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Wisconsin Fairs Meet

Delegates from all over
State on hand—executives
grouped for daily lunch

MILWAUKEE, Wis., Jan. 6.—Officers and directors of fairs from all over the State are here for the annual meeting of the Wisconsin Association of Fairs, which opened this morning and continues thru Tuesday and Wednesday, at the Schroeder Hotel. President A. L. Putnam, of Chippewa Falls; Vice-President Ora P. Taylor, of Elkhorn; Secretary J. F. Malone, of Beaver Dam, and A. W. Kalbus, of the State Department of Agriculture, and many others arrived Sunday afternoon. This morning there has been a steady stream of arrivals which presages a record meeting.

An innovation this year is the noon luncheon for presidents, secretaries and treasurers. Each of these groups will meet separately at luncheon each day for discussion of problems pertaining especially to their departments. This feature is expected to prove extremely valuable.

For the regular session an exceptionally meaty program has been arranged. President Putnam, George Briggs, of Madison, and Sam J. Levy, of Chicago, are the first day's speakers, while for Tuesday and Wednesday there will be addresses on pertinent topics by leaders in their respective fields. The annual banquet will be held Tuesday night, and on Wednesday afternoon officers of the association for 1930 will be chosen. It is probable that, in accordance with the usual custom, the vice-president, Ora P. Taylor, will be elected president.

The attractions men are here in force, every branch being well represented. August Norwald, member of the Flying Nelsons, injured recently at Riverside Theater when he fell while doing his flying act, has recovered and is rejoining the act. Reports of his death have been in circulation. Alex Swidler, who for some time has been in charge of the Chicago office of the Gus Sun Booking Agency, has gone with the Earl Taylor Attractions.

23 New Publix Mgrs. Graduate

NEW YORK, Jan. 6.—The sixth course in the Publix Managers' Training School has been completed, and as a result 23 new manager graduates have been placed in various localities. The graduates and their assignments are:

Fritz May, Paramount Theater, Atlanta, Ga.; Thomas P. Whyte, Paramount, Dallas, Tex.; Wilfred Tully, Strand, Pawtucket, R. I.; Joseph Cronin, New England Division; R. St. Anthony, Minneapolis; Maurice H. Leahy, Jr., Denver; P. S. Norton, Crawfordsville, Ind.; Fred E. Johnson, Strand, Portland, Me.; Norman Kohn, Foreign Department, Brazil; Thomas Schmidt, Dallas; Clarence Kramer, Saenger Office, New Orleans; Herbert Brenon, Jr., Saenger Office, New Orleans; Harry Botwick, New England Division; Ralph Phillips, Egyptian, Greenville, S. C.; Thomas Read, Modjeska, Augusta, Ga.; J. J. Katz, A. P. Conroy and A. Leonard, Balsban & Katz houses, (See PUBLIX MGRS. on page 95)

Soviet Bans Highfalutin' Phrases From Theater Ads

WASHINGTON, Jan. 6.—Word has reached here from Moscow that the Soviet censors have banned sensational advertisements which by the use of high-sounding words and phrases mislead the public into believing that every traveling stock company is the "greatest show on earth". Advertisements may mention any official recognition or title awarded an artist. Words like "famous" or "the hit of the season" are absolutely prohibited.

Theater Guild's No-Star Policy Proves Expensive

NEW YORK, Jan. 6.—The Theater Guild's firm policy of neither featuring nor starring an actor proved expensive Saturday when it paid a full week's salary to the entire cast of *Meteor*, altho it had played only three performances. The cast entered the contention that Alfred Lunt, whose illness last Wednesday closed the show for the week, was simply a member of the cast and that the "star or featured player" clause in the minimum basic contract did not protect the management. The Guild agreed to this and paid the cast for eight performances.

Rumors that this technicality will lead the Guild to bill Lunt and Lynne

Macloons and Equity Settle Their Difficulties

Suit for injunction against actors' union withdrawn by
producers—"New Moon" opens January 28 with all-
Equity cast—terms of settlement are kept secret

Fontanne over the title as stars in the future were given little credence today by Guild officials. Altho Lunt carries three-quarters of the present attraction, he is not starred, and will not be starred, above the play or the Guild, it is said.

The members of the cast also took their claim to Equity before they had received their paychecks and were assured of their rights on the interpretation of the clause. The clause which the cast feared the Guild might employ, but did not, was that illness to a star or featured player leaves the management the prerogative of an understudy or \$5 a day living expenses for each member of the cast paid less than \$100.

HOLLYWOOD, Jan. 6.—The tag line of the Lillian Albertson-Louis O. Macloon-Equity drama was spoken by Paul Dullzell yesterday in an exclusive interview with *The Billboard*, when he replied "All's well that ends well" in response to queries regarding the terms of settlement made of the difficulties between the producers and Equity. As a result of conferences held and satisfactory settlement of controversy, the Macloon-Albertson production, *New Moon*, will open here January 28, with an all-Equity cast of 68 members of the organization, it was learned from an authoritative source.

Dullzell stated that when the settlement was effected Saturday, it was to the entire satisfaction of Equity and all concerned, and it was agreed that no details were to be divulged by either side. Macloon, in conversation with *The Billboard* representative Saturday night, stated the settlement terms were satisfactory to him, and that his suit for an injunction to restrain Equity from interfering with the casting of his production had been withdrawn; also corroborating Dullzell's statement as to agreement about revealing details of settlement effected. However, he declared should any information be made public it would come from P. A. Paulson, president of the Los Angeles Amusement Federation, comprising various amusement trade unions. Paulson reiterated Dullzell's and Macloon's statements and settlement agreement made to keep details of settlement terms secret.

Thus thru Equity's policy of trying to keep shows going and theaters open, about 100 actors, chorists, stage employees, musicians and house attaches are given employment, whereas had arbitrary measures been adhered to, it is doubtful if the production would ever have opened.

RKO Gets Quimby Houses; Kaufman Named Supervisor

NEW YORK, Jan. 6.—According to an announcement made yesterday, RKO has acquired three of the six W. C. Quimby theaters in Fort Wayne, Ind. These are the Palace, Jefferson and Embold theaters, which have been added to Nate Blumberg's Chicago division. Henry Kaufman will be the supervisor of the string, succeeding M. Marcus, who had been installed in this post by the Quimby outfit. At least two of the houses will go into vaudeville policies shortly and will be booked out of the Chicago office.

The creation of a subdivision for Kaufman is in line with a new Plunkett policy of covering the country more intensely with divisional executives. The first move in this direction was made two weeks ago when Morgan C. Ames

was appointed supervisor of four Iowa houses.

The dropping of the Riverside from the straight-vaudeville category has been set back a week, with the result that the 96th street house will slide into its experimental policy Jan. 11. It will use 5 acts and talking novelties on a split week, the latter dubbed for lay consumption as "sound features". Three shows will be offered week days, and on Sunday there will be a four-show grind. Shortly after the first announcement of the projected policy change had been made it was thought likely that the house might yet be saved for straight vaudeville, but business did not hold up as expected and RKO executives decided to go thru with the policy switch. The Riverside will be the only RKO house in the country using acts and non-feature film attractions.

Thompson RKO Contact Man

NEW YORK, Jan. 6.—Major Leslie E. Thompson has been appointed assistant manager of theater operations for RKO by Joseph Plunkett, the circuit's vice-president and general manager of theaters. In his new capacity, Major Thompson will serve as Plunkett's contact man in the project of rehabilitating the chain, which is now divided into 12 zones, each headed by a divisional manager.

Of late Major Thompson's duties had been vaguely defined, altho it was generally understood that he was handling labor matters for RKO, and also working in with executives of the circuit's electrical subsidiaries on sound problems. Major Thompson is one of the few holdovers in the theater-operating department from the Kennedy-Ford and Albee regimes.

Report NETOCO Theaters To Combine With Publix

BOSTON, Jan. 6.—Following word that Publix Theaters Corporation is negotiating for the purchase of two new theaters in Portland, Me., controlled by the New England Theaters Operating Corporation, a report gained credence here that Publix and NETOCO will merge. The two Portland houses said to be included in the pending deal are the State and the Maine.

With the opening of the State NETOCO started a campaign for patron-

age that developed into a hot fight between that chain and Publix for Portland patronage. The State is considered the finest and largest house east of Boston.

No intimation has been given of what the terms of such a merger might be. In addition to the Portland theaters the New England Theaters Operating Corporation, of which Samuel Finanski is president, controls more than 25 houses in Massachusetts and Connecticut.

The Legitimate Stage

Conducted by CHARLES MORAN—Communications to 1560 Broadway, New York

Rule Against Ticket Specs Endorsed by 32 Producers

Managers controlling 52 houses sign agreement for two years effective March 1—Erlanger remains out—Equity pledges support—Dramatists' Guild aid sought

NEW YORK, Jan. 4.—Sponsored by 32 managers who control 52 Broadway houses, the action to eliminate ticket scalping has gone over with a bang. A. L. Erlanger is the one big manager who has refused to come in. Erlanger, altho he books many more, only controls five houses. The Shuberts, controlling 17 and booking twice that number, B. Dillingham, now controlling no theater since his Globe went into the hands of the movies, has not signed either.

Those backing the plan are Aarons & Freedley, Winthrop Ames, Lyle D. Andrews, Oliver D. Bailey, Martin Beck, David Belasco, William A. Brady, Chas. Theater Corporation, Fortune Gallo, John Golden, Walter Greenough, Arthur Hammerstein, alter Hampden, Mrs. Henry B. Harris, Sam H. Harris, Richard Herndon, Arthur Hopkins, Charles Hopkins, Jones & Green, Chauncey W. Keim, Bernard Klawans, Eva Le Gallienne, Gilbert Miller, Arch Selwyn, Lee Shubert, Theater Guild, L. Lawrence Weber, George White, A. H. Woods, Vincent Youmans and Florenz Ziegfeld.

The meetings of the Managers' Bureau, as the new organization of managers is called, will continue this week to take further measures to put its plan into successful operation thruout the legitimate theater.

The ruling substantially is that there will be no more "buys" on theatrical attractions, either forced or sought; that.

(See TICKET SPECS on page 95)

Producers Are Casting Second "Little Show"

NEW YORK, Jan. 6.—Brady & Wisman and Tom Weatherly are selecting a cast for the second edition of *The Little Show*. Auditions are being held at the Playhouse Theater. It is expected that the new revue will go into rehearsal within six weeks and come to town early in April.

The second *Little Show* may be lodged at the Music Box Theater, at present housing the first *Little Show*. The latter production is to be sent on tour, with no date yet assigned for its closing here.

George Ford Casting "Gulliver's Travels"

NEW YORK, Jan. 6.—George Ford is casting a play of his own writing entitled *Gulliver's Travels*. It will require a cast of eight, all of whom, Ford states, must be actors of exceptional ability to carry the roles satisfactorily. Walter Percival may head the cast. Benrismo is to direct.

The production is to be an expensive one, the cost of the four settings being estimated at \$11,000. The play deals with a theatrical troupe of 100 years ago in the days when road tours were made in wagons.

Two Fold in Chi.

NEW YORK, Jan. 6.—Two productions blew up in Chicago Saturday, and one is being brought back here by Actors' Equity Association. *Illegal Practice* and *Blue Heaven* both quit. The cast of *Illegal Practice* is being brought back by Equity, and the Shuberts canceled the bond for *Blue Heaven*. The runs of both were meager.

3 Plays Close on Road; All Off for Season

NEW YORK, Jan. 4.—Two new plays and a musical, which had been on try-out in the provinces, folded this week, ostensibly for revision. The probability is that no one of them will see the light of day again this season.

The Shuberts closed their musical, *The Duchess of Chicago*, which has been wandering around the provinces for more than a month. This "Viennese operetta" had a score by Emmerich Kalmann and included Nate Wagner, Solly Ward and Eric Blore in the cast.

John Golden called in the Rachel Coopers play, *Son Voyage*, which opened in Jamaica December 23. A. L. Erlanger and George Tyler brought back to town *Trestlyn's Ghost*, which Dwight Taylor, son of Laurette Taylor, authored.

From Out Front

By CHARLES MORAN

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED.

GEORGE M. COHAN has always been consistent. Because he does things, big things in the theater, without the usual blare of drums that accompanies others' efforts, he becomes more of an enigma each year, both to people within the theater and out. Just recently he signed an agreement to direct talking pictures for Joseph Schenck. There is no binding contract between the company and Cohan. It is a personal contract between two friends. That is unusual only in these days of bigger business movies. Cohan is probably the richest manager in the show business, whose money has been made in the game which bred him. He has ever been faithful to the profession which nurtured him. Another amazing thing about this movie contract is his announcement that he will not start making pictures until his tour with "Gambling", his present starring vehicle, has ended. Cohan to tour! Not for 15 or 20 years has the road seen George M. Cohan.

"Gambling" is a play that of itself is interesting. With Cohan in the lead, it is swell entertainment. We shall see whether the road has really died, and the success or failure which Cohan encounters will be something of an indication of actual conditions. And we wonder, too, if there is not something magnificent in this proposed tour with the tales of awful road conditions drifting into Broadway. Can it be that Cohan, surrounded as he is in "Gambling" with players who have appeared with him many times, wants to give them a sound season of employment?

There is a grave fault flagrant in Broadway houses now. I don't know why it seems more frequent this season than any other; but it does. And it is provoking as well as annoying. Not long ago I attended a performance of a play nearly two weeks old. The usual first or second-night audience cannot be judged as a typical audience for, mostly, they are professional playgoers. An audience at a play two weeks old consists of men and women who support the theater. At this particular performance I sat in the last row of the floor. I was catching a scene, just one scene, in a show I liked. And this entire quest for pleasure was marred by quarreling ushers. The entire audience in the rear of that house was disturbed and the management did nothing about it. It seems to me that it is bad enough to "shush" a loud spectator, but to be forced to this measure to quiet employees of a theater, I believe, is too much. Say what you will of the overcourtesy of the movie cathedrals; but I'd much rather have this forced business of bowing you in and out of a seat than a group of sassy ushers who disregard the efforts of the people who keep them employed.

Actors deserve respect from spectators generally; but theater employees, if they would just remember that the actor, after all, is responsible for their employment, should be required to respect them and give them the co-operation they warrant. Legitimate theater owners would do well to tear a page from the movie people's book, and demand courtesy and attention from their employees.

The unions in the theater become more astounding every day. Recently the heads of the musicians' and the stagehands' organizations upbraided a man because he suggested a conference of all crafts in the theater to discuss conditions. Perhaps he did say things about the unions which he should have left for the conference table, but the fact remains that he did offer a sound idea to overcome some of the difficulties, and should have gained more than the scorn of Mr. Conran and Mr. Webber, regardless of their personal feelings toward George Houtain. The theater has endured for ages, and it will continue when stagehands and musicians' unions are forgotten. Success comes from united action generally, and not from pulling in the opposite direction. The theater is necessary to the stagehands and the musicians, and some day—and I hope soon—they will find that to see what there is of the theater is more important than their individual interests.

Youmans Out After 2 Flops

"Great Day" and "Damn Your Honor" spell songwriter's producing end

NEW YORK, Jan. 4.—Vincent Youmans is done as a producer and will return to songwriting exclusively. *The Billboard* learned today. Youmans, according to the information, lost most of his fortune in Wall street, with his last two productions, and the heavy nut he assumed when he took control of the Cosmopolitan Theater here.

Youmans' first show this season, a musical titled *Great Day*, flopped miserably after a scant run and a long tour of the try-out towns attempting to get the show set while operating it at a loss. He was backed in the original production by Metro-Goldwyn-Mayer, who for their equity in the deal took all his rights to the song hits in the score. There were five of these songs that were slated for the hit class. The movie company, however, has held them back and according to reports is going to fit them into a talking-singing picture which may be a revised story of *Great Day*. But Youmans lost his chance to recoup his production and carrying loss on the possible song royalties.

Right after *Great Day* folded Youmans immediately cast a dramatic play, his first. It was *Damn Your Honor* and opened cold and was generally panned here on Columbus Circle. It closes tonight with Actors' Equity Association paying salaries from the bond.

Many of the cast will receive a two weeks' salary and others salary for a week and a half. Youmans kept the play in rehearsal an extra half of week and did not try it out of town. It opened cold and was generally panned by the critics and the box-office return was immediately chilled.

Youmans took over the Cosmopolitan Theater last year soon after his movie tieup and began the production of *Great Day*. With *Damn Your Honor* they comprise the list of productions he has done in his house. He took the large house over planning to offer big musicals at nominal prices.

Youmans' bow as a producer was made with *Hit the Deck*, which was a tremendous hit both here and on the road. All his profits from this show have gone into the new producing venture.

Take Salary Cut

NEW YORK, Jan. 6.—The cast of *Wolf, the Demarest & Lohmuller* musical comedy, now at the Royale Theater, started last week on cut salaries. The cut will be effective for three weeks, reports have it.



A. L. Erlanger's Legit. Career May Close With This Season

Dean of booking managers said to be arranging affairs of quit business—now on top of the heap—Shuberts stock hard hit by market slump

NEW YORK, Jan. 6.—Once again the story of the retirement of A. L. Erlanger is going the rounds and this time it is said to be reliable. The dean of theatrical management is arranging his affairs to turn over his entire business to a close relative at the end of the current theatrical season, the report says. Countless times this year Erlanger has denied this and each time the rumor crops up again. At this time Erlanger is sitting on top of the heap. Thirty years ago he held a similar position when Klaw & Erlanger controlled the Theatrical Syndicate which was directed by Erlanger.

Ten years later the Shuberts cut into the business and for the last 20 years it has been a neck and neck fight with one outdoing the other at different periods along the route. At this time Erlanger is right up on top with a privately owned organization independent of Wall Street stock manipulations.

The Shubert financial position is reported to have been hard hit by the market slump. The stock that went on the market at 55 and stood at 79 when the panic hit the Stock Exchange has tumbled to 10 points with no apparent activity. The Shuberts are still the largest in point of houses.

Various other reports have the Shuberts dickering with different movie companies for a merger. The Pathe deal is cold, but Radio-Keith-Orpheum is said to be holding conferences with the Shuberts for a deal whereby the RKO will gain the Shubert houses, control of all Shubert plays and a hand in their future productions. Warner Bros. are also mentioned as a possible partner of the Shuberts in a like deal.

Erlanger is holding out of everything this season, taking his production losses where they come and offering no concessions to any independent manager booking into his circuit. The conclusion, reports say, is that he is firm in his determination to set the Erlanger booking office up in a tight and sound state before he turns the reins over to a younger man.

New Stone Show Based On Rip Van Winkle's Life

NEW YORK, Jan. 4.—Fred Stone's new show, *Ripples*, is a satire on the life of Rip Van Winkle. Stone plays a grandson of the legendary Rip. Part of his stage duties include the guidance of gullible sightseers into the section of the Catskills where sleep overtook his lazy forbear.

A troupe of midgets will be in the cast to lend verisimilitude to the mountain scenes.

Several "Josef Suss" Parts Were Cast Here

NEW YORK, Jan. 6.—Five members of the cast for *Josef Suss*, which Charles Dillingham and E. J. Tate will open in Newark next Monday, were recruited in New York; the rest were brought over from London. The players engaged here are Robert Rendel, J. Colvil Dumm, Horace Pollack, Walter F. Scott and J. Harold McCloud Webster.

