carnival field."

Bley said he and Mrs. Bley will make their headquarters at the Fort Shelby Hotel here until first of the year.

MACON, Ga.—Annual meeting of the Association of Georgia Fairs will be held in the Dempsey Hotel here on January 12, said Secretary E. Ross Jordan, secretary-manager of Georgia State Fair and Exposition, Macon.

## Dog Shows

These Dates Are for a Five-Week Period

CALIFORNIA  
Los Angeles—Jan. 28-29. Chas. Smith, 429 W. 131st st., Hawthorne, Calif.  
San Francisco—Jan. 14-15. Alex Wolfen, 443 Front st.

NEW YORK  
New York—Jan. 8-9. Foley, Inc., 2009 Ransstead st., Philadelphia, Pa.  
New York—Jan. 16. Clara G. Lowther, Riverside, Conn.

LOOK

IN THE WHOLESALE  
MERCHANDISE SECTION  
for the  
LATEST NOVELTIES, PRIZES  
PREMIUMS AND SPECIALTIES

Wishing All Our Friends Every Good Wish for the New Year

## WEST'S WORLD'S WONDER SHOWS

Can place for long season, starting with 11 Florida Fairs, at Largo, Fla., January 10.

### CONCESSIONS ALL OPEN

Except Cookhouse and Corn Game. Will sell X on Custard.  
FREE ACTS—In Florida, advise details and lowest salary.

WANT—Girl Show Revue; must be the best. Jack Page wire. Have entirely new outfit with 90-ft. modernistic front. Also Snake, Mechanical City, Illusion, Fat. (Baby Lilian, are you coming on?) Johnnie Williams wants Musicians and Girls for Plant Show. WILL BOOK—Scooter, Tilt-a-Whirl, Lindy Loop, Heyday, Funhouse. Have opening for several good Talkers.

Help wanted in all departments. Those already engaged report to winter quarters at once. All communications to

FRANK WEST, General Manager, Largo, Florida.

**W-H LAW EXEMPTION—**

(Continued from page 113)

the question of whether the act applies to carnivals as follows:

**Interstate Commerce Restricted**

"The primary source of legislative authority to Congress on this subject is quite naturally found in the United States Constitution. Here we find the provision (U. S. Constitution, Article I, Section 8, Clause 3) that Congress shall have power 'to regulate commerce with foreign nations, and among the several States, and with the Indian tribes.' More popularly phrased, this means that Congress may regulate interstate commerce. (Gibbons vs. Ogden, 9 Wheat 1).

"To carry on interstate commerce is neither a franchise nor a privilege. It is a right which every citizen of the United States is entitled to exercise under the Constitution and laws of the United States. (Crutcher vs. Kentucky, 141 U. S. 47). There is no question that Congress has a comprehensive power to regulate, according to its discretion, every phase and feature of interstate commerce. But this does not vest in Congress the right to regulate ALL acts or activities of persons whether pertaining to interstate commerce or not.

"To begin with, there are limitations upon this federal legislation, and Congress is restricted to that which in fact is INTERSTATE COMMERCE. Thus, under the employers' liability act, it was urged that a corporation, by engaging in interstate commerce, subjected itself to possible federal regulation of ALL of its activities, including those which have no relation to interstate commerce. This contention the court repudiated. (Howard vs. Illinois Central Railway, 207 U. S. 483).

"So the mere making of contracts between persons in different States does not constitute interstate commerce (Paul vs. Virginia, 8 Wall 168; N. Y. Life Insurance Co. vs. Cravens, 178 U. S. 389; same vs. Deer Lodge, 231 U. S. 495). Likewise, commerce does not include the production of commodities transported (U. S. vs. E. C. Knight Co., 156 U. S. 1; Kidd vs. Pearson, 128 U. S. 1). The wage and hour law is based upon the same constitutional provision (Sec. 2b) and therefore it is our opinion that the same limitations as defined by the courts apply to this act.

**Courts Are Last Word**

"The administrator of the wage and hour law recognizes the fact that the courts are the last word in determining what is and what is not interstate commerce. In 'Interpretative Bulletin' No. 1, issued October 12, 1938, he says (italics ours): 'Under the act, employments are included or excluded by the terms of the statute itself as interpreted by the courts, and not by the force of any administrative action. Interpretations announced by the administrator, except in certain specific instances where the statute directs the administrator to make various regulations, definitions and classifications, serve therefore to indicate merely the construction of the law which will guide the administrator in the performance of his administrative duties, unless and until he is directed otherwise by authoritative ruling of the courts.'

"A clue to the administrator's views as to what constitutes interstate commerce may be had from the further portion of the bulletin referred to, in which he says (italics ours):

"Under Sections 6 and 7, the wage and hour provisions are applicable to employees 'engaged in commerce or in the production of goods for commerce.' 'Commerce' is defined as trade, commerce, transportation, transmission or communication among the several States, or from any State to any place outside thereof—or roughly, 'interstate commerce.' In the preliminary declaration of policy in Section 2, Congress recited that it sought to remedy certain evils, namely, 'labor conditions detrimental to the maintenance of the minimum standard of living necessary for health, efficiency and general well-being of workers,' which Congress found '(1) causes commerce and the channels and instrumentalities of commerce to be used to perpetuate such labor conditions among the workers of the several States; (2) burdens commerce and the free flow of goods in commerce; (3) constitutes an unfair method of competition in commerce; (4) leads to labor disputes burdening and obstructing commerce and the free flow of goods in commerce; and (5) interferes with the orderly and fair marketing of goods in commerce.' From this declared policy of Congress it is evident that, apart from certain specific

exemptions enumerated later in the statute, Congress intended the widest possible application of its regulatory power over interstate commerce; and the administrator, in interpreting the statute for the purpose of performing his administrative duties, should properly lean toward a broad interpretation of the key words, 'engaged in commerce or in the production of goods for commerce.'

**No Blanket Coverage**

"It is noted that the coverage as described in Sections 6 and 7 does not deal in a blanket way with industries as a whole. Thus, in Section 6, it is provided that every employer shall pay the statutory minimum wage to 'each of his employees who is engaged in commerce or in the production of goods for commerce.' It thus becomes an individual matter as to the nature of the employment of the particular employee. Some employers in a given industry may not be subject to the act at all; other employers in the industry may be subject to the act in respect to some of their employees, and not others; still other employers in the industry may be subject to the act in respect to all their employees, except those specifically exempted by the later provisions of Section 13 (a).

"The first category of workers included—those 'engaged in (interstate) commerce' applies typically but not exclusively to employees in the telephone, telegraph, radio and transportation industries since these industries serve as the actual instrumentalities and channels of interstate commerce. Employees who are an essential part of the stream of interstate commerce are also included in the phrase 'engaged in commerce'; for example—employees of a warehouse whose storage facilities are used in the interstate distribution of goods.

"The second category of workers included—those engaged 'in the production of goods for (interstate) commerce'—applies typically but not exclusively to that large group of employees engaged in manufacturing, processing or distributing plants a part of whose goods moves in commerce out of the State in which the plant is located. This is not limited merely to employees who are engaged in actual physical work on the product itself, because by express definition in Section 3 (j) an employee is deemed to have been engaged 'in the production of goods if such employee was employed in producing, manufacturing, mining, handling, transporting or in any other manner working on such goods, or in any process or occupation necessary to the production thereof, in any State.' Therefore the benefits of the statute are extended to such employees as maintenance workers, watchmen, clerks, stenographers, messengers, all of whom must be considered as engaged in processes or occupations 'necessary to the production' of goods. Enterprises cannot operate without employees of these kinds. If they were not doing work 'necessary to the production' of the goods they would not be on the pay roll. Significantly, it is provided in Section 15 (b) that 'proof that any employee was employed in any place of employment where goods shipped or sold in commerce were produced within 90 days prior to the removal of the goods from such place of employment shall be prima facie evidence that such employee was engaged in the production of such goods.' Hence, except for the special categories of employees within the exemptions of Section 13, all the employees in a place of employment where goods shipped or sold in interstate commerce were produced are included in the coverage unless the employer maintains the burden of establishing as to particular employees that their functions are so definitely segregated that they do not contribute to the production of the goods for interstate commerce as these terms are broadly defined in the act.

"From all of the foregoing it will be seen that whether an industry is subject to the wage and hour law depends upon whether it comes within the definition of 'commerce' within the act and subject to the provision of the U. S. Court as defined by the courts.

**Vaude-Baseball Decisions**

"The term 'commerce' is not susceptible to exact and comprehensive definition, and recourse must be had to the judicial decisions to determine the scope of its meaning. (91 U. S. 275; 171 U. S. 578; 188 U. S. 321; 298 U. S. 238). Is the operation of a carnival 'interstate commerce' so as to be subject to the act? While there is no case exactly in point, so far as we can ascertain, the best judicial authorities would indicate that it is not 'interstate commerce.'

"Thus it has been held that the book-

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Will contract two Outstanding High Sensational Free Acts for the entire season. We are ready to enter negotiations with reliable Showmen to handle such attractions as Side Show, Girl Revue, Illusion, Large Snake or Jungle Show, Monkey Circus, Posing, Fun House, Minstrel and any new and novel Shows. Showmen with us last season write. Can place Legitimate Concessions of all kinds. Will sell Photos, Custard, Lead Gallery exclusive.

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## HOLIDAY GREETINGS

to our

### Friends, Business Associates and Employes

Your loyalty, co-operation and good will in the past makes us have every confidence in the future.

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NOW CONTRACTING FOR 1939 SEASON

Can place Acts and People in all departments for the Cleanest, Most Up-To-Date Circus of its Kind on the Road. Those with own transportation given preference. This show parades and will be enlarged for the coming season. Write, stating lowest salary.

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ing of vaudeville acts is not interstate commerce despite the fact that incidental to its operation it involves the transportation of persons and paraphernalia. (Hart vs. the Keith Vaudeville Exchange, 12 F. 2d, 341, 343. 47 A.L.R. 79).

"Similarly, it has been held that organized baseball is not interstate commerce, since the transportation feature is merely incidental and not the essential phase of the business, the important feature being the exhibition and not the transportation. (Federal Baseball Club vs. National League, 259 U. S. 200).

"In this latter case Mr. Justice Holmes, writing the opinion, cites by way of illustration the fact that a chautauqua lecturer, despite the fact that he travels from State to State, is not engaged in interstate commerce and from this decision it can be logically reasoned that the conduct of an exhibition is not commerce. (259 U. S. 200).

"The same reasoning has been applied and the following have been held not to be interstate commerce: Opera, 162 A. D. 691. Affirmed 221 N. Y. 507; actors, 239 U. S. 560; baseball, 86 Misc. 441; vaudeville, 12 F. (2d) 341; motion pictures, 7 F. (2d) 715.

"Of these cases the Federal Baseball case is probably one of the best known and in this case, altho it was brought as a suit for damages under the anti-trust act of 1890, the court held that 'organized baseball' is not interstate commerce and reasoned that the mere fact that in order to give the exhibitions the league must induce persons to cross State lines and must arrange and pay for their doing so, that this is not sufficient to change the character of the business, which is essentially that of staging baseball exhibitions. And the court reasons further and cites cases (Hooper vs. California, 155 U. S. 648, 655; 39 L. ed. 297; 5 Interstate Commerce Rep. 610, 15 Sup. Ct. Rep. 207) to the effect that where the transportation is merely an incidental matter and not the essential

feature of the business that the activity is not interstate commerce.

**Exhibition Not Trade**

"The court goes even further and says that an exhibition would not be called trade or commerce in the commonly accepted use of those words and particularly that it represents merely a personal effort not related to production. In other words, the court intimates that the mere manufacture or creation of a thing in and of itself does not constitute commerce.

"In arriving at this conclusion the court cites numerous other cases (Paul vs. Virginia, 5 Wall 168, 19 L. ed. 357; International Text Book vs. Pegg, 217 U. S. 91; Metropolitan Opera Co. vs. Hammerstein, 162 App. Div. 69, 147 N. Y. Supp. 532; re Duff 4 Fed. 519; re Oriental Soc. 104 Fed. 975; People vs. Klan, 55 Misc. 72, 106 N. Y. S. 341; American League Baseball vs. Chase, 86 Misc. 441; 149 N. Y. S. 6; Hart vs. Keith Vaudeville Exchange, 12 F. 2d, 343).

"The same reasoning has been applied in connection with amusement or education enterprises, (26 A. L. R. 359; Metropolitan Opera Co. vs. Hammerstein (1914) 162 App. Div. 691, 147 N. Y. S. 532; affirmed in (1917) 221 N. Y. 507, 116 N. E. 1061). In connection with the Metropolitan Opera Co. case, it was held that the production of grand opera was not commerce despite the interstate transportation of singers and paraphernalia, which was held merely incidental to the main activity of exhibition.

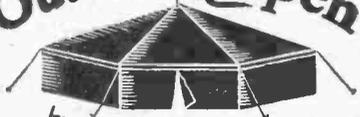
"To summarize the line of reasoning indicated by these cases it would appear:

"1. Personal effort not related to production is not commerce nor the subject of interstate commerce.

"2. The transportation of performers, since it is merely incidental to the exhibitions, does not give the exhibitions the character of commerce.

"3. Therefore the transactions in question are not interstate commerce."

## Out in the Open



by Leonard Traube

**MUSIC** Oracle Orodender of *The Billboard*, better known to the trade as Oro, has some interesting ideas about music in general and orchestras in particular at fairs. Oro is not a mere observer, tho in that category he is as expert as anyone in the country today who is writing about music for the trade. Some years ago he pushed a fiddle around, following which he churned out chores on the trombone. This makes him a double expert.

Oro says that it does not take a tycoon to buy an ork at a fair. Most laymen know the good bands, and all they have to determine is whether a particular band they have in mind will please their constituents. This information they can generally obtain thru various channels, not mentioning a representative canvass of their sector, a system which probably has other surveys licked to a frazzle.

Oro claims that the mere buying of a band, following it up with routine or even exceptional publicity on the same, does not put the buyer in the class terrific. He says that bands must be merchandised to the hilt, especially since their wares are known to the public by means of the airwaves, feature films and short subjects.

To back up his statements Oro points to an extra-typical model, the Kansas City Jubilesta of a few months ago. The KCJ staged the by-now famous "Rhythm Rodeo." Lincoln G. Dickey, the promoter, bought five or six name bands, household words in any dancer's dictionary. It is significant that the bands themselves, with one notable exception, did not draw well, but his merchandising methods, pegged around the rhythm thing, put dancing over the top.

Dickey exploited a series of "battles of music" in which college bands in that region were invited to participate. He did this not only for competitive values as such but to exploit the fertile facets represented by the younger generation, which is to the shag and the "antiquated" Big Apple what strings and fingers are to the fiddler.

Applause meters for judging the popularity of the music-making collegians were brought into play. Trophies were awarded. Professional leaders served as judges, which means that they added prestige to the contest because the meters were actually the judges. The reaction on the part of the young people was overwhelming.

The Rhythm Rodeo is practically part of the language now. A world-famous batonist is using the line at theater engagements, tho not hooked up with a contest.

This column will be glad to hear from outdoor moguls on how they sold their bands to the public.

**CURRENT** issue of *AFA Reporter*, organ of the American Federation of Actors, states that unionism was the chief topic at the recent convention of the International Association of Fairs and Expositions in Chicago. This is hardly consistent with the facts. If unionism was discussed—and this column cannot find anyone who participated in any open and formal discussion of the subject on the floor of the convention—it assumed a minor character.

The official organ further states that the question was bitterly debated "and resulted in the ouster of Ralph Hemphill, an opponent of unionization, from the post of secretary-treasurer" of the association. This particular reference is not even a good pipe dream. Hemphill was succeeded by Frank H. Kingman for reasons so diametrically opposed to those advanced by the AFA correspondent that the question of ethics and accurate labor organ journalism is evoked.

The organ then tries to make capital of the allegation that Frank Kingman is pro-union, implying that Kingman was chosen because of that very fact. I do not know anything about Mr. Kingman's pro-isms or anti-isms as related to labor issues and unionization, but I do know, and I challenge the AFA or anyone else to refute it, that the new secretary was selected because of (1) his progressiveness, (2) his creative

mind, (3) his impartiality and fearlessness, and the fact that he will refuse to become embroiled in politics and will, on the contrary, deny anyone the right to make a political football out of the IAFE. Other reasons for the Kingman choice are (1) change of scenery, bringing the secretary-treasurer's post to the East (Brockton, Mass.), many miles away from its previous geographical situation, Oklahoma City, Okla., and (2) the fact that Kingman is a younger and perhaps more naturally enthusiastic man than his predecessor.

As if to disclaim that he knows anything about the subject, the correspondent filed the information that Hemphill held the post for 26 years. It is significant that he held it since 1923, which any child will tell you adds up to but 15 years.

Surely house organs should be bound by at least some of the rules that apply to other types of journalistic endeavor having to do with "spot news."

## Circus Solly Says

R. M. HARVEY returned to Chicago last week after a visit in Iowa.

**HAPPY WINTERS**, last season ride foreman on the Winters Exposition Shows, has joined the J. R. Malloy Circus unit as property man and assistant to Malloy.

**ERNEST MOTLEY** left Mighty Haag show at New Brockton, Ala., for Florida. Mack Hoge, formerly with Moon Bros.' Circus, is now with his brother, Monroe Hoge, on Newton Bros.' Circus the past season.

**MIGHTY HAAG CIRCUS** is having one of its longest seasons, even tho it has been a difficult year for that and many other shows.

**ED AND JENNIE ROONEY** open with Orrin Davenport in Chicago at the International Amphitheater December 31 for two weeks. Following this engagement they will play for Davenport at Lansing and Grand Rapids, Mich., for one week each, then Cleveland and Detroit, two weeks each.

**A CROWDED HOUSE** greeted the vaudeville-circus show at Florida Theater, Sarasota, night of December 17. Was under auspices of Police Department Radio Equipment Fund. Unit, under management of John M. Carson, with the Ringling show for a number of years, has other Florida dates. The program: Seven Dominos, tumblers; Alfonso Loyal, juggler; Three Darlings, singers; Nikko Brothers; Janet May, aerialist; Cento Trio, balancers; Edward Sisters, contortionists; Kaichi Koban, upside-down wonder; Eight Uyenos; Maximo, wire walker; the Hatsutaros Gay Sisters, singers.

**JAMES G. BARGER**, Pennsylvania station duty conductor in New York, has retired from active service in the transportation department. He entered railroad service at Tyrone, Pa., in June, 1889, and was in the wreck of the Walter L. Main show train in 1893 on the Tyrone Division. He escaped injury.

**DON LA VOLA**, high-wire performer, and Bert Van Deussen, dancer and comedian, while playing at the Cat and Fiddle Club in Cincinnati last week called at *The Billboard* offices. LaVola was with Russell Bros.' Circus the past season.

**DR. JOHN E. ROONEY**, son of Ed and Jennie Rooney, of Sarasota, was graduated from Marquette University, Milwaukee, in November. He is 23 and plans to take an office in Fond du Lac, Wis.

**EMMETT KELLY** is again at the Mills Circus at Olympia, London. While in France he saw three circuses in same number of days. Caught birthday party of "King Tuffy," lion of Bob Mathews, at Rouen. Had a visit with the managers, Mr. and Mrs. Laurant. Then went to Paris and caught Circus Medrano and Circus d'Hiver. Emmett met many American friends in Paris.

**A CALLOPE** being played, horns being blown and bells ringing on a float were the basis of a \$10 fine which was stuck on M. O. Swank, Elkhart, Ind., agent of the Standard Oil Co., in violation of a 40-year-old city ordinance against noise-making apparatus in a parade staged by the company there last week. As the bell-ringing charge was dismissed, the callope seems to be the fall guy. The oil merchants thought

they were entitled to ballyhoo on the streets inasmuch as callope was played for Chamber of Commerce in a Christmas parade a week before on same streets.

**ROGER S. BROWN**, of Sloux Falls, S. D., states that Doc Waddell's article was very interesting and enjoyable, adding, "Doc certainly has a wonderful fund of information and puts it out in a style all his own."

**ARTHUR BORELLA**, clown, since closing with Hagenbeck-Wallace Circus, has been playing dates in Los Angeles. He was at Christmas kiddie parties presenting clown, musical and magical act.



**NATIONAL SHOWMEN'S ASSOCIATION INC.**

Palace Theater Building,  
New York.

**NEW YORK, Dec. 24.**—Christmas is here! The clubrooms reflect the spirit, what with the various yuletide decorations, and Christmas cheer will be dispensed tomorrow with dinners being served to show people in all branches of the business, whether or not they are members.

Don't forget the special meeting on the night of January 3. Board of governors meets prior to the regular meeting, at which time it will appoint the nominating committee for election of officers and governors on January 31. This is in accordance with the newly adopted by-laws and constitution, of which a full report will be made at the meeting on January 3. There have been inquiries regarding members' voting, especially the members who are out of town and will not be able to vote in person. For that reason we are hereby quoting part of Section 7, Article XV, which deals with meetings and elections: "All members must vote in person. However, absent or non-resident members in good standing who cannot be present at the election may vote in the following manner: Upon written request the secretary shall, 10 days before the date set for the election, mail to the last known address of such members an official ballot of election. When such ballot has been voted it must be returned to the secretary by mail in a sealed envelope provided for that purpose and must contain the paid-up membership card of the voting member. Said ballot shall then be held in security and delivered to the judges and clerks of election after the polls are open for election on the date designated, when it shall be signed by the judges and placed in the ballot box along with the other ballots voted." Absent or non-resident members are requested to write Executive Secretary John Liddy as soon as possible requesting that this official ballot be sent to them. This is important!

The Emergency Fund committee, Dr. Jacob Cohen, chairman, personnel of which was announced last week, held a meeting Tuesday night. This committee is empowered to administer the Burial and Hospitalization Fund, and much work is in store for it, especially regarding working out details. Next session is scheduled for January 3 after the regular meeting. In the interim should any emergency arise the committee decided that Dr. Cohen, Counsel Hofmann and Elias E. Sugarman should act as they see fit to take care of same.

Club is pleased to acknowledge a \$20 contribution from the National Association of Amusement Parks, Pools and Beaches for the Old Troupers' Home Fund sponsored by the Circus Saints and Sinners' Club of America in association with NSA. New year is to see a concerted drive by both organizations to make this dream become a reality in 1940.

Members are advised that the life membership has not been discontinued but was recently voted on to continue until the next banquet, so go ahead, keep signing new members! First entry in the race to bring in 50 paid-up members by next banquet and ball is W. C. (Bill) Fleming. Good luck, Bill!

Bill Powell reports from the Coast that the Pacific Coast Showmen's Association extended him the courtesy of

its clubrooms and treated him royally. Okeh, PCSA!

La Motte Dodson, of Dodson's Hollywood Monkey Stars, writes from Atlanta that he has been keenly interested in the growth of NSA from its birth last year and mentions that he is a member of both PCSA and SLA and would like an application mailed to him. We believe that the eligibility committee will approve this particular application, so go ahead, secretary, and mail the papers to him.

Birthday congratulations from the officers and brother members to the following: Sam Taffet, December 31; Jack Feldberg and Jack Finch, January 1; Henry S. Roeller and Thomas Hefferman, January 2; Murray Goldberg and Harry S. Nelson, January 3; Dr. Henry C. Falk, January 4; Frank Hallen, January 5; Morris Sommers, Harry Be Gar and Joseph J. Hicks, January 6.

## Ladies' Auxiliary

The board of governors had an interesting meeting this week, Mrs. George Hamid leading the discussions and making several pertinent suggestions. Chairlady Helen Rothstein and her board, with the exception of Sister Pearl Meyers, who is indisposed, were present.

As a result of the meeting, which lasted several hours, Secretary Anita Goldie has compiled some interesting notes and the next general meeting will probably prove an interesting and important one.

On December 24 Sister and Brother Ida and Mack Harris will celebrate their 22d wedding anniversary. . . . Sister Ruth Robbin's daughter has just become engaged to a local man. . . . Sister Lillian Brooks has her husband back from an extended trip and is all smiles again. . . . Clubrooms look lovely in Christmas decoration, Christmas tree and all, and lend a really true holiday spirit to the premises.

We are expecting a goodly turnout to our open house December 23.

## ROUTES

(Continued from page 33)

Platt, John (21 Club) Grand Rapids, Mich., nc.  
Playboys, The, with Betty Borden (Blackstone) Chi, h.  
Pollakova, Nastia (Russian Kretchma) NYC, nc.  
Powell, Ethel (La Cava) NYC, re.  
Prime, Alberta (Black Cat) NYC, nc.  
Princess Michi (Midnight Sun) NYC, nc.  
Princess Luana (Paradise Isle) Hollywood, nc.  
R  
Rabb, Joseph (Tokay) NYC, re.  
Raine, Evelyn (Midnight Sun) NYC, nc.  
Rambeau, Clay (Aims) Cincinnati, h.  
Ramon & Lucinda (Cuban Casino) NYC, nc.  
Randall Sisters (Pal.) Cleveland, t.  
Randolph, Amanda (Black Cat) NYC, nc.  
Ray & Trent (State-Lake) Chi, t.  
Raye & Naldi (Road to Mandalay) NYC, nc.  
Raymond, Louise (Lookout House) Covington, Ky., nc.  
Reed, Diane (Village Casino) NYC, nc.  
Reed & Mele (Royale Frolics) Chi, nc.  
Regan, Paul (Chez Paree) Chi, nc.  
Remos, Paul, & Midgets (Shubert) Cincinnati, t.  
Reynolds, Jack (Mother Kelly's) Miami Beach, nc.  
Rhodes, Dorothy (Black Cat) NYC, nc.  
Richman, Harry (Road to Mandalay) NYC, nc.  
Rigas, Belle (Oetzzen's) Brooklyn, N. Y., re.  
Rios, Rosta (Road to Mandalay) NYC, nc.  
Roark, Edith (La Marquise) NYC, nc.  
Robbins, Archie (Stage 1) Hollywood, nc.  
Robbins Bros. & Margie (Newman) Kansas City, Mo., t.  
Roberts, Mary (Gay Nineties) NYC, nc.  
Roberts Twins (Donovan's) Sacramento, Calif., nc.  
Robinson Twins (Chez Paree) Chi, nc.  
Robinson, Bill (Pal.) Chi, t.  
Rochelle & Rita (Old Vienna) Cincinnati, nc.  
Rogers, Buddy, & Orch. (Roosevelt) New Orleans, h.  
Rogers, Snopper (Lookout House) Covington, Ky., nc.  
Rojo, Leo (Zarape) Los Angeles, nc.  
Rollickers Trio (Victoria) NYC, h.  
Rooke, Lala (Village Casino) NYC, nc.  
Rooney, Pat (College Inn) Chi, nc.  
Rose, Johnny (Pioneer Nut) NYC, nc.  
Rosini, Paul (Belmont Plaza) NYC, h.  
Ross, Lee, & His Singing Violin (Show Boat) Orange, Tex., nc.  
Ross, Pierre & Sweeney (Colonial) Dayton, O., t.  
Ross & Stone (Colonial) Dayton, O., t.  
Ross, Geraldine (Midnight Sun) NYC, nc.  
Ross, Nester Al (Wonder Bar) NYC, nc.  
Rotov, Alexis (Town Club) Boston, nc.  
Routan's Dogs (Newman) Kansas City, Mo., t.  
Royal Duo (Midnight Sun) NYC, nc.  
Rugel, Yvette (Colosimo's) Chi, nc.  
Russell, Robert (Hollywood) NYC, re.

**LOOK**

IN THE WHOLESALE

MERCHANDISE SECTION

for the

LATEST NOVELTIES, PRIZES  
PREMIUMS AND SPECIALTIES

Ruiz, Maclovio (El Chico) NYC, nc.  
 Ryan, Tommy (Commodore) NYC, h.

**S**

St. John, Alice (Wivel) NYC, re.  
 Sakonsky, Simeon (Russian Kretchma) NYC, nc.  
 Salfic Puppets (Capitol) Washington, t.  
 Sanborn, Fred (Paramount) NYC, t.  
 Sandoval, Eduardo & Nicardo (Gaucha) NYC, nc.  
 Sandow, Leon (Garbo) NYC, re.  
 Setz, Val (Colonial) Dayton, O., t.  
 Sava, Marussa (Russian Kretchma) NYC, nc.  
 Saylor, Nella (Cafe Madrid) Buffalo, nc.  
 Scheff, Fritz (Diamond Horseshoe) NYC, nc.  
 Schneckelfritz Band (Fal.) Cleveland, t.  
 Scott, George (Garbo) NYC, re.  
 Scott, Virgie (Black Cat) NYC, c.  
 Scully, Bill (Pepper Pot) NYC, nc.  
 Shaw, Ralph (Rainbow Inn) NYC, nc.  
 Shaw & Lee (Casa Manana) NYC, nc.  
 Shaw, Alma (Ernie's) NYC, nc.  
 Shaw, Helen (Old Roumanian) NYC, nc.  
 Shaw, Miriam (Edison) NYC, h.  
 Sherr, Lew & Les (Embassy Club) San Francisco, nc.  
 Shipstead, Roy (Pan-Pacific Rink) Los Angeles, a.  
 Shore, Willie (Rose Bowl) Chi, nc.  
 Shry, Mildred (Lyman's) Los Angeles, nc.  
 Sidell, Bob, Trio (Beverly Hills) Newport, Ky., cc.  
 Simon, Harry (Lyman's) Los Angeles, nc.  
 Skating Marvels, The (State-Lake) Chi, t.  
 Simpson Sisters (St. Regis) NYC, h.  
 Sloan, Bert, & Co. (Royal Palm) Miami, nc.  
 Solar, Willia (Diamond Horseshoe) NYC, nc.  
 Sonny (Roxy) Cleveland, t.  
 Sparr & Ray (Cafe Madrid) Buffalo, nc.  
 Sperry, Frank (Rosevelt) NYC, h.  
 Spiller's, Capt., Sea Lions (Hofbrau) Lawrence, Mass., nc.  
 Spivak, Eli (Penthouse) NYC, re.  
 Star, Jack (Palmer House) Chi, h.  
 Starr, Judy (Shubert) Cincinnati, t.  
 Steel, John (2 o'Clock) Baltimore, nc.  
 Steele, Larry (Harlem Casino) Pittsburgh, nc.  
 Stephany, Karen (Orange City) Orange City, Fla., h.  
 Sterling, Louis (Swing) NYC, nc.  
 Stevens, Roxanna (Beverly Hills) Newport, Ky., cc.  
 Stone, Mary (Colosimo's) Chi, nc.  
 Stroud Twins (Walton) Phila, h.  
 Stuart, Gloria (Ernie's) NYC, nc.  
 Stuart & Gilrone (Pelham Heath Inn) Bronx, NYC, ro.  
 Sue, Lyda (Earle) Washington, f.  
 Sullivan, Maxine (Colony Club) Chi, nc.  
 Swifts, Three (Beverly Hills) Newport, Ky., cc.

Williams, Gwen (Queen Mary) NYC, re.  
 Willard, Harold (Gay Nineties) NYC, nc.  
 Wilson, Charlie (Commodore) NYC, h.  
 Wilson, Bugs (Donovan's) Sacramento, Calif., nc.  
 Winston, Sunny (2 o'Clock) Baltimore, nc.  
 Winton & Diane (Colonial Inn) Singac, N. J., nc.  
 Woland (Miami Biltmore) Miami, h.  
 Wonderley, Laurie (Donovan's) Sacramento, Calif., nc.  
 Wong, Joe (Monte Carlo) NYC, nc.  
 Woodrow, Bill (Lexington) NYC, h.  
 Woolford's Weenies (Capitol) Washington, t.  
 Wright, Charlie (Buckingham) NYC, h.  
 Wyse Jr., Ross (Beverly Hills) Newport, Ky., cc.

**Y**

York & Tracey (Strand) Brooklyn, t.  
 Yost Men, Four (Diamond Horseshoe) NYC, nc.  
 Yvette (Lookout House) Covington, Ky., nc.

**Z**

Zelaya, Don (Capitol) Washipgton, t.