Maurice Moscovitch heads the cast, which includes besides those already named Malcolm Keen, Cyril Raymond, Ralph Truman, Stanley Drevitt, Alex Saner, Mackenzie Rogan, Byri Walkley, Janet Morrison, Maureen Shaw and Yolande Jackson. *Josef Suss* opens at the Erlanger Theater here January 20.

To Demolish Casino

NEW YORK, Jan. 4.—The Casino Theater, which has housed some of the greatest musical successes in its 50 years of existence, is to be torn down and replaced by an office building. The Shuberts, who have had control of the playhouse since 1905, will not renew their lease when it expires April 30. Shortly after that date the Casino will meet the same fate as its neighbor, the Knickerbocker Theater, which is in process of being demolished.

Stone Does High Flop To Show 'Em He's Able

NEW YORK, Jan. 4.—Fred Stone, one hears from the cast of his new musical, *Ripples*, now in rehearsal, is as spry and nimble-footed as ever before the airplane accident which kept him out of the theater for almost a year.

Stone reports for rehearsals daily at 9. His limbering-up exercises include a front flip from a 15-foot platform executed with the same agility as of yore.

Abbey Theater Director Stages New Irish Play

NEW YORK, Jan. 6.—The Irish Theater here, which has presented two plays this season against all sorts of obstacles, has finally received some support from the mother country. Augustus Keogh, a director of the Abbey Theater, Dublin, has responded to their call and this week arrived from Ireland to stage their next production.

Carefully the local directors are guarding the identity of the next attraction, but it is reported that it will be another Sean O'Casey play and maybe *Juno and the Paycock*.

Shumlin Casting Play Requiring Many Players

NEW YORK, Jan. 4.—Herman Shumlin is now casting a drama, titled *And All the World Wondered*, which he is guarding religiously against publicity. The author of the play cannot be learned from the Shumlin office in the Selwyn Theater Building, but its theme has been learned. It will relate the story of the famous Colorado jail break of last year, and from reports will in no way conflict with either the theme or story of the *Criminal Code*, Martin Flavin's play, now running. The cast will require upwards of 50 players, and the production will be staged under the direction of Chester Erskine, whose work with *Harlem* and *Subway Express* has somewhat established him as a director of the best class.

Erskine, still in his 20s, is said to have selected this Shumlin production from a great many offers. He wanted a play which would create a sensation to firmly set him up as a director whose ability to handle crowds would be marked. This play is said to offer him the opportunity he has been shopping for.

Repertory Called Off

NEW YORK, Jan. 4.—Owing to general poor conditions Chamberlain Brown has indefinitely postponed the presentation of *Rollo Peters* in a repertory of four Shakespearean plays which had been announced for both Boston and New York.

"Simple Simon" Cast

NEW YORK, Jan. 4.—Ed Wynn is staging the book of *Simple Simon*, his first starring vehicle under the Ziegfeld banner, which is now in rehearsal. Seymour Felix is staging the dancing and the ensemble numbers. The cast will include Wynn, William Abner, Bobbe Arnet, Harriett Hoctor, Alan Edwards, Hugh Cameron, Doree Leslie, Paul Stanton, Jerome Daley, Anthony Hughes, Joseph Schrode, William J. Feary, George Hoffman and William Schrode.



VIOLET CARLSON, comedienne of "Sweet Adeline", one of the most consistent musicals now on Broadway, continues to win the laughter and applause accredited to her when the show began its successful engagement back in September. Miss Carlson has been badly injured once since the show started, but this or other mishaps have not kept her out of the cast. She had appeared in "The Red Robe", "The Love Call" and "Rudigore" prior to her engagement by Arthur Hammerstein.

File Charges Against Floyd

NEW YORK, Jan. 4.—Brady & Wiman this week filed charges of breach of contract with the Dramatists' Guild against John Floyd, coauthor with T. Kerby Hawkes of Mrs. Cook's *Tour*, which they produced in November and withdrew for revision.

Floyd denies any violation of contract. The matter is to be arbitrated late next week.

Brady & Wiman's complaint gives no detail of their grievances beyond stating that Floyd breached certain written and verbal agreements with them. They seek permission to call in a third collaborator to rewrite the play.

The producers are understood to have a \$70,000 investment in the play which they desire to safeguard. Their contention is that Floyd has failed to produce a satisfactorily revised script, the Floyd declares he has a rewritten version of the play he is ready to submit.

Under the standard dramatists' contract the producer is not allowed to call in someone to rewrite a play without the consent of the author. If, however, Brady & Wiman can prove that Floyd broke a contract with them they may be granted permission, it was said at the Guild offices.

Brady & Wiman have appointed William A. Brady, Sr., to act as arbiter for them. Arthur Richman will appear for Floyd.

Preparing Repertoire Of Plays for Mrs. Fiske

NEW YORK, Jan. 4.—A. L. Erlanger and George C. Tyler are building up a modern repertoire for Mrs. Fiske, who is still an attraction on the road and in the hinterland. Following the presentation of her new play, *Family Blues*, by Hatcher Hughes, now in rehearsal, Mrs. Fiske will go on tour with that drama and her present vehicle, *Ladies of the Jury*, which closes tonight.

By the end of next season the Erlanger office plans to have a repertoire of four plays for Mrs. Fiske, which would indicate that New York will see her in two other new plays before that time.

Broadway Engagements

Paul Harvey, Fred Tiden, for *Dishonored Lady* (Gilbert Miller).
Russ Brown, for *Fighting High* (George White).
Alma Merrick, for *The Challenge of Youth* (Hyman Adler).
Thurston Hall, Walter Vonnegut, Catherine Willard, Elinor Bedford, for *Everything's Jake* (Theater Assembly).

"Sari" Revival Plans Changed

Mitzi to tour provinces with English version — opens at Philly January 13 uary 13

NEW YORK, Jan. 4.—The revival of the musical comedy, *Sari*, with Mitzi in the role she created 15 years ago, is now to be presented in English and not in Hungarian as first announced. Strenuous efforts are being made to whip the piece into shape in time to open at the Garrick Theater, Philadelphia, next Monday, the date on which the Hungarian Art Theater was to start its transcontinental tour with the musical.

The lineup in support of Mitzi now includes Jack Squires, Warren Proctor, Marjorie Sweet, Boyd Marshall, an Albertina Rasch ballet and a Hungarian Gypsy Band. Eugene Endrey, director of the Hungarian Art Theater, is sponsoring the production, the one bears that a brother-in-law of George Cloos has a half interest in it. Mitzi is directing and staging the offering. Paul Yarten is the musical director. The musical may be brought into the Liberty Theater, where it scored its original success 15 years ago.

Mitzi lays the sudden switch from Hungarian to English to pressure from the Erlanger office and the public.

The cast of *Sari* will include besides Mitzi, Marjorie Sweet, Warren Proctor, Edward Cinnelli, David D. Morris, Jack Squires, Patrick Clayton, Paul Porter and Boyd Marshall.

Bookings for the revival are being made by A. L. Erlanger. The tour will take the show, after the Philadelphia opening, across country with the definite route as yet undecided.

Mitzi has furnished a bond amounting to \$12,000 to Actors' Equity Association to cover the cast she will employ in the production.

Long-Standing Claim

NEW YORK, Jan. 4.—The long-pending arbitration between Janet McLeay and Marie Walker and Wilson P. Tanner, arising out of their appearance in his production, *Shadford*, has been set for a hearing next Friday.



For the Amusement Business

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Legit. Reports the Worst Holiday Season on Record

Wall Street is still felt—first financial crash that has so markedly hit amusement business—dark houses now greatest number in history

NEW YORK, Jan. 4.—The coolest holiday season from a box-office standpoint has just ended. No one connected with the ticket sale for legitimate attractions can definitely set their finger on the cause, but reliable sources say it all goes right back to the Wall Street crash. This panic is said to be the first in the contemporary legitimate history that has been so keenly felt in the amusement field. The buying power of the nation, according to the theater men, has naturally been cut and everybody large and small has been hit. Because the people still have no idea where the financial difficulties will end the sale of amusement tickets is still slow.

In spite of these conditions there are several attractions getting a heavy call for tickets, altho the reliable agencies have noticed a marked falling off in the demand for all tickets.

Sons o' Guns, the Jack Donahue show which reports the largest advance sale, is doing great business, but the speculators are taking it on the chin, with Connolly and Swanstrom, the producers, sitting pretty. Last week several nights found the specs. in the vicinity of the Imperial "eating" their long buys and offering the precious ducaats to the big musical hit for half price.

The dramatic shows are folding fast with 11 going out tonight. More are slated for the skids next Saturday and only four will come in. None of the newcomers is a musical and the town's list of musical attractions still remains at about one-third the number of dramatic shows.

The dark houses along Broadway exceed in number the greatest any previous holiday season has seen. There are at this time more than 35 houses for legitimate attractions dark and the movies ready to gobble up any and all houses that might be good movie stands.

In the Times Square and Longacre Square section of Broadway there is not a legitimate attraction. One came near being booked when Charles Dillingham set the Fred Stone show into rehearsal, but Dillingham's offer from RKO to turn it into a grind house was too good. With the Carroll Theater gone, but one legitimate house is left on Broadway, the Empire. Erlanger has signified his intention of tearing down the Knickerbocker, and Shuberts this week announced the anticipated demolition of the Casino. Gilbert Miller remains holding the Broadway fort on one end and Arthur Hammerstein on the other. All other legit. attractions are finding themselves in the attic streets.

On "Nation's" Honor List

NEW YORK, Jan. 4.—Eva Le Gallienne, Elmer Rice and Preston Sturges are cited on *The Nation's* Honor Roll for 1929 in the drama.

Eva Le Gallienne is praised "for her increasingly successful direction of the Civic Repertory Theater in New York City"; Elmer Rice "for *Street Scene*, a prize-winning play in which realism, satire and melodrama are all made to contribute to great theatrical effectiveness"; Preston Sturges "for enlivening an otherwise dull season with *Strictly Dishonorable*, a delightful trifle which approaches the ideal of pure comedy without ceasing to preserve the flavor of contemporary American life."

Pemberton's Price

NEW YORK, Jan. 6.—Brock Pemberton, producer of *Strictly Dishonorable*, one of the season's chief hits, is asking \$200,000 for the talking picture rights to the play. Thus far no movie company has bid up to that figure. One concern has, however, indicated a willingness to take over the play on a percentage basis.

New Play Is Set

NEW YORK, Jan. 4.—Michael Kallieser has made arrangements with Actors' Equity Association for reinstatement. His new production, *The Bridge of Sighs*, by Charles Sherman, will go into rehearsal next week.

Denied "Meteor" on B'way Harris Goes to London

NEW YORK, Jan. 5.—The similarity between the new S. N. Behrman play, *Meteor*, which the Theater Guild recently presented here, and the life of Jed Harris, the young producer whose rise in the theater has been very fast, has been variously denied by both the sponsors and the author. However, Harris has not faded yet and is now preparing a new production for Broadway. Harris has had a keen interest in *Meteor* and now is dickering with the Guild and Behrman for the London rights of the play.

When Behrman wrote the play Harris tried to secure the producing rights, and failing at that offered his services to the Guild to direct it. This, too, was denied him, and now he wants to do the play in London.

Chicago Chalking Up But Few Long Runs

CHICAGO, Jan. 4.—Despite the heavy play accorded most of the shows during New Year's week, a large percentage of the Loop attractions is not finding it worth while to spend much time here. *A Night in Venice*, acclaimed by the critics as a splendid show, nevertheless is leaving tonight, after only five weeks here. *New Moon*, at the Great Northern, is another that looked good but couldn't get the crowds. It moves on to the Davidson Theater, Milwaukee. *Blue Heaven*, exiting from the Garrick tonight after two weeks, is upholding the jinx reputation of that house. However, this piece wouldn't have had a chance in any house.

Some of the remaining Loop attractions have had fairly good but not exceptionally long runs, but for the balance of the season an extremely varied diet is in prospect, schedules of incoming shows calling for short stays here. Booked for three weeks each are Earl Carroll's *Venities*, opening January 12; George M. Cohan in *Gambing*, starting February 2, and William Gillette in *Sherlock Holmes*, February 23, all at the Erlanger. Eddie Cantor in *Whoopie* will follow *Show Boat* into the Illinois January 19; *Niss Ross* comes to the Great Northern instead of to the Majestic, as originally planned, January 12, and Pauline Frederick opens on the same night at the Garrick in a new comedy, *The Queen Is in the Parlor*.

Brothers will go from Chicago to the American Theater, St. Louis, for a week's engagement; then into the Wilson, Detroit.

Movie Rights Sold

NEW YORK, Jan. 4.—Two plays were acquired this week by the Fox Film Corporation, which has lately done little bidding for Broadway offerings. *Scotland Yard*, which A. H. Woods imported from England and presented on Broadway this season, was purchased for \$25,000. *In Love With Love*, a play once sponsored by Al Lewis and William Harris, Jr., was sold for \$10,000.

Stagehands' Strike in Vienna

VIENNA, Jan. 4.—The machinists and stagehands in the theaters of Vienna are striking for an increase in salaries. The theatrical performers are in sympathy with the stagehands and will probably join in the strike.



HERBERT RAWLINSON, one of the screen's foremost romantic heroes a few years ago, made his Broadway debut last week in the Gil Boag production, *City Hawk*, at the Hudson Theater. New York, Rawlinson prior to his picture career worked in stock, repertoire and vaudeville. He is being starred in his first legitimate production on Broadway and in the play portrays the part of the mayor.

Shuberts Will Handle Leslie

NEW YORK, Jan. 4.—Law Leslie's *International Revue* will be booked by the Shuberts and not by A. L. Erlanger as had been announced. The cause of this shift is seen in Leslie's recent statement that his revue would come into the New Amsterdam Theater. This was followed by word from the Erlanger office that Fred Stone's new show, *Ripples*, would tenant the house. Obviously the Fred Stone show won out.

Leslie's revue will be now housed at the Shubert Theater here, opening February 10. It will first play out of town at a city yet unannounced.

Gertrude Lawrence heads the cast. Others in the revue are Florence Moore, Dave Apollo, Moss and Fontana, McCann Sisters, Rose Marie Deering and, it is said, Jack Pearl. A contingent of foreign artists will also be listed among the performers. No word of their identity has yet been revealed.

The revue will have sketches by Nat N. Dorfman, and lyrics and music by Dorothy Fields and Jimmy McHugh. Max Reinhardt, noted German producer, has also contributed several skits.

Broadway Cast Changes

Calvin Thomas and Charles Harold have replaced respectively Walter Kingsford and Norman Miller in *The Criminal Code*, at the National Theater.

Janet Hall has succeeded Dorothy Patten in *Subway Express*, at the Liberty Theater.

Ruth Morgan has replaced Betty Schuster in *Candle Light*, at the Empire Theater.

The following replacements have been effected in *Sons o' Guns*, at the Imperial Theater: Yvonne Deccour, for Ann Karyle; Philip Tonge, for Lynne Overman; Roderick Murray, already in cast, for Charles E. Bird, and Frank Strang, already in cast, for Joseph Spree.

Brady Titles New One

NEW YORK, Jan. 6.—The William A. Brady two-character play by John Paton Russell is titled *Two Is Company*. Rehearsals will commence, said Brady, when the play is cast. Brady has two hits on his hands at the present time and is sure the new play will make it an even three. *The First Mrs. Fraser* is right up there with the best sellers, and *Street Scene* is still holding on to its patronage.

Adler Cast Waives

NEW YORK, Jan. 4.—The members of the cast of the Hyman Adler play, *The Challenge of Youth*, have waived a bond. The play is now in rehearsal.

Settle Strike For Season

Two Cincy theaters and stagehands reach agreement—Cox is unaffected

NEW YORK, Jan. 4.—The settlement this week of the strike of the stagehands which has kept the Cincinnati legitimate theaters dark for more than four months does not extend beyond the present season. The houses involved in the strike were the Shubert, Erlanger Grand Opera House and Cox. The Cox is unaffected by the settlement and will be kept dark, tho William J. Canavan, head of the I. A. T. S. E., declares that it may be intermittently operated. By the terms of the agreement reached between David B. Pinestone and John J. Dillon, representing the Shuberts and A. L. Erlanger, respectively; William J. Canavan, head of the I. A. T. S. E., and William Elliott, business agent of the Cincinnati local, the house crews at the Shubert and Erlanger Grand Opera House—stage electrician, carpenter and property man—are guaranteed 12 weeks' work for the remainder of the season beginning January 12.

The Shuberts will reopen their house January 12 with *A Night in Venice* for a week's engagement. The Erlanger office has yet made no booking for its Cincinnati theater earlier than January 27, when *Padlocks*, with Cecil Lean and Cleo Mayfield, will tenant the Grand Opera House. The house will be opened prior to that date, however, the Erlanger office says.

Some of the Shubert attractions which will be seen in Cincinnati during the next few months include *Ethel Barrymore in The Kingdom of God*, *The New Moon*, *Journey's End*, *Fritz Scheff in Mile Modiste*, *Naughty Marietta* and the *Four Marx Brothers*.

The Erlanger list comprises among others the Theater Guild Company presenting *Marco Millions*, *Volpone* and *R. U. R. Thurston*, the magician; William Gillette in *Sherlock Holmes*, Bert Lyt in *Brothers*, a Connecticut Yankee, *Blackbirds*, Earl Carroll's *Vanities*, and perhaps the out-of-town premiere of Mrs. Plske's new play, *Family Blues*, by Hatcher Hughes, in which she is now rehearsing.

The stagehands had initially sought half pay on all dark weeks in the Cincinnati theaters, among other conditions. It was the managers' refusal to pay for dark weeks that led to the long strike.

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THE NEW PLAYS ON BROADWAY

IRISH

Beginning Thursday Evening, January 2, 1930

THE PLAYBOY OF THE WESTERN WORLD

A play by J. M. Synge. Directed by Miceal Breathnach. Setting by William George Osklin. Costumes by Florence Kronman. Presented by the Irish Theater.

Christopher Mahon.....Sean Dillon
 Old Mahon, His Father, Sean Egan
 Michael James Flaherty.....Royal Dana Tracy
 Margaret Flaherty.....Betty Murray
 Widow Quin.....Grania O'Malley
 Shawn Keough.....George Mitchell
 Philip Cullen.....Francis Kennedy
 Jimmy Farrell.....J. S. McLoughlin
 Sara Tansey.....Ann Mitchell
 Susan Brady.....Alice Eckhardt
 Honor Blake.....Frances Keenan
 A. Bellamy.....Cecie McLoughlin
 Some Neighbors.....H. S. Flawden

Barbara Robins, Kathleen Baddeley, Walter Murphy, Bernard Cahill
 ACT I—A Public House of Buncheon Near a Village on a Wild Coast of County Mayo, in the West of Ireland, An Autumn Evening
 ACT II—Same Place. Next Day. ACT III—Same Place. Later in the Same Day.

The second production of the new Irish Theater here leaves much to be desired, but the gallant band who are trying to establish a theater for contemporary Gaelic drama have come a long way with *The Playboy of the Western World* from the position their first production left them. It has faults aplenty, but still retains, in spite of a generally poor company, the rich humor in its dialog, the pungent robust slaps at superstitions and other legendary practices of the native Celt on his own soil.

When *The Playboy* was first presented here some 20 years ago the company performing it was nearly run out of town. It is easily understood why, for Synge spares nothing to make his play enjoyable to an intelligent audience. Now they sit and chuckle as the author must have chuckled when he penned it.