**DRAMATIC AND MUSICAL**

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

Angela Is 22; (Hartman) Columbus, O., 30-31; (Hanna) Cleveland Jan. 2-4; (Cox) Cincinnati 5-7.  
 Barrymore, Ethel: (Lyceum) Minneapolis 28-31.  
 Cohan, George M.: (American) St. Louis.  
 Great Octopus: (Plymouth) Boston.  
 Golden Boy: (Grand O. H.) Chi.  
 Greenwood, Charlotte: (El Capitan) Hollywood, Calif.  
 Hayes, Helen: (Forrest) Phila.  
 Lunt & Fontanne: (Erlanger) Chi.  
 Lawrence, Gertrude: (Harris) Chi.  
 Our Town: (Nixon) Pittsburgh; (Cox) Cincinnati Jan. 2-4; (Hanna) Cleveland 5-7.  
 Of Mice and Men: (Cass) Detroit.  
 Pins & Needles: (Masonic Aud.) Rochester, N. Y., 26-28; (Erlanger) Buffalo 29-31.  
 Set to Music: (Shubert) Boston.  
 Shadow & Substance: (Selwyn) Chi.  
 Tobacco Road: (English) Indianapolis.  
 What a Life: (Locust St.) Phila.  
 White Steed: (Chestnut St.) Phila 26-Jan. 7.  
 Women, The: (National) Washington, D. C.; (Forrest) Phila Jan. 2-14.  
 Yes, My Darling Daughter: (Erlanger) Phila.

**CARNIVAL**

(Routes are for current week when no dates are given. In some instances possible mailing points are listed.)

Rocco: Willacoochee, Ga.  
 Rose City: Rebecca, Ga.  
 Tip Top: Fargo, Ga.  
 Virginia Am. Co.: Lodge, S. C.

**CIRCUS AND WILD WEST**

Mills: (Olympia) London, Eng., 22-Jan. 26.  
 WPA: (106th Infantry Armory) Brooklyn, N. Y., 27-31; Paterson, N. J., Jan. 6-8.

**MISCELLANEOUS**

Ails, Roscoe: (Bandbox) NYC, nc.  
 Arthur, Magician: Winfield, Ala., 28-29; Crawford, Miss., 30-31.  
 Blythe, Billy, Players: High Spire, Pa., 26-31.  
 Burro Ball: Lenoir City, Tenn., Jan. 5; Rutledge 7.  
 Campbell, Loring, Magician: Wichita, Kan., 26-Jan. 8.  
 Cooper & Dixon: (College Inn) San Diego, Calif., nc.  
 Delahanty Sisters: (Club Elite) Dayton, O., nc.  
 Farrell, Jack: (Minuet) Chi, nc.  
 Jal-Le Ta: (Club Nomad) Atlantic City, N. J., nc.  
 Jaxon, Ventriloquist: (Club Hollywood) Madison, Wis., 26-31.  
 Kinsey, Madge, Players: (Grand O. H.) Canton, O., 26-31.  
 Lewis, Betty: (Bandbox) NYC, nc.  
 Lippincott, Magician: Hallsville, Tex., 2-3; Center 4; Carthage 5; Shelbyville 6.  
 Lewiston's, Harry, Museum: Rochester, N. Y., 26-31.  
 Long, Leon, Magician: Long Branch, Tex., 2; Henderson 3-4.  
 McClung's Zoo & School Circus: Marksville, La., Jan. 4.  
 McNally's Variety Show: Atco, N. J., 26-31.  
 Malloy, J. R., Circus Unit: (Kauffman's Store) Pittsburgh, until Dec. 31.  
 Marquis, Magician: Mexico City, Mex. (D. F.), 26-30; Plainview, Tex., Jan. 3; Tullia 4; Amarillo 5; Pampa 6; Shamrock 7-9.  
 Oddities on Parade: Pittsburgh, Pa., 26-31.  
 Ricton's Dog Circus: Summerville, S. C., 26-31.  
 Toby's Funmakers: Covington, Tenn., 26-31.  
 Tucker, Sophie: (Versailles) NYC, re.  
 Valdez, Vern: (Club Tivoli) San Francisco, nc.  
 Vantine & Cazan: (Lyceum) St. Paul, t.  
 Wink, Paul: (Flamingo Night Club) Boston 28-31.  
 Wyte, Una: (Bandbox) NYC, nc.

**FROM OUT FRONT**

(Continued from page 83)

Duncan, Mady Christians and Whitford Kane.

To Wilfred Lawson, for one of the finest performances of the season in *I Have Been Here Before*, in which J. B. Priestley circled around the concentric spirals of time until he and his customers were dizzy; to Ernst Deutsch, for a nice, heavily melodramatic job in the same flight into the empyrian; to Harry Rousby, for perfectly detailed character work, also in the same drama; to Bert Conway, for bringing sincerity and amazing belief to the leading role of a sleazy little hunk of schweinerel called *Dance Night*; to Mary Rolfe, a

young actress with possibilities, who wasted a great deal of tenderness and delicacy upon the nasty young heroine of the same excrement; to Calvin Thomas, whose trouping brought him thru the turgid direction and painfully high-falutin' writing of *Abe Lincoln in Illinois* and allowed him to offer the only entirely honest and down-to-earth characterization in the show; to Eddie Green, a delectable colored comic whose delivery brought a few real laughs to the empty stretches of *A Woman's a Fool (To Be Clever)*, the writing of which was just about as subtle as the title, and to a quartet of grand performers from Maxwell Anderson's magnificent combination of amusement and real Americanism, *Knickerbocker Holiday*—Walter Huston, Ray Middleton, Richard Kollmar and Jeanne Madden.

To Nigel Bruce, for his heart-warming gruff heartiness, and to John Moore, for his sincerity and his fine voice, in the roles of Sir William Schwenk Gilbert and Sir Arthur Sullivan, respectively, in *Knights of Song*, a potentially excellent operetta which stubbed its toe because it gave the Savoy pieces the direction of *The Prince of Pilsen*; to Robert Chisholm, in one of the legitimately Savoy interludes of the same piece, for his excellent rendition of a song from *Patience*; to Ned Wever, for a forthright, honest, effective job in the midst of the sturm und drang of *Case History*, which proved that a playwrighting doctor and a play doctor are not the same thing; to Babs Savage, a little girl in the same drama, who was handed a role containing a speech that seemed almost as long as *Hamlet*, and who not only memorized it perfectly but delivered it with a maximum of effect; to Eva Le Gallienne, for the loveliness she displayed in the early scenes and the fine effect she brought to the later ones of *Madame Capet*, in which Clio, the Muse of History, got tangled up with a couple of collaborators and came out pretty badly; to George Coulouris, for backing Miss Le Gallienne splendidly, despite some lines at which he and Clio must have shuddered in unison; to Henry Oscar, an actor from London who was faced with probably the toughest assignment ever to assault the talents of a visiting performer, the lead in *Waltz in Goose Step*, and who gave a gripping, detailed and dramatic study in abnormal psychology that was dwarfed only by the background of the play he was in, and to Martin Gabel, that sturdy performer, for a forthright, excellent and powerfully effective job as Danton in *Danton's Death*, which was less a play than a large slice of freak staging by Orson Welles.

To Ruth Weston, for the most scintillating, pointed and witty job of her entire career, in *Run Sheep Run*, an amusing play that failed because the critics convinced the customers that they were sheep, and the customers took the titular advice seriously; to Virginia Campbell, for a lovely performance in a tricky difficult role in the same lost cause; to Victor Moore and William Gaxton, for being themselves and being together again in *Leave It to Me!*, a gold-plated musical that is given far more aid by its two leading performers than it manages to give them in return; to a couple of kids from the West Coast, Don DeFore and Edmund Glover, who came east with a trifle called *Where Do We Go From Here?* and found almost immediately that the answer was the ghost of Cain's Warehouse—but who meanwhile managed to do a couple of really fine jobs as embattled lads in a mortgaged fraternity house; to Jimmy Savo, that drollest of all mimes, for his hilarious pretending in *The Boys From Syracuse*, in which George Abbott succeeds splendidly in doing what Orson Welles failed to do—improving upon Shakespeare; to Teddy Hart, that fendishly earnest little fellow, for being a perfect side kick for Savo; to Betty Bruce, for beautifully combining tap and ballet to offer some of the finest dancing I've seen in seasons, and also for reading her lines with intelligence and effect, which is something that dancers don't usually accomplish; to Eddie Albert, for lending honest and always slightly embarrassed charm to the proceedings; to Muriel Angelus, a delightful English importation, and to many of the others in the same Rodgers-Hart-Shakespeare-Abbott laugh and tune carnival.

To the above-mentioned Miss Lynn, for her superlative work in *Rocket to the Moon (or Love Among the Dentists)*, in which Clifford ("White Hope") Odets dissects the tender passion and leaves

it remains scattered around the Belasco Theater stage, and to a quartet of others in the same somewhat muddled dissertation, all of whom do beautiful and finely effective jobs—Morris Carnovsky, Leif Erickson, Luther Adler and Art Smith; to Aubrey Mather, who looks like one of Snow White's dwarfs grown up; for his subtly droll pretending in *Good Hunting*, a strange piece in which the authors thought that battalions of British soldiers going to their deaths was a spectacle simply too funny for words; to Boyd Crawford and Sayre Crawley, a couple of unfortunates caught up in the stuffily pseudo-historical folderol of *Gloriana*, who both did yeoman service in wringing meaning and occasional effect from the welter of boring and ill-chosen words, and to St. Clair Bayfield, for his sincere, powerful performance as one of the condemned in *Glorious Morning*, in which an errant author tilted powerfully at something or other, but the confused customers couldn't tell whether it was Communism or Fascism or both.

To John Beal, for establishing himself as a young actor of the first water and stepping strongly into a place in the forefront of American performers by his fine work in *Soliloquy*, an excellent play that was quickly hamstrung by the comments of newspaper men who lacked either the interest or the intelligence to understand what it was all about; to Helen Craig, for a tender and sincere performance, and to Clarence Derwent, for the most polished work I have ever seen him do, in support of Mr. Beal in the same sacrifice to anointed dunder-headedness; to Arnold Korff, that fine actor, for the sincerity and effect of his small bit in *Lorelei*, which turned out to be the only sincere or effective bit in that vague harangue against Hitlerism; to Helen Ford and Irene Bordoni, a couple of indomitable troupers who, despite the weakness of their vehicle, taught younger performers how it ought to be done in *Great Lady*, a lavish musical that did much to prove my contention that operettas are as outmoded as ten-twenty-third; to Charles Waldron, for the clarity, force, honesty and effect of his reading as the embattled manufacturer in *American Landscape*, in which Elmer Rice waved a flag madly without seeming to know quite what he was waving about, and to Rachel Hartzell and Donald Cook, for rising clear of muddled direction and impossibly awkward dialog in the same patriotic but purulent effusion and offering a couple of performances that were brightly effective.

To Eddie Dowling for the power and sincerity and magnificent effect of his superlative performance in Philip Barry's *Here Come the Clowns*, one of the greatest plays of the 20th century—a performance that was excellent and rose to fine heights on second night, but which now is one of the finest things this reporter has ever seen in his years of playgoing, standing head and shoulders above anything else now on the local boards, and to many others in the large and unusual cast that supports Mr. Dowling—to Frank Gaby, a ventriloquist from vaudeville, whose dramatic scene with his own dummy is one of the most appallingly effective and beautifully played interludes in seasons and whose work in general is second only to Mr. Dowling's; to Jerry Austin, a dwarf who does an affecting, heart-breaking, beautifully played and tremendously effective dramatic job; to Eve March, an ex-vaudevillian who is marvellously right and finely sincere in her important minor role; to Madge Evans, for the tremendous improvement in her work since the opening and the tenderness and fine honesty of her characterization; to Leo Chalzel, for the outstanding job, subtle, forceful, varied and highly dramatic, that he does in an extremely difficult and important role; to Doris Dudley, for the baleful flame with which she brings belief to an all-but-unplayable character, and, in fact, to all the others involved in what now stands as one of this corner's greatest experiences within the four walls of a theater, and, finally, to everyone in the superlatively smooth cast of *Spring Meeting*, a piece of Anglo-Irish tomfoolery that turns out to be a complete delight—to Gladys Cooper, for refusing to play up her own part at the expense of the ensemble, and so turning in one of the finest comedy performances in years; to Jean Cadell, for her perfectly detailed and hilariously funny re-creation of a soured and aged maiden; to A. E. Matthews and, in fact, to every other member of the cast.

Sincere thanks to them, every one.

**SPECIAL ANNOUNCEMENT**

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# "Foreign Markets and the AREA"

Address by William Rabkin, International Mutoscope Reel Co., at the annual dinner meeting of the American Recreational Equipment Association in the Hotel Sherman, Chicago, on the night of November 27.

The initials of our organization, AREA, cover a big territory. In fact, the "AREA" of the entire world is a market for our amusement devices. I was therefore delighted to accept the invitation of Friend Starkweather, program chairman, to speak to you about our foreign trade.

You know from experience that we are geared up to manufacture a lot more than we can sell in this country—and this is particularly true in the amusement device industry. It is therefore very important for us as manufacturers and distributors to sell the surplus output of our factories to foreign lands.

I believe it is a well-known fact that the additional 15 or 25 per cent of our sales to foreign countries makes it possible for us to decrease our sales price to all because of our greater production. This export business may be the very deciding factor between profit and loss. In times of depression a 25 per cent difference in volume sales on the credit side may well enable us to weather the storm. It is therefore of the utmost importance for all of us to look upon our foreign markets not merely as the means for doing a little additional business, but rather as an essential to help us stay in business. With this thought in mind I would like to give you a bird's-eye view of foreign markets as I see them.

Business is dependent upon the economic situation, and the economic condition of a country is closely interlocked with the political situation. By the same token the political situation moves closely with the economic situation. The ledger of our foreign accounts is a pretty good index of conditions thruout the world, and glancing thru it one can tell fairly accurately the countries which are at peace or at war—the countries where conditions are more or less settled and those where the reverse is true.

### People Burdened by War

I look at China and Japan in my ledger, and what do I see? No hits, no runs. And no Photomatic machines or other amusement devices sold. With bombs dropping on Shanghai and Hankow, the poor Chinese are too busy running for their lives and they cannot stop to take photographs—or for that matter take anything else. In Japan the war has burdened the people more than ever before. At best theirs is a very frugal existence which makes little allowance for amusement equipment. Today conditions there are naturally infinitely worse.

In Spain, too, the outbreak of hostilities has resulted in our losing a great deal of business. Inquiries for our products arrive by almost every mail, but orders cannot be obtained so easily. Simply because the Spanish governments, both the Loyalists and the Insurgents, refuse to issue permits to import any merchandise that is not absolutely an essential to life and, ironically enough, to death . . . of their opponents.

Talking of Spain brings to my mind a letter which we received some time ago from a young Spanish soldier who had seen an ad of ours in an export magazine. This ad showed the picture of the attractive young lady who had been posing for our photographs. Well, this young man over there in the trenches liked the picture of the girl so much that he thought she should be his guardian angel and bring him safely thru the war. So he wrote to us and asked us to send him her name and address so he might write to her and make his request direct. And in return for our helping him he promised he would persuade his father to take an interest in our Photomatic machine. So you see business and political affairs really go hand in hand.

The situation in Spain today is such that while a huge demand has been created for American merchandise, the difficulty lies in receiving payment for your shipments. Unless you can obtain either cash in advance or a letter of credit of a reliable bank located outside of Spain you would do well not to fill the orders until some definite change

takes place. This policy, by the way, holds good in most countries.

### Young Nations an Outlet

Our best markets today are Australia and New Zealand. Here are two countries which, in spite of all the close relations and the ready means of communication that exist between all parts of our present-day world, are still far enough removed to maintain a more optimistic spirit as regards the future. Australia and New Zealand are young nations—lands that are rich in minerals and the products of the farm. Here is a great outlet for American products. Regardless of what may happen in the Old World or even in the Americas, the prospects "Down Under" for bigger and better business are excellent.

Whether Europe will eventually go to war or whether peace will be maintained, these two great countries will continue to need automobiles, machinery, tractors, radios, refrigerators and, last but not least, amusement equipment. Of course, belonging as they do to the British Empire, there is a natural incentive to work closely with the United Kingdom. But American products are popular in Australia and New Zealand, perhaps more so than British goods, and we have the added advantage of being closer to them in a geographical sense than England.

The trade agreement that was signed early this year resulted in a drastic reduction of duties, and with freight charges from the U. S. A. lower than from Britain we should all be able to do a thriving business in those two countries, particularly as there are no exchange restrictions in force that might impede the importation of merchandise. If there is an adverse factor in the picture it is perhaps the high cost of dollar exchange and for this reason it will be necessary for us to "sharpen our pencils" when it comes to quoting prices.

Let us take a quick glance at India. Any country with a population of 350,000,000 is worthy of the greatest attention, and India can truly be called the exporter's paradise. There are no restrictions of any kind here. The only fly in the ointment might be the keen competition from the Japanese. But it is my belief that with our superior products and better workmanship we can still do the business there even tho there is a marked difference in the price quotations.

### South American Prospects

No part of the world, however, should hold greater significance for us than South America. Until recently perhaps our only rival in this field was Great Britain. Today both John Bull and Uncle Sam are in grave danger of losing the strong commercial grip which they have hitherto been able to exercise on Latin Americans. Great Britain has lost much prestige of late due to the political setbacks which she has received at the hands of the Fascist countries. This has not passed unnoticed in the South American republics. Having so much in common with the British, our own prestige has been lowered, too.

On top of that the totalitarian governments have consolidated their gains by the promotion of vast propaganda thruout the southern continent. Germany, Italy and Japan have hardly left a stone unturned in courting the favors

of the South American. Constant radio broadcasts in Spanish and Portuguese, mass good-will flights over thousands of miles and every other kind of endeavor have been made to gain the friendship of our southern neighbors. And if they have, in a measure, been successful in wooing Latin Americans it is chiefly because they have made it their business to get to know them.

With the idea of forming a strong South American alliance favorable to the Fascist cause in the event of a European war, German and Italian propagandists have familiarized themselves with the history of the various republics, with their languages, traditions and customs. They present themselves in the guise of a friend, understanding, sympathetic and seemingly ready to help improve their lot. They treat the South American as an equal and even tell him now and again that they are of the same race. And the South American feels flattered. He not only respects the Germans and Italians for their strong-arm tactics but regards them as his friends.

How does the average North American react towards his southern neighbor? He looks on him generally as an inferior who may have had a great past but whose future is decidedly unimportant. Well, unless we change our viewpoint, and do so quickly, we are going to be mighty sorry some day. If we want to continue to supply South American needs we will have to learn to familiarize ourselves with their ways of living and looking at life. We must not judge them by our own standards and by our own outlook on things.

Normally speaking, North Americans are better equipped to be welcomed in the countries south of the Rio Grande than any other people. We have the geographic advantage of being closer to them. We have better means for propaganda, if I may call it such. The radio, motion pictures, gramophone records, educational foundations and the exchange of professorships . . . all these can assist tremendously in cementing our friendship with South Americans. We should not fail to exert every effort to retain the good will of some 100,000,000 people who live right next door to us.

### Restrictions on Exchange

Of course, unfortunately there exist in several of the South American republics today exchange restrictions which make it difficult for some of us to do as much business with them as we might like to. Before he is able to order anything in foreign countries the importer very often has to obtain a license from his government which permits him to do so and to pay for such merchandise within a specified period of time.

In Colombia, for instance, late in 1937, due to the fall in the price of coffee, its staple commodity, the Colombian currency took a nose dive. In an effort to avert the depletion of its gold reserves the Colombian Government immediately established an exchange control commission which gave orders that no merchandise could be imported without a special license and no money could be remitted abroad until a certain time had elapsed—this period of time depended entirely on Colombia's exports and the money coming into the country.

Just at that time we had appointed an exclusive distributor on our Photomatic for Colombia. Our distributor had undertaken extensive promotional work and was all set to order a sub-

# Material Protection Bureau

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Send sealed packets, accompanied by letter requesting registration and return postage, to Elias E. Sugarman, The Billboard's Material Protection Bureau, 6th Floor, Palace Theater Building, New York City.

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stantial amount of our products when the mentioned state of affairs came into being. Accordingly we had to wait until the required licenses were issued, and then it was found that we would not get paid for our goods at the time of shipment—which is the basis for all our foreign business. We were able to obtain only 50 per cent in New York at the time the order was placed, and for the balance we had to draw at sight against release of the documents in Bogota.

Well, the draft was paid by our customer on presentation and then the fun began. The value of the sight draft could not be remitted to our New York bank until the Colombian Government had received enough dollar exchange for its exports to release that much of our money as was due us. It was fully six months before we were finally paid off.

Naturally, if you figure your profits on a cash-with-order basis your calculations will be upset if you have to wait six months for your money. To overcome this difficulty our customers suggested that on future orders they would pay us 50 per cent of the value in New York and we were to draw on them at sight for the remaining 50 per cent, which was to be released to us as and when the Colombian Government saw fit. In addition, we were to draw on them for an imaginary further 50 per cent at 90 days' sight. This draft would be accepted, payable at 90 days, and by that time the permit to release the exchange would perhaps have come along or at least would be well on the way. And in this way our friends were able to build up in New York substantial dollar exchange on which we would draw whenever they sent in an order.

### Foreign Advertising Need

Before concluding I want to draw your attention to the Scandinavian countries. Denmark, Norway and Sweden present today, by virtue of their comparative economic stability and sound currencies, a potential market for our products. Finland in particular merits our attention. (FOREIGN MARKETS on opposite page)

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# Green Speaks on Value of Horse Show as Regular Adjunct to Fairs

Excerpts from address on "The Horse Show Industry and Its Effects on Fairs," by Charles W. Green, secretary of Missouri State Fair, Sedalia, and noted horse show judge, before the 48th annual meeting of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago, on November 29.

I have visited all of the larger horse shows in the States and Canada, and during the last 10 years in visiting and judging at a great many of them I asked questions of the local managements concerning the advisability of a horse show in connection with the fair or exposition. I watched the crowds and asked questions of patrons as to what they thought of a horse show in connection with a fair. In a few instances I have been told that it was believed that the fair could operate as well without a horse show as it could with one.

On receiving the invitation from Secretary Hemphill to present my ideas on this subject, I wrote to the managers of 13 fairs in the States which hold horse shows in connection with their fairs and asked them these questions:

1. Do you consider your horse show a distinct asset to your fair?
2. Is your horse show self-sustaining or does it cost your fair money?
3. Are you considering substituting any other activity in place of your horse show?

I have replies from nine of these managers, and eight of them state emphatically that their horse show is an asset to their fair, that it is self-sustaining and that they would not consider changing their horse show for any other activity. Only the manager of the New York State Fair reports that there is much debate as to whether their horse show is a distinct asset to their fair. He states that their horse show does not make money.

### Presented by Itself

It has always been my thought that a horse show should be presented to patrons primarily as a horse show and not be interspersed too much with circus acts or other attraction units unless they are offerings of horse appeal. On taking over management of Missouri State Fair in 1933 I found the horse show was held in front of our grand stand at night and was interspersed with various free acts. In 1936 we separated our horse show from the grandstand show and presented a straight horse show in the Coliseum at the same time a show was being presented in front of the grand stand. We thus gave our patrons their choice of selecting the kind of show they preferred to see. Our horse-show attendance and receipts have increased a little each year since the initial showing.

Our horse show does not pay its way, speaking strictly of the gate receipts and the cost of the horse show to the fair. We feel, however, that it is worth all that it costs because it would be necessary to set up premiums for breeding classes for light horses and give those that are engaged in the light horse industry in our State an opportunity to compete for prizes on the same basis that the man who is engaged in the dairy, beef cattle, or swine industry is allowed to compete for prizes in his division of live stock and for which no extra charge of admission is made.

### Appeal for Laymen

Horse shows should not only be made outstanding in entries and quality but should have a general appeal to the lay person. To the average reader of a newspaper a few years ago the horse show was an affair for the rich. The attendance then was pretty well limited to those who had plenty of money, those able to own their own horses, those who went to watch their neighbors and those whose names were standouts in the social and financial world of our great cities. Some of the masses attended

because they had been given tickets by their employers and felt obliged to go.

The horse show of today is very different. It is true that at a great many of our horse shows hundreds of our boxes hold people in formal dress who paid a high price for their special seats, but the numbers that make the show outstanding and a financial success are the ones that fill the upper tiers and the cheaper priced seats. In the past few years at some of the horse shows the management has been obliged to sell standing room.

At the 1937 horse show in St. Louis there were six performances, drawing 69,349 paid admissions. There was prize money over \$20,780, and the show had 635 entries. This was a record for paid admissions for any horse show in North America, and on one night an all-world record was broken for a single attendance at any horse show. Net proceeds of this show go to charity.

### Not Narrow in Scope

I believe that horse-show managers should take into consideration the fact that the horse show is not narrow in its scope any more and takes in all classes of people. The management should make up a program of interest to all classes, and especially should it include classes which the layman can understand. I think horse-show managements should be careful not to make classes for their horse show of merely sectionally popularity. I believe that the welfare of the breeding of all light horses requires a broader policy than is presented by some of the horse shows.

I am convinced one way to educate patrons and increase interest in the horse show is to have an announcer who is a practical horseman describe to the spectators in language the layman can understand the various classes as they are shown. This, of course, must not be too much in detail.

Wayne Dinsmore, of the Horse and Mule Association of America, informs me that there are about 118,000 light horses that are used principally for pleasure and that there are 459,000 more on farms, plantations and ranches, which includes young stock coming on and horses used for riding on such places. There is no question that riding has increased greatly in the last 10 years and that there are far more riders than there were at that time. Development of the small one-day horse show whose classes are limited to horses owned and ridden by amateurs or members of their family is doing a great good.

# MANATEE COUNTY FAIR

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Funland Park, Miami, Fla.

### Shows Start of Fairs

Three years ago in Western Missouri there was organized a Western Missouri Horse Show Circuit which included six or seven towns banded together for the purpose of having a one-day horse show in each of the towns. This idea has grown until most of the towns have two-day shows, and this year three of the towns included other activities with their horse shows. I am told they contemplate establishing regular fairs at one or two of these towns. These fairs will be there because of the original idea for a horse show. During 1938 there were 195 horse shows with membership in the American Horse Shows Association, only the San Mateo (Calif.) show applying for a date to have a show and not holding a show. The number of shows under the jurisdiction of this association increases each year. Counting one-day horse shows along with larger shows, there were more than 500 shows held in the United States and Canada during 1938. This was a very substantial increase over 1937, which leads to the conclusion that horse shows are on the increase and that they fill a much-needed want in the entertainment field. Management of the Golden Gate Exposition in San Francisco plans a horse show from June 30 to July 9, with premiums of \$50,000, the largest premium classification that has ever been offered at any horse show in North America. I think that the American show horse can very properly be called the "Grand Opera Star of the Show Arena."

was elected president at the annual meeting; vice-presidents, W. F. Fuller and C. Hariton. Andre has set up a record, having been successively second vice-president, first vice-president and president within the calendar year.

COLUMBUS, Ga.—Chattahoochee Valley Exposition re-elected Fred H. Schomburg, president; H. E. Weathers, J. B. Knight, vice-presidents; Myrtle Layfield, treasurer; F. L. Jenkins, secretary-manager.

JACKSON, Miss.—All counties in the State have been brought into Mississippi Live-Stock Show with organization of 20 counties in Northwest Mississippi Show, Sardis, said J. C. Holton, agriculture commissioner. T. C. Potts was elected president of the new Northwest show; S. R. Morrison, secretary; John Gorman, vice-president.

SPARTANBURG, S. C.—Spartanburg County Fair Association re-elected Mayor T. W. Woodworth, president; John P. Fielder, secretary; Maj. D. C. Todd, treasurer. President Woodworth said the fair will remain on its present location "until further notice." Directors re-elected include Maj. Howard McCravy, J. A. Law, Dick Floyd, Samuel Snoddy, Paul V. Moore, John W. Wingo.

FORT WORTH, Tex.—Tarrant County Fair Association re-elected Dr. O. O. Hollingsworth, president, and Houston Hutchens, first vice-president. Other vice-presidents elected: Ray Luttrell, Dr. W. C. Foster, Floyd Deacon, Mrs. W. E. Huffman, W. L. Pier, Joe D. Lindsey, L. I. Samuels; Claude Wilemon, treasurer. F. H. Wadley is to be secretary-manager. Thirty-three communities took part in the 1938 fair in October. A move is on to hold the 1939 fair earlier.

BELLVILLE, O.—Bellville Independent Agricultural Society re-elected Frank Walters, president; Russell Walker, vice-president; E. O. Kochleiser, secretary; G. L. Cherp, assistant secretary-treasurer.

IRONTON, O.—M. H. Fogey was elected president of Lawrence County Fair; Curt Taylor, vice-president; Don Lewis, secretary; Edwin Schafer, treasurer. The board is considering a free fair next summer.

### "FOREIGN MARKETS"

(Continued from opposite page)

tion, because in addition to the generally satisfactory economic situation prevailing there at present there is great activity in connection with the Olympic Games that will be held there in 1940. With no restrictions of any kind in force, Finland should prove an ideal market for our class of merchandise at this time.

And as far as the AREA is concerned in its attitude toward foreign trade, I am strongly for an extensive foreign advertising program. Use the various export journals to advertise American amusement equipment. Contact commercial attaches abroad and make it your business to meet visitors that come to us from all parts of the wide world. Next year especially will see thousands of foreign business men in the United States visiting the New York World's Fair, and they will be looking for the things that we have to sell. Let the various journals that cater to foreign countries keep you posted as to their whereabouts after they have arrived here and get acquainted with them. 1939 should be a banner year for all of us. Let us be ready! Cover the AREA.

## Fair Elections

HILLSDALE, Mich.—Hillsdale County Fair board elected Frank Carter, president; J. L. Post, treasurer; H. B. Kelley, secretary, and Andrew Adams, superintendent of speed.

REGINA, Sask.—Nate Andre, for 15 years a director of Regina Exhibition,

## Where Are You Wintering?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for our records of circus, carnival and tent shows in winter quarters:

Title of Show .....

Kind of Show .....

Is it Flat-car, Baggage or Motorized? .....

Owner .....

Manager .....

Winter Quarters Address .....

Office Address .....

Opening date and stand for 1939 if definitely

set .....

**LOOK**  
IN THE WHOLESALE  
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LATEST NOVELTIES, PRIZES  
PREMIUMS AND SPECIALTIES



# AMERICA FACES A NEW ERA OF PROSPERITY

Here are 10 basic reasons why 1939 will see "one of the most sensational recoveries in history," states Roger W. Babson.

1. Huge long term Armament program. All nations doing it. No prospect of "arms limitation."
2. The rise in stock market prices. Values have ALREADY increased over \$15,000,000,000 (that's 15 billion) since June 1,
3. Building 10% ahead of a year ago and is rising sensationally.
4. Demand for homes, railroad equipment, machinery and thousands of other products is the largest in history.
5. Carloading reached new 1938 high. Steel operations above pay point; textile activity exceeds the levels of a year ago.
6. The greatest money supply in history available.
7. Banks can finance a business expansion of \$250,000,000,000 (250 billion) compared with an actual expansion of \$55,000,000,000 (55 billion) at the 1929 boom peak.
8. With 1940 in mind, the Administration is laying ground work for business boom.
9. The U. S. Treasury will pour over \$2,000,000,000 (two billion) into industry DURING THE NEXT FOUR MONTHS.
10. Business is at a new 1938 peak and is pushing upward vigorously. (Ask the department stores how their Christmas business was. Best in history.)

"This is one of the most sensational recoveries in history and the end of the rise is not yet in sight," states Roger W. Babson. "And in the midst of today's uncertainty, I am willing to forecast that American business within a few years can pass 1929 peaks."

One way to keep on the right track, the **INSIDE TRACK**, where the latest news, valuable ideas and worth-while opportunities in the Amusement Business are to be found **EVERY WEEK** is to read **The Billboard EVERY WEEK** on subscription. Treat yourself as a live and surely successful proposition. Prepare today. **AMERICA FACES A NEW ERA OF PROSPERITY.** Mail coupon below **NOW!**

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# The Final Curtain

**ADAMS**—John (Jack), veteran vaudeville, who played most of the major circuits under the name of John J. Corbett, of a heart attack at the Candee Club, Syracuse, N. Y., December 12 while appearing as a guest artist there. He originated, produced and co-starred in a revue which toured the Keith, Orpheum and Proctor circuits. Survived by a son, Frank, and a brother, Tom. Services in St. John Evangelical Church and burial in St. Mary's Cemetery, Syracuse.