The production's chief fault lies with the actors performing it. Sean Dillon, the *Playboy*, is the one actor in the cast worthy of commendation, for he has everything required of the role. His burr is rich in Irish tinge and his very manner suggests complete submission to Irish lore. Jess Sidney's Old Mahon is a splendid bit of work, but his brogue is very poor, and thus the music of Synge's dialog is missing. Not another one in the cast resembles another better than a rank amateur.

The direction is ill-timed, mostly resulting in the loss of the pleasant pace and the keen swiftness of the lines. The one setting is a well-executed hut and the costumes of the peasantry of Western Ireland are near perfection.

CHARLES MORAN.

HUDSON

Beginning Monday Evening, December 30, 1929

CITY HAUL

A play by Elizabeth Miele. Directed by Henry Wagstaff Oribb. Presented by City House. Featuring Herbert Rawlinson, Hopkins, Lynn Root, Brady, William Oargan, Jackle, Buddy Schombert, Ed. Herndon, Anthony Hughes, Timothy MacFigh, Herbert Rawlinson, Dr. Andrew Sprague, John Stokes, Dora MacFigh, Dorothy Leblaire, Tony Scaransa, Henry Sherwood, Mrs. Carl Bolton, Mathilda Baring, Rev. Dr. Cruise, Arthur Cole, Rev. Dr. Miller, Reginald Fife, Mark Moore, Charles Slatery, Mrs. Harrison Lewis, Ann Winston, Mrs. Mary Malone, Lizzie McCall, Edwards, Donald Kellogg, Kelly, Ben Roberts, Dan Kelly, Dean Borup, Fisher, Gene Miller, Roy Conway, C. E. Smith, Mary Burns, Adelaide Kendall

The Action of the Play Takes Place in a City Hall. The Scene is the Mayor's Office.
 ACT I—Tuesday, Late Afternoon. ACT II—One Week Later. Wednesday Afternoon. ACT III—Following Day. Early Morning.

This *City Haul* hovers thru three acts between a burlesque and a satire on municipal administration in—according to the program—an Illinois city. It is to be regretted that Elizabeth Miele did not devote more care to the development of the satire she might have built around such material. It would have been a highly instructive play. As it stands it is simply amusing.

Expertly she has employed all the tricks of a well-informed playwright and supplied curtain lines and twists with punch that leave a pleasant taste. Henry Wagstaff Oribb has done things with the direction that certainly are not in-

cluded in the action of the play. Unbelievable, and at times unreasonable, scenes are made likely by adept direction and careful execution of roles.

To the average theatergoer the material, however possible it really is, is ridiculous. But this failure is glossed over with the finesse of good acting and excellent direction.

The story is simply the manipulations of the executive department of a city by a grafting mayor. Not one chance for graft is overlooked by the dapper gentleman who has come from a lowly start in the "river district", even to having all scales declared unsuitable to protect the interests of the housewives and a certain type recommended because the mayor can cut in on the profits. To detail the numerous ways in which the mayor piles his chosen trade is impossible. They are all more or less injections into the script to furnish laughs, and they do.

The main plot seems to center around the efforts of *The Ledger* to put Mayor McFigh out of business. By a clever dodge the mayor puts the paper out of business and in turn has his hide saved by his secretary, over whose head he has held a parole from a jail sentence. The boy returns the stolen tax money, the daughter learns nothing of the father's sinister practices and all is right with the world, including McFigh's determination to give the key of the city to two gorgeous blondes and after that to fight hard for re-election. It is an amusing and entertaining concoction of absurdities that because they are good theater are pleasant rather than ridiculous.

Herbert Rawlinson, the erstwhile movie star, does the mayor role with dash and believable vigor. Nowhere in the theater could a better politician have been found. His ad libbing, of which he does plenty when the action goes so fast that the entire company forget their lines, is a pleasure to listen to and only tends to make him the more plausible. His debut in the legitimate marks the entrance of an actor with ability to perform naturally. His work is even and commendable.

J. Anthony Hughes in another highly improbable part, gives an even rendition of his role thruout. His emotional scene is exceptionally well executed and his otherwise always even work is exceedingly likable, for he is a political

secretary to the core, if ever the stage has had one.

There are times when Dorothy LeBlair is a bit too anxious, but when called upon for emotional work she overrides this anxiety. Henry Sherwood, carrying the most difficult role in the play as the Italian contractor and partner of McFigh in all his grafting enterprises, is hampered to our way of thinking by unnecessary makeup. Outside of this his work is splendid. Sherwood, with his normal makeup, would be an improvement.

The entire cast for the most part is well selected. The atmosphere furnished by the members is commendable. Particularly outstanding is a shoe-black bit done by Buddy Schubert.

The one setting used with a few trick doors and gadgets for the convenience of the mayor is suitable to the requirements of the play.

City Haul is amusement alone. It may attract some attention in the box office.

CHARLES MORAN.

BELMONT

Beginning Tuesday Evening, December 21, 1929

GINGER SNAPS

An all-colored revue with sketches and lyrics by J. Homer Tutl, Donald Heywood, and George Morris. Music by Donald Heywood. Production staged by the authors. Dances arranged by George Stamer. Settings by Ben Chick. Costumes designed and executed by Hilda Harman. Presented by George Morris.

PRINCIPALS—Isosce Simmons, Boots Swan, John Lee, J. Homer Tutl, Vivian Baber, Bobby De Leon, Harrington Guy, Ethel Moore, Selma Smith, James Monday, Bertha Wright, Walter Meadows, Maude De Forest, George Stamer and Larry Seymour.

CHORUS—Anthony Gayzaers, Walter Hildard, Joseph Loomis, J. Grace Walton, Thelma Eboles, Mary Mason, Margaret Walton, Mabel Garey, Ethel Moore, Marjorie Fleming, Estelle De Polanco, Marie Robinson, Gladys Bronson, Frankie Scott, Elvire Sanchez, Marie Aken, Enid Morgan, Margaret Jackson and Ruth Curtis.

The most musical exhibit of the season, *Ginger Snaps*, an all-colored revue, came to town last week. It lacks practically every essential of a good musical show, including music, singing, settings, comedy and a cast.

True there is some fair dancing, notably by Boscoe Simmons, Bobby De Leon, the Five Hot Shots and Vivian Baber, but this is nothing to write home about. For the rest it is an unqualifiedly bad entertainment.

ELMER HARRISON.

MORE NEW PLAYS ON PAGE 46

LEGIT. NOTES

WAKE UP AND DREAM, the English revue which opened this week, seems destined for a long run, the ticket brokers having purchased for the next 16 weeks the entire orchestra with the exception of the last two rows.

BASIL SYDNEY and Mary Ellis will appear in Sacha Guitry's *The Fall of Berg-op-Zoom* when they conclude their engagement in *Children of Darkness*. Macgowan & Reed, sponsors of their present vehicle, will also produce the Guitry drama.

PRINCE OF PILSEN will next be revived by Johnson's Theater Musical Comedy Company.

DANIEL FROHMAN announces that altho Mme. Frances Aida has appeared for the last time at the Metropolitan Opera House, she will appear again before the New York public at the annual benefit performance for the Actors' Fund at the New Amsterdam Theater Friday afternoon, January 17.

SPORTING BLOOD may be the title of the new George M. Cohan production which Sam Forrest will produce while his boss is directing talking pictures and

touring the provinces. Ruth Shepley may be in the cast. It is, of course, from the pen of Lewis B. Elv.

ANTON Z. NELLE, former ballet master of the Roxy Theater and other Fox theaters, has been signed by Lew Leslie to furnish several musical sketches for *The International Revue*.

EVEN IN EGYPT has been definitely set as the title of George Jessel's new show, which John Golden is producing.

DUE TO the sudden illness of Alfred Lunt, the Theater Guild production of *Mefist* gave only three performances last week. The show resumed its run at the Guild Theater Monday night of the current week.

HERBERT RAWLINSON of the movies has little regard for superstitions of the stage. He whistles in his dressing room, which is one of the things you're not supposed to do.

GINGER ROGERS, who made her legitimate debut in *Top Speed*, has been given a run-of-the-play contract for the way in which her work has been acclaimed by press and public. Guy Bol-

ton, author of the book of *Top Speed*, has signified his intention of writing a musical play around Miss Rogers, to be produced when her present show ends its run.

A **PLAY IS** being peddled around that was especially written for Libby Holman. It is by B. Cutner Schoenfeld and Noel Pierce, both of whom are graduates of Professor Baker's class at Yale. The idea is a creole lady's loves and infatuations.

SAM H. HARRIS, after his visit to Hollywood and a Florida vacation, may do another production this season. It is said that it will be a musical and not the Irving Berlin opera of which there has been so much talk.

JOHN A. TURK, general manager for William A. Brady, who went to Chicago for the start of *Street Scene* at the Apollo Theater, returned to New York last week to prepare for a trip abroad. Turk will sail January 20 to complete preparations in London for the showing of *Street Scene* there early in February. After the London opening he will go on to Berlin to launch the play there.

JACK DONAHUE, star of *Sons o' Guns*, has been appointed Colife for the forthcoming *Lamb Gambol*.

ELMER HARRIS, author of *Young Sinners*, current at the Morocco Theater, has sent the Shuberts the script of a new play dealing with the inner workings of the movies. Harris is now in Hollywood writing for the films.

TEDDY HAMMERSTEIN, stage manager of *A Wonderful Night*, has purchased the American rights to a dramatization by Harvey Cott-Dunham of Henry Fielding's novel, *Tom Jones*. Cott-Dunham was formerly an instructor at Oxford. The play is expected to start rehearsals in February.

WILLIAM HOLBROOK has been signed by Charles Dillingham to stage the dances for *Ripples*.

Broadway Openings

WEEK OF JANUARY 6

Waterloo Bridge, a play by Robert E. Sherwood, costarring Glenn Hunter and June Walker. Presented by Charles B. Dillingham at the Fulton Theater.

Children of Darkness, play by Edwin Justus Mayer, costarring Basil Sydney and Mary Ellis. Presented by Macgowan & Reed at the Biltmore Theater.

A Sep From Syracuse, a comedy by Jack O'Donnell and John Wray, featuring Hugh O'Connell. Presented by R. V. Newman and Arnold Johnson at the Sam H. Harris Theater.

At the Bottom, a revised version of Gorky's *The Lower Depths*, by William L. Laurence. Presented by Leo Bulgakov Theater Associates at the Waldorf Theater.

CLOSINGS

Sherlock Holmes closed Saturday, January 4, after 45 performances, as did *How's Your Health* (46), *Ladies of the Jury* (80), *Half Gods* (17), *Many Waters* (119), *Gambling* (163), *Robin Hood* (15), *The Game of Love and Death* (48) and *The Noctes and the Duke* (23).

Mendel, Inc., moved Monday from the Sam H. Harris Theater to the Ritz Theater. *Broken Dishes* moved from the Ritz Theater to the Theater Masque. *Bird in Hand* moved from the Theater Masque to the Forrest Theater.

London Cables

LONDON, Jan. 4.—Following her considerable success as Raina in *Arms and the Men*, Rosalind Fuller has been engaged by Charles Macdonna to play a series of leading parts during the Snow season of revivals at the Court Theater.

Announcement of the Gibbs Sisters' forthcoming visit is causing discussion in the show world concerning the booking of these Siamese twins at a vaude attraction. Considerable prejudice exists against freak acts, but the General Theaters Corporation has offered Manager Turner, of the Gibbs Sisters, two good trial weeks.

Dora Maughan returned to the London halls with Jerry Williams and Piano this week, getting a great welcome at the Palladium and at Cabaret Splendide.

Sailings this week included Du Calson, Seymour Hicks and Betty Seymour Hicks.

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Vaudeville

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"Political" pull of no avail—three of number retained in other capacities—Paddy Schwartz, who remains, victim of error—switch Resnick, DeBondy and Donnelly

NEW YORK, Jan. 4.—The shakeup in the RKO office engineered the middle of November by Ben Piazza and the active booking heads—George A. Godfrey and Charles J. Freeman—had its scheduled aftermath this week. Of the 10 agents notified at that time that they will not be permitted to sell acts to the sixth floor after January 1, all actually relinquished their franchises this week, but three are remaining with the organization and are on its payroll in other capacities. As stated some weeks ago, John McNally and Ralph Conlin are acting as field men in the reorganized Club and Private Entertainment Bureau headed by Jule Delmar. Tom Kennedy, who was asked to give up his franchise ere he had an opportunity to open an office, is being retained to do special work in connection with RKO's commercial broadcasting hours over the NBC network.

Three who quit the agents' ranks officially this week are Leo Fitzgerald. (See AGENTS OUT on page 35)

Frudenfeld Promoted In RKO Organization

ST. LOUIS, Jan. 4.—Effective Wednesday, Arthur Frudenfeld, who for the last year has been manager of the St. Louis Theater here, the ace RKO house in this city, assumed the duties of assistant division manager in charge of publicity under Division Manager Thomas D. Sosterl. Frudenfeld's duties will embrace the supervision of publicity and exploitation for the RKO chain of theaters in St. Louis, Kansas City, Memphis and New Orleans, and the territory embracing these cities.

He succeeds Frank Burke, who has been transferred to Minneapolis in the same capacity. Frudenfeld has been very successful in his capacity as manager of the St. Louis Theater and it was his stellar work here which gained him the recognition of the "powers that be" in the RKO organization and the subsequent promotion. L. R. Pierce, until recently manager of the Orpheum Theater, Memphis, Tenn., succeeds Frudenfeld as manager of the St. Louis Theater.

Bordoni Booked With Film

NEW YORK, Jan. 6.—Irene Bordoni, stage and screen "name", has been booked by RKO for the first half of next week at the Fordham, Bronx. She will do a cycle of songs, with Dudley Wilkinson as her pianist. The first National production, Paris, in which she is starred, will be the concurrent screen attraction. She is penciled in for the Palace January 25.

Jack Osterman Returns

NEW YORK, Jan. 6.—After being away from the RKO fold for some time, Jack Osterman has been booked by the circuit for next week in Cincinnati. He recently played for Publix, Fox and Loew.

Van Cello and Mary

NEW YORK, Jan. 6.—Van Cello and Mary, mixed risley and foot-juggling duo, will resume for Loew next week, splitting between the Grand, Bronx, and the Plaza, Corona. The act was booked direct, and other Eastern dates are likely.

Dows Booking South Norwalk

NEW YORK, Jan. 6.—The Empress, South Norwalk, Conn., resumed a vaudeville policy on New Year's Eve. The house is booked by the A. & B. Dow office, and did not play vaudeville since early last spring.

For the time being it will play five acts on a last half, but by the end of the month will start a split-week policy.



LYNN CANTER, who has been Al Shean's partner the last several seasons, and is now heading her own act, a William K. Wells piece labeled "A Night at Home". In her support are John Miller and the three Lido Boys. Miss Canter is an accomplished songstress and an unusually clever and attractive straight woman.

Vauditorials

By ELIAS E. SUGARMAN

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of The Billboard, which are expressed on the editorial page.—ED.

WITH considerably less flourish than that which attended the clean-up among booking men and agents, RKO last week dug its pruning knife into the clerical forces. A fairly large number of employees in this class received their notices in due course. Something of this kind should have been done among booking and clerical people long before this. The commodious sixth floor of the major circuit seemed overcrowded and overstuffed when RKO had its full complement of houses in the vaudeville category. Since the so-called readjustment started, with few exceptions, the overhead of the vaudeville booking department had not been cut down proportionately. The psychological effect of operating a huge office for the booking of a circuit of at least half its former size has not been helpful to the organization.

RKO is a far less imposing proposition from the vaudeville angle than it was, say, two years ago. It was unbusinesslike to carry on the farce of self-deception any longer. The recent changes were long past due, and unless the trend changes within the next several months other readjustments, readjustments, retrenchments (call these by your own favorite term) will have to be made. After all, RKO is in business to make money, and not to aspire to the elusive ideal of running the biggest booking office in the trade with a dearth of houses to make this distinction little more than an empty one.

You can't do away with graft unless you do away with the grafters. RKO found that out not long ago, but other outfits—particularly a certain one we have in mind at this moment—have yet to imbibe this piece of simple wisdom. On the circuit we have selected for consideration, one of the bookers has made enough on graft in the last four years to buy a couple of good-sized theaters. They tell us he's a bad egg, and that his penchant for taking will trail him even if he moved into the most strictly regulated office on the map. He simply adds about \$400 to the salaries of big acts he buys for routes and divides the surplus with the producers or acts involved.

It's harder to get the goods on him than to summon Rothstein's murderer to the bar of justice. We can't think of anything more difficult, and the comparison is reasonable. This boy covers his tracks by making certain that the acts he buys under the graft division arrangement are entirely suitable for circuit consumption. He has grown so skillful at his game that inflated salary lists and scenery bills are always handy to prove the "sharpness" of his dealings.

One wonders why the activities of our grafting friend have not been discovered by the circuit that is paying all the bills. The case is analogous to the betraying husband and the trusting wife. They say the wife is generally the last one to hear the gossip about her betrayal. Give the circuit plenty of time; but the longer the gossips delay so much more money will be grabbed by the grafters that might have been spent on acts that deserve breaks, but under the present system cannot get them.

Chain Deal Off, Report

Claimed Fox failed on payments to Interstate—no chance of RKO buying in

NEW YORK, Jan. 6.—From what is regarded as an authentic source, it has been learned that because of recent developments the Interstate Circuit no longer stands perched on a fence between being in or out of the RKO booking office. William Fox and his circuit buyers, according to this source, have not made payments due the Karl Hobbittelle outfit and have therefore eliminated themselves definitely as prospective operators of the Southern chain. This leaves the relation between RKO and the Interstate exactly as it has been since the outfits came to a booking understanding some years ago. Charles J. Freeman is now enabled to continue in his booking of the Interstate without counting on immediate mergers or buy-ins to interfere with this activity.

A high official of RKO stated to The Billboard that the circuit is not interested in obtaining control of the Hobbittelle theater properties. He added that RKO had not regarded the Interstate seriously as a possible acquisition at any time. Negotiations were about to be launched at one period, but all ideas of carrying them on were dropped when preliminary investigation disclosed that the wide difference between the estimates of representatives of both organizations made such a move impossible. Under the present booking arrangement RKO has a 10 per cent interest in the chain formerly booked exclusively by Charles J. Freeman.

Vaude. for Ft. Wayne Hinges on Musicians

FT. WAYNE, Ind., Jan. 4.—M. Marcus, general manager of the Quimby chain of picture houses here for the last 10 years, will continue in the same position under the RKO company, which has just purchased the Embury, Palace, Jefferson and Strand theaters. There will be no change in policy, it is said. Vaudeville will return to the Palace if an agreement can be reached with the local musicians' union. Stock may enter the Strand.

Edward D. Yarbrough, formerly of Rockford, Ill., is now house manager at the Palace. He replaces Earl Kincaid, who goes to the Jefferson. The RKO interests formally took over the chain January 1.

Actress Recovers

FITCHBURG, Mass., Jan. 4.—Kiki Talos, 19, a member of the Six Jacksonians appearing at the Fitchburg Theater in a split-week bill, is recovering at the Burbank Hospital from the effects of poison, which endangered her life. She was due to leave for New York soon.

Gertrude Bond Stricken

NEW YORK, Jan. 4.—Gertrude Bond, of the team of Bond and Eleanor, was taken yesterday by her husband, Jack B. Shea, to the Midtown Hospital, 209 East 48th street. She is being operated on today for appendicitis.