**BARRY**—Arthur, 70, known in private life as Alfred Booty, actor who appeared in support of Maude Adams, John Drew, Eleanor Ralston, Lady Forbes and many others, in the Flushing Hospital, Queens, N. Y., December 21. He was born in England but spent most of his life in this country. Survived by his widow and a son.

**BESSON**—Mme. Violet, dramatic actress and former vaudeville headliner, at her hotel in New York December 21. She was the widow of George Besson, who died in Paris many years ago. Born in England, she came to this country in 1908 as leading woman for Arnold Daly, and then switched to vaudeville. She appeared last in New York in *The Country Wife* in 1936 and for the past four years had been associated with the summer theater at Ogunquit, Me.

**BROWN**—Sadie E., 49, tattoo artist, recently in an automobile accident at Muttonville, Mich., in which her step-father was also killed. She was the wife of Edwin Brown, well known in the tattoo field for 35 years. For many years Mrs. Brown managed his studios and shops in various locations while he was on the road, and about two years ago established her own tent company in Detroit. Her husband and two children survive. Burial in White Chapel Memorial Cemetery, Detroit.

**BURNETT**—Mrs. P. A., 85, at her daughter's home in Paris, Tex., recently. Burial in Dublin, Tex.

**CLARK**—John Martin, 60, veteran sheetwriter, December 9 in a hotel in Bristol, Va., December 9.

**COCHRAN**—John Watson, 79, manager and representative of musical artists for more than a half century, at his home in Pearl River, N. Y., December 16. His widow and a daughter survive.

**COLTER**—Archie W., 55, secretary-treasurer and general manager of Riverside Amusement Park Co., Indianapolis, in Methodist Hospital there December 18 after a short illness. In 1908 he became secretary of the former Riverside Amusement Co. and January 1, 1921, was advanced to the post he held at his death. He helped organize the company with Lewis A. Coleman, who is president. He was born in Indianapolis February 14, 1883, and was a member of Center Lodge, F. and A. M.; Scottish Rite, Murat Temple, Sahara Grotto and of the National Association of Amusement Parks, Pools and Beaches. Survived by his widow, Lottie A. Long Colter. Interment December 21 in Crown Hill Cemetery, Indianapolis.

**CROMWELL**—Charles, 83, old-time circus star, at his home in Galt, Ont., December 19. He began his circus career in St. Marys, Ont., at the age of 12 and spent many years under the Big Top. In 1874 he walked across the Niagara River gorge on a rope. After retiring from circus life he entered the contracting business in Galt, but falling health forced him to retire several years ago. Survived by a son, Frank Cromwell, of the Flying Cromwells.

**DAVIDSON**—John, veteran roller and ice figure skater, October 31 in King County Hospital, Brooklyn. He was well known in this country as a stilt skater and toured Canada and Europe several times before the World War. Survived by a brother, Pace, of New York. Body was cremated and the ashes sent to St. Paul to be scattered on Lake Como, where services, attended by many professionals, were held November 24.

**FILLIUS**—Walter T., 66, at one time secretary to William (Buffalo Bill) Cody, in Washington recently following four years' illness. Filius had also been connected, in a business capacity, with the Barnum & Bailey shows. Survived by his brother and three sisters. Services in the Nativity Catholic Church, and burial in Rock Creek Cemetery, Washington.

**GIBSON**—Bill (Hoot), rodeo performer, December 10 in Shenandoah, Ia., from injuries sustained while participating in one of the events during the last week of the Chicago rodeo last October. A bull's horn had pierced his cheekbone and death was attributed to complications resulting from internal injuries. Survived by his widow, Frieda. Burial in Shenandoah December 12.

**GOTSCHALL**—Claude G., 56, band leader, of Lewistown, Mont., in that city December 11. Gotschall was born in Marion, Ind., August 18, 1882, and following the death of his parents, in his youth began devoting his time to music. When only 17 he was leader of the Hagenbeck-Wallace circus band. Later he taught music at Beatrice, Neb., for seven years before returning to circus life. He was director of the municipal band in Grants Pass, Ore., and also aided in founding the Elks' Lodge there. Gotschall went to Lewistown in 1936 to take charge of the local Elks' band and since that time had piloted the organization to two consecutive State Elks' band championships. Survived by his widow, Josephine; three sons and a sister. Services by the Elks in Lewistown December 13. Body was returned to his home town, Grants Pass, for burial.

**GRANGER**—William F., 84, veteran stage and screen actor who created one of the memorable roles in the Broadway stage play *Lightnin'*, in Hollywood December 23.

**GREEN**—Andrew Alexander, 68, in Henry Ford Hospital, Detroit, December 18. Green was orchestra conductor of the old Wonderland Theater, Detroit, in 1894, which was later succeeded by the Temple Theater. He conducted the musical accompaniment for a large number of big timers in vaudeville from 1899 to 1919 and directed the Scandinavian Symphony Orchestra, Detroit, for its 1937-'38 season. He was a member of Palestine Lodge, F. and A. M., and a charter member of Detroit Lodge of the Elks. Survived by a daughter and a grandson. Burial in Grand Lawn Cemetery, Detroit.

**GUY**—Arthur L., 66, youngest of the six Guy Brothers of minstrel fame, in Chicago several months ago after a long illness, it has just been learned. Arthur, who was a cornetist and pianist, leaves his brother, George, 84, as the only survivor of the popular troupe of the days when minstrelsy and vaudeville flourished in this country. His widow, the former Bessie Graves, of Springfield, Mass., also survives.

**HOLBERT**—Montgomery, 69, veteran black-face comedian and entertainer, of a heart attack in Manhattan, Kan., recently. He had been retired from show business for a number of years but played several dates this fall with his son, Prof. E. L. Holbert, known as Rajah Rodoh, magician and mentalist. Also survived by one daughter, three brothers and one sister.

**KANDLER**—Richard O., 72, for 40 years dancing instructor in Chicago, in Grant Hospital, that city, December 12. Survived by a daughter and son. Services and burial in Chicago December 15.

**MCCOLLUM**—H. H., 54, character actor, of pneumonia in Polyclinic Hospital, New York, December 19. Among the stage productions he appeared in were *The Vagabond King*, *The Passion Flower*, *Sancho Panza*, *Marco Millions*, *The Al-*

*chemist*, *Hamlet*, *Room Service* in London and FTP's *Power*.

**MAIER**—Sheridan S., 70, circulation manager of *The Massillon Independent*, December 21 at his home in Massillon, O., after several months' illness. As a young man Maier was featured as a singing clown with the Albert Wetter Circus out of Massillon in the '90s. He was a member of the Modern Woodmen and Moose lodges. Survived by his widow, four sons and two daughters. Funeral and burial in Massillon.

**MARTIN**—Judge Preston, father of Mary Martin, singer in the musical comedy *Leave It to Me*, in Weatherford, Tex., December 20.

**MERRICK**—William N., 83, prominent musician, composer and circus band conductor, December 20 at his home in Zanesville, O., after a brief illness. Merrick toured with a number of shows prior to his retirement in 1914, both as player and director, including the original Van Amburg Circus, Sells Bros. Circus and the Billy McAllister and Washburn *Last Sensation* troupe. His first engagement as a trouping musician was with the D. W. Atwood Band. For several years he was a member of the John Philip Sousa Band and was acclaimed by Sousa as one of the outstanding E-flat cornet players of all time. He had charge of the Sells Bros. musical organization for 32 years, quitting the road in 1914 and retiring to his home in Zanesville. He was a member of Lafayette Lodge No. 79, F. and A. M.; the Elks, and a charter member of the Zanesville Musicians' Union. Survived by his widow, three sons and a daughter. Services from the residence and burial in Woodlawn Cemetery, Zanesville.

**PARRISH**—Lawrence Edward, 60, old-time vaudeville performer, in Coshocton, O., December 15. Survived by his mother, three sisters and two brothers.

**PAULS**—Roy, 45, for the past five years projectionist at the Brin Theater, Menasha, Wis., December 14 in Milwaukee. Survived by his widow, a daughter and four sisters.

**RIDOUT**—L. M., 71, veteran theater operator of Denison, Tex., December 16 in a hospital there. He built the Star Theater there in 1912 and later was owner and manager of the Rialto in that town. He retired from the theater business in 1927.

**ROBEY**—Sir Donald, 66, Scotch comedian and bagpiper, suddenly in Huntington, W. Va., December 16. Robey had been playing schools and Shrine clubs with Capt. Ferguson and his Wonder Dogs. Efforts are being made to locate his relatives.

**ROBSON**—William R. (Murphy), 52, troupier and musician with Roger's Dog & Pony Show since 1908, in the Security Benefit Association Hospital, Topeka, Kan., December 10. He was a member of the Cherokee (Kan.) Masons and Security Benefit Association. Survived by a sister, Mrs. A. C. Wallace, of Cherokee. Services December 13. Burial in Hosey Hill Cemetery, Weir, Kan., with Masonic rites at the grave.

**ST. CLAIR**—Helen K., an operatic singer for years and at one time associated with Billy Barry, John Griffith and Sidney Drew, in Chicago December

11. She also appeared in vaudeville with Doctor Lothrop, with whom she played a 52-week vaude season at the Howard Atheneum, Boston. Services in Chicago December 14. Survived by a daughter, a son, a brother and several grandchildren.

**SOOY**—Raymond R., 59, superintendent of recording of the RCA Victor Co., at his home in Merchantville, N. J., December 20. Survived by his widow and two brothers.

**TEMLER**—Louis J., 66, music teacher and composer, at his home in Lakewood, N. J., December 18.

**WEST**—Milo, and wife, Bertha, 58 and 52 respectively, parents of Neil J. West, who with Morris Nelson formerly operated the *High, Wide and Beautiful* unit, at Mercy Hospital, Grayling, Mich., December 21 of burns sustained the day before at their home in Lewiston, Mich. Mr. West was a lieutenant in the World War. Besides a son, they are survived by two granddaughters, Mr. West's mother and his sister. Funeral services December 24, with burial in Gresham Cemetery, Charlotte, Mich.

## Marriages

**ALLEN-ROBERTS**—Thurston W. Allen, trick and fancy skater, and Louise V. Roberts in St. John, N. B., recently.

**ANDERSON-EASTERLY**—Gordon Anderson, sound engineer for Tri-States Theaters, Omaha, and Elsa Easterly, nonpro, in Omaha recently.

**KELLY-CONNERTY**—Edward (Pat) Kelly, publicity director at Station KFRC, and Claire Connerty in Oakland, Calif., December 23.

**KETROW-BERNHARDT**—William Robert Ketrow Jr., of Kay Bros. Shows, and Nelta Bernhardt, dancer, in Miami, Fla., November 17, it has just been learned.

**WATSON-HAMMOND**—Karl M. (Happy) Watson, formerly announcer at Station CFNB, Frederickton, N. B., and now in the International division of NBC, and Elizabeth Hammond, radio organist, in Stewart Manor, New York, recently.

**WILLIAMS-LOWERY**—Phil Williams, general agent for O. N. Crafts Enterprises, and Lillabelle Lowery, radio artist and daughter of Frank Lowery, managing editor of *The San Jose News*, in Yuma, Ariz., December 18.

**WILCOXON-WOODBURY**—Henry Wilcoxon, actor, and Joan Woodbury, actress, in Hollywood December 18.

## Coming Marriages

Mrs. Chauncey Olcott, widow of the American-Irish ballad singer, and Ralph Stuyvesant Brown, society broker-writer, in New York soon.

Hal Kemp, orchestra leader, and Martha Stephenson, debutante night club singer, in New York soon.

## Births

A daughter to Mr. and Mrs. Tito Guizar in Cedars of Lebanon Hospital, Los Angeles, recently.

A 7¼-pound son to Mr. and Mrs. Dave Elman in Polyclinic Hospital, New York, December 18. Father conducts the *Hobby Lobby* radio program on NBC.

An 8½-pound son to Mr. and Mrs. Adolph Fell in Omaha recently. Father is operator at Omaha Theater and head of Local 343, IATSE, Omaha.

A six-pound daughter to Mr. and Mrs. Keith Wilson in Omaha recently. Father is amusement editor of *Omaha World-Herald*.

A 6½-pound daughter to Mr. and Mrs. Edmund Turner in Detroit December 11. Father is chief staff artist for United Detroit Theaters.

An 8½-pound daughter to Mr. and Mrs. Sandy Hogan in Richmond, Va., December 17.

A 7¼-pound daughter to Mr. and Mrs. Floyd R. Strobel in Columbus, O., December 22. Father is the son of Courtney the Magician.

The Cincinnati offices of *The Billboard* have on file thousands of biographies of members of the amusement profession and allied fields. Not a week passes that this biographical file is not drawn upon for data of people who have passed on. If you are not represented in this file please send to *The Billboard* Biographical Editor, 25-27 Opera Place, Cincinnati, O., the following data about yourself:

Name; age; place and date of birth; home address; number of years in amusement business, or if in allied

## Biographies

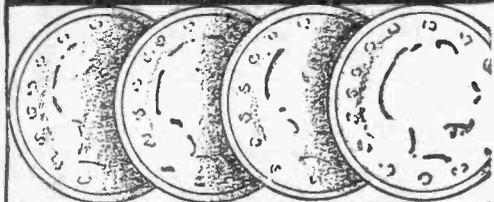
field so state; date of entering it and first connection and capacity; other connections and capacities and length of each connection to date (mention years if possible); married or single; if married, give wife's name and state if she is active in amusement business; if married previously, give names, dates, etc.; names and ages of children if any; names and addresses of parents; names of fraternal and business organizations you belong to; date of furnishing data and your signature.

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# AMUSEMENT MACHINES

*A Department for Operators, Jobbers, Distributors and Manufacturers*

Conducted by WALTER W. HURD—Communications to Woods Building, Randolph and Dearborn Streets, Chicago.

## JOIN AND EARN

By LeROY B. STEIN

Manager, Cigaret Merchandisers' Assn. of New Jersey

THIS is the second in a series of articles (see *The Billboard*, January 22, 1938, page 79) designed to interest operators to either join existing associations or band together for the purpose of forming new ones. The first article concerned itself with the admonition of "Live and Let Live." It tried to appeal to the better side of the operator in order to show him the error of his ways in not co-operating voluntarily with his competitors. It sought to prove that the formation of an acquaintanceship with other operators in the same field was conducive to a better understanding among the operators and a quicker stabilization of the industry.

This article will tend to show that it pays dividends in dollars and cents to become a member of an association. The day has long since passed, whether operators realize it or not, when the spirit of "catch as catch can" no longer prevails. Unthinking, untrained or unscrupulous operators may still believe that they are earning a definite profit out of their business even though they disregard every rule of decency, of good judgment and of fair dealing in their operations. Nevertheless, the law of the survival of the fittest will determine those who will remain in the industry in the future.

This is a new industry, now going thru evolutionary stages toward a stabilization where each and every operator will conduct his business on a sound economic foundation. The day of the chiseler is on the wane and while we may always have with us those who are dishonest, the rule of profit will apply to those who follow the lead set in other industries where business is conducted on a more safe and sane plan of operation.

### Inexperienced Element

It is needless to point out that an inexperienced element entered the coin machine industry from its very inception. Only a few desirable business men became interested in the sale of service, amusement and merchandise thru automatic equipment. With few exceptions, those who succeeded in establishing respectable and respected businesses were not only men of vision and understanding, but men of impeccable character. Slowly but surely, more and more trained business men are entering the field; more and more business men are becoming coin-machine conscious; more and more location owners are beginning to realize the necessity of doing business with those in whom they can place their confidence, and so more and more of those who refuse to conduct their operations as they should be conducted are beginning slowly but surely to lose their foothold in this industry.

Particularly is this true in the automatic merchandising field. Those who have a commodity to sell must necessarily come in contact with the source of supply which has always conducted itself in accordance with sound economic principles. By this very contact, the operators of automatic merchandisers have aped the ways of those from whom they buy their supplies. Little by little the operators began to learn the methods employed by successful merchants. As manufacturers, wholesalers, jobbers and retailers entered the coin machine field, the operator was compelled to meet trained competition and so, for the first time, he began to realize the necessity of obtaining that training. At first he resented this intrusion by resorting to the most unscrupulous methods which could be devised by infant minds. Despite this disastrous type of operation, those with training and vision survived the onslaughts of the ruthless coinmen, with the result that a large percentage of

those unfitted for permanent businesses were eliminated from the field.

### When Times Were Dark

It was during this economic war that territories were closed to every type of automatic equipment to the detriment of both the honest and the dishonest operator. It was at this period when things looked blackest, when manufacturers were turning gray, wholesalers were going bankrupt and operators disappearing from the scene, that operators endowed with vision gave birth to the idea of Trade Associations.

Here and there operators met and discussed the idea of forming groups for their common protection and advancement. Meetings were held now and then in order to effect a truce in a slowly but surely exterminating war among the operators. Finally the big men in the industry took hold of the association idea and almost forced the unthinking operator to join with them for the advancement of the industry and the saving of their businesses, and thus it came about that those who deserve to stay in the business, those who pioneered, those who recovered from the onslaughts of the unscrupulous, those who applied common sense in their operations, those who were willing to give the location a fair break, those who realized that only thru efficient methods could their businesses survive, these men saved the industry thru the organization of local associations.

However, since the advent of the association and its phenomenal success in almost every instance, despite the hardships endured, the misunderstandings, the antagonism of the born chiseler and the crafty evasion of the conniver, those engaged in forming the association were not satisfied with the results obtained and sought to induce every operator in their particular division of the coin machine industry to join their association. In many territories the leaders were able to corral 100 per cent of the operators. In other territories they were not quite so successful, but whether the membership was 100 per cent or over 60 per cent those who adhered to the principles of the association, those who had a hand in the shaping of the ethics and in the formation of the Code of Trade Practices, were able to convince the public and especially the authorities that the coin machine industry was rapidly becoming a respectable and respected and important industry in this country.

### Why This Neglect?

One should imagine that having seen the success of the associations, having learned of the tremendous expansion made by those who became members of the association, cognizant of the additional profits earned by those who respected the locations of competitors, all operators would join; nevertheless, hundreds of coinmen thruout the country have either neglected or deliberately refused to become associated with any established group of operators.

It has always been the contention of the writer that any business man who refuses to join his association has an ulterior motive. At heart such a man is dishonest or grossly ignorant of all the factors which concern his own welfare. Milton H. Lewis, the late vice-president of the Cigarette Merchandisers' Association of New Jersey, gave to the industry these immortal words: "There is always another location; there is only one Association."

What philosophy is embodied in these few words! Hundreds of words might be used to explain this thought, but in this limited space, suffice it to say that it is unwise, uneconomic and unnecessary to

(See JOIN AND EARN on page 150)

## HOME - COMING

By JAMES GILMORE,

Secretary-Manager of Coin Machine Manufacturers' Association

THE important thing about an annual coin machine convention is the presentation of new ideas and machines that will appeal more to the public. Operators wait expectantly to see what is new. The coming coin machine show at the Sherman Hotel, January 16, 17, 18 and 19, 1939, will surpass previous records for something new. Manufacturers have felt this need for a long time and have been pushing developments to supply it.

But there is an angle of fun and fellowship to the annual coin machine convention also. That is what we are pushing as an organization while all the manufacturers put the finishing touches on new ideas. They will each tell you in their own way what surprises you may expect at the show. But all the while committees and officers are extremely busy planning for good times and real fellowship.

The idea that is prompting all our plans can be summed up in the word, "Home-Coming." Everybody in the industry hopes and expects to be there and ready for the opening of the doors on January 16. It will be the time for operators from all sections of the country to meet, exchange ideas and good jokes, while enjoying the hospitality of exhibiting manufacturers. A home-coming is a time that no one can afford to miss.

The industry has thru the years grown accustomed to the home-coming in January. It is one of the finest things about the business. Everybody likes to get together once a year, talk shop, crack jokes, have an extra good time, then go back to the home field with enough new enthusiasm to last thru the year.

The home-coming for 1939 is at the Sherman Hotel. The hotel officials themselves are co-operating in every way possible to make the operators feel at home. So, in inviting every member of the trade to come to Chicago in time for the opening of the show January 16, it is an invitation also that includes the full co-operation of the hotel that houses the convention.

To make the atmosphere of home-coming as complete as possible the convention management is seeking to make your entry into the convention as easy as possible. If you send in your name in advance we will have your convention badge waiting for you. Everybody knows what a convenience this is and names are pouring in. The convention rules have also been reduced to a minimum so that everybody can feel free to enjoy the convention and also make the best of an annual trip to the coin machine center of the world.

The work of the convention management, plus the welcome of the Sherman Hotel, insures about all that is humanly possible to make your visit to the January show a happy one. Those who remember the floor show last year at the annual banquet will know that a better one is coming this year. It was the peppiest floor show ever—now come and see a still better one.

Your presence for the opening on January 16 will make it all the more truly the industry's Home-Coming celebration for 1939.

## How "Not" To Operate Phonos

By ALBERT M. KOPLO, Chicago

Following are bona fide rules and regulations of how "not" to be a successful phonograph operator:

1. Start your collections as late as possible. Make one call and be home at 6 p.m. for supper. Don't keep your family waiting
2. If location is a dead one, leave your machine there to rest in peace also. Changing spots may bring it back to life.
3. Do considerable work on Saturday. Location owners just love to have you mess around then. Besides, customers may want to play the machine.
4. Keep your cabinet and glass (inside and outside) as dirty as possible. Customers enjoy the music better, smeary titles and burned-out light bulbs will help keep the players in the dark also, as well as the cash box empty.
5. Worn-out needles and records add to the tone of your phonograph—and what a tone. By all means keep oil away.
6. Keep records on machine several weeks after their popularity has waned. New numbers may bring a few extra coins in the cash box.
7. No use looking for new locations. There just aren't any. Let the other operators do the chasing around.
8. If you have a real "hot spot" see that the location owner gets practically all the receipts. Your machine is a great expense to him.
9. If by chance you should come across a mediocre spot where there is a phonograph, offer the merchant more commission to put your machine in. It will likewise help the operator out (of business) as well as you.
10. Always enter a place with a "grouch on" and leave the same way. It takes more "muscles" to create a "frown" than it does a "smile." Besides the exercise will help your competitor.
11. When you are thru servicing a machine, take up a couple of more hours of the merchant's time. He doesn't have to look after phonographs either.
12. Give the patrons a "request slip" for records they desire. Then don't bring the records.
13. The most beloved operator is the one that makes his calls filled to the "gills."
14. Always spend at least half, if not all, of your "take" in each place. It makes you a good fellow and spares you the trouble of keeping books.
15. The Golden Rule should always be remembered, not as "Do Unto Others as You Would Have Them Do Unto You," but as "Do, Do, My Huckleberry Do. You'll Do Me If I Don't Do You."

## Moloney Predicts Stabilized Trade

CHICAGO, Dec. 24.—Questioned about prospects for the new year, Ray T. Moloney, president of Bally Mfg. Co., predicted that stabilizing influences which have been at work during the past year will show marked results in 1939. "In many ways," Moloney declared, "1939 will be a boom year. But it will not be the frenzied booms we have seen in the past. It will be a boom based on the more permanent types of equipment. Operators will make more long-range plans than ever before. 'Get-rich-quick' psychology will be less of a factor in the 1939 plans of operators, distributors and manufacturers; and the three groups will be found working for greater stability. And, when we add the balance sheet at the end of 1939, we will see that stability has brought the industry the greatest net prosperity it has ever known.

"Foremost among stabilizing types of equipment will be various specialized coin-operated service equipment. The tremendous interest shown in the Bally beverage vender during the December show is an index to the present plans of operators in all sections of the country. Investigations prove that, in spite of the stupendous efforts and magnificent success of such organizations as the Coca-Cola Co., the market for carbonated beverages is many years from the saturation point. Marketing executives in



JACK KEENEY, head of J. H. Keeney & Co., who reports that "the year 1938 treated us very well," but who is looking even more optimistically toward 1939.

the carbonated beverage industry say that the problem now is to put the beverage where the public can get it. And this is what thousands of operators will be doing in 1939—placing carbonated beverage within easy reach of countless consumers who are now not reached by ordinary sales methods.

"The number of coin-operated beverage venders which will be placed during the next two years will be a figure which will compare favorably with the most famous novelty game runs of pin game history. I base this statement on three factors; first, the thousands and thousands of locations open to this type of equipment; second, the millions of dollars' worth of advertising which is constantly creating markets for carbonated beverages; third, the substantial profit to the operator. In other words, the demand is there and the profit is there.

"If I have seemed to emphasize merchandising equipment, do not get the idea that amusements will not be important in 1939. Bell type equipment, of course, has a permanent place in this industry; and, as far as Bally is concerned, our plans for 1939 include provisions for huge volume production of our twin bell.

"In the table class, emphasis will be on the more permanent types of machines, namely the multiple payouts. We know now that multiple payouts have as permanent a place in the coin-machine picture as bells; and the bulk of table operations in 1939 will be in multiples.

"Summing up, I will say that stability will be the keynote of 1939; and stability will result in permanent prosperity."

## Stop and Go Spreading Cheer

NEW YORK, Dec. 24.—"Many operators are extending their cheeriest season's greetings in years," says Bert Lane, head of Seaboard Sales, "and a great part of their happiness is due to the business they're doing with Genco's Stop and Go, the game that just won't stop going.

"Stop and Go has compiled some of the most enviable location records in the history of the business. What better news could there be for '39 than to promise the industry even bigger hits than this game?"

"Fred Iverson, our New England representative, and Harold Lawrence, Pennsylvania representative, join me in wishing season's greetings and 'no stops and more go' in 1939."

## Brooklyn Firm Enlarges Force

BROOKLYN, Dec. 24.—Charley Aronson and Bill Allberg, of Brooklyn Amusement Machine Co., experienced coinmen, have been at work this past year, according to reports, building a large efficient organization. Says Aronson: "We now have 20 men at work for us. Ten men on the outside circuits and 10 men on the inside. We have developed one of the most efficient staffs in this part of the country and are in a position to use a large quantity of novelty games.

"This year we are going to attend the CMMMA show in Chicago with one thought in mind. We feel now that we are in a position to efficiently handle the products of some outstanding and reputable manufacturer. We will, if necessary, open offices in New York City to supplement our present offices and will also open offices in other surrounding cities to handle the neighboring territories."

## Phono Assn. Men To Meet in Trenton

TRENTON, N. J., Dec. 24.—Committees from the Philadelphia Music Operators' Association and the Music Operators' Association of New Jersey were scheduled to meet here yesterday at the Hotel Stacey-Trent to discuss reciprocal trade agreements and the adoption of uniform trade practices.

Representatives of the New Jersey association will be A. Segar, A. Kass, Mrs. Babe Kaufman, E. Masterson, Counsel Kesseiman and Manager Le Roy Stein. Frank Hammond, manager of the Philadelphia group, will head his delegation.



NEW JERSEY LEADERS confer with John A. Fitzgibbons, New York, to speed delivery of Paramount games: Left to right, Jerry Jenkyn, John A. Fitzgibbons, Irv Orenstein (with O'Toole headgear), Jack Kay and Dick Steinberg.

**A HAPPY NEW YEAR**  
and it will be with these new  
**KEENEY GAMES;**

### PASTIME

9-coin console with new match-point principle

### SPINNER WINNER

8-coin, counter game

### RECORD PURSE

1-ball, jackpot, payout table

### TRIPLE ENTRY

TRACK TIME

STABLE MATE

**J. H. KEENEY & CO.,** Not Inc.  
2001 Calumet Avenue  
CHICAGO

**JUST 25 LEFT! CLOSE OUT! EVER READY**  
Vendors \$5.50 Lots of 5  
4 Col. Sample, \$6.50, \$12.95  
Snacks Master No. 77 6.75  
2 in 1 Vendors 7.50

CHARMS — 75c  
Gross Ass'd. Snow White and Seven Dwarfs, 85c Gr. (Add 10c for Postage-Insurance.)

1/3 With Order. Bal. C. O. D., F. O. B. Newark.  
WRITE FOR NEW 1939 CATALOG! FREE!  
**ASCO,** 383 HAWTHORNE AVE., NEWARK, N. J.

## CONSOLES

A-1 Condition. Ready To Set on Locations.	
<b>KENTUCKY SKILL TIME</b>	
(1938) (Like New)	\$145.00
KEE BELL (Keeney)	105.00
STONER'S SKILL DERBY	65.00
BALLY TEASER	39.50
TRACK KING	55.00
TRACK TIME (Red Cabinet)	99.50
EXHIBIT RACES	54.50
<b>AUTOMATICS.</b>	
STONER'S AIR RACES	\$15.00
DE LUXE 48	12.00
FOTO FINISH	19.50
DOUBLE HEADER	10.00
<b>OTHER BARGAINS.</b>	
POPOMATIC POPCORN MACHINES	\$47.50
MILLS DANCEMASTER DE LUXE	39.50
MILLS DANCEMASTER	19.50
SEEBURG MODEL B, C, OR D.	59.50
Terms: 1/3 Deposit, Balance C. O. D.	
Cable Address WBCO.	
<b>W. B. NOVELTY CO., INC.</b>	
3800 N. GRAND BLVD., ST. LOUIS, MO.	

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**10 Seconds...**

... and if the 10 seconds you take to read this ad make you write for information about PHOTOMATIC you will find them the most profitable 10 seconds you ever spent.

### INVESTIGATE

International Mutoscope Reel Co., Inc.  
518 West 34th St., New York

## LOOK

IN THE WHOLESALE MERCHANDISE SECTION

for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS



### JAR DEALS GALORE

WE STOCK THE MOST COMPLETE LINE OF OVER TWENTY SIZES AND STYLES.

NEW REELS. Each. \$1.75; Each (in Dozen Lots) ..... \$1.60

STYLE No. 1,  
97 Winners.  
2520 Tickets, 5c Play.  
Takes In. .... \$126.00  
Pays Out. .... 82.00

Write Us for Full Particulars on Our Complete Line Today. Please State Your Business When Writing Us. Write for Catalog.

Profit ... \$ 44.00  
Jars, 30c Extra.  
**WIS. DE LUXE CORP.**  
1900-12 North 3rd Street, MILWAUKEE, WIS.

# ADVANCE REGISTRATION FOR CMMA COIN MACHINE SHOW

Hotel Sherman, Chicago, January 16, 17, 18, 19, 1938



The CMMA management announces that members of the trade may have their admission badges waiting for them at the Registration Desk by mailing in the following blank in advance:

Name .....

Street..... City and State.....

Check whether .....Operator .....Jobber .....Distributor

Check type of machines used: .....Amusement .....Vending

.....Music .....Service

Signed by.....

Your registration blank will be delivered to the CMMA by mailing it to

**The Billboard**  
54 West Randolph Street, Chicago.

of the association in making these things possible. I think so long as we conduct ourselves as business men sooner or later the public will recognize us as such and the very absence of so much foolishness as we have seen in the past is very encouraging to me."

## Daval's Side-Kick Wins Acclaim

(New Game)

CHICAGO, Dec. 24.—"Positively the greatest game we've ever manufactured," was the way I. D. Rotkin, advertising manager of Daval Mfg. Co., described Side-Kick, Daval's newest five-ball novelty game.

"In our business," said Rotkin, "we're inclined to be conservative about the merits of a new game until we know it to be definitely a hit. We refuse to

be fooled by our own enthusiasm and we reserve judgment until the new game has been thoroughly tried on location. After that, sales tell the story. Side-Kick sales are now telling an eloquent tale of successful operation and big profits. Repeat orders further emphasize the greatness of the game.

"The reasons for Side-Kick's popularity are evident. The game has everything the operator wants—action, pep, thrills, new ideas, beauty, lighting effects. Add to this the success of Daval's mechanisms in such a hit game as Odd Ball, which has convinced operators that Daval's games are mechanically perfect. The side-kick high-score feature, shifting 1,000 points, and the free-ball feature are a combination that gets the players and holds them.

"Every precaution has been taken for the operator's complete protection. We're overjoyed with the manner in which distributors, jobbers, operators, locations and players have received Side-Kick."

## FITZGIBBONS' INVENTORY SALE! EVERY MACHINE GUARANTEED REGARDLESS OF PRICE

Airway .....	\$ 8.00	Genco Junior, Counter	Review .....	\$35.00
Arcade .....	25.00	Pin Game .....	Robin Hood.....	30.00
Bambino .....	22.00	Maglo Ball .....	Ritz .....	30.00
Bull's Eye .....	11.00	Nags .....	Splash .....	25.00
Eagle Eye (Ray Gun) .....	50.00	Odd Ball .....	Silver Flash .....	8.00
Fleet (2 Meters) .....	30.00	Palm Springs .....	Turf Kings .....	5.00
Fleet (3 Meters) .....	34.00	Peppy .....	World's Fair .....	30.00
Hare 'N' Hound.....	8.00	Reserve (Single Box) .....		
		Reserve (Dbl. Box) .....		

1/3 DEPOSIT WITH ORDER, BAL. C. O. D., F. O. B. N. Y.

**JOHN A. FITZGIBBONS, 453 W. 47th St., NEW YORK**

## SENSATIONAL PHONOGRAPH CLOSEOUT

ALL 1937-16 RECORD MODELS

Wurlitzer, Model 316	\$ 95.00
Wurlitzer, Model 416	95.00
Wurlitzer, Model 616	108.00
Wurlitzer, Model 816A	124.00

**SPECIAL.**  
Wurlitzer, Model 412 .....\$67.50  
Rock-Ola 1936.. 52.50

## NOVELTY GAMES

Ascot Derby .....	\$26.50
Bull's Eye .....	10.50
Coney Island .....	13.50
Cargo .....	13.50
Easy Steps .....	11.50
Marvel .....	24.50
Playball .....	12.50

1/3 WITH ORDER, BAL. C. O. D., F. O. B. NEWARK. WRITE FOR NEW COMPLETE LIST! HERCULES MACHINE EXCH., Inc., 1175 Broad St., NEWARK, N. J.

## WE'RE DOUBLE CAREFUL!

Anyone'll vouch that our well reconditioned games are clean as a whistle and work like a charm. Even repainted when necessary. Just try us! SEND FOR FREE WEEKLY ILLUSTRATED CATALOG!

Real QUALITY Bargains!

Atlantic City .....	\$19.75
Daily Dozen .....	19.75
Triple Free	
Play .....	63.50
Ballyview .....	52.50
Splash .....	36.50
Swing .....	25.00
Palm Springs .....	42.50

**TRADE STIMULATOR**  
ORS—Life Polloy,  
Pay 500 to 1.  
Gorgeous Machine, Small  
Checks. ....\$14.75  
1-3 with order. Balance C.  
O.D., F.O.B. Merrick, L.I.

**EXPORT**  
"We Cover the World."  
Cable Address:  
"NATNOVCO."  
Merrick, N. Y.

**NATIONAL NOVELTY CO. L. I., N. Y.**

## TIME MARCHES ON!

NOVELTY GAMES

AIRWAY .....	\$19.50
AUTO DERBY .....	9.50
CARNIVAL .....	10.50
CHICO BASEBALL .....	19.50
HAPPY DAYS .....	6.50

HOME STRETCH .....	\$ 9.50
STONER'S RACES .....	12.50
BALLY ZEPHYR .....	21.50

PADDOCK .....

PADDOCK .....	\$12.50
TURF CHAMPS (TKL) .....	19.50

COUNTER GAMES

TRACK REELS .....	\$ 7.50
DAVAL RACES .....	5.00
BELL SLIDES .....	6.50

AUTOMATICS  
HEAVYWEIGHT .....

TERMS: 1/3 Deposit, Balance C. O. D.

**ST. LOUIS NOVELTY COMPANY, 3138 OLIVE ST., ST. LOUIS, MO.**

## SPECIAL

GINGERS! Wooden Base, Like New, 5c Play. Only ..... \$16.50

REEL GRIPPER. Comb. Grip Tester, with Reels..... \$6.75

Groetchen Columbia, 5c Play, Like New .....	\$35.00	Daval Reel Dice .....	\$ 5.00
Bell Slides, 7.50		Daval Reel 21 .....	6.50
Reel Spots, 6.50		Cent-a-Smoke .....	7.50
Daval Races, 5.00		Penny Pack .....	8.50
Punchette, 4.00		Little Gypsy .....	8.50
Daucus Wild, 12.50		Jennings Club .....	
Joker Wild, 12.50		Wndr., 1c .....	17.50
A. B. T. Moving Target, Mod. F. ....	\$16.50	Dble. Deck .....	8.50

**MONARCH COIN MACHINE CO.**  
1731 Belmont Ave., Chicago.

Write for New Price List of Monarch's New & Used Values.

2 1c MILLS Q. T.s .....	\$ 22.50
1 TRIPLE ENTRY, 3 Weeks Old .....	225.00
1 KENTUCKY CLUB, Excellent Condition .....	145.00
1 TRACK TIME, Red Head, Excel. Cond. ....	95.00
1 FAVORITE, Like New .....	39.50
1 FAIRGROUNDS .....	49.50
1 ARLINGTON .....	19.50
1 MILLS DANCE MASTER VICTROLA .....	25.00

One-Third Deposit Required With Order.

**FINN & GENE, Mocanaqua, Pa.**

## LOOK

IN THE WHOLESALE MERCHANDISE SECTION for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

## Coinmen Commend Show Committee of NACOMM

CHICAGO, Dec. 24.—It has been rare indeed in the past, according to C. S. Darling, secretary of NACOMM, in spite of the successful shows that have been conducted in former years, that an operator, jobber or distributor has taken the trouble to seek out members of the show committee or others to pay a compliment upon the way the show was conducted.

This year, however, during the last day of the show and since its close dozens of operators, jobbers and distributors have taken pains to comment favorably on the show.

Typical of these comments are letters from a Chicago operator and from a well-known distributor in Texas.

Herman Torrence, of Chicago, writes: "On behalf of my wife I wish to thank you for the wonderful bridge and bunco party that was held for the ladies attending the coin machine show. . . . I will also say that this is the best convention that I have had the pleasure of attending."

Fisher Brown, distributor of coin-operated machines at Dallas, writes, in part: "I just want to take time to express my appreciation for the hospitality extended to my operator friends and myself during the show. I think this was the most splendid exhibition you have ever engineered, and it certainly was the cleanest and best of all the shows I have attended during these several years. I do want you to know that my associates and myself appreciate the efforts

# DIRECTORY OF DISTRIBUTORS and JOBBERS

**A BIG FEATURE OF THE  
CMMMA  
CONVENTION SHOW ISSUE**

**The  
Billboard**

**DISTRIBUTORS and JOBBERS!**—It is important that you be represented in this directory. Every operator in the country will find it helpful and informative. Study this page carefully. It shows how the directory will be compiled and classified so that you receive the greatest benefits. Make sure your company is represented by reserving your space today. Full details have been mailed to all jobbers and distributors. If you did not receive them, write for complete information immediately—The Billboard Publishing Co., 25 Opera Place, Cincinnati, O.

*This Is a  
Sample  
Advertisement*



*All copy must be of a general nature . . . No Prices, No Listings of used equipment.*

*Here Is Another  
Sample  
Advertisement*



**J. D. SMITH & CO.**

46 Upper Street,

**DEXTER, IDAHO**

*Distributors for*

**BALLY, GENCO, WESTERN, CHICAGO, MILLS, JENNINGS, DAVAL, STONER, GOTT-LIEB, KEENEY, EXHIBIT, ROCK-OLA.**

A Wide Variety of Good Used Machines.

"We Are Here to give SERVICE"

**J. D. SMITH & CO.**

46 Upper Street,

**DEXTER, IDAHO**

SEE OUR LARGE AD IN ANOTHER SECTION OF THIS ISSUE.

(Reference to page number cannot be made on account of mechanical limitations.)

*Advertisements will be grouped by States and Cities, making it easy for operators to find your listing.*

<b>ALABAMA</b>	
<b>CALIFORNIA</b>	
<b>ARKANSAS</b>	<b>COLORADO</b>

**Buy Your New and Used Machines from these Companies**



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R**

**VICTOR VENDING CORP.**  
4203 Fullerton Avenue, Chicago



## Chicago Candy Show in August

CHICAGO, Dec. 24.—The committee for the Greater Chicago Candy Show has announced that the Sherman Hotel in Chicago will again be the site of the annual candy show. They have selected the week of August 28, 1939, as the date for the next show. They anticipate that there will be considerably more exhibits and that displays for the 1939 show will be even better than in the past. Stunts and ideas are being planned that will surpass anything that has been attempted in the past.

Says A. L. Waldner, chairman of the committee, "The committee suggests very strongly that those in the industry make every effort to take their vacations at the time of the Chicago Candy Show. Chicago is a marvelous summer resort center. The Sherman Hotel is centrally located and the members of the industry who attend will not only have a splendid vacation but will also be able to see many interesting and enlightening things regarding the candy industry. Stupendous is the word."

dent and Howard S. Short will function in the capacity of secretary-treasurer.

The Chicago Candy Club is one of the city groups of confectioners which have been formed recently to promote the use of candy. Many of these groups are informally allied with National Confectioners' Association of the United States. The N. C. A. was responsible for the recent wide distribution of the slogan "Candy Is Delicious Food—Eat Some Every Day."

## Silver Kings Attract All Eyes

CHICAGO, Dec. 24.—"We believe that one of the highlights of the recent coin machine show was the display of the Silver King bulk merchandise venders," states an official of Automat Games, manufacturer of the venders.

"There was particular interest shown in the introduction of two new Silver Kings. The new units caused favorable comment among jobbers and operators alike.

"This was the first show appearance of our company. We were glad to show because we have enjoyed the support of jobbers and distributors very much in the past few years. They have dealt with us because of our fair dealing and moderately priced quality merchandise. We noticed that many an operator's eye was caught by the chromium venders and by those which boasted pastel colored porcelain.

"We are looking forward to 1939. We expect and are prepared for a banner year in new and repeat business.

## Kenworth To Head Chi Candy Group

CHICAGO, Dec. 24.—At a meeting of the Chicago Candy Club, held recently at the Maryland Hotel, Joseph H. Kenworth was elected president of the confectioners' group. F. L. Heroux was selected to head the office of vice-presi-

## MODEL "E" SEL-MOR

**\$6.25**  
SAMPLE  
(CHEAPER IN QUANTITIES)

GUARANTEED FOR 5 YEARS!

Vends all Candies, Toys, and Ball Gum. Brings BIG-GER PROFITS!

(We will exhibit only at Hotel Sherman, Jan. 16-19.)



**GREAT STATES MFG. CO.**  
DEPT. E. • 1601-09 E. 39TH ST. • KANSAS CITY, MO.

## PROVEN Money Makers!



Big Opportunity for Experienced Route Salesmen.

Experienced operators know the important thing is to get the Vendor into the location! Tom Thumb's got everything beat. Handsome, compact, it gets into taverns, waiting rooms, stores and restaurants closed to ordinary venders. Thousands already placed; room for thousands more. Die cast precision machine; no come-backs. We'll match it against any others in the low priced field. Has 12 revolutionary features, including Magic Coin Selector, Yale Tumbler locks, adjustable dispenser. Vends candy, gum or peanuts. 1 1/2 and 3-lb. sizes. Thousands of Tom Thumb Vendors now bringing real profits to operators. Don't wait. Write for full details, prices and money-back guarantee today. **FIELDING MFG. CO., Dept. 53, Jackson, Mich.**

## NATD To Discuss Cig Machine Sales

CHICAGO, Dec. 24.—Meeting January 18 to 21, the National Association of Tobacco Distributors, Inc., will discuss a variety of subjects of special interest to all persons dealing in tobaccos and in the related confectionery industry. The meeting is scheduled to be held at the Palmer House, Chicago.

A program of subjects dealing with merchandising has been mapped out by the committee in charge. One of the subjects of interest to coinmen is listed in their program. That subject is, "Mechanical merchandising—how can it be managed efficiently and successfully?"

# cigarette merchandisers' association

Communications to M. Reuter, The Billboard, 1564 Broadway, New York City.

A few weeks ago we walked into a tavern in the Times Square area of New York City and purchased a package of our favorite brand from the vending machine on location. Pasted on top the package, in the same manner as ops used to paste their matches, was a razor blade wrapped in foil and packaged in an envelope bearing the name and address of the location. We tried the blade on our chin the next day and must confess it didn't cut so well—but then our whiskers have a bit of wire in them, so maybe we should make no mention of it.

In fact, the question here is not the quality of the blade or the lack of it, but the policy of using premiums to encourage business, acquire locations, etc. We approached several operators on the question and received as many different answers. One op believed that giving a razor blade free with every purchase of cigarettes was definitely a form of price cutting. He saw some dire results if the practice should spread, since ops might begin vying with each other in an attempt to boost sales or acquire spots by giving away items of a more expensive nature. "It wouldn't be long," he said, "before there wouldn't be any profit left in the business. Ops should remember that they are dependent on penny profits spread over a large volume of sales for their livelihood. Shave down that profit by giving away premiums—no matter how small their cost—and you make less money."

Another op regarded the stunt as a good sales promotion effort. He believed that giving away a blade of fair quality with each purchase of cigs would result in enough added sales to offset the price of the blades. "The blade has to be fairly good," he stated. "Of that the op must be sure or else the whole plan falls flat. Nothing would make the purchaser shun the machine faster than the memory of a sliced-up chin as the result of a blade he got 'free' in a vending machine. As for the stunt itself, I think it's swell. The location owner is bound to be pleased with the name and address of his establishment on the wrapper of the blade, and the op should benefit too from increased sales. Last of all, the customer should like the idea since he gets a blade for nothing. As a result, I can't see how the idea can miss."

These are but two of the opinions we received. The balance of ops asked were not heartily in favor of the idea nor entirely against it.

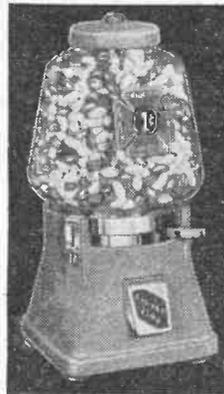
Now what do you think? This column would like to publish the opinions of all operators of cigarette merchandising machines on this important subject. Just address your letter to Maynard Reuter, The Billboard, 1564 Broadway, New York City. Let's hear from you!

Now that many of the local cigarette operators have returned from the show, the attention shifts from business to the holidays. Seldom has a show provoked so much comment from the operators. Not so much is the talk about the show itself, but on the new models shown by the manufacturers at the convention. There were 26 models shown by about 10 different firms. There were about 25 or 30 operators from the New York and New Jersey associations at the show. Judging by the crowds around the cig machine booths, there will be much activity in this field within the months to come.

Two new names now adorn the membership roster of the CMA of New Jersey. This makes five new members for the New Jersey association within the past three

Based on 28 years of experience, we know "SILVER KINGS" to be the ONE THRIFTY buy, the real "King of Vendors."

## PROFITS ROLL IN—



Operating World's Finest Vendors. Hundreds now coin money with SILVER KINGS. Vend anything—candy, nuts, gum, etc. You simply service the machines and collect the profits. Scores of locations all around you are now ripe for one or more of these amazing money-makers. Small investment puts you on the road to financial independence in a delightful business of your own. Unbeatable for big

steady EXTRA income as a side line or part time. Everything furnished for a quick start.

SPECIAL—One Vendor, 10 lbs. Candy, 1 Gross Charms . . . . . \$8.45

One Sample Machine, Only \$6.50. Ask for Special Information on Vending. Send for FREE Catalogue. Write Today. Factory Distributor

**TORR 2047A-SO. 68**  
PHILA., PA.

weeks. Latest additions are Caprio Sales Co., of Harrison, N. J., and Advance Sales Co., of Elizabeth, N. J.

Le Roy Stein, manager of the New Jersey CMA, reports that he has been requested to assist in the organizing of a CMA group among operators in Upper New York State. The first meeting of ops in this area most probably will be held at Watertown, N. Y., in the middle of January. Looks like the value of an association modeled along CMA lines is becoming known to ops in all parts of the country. If CMA's progress continue at the same fast pace as in 1938 it'll be a nation-wide closely knit body by the time the end of 1939 rolls around.

One of the big features of the annual National Association of Tobacco Distributors' convention is its round-table conferences on subjects of vital importance to the industry. This year one of the 11 subjects selected for round-table discussion is: "Mechanical merchandising and how it can be managed efficiently and effectively." This subject will be discussed in detail by three manufacturers and three distributors of tobacco products. The results of their deliberations will be reported to the convention as a whole on Saturday, January 21. The convention will be held this year in Chicago from January 18 to 21 at the Palmer House. That week has been officially designated by Mayor Kelly of Chicago as "Tobacco Week" in the city.

This is the time of the year when every operator should take a day off to check up on the business he has done during the past year. "From the past we learn the future," is an age-old maxim that all should heed at this time of the year. This is the time to take inventory of your locations, your equipment, etc. Figure up your costs, your profit—then look for ways and means to cut the costs and increase the profits. Perhaps some locations haven't earned their keep and you'd be better off to pull the machines. Perhaps you can revamp the routes of your service men so that they can increase their daily number of calls and thus have more time available to look for new locations. There are a hundred and one things which every operator can do at this time of the year to help his business during the year to come. Only one thing is necessary—that is, the op must take time out to think. Do so—and a Happy New Year to you all!

## Victor Displays Challenger Vender

CHICAGO, Dec. 24.—Open house was held at the Victor Vending Corp. factory display rooms during the recent convention, according to reports emanating from the bulk vending machine firm's offices. They report that many prominent jobbers and operators from all parts of the country participated in the review of the new Challenger bulk merchandiser now being shown at the factory.

H. M. Schaefer, president of the firm, commented: "I wish to extend an in-

visitation to all those interested to see the new machine when in Chicago. Our new Challenger will meet the most exacting requirements of both operator and jobber. It is designed to provide maximum service and performance at a minimum cost. That's what all operators are interested in—a machine that pays bigger dividends for a longer period of time."

## Bally Enlarges Factory Space

CHICAGO, Dec. 24.—"1939 will be Bally's biggest year," says Jim Buckley, general salesmanager of Bally Mfg. Co., "and we are getting ready for it now."

"The first step in our expansion program has already been completed. By extensive rearrangement of our office space, we have been able to add considerably to the factory and still obtain greater efficiency in the offices. This will relieve some of the strain due to our heavy production schedules but a further increase in our manufacturing facilities will be necessary."

"We already have the space and it is merely a question of setting up additional production lines. With the Bally Beverage Vender going strong, in addition to our other machines, we will need all the space we can get in 1939."

## Fort Worth

FT. WORTH, Tex., Dec. 24.—Panther Novelty Co.'s Christmas greeting card carried 13 names, members of this well-known operating organization of Ft. Worth. Jack Maloney is president of the firm, which was started some six years ago with three marble tables and today ranks as one of the largest operating firms in the Southwest.

Ft. Worth ops who attended the December coin machine show report a swell time and a good show. Especially were they swept off their feet by the many beautiful coin-operated machines which were displayed at the four-day exhibition.

Christmas business is on with the Ft. Worth ops. A million dollars is marching past their machines every week—Christmas shoppers, tired and weary, stop by the little gadgets and while away a few restful moments playing the games. At any rate, ops are finding more coins in their cash boxes these days whether they believe in Santa Claus or not. This upward trend of business will continue until after New Year's Day and perhaps longer. Business in general seems to be coming back in this section.

Reservations for the trip to the January coin machine show, Sherman Hotel, Chicago, January 16 to 19, are pouring in daily. One car is already full and reservations are now being made on the second Pullman. The delegation will travel over the Santa Fe Railway, picking up operators at Oklahoma City, Wichita, Kansas and Kansas City. The group will arrive in Chicago, Santa Fe Station, Sunday morning, January 15, at 9:20 a.m.

Several Ft. Worth operators are "three-sheeting" new cars up and down the drag and parking 'em along the "row" and making the Model T boys a bit jealous.

Ft. Worth parking meters are doing their biggest business of the year right now. Christmas shoppers keep pouring the nickels into the meter chutes, and meter service men are becoming stoop-shouldered carrying heavy loads of buffaloes to the city hall. Hardly ever does a Ft. Worth parking meter receive a slug.

Trailer camps in this city are figuring on keeping a supply of the new coin-operated meters for use on all trailers parking in their camps. The meters register the accurate amount of electricity used by the trailer occupants during their stay in the camp. The electricity meters will be in evidence in national parks this coming summer.

Very few States have a governor who is so concerned about coin-operated machines as Texas' Governor-Elect W. Lee O'Daniels. He, his two sons and his hillbilly band have been recording phono platters for several years and enjoying nice royalties from same. It certainly looks like a good day for phono ops as well as all coin machine operators in Texas for a while at least.

## FLASHES from the EASTERN FRONT

NEW YORK, Dec. 24.—With many of the leading distribs away attending the NACOMM show in Chicago and with Christmas drawing close, the Big Town was quiet and restful this week. . . . Dick Steinberg, prexy of the New Jersey Amusement Board of Trade, reports he is moving back to his former building at 54 Elizabeth avenue, Newark. His firm is Stirling Novelty Co. . . . Bert Lane has just returned from visit to the Genco factory in Chicago and while there spent a few days at the NACOMM show. . . . Harry Pearl, of Ace Vending Co., Newark, who saw his very first convention at the NACOMM meet, claims it was a dandy. Says that he thoroly enjoyed everything and that the industry is getting up on a more dignified plane.

Nat Cohn, Modern Vending Co., who returned from NACOMM show a day earlier, claims that show was one of the most outstanding he has seen. He expressed regret that Irv Sommer could not get up from Miami Beach in time to enjoy spectacle. . . . That scroll presented to Bill Bolles at the Chi meet was loudly praised by all who saw it. . . . That picture of Joe Darwin that appeared in the show number of *Billyboy* and which attracted so much attention was from a pastel done from life by Oliver Sibley, famed pastel portrait artist. . . . Cy Glickman should feel happy over the way leading department stores, and especially that ultra-swank sporting goods house, Abercrombie & Fitch, are featuring "Dancin' Dan," which is so similar to the trade by Cy at last year's show. Cy is said to be selling them in real quantity in Philly.

George Ponser, just back from NACOMM show and from visit to Chi factories, was very mysterious about new game sensation he will have ready next week. Before week was over George was phoning leading jobbers that he had the new Daval game they have been waiting for. And it looks very, very good. . . . Charley Aronson and Bill Allberg, of Brooklyn Amusement Machine Co., have been very quietly and efficiently building one of the biggest and best organizations in town. They now have 20 men at work and a perfect set-up for some smart manufacturer, they report. They are specializing in pin games and phonos. . . . By the way, Bill Allberg is now on a diet. "But," Bill says, "that won't keep me from attending the CMMA show." . . . Sam Berger, popular New York op, is rapidly expanding his growing biz. Now has four men at work.

Al Botkin, among the better known Brooklyn ops, is about to become a daddy (or he should be by the time this is in print). There's going to be a big party at Brooklyn Amusement when it happens. . . . Sam Kessel is one op who is confident that '39 will be the trade's greatest year. In fact, Sam is so sure that he has bought himself a new Packard to start the year off right. . . . John McMahan, formerly of H. C. Evans, is in town due to the World's Fair and is opening an office on swank Madison avenue. . . . Willie Blatt, the "Little Napoleon," is getting ready for a long stay in Florida. Willie is among the big Eastern ops today. All the way from pin games thru phonos and to cig and candy venders. . . . Jack Fitzgibbons spent the greater part of the week in Chicago looking over Bally's new numbers and is promising the boys in the East something sensational. . . . Checking ledgers is getting to be a popular official pastime, according to leading jobbers and distribs here, as well as the associations. . . . Gene Callahan, of Fitzgibbons' uptown offices, reports business 100 per cent okeh and getting better. . . . By the way, pretty Helen Sonin, Gene Callahan's efficient and lovely Girl Friday, is getting more and more attention as Christmas draws nearer and nearer.

Frank Paretti, Nyack (N. Y.) op, reports conditions good in his territory. . . . A. Green, New York op, celebrated with another addition to his family. A boy. . . . Tom Hanley, Rye (N. Y.) op, reports that game play continues right on and on in his spots. . . . Phil Coogan, of Fitzgibbons' Bally Building, is said to be serious about those long trips out to Long Island. In fact, the



## Season's Greetings!

# HARD SHELL CANDIES FOR VENDING MACHINES

## PAN CONFECTION FACTORY

NATIONAL CANDY CO., Inc.

345 W. ERIE ST.

CHICAGO, ILL.

"Originators of Hard Shell Candies"

boys report they're waiting for that engagement announcement any day now. . . . Romance seems to be in bloom for the entire Fitz force. Jack Devlin and Eddie McNamara are expected to make some important marital announcements soon, too. . . . Leo Waldor and Charley Polgaar, Newark ops, are getting ready for a jaunt to Florida's sunshine. . . . Tony Falcone, well-known New Jersey op, is doing a whale of a swell job with his pin games.

I. H. Rothstein, Banner Specialty Co., Philly, is expected to stop off in New York on his way back from the NACOMM show, where Izz is reported to have looked very closely and carefully at everything on display. . . . Sam Waldor lost a good location because he continued to bring the spot new games almost every other week. Seems location owner felt he was being made a guinea pig for others and called it quits. "Can you tie that?" Sam wants to know. . . . The Big 8 among the New Jersey phono ops (each with over 300 at work) are reported to be Art Seeger, Manny Ehrenfeld, Babe Kaufman, Jerry Morris, Archie and Howard Kass, Earl Master-son and Harry Pearl. . . . Among the Eastern boys seen at the NACOMM show were Hymie Budin, Mike Munves, Joe Fishman, Milt Green, Archie Kass, Harry Pearl, George Ponser, LeRoy Stein, Bert Lane and Jack Fitzgibbons. . . . The following New Jersey ops have already agreed to attend the CMMA show: Irv Orenstein, Howard Kass, Dave Stern, Tom Burke, Jack Kay, Dick Steinberg, Frank Hart, Kal Davidson, and Frank Russo. And they report that this is only the nucleus of an expected 75 from New Jersey.

Irv Orenstein, of Hercules Machine Exchange, Newark, has started work on an elevator that will carry to second floor of the Hercules Building. At the same time, Irv reports, Christmas dividends will be divided among firm's faithful employees again this year. Among them are Fred Law, Clarence Baeder, Joe Balog, Sanford Goldie and Sylvia Rappaport, who will celebrate her sixth week of wedded life at the same time. . . . Mac Rubenstein, prominent Passaic op, is stated to be adding to his route. . . . Howard Kass, of Maco, Newark, is one of city's best bowlers. Averages 225, with a high score of 260. He's issuing challenges to Harry Pearl and Jack Kay, who have been claiming Newark coinbiz championship. . . . After all is said and done and as '38 draws to a close it is generally agreed that ops are in a better position than any other group in the trade. Claim is that there isn't a decent route for sale nor has there been one offered for sale in the past months. Ops are looking forward to new-type amusement games at popular price that will revive play action.

Al Lifshay, in charge of Amalgamated offices while Fishman was in Chicago, not only performed his duties with care and efficiency but won the compliments of many of the org's leading ops for his good management. . . . Max Hurvich, of Birmingham Vending Co., writes to say that after seeing everything presented at the NACOMM, show that he is fully convinced ops who have the Imperial coin-operated billiard tables his firm manufactures will still be taking it in at the next show without making any changes. Eddie Ross, of Oriole

## TOPPER!



Designed to provide operators with maximum service and sales appeal at a LOW PRICE. Vends everything—candies, peanuts, pistachios, charms, etc. Capacity 5 lbs.

**\$6.75**

Special Introductory Offer:

- 1 Topper
- 10 lb. Candy
- 1 gr. Toys
- All for \$8.75.

## PEANUT & GUM VENDING MACHINES

New, direct from factory.

Only **\$2.40** and up

Over 60,000 sold.  
1/3 Deposit With Order, Balance C. O. D.  
Send for circular and easy terms.  
Order Now  
Factory Distributor

**TORR** 2047A-SO.68  
PHILA., PA.

Coin Machine Corp., Baltimore, is expected to spring a surprise very shortly.

New York restaurant owners place the new light-up pin games right in front of their stores where passers-by can see them. Claim is that they have a warm Christmas effect. Better than the old-fashioned wreath with red electric bulb idea. . . . Because of tremendous interest in amusement equipment in the East CMMA show will see tremendous delegation of New York ops. The ops expect to cash in on World's Fair crowds. They claim that it's up to manufacturers to give them the games that will get the coin of the fair visitors.

## Mystery Counter Game Gets Tests

BROOKLYN, Dec. 24.—Reports in the New York area are that D. Robbins & Co. here are making location tests of a new counter machine said to be a skill game. The sample machine, so it is reported, is proving to be a splendid money maker.

Dave Robbins, when asked for further details, smiled as he said: "This new game will be in production within two weeks. We have already booked advance orders in New York City alone for over 500 machines. We expect to introduce this new game at the January show in Chicago, opening January 16."

## LOOK

IN THE WHOLESALE MERCHANDISE SECTION

for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

## Jersey Music Group Active

Officers assure members greater service values than costs of membership

NEWARK, N. J., Dec. 24.—With the appointment of Le Roy Stein as manager, Sol Kesselman as counsel and Sylvia Mack as clerk, things are reported to be humming at the new office of the Automatic Music Association of New Jersey, which shares space with the Cigaret Merchandisers' Association of New Jersey at 60 Park row, Newark.

Manager Stein has already assumed charge of the initial membership campaign. Every operator within the State of New Jersey is being solicited for membership in the music association, he said. "No effort will be spared to induce every legitimate operator to enroll as a charter member. Initiation fee and dues are being kept at an extremely low level in order to induce even the smallest operator to join at once."

A special meeting of the AMA was held at the Hotel Stevens, Chicago, in conjunction with the coin machine show.

Following this a regular meeting of the association was held on Wednesday, December 21, at the new association headquarters, 60 Park place, Newark, at which time the manager's report, the counsel's report, the report of the special meeting in Chicago, convention news, as well as the admission of new members, took place. In addition proposals for association group advertising campaigns and the creation of a central purchasing office were discussed.

### Gives Full Value

It is the aim of the AMA of N. J. to earn for its members more than they will be requested to pay for the upkeep of the association. However, it is not expected that the association will strive for a mushroom growth. Manager Stein is opposed to any flash-in-the-pan plan for promotion of a trade association. He has been trained along evolutionary lines and will bend his efforts to build slowly but solidly as he has already done with the cigaret group, the typesetters' group and the master printers of New Jersey and Pennsylvania.

Counsel Kesselman is highly in accord with this plan of building slowly but surely and will assist Manager Stein in his new membership campaign.

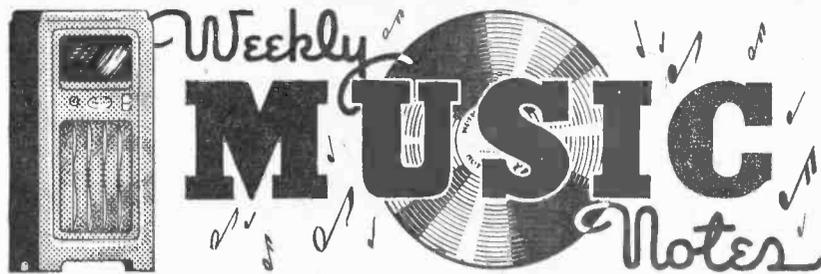
Manager Stein will introduce speakers at future meetings of the AMA. At the present there is a movement toward co-operation with existing associations in the music field and it is for this reason that the manager of the several associations will be called upon to address the New Jersey group from time to time. Already Frank Hammond, manager of the Philadelphia Music Association, was a guest of the New Jersey group. Hammond stressed the importance of co-operation between New Jersey and Pennsylvania, and his plan for the practical application of such co-operation is being studied.