Milne Houses Stir Up House-Starved Indies

Dows look toward "family ties" to take Toronto and Hamilton away from Milne—Leon also working to get them—three-month clause a stumbling block

NEW YORK, Jan. 6.—Within the next several weeks the eyes of the indie trade will be focused on Eddie Milne and the two houses in Toronto and Hamilton, Canada, remaining to him from the once impressive columns of the Pantages office. Thus far Milne has shown booked into these houses until January 18, and he has not received notices to lay off. He is said to be in possession of booking contracts for these houses, with three-month notice clauses therein.

But Milne has fierce competition in whatever plans he has under his bonnet to hold on to these houses. A. & B. Dow, indie brokers, want these houses badly, and, according to their story, they will get them eventually. Lawrence Leon, who has had some success as a booker for Canadian territory, is also minded to take over the booking of one or both of the houses. And there are other indies who have their eyes on the stands.

The Dows declare that they are assured the houses thru "family ties" with the operators, and explain that their only stumbling block is Milne's three-month clause. The Dows intimate, however, that legal action may be taken to nullify the contracts by showing that the Pantages Circuit is not being benefited by the booking, but Milne personally. Milne knows nothing about this phase, and apparently regards it as too far fetched to discuss seriously.

Outside of being pestered by independents, who seek to take Toronto and Hamilton away from him, Milne says he has no definite plans as to whether he will become an independent or continue under the Pan. banner. It is believed that by the middle of this week William Delaney, who terminated a long connection with RKO in November, will join Milne in a new booking enterprise. If the Toronto and Hamilton situation can be adjusted, Milne may attempt to build up an independent circuit, with these as a nucleus. Milne denies the report that he will make a trip to the coast before getting to work on definite projects here.

Agency in New Hands

BOSTON, Jan. 6.—The Metropolitan Amusements Agency has been taken over by Stanley H. Willis and Jimmy Kennedy, who will operate it with an entirely new personnel. The firm will continue to book the Lido-Venice Cafe, Palace D'Or, Coconut Grove and Stella in Boston, and the new Clover Club, Portland, Me.

'Bob' Murphy Hotel Director

HOLLYWOOD, Jan. 4.—Local capital is to join in sponsoring the \$1,000,000 Royale Palms Hotel at Palm Springs. Robert (Bob) Murphy, vaudeville comedian and master of ceremonies, and John W. Conzidine, motion picture executive, have been named to the directorate of the Royale Palms of Palm Springs Corporation. Other directors are Harry L. Lewis, William Bearman, E. F. Barton and Dr. Earle Brown.

Harmon in Germany

NEW YORK, Jan. 6.—Josephine Harmon will return here January 13 on the Columbus after a four-week vacation in Berlin. Vaudeville is her objective in an act written by A. Seymour Brown.

Kimberly-Page Showing

NEW YORK, Jan. 6.—Leon Kimberly and Helen Page, who recently returned from abroad, will show for Loew January 18 at the Victoria, in a skit subtitled *This Love Business*.

Venita Gould Going Loew

NEW YORK, Jan. 6.—Venita Gould, who played at the Palace last week after a string of Eastern RKO dates, will open for Loew January 18 at the State. Other local Loew dates are likely.

Plimmer Houses To Junior-Leon

NEW YORK, Jan. 4.—Taking advantage of the inactivity of the indie booking field, Walter Plimmer has taken a two months' vacation. He left Saturday by auto, and is heading for Miami. It is, he says, his first vacation in 20 years. He has given up his quarters in the Strand Theater Building, but his business affairs will be handled by Walter Plimmer, Jr.

The younger Plimmer has moved in with Lawrence Leon, of the L. & M. Theater Enterprises. With Leon's assistance, he will look after the booking of his father's five houses. These are, on order of the elder Plimmer, the Standard, Philadelphia, full week; Orpheum, Newark, N. J., full week; Smalley, Johnstown, two days; Capitol, Newark, N. Y., one day, and the Fulton, Brooklyn, Sunday concerts.

When Plimmer returns from his trip, he may move into the Bond Building.

Sommers Succeeds Hastings As Seattle-Orpheum Manager

SEATTLE, Jan. 4.—William A. Hartung, who has been in the service of the Orpheum theaters for 21 years, has resigned as Seattle Orpheum manager and is succeeded by Henry Sommers, whose new position became effective January 1. Sommers was formerly with Orpheum in Chicago and more recently managed the Warner Brothers' Stanley Theater in Jersey City. He is a native of St. Louis.

Hartung began his theatrical career in Seattle as candy boy in the old Little Star Theater. In 1908 he was appointed assistant treasurer of the first Orpheum Theater in Seattle. Since that time he has been identified with four other Orpheum theaters in this city in various capacities, including Levy's, the Alhambra, the Moore, now the President, and the New Orpheum. For the last eight years he has held a managerial rank and has opened four new theaters in the East. His future plans are indefinite.

RKO Jubilee Stunts

NEW YORK, Jan. 6.—In connection with the RKO Good Times Jubilee, a number of advertising novelties is being used. The patrons of all the circuit's houses will be given good-luck coins as well as red, white and blue celluloid buttons. All mailing matter of the circuit is being sealed with special Jubilee stamps, and all house employees are wearing white silk badges during the month.

Estelle Taylor's Last Half

NEW YORK, Jan. 6.—Altho Estelle Taylor, screen "name" and wife of Jack Dempsey, played the Palace last week while suffering from a slight touch of bronchitis, she has been persuaded by RKO to take this last half at the 88th Street. She is open this first half. Additional dates will follow.

Murray's Palace Farewell

NEW YORK, Jan. 6.—With Ken Murray's return engagement at the Palace next week, it will be his farewell appearance in vaudeville for about a year. He will go to Hollywood to do movie work for RKO Productions.



ROSE KESSNER, who recently started on her third season as featured comedienne in E. K. Nadel's "Happiness Girls". Miss Kessner's role in the galaxy of girl talent is that of a "whoopie school teacher", her own origination. She was last seen in vaudeville with Eddie Borden in Moore & Mesley's "On Fifth Avenue". She has had an interesting career in musicals, having appeared among others in "Molly Darling", "Daughter of Rosie O'Grady" and "Toot Toot".

Reading Comedy Act

NEW YORK, Jan. 6.—Eddie Green and Dusty Fletcher are preparing a new comedy act for vaudeville. They did the widely praised *Sending a Wire* sketch in Hot Chocolates, which recently closed here. They are playing at the Plantation, a Harlem night club. They may show for RKO shortly at one of the local houses, doing a routine similar to the one in the colored revue.



DOWN?

When your number goes over (and drops in the pit) . . . when your voice and throat are as smooth as a trained seal's . . . there is always that one great cigarette for the worried trouper . . . which soothes the way to old-fashioned tobacco enjoyment.

IT'S MENTHOL-COOLED

SPUD CIGARETTES—20 FOR 20¢
THE AXTON-FISHER TOBACCO CO., Inc., Louisville, Ky.

RKO-Warner Relations Will Be Dropped Soon

Harold Kemp's withdrawal from sixth floor preliminary step—Golder cannot book vaudeville according to agreement made 1923—no advantage in old arrangement

NEW YORK, Jan. 4.—RKO and the Stanley-Warner office (now known as Warner Bros. Booking Office) are theoretically bound to their contract made in 1923, which by one of its clauses prohibits Stanley or its affiliated outfits from doing vaudeville booking in any form, but this week the Stanley-Warner outfit withdrew its representative, Harold Kemp, from the sixth floor. This step, said to have been taken at the request of the RKO office, is a necessary preliminary to the cancellation of the 1923 agreement.

This week's action is another step in a long series of technical difficulties between both offices. Altho with Kemp's exit from the sixth floor no appreciable change was effected in the booking lineup of the major circuit, there is the assurance now, according to an RKO official, that the Stanley-Warner outfit will no longer have an entree to its valuable facilities for the booking and digging up of acts. The two houses that have been on Kemp's book on the sixth floor of late—the Regent, Paterson, and the Ritz, Elizabeth—remain in the office, and are being booked by Jack Hodgdon. This gives further strength to the buying power of Hodgdon, who was recently placed in charge of the ill-termed family-time department.

RKO has a half interest in Paterson, and because of this circumstance will continue booking it indefinitely. The Ritz, Elizabeth, will remain on the RKO books until May under the terms of a special agreement. The Fabian, Hoboken, and the Earle, Philadelphia, are definitely out of the RKO office. The Philadelphia house is not using vaudeville at this time.

The agreement between RKO and Stanley-Warner, according to an authoritative source, prohibits the latter outfit from meddling in any kind of vaudeville booking. Considering the recently expanded activity of the Warner Bros. Booking Office, headed by Lew Golder, this agreement has been openly violated since Golder, Steve Trilling and Kemp are said to be buying stage attractions for about 10 houses. Last fall three of their houses were switched from the Kemp books: The Lincoln, Union City; Earle, Atlantic City, and the Central, Jersey City.

The only difference in the status of these houses and others booked by the Golder staff is that RKO is not receiving booking commissions for their talent buys. RKO agents have been known to do business openly with the Stanley-Warner outfit for a long time. This has been carried on despite the common knowledge of an RKO franchise entailing a prohibition of doing business with any outside office. Kemp's intermittent activity as sixth-floor booker and intermediary for the Golder office in the corraling of attractions made the distinction between doing business with him on the sixth floor or doing business with Golder and Trilling a faintly discernible one.

The doubtful status of the Warner Bros. office is said to have been regarded as a factor in disturbing the morale of agents. Even since Kemp turned over the Paterson and Elizabeth houses to Hodgdon, RKO agents have been known to continue their act-selling to the Warner outfit. Ben Piazza is expected to come out with a definite ruling against this procedure some time next week.

Legal representatives of RKO have admitted that steps will be taken to terminate the 1923 agreement, but they did not say when they will institute them. RKO is said to feel confident that if the matter were ever threshed out in court, altho this seems unlikely, it will be comparatively simple to prove that Stanley-Warner has not lived up to the spirit of the inter-circuit contract.

May in Friedland Act

NEW YORK, Jan. 6.—Anatole Friedland is doing a new 12-people night-club-style act, which opened for RKO last week in Cincinnati, and following with Cleveland. Cast features Marty May, former single, and Lucille Hayes.

It Pays To Be A Joiner Today

NEW YORK, Jan. 6.—Drag, pull and other conditions, divorced from plain ability, are playing an important part in deciding who shall get the breaks in a dwindling vaudeville market. This has always been evident, but now—when the picking is sparser than ever—it has become more conspicuous.

Which led a certain showman, who is convinced that his species is gradually being exterminated, to sum up the situation the other day in the pithy remark: "It isn't what you know any more; it's who you know."

Thornton-Dunn Act

NEW YORK, Jan. 6.—Arthur Thornton, formerly of Thornton and Carlton, male comedy and singing act, is now doing a new act with Jimmy Dunn, of Ez-Wites repute. They opened for A. & B. Dow on Eastern break-in dates the last half of last week at the Empress, South Norwalk. On the same bill were the Barbee Sisters, now heading a new 10-people flash, subtitled Fast Company. Both acts are slated for major circuit showings in the near future.

House Campaign Flops of RKO's Indie Department

NEW YORK, Jan. 4.—As intimated last week, John J. Daly has been released as a road representative for Jack Hodgdon, head of RKO's small-time department. Daly terminated his connection with the circuit officially December 31. After being relieved of his dwindling column during the November shakeup, Daly was immediately assigned to the road against his wishes. He failed to make appreciable progress in this work, and this failing is attributed partly to the poor state of the Eastern independent field.

Ray Hodgdon, who also was assigned to road work for the small-time department at the time of the shakeup, is still working on his specially created job, oscillating between act scouting here and house scouting on the road.

Daly will not be replaced immediately, according to Ben Piazza, general business manager of the sixth floor, this announcement serving by inference to show that Daly's failing was not due solely to his own insufficiency. Another man will be sent out on the road to supplement Ray Hodgdon's work, but this appointment will not be made until such time that the independent situation shows definite improvement.

RKO's vaudeville experts are now acknowledging—for the first known time—that it is not as easy to corral independent houses as it was several seasons ago. When Charles A. Bierbauer was head of the pop-price department, indie houses had long ago started their exit from the RKO office. The friction between Bierbauer and his superiors resulted from a difference of opinion as to road conditions. Bierbauer was requested to leave his executive desk to go out after houses. He refused on the ground that such a mission would entail a useless expenditure of time and



LILLIAN WAGNER, prima donna, with the new Meyer Golden flash and comedy piece, "Money Is Money", which has Joseph Greenwald as the featured comedian. Miss Wagner was formerly spotted in one of the Anatole Friedland revues.

Morris-Greene Part Company

NEW YORK, Jan. 4.—Phil Morris and Harry C. Greene, producing combo, dissolved their four-year partnership last week.

Morris moved Friday to the Palace Theater Building, taking the seventh-floor suite recently occupied by John McNally and Ralph Conlin. As heretofore, he will produce acts and sell them to RKO under the trifurcated he holds with Alex Gerber and E. K. Nadel.

Jordan Engages Bang

NEW YORK, Jan. 6.—Helen Bang has been engaged to play in the *Fairytales* act, which Jack Jordan, former Pantages agent gone producer, is sponsoring.

Christy May Again Book

Willing to handle old column under certain conditions—Howard may switch

NEW YORK, Jan. 6.—Wayne Christy, former RKO booker and now sixth-floor associate of the Harry Romm office, is said to have received an offer from the major circuit to go back on the books. He laid down certain conditions, and Ben Piazza and the other bosses are said to be considering it. If reinstated as a booker, it is believed by an authentic source that he will supplant Bill Howard on the so-called Middlewestern book. Howard will either switch to Charles J. Freeman's side of the booking fence or join Arthur Will on Godfrey's big book.

Christy is acknowledged generally as an ideal booking man for the territory taken in by the Howard theaters. When he booked this string before becoming an agent the houses made money consistently.

"Gossipers" in Vaude.

NEW YORK, Jan. 4.—The National Broadcasting Company will bring one of its radio features, *The Gossipers*, into the RKO fold this last half at the Prospect, Brooklyn. Jack Shannon and Marie Stoddard comprise the act. Shannon has been active in musical comedy, last appearing in *Crisis Cross*, while Miss Stoddard has been a standard singer.

Buckley Joins Walker

NEW YORK, Jan. 4.—Jim Buckley, formerly with the *White Way Trio*, and more recently of Buckley, Calvert and Stillwell, has joined Harry Walker, club and cabaret agent in the Strand Building, as an associate. He will handle the New Jersey territory for Walker.

Weaver-Elviry Show Opens

NEW YORK, Jan. 4.—George Godfrey's third intact show, which played its first date the last half of last week at the Fordham, Bronx, features Weaver Brothers and Elviry and their *Homefolks* afterpiece. Also in the rotating show are Roy Rogers and the Campus Collegians.

"Co-Eds" on Showings

NEW YORK, Jan. 4.—Co-Eds, five-people story flash, were booked in for an RKO showing the last half of last week at the Royal, Bronx, and is showing for Loew next week on a split between the Boulevard, Bronx, and the Victoria. Don Kennelly and Fred and Blanche Steger are featured in the cast, which also includes Shirley Wayne and Owen Hayden.

Loew Gets Ricardo

NEW YORK, Jan. 6.—Irene Ricardo, character songstress, opened for Loew this first half at the Orpheum, and next week will be seen at the State. She is doing an act subtitled, *Coo-Coo*, written and staged by Jean Paurel and Herbert Kingsley.

Murphy-Daly Agency Combo

NEW YORK, Jan. 6.—Mark Murphy, released from the RKO office as booker three weeks ago, is reported planning to form an independent agency combination with John J. Daly, also a booking has-been of a week's vintage. They are said to be counting on handling standard acts for Fox and Warner dates particularly.

Daly is understood to have immediately started negotiations with Murphy after bowing out of the sixth floor. For a time it was believed that Daly would tie up with the Amalgamated Agency, but this was discounted when a strenuous denial was given by a Comerford official.

Low Salary Standards Bar New-Act Production

Version of Maine Mess

Ford outfit charged with unwillingness to employ efficient IATSE men

NEW YORK, Jan. 4.—John J. Ford, general manager of the Maine and New Hampshire Theater Company, has informed officials of the Lewiston, Me., local (624) of the IATSE that he will not sign an agreement with them for at least one year, according to C. F. Couillard, secretary and treasurer of the local. In a communication to *The Billboard*, Couillard gives a lucid exposition of the labor angle in the controversy which has been in progress between Ford's outfit and the stagehands and operators since last summer.

Couillard states in his explanation of the strike, which started September 12, that his men were finally forced out because they could not agree with Ford's terms of accepting a \$12-a-week assistant in the projection rooms, for the operation of the sound devices, "instead of a dependable assistant operator at a reasonable living wage."

Another reason advanced by Couillard for the strike is that local officials, guided by the wishes of their conferees, could not agree to work five acts of professional vaudeville with only two men on the stage instead of three. He adds: "The scale that we were asking for was the lowest of any other unionized theater in the State (Maine)."

Couillard furnishes an interesting summary of the situation, viz.: "Mr. Ford says he will not sign with us for at least one year, as he feels honor-bound to take care of his strikebreakers for that length of time, for their loyal services at his time of need. Our members, who have been out now for 15 weeks, all had service records of faithfulness with the company over a period of 2 to 18 years."

John J. Ford was theater operator for RAO under Joseph P. Kennedy, and prior to the entrance of RCA into the organization, with the immediate formation of RKO.

Gautchi-Carol Go RKO

NEW YORK, Jan. 6.—Gautchi and Carol, dance team heading a nine-people flash, went RKO this week at the Keith's, Portland, Me. They have been playing Loew dates, and are assisted by the Don Carlos Orchestra, which appeared in RKO Pictures special, *Sis Rife*.

Neva Out Thru Injury

NEW YORK, Jan. 4.—Mlle. Neva, acrobatic dancer, with the Dave Apollon revue, is temporarily out of the act thru a knee injury suffered last week. She opened with the act last Saturday at Proctor's 86th Street, but after the one day was replaced by Isabelle Brown. Both Mlle. Neva and Miss Brown are protégés of Harry De Muth.

P-T Place Lillian Banks

NEW YORK, Jan. 4.—Lillian Banks, soubrette, has been placed by the Plummer-Thompson office with Paul Mohr and Company, who were at Keith's, Chester, Bronx, first half of last week. Other placements effected by the P-T office last week were Larry Well, dancer, with *Campus Colleagues*, and Tim Crane replacing Arthur Bell in *Ship Ahoy*, sponsored by Sam Shannon.

Lang and Haley Booked

NEW YORK, Jan. 6.—Harry Lang and Bernice Haley, comedy, whistling and singing duo, will open the latter part of next month in Miami, Okla., on a tour of the Interstate Circuit. The team is represented by the M. S. Bentham office.

Hungry Acts Affected By "Prosperity" Wave

NEW YORK, Jan. 4.—From the best to the worst, they all get breaks on New Year's Eve. A performer not booked for this time is either dead, dying—or should be dead.

Here's what happened to two acts that got New Year's Eve dates after laying off most of the season.

A man and woman singing act were so elated over getting a date that they gave their routine a new opening and finish. They used Hoover's campaign song, *Hello Prosperity*, for their opener, and put in *Sitting on Top of the World* as their new finish.

The owner of a dog act opened the cages to let his charges out and before he had a chance to realize what had happened four of them bit him on the hand. It was the first piece of meat they had tasted in a week.