The new furniture, files and telephone have already been installed in the association office. A system of courtesies pulls established and all other services are now ready for the benefit of the association members. All music operators within the State of New Jersey and those from without the State who operate within New Jersey are cordially invited as charter members of the Automatic Music Association of New Jersey, Inc.

## CBS Takes Over American Record

NEW YORK, Dec. 24.—Columbia Broadcasting System announced the purchase of the American Record Corp. from Consolidated Film Industries, Inc., this past week. As a result of the purchase Columbia takes over the manufacture and distribution of discs made under the Columbia, Vocalion and Brunswick labels.

American Record Corporation's subsidiaries are Columbia Phonograph Co., Inc.; Brunswick Record Corp.; American (See CBS TAKES, 4th column)



## Portraits of Record Artists

One of a series of thumbnail biographical sketches of band leaders and other artists whose recordings are enjoying widespread popularity in phonograph machines.

### BLUE BARRON

The rise of Blue Barron and his distinctive Music of Yesterday and Today to a position well in the forefront of the dance band picture, all within little more than a year's time, is one of the remarkable success stories of the radio and orchestra field. The start of Blue's climb up the ladder of fame dates back to October, 1935, when the management of the Floating Palace, a showboat in Troy, N. Y., decided to give the Barron outfit a tryout. Despite the fact that the place had given its patrons some of the biggest name bands in the country, Blue created such a furor that he remained on the Floating Palace band stand for 21 weeks.

The start having been accomplished, the follow thru was inevitable and naturally a great deal easier. Barron was booked for a dozen weeks at Martin's Paradise Restaurant in Rochester, N. Y., with a network wire and then he went into the Colvin Gardens, Tonawanda, N. Y., for a lengthy stay. Followed then a hop to Cleveland, a direct hit at the Southern Tavern, nightly remotes over WTAM and the NBC network and the big turning point in the Barron career.

For it was these broadcasts from the Southern Tavern that attracted the attention of executives of the Hotel Edison, New York, who were so taken with the band's style that they journeyed to Cleveland to audition the boys. One hearing in person was enough to land them a four-week contract in the Edison's Green Room. And the first four weeks on Broadway were enough to turn into a series of renewals that kept the orchestra at the spot for nine consecutive months, broadcasting nightly over both the NBC Blue and Red networks.

These repeated radio airings brought Blue quantities of offers to play leading hotels and supper clubs throughout the country, but the best proposition came from New York's Paramount Theater, long a stronghold of swing and swing bands. Blue accepted and following that engagement he embarked upon a series of recording dates for Victor, waxing under the Bluebird label. A Warner-Vitaphone movie short was the next step, and then came a theater and one-night tour, extremely profitable due to the reputation Barron had built thru his radio remotes. At the moment Blue is winding up his second appearance at the New York Paramount.

Barron's band is unique in that the average age of the boys is only 20. The youngest member of the outfit, one of the trumpet section, is only 18 years of age, while the "daddy" of the crew has seen all of 24 summers. Blue himself is 25. Most of the band's arrangements are the work of Carl Landra, its pianist, and the most novel member of the organization is Ronnie Snyder, steel guitarist, whose specialty is his unusual throat whistling, wherein he whistles from his larynx (or something) while his lips remain motionless.

### CBS TAKES

(Continued from 1st column)

Record Corp. of California, and Master Records, Inc. A number of inactive subsidiaries are also included. Of the stock acquired by CBS, 20 per cent will be held by a minority group under an option giving the broadcasting company the right to repurchase it after a period of years.

American Record Corp. has pressing plants in Bridgeport, Conn., and in Hollywood. Firm also has several foreign exchange agreements, notably with Columbia Graphophone, Ltd., and Electrical Musical Industries, both of London, by which the outstanding American and European recordings are exchanged.

William S. Paley, president of CBS, stated that firm hopes to issue statements about policies and personnel of new firm within a few weeks.

An interesting sidelight on the purchase is that years ago Columbia Phonograph Co., one of American Record Corp. subsidiaries, was the owner of Columbia Broadcasting System.

## Record Buying Guide

An Analysis of Current Songs and Recordings From the Standpoint of Their Value to Phonograph Operators

By DANIEL RICHMAN

Tabulation is based upon radio performances, sheet music sales and record releases of the week. Reports from music publishers as to the relative importance of certain songs in their catalogs are also considered, as well as information received each week from prominent operators.

### GOING STRONG—KEEP THEM IN

**I Won't Tell a Soul.** Enticing plenty of nickels into the machines is this sob ballad, especially as recorded by Andy Kirk. This is the disc 9 operators out of 10 report to be most in favor. Tommy Dorsey's waxing isn't giving a bad account of itself either.

**I Must See Annie Tonight.** This novelty number is at least hitting the high spots that it gave promise of hitting when it debuted several weeks ago. Al Donahue, Kay Kyser, Benny Goodman and Guy Lombardo all cut it, but Lombardo seems to be getting the most phono play. Due to the diverse recordings, it would appear to be up to a location's particular patronage whether to run the Goodman gut-bucket or the Lombardo lilt.

**Angels With Dirty Faces.** The Pat O'Brien-James Cagney Warner picture should be going the rounds now, and the title tie-up with this ballad isn't going to do any damage to the song, altho there's no definite link between it and the film. Cab Calloway's waxing is worth a slot in every machine.

**Jeebers Creepers.** This, along with the tunes mentioned above, is not actually a current smash hit, but it's popular enough on the networks and in music stores to merit a place in the phonos. Some ops are finding it better than that, particularly as Al Donahue does it. It's from a yet-to-be-released Warner pic, *Going Places*, starring Dick Powell, and when the movie hits the theaters the song will probably soar even higher.

**Deep in a Dream.** An appealing love song by the writers of *So Help Me*, which bids fair to equal if not surpass the success of that one. Artie Shaw and Bob Crosby turn out discs between which there is little to choose.

### COMING UP—BETTER STOCK THEM

**I Have Eyes.** From Bing Crosby's forthcoming *Paris Honeymoon*, this is a number that is destined for phono popularity, as well as for radio and sheet-selling honors. Crosby will have a disc ready soon, and Benny Goodman's is out now. This is one ditty that ops are going to find a pleasure.

**You're a Sweet Little Headache.** Ditto marks can be used under every word of the above. The song is out of the same movie, the recorders are the same and so is the future of the tune. Better start on a *Paris Honeymoon* right now.

**Umbrella Man.** Emulating the tortoise, this started slowly and has climbed that way, but climbing it is, and a very short time should see it as a nickel-getter of the first class. Where they go for Kay Kyser, they're bound to like his version, but Johnny Messner has a disc that oughtn't to be overlooked.

**Please Come Out of Your Dream.** Messner clicks again with a smart rendition of a likely looking ballad, but if they don't care particularly for his "Music Box" music, you can fall back on Ruby Newman's smooth plattering.

**Thanks for Everything.** A Mack Gordon-Harry Revel number from the 20th Century-Fox picture of the same name that may prove worthy of ranking alongside some of the past hits of this prominent song-writing team. Tommy Dorsey gives it everything.

### OPERATORS' SPECIALS

Listing covers those songs which in themselves cannot be classified as popular nation-wide hits, but which are, or give every indication of becoming, successful phonograph numbers.

**Pluckin' on the Golden Harp.** This may very well be the new *Old Man Mose*, with Patricia Norman, who did so nobly by ops with the saga of the venerable gentleman who died, turning in another great vocal performance. Going for this one immediately certainly won't be a mistake.

**Jumpin' at the Woodside.** Count Basie and his boys in a session of swing that will have them shagging all over the place. Plenty potent with the rug cutters, and solid enough for any type of location.

**I Cried for You.** The vagaries of the music business being manifold and amazing, this 15-year-old ditty is coming back to life with a strong enough heartbeat to warrant it a place in the phonos pronto. Bunny Berigan and Glen Gray have a couple of salable discs.

**For Men Only.** Here is a title that will get them, and they've got to drop the nickel to find out what it's all about. And when they do, they'll discover it's not a bad number even without the intriguing tag. Larry Clinton waxed it.

**The Music Goes Round and Round.** One of the most prominent operators in the field informed this department that, believe it or not, requests have been coming in to put this under the needles for New Year's Eve celebrations. It's not a bad thought, at that, and ops probably won't lose out by resuscitating the trusty Mike Riley disc and letting it come out here.

**The Devil With the Devil.** This Larry Clinton arrangement and recording of his own novelty tune is doing well for itself and ought to be kept around a little while longer.

### GOING DOWN—NOT WORTH PUSHING

Mexicali Rose, Change Partners, My Reverie, All Ashore, Tutti Frutti, Jump Session, Stop Beatin' 'Round the Mulberry Bush, The Yam, Lambeth Walk.

# What the Records Are Doing for Me---

In this, the operators' own column, the music merchants of the entire nation help one another to select the biggest money-making records. It is a service by the operators and for the operators. When contributing to this column be sure to include the name of the recording, the name of the artist and the type of location the recording goes best in.

Address communications to

**WHAT THE RECORDS ARE DOING FOR ME, THE BILLBOARD PUBLISHING COMPANY, 1564 Broadway, New York City.**

New York

December 24, 1938.

To the Editor:

There's no denying the fact that we operators in New York are placed in an advantageous position when it comes to getting tunes for our machines. By that I mean we are in the backyard of the recording companies and hear the new pressings before they are listed on the release sheets. Of course, this very proximity has its disadvantages, too. We have to pick the tunes right off the griddle. We have no yardstick to measure the potential money-making power of a record save our own knowledge of this business. Consequently we have to pick them right or we'll wind up with a lot of discs on our hands that we won't even be able to give away.

Altho there has been a famine of good numbers released by the disc companies in recent weeks, there are a few looming on the horizon which are sure-fire. Two new numbers which all ops should cash in on are *I Have Eyes* and *You're a Sweet Little Headache*. Bing Crosby and Benny Goodman have both done both numbers. Art Shaw has also disc'd the *Headache* ditty. Keep your eye on these two tunes. They'll be on top of the heap within a few weeks.

Another number which I predict will be another *Old Man Mose* is *Pluckin' On the Golden Harp*, by Patricia Norman, the gal who gave us the *Mose* number. This number really has what it takes to get the nickels in bars, taverns and similar spots. In fact, in some spots we're marking on the identification slip above the printed name of the tune, "The New Old Man Mose." It's helping sales, too.

For the jitterbugs Count Basie's *Jumping at the Woodside* is exceptionally good as is Bob Crosby's new release *Call Me a Taxi*. Andy Kirk's *I Won't Tell a Soul* and Guy Lombardo's *She Ups to Me* are both tunes well worth having in all machines. Believe it or not but I've been having numerous requests from location owners who want *Music Goes Round and Round* on their phonos for their New Year's Eve celebrations.

Two tunes definitely on their way up are *Thanks for Everything*, by Tommy Dorsey, and Johnny Messner's rendition of *Umbrella Man*. This latter tune has been out for a month or more but is just beginning to really take hold, it seems. Larry Clinton has made a number called *For Men Only*, which should entice plenty of nickels into the coin chutes. The title alone will get this disc plenty of plays and it isn't a bad number in its own right either.

*My Revery*, *All Ashore*, *I Won't Tell a Soul*, *Two Sleepy People* and the rest of the numbers that were going well this time last month are on their way out now. While we are keeping them on

some machines as fill-ins at the present time, it won't be long before we'll be replacing them with some of the newer tunes on their way up the ladder.

BABE KAUFMAN,  
Babe Kaufman Music Corp.,  
New York.

Brooklyn

December 24, 1938.

To the Editor:

In comparison with the wide variety of hit tunes that were available a few months ago, it seems to me that song-writers must have gone on a vacation. Of course, there are a few tunes doing better than so-so for me, but there doesn't seem to be as many numbers jockeying for the coveted hit tune spot as there were a few months back.

Right now in the first bracket I'd place *Must See Annie Tonight*. This number has been pressed by Al Donahue, Kay Kyser, Guy Lombardo and Benny Goodman. Personally I believe Lombardo has done the best job and it's his version I'm using. *Day After Day* is another number in the top class. Either Art Shaw's or Richard Himber's versions are plenty good. *Deep in a Dream*, by either Art Shaw or Bob Crosby, is a tune that belongs at the top of the list, as does *Two Sleepy People*, by Kay Kyser, and *I Won't Tell a Soul*, by Andy Kirk or Tommy Dorsey.

Al Donahue's version of *Jeepers Creepers* is worth having in every machine, and *Angels With Dirty Faces*, by Cab Calloway, is no slouch either. For spots that require a hillbilly tune or two, *Meet Me Tonight in Dreamland*, sung by Jimmy Davis, is just what the operator is looking for. The best novelty number of the hour in my opinion is *Plucking on the Golden Harp*, waxed by Patricia Norman, the *Old Man Mose* gal.

Coming up fast on the machines and destined to be ace nickel-getters within a few weeks are *Umbrella Man*, by Johnny Messner; *Please Come Out of Your Dream*, by Ruby Newman or Johnny Messner; *My Heart Belongs to Daddy*, by Larry Clinton, and *I Cried for You*, done by either Bunny Berigan or Glen Gray. All of these numbers are just beginning to click and should be the real hot tunes a week or two from now.

For jitterbug spots where the rug cutters gather, I'm going strong with Count Basie's *Jumping at the Woodside*. It's a tune the boys seem to go for in a great big way.

*Mexicala Rose*, *Change Partners* and a few of the other tunes that were tops



ROCK-OLA'S 1939 PHONOGRAPHS are actually in the above picture but they're surrounded by enthusiastic operators and distributors at Rock-Ola's display at the recent coin machine show.

## NOW ON DISPLAY at all our offices NEW 1939-SEEBURG LINE

Again the Outstanding Hit of the Show. Be First Again in Your Territory With the World's Finest. Seeburg Distributors for Kentucky, Indiana and Southern Ohio.

### SOUTHERN AUTOMATIC MUSIC CO.

620 Massachusetts Avenue,  
INDIANAPOLIS, IND.

542 2nd Street,  
LOUISVILLE, KY.

312 W. 7th Street,  
CINCINNATI, O.

## Holiday Greetings To All

**WURLITZERS** AT  
**616** SENSATIONALLY  
LOW PRICE  
Write or Wire

**BABE KAUFMAN** MUSIC (CIRCLE CORP. 6-1642) 250 W. 54th St., N.Y.C.

Decca *Just Out!* BOB CROSBY *Swings*  
**BIG BASS VIOL** • **BIG BASS VIOL**  
No. 2206 and MARION MANN *Sings the Vocal*  
A Terrific Record for Coin Machines

## ANOTHER SCOOP FOR SOUTHERN! PHONOGRAPHS AT GIVE-AWAY PRICES

Mills 801 .....	\$10.00 Ea.	Rock-Ola 20-Record Imperial .....	\$100.00 Ea.
Mills Dance Master Deluxe .....	22.50 Ea.	Wurlitzer P-12 or P-30 .....	49.50 Ea.
Mills Swing Kings .....	39.50 Ea.	Wurlitzer 312 or 412 .....	64.50 Ea.
Rock-Ola 12-Record Regular .....	39.50 Ea.	Wurlitzer 616 .....	100.00 Ea.

All Phonographs in A-1 Condition Ready for Immediate Delivery.

### SOUTHERN AUTOMATIC MUSIC COMPANY

620 Massachusetts Avenue,  
INDIANAPOLIS, IND.

542 S. 2nd Street,  
LOUISVILLE, KY.

312 W. 7th Street,  
CINCINNATI, O.

a few weeks back are losing their grip so we are beginning to take them off the machines. *My Revery* has enjoyed a phenomenal run, but it, too, is on the skids and will be due for replacement the first week of the new year.

JOE MAURO,  
Bay Ridge Amusement Co.,  
Brooklyn.

## OFF THE RECORDS—

(Continued from page 67)

**The Royal Guy**  
GUY LOMBARDO is back in disk circles, this time for Decca. Eschewing the so-sweetly music, the Royal Canadians give vent to the novelty ditties of the day—making it a field day for the quivering three vocalists in trio formation. But the Guy will have no trouble wooing 'em with *I Must See Annie Tonight* and *The Girl Friend of the Whirling Dervish* or better yet, their waltz novelty with bowery flavorings, *I Ups to Her* and *She Ups to Me*. Latter is backed by a ballad, *It's a Lonely Trail*, with frere Carmen chanting about the wide open spaces.

Since Lombardo turned his back on the six bit label, Victor is turning out his old recordings for Bluebird. Unethical, to say the least, but it makes for bargain days for buyers, especially in

MORE THAN  
**4000**  
PLAYS PER NEEDLE

THE **WALCO**  
GENUINE PHONOGRAPH  
*Sapphire* NEEDLE

Flawless uniformity GUARANTEED! Every note filtered through a GENUINE Sapphire! Cut, ground and polished by diamond cutters! "The Greatest Achievement in Music History!"

SAMPLE NEEDLE  
**60¢**  
MUCH LOWER PRICES  
IN QUANTITY LOTS

**WALCO DISTRIBUTORS**  
250 WEST 54th ST., NEW YORK  
ALL PHONES: CIRCLE 7-1381

getting Lombardo in royal style for Liszt's *Liebesträume* and Gershwin's *Summertime*.

Bannering the syrupy syncops but plenty swellish is Sammy Kaye on Victor. Musically, at least, it can't be said that Lombardo is missed on the latter label. This swingless and swayless maestro measures up to the niche already cut. And with swell songs for the setting, Kaye turns in dandy doubles for *Your Eyes Are Bigger Than Your Heart* backed with the *Say It With a Kiss* ballad, and in *Ti-Pi-Tin* manner, *The Umbrella Man* with *You're Gonna See a Lot of Me* on the turn-over. Of the same singing title fame, Kay Kyser does himself well on Brunswick for *Deep in a Dream* and *When Paw Was Courtin' Maw*.

Vocalion rightly boasts of the svelte Champagne Music of Lawrence Welk for tripping the fantastic cheek to cheek. Welk offers it smart and sparkling for *Get Out of Town* and *From Now On*. His dansapation for these Cole Porter tunes is deearable.

Shep Fields gurgles all over the Bluebird label for *Everybody's Laughing* and *An Old Curiosity Shop*. It's more inviting to dance when he subdues the ripples and makes a calmer rhythmic setting for *I Must See Annie Tonight* and *It Serves You Right*.

## MUSIC OPERATORS!

Save money! We repoint old phonograph needles for \$1.00 per dozen! Up to 2,000 extra plays per needle! Send a dozen old needles with \$1.00! Results will amaze you!

Operator's Service Supply Co.  
2045 Carroll Ave. Chicago

# TALLY



**RESERVE JACKPOT** starts with \$1.00 and zooms to \$10.00! **Intermediate Cigarette Awards** keep players glued to the game! **Coin Divider and Two Separate Cash Boxes** eliminate all misunderstandings between operator and location owner!

COMES IN 2 MODELS—  
 1. PENNY CIGARETTE REEL AND  
 2. NUMBERS-REEL NICKEL-PLAY MODEL WITH JACKPOT UP TO \$50 AND BELL-FRUIT STRIPS FURNISHED FREE.

**NOW \$29<sup>50</sup>**  
 F. O. B. CHICAGO

DAVAL MFG. CO. 315 N. HOYNE CHICAGO

**FIRST CHOICE EVERYWHERE!**  
 WESTERN'S 100% LEGAL **BASEBALL**  
 THE NATIONAL GAME WITH ALL THE BASEBALL THRILLS!  
 See Your Jobber or Write Direct.  
**Western Products, Inc.**  
 925 W. NORTH AVE., CHICAGO.

## FLIP FLOP FLUZZEE

Watch the Pennies



Not a make-shift... a real game. Player drops, spins or shoots coin. Accurate record of payouts. 6-tumbler lock. Triples cigarette sales.

**LEGAL...CLEVER AMUSING!**

Sample \$3.95  
 No 1/2 Dep., Bal. C. O. D. Personal (Cheaper in Quantities) Checks.

**STAR MFG. & SALES CO.**  
 3901-05 WAYNE KANSAS CITY, MO.

## Asbury Park, N. J.

ASBURY PARK, N. J., Dec. 24.—Altho there is a first-rate wrangle on between the city of Asbury Park and the beach commission, the concessioners in this area are still planning on a big season. The shop owners don't know to whom to look, but they can't wait to see who is boss before they start improvements. Regardless of the decision, it probably will not have much effect on the average concessioner—he'll still have rent, taxes and licenses just the same.

Art Seger, Irv Kirsch and Willard Ashmore have returned from the convention at Chicago. They had a big time.

Emile Iacononelli, one of New Orleans' ace operators, dropped in to see the old coast the other day. He was on his way to the Crescent City from the convention.

Max Kirsch is putting out a lot of Seeburgs.

Ellsworth Hice has joined the staff of the King Amusement Co.

The Fascination stand on the promenade is being measured and surveyed for improvements. It was a popular spot last summer and bids fair to be a leader this coming season.

Hugo Gorenflo has just been named to lead the staff of service men at the Casino Amusement Co. He was a visitor at the Wurlitzer factory recently.

A. B. Wright, of the J. & A. Music Co., has recently returned from a swing around the territory.

Asbury Park was host to several prominent buyers from the adjacent territory. They were in town looking over some of the new models with the view of buying for next summer's trade. Business is sort of slack now on account of most everything going for Christmas gifts.

Fred Stetter will be back with his skiboter outfit this summer. He's enjoying a rest now.

## Gumatic Reports Good Show Sales

CHICAGO, Dec. 24.—Walter Gummer-sheimer, president of the Gumatic Corp., maker of Melody Gum, was very enthusiastic over sales results at the recent coin machine show. Said he, "The tremendous ovation received by Melody Gum at the convention was outstanding, and the Gumatic Corp. wishes to thank its distributors for their co-operation during the show."

"Many new friends were made and the business received at the convention was greatly appreciated. We expect tremendous results in repeat business from the orders taken, and we want to take this opportunity to assure our customers that orders will be shipped promptly in the future."

## JOIN AND EARN

(Continued from page 142)  
 fight unfairly over any location, especially if it incurs the distrust and enmity of a fellow operator. No location is worth the loss of the friendship of a competitor and no profit can possibly compensate for the loss of confidence which one operator may have in another.

There are perhaps two outstanding reasons why an operator refuses to join an association. One is because he is possessed with an inferiority complex, in which case he absolutely fears meeting his competitor, and the other is that he has an ulterior motive in not joining. Associations have, however, come to the realization that it is immaterial at the present time in their stage of development whether a member joins or not. Those who are members realize that they are in the business to stay. They know that they have built upon a solid foundation. No matter what storm may strike at their operation, no matter how disastrous the fury of competition may become, they know with certainty that they can overcome any obstacles which may be put in their way and retain their businesses. This, however, is not true of the non-member. He cannot rely upon the assistance and co-operation of his fellow competitors. He does not have the same financial standing or confi-



CLYDE NEWELL, president of Amusement Games, Inc., St. Paul, looks mighty pleased with Gottlieb's new console-type game, Man-O-War.

down, for within a short period of time all of these so-called outlaws came begging to the association for re-admission and, with few exceptions, all were welcomed back into the fold. These members have learned with regret the value of co-operation. Today that association is functioning nearly 100 per cent and each and every member can point with pride to increased profits and a peace of mind hitherto unknown among coinmen. Such is the value, such is the power, such is the advantage of membership in a trade association, that he who will not live and let live, who will not join to earn, will find himself unable to live to earn.

Among non-members there may be some who may have an honest desire to associate themselves with an established trade association in the industry. This group may inquire what they may gain from membership in an association. This is a fair question and should be fairly answered.

Every association brings to the operator of automatic equipment many important services any one of which is worth far more than the small amount of his membership dues. Here is a list of some of the services which come to the member as a result of his affiliation in an association.

### Impressive Advantages

First, Security. The association identification labels or his own name plate on equipment protects the business of the operator from unfair competition, assuring considerable savings and a stability of operation. Ask your business neighbor whether he can insure his business in this same manner.

Second, Stability. The protection of "pulls" for a definite period assures a further stability of the industry and enables the operator to refuse unwarranted and untimely demands. Again, ask your business neighbor if his association can give him this unusual type of protection.

Third, Prevention. A listing with the executive secretary or manager of "risk locations" prevents possible damage to machines and losses in merchandise, money and replacements.

Fourth, Assurance against fire, theft, malicious damage and public liability for machines on locations, cars, trucks and group insurance is usually obtain-

dence reposed in him by the manufacturers of equipment as does the association member. He cannot call upon a fund in the association to help him fight his economic battles. He must go further along unassisted in his fight against prepared defenses. He, single-handed, must meet an army of friendly competitors and it does not take any stretch of the imagination to discern the result.

### Competition Grows Keener

Trained association men predict that those who do not join their trade associations will soon find themselves without an operation. Competition has become so keen in the coin machine field that the non-member must eliminate himself in the long run. This has been proved beyond a doubt in the case of one association which expelled from its membership nearly 50 per cent of those who would not adhere to the rules and regulations which they themselves had set

# NOTICE TO ADVERTISERS

Send Your Advertising Copy for January 7 Issue Early

ON ACCOUNT OF HOLIDAYS, SUNDAY AND MONDAY, JANUARY 1 and 2,

all advertising copy for January 7 issue must be in Cincinnati earlier than usual. All advertising copy for which special position is requested MUST BE IN CINCINNATI by Friday morning, December 30. We will be able to take care of a few ads not requiring special position on Saturday, December 31.

SEND YOUR COPY IN EARLY FOR BEST ATTENTION and POSITION

Attend the  
**COIN MACHINE  
MANUFACTURERS  
ASSOCIATION**

Show & Convention  
January 16, 17, 18, 19, 1939

HOTEL  
**SHERMAN**  
1700 ROOMS 1700 BATHS  
HOME OF THE  
COLLEGE INN  
YOU CAN DRIVE YOUR CAR RIGHT IN HOTEL SHERMAN  
**CHICAGO**



members in a large number of progressive associations discloses that since these aggressive operators became association conscious, many of them have doubled and tripled their operations (names of associations and of individual operators may be had upon request).

A recent survey made by *The Billboard* discloses that there are 65 established associations in the coin machine field limited to operator membership. Assuming that there are 50 members in each association, which is a very nominal figure, to be sure, there must be at least 3,500 coin machine operators who are association conscious. Can it be possible that these 3,500 members are all wrong and that the non-member is all right? Can it be possible that 3,500 members are willing to spend their hard-earned money for dues? Can it be possible that these 3,500 members are willing to spend 2, 3 or 5 days per month in attendance at meetings unless they receive some benefit from the expenditure of this money and time? Can it be possible that these 3,500 members are conducting their business along improper lines and that the non-member is conducting his business properly? Can it be possible that these 3,500 or more members are wasting their time, money and energy in helping to stabilize an industry if they could accomplish as much without such expenditure? Can it be possible that these 3,500 members are not leaders in the industry, but that the non-member is?

I challenge the non-member to prove that these 3,500 men are all wrong and that he, the non-member, is right!

**Leadership Needed**

In speaking of the lack of efficiency in some associations to which the non-member usually refers, one must admit that leadership as a whole is generally lacking in the coin machine field. An association now being formed in the vending machine industry advertised for a manager. Out of 250 applicants 45 were interviewed and not a single individual qualified for the position. The organizers of the association were appalled at the lack of talent in the field and yet, it is no small wonder that they were unable to find someone to lead their organization. In order to properly qualify as an executive-manager of an association, an individual must have absorbed psychology, humanity, diplomacy; experienced co-operativeness and the ability to command men; learned to have courage, clarity of thought, coolness of action, intelligence and capacity to learn, alertness, incisiveness, neatness, accuracy, orderliness; and possess discipline, diligence, poise, initiative, good judgment, administrative ability, business acumen, a properly balanced attitude, and in addition, must be honest, sociable and know or be able to learn quickly the tricks of the trade. And so the association is still looking for one who possesses most of these qualities plus the ability to live on a meager income. Little business men are reluctant to pay their leader more than they themselves earn, while those in the upper brackets sometimes like to drive too sharp a bargain. Fortunate is the association whose membership strikes a middle course. Such action will provide for a good association.

able thru the association office at greatly reduced rates and increased service.

Fifth, Merchandising. Thru specially prepared articles, written by the manager, clippings from trade magazines, Chamber of Commerce bulletins and other authoritative reviews, the association attempts in every possible way to help its members secure and maintain more and profitable locations.

Sixth, Identification. Brass, aluminum, paper and decalomania name plates and uniforms for servicemen may be obtained thru the association office at a great savings of time and money.

Seventh, Management. Bookkeeping and auditing systems, advertising and sales campaigns, lists of possible locations, uniform contracts, rules for servicemen and personnel are additional important time saving and costly services usually obtained thru the association office without additional cost to the membership.

Eighth, Accessories, such as spray paint, fillers, cleaners, polishes, cash box and machine lead seals, cigaret service kits, burglar alarms for one's trucks and office, machine parts, catalogs and office equipment may be obtained thru the association at a great savings in both cost and time.

Ninth, Arbitration. The settling of differences among the members usually arising thru a misunderstanding or based upon false information or caused by professional jealousy which are settled thru a rotating board of arbitration consisting of the members of the association, each board serving for a period of three months, is one of the greatest levelers in the stabilization of the industry. With no litigation, no court costs, no legal fees and no personal animosities permitted—what a savings in money and heartaches.

Tenth, Legislation. Nearly every association maintains contacts in Washington, in the State capital, and in local areas on important matters and helps guide legislation nationally, in the State and in municipalities to the best advantage of the operator.

Eleventh, Consultation. Frequent consultation with both the association counsel and the association manager or the Committee on Trade Practices and Ethics enables members to improve their businesses and thus save themselves thousands of dollars thru the avoidance of costly mistakes.

Twelfth, Friendships. Last, but by no means least, among the valuable services which the member gets and which cannot be measured in dollars and cents are the friendships which he establishes thru his contracts with the members at meetings and thru association activities.

These 12 services and others which are offered by associations constitute the Bible by which the intelligent member guides his business. Just as *The Billboard* is the "Showmen's Bible" (and it is rapidly being recognized as the "Coinmen's Bible" as well) so should the operator consider the rules, regulations, trade practices and code of ethics of his association as the Bible by which he can conduct his business for the good and welfare of himself and his competitors.

**Wrong Psychology**

Perhaps one of the reasons why the

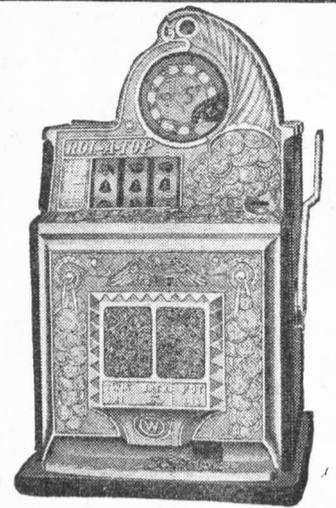
non-member has refused to join certain organizations is because he has not found them as efficiently conducted as he would expect. This is unfortunately true in many instances. The non-member must take into consideration the fact that the entire coin machine industry is still in its infancy and that the associations are still in their embryonic stage and that as the intelligent, aggressive and well-trained operators place more stress upon their association, the sooner will the associations begin to function efficiently. The fact, however, that an association is weak should not deter any non-member from joining it. Occasionally we find that our municipalities are weak in government. We find our States weak in administration and in several instances found our federal government wanting in many particulars. Yet I know of no instance where an American gave up his citizenship simply because he was, for the moment, dissatisfied with the policy or the legislation enacted by any governmental body. Wherever there is a democracy (and associations are models of that system) any member who joins the association may have the opportunity of adding to or altering any of its rules and may be instrumental in changing the policies of the association for its good and welfare.

To state that one is not in accord with the policies of an association or any of its specific rules is merely to belittle one's own intelligence, and certainly no thinking operator will deliberately do just that thing. Sometimes operator non-members will advance the argument that if they were to join an association they would be limited in expansion since they could not compete with member competitors. That this is a fallacious theory has been proved time and time again.

A survey made among the outstanding



**SHOCK TROOPS** of the New York delegation visited the D. Gottlieb & Co. plant during the December convention. Left to right, they are Messrs. Gasparro, Munves, Budin, Silverstein and Green.



**ROL-A-TOP 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 in 3 Models,

Bell, Front Vender and Gold Award.

Built for 1c-5c-10c-25c Play

Made Only By

**WATLING MFG. CO.**

4640-4660 W. FULTON ST.

CHICAGO, ILL.

Est. 1889—Tel.: COLUMBUS 2770.

Cable address "WATLINGITE," Chicago.

**3-UP**

and

**ACROSS THE BOARD**

Rock-Ola's live-profit payout table. Has two backboard panels and award charts. Makes money faster than you can imagine. Get yours while the supply lasts. Real low price.

Wire Orders

**AVON NOVELTY CO.**

2923-25 PROSPECT AVE.,  
CLEVELAND, OHIO.

truly amazing  
**VANAK**

**SLUG REJECTOR**

Patented Check and Check Separator give extra protection. Individual checks available for each operator—an added income safeguard! See your jobber or write

A. DALKIN CO.

4311-13 Ravenswood Ave., Chicago.

**SEE THE LATEST  
JAR DEAL TICKETS**

At the January Show, Booth 132.  
If You Are Not Going to the Show, Write for Samples and Prices.

**LOUISVILLE NOVELTY MFG. CO.**

Manufacturers of Quality Jar Deals,  
330 East Breckinridge Street,  
Louisville, Ky.

End your correspondence to advertisers by mentioning *The Billboard*.

**THE  
HIT  
OF THE  
SHOW**

**C  
O  
L  
O  
R  
S**



The Lowest Priced Console **\$150.00**  
 Order Direct or From Your Distributor  
**BUCKLEY MANUFACTURING CO.**  
 4223 W. LAKE ST. CHICAGO

ing among the circle that attended the show. The manufacturers left little undone to make the stay in Chicago worth the going, and the show itself was an inspiration to many of the delegates.

In one group went Dan Cohen, of the Pleasure Amusement Co.; Andy Monte, of the A. & M. Amusement Co.; Sam Gentilich and Joseph Pipitone, of the Dixie Music Co., and Ben Cohen, of the Automatic Amusement Co. What a quintet!

Emil Iacononelli and Ruth Haenschel, of the Bell Distributing Co., were often in the company of George Brennan, president of the United Music Operators' Association of New Orleans. They visited the factories of O. D. Jennings Co., Mills Novelty Co. and H. C. Evans & Co. W. F. Young, comptroller of the Jennings factory, had the trio as his guests on one occasion. "The show was a grand one, and the new consoles of the Evans company were a treat to us," Iacononelli said.

F. W. King, boss of the C. & N. Sales Co., said that exhibits were very interesting. He called on several of the factories he represents in this area and found everybody friendly. He said the weather was a little too cold but the reception was warm enough to offset the temperature.

The latest addition to the music operating industry of this area is the firm of Joe Montgogna and Steve Quartano under name of Westside Amusement Co. Montgogna and Quartano have bought out the route of 25 machines formerly covered by the Melody Music Co. and have in addition added 10 new Wurlitzers to their line. Frank De Barros, manager of the Jules Peres Novelty Co., reports the company will confine its operations to the west bank of the Mississippi River. De Barros also reports the sale of several new Wurlitzers for over-the-river operations by John Brodie, prominent op of Jefferson Parish.

Our congratulations to Amado Rodriguez and August Catanzaro, of the service department of the Melody Music Co., for its fine decorating job for Christmas. The office of the company is thoroly draped with yuletide colors and tinsel.

Pressed by business at home in filling his capacity as president of the local operators' association, Julius Pace, head of the Dixie Coin Machine Co., Bally and Mills distributors, was unable to attend the December show but promises to be on hand with colors flying when the January show is held at Hotel Sherman.

At least a half dozen distributing and operating firms of New Orleans promise to hold open house on Christmas Eve, and others are opening their homes to office attaches for special Christmas parties. The Dixie Coin Machine Co. is giving away attractive pencils and pearl-handled knives to Christmas callers and want to use this column of *The Billboard* to invite their friends to visit during the holidays.

Rushing into town before the holidays to buy Christmas needs and in some

**Season's Greetings**



**GEORGE PONSER**  
 31 WEST 60th St., NEW YORK



**IRV MORRIS**  
 11-15 E. RUNYON ST.,  
 NEWARK, N. J.



**BEN BECKER**  
 1435 BEDFORD AVE.,  
 BROOKLYN, N. Y.



**JOE ASH**  
 900 N. FRANKLIN  
 PHILADELPHIA, PA.

instances to take on new machines in preparation for heavier winter play were such popular operators as Ole Shirley, of Gulfport, Miss.; Eddie Danos, of Raceland, La.; Michael Farris, of Donaldsonville; H. B. Nelson, from Natchez, up in the Delta country; Bob Tassin, Marks-ville, who bought a new line of Wurlitzer phonographs, and others.

Jules Peres, of the Peres Novelty Co., set up one of the finest electrical displays for Christmas before his home on City Park and so imagine his dismay the other morning when he arose to find that culprits had stolen all of the bulbs overnight. Peres says that he has replaced the bulbs and is now ready to hold open house to his many friends on Christmas Eve. The "Mexican Consul" will assist Peres at the party.

A Christmas Eve party is also promised the score of employees of the Great Southern Novelty and Music Co. by Buster Clesi, head of the firm. It is the usual custom of Clesi to hold an informal affair on this night for his crew.

Laid up with a cold in his head since his return from a week in the Windy City, Melvin Mallory, manager of the Louisiana Amusement Co., has been loud in his praise of the new Rock-Ola phonograph. "The Rock-Ola factory has turned out a peachy piece of equipment here and our company looks for a great season," Mallory said. He met Hal Horton, of Stelle and Horton, while in Chicago and they spent many happy hours discussing the winter and spring campaign with the Rock-Ola officials, including President Rockola and Jack Nelson.

Larry Copeland, local pin-game operator, reports it has been a fine winter season thus far and credits the increase of play with his machines to the fine equipment recently turned out by the Bally factory.

**"Jim" Boyle says:**  
 "Come and Get It — Rock-Ola's sensational one-shot pay tables with two backboard panels and award charts are sure-fire money-makers. Just a few left!"  
 Factory Rebuilt Just Like New.

**3-UP**  
 and  
**ACROSS THE BOARD**

Sensationally Low Prices.  
 Wire Today  
**BOYLE AMUSEMENT CO**  
 522 SOUTH WEST THIRD ST.,  
 OKLAHOMA CITY, OKLA.

**LOOK**  
 FOR SALE—500 MILLS LATEST 5-10-25c  
 BLUE AND YELLOW FRONTS; SINGLE  
 AND DOUBLE JACKPOTS. PRICE, \$35.00  
 AND DOWN. Also 500 Steel Lock Stands,  
 \$3.00 each.  
**HARRY MURDOCK**  
 NAMEOKI, ILLINOIS.

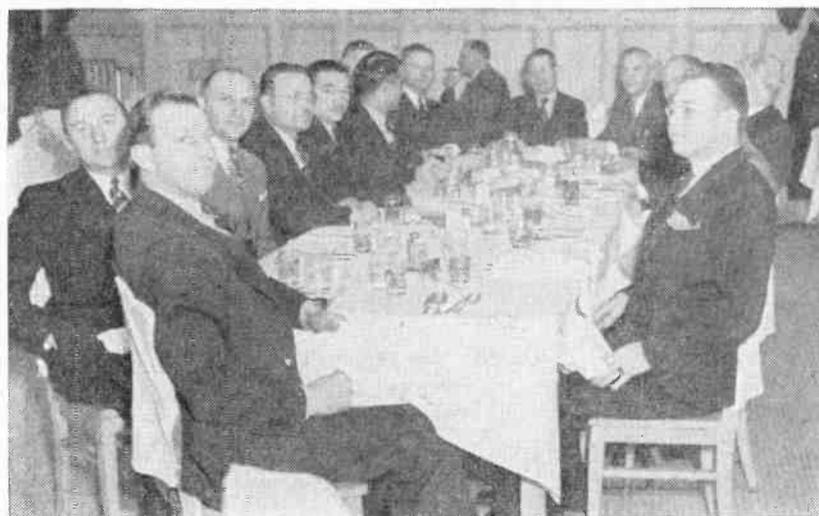
**SALESBOARD  
 OPERATORS**  
 Read  
**"DEALS"**  
 A column about new salesboard  
 ideas, deals and personalities.  
 In the  
**Wholesale Merchandise  
 Department**  
**THIS WEEK and EVERY WEEK**

**New Orleans**

NEW ORLEANS, Dec. 24.—Back to the home of crawfish bisque and Mardi Gras came the score or more New Orleans after witnessing another fine display of the latest in machines at the Chicago show. And, as usual, it will take weeks before some of the boys will settle down to a normal life after a week to 10 days in the Windy City. First the big show itself, then the big night clubs of Chicago, and finally the relating of many tales concerning the whys and wherefores of the contingents.

"It was a grand show, and Chicago, as usual, opened up its arms to the operators and distributors from Dixie," Sam Gentilich, general manager of the Dixie Music Co., reports.

Much praise for the hospitality of the numerous Chicago factories is circulat-



A GROUP OF ROCK-OLA associates fortified themselves with a venison luncheon just before the NACOMM convention—thru the courtesy of huntsman Fred Pray, New York district manager. Seated from left to right: Fred Pray, J. D. Lazar, Jack Nelson, Archie LaBeau, L. F. Sebastian, Ed Woodfin, A. A. Silberman, David C. Rockola, T. Leon Maurada, I. F. Webb.

**LOOK**  
 IN THE WHOLESALE  
 MERCHANDISE SECTION  
 for the  
**LATEST NOVELTIES, PRIZES  
 PREMIUMS and SPECIALTIES**



## THE GREATEST - FASTEST SALESCARD DEAL EVER OFFERED!!

GIVE AWAY GENUINE  
ACTUAL WHOLESALE VALUE \$27.50

# FUR COATS

RETAIL VALUE

\$50

Here is the Hottest Salecard Deal Ever Offered Operators. A Winner Everywhere! But a Super-Winner Right Thru the Winter Season.

The Card has 100 holes and the player pays from 7 to 49c. Winner gets absolutely FREE a gorgeous Fur Coat. Person who sells the Card also gets Fur Coat absolutely FREE.

Your only investment to start placing this sure-fire deal at once is \$12.50 for 100 Salecards and 100 large photos of fur coat on beautiful model, mounted on hard frame-like board with easel to stand on counter, etc. Then you place the deal on locations and watch how the players eat it up. You don't have to buy the fur coats until the cards have been completely sold and you have collected your profit. If you still hesitate about investing in this amazing proposition, we'll send you one complete deal absolutely FREE. Just rush your inquiry today so you can get started at once.

DON'T LOSE A MINUTE,

WRITE — WIRE TODAY — AND CASH IN

M. SEIDEL & SON D-18 243 W. 30 ST. NEW YORK, N. Y.

Send Today for FREE SAMPLE CARD and large DISPLAY PHOTO AND EASEL OF COATS

### IMPORTANT

Do not confuse the coats offered on this deal with the \$8.00 and \$9.00 coats on the market. THESE FUR COATS ARE FAR SUPERIOR and REAL VALUES!

## Keeney Completes Biggest Year

CHICAGO, Dec. 24.—“Old Man 1938 was pretty good to us,” stated J. H. (Jack) Keeney in discussing the past year with a group of Keeney distributors visiting the recent Keeney private showing.

“If you'll go back over the last 12 months,” said the builder of ‘The House that Jack built,’ “you'll find we had a nice string of hits. There were our consoles, Triple Entry and 1938 Track Time. In payout table successes we had Winning Ticket and our current Stepper-Upper. Our Free Races, Multi-Free Races and the present Stable Mate certainly went to town in the free replay award field. There were other hits, too. That's a pretty good record of successes for any one manufacturer.

“As I look back over our organization I find all of the top men occupying the same positions today they did on January 1 of this year. These men are Melvin Binks, our chief engineer, and Ray Becker, in charge of sales. Oscar Muenzer occupies the position of purchasing agent. In the experimental department are Carl Lax, chief designer; Alvin Holz, assistant engineer; Al Thaelke, payout table designer, and James Hunt, field service representative. In the factory we have Fred Jung, superintendent; George Peterson, foreman, and William Korschell, chief inspector.

“What is more,” optimistically concluded the president of J. H. Keeney & Co., “we look for 1939 to be even better. Our new 1939 games are the best we've ever produced, and territory prospects are brighter everywhere.”

## B. & B. Supply In New Quarters

FAIRMONT, Minn., Dec. 24.—Over 200 operators in the Northwest Territory recently joined with the officials of the B. & B. Supply Co. in celebrating the opening of new quarters by the firm. As a fitting climax to the occasion a delicious fish or steak dinner was served to each guest.

The firm, headed by F. E. Ladd, distributes Harlich salesboards in the Fairmont territory.

## Hercules Installs A Console Floor

NEWARK, N. J., Dec. 24.—Irv Orenstein, of Hercules Machine Exchange, Inc., reports that the second floor of the new Hercules Building will contain consoles of every kind, both new and used. Said he: “There has been a growing demand for this type of equipment. We will have a complete display so that operators will have a complete freedom of choice in selecting their machines.

“We plan to specialize on each type of equipment, counter games, phonographs, etc., in a certain section of our quarters. Thus we will serve all types

of operators equally well and better than in the past.”

It is reported by the firm that it is now installing an elevator in the building in order to facilitate handling of games and enable operators to reach upper floors without walking.

## Ponser Has Idea To Regulate Games

NEW YORK, Dec. 24.—George Ponser, Eastern games distributor, reports that he is seeking an arrangement with manufacturers to regulate the introduction of games on the Eastern market. He states, “There have been some complaints that new games follow each other too closely. This puts the jobber in a bad way, because he does not know which games he should stock in quantity. Eventually manufacturers will suffer because the market will have become glutted with new games.

“By regulating the arrival of new games the manufacturers protect the interest of all coinmen. Instead of getting part of the market they have the entire market until the game has run its natural course. By regulation I do not advocate limiting the introduction of one game at a time regardless of type. On the contrary I would like to see several games of different types introduced at the same time because taste in games differs among different operators.

“We have been doing this in a somewhat modified form for the past few months and find that it has not only aided ourselves but others. Operators get the most out of their machines. Jobbers can regulate buying in quantities and extending time payments. We are in hopes of doing what we can to stabilize the games market soon.”



KEENEY'S KOUNTNER GAME, Spinner Winner, gets a big play at the Keeney Showing cocktail lounge.

## Bookie Case Is Adverse

But judge strongly favors statutes to license gambling in general

CHICAGO, Dec. 24.—The power of State statutes to prevent local options on gambling came strongly to the front here this week when Circuit Judge Harry M. Fisher ruled that the City of Chicago did not have power, in view of State laws, to license bookies. This question has gone thru a long process of courts, the State Legislature and a veto, since the city council passed an ordinance to license bookies.

Judge Fisher's preliminary and official opinion was in the main a liberal document, indicating that under existing law he had no other choice. He definitely stated that he felt the Legislature should provide for the regulation and licensing of gambling.

Judge Fisher pointed out the two main views on gambling. Those who advocate regulation, he said, point out that no law ever succeeded in eradicating gambling. He quoted the Supreme Court, in the Monroe case: “No law has yet been devised to sufficiently curb the evil of unlicensed gambling.”

To quote Judge Fisher further: “Students of the subject solemnly depose that the prohibitive laws drive commercialized gambling into the underworld. Despite these laws, thousands of gambling establishments exist. They can live only either under the protection of or by the enforced criminal partnership with syndicated criminal bands. . . . I have on several occasions publicly expressed the belief that it would be better for the State to substitute regulatory laws for the unenforceable statutes aimed at the suppression of gambling.”

## Vemco To Publish Personnel Folder

FAYETTEVILLE, N. C., Dec. 24.—Joe Calcutt, of the Vending Machine Co., reports that his firm is preparing a folder listing all the personnel and offices of the organization. States Calcutt: “It will contain in illustrated form a general story of the firm. It will picture the offices of the organization as well as the executives who have been largely responsible for the firm's success.

“We hope to better familiarize the operators and jobbers with ourselves and our staff. We feel that this is one way that will help us to a better and closer understanding with our many friends thruout the world. We want them to know something about us and about our way of operating our business just as we like to know something about them.”

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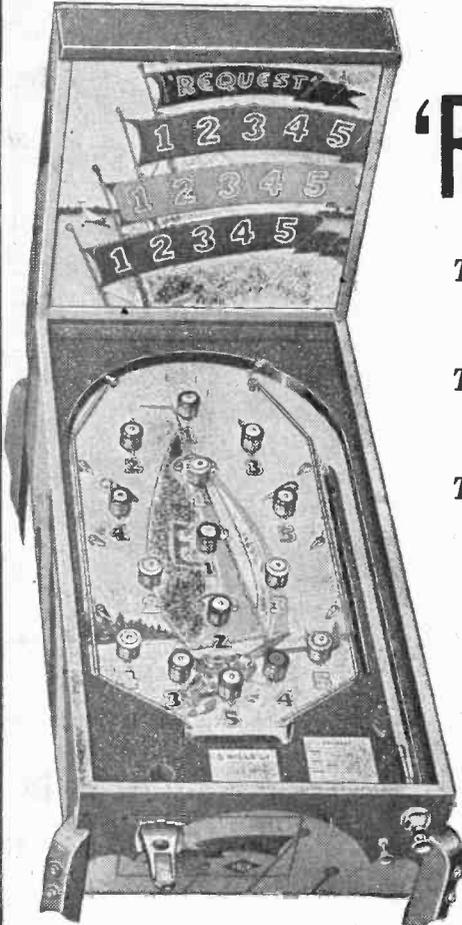
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## Jar Deals Gain

By GUY E. NOEL

So jar deals are small-time stuff, are they? And they are just about dead, do you say?

If that's your attitude, brother, you are on the wrong track; you must be thinking of something else. We've heard that one before, first about bell machines, then counter games, salesboards, pin games, etc., and yet the operating of the equipment has steadily progressed. It may be true that jar deals are not appearing at the moment in quite as large numbers as always. Well! What of it? General economic conditions have slowed up the play on any type of game as far as that is concerned. Furthermore, people don't eat potatoes at every meal, but potatoes are staple. Interests change, but when once people have enjoyed something they will go back to it, and customers who have played jar deals will go back to them, too, you can be sure of that.

Nobody seems to know exactly how long jar deals have been functioning and showing profits for operators, locations, manufacturers, jobbers and frequently for players. This much is certain: They began their existence in a quiet way in the vicinity of Muncie, Ind. There today and in several other communities, in place of the tiny group of people who worked at manufacturing jar deals, hundreds of families have earned support by doing much of the work in their own homes and several manufacturers have completely equipped their factories with automatic machinery, involving heavy investments, so popular have jar deals become and so extensive their operation. Why? What has made jar deals click in such a big way?

### They Are Fast

Speed is one essential. Bell machines have long held their fascination because of the speed with which they could be played. Salesboards gained favor because they were fast. Fastest of all is the jar deal. The player reaches in and instead of making a single play the average chap will pull out five or 10 tickets at one time. As a result the operator seldom sees nickels and dimes—the money he counts in is in folding money. It is not unusual for a good location to run off one deal a day and in more than one spot jar deals have done better than bells which are alongside. Looking back to the comparison between other things and jar deals, several operators have estimated that the latter are as much as eight times faster than other games, chiefly because the numbers are large and more legible and the payout runs up to and over 85 per cent. As long as players get this kind of a break for their money jar deals will continue to be popular.

The average jar deal operation is a 50-50 proposition after the cost of the jar is cleared and most deals are set up so that a 5 per cent loss will still permit a splendid profit. The average deal occupies a space six by six inches or smaller and if it is desired the card can be placed in an inconspicuous spot; occasionally only the jar appears on the counter and the player knows what to do. Very flexible since in the best deals no two award cards ever come up alike within any given territory, preventing players from going on to other deals and

knowing what seals to pull to get the big awards. Of course, such protection for the operator is costly, since tickets are hand sewed and printing machinery to prevent duplication costs somewhere in the neighborhood of \$25,000, but constant reordering from satisfied operators has indicated to manufacturers the wisdom of following this policy. Counter-felting is prevented by printing serial and reference numbers on all deals.

### Many Advantages

Some of the specific advantages of jar deal operation are these: A relatively tiny investment will put a man into business. A hundred dollars will establish a route of at least 25 locations, and it is unnecessary to carry more than \$40 or \$50 stock.

The only service call on a jar deal is a statement from a location that "the jar's empty." And that should be good news to any operator. Deals are easy to handle, light and convenient to transport, and they can be checked in five minutes, allowing time for conversation with the location. After the deal is checked all that remains to be done is to pour a refill into the jar and set up a new award card and empty any left-over tickets and the old card into a box to be carried away and burned as an extra precaution against fraud and error.

Considering the fact that the wise operator will instruct his location to pull the jar off the counter after it has made a fair profit, the average jar deal gross of \$34 is more than a fair profit. Considering the investment and the average revenue, jar deals would appear to be most lucrative field in the operating business today.

### Many Types Offered

Any type of card, refill or label is available to the operator to suit his own needs, and virtually any sport themes can be found to suit the interests of the location's patronage, ranging from baseball to football, to hunting to cigarets. And no matter what the theme, no matter how rank a novice the player is when he steps up to a deal, he'll understand it in two minutes or less.

Jar deals can be operated in any territory which permits salesboards, and they are ideal for mixed operation, going well with marble or vending machines and very well with music.

On the average there are better than 120 prizes in each jar or refill so that about one out of 20 tickets will be winners of prizes ranging from a minimum of a quarter to a top of \$25 or more.

No, jar deals are a long way from having died in public interest or in operator favor. Oddly enough, one jobber who declares the peak of the business has never been reached has sold something more than 7,000 deals in a limited area in the last 11 months. What more proof of vitality could you want? In conclusion it is apparent that jar deal operation at its worst is better than lots of other things at their best.

## Security Act To Be Expanded

WASHINGTON, Dec. 24.—The nation's press recently advised the country that President Roosevelt will send to Congress, early in January, a special message discussing the Social Security act and suggestions for its improvement and enlargement. Pension news is of great interest to the coin machine industry in view of recent suggestions that amusement machines be licensed and revenue collected be utilized for old-age pensions.

The message will cover the act with a view to covering a greater portion of the U. S. population and strengthening certain provisions. The President will, at the same time, transmit a report of the Advisory Committee on Social Security.

The report of the committee, briefly, is as follows: To extend the pension system by 1940 to about 8,600,000 workers now excluded and possibly to include business and professional men, farmers and mechanics, and that the federal government share with employers and employees the costs of old-age insurance in order that the greatest possible proportion of gainfully employed population be protected under the pension system.

The committee declared that if the federal government bears one-third of the pension program cost it believes the \$47,000,000 reserve fund authorized under the security act "will be kept within much lower limits."

## Baseball Success At Western Prods.

CHICAGO, Dec. 24.—"In keeping with the holiday trend, spirits run high at the home of Western Products, Inc. Additional men have been put to work to facilitate the delivery of orders received during the past week," commented Don Anderson, company official.

"The volume of business received on Western's console Baseball machine substantiates the claims which have been made for it by operators everywhere.

"Operators are reporting greater earnings the longer the machines have been on location.

"At this season of the year the holiday spirit switches everything else aside," Western states. "For our part we intend to do our best to keep this same spirit alive thruout the coming year by helping others prosper."



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JIM PASSANANTE, of the J & J Novelty Co., Detroit, checks the score, while Al Hunter, of the same company, shows how to spin the ball in Bally's Paramount, novelty game. Passanante and Hunter were recent visitors at the Bally plant.

## LOOK

IN THE WHOLESALE MERCHANDISE SECTION for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

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**Women Get Even With Operators**

NEW YORK, Dec. 24.—The women of this country have conspired in some way to stop the production of future coin machine operators. It seems to be a vicious circle in which the female of the species in the United States is vanishing. Coin machine manufacturers have jumped to the conclusion that if girls are getting fewer and fewer, then there will be fewer and fewer prospective operators born. This question may assume paramount importance at the forthcoming coin machine convention in Chicago, January 16 to 19.

The alarming conclusions are due to a recent report of the Metropolitan Life Insurance Co., in which it is shown that American women are getting scarcer and scarcer each generation. Their statisticians have shown that 100 girls born now will produce only 95 girls at the present production rate.

The production rate 100 years ago was that 100 girls had 223 daughters and 497 granddaughters.

Some hold the suspicion that women are getting even with the coin machine trade because it has always been difficult for them to get into the operating business.

**Automat Workers Get Xmas Bonuses**

NEW YORK, Dec. 24.—Santa Claus paid his annual visit to the New York automats of Horn & Hardart today with \$250,000 in bonuses for employees.

Those who have been with the company for one year received 2 per cent of their annual salaries; for two years, 3 per cent; for three years, 4 per cent; for four years, 5 per cent, and for five years and over, 6 per cent.

Similar Christmas bonuses have been paid by the company since it was organized 26 years ago.

**Ace Distribs Have Large Used Stock**

NEWARK, N. J., Dec. 24.—Jack Kay, of the Ace Distributing Co., reports that his firm has increased tremendously the stock of used games due to the demand for this type of equipment which it has received.

According to Kay, "For some months we have been increasing our stock of used games because we have been shipping all over the country on demand of leading jobbers and operators. We are now in possession of one of the largest and best stocks of machines in the history of our business and are able to satisfy every demand."

"Our reconditioning department has also been increased and games are repaired and prepared as far in advance as possible so that no shipments will be delayed."

**Machine Age and Farmers**

KANSAS CITY, Dec. 24.—Discussions in this region indicate that the serious facts of the machine age as it affects farming may be carried to the next session of Congress.

It is reliably reported that much concern is growing over what power farming is doing to increase the production of the individual farmer while farm prices are so low as to be unprofitable. The growing use of machinery on the farm is said by some to threaten the existence of the family itself. Another angle to the machine problem is that wealthy corporation heads that own farms have led in the use of machinery which displaces farm labor.

**Engineers in Convention**

NEW YORK, Dec. 24.—The American Society of Mechanical Engineers convened in its 59th annual meeting here recently. An attendance of about 3,000 delegates was reported.

Twenty-eight technical sessions were held in which experts discussed the latest ideas in mechanical inventions and design from all parts of the world.

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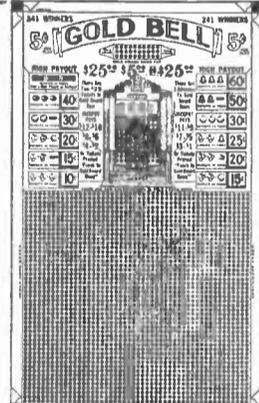
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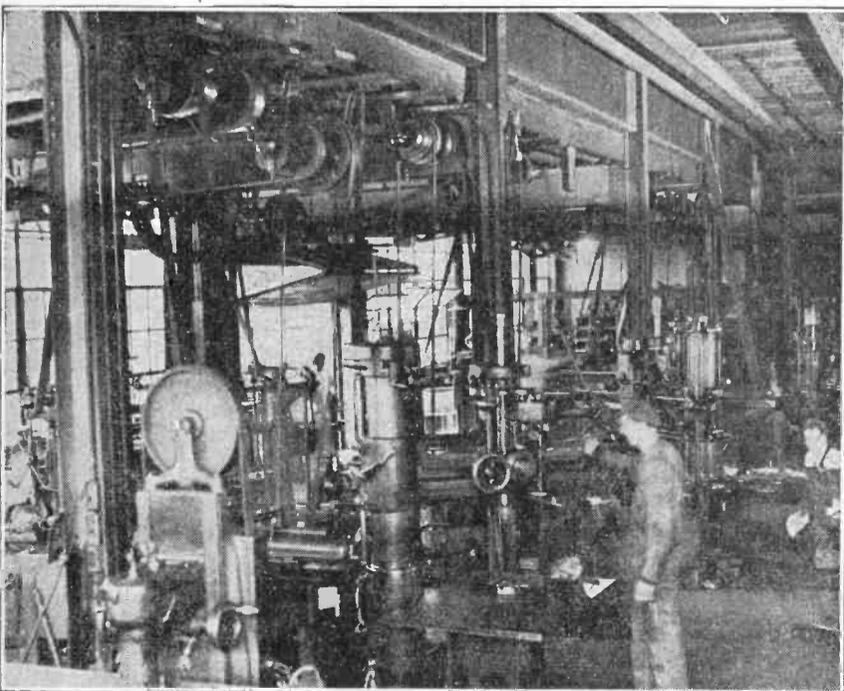


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 Associate Office: ATLAS AUTOMATIC MUSIC CO., 3151 Grand River Ave., Detroit, Mich.

**AMERICA'S LARGEST DISTRIBUTORS**

a new office and salesroom structure to house the operations of his company. Music Co., are again adding to their routes of Wurlitzer phonographs.

James A. Passanante, manager of the J & J Novelty Co., believes in having the proper quarters for any coin machine business. "It pays to have a good place of business," he says. "For one thing it impresses the location owner very favorably when he visits you and realizes from the atmosphere of the place that he is dealing with a real business firm."

Music machine sales continued good right into Christmas week in this music-conscious town, with Wurlitzer dealers reporting sales to Jake Huddleston, William Palmer Co., Russell Wagner and John Czyzewski.

Louis Berman, manager of the William Palmer Co., was given a tribute as "one of the cleanest operators in the music business" by Harry Graham, president of the Wayne County Music Operators' Association, recently. Berman, incidentally, is planning to buy 150 new machines shortly. He has just returned from a business trip to New York.

Business is looking up for Russell Trlick, Detroit music machine operator, from indications seen this week—it is almost literally a boom for him. William Rheume is manager of the music route for Trlick, who now has his headquarters in the west side suburb of Dearborn.

A realistic approach to industry problems is advocated by Julian Kratzke, manager of the Atlas Automatic Music Co., local distributor for Seeburg phonographs. He said: "A little more honesty among operators and less quibbling will go a long way toward straightening out present conditions in the coin machine business. I believe that 65 per cent of the music machines in Detroit, however, are on a paying basis today."

John Baker, Dearborn, Mich., music machine operator, who moved to Monroe for the summer, has re-established himself on Kingsley avenue in Dearborn and is continuing his route in the territory. Baker is a firm believer in the value of association activity and commented, "The association offers the individual operator a chance to meet successfully the competition of such tactics as that of the operator who persists in putting machines out on location on a 50-50 basis."

"The reason that there is so much business being done today, with a high percentage payment to the location owner, like the common 50-50 arrangement, is that many operators don't know how to sell locations—they just aren't good salesmen."

Maury Dreyfus, of the Safeway Cigarette Sales, has gone to St. Louis, Mo., to visit his family there. Harry Hornstein, manager of the company, is doing double duty these days, handling additional volume of sales in Dreyfus' absence. Business is reported very good in the cigaret field.

The Standard Vending Service, formerly the Michigan Vending Service, has moved to new quarters at 2735 West Buena Vista avenue. This company is national distributor for the Trading Post, manufactured by the Henze Tool and Machine Co. Ralph Radner and Leon Wolock remain as partners in the company.

**Southern Automatic Reps Back at Posts**

CINCINNATI, Dec. 24. — Representatives of Southern Automatic Music Co. have returned to their respective offices at Louisville, Cincinnati and Indianapolis after the journey to the Windy City for the NACOMM convention. Southern Automatic buyers from Kentucky, Indiana and Ohio were well represented at the show.

Henry Harks, district representative for the music machine division of the Mills Novelty Co., reports "business conditions look much better than ever in our field. Operators, as well as the entire sales organization, have been looking forward eagerly to better business."

Southern Automatic Music of Louisville has just leased a warehouse in order to have greater display space at its Second street showroom. Full line of phonographs, pin games, slots and counter games is carried for prompt delivery. New warehouse contains surplus stock of hundreds of used machines of all makes and models, Leo Weinberger reports.

Sam Liebers, one of Detroit's best known pin game operators, has gone south for several months to convalesce from an attack of asthma. He has left the business, which is known as Liebers Brothers, in charge of his brother Louis, who has moved headquarters to Goodwin avenue.