Candlelight Snuffed Out

NEW YORK, Jan. 6.—The Candlelight went out last week after glowing seven days. It was a pretentious supper club, which opened recently with what was claimed as an innovation show, *The Cordelia Theater*, staged by Pat McCoy and patterned after the Little Theater, Vienna. The show comprised 12 or more black-out skits rather than the conventional floor show, and it is reported that the idea, together with its principal players, may be transplanted to the Embassy Club.

Cast of 11 included a number of flicker and vaude, "names", some of whom were also sponsors for the club. Roy D'Arcy and Gertrude Cohan relinquished their interest in the club by giving two-week notices on the opening night. Others in the cast were Arman Kalk, Marion Lessing, Melva Cornell, Kay McKay, James Grainger, Ray Clifford, Fred Sumner, Henry Curvey and Roy Meldon. Reasons given for the club's abrupt exit were poor business during the first week, mismanagement and dissension among the sponsors, including Charles Morton Belak, the owner of the building, and a switch in original plans.

Belmont-Van Breaking In

NEW YORK, Jan. 4.—Tiny Belmont and Johnny Van are heading a new seven-people flash, which started last week on Eastern break-in dates. The supporting cast comprises Carl Norton, Helen Yost, Lucy Lee, Diane Anderson and Una Cooper. It is sponsored by Eddie Van Camp.

Managers Warned Again by Plunkett Against Benefits

NEW YORK, Jan. 6.—Another letter is said to have been sent out to house managers by Joseph Plunkett, RKO's theater operator and vice-president, admonishing them against using acts for benefits or other private dates that do not bring money returns to the acts and the circuit. Managers have been known to keep up the practice of coercing acts into performing before local fraternal, business and civic organizations. This brings nothing to the circuit except an intangible feeling of good will, and when abused—as it has often been—makes acts feel that they are being unduly imposed upon.

The circuit wishes to build up Jule Delmar's Club and Private Entertainment Department, and the easy-going compliance of house managers to requests of organizations for free talent destroys the basis on which Delmar's promising office rests. Managers have squawked that they

Non-grafting producers find they cannot compete with sponsors of picture-house troupes—get \$50 less for flashes than it cost to put them out

NEW YORK, Jan. 6.—Most of the booking offices are wise to most of the grafters. And that means that most of the more or less legitimate vaudeville producers will find the days immediately ahead as bleak and dreary as the weather man literally forecasts. Only the few producers that are still parties to under-cover agreements with bookers have any assurance that the next several months will mean anything to them in the way of action for their flash and comedy acts.

Gerber Acts Get Routes

NEW YORK, Jan. 6.—Alex Gerber, RKO producer, will soon place in rehearsal the third annual edition of *Gerber's Gofeties*. The act will be ripe for a showing by the end of the month. *Shore Lette*, a new four-people comedy act sponsored by Gerber, started on break-in dates last week and will probably play its first showing date for RKO the first half of next week. In the company are Harry Freeman, Sue Russell, Buddy Morton and Christine Burton.

Glad Rag Dolls, girl flash launched by Gerber some weeks ago, has been routed for a number of weeks in the Godfrey houses. Bittie and Dottie Corbett and Arvil Avery are featured. In their support are a six-girl ensemble. George Shelton's new comedy act, also sponsored by Gerber, will play in the Eastern houses of the RKO Time the next several weeks. The act was okayed for dates after a showing last week, split between the Franklin and Jefferson. Mae Mack, Eddie Heff and Bob Rogers are supporting Shelton.

Flicker Celebs Honored

NEW YORK, Jan. 6.—Sally O'Neill and Molly O'Day, flicker stars whose home is Bayonne, N. J., will be given a special send-off to Hollywood tonight at the Dewitt, a Warner house. The mayor of the city and a committee of local lights will wait upon the girls at the theater, and a large number of friends and former schoolmates are expected to extend farewells from the Dewitt stage to the departing local celebs. The girls are daughters of the late Judge Noonan of Bayonne.

Walnut Acts to Harris

NEW YORK, Jan. 4.—Vaudeville will be discontinued at the Walnut Street, Pittsburgh, today, being succeeded by an all-sound policy. Hereafter the Walnut Street shows will be switched to the John P. Harris Memorial, Pittsburgh, under a stage-band policy, with Brian McDonald as m. c. The first show is *Under the Big Top*, a group of co-ordinated circus acts.

must give acts to local organizations in order to keep their good will, but their divisional bosses and home-office executives have been known to throw aside this alibi on the ground that a manager has many other ways of building up good will than to abuse the good nature of acts and deprive the circuit of a steady source of legitimate income thru the booking of private entertainments.

The latest unofficial statement from the booking office serves to inform acts playing the circuit that they are not at any time to be imposed upon, particularly by managers who desire to use their unpaid services to further their local ends. Exceptions to the no-benefit rule have been made and will probably continue to be made by ranking officials. But these thus far have been few, far between and for exceptionally worthy causes attracting national attention and support.

Bad times have little or nothing to do with the present dilemma of vaudeville producers. Indirectly, of course, tightened budgets have some effect on the new salary standards of the major offices, but the troubles of vaudeville producers issue from the outside as well.

The allegedly unreasonable salary offers being made, by accepting a medium between RKO and Loew as a criterion, have placed the average producer in such a position that he cannot count on making expenses by putting out new acts. The way out for the producers who prefer to do business honestly rather than enter into grafting agreements with bookers is to revive old acts and offer these within the new budget limits, this being made possible by working these acts at cuts. Performers tied up with an act for a long time are more amenable these days to working at cuts, preferring this to laying off indefinitely while waiting for something new to come along.

The producers of girl dancing units for presentation houses are putting a crimp into the supply of ensemble talent for the vaudeville production mart. Outfits of the Chester Hale, Gamby-Hale, Dave Gould and Albertina Ranch class—all supplying picture houses—are said to be in a position to pay line girls a minimum of \$50 for 12 to 14 weeks of consecutive work. This tops by at least \$10 what producers of flashes are qualified to pay under present salary standards. The vaudeville producer who pays his line girls around \$40 has to chalk up losses when working the break-ins and playing showings. He has to lay off his people on an average of every two weeks until the act is definitely set on a major-circuit route.

Specialty people are getting a minimum of \$60 in vaudeville, but the picture-house producers grab them off quicker than a flash and pay them anywhere from \$75 to \$125, depending on their spotting in units. It costs a producer at least \$650 to put on a flash act that will pass muster in the big booking offices, and the highest the larger circuits are willing to pay average flashes seems to be \$600. Incidentally, the \$650 figure represents but a trifling profit to the producer, and does not include depreciation in the value of costumes and scenery.

Still, RKO and Loew have not yet come out flatly against flashes, altho RKO has frequently issued warnings to its producers not to exceed certain limits in their budgeting.

It cost a producer about \$1,500 to put on a five-people comedy act, allowing \$500 for salaries and \$1,000 for scenery and a book. Less producers are being stuck now, but earlier in the season those going to this expense found that they were up against a stone wall when trying to budge offices to come across with more than \$1,100.

Among the hard-pressed producers there is a feeling that a reaction will set in by the end of the month, when the supply of available material becomes exhausted. Loew has not intimated that it will turn to producing on its own, and it still depends to some extent for material on the production overflow and turndowns of the RKO Circuit.

Even in RKO there seems to be no immediate substitute forthcoming for acts put out by its franchised offices. The production department, no matter how it shapes up otherwise, will not be a source of new material. Harry Singer, its head, seems bent on being an act mender rather than an originator. Which doesn't make any of the hopeful but inactive producers sore.

GEORGE PRICE resumed for Loew this week at the State, Syracuse, and goes next week to Loew's, Rochester. He is agitated by Johnny Hyde, of the William Morris office.

**Irving Associate
In Mandel Office**

NEW YORK, Jan. 6.—Val Irving, whose last vaudeville appearance was at the helm of Val Irving's Collegians, a band flash, has retired from the stage to become an associate of Jack Mandel, Loew and independent agent. He will scout for acts and also operate the newly created radio department. Later in the season Irving will take a hand in booking Broadway clubs for the office.

In the last several months Irving has appeared often before the mike on commercial broadcasts.

**Dempsey Leaving
For Middle West**

NEW YORK, Jan. 6.—Jack Dempsey wound up his tour of local dates last week at Keith's Flushing, Flushing, after several weeks of Eastern RKO dates. He will open Friday in Detroit for about four weeks of Midwestern RKO dates. The four-people sketch, *The Roadside Run*, by Willard Mack, included in the cast here Bob Robinson, Al Borde and Johnny Dagan.

The offering is booked thru the Weber-Simon agency.

Danforth Back to RKO

NEW YORK, Jan. 6.—Harry Danforth, Chicago agent, resumed his act-selling activities last week on the booking floor of RKO's Mid-Western office. He formerly headed his own agency and for the last four months has been the inside man in the office of the Max Richards Agency, where he is now.

GONNIE MITCHELL, "The Prince of Mimics", is still confined to the NVA ward in the French Hospital, New York, and is making slow but certain progress from injuries received in an automobile accident November 16 while on his way to play a date for Jack Linder in Easthampton, L. I. Mitchell has written to *The Billboard*, asking that the trade be informed of the fine treatment being accorded him and others in the ward by officials of the NVA.

He may be discharged from the hospital in several weeks, but expresses doubt that he will be able to walk again. Among those with him in the ward are Bert Fitzgibbons and Richard Cook.

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By **AL BOASBERG**
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European Rep.: **JENIE JACOBS**
HENRY SHEREK

Saranac Notes

May Armitage, now under the care of the NVA, is residing and curing at the Collin's cottage, 7 Front Street.

Jack Black, New York newspaper man, spent the Christmas holidays with his friend and pal, Bobbie Hatz, who is curing at the NVA lodge.

Margaret Cambareri has received permission from her doctor to cure on the porch. She has 15 minutes' exercise and is putting on weight. She is now residing at 22 Park Place.

Mr. and Mrs. Charles Bordley, who formerly cured under the care of the NVA, entertained a party of friends at their home here. Both are getting along splendidly in a healthful way.

Eddie Diamond, of 93 Broadway, now on exercise, is looking the picture of health. He is an opera singer, and is keeping in practice with the hope of getting back in harness in the near future.

R. F. Clements and L. Geiskop, of Paramount Sound News Company, of New York City, spent the week-end here, taking movies.

Nellie Quasly, of the NVA lodge, is very happy over a coming event. Her daughter is to be married January 13 and spend her honeymoon in Lake Placid, where she will be able to visit her mother often.

Mrs. Adolphe Menjou, wife of the famous movie star, and known herself to screen audiences as Kathryn Carver, is visiting her sister, Margaret Drum, at the Altavista Lodge, in Saranac Lake. Mrs. Menjou came from Paris to spend the Christmas holidays with her sister, and is planning to return January 10.

Eddie Cantor sent all the NVA patients in Saranac Lake a telegram reading:

"Best wishes for a complete recovery for the New Year."

Joe Griffo entertained a party of friends New Year's Eve. Among those present were Harry Russell, known as "New Orleans"; George Harmon and William Orquin.

Al. Pierce, of Udell and Pierce, sticks pretty closely to the house during the sleety weather. However, he is looking great.

Write to your sick friends in Saranac Lake.

Hammer Joins Ledova

NEW YORK, Jan. 4.—Erwin Hammer, pianist and composer, last week joined the Ledova act, sponsored by the RKO Production Department at the Palace, Chicago. He was formerly with Hoseray and Capella, and of late has been writing special material for Littman's commercial hour over WABC.

New Albright Company

NEW YORK, Jan. 4.—Oklahoma Bob Albright has gone RKO and is current at the Hippodrome. He is slated for the Royal Bronx, the last half of next week. Genevieve Herbert and Bertha Muller are in his support, replacing Eleanor Hoffman and Hildegard Sella.

Vassar New Stewart Act

NEW YORK, Jan. 6.—Jean Vassar is considered a new "find" as a comedienne by Lee P. Stewart, RKO representative, who is sponsoring her in a new two-people comedy act. She will be assisted by Billie Bond, playing straight, and the pair will open for RKO shortly at one of the local houses.

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NEW ACTS

Reviewed in New York

Lucille Benstead And Company

Reviewed at the Grand Opera House. Style—Singing and dancing. Setting—In one and full stage (specials). Time—Eighteen minutes.

Miss Benstead, dramatic soprano of Australian origin, in the several seasons that she has appeared in American vaudeville, has been consistently identified with singles. Two seasons ago she had much success with her featuring of *Chloe*, written specially for her, and later added *Bamba Love*, by the same writers, to her repertoire. The person or persons who put this eight-people affair on for Miss Benstead were apparently minded to broaden the sales value of the two corking character numbers. The act is new and is nearing the end of its break-in period. Looked at from this angle it shows great promise, and if money is right it should become a staple for the better houses.

Under what looks to be a temporary and ill-fitting subbillings *Down South*, the new Benstead vehicle, is really a smartly cast flash highlighted by dramatic presentations of *Chloe* and *Bamba Love*. Supporting Miss Benstead as dancing background and wait fillers are a wot troupe of boy dancers (4), a single coofer with an Arabian tumbling complex and an altogether suitable adagio team.

Miss Benstead makes the preliminary announcement ament *Chloe* in formal attire, and while she is making a change into mammy raiment the ensemble is seen in a plantation setting and humming *Old Black Joe*. The five boy hoofers do a peppy number and are interrupted by off-stage calls of "*Chloe!*" Miss Benstead moves on and does her poignantly tuseful number as the others remain in the background in awe-stricken postures. They gave her a big reception.

The boy quartet does a session of military taps, and is followed by the unattached hooper. This boy's acrobatics are a positive sensation. His finishing maneuvers might be rated as the most daring in the Arabian category. He just missed stopping the show at this viewing.

Miss Benstead announces the *Bamba Love* dramatization by inserting a brief explanation of the meaning of the term beach comber. The full-stage action is preceded by a chain dance put over in character raiment by the boy quartet. The number ran up a big hand. There is a brief bit of action between the solo hooper and the man of the adagio team who takes the part of the beach comber. Both fight for the possession of the slave girl, a role well played by the girl of the adagio team. Miss Benstead offers the *Bamba Love* number via song and recitation in a conveniently spotted interval between the tussling and a neat bit by the dancing couple. The adagio action is climaxed by the girl's leap from a rock prop, more than 12 feet high.

A little fixing in the few awkward sequences and this act will be the stuff bookers are purported to be looking for these days. Miss Benstead and her support work thruout in a high-yaller shade of makeup. Dim lighting used in both full-stage scenes prevents the inappropriateness of the arrangement from being unduly conspicuous. E. E. S.

The Great Rolle

Reviewed at the Palace. Style—Midget and illusionistic novelty. Setting—In one and full stage (specials). Time—Fourteen minutes.

The Great Rolle is a midget magician with a kingly bearing. Around him has been built a novel routine of magic, singing and dancing. The mystifying half pint has three pocket-sized girls and a great big man in support. As an opening-spot item, as caught here, the act is suitable from every angle for the better houses.

The normal-sized assistant, in devil's helmet and flowing robe, announces Rolle on a semi-darkened stage. With the stride and manner of a burlesque Colossus Rolle skillfully puts over his first effect, which is seasoned by his dialectic spelling. The trio of baby-sized ladies are made to emerge singly from an open cabinet after maneuvers by Rolle to show its apparent emptiness. While the next effect is being stricken the cute trio does a sing-dance item on

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the apron. Rolle makes an excursion into levitation by using one of the misses for his subject. She is raised from a couch and assurance is given of her actual suspension by passing a hoop thru the rigid body. Rolle next steps out on the apron and gives a passable solo on a miniature xylophone, being followed by two of the girls in a peppy hoofing number. The bowoff is the Vanishing Lady bit, put over at this viewing with easy grace and effectiveness.

Rolle is said to be sponsored by Servais Le Roy, a veteran member of the magical fraternity. This is a real novelty that can stand up under big exploitation. E. E. S.

Don Lee and Mlle. Louise

Assisted by Wallace and Cappel, Tiny Rosen and a Don Lee Ballet

Reviewed at Keith's Riverside. Style—Novelty flash. Setting—In one, two, three and full stage (specials). Time—Twenty minutes.

Flashes such as that of Don Lee and Mlle. Louise deserve prominent niches in vaudeville, especially when distinguished as here by lavish display of talent, original routine and competent showmanship. This 10-people affair is timely and entertaining, comprising a veritable catalog of dance creations con-

ceived from Greenwich Village, Harlem, Aviation, Undersea Allegories, Jazz and Classics. Entire offering is cleverly routine so that there is not a lagging or dull moment. Lee and Louise are commendably supported by Wallace and Cappel, male whirlwind hoofing team; Tiny Rosen, blowing trumpet blues, and a Don Lee Ballet of six attractive, graceful girls. Spotted midportion here, they achieved a decisive show stop.

Seashore opening with ensemble of six beach-robbed girls led in precision routine by Wallace and Cappel as pair of husky life guards, who follow with corking dual teamwork of sensational hocks, splits and knee wings, and got big returns, Lee and Louise, after preliminary talk session between a commodore and bathing belle of 1890, are seen in a resplendent undersea ballet described by Louise as a dream, and in which the company as nymphs work in background to a waltz routine by the standard bearers. Wallace and Cappel break out with an eccentric dance duo, and Lee and Louise follow with an exceptional tango backed by ensemble of black-gowned señoritas. Colorful finale has the company led in talk-song version of *Back in Nippon* to a riot of rhythm stepping and stinging, in quaint shredded-wheat togs, joined for finishing strains of the number by Lee and Louise. C. G. B.

Lane-Osborne-Chico

Reviewed at Keith's Franklin, Bronx. Style—Dancing, singing and musical. Setting—Full stage (special). Time—Fourteen minutes.

Here is a flash that no wise act buyer will pass up. It is a four-people offering headed by Lester Lane, Ethel Osborne and Louis Chico. Lane recently did a flash, with eight girls in his support. This one is playable and payable, anyway you look at it. There is plenty of punch to the dancing of Lane and Miss Osborne, who also warble, while Chico and an unbilled girl help out with neat work on the grands and harps for accompaniment and solos. Routine runs along at a smooth and speedy pace. Attractive full-stage setting and good-looking costumes make the act well-dressed.

Lane and Miss Osborne are exceptional steppers, faring well in duos and solos. The former is a very nimble stepper, resorting to high kicks and walloping acrobatic routines. Miss Osborne is a sure-fire handler of acrobatics, too. They pair off in a song-dance of *Honey* and a doll dance to the tune of *Wedding of the Painted Dolls*. The doll number is a corker. They share a solo apiece. Chico and the unbilled girl do nicely in accompanying on the grands. The *Waiting for the Sunrise* harp solo of Chico fared big. As a duo, they do some mean plucking of the harp. Even tho closing a 10-act show here, they held them in to the finish when they grabbed off a healthy reception. S. H.

Lathrop Brothers

Reviewed at the Hippodrome. Style—Dancing. Setting—In one. Time—Nine minutes.

Without irrelevant clowning and pretentious display of neck-breaking pedastics, the Lathrop Brothers go in for straight dancing routines, which please and hold up interest because of the finished and graceful work of the pair. The boys were caught more than a year ago by *The Billboard* in an act in which they presented a burlesque takeoff on the Smith Brothers of cough-drop fame. They have discarded this number and in its stead offer a warbling and clowning bit, which is no more than an extremely short interlude and one which never gives you that feeling to shout, "Stick to your dancing, boys," as one so often desires to tell those hoofers who unwittingly go down into oblivion in gags.

The boys are dressed swankily and their work could fall rightfully into the class of that indiscriminately used word, "smart". The entire session is short and proceeds at a fast clip. After the opening number they do a neat precision and rhythmic tap, followed by their high-hat and cane finale, which is a good syncopated routine.

Bowed off to good hand, O. K. for dance spot in better houses. S. M. S.

Harry Puck

Reviewed at Keith's Franklin, Bronx. Style—Singing, dancing, comedy and musical. Setting—In one. Time—Thirteen minutes.

After dabbling extensively in the musical comedy field Harry Puck is taking a flier in vaude, all by his lonesome. He appeared last year in *Luckee Girl*, and a few of the other shows he had good-sized roles in were *The Madcap*, *Merry, Merry*, and *Lollipop*. As a single he proves good vaude fare. It is not so easy for him to go out on his own after being accustomed to legit., but he has plenty to entertain the palm pushers. He has youth, looks and an abundance of personality, and wades breezingly thru chatter, singing, dancing and piano work.

Puck opens with a warbling special dealing with the fact that he thought of doing a big revue, but a slim bankroll swayed him from the idea. The special is followed up nicely by more warbling of *In This Little Revue of My Own*. He gives a good account of himself in *Chase Me, Girls, I'm Single*. Ivory tickling is another of his accomplishments. He plays some mean tunes on the grand, especially in the piano-like impression. His chatter gets its quota of laugh returns. He is kind of stingy on his dancing, tho, considering that he is a brilliant hooper. He offers a dance of his own called *Old-Time Rhythm*, which he announced he will use in a show soon. It is a neat number. This served as the warranted encore for the big reception he got here in the fourth spot. S. H.

Brady, Riddel and Murray

With BEE

Reviewed at Keith's Franklin, Bronx. Style—Singing, dancing, comedy and musical. Setting—In one. Time—Eleven minutes.

Harmony singing is the work most offered and best done by the male trio of Brady, Riddel and Murray. They also bring in a dash of comedy and music. Their comely blond assist, Bee, injects additional variety into the act by her legwork. Real big dates are out of their class, but they could hold up nicely in the neighborhood houses of the major circuits. While the trio have good pipes which blend nicely in harmony, they could do much better with stronger and newer numbers. Comedy is woven in lightly, and music consists of banjo and uke accompaniment for the warbling. Bee is a graceful and nimble stepper.

The boys, ragged out in evening clothes, launch the routine with the warbling of the old familiar *Blue Grass*. Playmates is their next, with Bee going in for a high-kick display. Brady and Murray do banjo and uke accompaniment in this number. The boys follow right along with a medley of oldtimers, including an extra plug for *My Ohio Home*. They get a rest when Bee solos with a kiddie song-dance number. The comedy number by the trio is the best of the offering. Brady is rigged out as a parson, and Riddel and Murray are choristers. They sing a load of comedy verses to the tune of *Auld Lang Syne*. For the finisher the boys wear grass skirts and warble *Boom-Boom*. Bee has no grass skirt to wiggle, but she shakes everything else. They found a good hand awaiting them in the deucer of this seven-act show.

S. H.

Estelle Taylor

Offering a Song Skit. **THEME SONGS** By Jack Frost

Reviewed at the Palace. Style—Singing and talking. Setting—In one and three (specials). Time—Nineteen minutes.

Estelle Taylor (Mrs. Jack Dempsey) is a strictly topical topliner, altho from the favorable impression she makes in this act it is not beyond possibility that she might yet develop into a worthy vaudeville item solely on her own. At this performance the attractive movie celeb. and missus of the Manassas Mauler worked under two handicaps, one a more or less permanent one. She admitted to a cold, and this was noticeable in her handling of the warbling numbers. Even with this unfortunate situation confronting her on her Palace debut, Miss Taylor acquitted herself admirably in this line. One can think of few other picture women who have made as good an impression here as singers. Offhand we might state that Lita Grey, Chaplin and Carmel Myers are the only ones who equal or exceed Miss Taylor in this respect. Miss Taylor's second

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handicap, less remediable than the first, is the so-so material compounded in what might have been uninspired moments by Jack Frost. The personable and begoggled boy who assists Miss Taylor at the grand and cues her in the belounged patter and incidental gab is said to be the self-same person.

Working in two gorgeous changes, and midst hangings that reflect good taste as well as unstinting expenditure, Miss Taylor offers three Frost-written numbers titled *Lover Man*, *Heart Strings* and *Darlin'*. All pleasing numbers, but, as courses for one serving of song, sadly lacking in the pep one seeks of vaudeville cycles.

The smart-style crossfire linking the songs also lacks appeal. What a job Neville Plesson could have done with material to work with like Miss Taylor! It is to Miss Taylor's credit that she emerges a winner, altho we have seen worse scripts used at the Palace. After a prolonged hand Miss Taylor made a charming curtain speech. Not too long; just short enough to leave a sweet impression.

E. E. S.

Jack North

Reviewed at Keith's Royal, Bronx. Style—Comedy, singing and musical. Setting—In one. Time—Eight minutes.

It is a puzzler as to why Jack North should have been devoting the major portion of his time in picture houses when he is really a dyed-in-the-wool vaude item. His work is of such quality that it has greater effect in the close confines of a vaude house than on the large stage of a de luxe. He delivers his stuff as tho he were entertaining a private gathering. Youthful patronage goes for his bit in a great big way, and the elders enjoy it, too. He sits on a stool and rattles off a number of comedy songs to banjo accompaniment. A few gags are thrust in for good measure.

North has only fair pipes, but that is all he needs for the choice morsels he warbles. All his numbers are comedy specials, except for one pop item. The verses of the comedy numbers pack loads of laughs that found willing ears here. His comedy songs are *I'm the Silent Partner of Today*, *When Banana Peels Are Falling*, *I'll Slide Home to You*, and another about a girl with a turkish towel. The pop number is *I Call Her Nuffin*. Held down the next-to-closing spot here and got prolonged applause.

S. H.

Venita Gould

Reviewed at the Palace. Style—Impersonations. Setting—In one and three (specials). Time—Twenty-nine minutes.

You'll never find this mistress of the impersonating art behind the times. It has been some time since Miss Gould graced the Palace boards with her many-sided presence, and unlike others whose names have come down to us as favorites thru the seasons she puts on view here a routine that is as up to date as tomor-

row morning's paper on the stands to-night. Miss Gould's long running time is hardly noticeable, such a grip does she hold on audience attention thru the cycle of impersonations of stage stars. Without coming out flatly and offending individuals unnecessarily, one might pay Miss Gould the fully deserved tribute of stating that at least two of her copied characterizations are a good deal superior to the originals. Catch the act and draw your own conclusions.

Miss Gould opens with her old standby, the Impression of *Ted Lewis* doing his "silver-lining" soliloquy. This clicked as per usual, and then the talented artiste made the one bad break in the act by attempting an imitation of Helen Kane in the boopily-boop business. Ordinarily it would have passed muster, but when lined up against Miss Gould's other numbers it is a sad mess. It should be dropped, and the sooner the better. Her Sophie Tucker bit, wherein she uses Sophie's "Good Woman" special, is the nuts, and in an impression of Jeanne Eagels in the climactic scene of the screen version of *The Letter* Miss Gould adds another laurel to her valuable collection.

Her aping of Maurice Chevalier in *Innocents of Paris*, which is good, but not anything to go into hysterics over, took her to the first bows. She packed a mean wallop in an ensuing impression of Blossom Seeley singing out the torrid melodies, and touched the high point in appeal with her rendering of *Mooan's* *Low* in what looks to be the precise setting used by Libby Holman in *The Little Show*. An unbilled boy takes the woman-kept man, and does full justice to the incidental dance while Miss Gould is at the height of her melodized moaning. Miss Gould brought down the house with this wow piece, and made a salouet change for her parting number, an impression of Tom Patricola doing his stuff in the *Scandals* of 1929. A clever number, but not strong enough for this position. The Holman impression should have been given this place by all means.

We're waiting for Miss Gould to do a Lon Chaney, and then, Mr. Chaney, watch your job.

E. E. S.

Arthur Boran's Melody Land

Reviewed at the Grand Opera House. Style—Singing and dancing. Setting—In four (special). Time—Eighteen minutes.

Arthur Boran heads an attractively staged flash act. He is capably assisted by Frankel and Davis, male tappers; Dorothy Lee, blond tap and high-kick dancer; Naomi Winters, interpretative and acrobatic dancer, and the personable Tiny Tina, baby-voiced warbler. The act carries an effective night-club setting, and the assorted entertainment is presented informally by the performers, much in the nature of that generally offered in our nocturnal pleasure haunts.

Boran is m. c. and possesses a free and (See *NEW ACTS* on page 52)

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WM. McNALLY
81 East 125th Street, New York

VAUDEVILLE REVIEWS

New Palace, Chicago

(Reviewed Saturday Afternoon, Jan. 4)

An excellent bill to inaugurate the January "Good Times" campaign, and attendance continues to show improvement. Pathe Review used today instead of the usual cartoon comedy.

A fast pace was set by Florence Richardson and her "Musical Boy Friends" in opening spot, despite some amateurishness displayed in the act. Orchestra plays well, and the several solo numbers, including one by the harpist, and Miss Richardson's violin playing, registered nicely. Edna Sedgwick, kid dancer, and Sonny O'Brien, tenor, not yet thoroughly stage broke, but won hearty appreciation from the audience. Closing number, *Wedding of the Painted Dolls*, with Sue Hastings' marionettes functioning in the background, put the act over to a strong finish.

Falls, Reading and Boyce, two men and a girl, hooded their way to a good hand; then the boys further augmented the applause with clever pullups and hand-balancing.

Pepito, famous clown, has considerably augmented his act, which is more gorgeously framed than ever. Has most of his old familiar stuff and a few additions. Juanita, contortion dancer, is a versatile lass, who does much more than fill in for Pepito's changes. Pepito himself is still the clever mimic and burlesquer, and his efforts registered big.

Clifford and Marion have what they call a "new" version of their comedy skit, *Just Dumb*. Same old stuff, but it's funny, and the audience liked it. Marie Marion's dumbness gets the laughs as of old, and at the finish she reveals an excellent singing voice in a couple of straight vocal numbers.

A reception greeted the name of Richard Bennett, and another demonstration on his entrance. His little dramatic sketch, *A Box of Cigars*, in which Bennett, as a clever crook, outwits the "law", appears to be much better suited to vaudeville than most of the sketches wished on stars from the legit. There is a delightful vein of comedy in it, admirably handled by Bennett, and his support is very good. Over to tremendous applause, and Bennett made one of his characteristic curtain speeches.

Lina Basquette, screen star, appears to have talent that could be put to good use in vaudeville, but her present vehicle doesn't give her much opportunity to show what she really can do. It's largely a chorus boy and girl affair, with the six boys doing a lot of furious hoofing, and Miss Basquette offering several specialties, none of them, however, rising above the ordinary. Toe number was best of the lot. The star was given a heavy hand, and responded with a "thank you" speech.

Jim McWilliams, the "pianist", hasn't changed his act a particle. He doesn't need to. His nonsensicalities had 'em howling, and his political speech was, as always, a riot. Stopped the show.

Bruno Weise and Company closed with an exhibition of perch and Risley work that made the grade handsly.

NAT GREEN.

Hippodrome, New York

(Reviewed Saturday Afternoon, Jan. 4)

Tinova and Balkoff open with a routine of graceful dancing, enhanced by gorgeous settings. They offer a good Persian adagio with acrobatic trimmings. An unbilled lad interpolates some clever burlesque dancing. Nice hand.

George Beatty went over to good reception with his engaging line of wheezes and comedy song numbers. *The Frigidate Can Never Replace the Ice Man*, an excellent warbling satire.

Barry and Whittlege found things easy sailing with their rapid-fire chatter and song patter. Miss Barry sings a wicked wise-cracking line, while Whittlege makes an ideal feeder and pianistic support.

Collesano Family, featuring the running double-somersault feat of Maurice Collesano, scored neatly with their routine of dancing and Risley and tumbling work. Three girls execute sundry terepshorean numbers, while the trio of boys stick mainly to the acrobatic work. Maurice wowed them with his comedy dancing and clowning.

Bob Albright, assisted by a pair of

The Palace, New York

(Reviewed Saturday Afternoon, January 4)

Show has powerful comedy appeal and is well balanced in other departments. Jack Benny, on his second week here, functions as m. c. in all but one spot, considerably staying off in and around the not dissimilar smartisms of George Jessel. Lou Forman and his pit boys are knockouts on the other side of the foots this week; they get billing and all the bows that come with it. Lou and Palace audiences should have been given a break like this long ago.

JEAN CARR holds down the opening spot in one of those sure-fire dancing acts with a mixed team, announced as her progenitors. The clever girl does several solos as a preliminary, and then calls out the elder pair for a display of tap-and-clogging eccentricities on an apron dancing mat. The trio does a neat finale. Great hand.

BOBBY MAY, who is about the most personable juggler booked here in recent seasons, stopped the show cold with his unerring execution of extremely difficult bits with clubs and tennis balls. The boy's a hooper, acrobat and harmonica blower, too. Here is real novelty, offered with a brand of showmanship that should make May a big "name" in the not distant future.

WILL OSBORNE, the crooning balladeer, who is constantly fighting it out with Rudy Vallee at the expense of much newspaper, but with great returns for both, fared well, but fell short considerably of knocking them dead in the troy spot. Instead of using a meg, for his small-voiced warbling, Osborne employs the more logical arrangement of a mike. Plenty of plugs are put in for his radio work, and a radio cabinet is fixed at the side of the stage for the apparent amplification of his melodized singing. He gets good support from a 10-piece band, heavy on the strings. Took first bows at the end of 11 minutes, and forced the encore after a fair hand. To us, the Osborne-Vallee squabble isn't worth the paper it's written on, but their press agents may rightfully feel different about it.

GEORGE N. BURNS AND GRACE ALLEN appealed mightily in a well-bolstered version of their Al Bosberg skit, *Lamb Chops*, being preceded by a few kind words and characteristic clowning by Jack Benny. Miss Allen's handling of her dizzy-daisy part is performing at its very best. They do appealing song-dance business between slices of the mirthful cross-fire. The reception fully warranted the curtain-speech tarrying.

JACK BENNY combined his own act with a corking potpourri of clowning and melody, in which he has the support of Lou Forman and his house orchestra, who work on the stage for the occasion. Benny's work in this affair is singular in some respects to his expert handling of the New Yorkers, when he played dates with that band aggregation two seasons ago. Forman's boys play several pop numbers as good as most bands seen around these days, and Ben is not half bad as a straight to the superbly clever Benny. Amusing burlesques of Vallee and Ted Lewis helped raise the laugh score considerably higher. Mrs. Benny, who is not new to the Palace mob, sang a chorus of *Love Me*, and she easily made the grade.

BILLY HOUSE, big enough and clever enough to be Harry Rogers' gold mine, achieved his usual show-stopping triumph, opening the second half in his self-authored farce, *Resolutions*. More confident than when he made his debut here two seasons ago, Billy exercised much liberty in juggling his lines to fit topical subjects. As the "big-stuff" boy, putting it over on his bitter half, House is a character one cannot easily dismiss. His pipes are darbe; in a more virile vein he's the closest to Sophie Tucker we have seen around here yet. The clever supporting company comprises Lorraine Weimer, Helen La Vonne, Frances Logan, Jack Kerr and Jack Young.

GEORGE JESSEL had little new to offer in his top-lined single. The phone bit with an imaginary mamma served as his opener. He then warbled *Satisfied*. This was followed by gagging familiar to all who have seen him work benefits. Got in a sob session with his *Hearts and Flowers* recital of the Broadway of yesterday. He came on to a deafening ovation, and this clamor was intensified at the bows. For the encore he chose *My Mother's Eyes*.

LIEUTENANT GITZ RICE, who was carried to fame during war days on the wings of *Dear Old Pal of Mine*, closed the show with a routine of warbling by himself and five male singers, all dressed as Northwest mounted coppers. Harry Crawford gave the act a nice piece of staging. Gabrielle Tremblay does a cute bit with the boys. This is virtually the same act Rice has played again and again for Loew and others.

ELIAS E. SUGARMAN.

comely femme pianists, warbled and gagged his way to good reception. Albright cuts loose with some swell patter and renders capably such ditties as *Ole Man River* and *Choo-choo*. The girls offer pianistic and hot dancing bits.

The Eno Troupe, a quartet of Celestial perch and foot-juggling performers, closed to nice reception. The males un-cork some good perch balancing, while the girls exhibit their dexterity and skill in manipulating parasols and barrels on their trained toes.

S. M. SANDERS.

Fox's Academy, N. Y.

(Reviewed Saturday Afternoon, Jan. 4)

The Blue Slickers, unwisely spotted, fared poorly in the howdy spot. Ran long, with many a lag and only a few punches. It comprises a mixed dance team and four musical boys. The dancers work well, especially the girl, and best of the musical quartet is the kazoo blower. Fair reception.

Eddie Miller took good care of the deuce, and thru his beautiful warbling reaped a big applause harvest. Capable assistance is given by comely Henriette, who works nicely at the grand, as well as going in for gab and leg work. Miller looks good, has a neat personality and splendid pipes.

Ida May Chadwick and Her Dixie Daisies show up as a peachy flash, being excellently cast, beautifully dressed and expertly routined. Miss Chadwick and her 14 colored artistes rattle off strong song and dance numbers at a smooth

and fast pace. Standard bearer is still there with taps. The warbling octet and trio of boy dancers shine brilliantly. Loud sendoff.

Harry Howard, aided by a comely blonde and a fat chap, carried on galore in the next-to-shut and dished out hearty laughs by the bucket that earned a deafening applause payoff. They like him here. Howard is a corking personality comedian, delivering his clever stuff to wow returns.

Singer's Midgets, a show in itself, held them in right up until the last minute of its 43-minute running time. The talent and cuteness of the midgets is woven nicely into a number of thoroughly interesting and entertaining bits. Each of the midgets is a sure-fire artiste. Among the prize winners of the act is the 11-piece band, the boxing match, Chinese magician, the trio of trained elephants and the mechanical doll number. The palm-whackers worked vigorously as the curtain rang down.

SIDNEY HARRIS.

Keith's 81st St., N. Y.

(Reviewed Saturday Afternoon, Jan. 4)

Augury of the RKO Good Times Jubilee is evident in the layout of this show, with an equal apportionment of comedy, novelty, singing, dancing and music spotted on the bill. Customary featured overture by Jules Lenzberg and the 81st Street Ensemble substituted for a medley of pop tunes. Business fair at this matinee.

Four Jacks and a Girlie, troupe of cast-

ing artistes, hello'd with a routine of horizontal bar stunts and trampoline feats. Boy and a girl act as fiends and a youthful comedian intersperses acrobatic hokum. Generous returns.

Dave Ray and Al Nord, collegiate duo of hokesters, deuced with a routine of peppy chatter, spiky songs, warbling and musical numbers on uke and banjo. Stepped into a near show-stop at this show.

Raymond Bond packed a laugh wallop with his riotously funny sketch, *Hello There, What*, which concerns the events which transpire during the first night of a rustic couple's honeymoon at a city hotel. Helen Sullivan carries off equal honors as the clumsy and bashful bride. An unbilled male assists in two small bits.

Miss Patricola, in the next-to-closing spot, reaped a goodly portion of applause in her repertory of songs. She clicked here with a new type number for her called *Those Arabian Nights*, and pleased with her violin playing. Ousted on entrance and bowed off to big hand.