Sid Stiebel and Leo Weinberger are in charge of Louisville office, Joe Weinberger at Cincinnati office and Sam Weinberger at Indianapolis quarters.

R. J. Emmett, pin game and music machine operator of Battle Creek, Mich., won the silver trophy awarded annually by *The Detroit Free Press* for the largest little-mouth bass caught in Michigan.

Julian M. Kratzke has just returned from a trip thru Wisconsin and neighboring territory for the Atlas Automatic Music Co. and reports business prospects much improved.

H. G. Batte, a newcomer to the local operating field, is thinking over the purchase of some novelty venders.

Joe Brilliant, of the Brilliant Music Co., and Eddie Clemons, of the Modern



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**Vest Pocket Bell**

The smallest in the world—only 8x8x7. \$45 cash box. Regular 3-5 payout. Price \$49.50. We have them in stock!

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 211 North 17th Street  
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**Detroit**

DETROIT, Dec. 24.—Felix J. Jencka, manager of the Imperial Music Co., who has been operating a route of music machines, has decided to go into the pin game field as well and is now making plans to purchase a sizable number of this type of machines. He is specializing in restaurants for his music machines and believes that they make the best kind of locations for this type of machine.

"Conditions are more hopeful in the coin machine business in this city than they have been for a long time," said Max Falk, of the Falk Sales Co. "Operators in the pin game field especially are encouraged by the new license and are planning to go right ahead with their business into 1939. Probably the best sign of all is the fact that the Detroit contingent to the Chicago coin machine show was bigger than ever."

David Seitner, who was manager of Michigan Automatic Snooker Table Co., has opened a department store in St. Louis, Mich.

Henry C. Lemke, head of the Lemke Coin Machine Co., one of the oldest members of the coin machine industry in Detroit, visited Chicago recently.

Sales of music machines showed a decided pick-up, with a number of operators buying new machines to add to their routes. Among the Seeburg customers were Charles C. Roberts, of Grosse Pointe, and Don C. Kline, Thomas Berdis, John Baker and Hazel M. White, of Detroit, while Edward Kelley, of Detroit, and William E. Bolton, of Romulus, were buying Wurlitzers.

William Palmer Co., headed by Louis Berman, is altering its capitalization from \$6,000 worth of common stock to \$1,200 common and \$4,800 preferred. This company operates a large number of music machines in the Detroit area.

Max Lipin, partner in the Brilliant Music Co., is discussing plans to build

**LOOK**  
 IN THE WHOLESALE MERCHANDISE SECTION  
 for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

# Patents and Inventions

By KEN C. SHYVERS

Patents are issued once every week by the Patent Office in Washington, D. C. Searches are made of all coin-operated devices and parts thereof, also on outdoor rides and such games as it appears could be adapted to coin operation. The Billboard's sole object in maintaining this department is to present in a matter of hours the patents just issued to enable manufacturers and inventors to get together on a commercial basis and for the general knowledge of those interested. Without inventions and new blood no industry can go forward.

Patent No. 2,138,821.  
Pertaining to Game Apparatus.  
Application, March 5, 1936.  
Issued December 6, 1938.  
Number of Claims, 10.  
Inventor's Name—Charles P. Potter, Toronto, Ontario, Canada.

In game apparatus the combination of a projection screen; a support located beneath the screen, a plurality of indicia carrying members on said support, the screen and support being movable relative to one another in substantially parallel planes for varying the positions of the indicia relative to the screen; optical projecting apparatus including a source of illumination and lenses arranged in suitable positions so that images of all the indicia may be projected upon the screen without changing the position of the support and screen relative to one another, and manually operable means initially permitting the simultaneous display of images of a given number of the indicia and preventing the display of, at least, a

similar number of the other indicia, the said means being operable to substitute the screen an initially undisplayed image for any one of the initially displayed images without changing the relative position of the screen and support.

Patent No. 2,138,859.  
Pertaining to Amusement Device.  
Application, April 27, 1934.  
Issued December 6, 1938.  
Number of Claims, 2.  
Inventors' Names—Honore C. Hubbard and Earl G. Davis, Rockford, Ill.

A game board having, in combination, an inclined playing surface, a ball guideway along one side thereof communicating with the upper part of the surface, an elongated multiple ball storage chute on the same side of said guideway as said surface and communicating at opposite ends with the lower portions of said guideway and playing surface and extending laterally along the latter at an angle such that balls received from said surface will gravitate automatically thru said chute into said guideway, said chute retaining balls in a single row whereby to avoid blocking the passage to said guideway, and inclined guide walls upstanding from said surface and converging laterally of the surface to the mouth of the chute.

Patent No. 2,139,381.  
Pertaining to Coin and Token Separator.  
Application, November 6, 1937.  
Issued December 6, 1938.  
Number of Claims, 7.  
Inventor's Name—William Patzer, Chicago, Ill.

In a coin chute of the type having a chute passage discharging into a plurality of adjacent discharge openings, and means for selectively effecting movement of coin elements toward said openings fraud-preventive means in the form of a movable element having a portion disposed substantially across the path of a coin element moving toward one of said discharge openings for engagement and movement by the latter to position another portion of said member in blocking position across the path of a coin element moving toward another and adjacent one of said discharge openings.

Design Patent No. 122,485.  
Pertaining to Design for a Phonograph Cabinet.  
Application, May 27, 1938.  
Issued December 6, 1938.  
Designer's Name—William Nathanson, Los Angeles, Calif.  
The ornamental design for a phonograph cabinet.

## Convention Notes

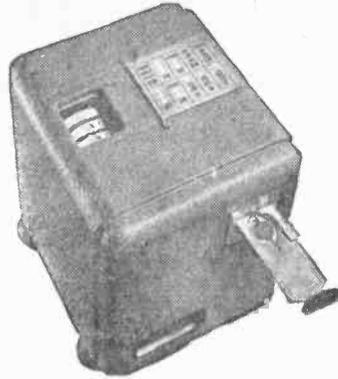
CHICAGO, Dec. 24.—There are always important items in the wake of convention news that do not get into the post-convention issue. Here are a few flashes that are late, but never too late:

ELECTED: "The All-Night Club voted Morris Hankin, of the Hankin Music Co., Atlanta, as the best all-nighter-don't-go-to-sleeper-stay-upper of the December coin machine show." (Telegram from Harry H. Cohen, December 15, 1938.)

TELEPHONES: C. A. Patterson, of the Patterson Vending Co., Huntington, W. Va., had to go to the American Hospital, Chicago, for an operation during the NACOMM convention. He telephoned *The Billboard* on December 21 that he was getting along fine. He hoped to be ready to go home in another week.

APPOINTMENTS: Friends of Harry Drollinger felt it advisable to hurry back to Dallas with him on the day following the NACOMM convention due to a very bad cold which threatened pneumonia. Harry said that he had several appointments to see friends on the day he had to leave. He wished to make this public apology for not being able to keep those appointments.

FLORIDA: "I am taking my wife and kiddies for a two-week vacation at Miami Beach. I expect to be back in time to exhibit at the Sherman Hotel



WE HAVE  
MILLS VEST POCKET BELL  
FOR IMMEDIATE DELIVERY AT  
**\$49.50**

## 13th Month Specials

MACHINES BELOW ARE SLIGHTLY USED, LIKE NEW AND OFFERED SUBJECT TO PRIOR SALE.

### SLOT MACHINES

- 8 MELON VENDERS, 10c. .... \$55.00
- 3 MELON BELLS, 10c. .... 55.00
- 6 MELON VENDERS, 25c. .... 55.00
- 5 MELON BELLS, 25c (Serial 426, 000-432,000) .... 55.00
- 12 MILLS BONUS VENDERS, 5c. .... 52.50
- 1 WATLING BELL, Single JP, 25c Play ..... 7.50
- 1 JENN. CHIEF CONSOLE, 5c. .... 60.00
- 1 JENN. CHIEF, 5c. .... 10.00
- 4 JENN. SIDE VENDER, No JP. .... 6.00
- 1 JENN. SIDE VENDER With JP. .... 7.50
- 1 JENN. 5c JP VENDER. .... 9.00
- 1 JENN. REG. G. A., 5c. .... 20.00
- 3 JENN. LITTLE DUKE, Triple JP, 1c Play ..... 15.00
- 1 JENN. LITTLE DUKE, Single JP, 1c ..... 8.00
- 1 JENN. BELL, No JP, 25c. .... 15.00
- 1 JENN. CENTURY, 25c. .... 15.00
- 1 PACE BANTAM, 5c Bell. .... 10.00
- 1 PACE BANTAM, 1c Bell. .... 15.00
- 1 PACE COMET, 10c, No. 26022M. .... 22.50
- 1 CAILLE CONSOLE, 5c. .... 60.00
- 1 CAILLE BELL, 25c. .... 10.00
- 2 AC 7-SLOT, 5c, Like New ..... 50.00
- 50 MILLS FOLDING STANDS. .... 1.75
- 100 MILLS SAFE STANDS. .... 4.25
- 4 MILLS DOUBLE SAFE. .... 20.00
- 4 MEILINK DOUBLE SAFE. .... 20.00

### 5-BALL NOVELTY

- 1 BALLY ARCADE ..... \$22.50
- 4 PALM SPRINGS ..... 32.50
- 2 BALLY RESERVES ..... 20.00
- 4 ZETA ..... 30.00
- 1 BALLY ZEPHYR ..... 20.00
- 1 BALLY BULL'S EYE ..... \$20.00
- 1 FLEET ..... 30.00
- 2 SUPER ZETA, F. S. .... 50.00
- 1 DOUBLE TRACK ..... 20.00
- 3 BALLY WORLD'S FAIR ..... 25.00

### 1-BALL

- 3 ROCK-OLA 3 UP ..... \$ 40.00
- 2 MILLS 1-2-3, Original Model. .... 89.50
- 3 FOTO FINISH ..... 15.00
- 1 MILLS 1-2-3, Latest Model ..... \$100.00
- 1 SPORT PAGE, Like New ..... 100.00

### CONSOLES

- 1 JENN. LIBERTY BELL, Flat Top. \$ 30.00
- 1 JENN. LIBERTY BELL, Slant Top. .... 37.50
- 10 KEENEY SKILL TIME, 1938. .... 145.00
- 1 PACIFIC DOMINOLE ..... 17.50
- 1 EVANS BANG TAIL, 5c CP. .... 77.50
- 1 GENCO PADDLE WHEEL ..... 50.00
- 3 GALLOPING DOMINO, 5c, Black Cabinet, Cash Pay. .... 70.00
- 1 GALLOPING DOMINO, 5c, 1937, Light Cabinet, Cash Pay. .... 75.00
- 3 TRACK TIMES, 1938 ..... 110.00
- 1 HOLLYWOOD RIFLE GAME. .... 40.00
- 1 BALLY CLUB HOUSE ..... 35.00

### COUNTER GAMES

- 1 DELUXE GRIP TESTER ..... \$10.00
- 2 ABT TARGETS, Used 10 Days. .... 17.50
- 3 JENN. GRAND STANDS, 5c. .... 15.00
- 1 PAGES RACES, Check, 5c, No. 5293 ..... 145.00

THE ABOVE PRICES ARE EFFECTIVE DECEMBER 31, 1938.

All Orders Must Be Accompanied by 1/3 Deposit in the Form of P. O. Express or Telegraph-Money Order.

NOTICE TO OPERATORS AND JOBBERS: Any Machines shown at either Show will be available for delivery as soon as they are released by the respective manufacturer.

SPECIAL NOTICE TO PHONOGRAPH OPERATORS AND JOBBERS IN VIRGINIA AND NORTH CAROLINA: We are exclusive factory representatives for Virginia and North Carolina for Rock-Ola's new Luxury Light Up and Standard Model Phonographs. The Light Up Luxury Model now in stock and ready for delivery. Standard Model will be available for delivery as soon as released by the manufacturer. Write, Phone or Wire for Prices, Descriptive Circular and Set Up of Price and Trade-In Allowance.

MOSELEY VENDING MACHINE EX. Inc., 00 BROAD ST. Richmond, Va.  
Day Phone 3-4511 Night Phone 5-5328

**EASTERN**  
350 MULBERRY ST.  
NEWARK, N. J.

THE NEW HIT IN CHARMS  
SNOW WHITE AND THE 7 DWARFS

COMPLETE ASSORTMENT **55c** COMPLETE ASSORTMENT

1/3 With Order. Balance C. O. D., F. O. B. Newark.

show. Here's hoping there will be only one show next year, as it's a pain in the neck to have two shows."—Dave Robbins, Brooklyn.

## 1938 a Good Year, Says Sam Wolberg

CHICAGO, Dec. 24.—"Looking back, I can proudly say that 1938 has been a remarkable year," says Sam Wolberg, officer of Chicago Coin Machine Mfg. Co. "Thousands of operators echo these sentiments, especially those who have loyally boosted Chicago Coin hit games.

"We have released a most remarkable string of games and we are proud of the earning records the machines have set in nearly every territory in the nation." Partner Sam Gensberg concurred with

Wolberg, saying, "We bring this year to a glorious close with our latest game, Trophy, and those two hits, St. Moritz and Alps. For 1939 we promise a continuation of games that will indeed make the coming year one of prosperity for Chicago Coin games operators. Fresh ideas, playing innovations, captivating new features will keep Chicago Coin out in front as they have during 1938."

**LOOK**  
IN THE WHOLESALE  
MERCHANDISE SECTION  
for the  
LATEST NOVELTIES, PRIZES  
PREMIUMS AND SPECIALTIES

## PHONOGRAPH HEADQUARTERS

### SPECIAL

- 2 RED HEAD TRACK TIMES \$99.50
- 1 GREY HEAD TRACK TIME 69.50
- 2 CLOCKS ..... 22.50
- 6 TAN FORAN ..... 34.50
- 3 DERBY DAY CONSOLES. .... 39.50
- 3 RAY'S TRACK ..... 44.50
- 1 DERBY CHAMP ..... 59.50

### 300 PHONOGRAPHS

- MILLS DANCE MASTER... \$49.50
- ROCK-OLA No. 2 ..... 69.50
- WURLITZER P12 ..... 69.50
- WURLITZER 312 ..... 79.50
- WURLITZER 616a ..... 139.50

## GERBER & GLASS

914 DIVERSEY BLVD.  
CHICAGO, ILL.

START  
THE NEW YEAR  
RIGHT!

★  
ANYTHING WITH A SLOT  
...WE HAVE IT!!

**SAVOY VENDING CO.**  
406-1 W. FRANKLIN ST., BALTIMORE, MD.

## WANTED

COIN-OPERATED BINOCULARS OR  
TELESCOPES  
Good Condition.  
331 Euston Rd. London, England, N. W. 1.

### WANTED

Experienced Franchise Salesmen to sell to operators a nationally known product backed by radio and national advertising. Good territory given and protected. Must be financially able to carry self. Opportunity given to earn from \$150 and up per week. Give references and details in length in first letter. Address BOX D-159, care *The Billboard*, Cincinnati, O.

**Genco's**

**STOP**  
and  
**GO**

**FASTEST  
SELLING  
GAME  
ON THE  
MARKET!**

*There Must  
Be a Reason!*

Straight Novelty **\$74<sup>50</sup>**

Free Game Model **\$89<sup>50</sup>**

**Immediate Delivery!**

*See Your Jobber  
Now!*

**GENCO, Inc.**

2621 N. ASHLAND AVE.  
CHICAGO, ILLINOIS

**Exhibitors at  
NACOMM Show**

*(Continued from last week)*

**PEERLESS NOVELTY CO.**, Spooner, Wis. Displayed Willie Jiggs phonograph stimulator. Represented by Frank W. Davidson, Amos B. Miller.

**PERMO PRODUCTS CORP.**, 6415 Ravenswood avenue, Chicago. Displayed phonograph needles. Represented by Art Olsen, Sherman Pate, Raymond Peterson, L. J. Hamilton, William H. Falch, Ferne Henry.

**PHILIP MORRIS & CO., Ltd.**, 119 Fifth avenue, New York. Displayed cigars. Represented by O. G. Zemann, E. A. McCorkell, S. C. Anderson, M. Kaufman.

**RCA-VICTOR CO.**, Camden, N. J. Displayed Victor and Bluebird records. Represented by Jack Williams, Herb Allen, Tom Bernard, Phil Gustafson, Dean Kerl, Pat Vance.

**D. ROBBINS & CO.**, 1141 DeKalb avenue, Brooklyn. Displayed Bingo counter skill game, 2 in 1 vander, stick gum vander. Represented by D. Robbins, J. M. McCarthy.

**ROCK-OLA MFG. CORP.**, 800 North Kedzie avenue, Chicago. Displayed phonographs, scales. Represented by R. Dillon, E. Reiman, E. Michels, R. Sychal, A. Janesek, E. Gunsteen, J. Leonard, E. Halvorsen, B. Boldt, J. Sears, J. Oakes.

**ROWE MFG. CO.**, 2 Main street, Belleville, N. J. Displayed cigaret machines. Represented by R. Z. Greene, John Moran, Hy Frumkin, Harry Cisterman, M. Jacobs, Walter Gilbert, M. Zimmerman, John Mill.

**SCHMIDT BROS.**, 638 Federal street, Chicago. Displayed printing.

**J. P. SEEBURG CORP.**, 1500 North Dayton street, Chicago. Displayed phonographs.

**SHYVERS MFG. CO.**, 2315 West Huron, Chicago. Displayed phonographs, wall boxes, coin chutes, trade checks. Represented by R. P. Shyvers, Ken C. Shyvers, E. Lyng, R. Shure.

**SIMPLEX VENDING MACHINE CO.**, 804 Sycamore street, Cincinnati, O. Displayed vending machines. Represented by W. C. McOwen.

**SPIN-O SALES, Inc.**, 108 South 11th street, Minneapolis, Minn. Displayed Spin-O trade stimulator. Represented by H. Cowl, M. Levine.

**STANDARD TRANSFORMER**, 1500 North Halsted, Chicago. Displayed packs, transformers, power units. Represented by J. Kahn, E. Gnamer, L. Gamache, R. J. Arndt.

**THE STARK NOVELTY CO.**, 1510 West Tusc., Canton, O. Displayed the Roll-a-Round slot machine safe. Represented by Walter Angeli, Victor Angeli.

**STEWART & MCGUIRE, Inc.**, Empire State Building, New York. Displayed cigaret machines, gum machines, candy machines and Coca-Cola vander. Represented by James E. Stewart, Lewis A. Jaffa, Ben Kulick.

**STONER MFG. CORP.**, 328 Gale street, Aurora, Ill. Displayed candy vending machine, amusement games. Represented by H. B. Stoner, W. Bartelt, B. Howard, R. Stayton, R. Feldott, C. R. Adelberg, F. Moxey.

**SUPERIOR PRODUCTS CO.**, 14 North Peoria street, Chicago. Displayed salesboards. Represented by Fred Goldman, Voe Irvine, G. D. Sax, M. B. Bronstein.

**TRIMOUNT COIN MACHINE CO.**, 1292 Washington street, Boston. Displayed vending machines. Represented by David S. Bond, B. A. Sossen, Edward Reese, B. M. Bond, P. Forest Lewton, H. J. Fisher.

**U-NEED-A-PAK PRODUCTS CORP.**, **UNEEDA MERCHANDISER, Inc.**, 135 Plymouth street, Brooklyn. Displayed cigaret and candy vending machines. Represented by Louis Steiner, Murry Wiener, Leo Williams, Bill Wiener, Al Price, M. Kushner, A. Herman, Harry Golden, W. Golden, M. Postal, M. Turc, H. Babbity.

**UNIVERSAL MFG. CO.**, 104 East Eighth street, Kansas City, Mo. Displayed jar games. Represented by J. J. Kellogg, Joseph Berkowitz, R. S. Chandler, George Jaber, John R. Daly, C. R. Eymann.

**VEEDER-ROOT, Inc.**, Hartford, Conn. Displayed counters, mechanical and electric. Represented by John Brannick, Earny Britton, D. J. Post Jr., George Patiny, N. Cavaliere, C. H. Gallion, Floyd Bringolf.

**WALCO DISTRIBUTING CO.**, 250 West 54th street, New York City. Displayed Walco sapphire needles. Represented by Robert Grenner.

**THOMAS A. WALSH MFG. CO.**, 201 South 10th, Omaha, Neb. Displayed sales-



**49<sup>50</sup>**  
5 PLAY ONLY

**MILLS VEST POCKET  
BELL**

The Midget of Automatic Bell Machines. Size 8x7x8". We now have them in stock and immediate delivery is guaranteed. Cover those Q. T. spots and increase your profits. Phone, wire or mail your order today.

TERMS: 1/3 Certified Deposit With Order, Balance C. O. D.

**THE VENDING MACHINE COMPANY**  
205-15 FRANKLIN STREET - FAYETTEVILLE, N. C. Cable Address: COINSLOTS

boards. Represented by Dave LaMear, Earle R. Parker.

**THE RUDOLPH WURLITZER CO.**, North Tonawanda, N. Y. Displayed phonographs.

*Kansas City*

**KANSAS CITY, Mo.**, Dec. 24.—Back from the Chicago convention with new enthusiasm for the coin machine industry in general, Kansas City manufacturers, distributors, jobbers and ops are busy with new machines and preparations for Christmas.

The CMMA conclave at the Sherman Hotel in January also will find Kansas City well represented, several with large exhibits.

A. E. Sandhaus, head of the Great States Mfg. Co., has two inexpensive penny games ready to introduce at the CMMA show next month. They are Tap-It and Drop-It and feature several radical departures from the run-of-the-mill small game types, according to Sandhaus. Also to be introduced is the Great States Bantam Beauty, a midget vander with 1½ gallons capacity for gum and merchandise. The Bantam Beauty will occupy less than seven inches of space on a counter. In addition, Great States is introducing a completely new line of pastel colored venders. Light greens, blues, pinks and yellows will cover porcelain bases, and in Sandhaus' opinion will attract the eye of everyone.

But the most unique innovation of all is the Great States line of barbecued nuts, actually barbecued over an open-kiln furnace, which will be on display at the Chicago show for the first time in America. The barbecued nuts, of the Spanish peanut and blanched Virginia type, will soon be a regular feature of the Great States plant here.

J. H. Keeney's Stablemate game is the big seller, along with the Wurlitzer Phonograph line, for Rue Mason and Tim Crummett of the Central Distributing Co. Biz is brisk at Central these days and prospects for 1939 are bright, in Mason and Crummett's opinion.

Workmen are busy these cold crisp December days at the United Amusement plant building a large extension to the modern United building. According to Carl F. Hoelzel, president of the company, an additional 4,000 square feet of space will be obtained by the annex. There also is being constructed a large barn for crates, boxes and used machines. Hoelzel is experiencing a wide demand for Bally's Paramount and Thistledown games, and also Vest Pocket Bells, of which he has sold 250 in the last 10 weeks. Hoelzel, too, will be on hand for the CMMA conclave in the Windy City.

Enjoying unprecedented popularity this winter in Kansas City are coin-operated phonographs. Few are the night clubs here which do not augment regular bands and floor shows with recorded music for patrons, and distributing firms report heavy business in

**THIS WEEK'S SPECIALS**

IN GUARANTEED RECONDITIONED MACHINES.

Make Your Selection and Send In Your Order. (All Reconditioned Equipment Is Offered Subject to Prior Sale.)

**ONE-BALL AUTOMATICS.**

- 1 Bally Entry ..... \$24.50
- 1 Bally Golden Wheel ..... 17.50
- 1 Gottlieb Foto Finish ..... 19.50
- 1 Bally Racing Form ..... 17.50
- 8 Mills 1-2-3 Tables ..... 39.50
- 3 Bally Klondikes ..... 74.50
- 1 Gottlieb Multiple Races ..... 39.50
- 2 Mills Big Races ..... 29.50

**NOVELTY GAMES.**

- 1 Bally Line Up ..... \$10.00
- 1 Daval War Admiral ..... 10.00
- 1 Daval Green Lights ..... 27.50

**EXTRA! EXTRA! EXTRA!**

**42 BALLY RESERVES. FIRST-CLASS CONDITION AND READY FOR LOCATION, ONLY \$16.50 GUARANTEED SLOTS.**

- 10 Mills 5c Blue Fronts ..... \$49.50
- 21 Mills 5c Cherry Bells ..... 59.50
- 7 Mills 5c Melon Bells ..... 69.50
- 4 Mills 5c Skyscraper Bells, Mystery Payout ..... 29.50
- 1 Mills 5c Yellow Front Mystery G. A. Bell ..... 39.50
- 1 Mills 50c Blue Front ..... 59.50
- 2 Mills 25c Escalator FOK Venders ..... 27.50
- 1 Mills 25c Regular P. O. Golden Bell ..... 34.50

renting out phono units to private parties.

Once again, according to Maurice Carey, city treasurer, Kansas City's nickel parking meters in the downtown business district showed excellent profit for the month. In his November summary of city finances Carey said the meters were more than proving their value, not only as a source of revenue but also as a solution to parking difficulties once experienced by city officials.

Dave Cooper, president of the Peerless Distributing Co., is still another phonograph distributor who is up to his neck in work as the holidays approach. "Things are rushing," says Cooper, "and we are doing the best business in many months."

**Texas Governor  
States Opinions**

**FT. WORTH, Tex.**, Dec. 24.—Governor-Elect W. Lee O'Daniel recently issued a statement, widely quoted in the press, concerning the hunt for revenue to pay the \$30-a-month pension promised to every person in Texas over 65 years of age.

His statements about the possible sources of revenues are being carefully studied even in other States and are regarded as a sincere effort to consider the entire field of State taxes in the light of known facts. His opinions are said to be something new in the field of State policies. The governor said that he had not yet reached a decision on taxes he would recommend.

**Genco Set for  
New 1939 Games**

**CHICAGO, Dec. 24.**—"A new factory production record is being set these days," declares Dave Gensberg, of Genco, Inc., "and while we are setting that record for 1938 the game that is now coming off the production line is getting new earnings records for 1938 throughout the country. I refer to Stop and Go, which bids to continue its popularity well into 1939.

"Demand for the game shows no signs of letting up in spite of expectations of a natural seasonal setback. While the call for Stop and Go is as unrelenting as it was when the game was first introduced, we are now well along in our plans for 1939's games. We're all set for a flying start and we can promise those Genco followers that 1939 will be a bigger year than 1938."

**LOOK**  
IN THE WHOLESALE  
MERCHANDISE SECTION  
for the  
LATEST NOVELTIES, PRIZES,  
PREMIUMS AND SPECIALTIES

Dallas

DALLAS, Dec. 24.—Local operators report phonograph and amusement game business as improving. Colder weather is pushing receipts up by bringing the crowds inside. This is certainly a salesboard Christmas for Dallas operators. More merchandise and salesboard combos are on the local market than ever before. Many locations are doing a nice holiday business and the selection of boards is wide and varied. Combinations are on display offering all kinds of merchandise from money and marbles to milady's fine furs.

Local coin machine men and ops who attended the coin show in Chicago last week included Mr. and Mrs. Earl Reynolds, of Simplex Distributing Co.; Fisher Brown, of Brown & Fulson, and W. W. (Mike) Ackman and Harry Drollinger, of Modern Music Co.

Sol Ritter, sales representative for Gardner & Co., Chicago manufacturers of salesboards, called on jobbers and operators in Dallas last week. Ritter has just completed a business trip thru Louisiana and East Texas. He reports business good in both those sections.

M-G Candy Co., Oklahoma City, has been appointed exclusive Oklahoma State distributor for the Kidd Sales Co.'s line of photo candy deals and jar deals.

B. W. (Burt) Davis, Dallas, has opened a new local sales office at 4225 McKinney avenue. His new firm, the Burt Sales Co., will specialize in original salesboard deals. Davis is also planning to manufacture a new line of salesboards. Associated with him are W. F. Pankey, Curtis Trotter and Dan Maple.

The Kidd Sales Co. is to manufacture a new jar deal which it plans to have on the market by the first week of the new year. Charles K. Kidd, of the firm, just completed a successful trip thru East and South Texas and reports an excellent business for his new photo frame candy deal. East Texas ops were reported doing a splendid holiday business. Kidd said that since the introduction of his photo frame candy deal three months ago his firm has sold over 10,000 units of the candy combination, which means that his company has distributed over 30,000 pounds of candy with the candy and salesboard combo in 90 days.

St. Moritz and Alps continue their popularity with operators along with the new star game, Trophy. It speaks well for the results operators have been getting with Chicago Coin games and seems to indicate that there is a growing market for games of this type—a pleasant thought to carry into 1939," Gensberg said.



**SELLING FASTER THAN EVER!!**

MILLS VEST POCKET BELL

World's Smallest Automatic Bell Payout Counter Machines.

**ONLY 49<sup>50</sup>**

Stock on Hand—Order Now!  
Immediate Delivery!!  
1/3 Deposit, Balance C. O. D.

**Atlas Novelty Co.**  
2200 N. Western Ave.,  
CHICAGO, ILL.

**Three Chicoin Games in Production**

CHICAGO, Dec. 24.—"Three games in production at one time, and all in demand; that's the set-up at our factory now, and we're proud of it," says Sam Gensberg, Chicago Coin Machine Mfg. Co.

"The games are St. Moritz, Alps and Trophy, and the remarkable thing about production is that St. Moritz and Alps have been running for an unusual length of time, as novelty games go. As a rule, when a manufacturer announces a new game the demand for previous games immediately lessens and by the time the new game has been in production for a week or ten days, production on the old games drops to a mere dribble." "We were pleasantly surprised to see



**MAN-O-WAR 1-BALL CONSOLE**

BY THE MASTERS OF PAYOUTS! MULTIPLE PAYOUT MYSTERY DAILY DOUBLE MYSTERY SELECTION & ODDS

**FIRST**—with Mystery Payouts in multiples of 3!  
—with Flicker Light Field and Illuminated Win Pockets!  
—with Mystery "Daily Double" Pockets and TOP AWARD OF \$12 CASH!  
Greatest game of recent times!  
Mystery Selection of 1 or more horses... Multiple or Single operation by simply throwing switch... Odds 3-1 to 240-1... absolutely bug-free mechanism! Earnings that mark a new era! Order quick and clean up!

**\$189<sup>50</sup>**

DON'T MISS THE GOTTlieb SURPRISES AT THE CMMA SHOW BOOTHS 31-32-33

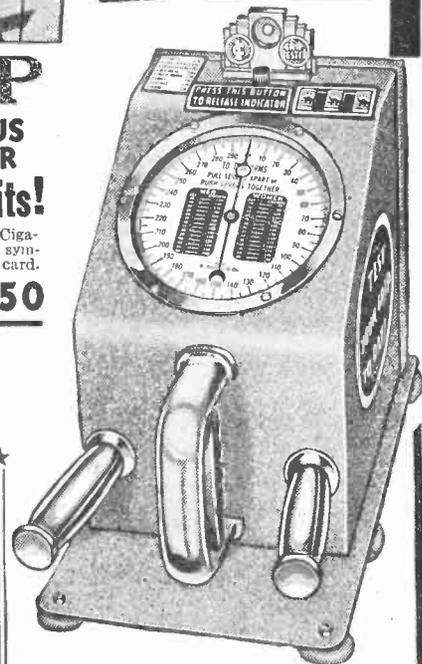
**DUO-GRIP**

TRADE STIMULATOR PLUS 3-WAY STRENGTH TESTER Gives You Double Profits!

Besides testing strength of Push, Pull and Grip. Cigarette Reels spin with each grip... winning symbols entitle player to award shown on award card. Available with fruit bell symbols or numbers. Combination 1c to 25c Slot. Stand, \$2.50. **\$24<sup>50</sup>**

Still Going Strong :  
**DE LUXE GRIP SCALE**  
3-WAY STRENGTH TESTER \$19.50

**SEASON'S GREETINGS**  
to all our Friends and Best Wishes for a Bigger COIN MACHINE YEAR



**D. GOTTlieb & CO.**  
2736-42 N. Paulina St., CHICAGO

**ONE HALF FREE**

Brings in the Cash

1500-Hole F-4885  
Takes in.....\$37.50  
Pays out.....\$20.00

**PRICE \$1.17 EACH**

Write for new low prices on Thick and Semi-Thick Boards

**CHAS. A. BREWER & SONS**  
The Largest Board and Card House in the World.  
6320 Harvard Ave.  
Chicago, U. S. A.



**SPECIALS STONER'S ZETA**

3 FOR \$100.00 (Single Lots \$39.50)

**BALLY RESERVES**

3 FOR \$50.00 (Single Lots \$17.95)

All Machines Reconditioned and in A-1 Shape.  
1/3 Deposit With Order, Balance C. O. D.