Chinese Whoopie Revue closed the show with a knockout display of corking talent with an Oriental cast and American staging. Company is comprised of nine clever boys and seven pretty girls, all of whom are ace-high specialty performers. Staged superbly with silken embroidered costumes and scenery. Show-stopped and how.

CONDE G. BREWER.

E. F. Albee, Cincinnati

(Reviewed Sunday Afternoon, Jan. 5)

The Mascagna Four, two men and two women, offer a series of classical, semi-acrobatic and adagio dances that set an ordinary bill off to a good start. The turn is a departure from the usual dance act, and their routines are a novelty. Applause was plentiful at the finish.

Irene Chastel and Ruth Gibbs, in their act *When Cat Meets Cat*, warmed up the house with their breezy chatter, and chalked up a heap of laughs thru-out. Some of the wise rejoinders border on the risqué, but nothing really offensive. And Irene and Ruth don't sing bad, either. They took a merited encore, and were rewarded with a real warm mit at the bowoff.

Simplicio and Lucio Godino, the Siamese Twins, headline this week's offering, and get over fairly well, considering the fact that it is strictly a "freak" attraction. The twins are well supported by a 10-piece Filipino orchestra, which is heard in several jazz and native selections, all done in good style. The band plays several pop numbers at the opening, after which the Godino boys make their entrance on roller skates. The Siamese Twins also entertain on the sax, do a short "single" dance routine, a little talking and also dance with their recently acquired brides. The two girls also do a native Filipino dance with two of the orchestra boys. The turn received a mild reception at the finish.

Hal Jerome, "The Laughologist", assisted by Gloria Gray, a comely blonde, got by with a nifty line of gags and comedy chatter. Jerome's droll manner had them puzzled for a time, and many of his fast ones were muffed completely. He registered a heap of belly laughs, nevertheless. For his efforts he was rewarded with a great big hand, and could easily have taken an encore, but didn't even extend his audience the courtesy of a bow.

The Lime Trio closed with their novelty act, *The Gollyweeg*, in which one of the boys serves as a dummy, and the other two treat him as such, and none too gently either. A fine bit of entertainment for any crowd, and one chuck full of laughs. Garnered one of the heartiest receptions of the afternoon.

BILL SACHS.

St. Louis Theater, St. Louis

(Reviewed Saturday Evening, Jan. 4)

The Koyakos, a trio of neat-appearing Orientals, have a neat routine of musical and dance numbers, the male furnishing the music on his violin and uke, while the two girls present their double specialties. The attractive Japanese setting is noteworthy.

Walter (Dare) Wahl, assisted by Emmet Oldfield, wowed the audience in the deuce spot with his comedy dumb acrobatics, finally going from the ridicu-

FROM COAST TO COAST

ious to the sublime, showing that they are hand-to-hand balancing artists of the first hand.

Tempest and Sunshine, the well-known sister team, one in male attire, sang several harmony numbers, following which they gave good impressions of Mayor Jimmie Walker, Lenore Ulric and Helen Kane. An unbilled male assistant accompanied at the piano.

Bob Hope quickly won over the audience with his tomfoolery and a wealth of good comedy quips. He knows his stuff and makes a good nut comic. An attractive blond assistant who appears several times during his turn makes a good foil for Hope's antics. He closed with a ballad. For a well-deserved encore he did a knockout specialty dance.

Ledova has an elaborate dance and song act. The lithe dancer, with her partner, Ivan Luitman, danced some intricate numbers together and then each presented several excellent individual specialties. Julie Koehl and Erwin Hammer accompanied at the baby grand, while the Eight Harlem Jubilee Singers, a group of darlings, sang several tunes favorite with jubilee songsters. The settings for this turn were different from those usually carried by dance troupes and enhanced the offering tremendously. FRANK B. JOERLING.

Golden Gate, Frisco

(Reviewed Saturday Evening, January 4)

LaSalle and Mack, billed as static nuts, open the bill with slapstick comedy, followed by some clever acrobatics which drew many rounds of applause.

William Nunn and Company, the company consisting of two other men and two women, put on *Blood and Thunder*, a take off of a down-on-the-farm melodrama of the early '90s. Produced for laugh-making purposes, it achieved its end.

Fiorrie La Vere and Edith Handman, with Harry Denny at the piano, do imitations and a musical turn. Miss La Vere sings *Little Old New York* as Marion Davis, does a Kitty Doner specialty, and with Denny does an impression of man and wife in a box at the opera, plus some excellent dancing at the end. Miss Handman sings her brother Lou's song, *Melancholy*, and a medley of his earlier popular numbers. Well staged and garnered much approbation. Stylish costumes helped put it over.

Peggy Chamberlin, a pint-of-cider-sized San Francisco girl, with Ross Himes, her heavyweight partner, made a distinct hit. Their rough dances and comedy effects in their "reverse apache" dance brought many rounds of applause. Miss Chamberlin sang *Hard-Boiled Rose* and a parody on *My Men* which got across for good hands.

Tom Brown and the Six Brown Brothers, who this evening were only a quintet, do their old stuff, but abbreviated considerably since they played here last. The wedding scene and plaintive talkfest via the saxophone have lost some of their applause-compelling popularity. There is real harmony when the Browns get down to real saxophone playing. Of their more serious offerings *By the Way* was the best liked. E. J. WOOD.

Keith's Royal, New York

(Reviewed Sunday Evening, Dec. 29)

Four American Jacks and a Queen, aerial novelty, took only a few minutes in the opening frame to give this show a great start. Their sensational casting work had the palm-pushers breathless, the active in whacking out heavy applause. Biz-sized sendoff.

Marion Barr and Miriam Davis, buxom pair in brown face, charmingly served a brand of warbling that well deserved the achieved show-stop. These girls are generously endowed with good pipes, personalities and material. Clicked from start to finish.

Guy and Pearl Magley *Revue*, eight people, failed to make the grade set up by the two preceding acts, but passed muster anyway. Routine is long and slow-moving. The Magleys offer neat dancing, and Guy also does well as the m. c. Best of the support is the dancing Earle Brothers, while Dorothea Plans,

Melvin Sisters and Charlie help capably, too. Fair hand.

Jack North, in next-to-shut, gathered prolonged and deafening plaudits thru his showmanship and clever biz. Altho picture holsees have had him for some time, his stuff belongs in vaults. He goes in for a parlor-style delivery of warbling a choice collection of numbers.

Frank McCormick and Pala, 12-people affair heavy on collegiate, were neat fare in the closer. This youthful, spirited and good-looking aggregation reel off their singing, dancing, music and comedy at a rapid and smooth pace. McCormick proves a good skipper and a capable acrobatic dancer. Billie Haaga does a cute warbling solo. The four-girl ensemble and the six bandsters lend a big helping hand. Returns were big. SIDNEY HARRIS.

Keith's Franklin, N. Y.

(Reviewed Monday Evening, Dec. 30)

Selina's Comedy Animals, layout of dogs and monkeys paced by a mixed team, took good care of the hello spot. The well-trained and handsome dogs get the "ain't that cute" reaction for their amusing bits, while the stamians are on the sidelines "digging" for laughs. Sent away to good applause.

Brady, Riddell and Murray, with Bee, followed in a harmony singing, dancing, comedy and musical offering that rang up a good hand. The male trio have the pipes, tho not the numbers, and also bring in light touches of comedy. Bee, pretty blonde, helps out nicely with dancing and a touch of song and gab.

Jack and Kay Spangler head an entertaining affair, labeled *The Lobbyists*, with Kooper and Klifton and "Red" Coleman giving brilliant support. Act dishes out plenty of dancing and comedy as well as a smattering of song. The Spanglers are excellent steppers, while Kooper and Klifton go in for punchy comedy acrobatics and Coleman does great hoofing. Loud reception.

Harry Puck, from musical comedy, works all by his lonesome in dealing out warbling, stopping, comedy and ivory tickling. He reaped a healthy harvest of palm-whacking, warranting the encore. He has plenty of personality, which goes hand in hand with his neat entertainment.

Ruis and Bonita, heading a six-people fish, do outstanding ballroom dancing, with a musical quartet accompanying as well as soloing. The instrumentalists are Ralph Manter, Jack Kramer, Marie MacQuarrie and Anna Welch. Dance team do brilliant work, especially in a tressorid number.

Howard Kane and Corel Ellis had the house echoing to deafening and prolonged applause as well as hearty laughter for their delightful carrying on in the next-to-shut. Comedy is the mainstay of the turn, with dancing and singing nicely fitted in. Kane is a wow funster and Miss Ellis does well as feed.

Four Jacks and Girlie tail-ended with a neat aerial routine that rang down the house curtain to loud plaudits. They do sensational casting stunts, and one of the boys engages in comedy acrobating on the trampoline.

SIDNEY HARRIS.

Loew's Lincoln Sq., N. Y.

(Reviewed Monday Evening, Dec. 30)

Bob and Lucy Gillette opened with a routine of juggling, balancing and comedy hokum subtitled *Cleverness and Clumsiness*. Lucy shoulders burden of cleverness by handling most of juggling and balancing stunts, while Bob pantomimes and hokes the clumsiness. Well liked here.

Jack Housh, rotund tenor, and his attractive keyboard assistant, warbled and played thru the deucer in a repertory of popular tunes and request numbers. Were given one of the most vociferous show-stopping hands heard at this house this season.

Ketch and Wilma, mixed ventriloquial team, and their telegraph messenger dummy got over nicely with cross-fire chatter and gags, interspersed with singing bits. For a finish Ketch demonstrates his bi-vocal talents by singing double-register harmony alone. Good hand at the bowoff.

Hibbitt and Hartman, mixed team, in the next-to-closing spot, garnered a

healthy harvest of wow laughs with their ridiculous travesty on married life. *Before and After*, Marie Hartman stands out as an eccentric mugging comedienne, and the entire routine is built around her, with Billy Hibbitt feeding fast and heavy. Big returns here.

Demarest Sisters and Company closed the bill with a satisfying routine of singing, dancing and music. This attractive pair of belles are commendably assisted by a trio of versatile boys, who offer harmony numbers, step out in dance unison and play mean musical selections. Strong applause.

CONDE G. BREWER.

Keith's Jefferson, N. Y.

(Reviewed Monday Evening, Dec. 30)

Chevalier Brothers open with a clever routine of tumbling and hand-to-hand balancing. Boys are agile and show a maximum of grace in their work, which includes acrobatic clog dancing and a somersaulting and balancing finale. Good hand.

Smith, Strong and Lee, mixed trio, offer hick comedy and musical numbers. In rube getups, they warble country ditties, naive comedy and a novel banjo, uke and piccolo finale. Nice hand.

Sid Lewis, assisted by a singing and clowning plant, was nicely received with his familiar routine of rapid-fire gagging.

Jack Dempsey, erstwhile king of the leatherpushers, was vociferously received. Appearing in a sketch by Willard Mack, *A Roadside Reza*, which shrewdly exploits the Dempsey personality and allows him to express opinions of current boxers, the ex-champ displays an engaging stage presence, speaking his lines with assurance and ease. He is assisted by two men and a boy.

Barry and Whitley, a smart comedy team, found an alien audience, either unfortified for their style of work and gags, or else not particularly caring for it. As a result, their clever ad-libbing, fanzudos and pointed banter fell flat. Fair hand.

Ruster Shaver and his Tiny Town *Revue*, a cast of four male and two femme midgets, closed to a swell reception. Shaver does good work thruout at the piano, varying this for a decidedly clever song and dance routine with the most personable and tallest of the girls. The smallest mixed couple warble and step to *Anabelle Lee*, with the doll-like femme displaying swell terpsichorean talent. There is a fast-moving collegiate stepping finale. S. M. SANDESS.

Loew's Delancey, N. Y.

(Reviewed Thursday Evening, January 2)

Homer Romaine opens with a neat display of aerial trapeze and perpendicular rope stunts. Besides several balancing bits, he uncorks a thrilling finale in which he leaps forward on the swinging bar, suspending himself by his feet. Good hand.

Three Odd Types, consisting of an attractive lass and two exuberant males, offer straight and eccentric dancing routines. Tall lad uncorks a neat loose-jointed specialty, while the smaller lad passes muster with his accelerated acrobatic somersaults and tapping. The girl does a toe and high-kick number. Neat applause.

Cliff and Reiss proved highly popular with their offering of tap and acrobatic dancing, harmony warbling and musical bits. Boys have personality, pep and talent, and can put across their stuff. High warbling of *Song of Songs* by one lad served as swell finale.

Billy Howard and Company, assisted by two girls, blonde and brunet, and two males, offer burlesque sketches, interpolated with musical numbers. There is a clever cop skit and a suggestive Russian one. Howard does some clever entr'acte ad-libbing while a young lad demonstrates his versatility on the violin and clarinet, besides warbling passably *Little Pal*. Well received.

Walter Nilsson, bike clown, offered some hilarious cycling moments. In which he pedals vehicles of nondescript types. Carbed in eccentric makeup, he enhances his work with neat gabbing. Riding barrel top for finale earned him nice reception.

Anna Bralls and Andy Fallo closed with a highly interesting routine of

terpsichorean and musical numbers, called *Revue Classique*. The standard-bearers do a fiercely executed apache tango and a very graceful scrobatic adagio. They are capably assisted by the syncopated blues sisters, Helen and May Murray, in good jazz warbling; Hal Baker in neat tap work and the fine musical playing of two harpists, Lucile Claire and Hilda Krehbille. Act very well received. S. M. SANDESS.

Keith's Hamilton, N. Y.

(Reviewed Thursday Evening, January 2)

Business pretty good here, considering the usual letdown after the New Year's Eve spree. Good show and feature film probably accounts for it. Each of the five acts is a good one, and wisely spotted.

Boganny's Comedians, gone collegiate, did the takeoff brilliantly, setting a good pace for the rest of the show. Acrobatics, mostly tumbling, are dished out by this male troupe of seven, including two midgets. Link it with plenty of comedy and raucous shouting. Loud hand at bowoff.

Helen and Josephine Trix, fresh from European success, went in for harmony singing in the deucer, and merited the prolonged returns at the finish. They are high class, and their voices blend well in a choice collection of numbers ranging from comedy to ballads. Could click anywhere.

John Barton, said to be an uncle of James Barton and working very much like him, heads a consistently amusing affair, *It Won't Be Long Now*, with assist from Annie Ashley and Beth Clark. Barton is unusually clever, especially in his drunk role and dance impressions. He does the "lounge lizard" dance splendidly. Girls give great support. Deafening applause getaway.

George Beatty, comedy single hard to beat, sold himself solidly in the next-to-shut, and rang up a show-stop. He does this often. In an unassuming manner, he shoots across a string of gags that rattled the risibilities until the palm-pushers were weak from loss of laughs. Songs clicked, too.

Ann Pritchard, with her five-boy support, gave the show a punchy and speedy finish. The comely blond standard-bearer is a clever stepper. She displays much grace in toe numbers, rhythm in taps and skill in acrobatics. The male quintet give the girl a heavy boost. They go nicely as an ensemble, and are great in specialties. Rang down the curtain to heavy plaudits.

SIDNEY HARRIS.

Keith's Riverside, N. Y.

(Reviewed Tuesday Evening, Dec. 31)

Winslow Four open with a routine of roller-skating stunts, and pulled heavy on the laughs and applause. Outfit consists of a male comedy team and a mixed team of ballroom skaters.

Mitchell Brothers, in a pleasing deucer subtitled *The Singing Banjoists From the South*, warbled and plunked their way into a hearty reception with their repertory of musical numbers. A good novelty turn for any bill.

Maurice Colleano and Family, in an elaborate six-people offering which comprises a routine of singing, dancing and acrobatic specialties, registered a distinct show-stop. This family continues to manifest its appeal by outstanding talent and versatility. Maurice, with his clowning tumblers and featured double back-flip, made a big hit.

Howard and Newton, girl warbling duo in their familiar *Wedding Bells* act, found the going hard working against the odds of an over-boisterous audience, but were rewarded with a generous hand at the finish.

Gus Mulcahey made little or no progress in stopping the noisy gale of the audience. His routine consists of singing and dancing, interspersed with hot harmonic tooting.

Kitchen Pirates, adagio quartet, featuring Peggy and Gary, with Warner and Lawrence, succeeded in quelling the uncontrolled patrons to attention thru a sheer display of nifty dance rhythms and body hurtling and were accorded a vociferous show-stop.

Ina Williams and Jero Delaney, versatile mixed team, broke out with a routine of singing, dancing and comedy of a (See REVIEWS on page 95)

Pictures ~ Presentations

Conducted by H. DAVID STRAUSS—Communications to 1560 Broadway, New York

Fox Statement Stops Marked Decline in Stocks

Fox assets in excess of \$75,000,000, with year's earnings more than \$13,000,000—receivership threat by class A stockholders brings drop

NEW YORK, Jan. 6.—William Fox's statement, issued Friday, that the assets of the Fox Film Corporation over and above all liabilities were in excess of \$75,000,000, and that the earnings for the year of 1929 are more than \$13,000,000, had a steadying influence on Fox stock, and the Fox Film "A" shares were in higher demand on the Stock Exchange Friday. Fox stock was 16 1/2%. At one time within the last year the same stock sold for a little more than 105. However, during Friday the statements from Fox brought a confident influence to the market, and went to 22 1/2%, high for the day, closing at 21, leaving a net gain for the day of 3 1/2%.

During the last week numerous complications developed concerning Fox Films that had a bad influence on Fox stock. On Thursday a downward trend was started when Sidney A. Lazarus, counsel for the Class A stockholders' protective committee, threatened to ask for a receivership for the company, with the statement that "the situation for the Fox Film Corporation and Fox Theaters Corporation did not look encouraging."

The Lazarus statement sent Fox stock scurrying downward when it went over the ticker, and during the day erroneous reports were circulated along Broadway that Fox was in bankruptcy and a receiver had been appointed. However, these reports were corrected when morning papers appeared, and what had been rumored as an actual happening proved to be only a threat.

Fox stock has seen a number of spectacular ups and down during the last year, and from a high of 105 1/2% to 17 1/2% on the first market day of the New Year meant a net loss of \$79,045,990 on 823,420 shares of Fox Film A.

Reported disagreements between Fox and the trustees named to assist in the handling of the Fox difficulties and their reported lack of co-operation, with Fox (See FOX STATEMENT on page 25)

Perfect New Color Process

PARIS, Jan. 4.—French and Swiss film specialists, who have been collaborating on experimental work with the Berton process for producing natural color films, have completed their experiments and last week a demonstration was given at Bale. The new process is said to be inexpensive, as in addition to standard cameras and projecting machines the only requisite is a round glass washer costing approximately 20 cents. Two companies are being formed to exploit the process in Europe—one for Eastern Europe and the other for Western Europe.

Vaudeville Out of State, White Plains

NEW YORK, Jan. 4.—Loew dropped its White Plains house (the State) from the vaudeville books last week. The house had been engaged in a bitter opposition battle against the Keith-Albee Theater. It had been using five acts and a feature film on a split week. The new policy is sound features and shorts.

J. H. Lubin had been using the State frequently as a pre-New York showing date for big "rmmes" bought by the circuit.

Great Scott! Boston Has a 24-Hour Movie

BOSTON, Mass., Jan. 4.—Boston may be a 9 o'clock town to all outward appearances, but it now boasts a 24-hour-a-day movie house. Since New Year's Eve the Strand Theater, at Scollay Square, has been running continuously and so far the new policy has been declared a great success. For 15 cents admission, one may enter and stay as long as one likes. The idea has proved particularly popular with night workers who miss their "owl" cars home. The theater seats about 400 persons.