**AVON NOVELTY SALES CO., Inc.**  
2923-25 PROSPECT AVE., CLEVELAND, O.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS



B. & B. SUPPLY CO., Fairmont, Minn., recently celebrated the opening of new quarters. Above are shown several members of the firm, which distributes Harlich salesboards. Left to right: Herman Guttman, Harlich representative; Bob. Bieth, Ole Olson, F. E. Ladd, Bob Nelson and Al Anderson.

# HAPPY NEW YEAR

## IS MORE THAN A SLOGAN WHEN YOU OPERATE

# BALLY GAMES

For a prosperous 1939 . . . get on the Bally Band Wagon . . . a complete line of equipment for every location . . . including PARAMOUNT Spinning Captive Ball Sensation in Reserve, Novelty or Free Play Models . . . THISTLEDOWNS Reserve Type Multiple One-Shot . . . BABY RESERVE Counter Game with \$50 top . . . RAINBOW Pencil Vendor with Buy-Back Feature . . . DIXIE and other 7-coin consoles . . . and the sensational new BALLY BELL that doubles your bell earnings.

GET FACTS NOW ON BALLY'S  
**BEVERAGE VENDER**  
YOUR BEST BET FOR A PROSPEROUS 1939

## BALLY MFG. COMPANY

2640 BELMONT AVENUE, CHICAGO, ILLINOIS

BOOTHS 19, 20, 21, 22, 47, 48

SHERMAN HOTEL

JANUARY 16 - 19, 1939

## Gottlieb Hints At What's Coming

CHICAGO, Dec. 24.—In discussing what D. Gottlieb & Co. have up their sleeve as a surprise for operators at the CMMMA Show in January, Dave Gottlieb stated, "We'll be ready to give the trade a revelation in new machines designed for money-making under present conditions.

"We have a number of surprises to show, but one machine in particular, which we have hit upon, will sweep operators off their feet. This is a totally new and timely idea, applied for the first time to a coin machine with startling results. There is no closed territory for this idea, and its effect on the dormant type of location is almost magical.

"In addition, we'll have plenty of new things to show in pay tables, novelty games and counter games that nullify old standards of profit making. That's all I can let out of the bag now, but you'll see all our new numbers revealed for the first time at booths 31, 32 and 33 of the CMMMA Show in January.

"Let me add," he concluded, "that members of the industry who are interested in what's really new for 1939, and who are anxious to make money during the coming year, should not miss this greatest of all coin machine shows. You'll be more than rewarded by what you can see and learn."

## Commissioners To Ask Games Okeh

YOUNGSTOWN, O., Dec. 24.—Trumbull County commissioners will ask the State Legislature to legalize slot machines, dog racing and other forms of amusement; also to increase the cigaret tax one cent in order to finance relief, Neil Duck, a member of the commission, has announced.

Duck's statement was made as commissioners from Trumbull and Mahoning counties met with newly elected State legislators to discuss the relief situation and plan for the future.

## Locations Help Farmers

NEW YORK, Dec. 24.—Owners of grocery locations, thru the National Association of Retail Grocers, indicated here recently that this vast organization may join in a movement to help farmers over the nation adopt some plan of crop control.

The movement is designed to help the farmer get better prices for his products. Lack of co-operation among farmers themselves is a serious handicap, so the grocers may join in an educational program to improve conditions.

## PRE-SHOW CLEARANCE

### Entire Stock of USED GAMES

Thoroughly Reconditioned and Refinished.  
"EVERY MACHINE MAKES A SATISFIED CUSTOMER."

### CONSOLES

- 5 Jennings 1938 Parlay Races and Pick 'Em, in excellent condition . . . \$54.50
- 4 1937 Dominos . . . 49.50
- 1 Western Thoroughbred . . . 49.50
- 2 Bally Favorites (9 Coin Head) . . . 34.50
- 4 Bally Ray's Tracks . . . 45.00
- 2 Mills Flashers . . . 49.50
- 2 Pacific DeLuxe Bells . . . 19.50
- 1 Bally Club House . . . 39.50
- 1 Evans Keeno . . . 27.50

### PHONOGRAPHS.

- 1 1937 Rock-Ola Rhythm King . . . \$75.00
- 1 1937 Gabel 24 Record . . . 79.50
- 1 1937 Gabel 18 Record . . . 69.50

### PIN GAMES.

- 2 Mills 1-2-3 (Rebuilt) . . . \$49.50
- 2 Bally Klondikes (Excellent Condition) . . . 49.50
- 1 Fairgrounds . . . 45.00
- 1 Western Paddles . . . 35.00

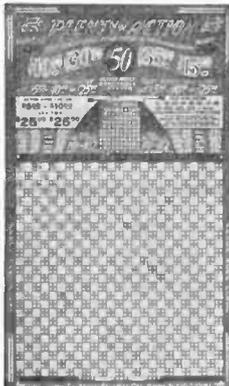
- 2 Gottlieb Horseshoes . . . \$19.50
- 5 Preakness . . . 15.00
- 10 Gottlieb "Two or More's": Derby Days, College Football, Speed King, High Card, Feature, and Miss Americas . . . 15.00
- 2 Turf Champs . . . 15.00

- Belmonts Blue Birds . . . \$10.00 EA.
- Bumpalite . . . 3 for \$25.00
- Springtime . . . 3 for \$25.00
- Foto-Finish . . . 3 for \$25.00
- All Stars . . . 3 for \$25.00
- Pamco Tout . . . 3 for \$25.00
- Bally Derby . . . 3 for \$25.00
- Challenger . . . 3 for \$25.00
- Preview . . . 3 for \$25.00
- Lady Luck . . . \$10.00 EA.
- Heavyweight . . . \$10.00 EA.
- Spotlite . . . \$10.00 EA.
- Center Smash . . . \$10.00 EA.
- Sweet 21 . . . \$10.00 EA.
- Grand Prize . . . \$10.00 EA.
- Royal Races . . . \$10.00 EA.
- Bally Multiple . . . \$10.00 EA.
- Daily Races . . . \$10.00 EA.
- Latonla . . . \$10.00 EA.

- 1 5c Pace Console, No. RF43106M . . . \$99.50
- 1 10c Pace Console, No. RF41196 M . . . 99.50
- 25 New Bennett Lucky Packs . . . 15.00
- 10 New Daval Track Reels . . . 7.50

### NATIONAL SCALE COMPANY

1415 Wash. Ave., S., Minneapolis, Minn.  
Wire, Write, Phone. 1/3 Deposit.



## GLOBE 1939 SPECIAL

2520 HOLES PLENTY of ACTION 5 CENTS A SALE BARREL STYLE TICKETS.

Each Combination repeats 12 times. Field Rows contain 100 Tickets; 1 Each \$15, \$12, \$10, \$9, \$8, \$7, \$6, \$5, \$4, \$3, \$2, and 87 \$1.00.

Action Rows contain 15 Tickets: 2 \$25.00, 1 \$10, and 12 \$5.00. Takes In \$126.00. Average Payout, \$84.00.

Price \$4.90 Ea.

### GLOBE PRINTING CO.

1023-27 Race Street, PHILADELPHIA, PA.  
WRITE FOR OUR 96-PAGE CATALOG.

## YEAR-END CLEARANCE SALE

AUTOMATICS.			
5 Sport Page . . . . .	\$79.50	12 Mills Cherry B's, 5c. \$42.50	
8 Fleetwood . . . . .	39.50	6 Watling Diamond . . . . .	6.50
3 Derby Champs . . . . .	69.50	14 Silver Chiefs, 5c . . . . .	27.50
5 Stoner Champs . . . . .	59.50	20 Pace Comets, 1938, 5c . . . . .	45.00
3 Bally Klondike . . . . .	69.50	12 Pace Comets, 1938, 1c . . . . .	37.50
2 Golden Wheel . . . . .	15.00	Like New, Used Only 60 Days. NOVELTY GAMES.	
2 Gottlieb Derby Day . . . . .	12.50	17 Zetas . . . . .	\$29.50
2 Gottlieb Foto-Finish . . . . .	15.00	18 Bally Reserves . . . . .	15.00
2 Mills 1-2-3 . . . . .	39.50	4 Bally Arcades . . . . .	22.50
1 Mills Rio . . . . .	59.50	6 Odd Balls . . . . .	49.50
SLOTS.			
27 Mills Melon B's, 5c . . . . .	\$47.50		
2 Mills Melon B's, 25c . . . . .	49.50		

MT. ROYAL NOVELTY, Inc.

306 East Baltimore Street,

BALTIMORE, MD.

## SPECIAL: CLEARANCE SALE

REAL BUY IN NOVELTY GAMES

Palm Springs . . . . .	\$34.00	Silver Flash . . . . .	\$12.00	Mercury . . . . .	\$ 7.00
Fleets . . . . .	32.00	War Admiral . . . . .	10.00	Long Beach . . . . .	7.00
Bambino . . . . .	21.00	Beam-Lite . . . . .	10.00	Turf King . . . . .	6.00
Daily Dozen . . . . .	19.00	Airway . . . . .	10.00	Bumper . . . . .	6.00
Bally Reserve . . . . .	17.00	Speed . . . . .	9.00	Daytona . . . . .	6.00
Cargo . . . . .	17.50	Forward March . . . . .	8.00	Carnival . . . . .	6.00
Zephyr . . . . .	17.50	Tournament . . . . .	8.00	Ricochet . . . . .	6.00
S&I Hi . . . . .	14.00	Chic Baseball . . . . .	7.00		

We Have a Large Variety of Other Games at a Real Buy. Write in for Price List. One-Third Deposit With Each Order.

YALE AMUSEMENT COMPANY, 952 GRAND AVENUE, NEW HAVEN, CONN.

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS, "BILLBOARD"



FRED PRAY, New York district manager for Rock-Ola Mfg. Corp., reports good luck on his hunting trip in Northern Michigan as evidenced above. Pray enjoyed two weeks of rest, he reports, "in preparation for a big 1939."

Bambino . . . \$21.00  
Fleet . . . 30.00  
Bally Reserve . . . 17.00  
Stoner Ritz . . . 32.50  
Spokes . . . 25.00  
Jungle . . . 22.00  
Keeney Free Races . . . 53.00  
Palm Springs . . . 32.50  
Splash . . . 30.00  
Cadet . . . 22.00  
Grand Slam . . . 28.00  
Triple Play . . . 45.00  
Zephyr . . . 16.00  
Chico Baseball . . . 7.00  
Airway . . . 11.00  
Silver Flash . . . 10.00

Turf King . . . \$ 9.00  
Sensation . . . 9.00  
Electro . . . 9.00  
Carnival . . . 9.00  
Review . . . 40.00

**\$6.00 ea.**  
Electric Score Board, Cross Line, Boo Hoo, Bally Booster, Stoner Races, Bally Bumper, Ricochet, Skooky.

For Export Cable: "Munmachine" N. Y.  
**MIKE MUNVES CORP.**  
593 Tenth Ave. • NEW YORK

JUDGE A DISTRIBUTOR  
by the  
COMPANIES REPRESENTED

Eastern Distributors:

**MILLS NOVELTY CO.**  
A. B. T. CO. GROETCHEN MFG. CO.  
BALLY MFG. CO. H. C. EVANS & CO.  
COLUMBUS VENDING CO.  
CHICAGO METAL MFG. CO.  
DAVAL MFG. CO.

**KEYSTONE NOV. & MFG. CO.**  
26th & Huntingdon Sts.  
PHILADELPHIA, PA.

## VALUES

15 EXHIBIT MERCHANTMEN . . . \$25.00  
14 RED HEAD TRACK TIMES . . . 85.00  
7 TANFORS . . . 37.50  
4 1938 BALLY SKILL FIELDS . . . 69.50  
2 1938 JENNINGS PICK-EM . . . 79.50  
2 GALLOPING DOMINOS . . . 69.50  
4 DELUXE BELLS . . . 25.00  
2 BALLY TEASERS . . . 22.50

Half Deposit.  
**Cleveland Coin Machine Exchange**  
2336-8 PROSPECT AVE., CLEVELAND, O.

## Four Hectic Days of Surprises

CHICAGO, Dec. 24.—“Four hectic days of surprises,” promises the CMMA management, in summarizing the plans for the 1939 Coin Machine Show to be held at the Sherman Hotel here, January 16 to 19, 1939.

“You’ve asked for an outline of our plans,” replied Jim Gilmore, secretary-manager for the CMMA, “and that’s really the best answer I can give you. Four days of surprises—96 hours of surprises—5,760 minutes of surprises. Because there will be surprises every minute of every day.

“Naturally, we can’t divulge the details of our plans at this time. After all, the January Show will be nothing more nor less than a gigantic Surprise Party; and giving out information about a Surprise Party is like uncorking a bottle of champagne the day before you drink it. Simply tell the boys that the ‘Convention Champagne’ which will be uncorked on the morning of January 16 will pop in a way which they will never forget. And from the moment he steps off the train until he heads back home at the end of the week, each operator, each jobber, each distributor will be living in a gay, glamorous atmosphere of surprises, surprises and more surprises.

### Machine Surprises

“Some of the biggest surprises, of course, will be up on the Exposition Floor. Because there the operators and distributors will see machines they never dreamed were possible. Machines which will put new pep into every branch of the industry. Not merely new models, but revolutionary new type machines. The kind of machines that come along once in a blue moon and put the entire industry back on Easy Street.

“I have had an opportunity to inspect many of these machines and I have never before felt so optimistic about the future of the coin machine industry. No operator need feel concern about his future as long as he has a source of machines such as are now lined up in the engineering departments of our exhibitors waiting for the curtain to rise on the Big Show and Surprise Party at the Sherman. On the other hand, no operator who hopes to keep in the running in 1939 can afford to miss the first showing of these new machines. This year, more than ever before, it will be important for operators and distributors to get in on the ground floor. The surprise machines which will be sprung at the January Show are the kind for which there will be a terrific scramble. And the big profits for 1939 will go to the operators and distributors who are in a position to make their decisions right there during the Show.

### Three Divisions There

“Incidentally, I want to emphasize that the Big Surprise Party at the Sherman in January will include every branch of the industry. Music, merchandise, amusement machines and bells—all will be represented by elaborate exhibits of the big leaders—plus brilliant displays of salesboards, jar deals, premium goods and allied products.

Right now practically every foot of display space is sold out—which means that every inch of display space will be jam-packed with items of vital interest to operators and distributors.

“Our various committees realize that ‘all work and no play’ is a lousy arrangement. Therefore, in addition to the surprises on the exhibition floor, there will be many other surprises to entertain and amuse operators and distributors. Some of these will be sponsored by the association and will far surpass anything ever prepared for the delight of coin machine men. Other surprises are in store up in the Open House suites of the various manufacturers, and these, too, will be on a more lavish scale than ever.

### Surprise Floor Show

“In this connection, I want to say that the Floor Show for Banquet Night has already been arranged by Dick Hood, of the H. C. Evans Co. Mr. Hood was the originator of the famous *Streets of Paris* during the World’s Fair and has also been in charge of coin machine banquets in previous years. He promises the greatest show you’ve ever seen—and PLENTY OF SURPRISES!

“Make your plans now to come to the Big Surprise Party—the biggest Coin Machine Show in history. Write me at CMMA Headquarters, 323 Hotel Sherman, regarding room reservations. And be there with bells on—1939 Coin Machine Show—Sherman Hotel, Chicago, January 16-19—“Home-Coming” Week to coinmen everywhere!”

“Some of our surprises will be revealed to you in the next issue of *The Billboard* and in the January issue of all other trade journals of the coin machine industry that you will receive right after the first of the year.

“A part of them cannot be revealed until you come to the show and you can gamble your last dollar that coming to our show is going to be tremendously pleasant and profitable. You simply cannot afford to miss it. You ain’t seen nothing yet!”

## Old-Age Pensions Gaining in News

BOSTON, Dec. 24.—*The Boston Herald* indicated that Senator Henry Cabot Lodge Jr. (Rep.) intended to make good on the promises of many of the recently elected new members to Congress who had favored the Townsend plan or other increases in old-age pensions.

The proposal will probably be to raise the old-age pensions from an average of \$30 to \$60 per month. States would furnish \$20 per month under this plan and the federal government the remainder.

It is understood in political circles that the Roosevelt Administration plans to take the advance for such an increase. It seems certain therefore that old-age pensions will be increased considerably.



BALTIMOREANS BANDOR AND GOLDSMITH compare Keeney's new console, Pastime, with actual dice game.

## EVANS' 1939 GALLOPING DOMINOS WITH NEW LEGALIZING SKILL ATTACHMENT



SEE THE NEW JACKPOT MODEL and LUCKY LUGRE AT THE CMMA SHOW! BOOTHS 29-30, 37-38

## EQUIPPED WITH EVANS' NEW 7-COIN HEAD

Engineered to accept the new Jefferson nickel. Acknowledged by big-time operators as the greatest coin head advance in the industry! Positively eliminates overlapping and jamming of coins. Stops grief from thick coins, slugs, gum, string, steel strips, celluloid and other tricks of the gyp artist. Last 3 coins in each chute visible at distance. Patented and manufactured solely by Evans — available only on Evans' multiple-play consoles!

## IDEAL FOR RESTRICTED TERRITORY

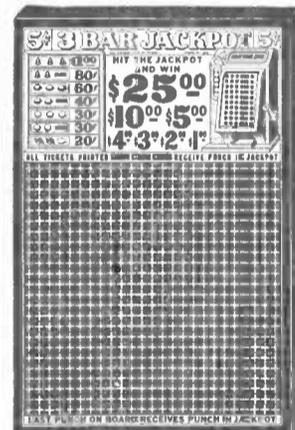
Again this “KING OF CONSOLES” scores a top hit! New, ingenious Legalizing Skill Attachment with Gold Award... now makes it a perfect “natural” wherever skill games are required!

Evans' NEW 7-Coin Head protects your profits! New Steel inner wall prevents tampering with mechanism. New silent-action mechanism, giant power-pak, a host of other new 1939 features plus Evans' precision engineering make this marvel absolutely incomparable to any other game regardless of claims! Perfect performance unconditionally guaranteed!

## OTHER EVANS' HITS

BANG TAILS ROLLETO, Jr. At Your Jobber or Write, Wire or Phone Haymarket 7630.

H. C. EVANS & CO. 1520-1530 W. ADAMS ST. CHICAGO



## ALL THE PROFITS ALL THE ACTION of a Slot in 3-Bar Jackpot

All Tickets Are Actual 3-Color Reproductions of Slot Symbols.

Jackpot Dumps 13 Times.

No. 2423 — 2400 Holes. Takes In \$120.00; Average Payout, \$65.56; Average Gross Profit, \$54.44.

You're Invited to Visit Our Factory Showroom While Attending the Conventions.

PRICE \$5.50 EACH

Send for Folder NC-17 — It's Packed With New Profit-Makers.

HARLICH MFG. CO. 1413 W. Jackson Blvd., CHICAGO, ILL.

McCALL NOVELTY CO. SEASON'S GREETINGS AND THANKS TO OUR HOST OF VALUED CUSTOMERS AND THE ENTIRE COIN MACHINE INDUSTRY, IN MAKING 1938 OUR GREATEST YEAR.

THIS WEEK'S SPECIALS IN GUARANTEED USED EQUIPMENT.	
NOVELTY GAMES	AUTOMATICS
Bally View . . . \$49.50	Exhibit Bazaar (Tkt.) . . . \$32.50
Chico Marvel (Re-serve, Fl. Sample) . . . 49.50	Turf Champs (Tkt.) . . . 18.50
Jitterbug . . . 49.50	Air Races (Tkt.) . . . 12.50
Chico Cadet (Re-serve) . . . 29.50	CONSOLES
Grand Slam (Re-serve) . . . 29.50	Bang Tails . . . \$85.00
Turf Kings . . . 17.50	Track Times . . . 85.00
	Track Odds . . . 99.50
	MISCELLANEOUS
	Popmatic, Like New . . . \$29.50
	Exhibit Hi-Ball . . . 39.50
	Wurlitzer 412 (Electric Fronts) . . . 75.00

WE BUY, SELL AND EXCHANGE. Phone: Jefferson 1644  
 1/3 Deposit, Balance C. O. D. Cable Address: "McCallco." LOCUST ST. ST. LOUIS, MO.

Advertise in The Billboard—You'll Be Satisfied With Results.

Daval wishes you a Prosperous New Year...

and you're sure to have one if you operate

# SIDE-KICK

MAGNIFICENT NEW FULLY-ADJUSTABLE 5-BALL NOVELTY GAME!

You'll fall for the SIDE-KICK the minute you see it . . . for SIDE-KICK was specially designed to be your buddy . . . your pal . . . your money-making sidekick! It's got EVERYTHING—attraction—"all-over-the-board" ball action—snap and animation—speed and suspense—repeat play—complete anti-cheat protection—huge earning power!

GREATEST FEATURES YOU EVER SAW!

★ New 3-point thrill suspense (see pictures below).

★ Daval's original shifting hi-score lights. ★ Extra free ball release. ★ Thrilling new Side-Kick feature, scoring 2,000 and more. ★ Beautiful mirrored back-board, and topboard with new dazzling illuminated domes. ★ Complete flexibility of scoring control. ★ Adjustable award control, with all awards fully metered. ★ Armoured cabinets, also electrically locked meter reset on reserve model—all for your protection and profit!

MAKE SIDE-KICK YOUR SIDEKICK — AND WATCH IT KICK IN THE CASH! ORDER SIDE-KICK NOW!

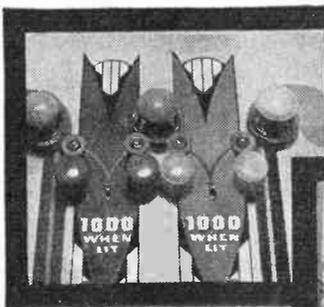
3 MODELS:

1. STRAIGHT HI-SCORE.
2. HI-SCORE WITH \$50.95 RESERVE BANK.
3. HI-SCORE WITH FREE PLAY.



PRICE  
Hi-Score  
**\$79.50**  
Reserve  
**\$89.50**  
Free Play  
**\$89.50**

GUARANTEED 100% mechanically perfect!



Shifting side-to-side lights on top and bottom of playing field provides that thrilling last-second suspense! Player scores 1,000 if ball goes over contact when adjoining lights are lit—but lights shift every 500 points.

Ball scores 1,000 when it goes thru Side-Kick channel, and another 1,000 when mystery mechanism flings it at the target bumper while corresponding side is lit-up!



A played ball passing thru exit contact while exit lights are lit releases a FREE BALL to be played over again! Number of free balls is theoretically unlimited—looks easy, but is not-so-easy to get!

DAVAL MFG. CO., 315 N. Hoyne Ave., Chicago

List of Exhibitors

## CMMA ANNUAL COIN MACHINE SHOW

Sherman Hotel, Chicago, January 16-19, 1939

(List as of December 22, 1938)

CHICAGO, Dec. 24.—In releasing the list of firms that have reserved exhibit space at the Sherman Hotel for the coin machine show to open on January 16, the Coin Machine Manufacturers' Association stated that of the 212 possible booths a total of 162 had been sold up to and including December 22. This leaves 52 booths and they have been going at the rate of about 5 or 6 a day recently, the management stated.

Whereupon the CMMA declared that the 1939 show would be "a colossal display of the industry's latest and greatest creations. The stage is set, every branch of the industry will be fully represented, you'll see the most phenomenal array of new ideas ever assembled. Novelty game hits, payouts, consoles, counter games, slots, scales, vending machines, phonographs, sales stimulators, premiums, novelties, salesboards, jar deals, many items that will mark a new era.

"Prizes to attending delegates are to assume an important role. Not only will there be grand prizes by the organization, but also exhibitors will offer about 150 prizes individually. The big story will be told later."

Firms Exhibiting

A. B. T. Mfg. Co., Acme Novelty & Mfg. Co., Atlas Novelty Co., Automat Games, Automatic Age.

Bally Mfg. Co., Bearse Mfg. Co., The Billboard Publishing Co., Blackhawk Mfg. Co., Block Marble Co., Brunswick Record Corp., Buckley Mfg. Co., Burel & King, Central Stand Mfg. Co., Chicago Coin Mach. Mfg. Co., Chicago Lock Co., Churchill Cabinet Co.; Coin Machine Journal, Inc.; Coin Machine Review, William Corcoran Cabinet Co., Brabb Mfg. Co.

Daval Mfg. Co., Electrical Products Co., R. C. Emrich, Etching Co. of America, H. C. Evans & Co., Exhibit Sales Co., Filben Mfg. Co.; Philip Florin, Inc.; Gam Sales Co., Gardner & Co.; Gay Games, Inc.; Genco, Inc.; D. Gottlieb &

Co., Grand National Sales Co., Great States Mfg. Co., Groetchen Tool Co., Guardian Electric Mfg. Co., Karl Guggenheim, Inc.

Hamilton Mfg. Co., Illinois Lock Co., Independent Lock Co.; International Mutoscope Reel Co., Inc.; Jacobs Novelty Co., Jasper Brokerage Co., Louisville Novelty Co.

Merchandise Sales Syndicate, Medill Electric Co., Monarch Coin Machine Co., Muncie Novelty Co., National Coin Machine Exchange; National Manufacturers, Inc.

Operators Supply Co., Inc.; D. A. Pachter Co., Pan Confection Factory, Paris Bead and Novelty House, Peanut Specialty Co., Premium Sales Co.

RCA Mfg. Co., D. Robbins & Co., Rock-Ola Mfg. Corp., N. Shure Co., Shyvers Mfg. Co., Standard Transformer Corp.; Stewart & McGuire, Inc.; Superior Products, Inc.

Townsend Mfg. Co., Traders Syndicate; U-Need-A-Pak Sales, Inc.; Universal Mfg. Co., Thomas A. Walsh Mfg. Co., Watling Mfg. Co.; Werts Novelty Co., Inc.; Western Products, Inc.; W. W. Wilcox Mfg. Co., Winner Sales Co.

### Carl Trippe Plays Santa to Employees

ST. LOUIS, Dec. 24.—Carl F. Trippe, owner and general manager of the Ideal Novelty Co., will play Santa Claus again to his host of employees, giving everyone in his employ a week's salary as a Christmas gift.

The gift applies to those people in his branch offices and also to those employed by the Ideal Sales, Inc., the firm's salesboard subsidiary, which is managed by Doc Wilcox.

LOOKS MIGHTY FINE FOR '39!

Bert Lane and his crew

SEABOARD SALES, INC.

619 TENTH AVENUE, NEW YORK, N.Y.  
Phone: Wisconsin 7-5688

### SALES BOARD OPERATORS!

You cannot afford to be without our latest catalog of money-making premium deals. Write today for your copy, also for big list of close-out cash and step-up boards.

H. G. PAYNE COMPANY

312 Broadway, Nashville, Tenn.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS

**\$49.50**  
1/3 Deposit

Guaranteed Immediate Delivery.

### Mills Vest Pocket Bell-Automatic Payout

The tiniest Automatic Slot Machine in the world with mystery payout. Only 8x7x8, weighs only 15 lbs. West Pocket Bell will earn for you the same profits as the large size slots. A convenient machine to operate in closed territory. Cash box holds \$45.00 in nickels.

**SICKING MFG. CO. Inc.**  
1922 FREEMAN AVE., - - CINCINNATI, O.

2 MACHINES FOR THE PRICE OF 1 MILLS MELON BELL and JENNINGS SILVER CHIEF **\$79.00**

Arlington .. \$22.50	Palm Springs .. \$35.00
Air Derby .. 18.00	Peerless .. 8.00
Air Races .. 18.00	Pikes Peak .. 18.50
Fairgrounds .. 47.50	Post Times .. 8.00
Feed Bag .. 75.00	Preakness .. 25.00
Fleetwoods .. 45.00	Quinnell .. 75.00
Foto Finish .. 12.50	Racing Forms .. 12.50
Golden Wheel .. 12.50	Regattas .. 45.00
Mills 1-2-3 .. 47.50	Ritz .. 52.50
Mills Big Race .. 42.50	Sportsman .. 20.00
Paddles .. 32.50	Stables .. 19.50
Paddock .. 20.00	Winning Tickets .. 149.50

**SAM MAY & COMPANY,**  
2011-13 Maryland Ave. Balto., Md.

# THE BIG ADVERTISING EVENT IN THE COIN MACHINE INDUSTRY WILL BE THE CMMA CONVENTION SHOW NUMBER

## The Billboard

The Only Weekly Amusement Machine Publication

**B**IG—because of the complete coverage of ALL OPERATORS—why take less?—when you can get it all! Concentrate your advertising in The Billboard. The CMMA Convention Show Number of The Billboard (January 21) will be distributed at the Sherman Hotel Tuesday, January 17, and copies will be mailed to operators throughout the country. This distribution will be in addition to the regular weekly circulation.

Since 1899 The Billboard has been read regularly by coin machine operators . . . bringing to them WITHOUT DELAY the important news of the industry. Its large following and preference among operators TODAY is the result of valuable unmatched WEEKLY service for 40 years.

### JOBBERs and DISTRIBUTORs

This edition of The Billboard will include a directory of Jobbers and Distributors, making it possible for everyone to find your listing. ALL spaces will be uniform in size at a very nominal cost. The importance and value of being represented in this directory—probably the only one of its kind—is very evident. Operators will keep it for future reference and refer to it often. If you have not received the details by mail, write today for complete information.

*A Great Advertising-  
Selling Opportunity for  
Manufacturers and Distributors*

**DON'T MISS IT!**

*Distributed at  
Sherman Hotel, Chicago*

*Mailed to Operators  
Throughout Country*

**MAIL YOUR COPY TODAY!**

The increased size of the book will make it necessary to go to press earlier than usual. Get your copy in now to insure careful attention and position.

**FORMS GO  
TO PRESS  
FRIDAY  
JAN. 13**

### THE BILLBOARD PUBLISHING COMPANY

5-27 Opera Place — Phones, MAin 5306, 7 — Cincinnati, Ohio

#### BRANCH OFFICES

##### NEW YORK

Palace Theater Bldg.  
Edallion 3-1616, 7, 8, 9

##### CHICAGO

4th Floor Woods Bldg.  
Central 8480

##### ST. LOUIS

390 Arcade Bldg.  
Chestnut 0443

##### PHILADELPHIA

7222 Lampport Road  
Madison 6895

# WURLITZER

*completes its initial year of*

## **CONTROLLED PRODUCTION**

One year ago Wurlitzer published its Policies for 1938. Part of that Policy and wholly new to this industry was the announcement of this pledge:

*"We shall produce and sell 40% less phonographs in 1938 than we did in 1937 regardless of the demands that may be made upon us to do otherwise."*

Wurlitzer inaugurated this Policy because we believed it would be beneficial to both the music merchandising business and the business of manufacturing phonographs. Gladly we sacrificed our chance for greater profits during 1938 in exchange for a Policy which, for unlimited years to come, would guarantee consistent profits for both music merchant and manufacturer.

Wurlitzer Controlled Production has now been in force for a year. Because of the wide acceptance

accorded Wurlitzer Models 500, 600 and 61, and because of an instant appreciation of the benefits of Wurlitzer's Factory Trade-In Allowance Plan, we were immediately and have been consistently faced with demands to exceed the production schedule we promised to maintain.

Wurlitzer has not acceded to these demands—has actually controlled its 1938 production to within a fractional point of the pledged 40%.

Today with one year of Controlled Production behind us, we are more than ever convinced of its benefits to you, to us and to the industry in general.

*Wurlitzer hereby renews its Plan of Controlled Production for another year, firm in the conviction that Wurlitzer Music Merchants everywhere will greet this announcement as another step ahead in the stabilization of this great business.*

**THE RUDOLPH WURLITZER COMPANY**

**NORTH TONAWANDA, N. Y.**