Universal Pays Notes

NEW YORK, Jan. 6.—The following statement was issued by Universal Pictures Company from the home office here Saturday: "The outstanding 8 per cent notes of Universal Pictures Company, Inc., issued two and a half years ago in the original amount of \$2,500,000 and which matured January 1, 1930, have been paid at maturity by the company by depositing with the National City Bank, as trustee under the indenture covering said notes, the necessary funds to pay the same. The funds for the payment were supplied by the company without further public financing."

Theater Robbers Sentenced

LOS ANGELES, Jan. 4.—Superior Judge Emmet Wilson Thursday sentenced Mr. and Mrs. Edward Kavanaugh to serve from one to 15 years at San Quentin for the robbery of the United Artists Theater several months ago, at which time the safe was looted of \$12,000. Kavanaugh was employed at the theater as night watchman at the time of the robbery.

Long Shots and Flashbacks

By H. DAVID STRAUSS

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of The Billboard, which are expressed on the editorial page.—ED.

THE film year of 1929 has faded out. As the new picture dims in on 1930 a more prosperous year is anticipated. Where there are still rumors heard concerning the proposed combination of Paramount and Warners it is believed that the merger proposition in the film world is about spent. The U. S. Government suits against Warner Bros. and Fox for their respective purchases of First National Pictures and Loew's, Inc., will not reach the courts before early spring, and then, no doubt, many months will be spent in litigation. The outcome of these cases will have a vast bearing on any future merging activities that may crop up in the film world, and it is doubtful if any future efforts at welding film organizations will be considered until some disposition has been made of these cases.

The new film year will find many changes in production activities of the various film producing companies. One of the chief of these will be found in the original material that will come to the screen in preference to the tried stage production. So exorbitant has been the price set on stage successes that it has left the impression with producers that it is far better to undertake the production of an entirely new idea rather than a production that has seen its service on the stage. In addition to the figure demanded for stage successes, there is also the hazard of too much sameness. When a stage vehicle was purchased for the silent screen, the latitude of the silent drama allowed for such an elaboration of setting and changing of locale that the production looked entirely different from the stage play. Now, however, with dialog, it is but reasonable that the screen play must necessarily follow the stage play more closely. The dialog is written and it must be followed almost verbatim. There may be a bit of cutting here and there and the addition of a few scenes to break the monotony of the original stage setting, but the lines are so closely adhered to that it has been found average moviegoers when viewing the screen version of a play which has already been seen on the stage, feel as if they were seeing the play for a second time. This has led to a demand for original stories and practically every one of the major producing companies, as well as the independent companies, are preparing for a vast number of original productions during the coming year.

The same situation holds good in the musical comedy transferred to the screen as it does to the drama or the farce comedy or any other form of stage production. Regarding the stage musical play there is also the drawback of musical numbers. Popular numbers have been peddled by the music publishers, plugged by their singers, heard over the air and via the phonograph records, until by the time the musical comedy reaches the screen, the musical numbers have been so overly popularized that a new score is demanded. This has brought producers to the realization that original musical comedies are of far greater advantage to the screen than the musical comedy whose stage vogue has passed. The demand for original screen operettas has brought numerous composers to the motion picture fold, as well as producers of the legitimate attraction, who evidently see the handwriting on the wall.

Fox Cincy Deal Is Off

Libson says theaters will not go to picture corporation—involved millions

CINCINNATI, Jan. 4.—The deal announced in October whereby Fox Theaters Corporation was to gain control of the Libson houses in this city was declared off this week by J. Libson, head of the latter organization. The deal, which involved millions of dollars, was to have been consummated late this month.

Under the terms of the negotiations the Fox interests were to have taken over first-run picture houses here, including the Capitol, Lyric, Strand, Keith's, Family and Palace theaters. Libson was to have retained local management as a Fox representative. According to Libson the deal never was consummated.

Fox stock, however, began to decline on the New York Stock Exchange several weeks ago. Rumors of a receivership were heard.

Stanley M. Lazarus, counsel for the Class A Stockholders' Protective Committee, demanded a receivership in New York late Thursday, dispatches said. The move added to the complications involving the Fox Film Corporation and Fox Theaters Corporation.

Within a year the market quotation on Fox Film stock has dropped from 105 to 17.

"If there is a receivership for Fox it will have no bearing here whatsoever," Libson said. "We are in complete control and are independent of Fox."

Famous Players Canadian Holds Strong Position

MONTREAL, Jan. 4.—Persistent rumors that the difficulties of the Famous Players Canadian Corporation may be settled shortly have been flying around the city of late. The F. P. C. C. holds a solid place in the Canadian theatrical situation, with 100 houses operating under direct management, and several others under lease.

Talk of a large theater to be built on St. Catherine street West is apparently still talk and will be for some time. In Montreal the F. P. C. C. controls Loew's, Palace, Capitol and the Imperial. This last house, now playing RKO vaudeville and Radio pictures, was purchased for \$325,000 last July from the Keith interests. This house was the last of those owned and controlled by Keith to pass into the hands of the F. P. C. C., which now controls the entire list of houses under the old Keith-Albee reign.

A plot of land has been purchased by the Famous Players in Verdun, a suburb of Montreal, for the erection of a vaudeville house. This was four years ago. The sign is still there, but no action has been taken to start work.

Vandals Destroy Equipment

SEATTLE, Jan. 6.—Vandals broke into the Royal Theater Sunday night, destroying projection machines and sound equipment. They also slashed the screen, forcing a closing of the house for a week. It was operating as a non-union house.

REPORTS HAVE Leo Tracy reading scripts for a new production. Perhaps he will appear in another play before he goes talkie again.

MPTOA Head Predicts New System of Buying

President Lightman has some interesting things to say concerning overpurchasing to keep competitors from getting product—dubbed "bad business"

NEW YORK, Jan. 6.—New lines of procedure will feature the buying of pictures during 1930, predicts M. A. Lightman, president of the Motion Picture Theater Owners of America, in a statement that he has given out just at the start of the new year. Lightman calls the process of buying large quantities of film to keep competitors from getting a certain company's product "bad business". He predicts also a new method of selling pictures, but does not believe any change in selling plans will be adopted until the approaching selling season is over.

The Lightman statement should be of interest to exhibitors. It follows in full: "I believe that 1930 will see many changes in our industry.

"Those best able to meet up with these situations, however vexatious they may be to some, will experience satisfaction and prosperity.

"Other enterprises of yesteryear had the same problems to meet. Those who still remain in business were forced to adjust their lines of activity to fit into the new conditions. Just to go back two weeks we note the merger of steel companies with an aggregate capital of \$350,000,000.

"As I write this I see on the first page of the newspaper a plan submitted to the Interstate Commerce Commission for the consolidation of many trunk-line railroads. This embraces thousands of miles of road and a huge sum of capital is represented. Big business has entered the motion picture industry. Let us face the facts. The Motion Picture Theater Owners of America anticipated this. We try to be constructive in our policies. We have been trying to meet the situation.

"We do not want to hold out alluring phantoms to exhibitors. We prefer to face the facts now and at all times and by reviewing the premises be able to offer advice as to what to do. Our organization thinks that a procedure of co-operation with producers and distributors is a necessary economic measure to more fully conserve the welfare of the exhibitor.

"Western Electric is now in control of a large part of the producing and exhibiting field. The Radio Corporation of America, thru subsidiary concerns, has a producing unit and a very fine line of theaters and is adding to the chain. It is well known that thru the talking picture situation, its patents, processes and laboratory situations, the American Telephone & Telegraph Company (the Bell) is also in a somewhat commanding position. Banking interests allied to these big concerns have vast sums of money invested in motion picture affairs.

"More details could be given, but the general facts will suffice. Now what is going to happen?

"Every other company operated by these interests is a success. The service and electrical companies involved represent the world's greatest enterprises. America's leading captains of industry are the executives in these concerns. It is natural to assume that they will also succeed in the motion picture business.

"There are some leading companies in our industry these men do not control. It is natural that the business policies of these companies will change as they may be influenced by the activities of the newcomers. The latest information from inside sources is that the bankers interested in the motion picture business are now making a 'searching survey' and an analysis of all of its parts with a view to making such business readjustments as may be deemed advisable.

"We can assume that some radical revisions will be made in overhead costs in some production centers. This will apply to directors as well as performers and may even be made to apply to managers. But we may be sure that this move for more efficiency will be in the interest of economic business relations.

"A multitude of conditions which do not seem to conform to the new order will be given close scrutiny. Names now prominent may be subjected to a partial fadeout or a complete eclipse. All of this will be done, let us hope, reasonably and sanely with the directing eye on the business as a whole. It would

(See MPTOA on page 25)

Selig Does Fast Work on 'Party Girl'

NEW YORK, Jan. 6.—Al Selig, who is handling the publicity on Tiffany Productions, the first of which opened for a run at the Gaiety Theater New Year's Eve, displayed some speedy and high-powered work in the manner in which he handled this production's opening.

Tiffany was due to take over the Gaiety from Fox January 1, but up to three days in advance of the new year no decision had been made regarding the production that would start the ball rolling for Tiffany. A decision was made on *Party Girl* Saturday, announcements sent out to the newspapers that day and work started on lobby displays.

Fox vacated the house New Year's Eve after the first night show, which ended about 11:10. Selig started his lobby display work after that hour, and the house opened with the first showing of the new picture at midnight.

Germany Leads Foreign Countries in "Talkies"

NEW YORK, Jan. 6.—Raymond I. Myers, European representative of the Vitaphone Corporation, who returned from a several months' trip abroad, where he has been studying the dialog situation in numerous European countries, reports that Germany is far ahead in the production of dialog pictures in the native tongue, leading both in feature and short subjects production.

Myers also reports that even with titles inserted in American productions in the language of the country in which the film is being exhibited, that as much dialog as possible should be eliminated in films for foreign consumption.

He states that short subjects introducing operatic arias and concert and band numbers are the most popular in foreign-speaking countries.

"Lost Zeppelin" Going Good

NEW YORK, Jan. 6.—Reports from over the country show that Tiffany's special production of *The Lost Zeppelin* is breaking house records wherever played. The production, which is slated for a two-a-day in New York, has not yet opened due to the lack of houses on Broadway.

Mexico Shows Advance In Wiring of Theaters

NEW YORK, Jan. 6.—If the demand for sound in foreign pictures can use Mexico as an example, all foreign countries will be demanding sound installation in their theaters. Four months ago there was only one house wired for sound in Mexico City. Today there are 21, and thruout the country the percentage of wired houses now stands at about 12 per cent.

The authority for this percentage statement is George Pezet, Mexican sales representative of Pathe International Corporation, who has been in New York for conferences with company officials. The business in sound houses is said to be excellent and up to date, with but one exception—only English-produced dialog features have been shown. However, there have been numerous scenes with Spanish spoken in newsreels.



RALPH STITT, publicity and exploitation director of the Rivoli Theater, who has been largely instrumental in the Rivoli having hung up several house records in the last few months. Stitt is well known in the moving-picture field, having served with First National as director of foreign publicity for several years.

Carewe and Pathe Part Over Production Policy

HOLLYWOOD, Jan. 4.—Just when it was believed Edwin Carewe's destiny for the forthcoming season was insured with his reported acceptance of the post of supervisor of Pathe's 1930 program of pictures, together with the fact that he would function as the director of *The Spoilers*, it was revealed today by Carewe himself that, altho negotiations had arrived at a point of where contracts were ready for signatures, everything is off.

Failure to reach an agreement on production policy is given by the director as the reason for the failure of the deal to be consummated. With Carewe's retirement the rights to produce a talking version of the Rex Beach story are lost to Pathe, it is said, as Carewe has been tendered offers to make *The Spoilers* under other auspices.

The director and his wife will depart from Hollywood Monday for Florida and Havana, after which Carewe will go to New York for a business conference.

Two Long-Run Shorts

NEW YORK, Jan. 6.—Two Educational comedies found their way to Broadway last week in the opening of *Blaze o' Glory* and *Party Girl*, two-a-day productions that are slated for long runs. *Uppercut O'Brien* and *Scotch* were the comedies selected to accompany these features.

Warner Studios Opening

NEW YORK, Jan. 6.—J. L. Warner, vice-president of Warner Bros., has advanced the opening of the Warner studios from February 1 to January 15.

New German Color Process

Teuton cameraman here at Paramount Long Island studios experimenting

NEW YORK, Jan. 4.—Karl Freund, German cinematographer, who was responsible for the numerous odd camera shots in *Variety* and *Metropolis*, is now in New York working on the perfection of a new color process at the Paramount Astoria studios.

Freund is now demonstrating the Keller-Dorian color system, the first device to use the three primary colors. Heretofore color films have been made from a combination of red and green.

While here it is possible that Freund will produce a film tentatively titled *New York*, which will be a companion picture to his foreign-made film, *Berlin*.

Erno Rapee Leaves Roxy for Warners

NEW YORK, Jan. 6.—Erno Rapee, the guiding genius of the Roxy Symphony Orchestra since the opening of that theater, has severed his connections with the theater and, according to announcement made this week by J. L. Warner, vice-president in charge of Warner Brothers' production, will be associated with that organization on the Coast.

Rapee will leave shortly for Hollywood, where he will have charge of all musical activities on the Warner lot. Rapee has been associated with S. L. Rothafel for 12 years, having been with him at the Capitol Theater before the Roxy was built.

"Hit the Deck" Premiere Is Set for January 14

NEW YORK, Jan. 6.—*Hit the Deck*, Radio's production of the stage musical comedy success of that name, will have its premiere at the Earl Carroll Theater Tuesday evening, January 14, following in *Seven Keys to Baldpate*, which opened Christmas Day.

The cast includes Jack Oakie and Polly Walker, in the leading roles, supported by Roger Gray, Franker Woods, Marguerite Padula, George Ovey, Harry Sweet, June Clyde, Wallace McDonald, Dell Henderson and others. The picture was directed by Luther Reed.

Paul Stein Directing

NEW YORK, Jan. 6.—*Bride 66*, Arthur Hammerstein's first all talkie, singing, color production for United Artists, will be directed by Paul Stein. Stein's appointment comes as a reward for the work on Lillian Glash's production, *The Swan*. Lois Moran will head the cast that includes Dorothy Dalton and Joseph Macaulay. Rudolph Friml is writing the music.

M-G-M Buys Novel, Report

NEW YORK, Jan. 6.—Metro-Goldwyn-Mayer, it is rumored here, has purchased Ernest Hemingway's novel *A Farewell to Arms* as a starring vehicle for John Gilbert. The Hemingway novel has been one of the best sellers of the new books, but in being brought to the screen much of the story and risque dialog will have to be eliminated.

Fay's, Buffalo, All-Talkie

ROCHESTER, N. Y., Jan. 4.—Fay Theater dropped its recently inaugurated vaude, and film policy for straight all-talking pictures last week and cut matinee and weekly evening prices 20 per cent.

Haymarket, Chi., to Talkies

CHICAGO, Jan. 4.—Warren B. Irons' Haymarket Theater, which for years has housed burlesque, has succumbed to the talking pictures. The house is now being wired with Western Electric equipment and will open as a talkie January 25.

The majority of the wired houses, as might be expected, are in Mexico City, where there is a high percentage of educated population who understand English. In some sections, however, it is impractical to wire theaters. There are about 500 theaters in Mexico. Of this number about 55 are wired. Most of the leading sound systems are presented. In Mexico City eight houses are equipped with Pacent, five with RCA Photophone, three with Western Electric, one with De Forrest and the others have various systems.

Pezet, who expects to leave for home this week, is responsible for the founding of the Regis Circuit, which has 10 houses in Mexico City wired with either Western Electric, Pacent or RCA Photophone. Pathe, RKO, M-O-M and Warner features are shown in these theaters.

"Indie" Producer Sues Big Guns of Movies

Ivan Abramson charges Hays organization with violation of anti-trust law—plaintiff represented by United States Senator Smith W. Brookhart of Iowa

NEW YORK, Jan. 6.—Claiming that he can no longer get a market for his film productions, Ivan Abramson, together with the Graphic Film Corporation, has filed an action in Federal Court against the Motion Picture Producers and Distributors of America, Inc., and 47 corporations in the motion picture industry. The charge is violation of the Sherman Anti-Trust Law and damages of \$1,300,000 asked in the combined suits.

Abramson has produced a number of films whose titles were inclined to be rather sexy, tho the producer claims that they were educational to youth in the development of their stories rather than lascivious. Among them are *Sex Lure*, *Enlighten Thy Daughter*, *Forbidden Fruit* and *A Fool's Paradise*.

This suit takes on a rather ultra significance, as Abramson's chief counsel is Senator Smith W. Brookhart of Iowa, the man who has been a thorn in the side of the big guns of the industry for the last several years. Brookhart is the introducer of the Block Booking Bill that has been a bone of contention in the film industry for a number of years. Nathan D. Perlman and Samuel Menasky also represent the plaintiffs.

Abramson entered the motion picture production field in 1918 with William Randolph Hearst, who withdrew after two years. Abramson in his complaint says he made an attempt to distribute pictures "until the leading producers of the country engaged the services of Will H. Hays for the purpose of organizing the Motion Picture Producers and Distributors of America and the various Film Boards of Trade for the unlawful purpose of destroying competition of the independent producers, and of monopolizing for their own benefit the exhibition of motion pictures."

C. C. Pettijohn, chief counsel for the M. P. & D. of A., states that the defendants will insist that this case be tried. He goes on further to say that "the allegations in the complaint are so ludicrous that no notice of the filing of the suit would have been taken if it was not for the interesting fact that Senator Smith W. Brookhart appears as counsel for the plaintiffs."

The defendants named in the suit include: Tiffany-Stahl Productions; Educational Film Exchanges, Inc.; Fox Theater Corporation; Adolph Zukor, Jesse L. Lasky, William Fox, Nicholas M. Schenck, the Film Boards of Trade of the following cities—New York, Albany, Chicago, Buffalo, Dallas, Charlotte, Cincinnati, Cleveland, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Memphis, Little Rock, Minneapolis, New Haven, New Orleans, Oklahoma City, Philadelphia, Pittsburgh, Portland, Ore.; St. Louis, Salt Lake City, San Francisco and Washington; the Northwest Film Board of Trade; Paramount Famous-Lasky Corporation; Loew, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; Fox Film Corporation; First National Pictures, Inc.; Universal Film Exchanges, Inc.; United Artists Corporation, Pathe Exchange, FBO Pictures Corporation and Vitagraph, Inc.

Three Educationals For January Release

NEW YORK, Jan. 6.—Three Educational comedies are ready for January release.

They are *Hot and How*, cofeaturing Harold Godwin and Phyllis Crane; *Scott*, with Andy Clyde and Billy Devan, and *Drumming It In*, with Raymond McKee and Phillip Smalley. The last named release is an adaptation of *Pirtle Drums It In*, by Charles Devine.

Taylor Holmes in Educational Film

NEW YORK, Jan. 6.—Taylor Holmes has been signed for the featured role in the Educational-Jack White comedy, *Dad Knows Best*. Stephen Roberts directing. Helen Bolton has been cast for the leading supporting role in Monty Collins' next comedy. Shooting to begin at once.

Law Requires Machine Operators To Pass Exam

ORANGEBURG, S. C., Jan. 4.—Operators of motion picture machines here will be required to pass an examination to demonstrate their ability to operate such machines under the terms of an ordinance recently passed by the city council. The ordinance also provides for a number of requirements within the projection booths and fixes an age limit for operators who can receive licenses as operators in this city.

At the same time that this ordinance was adopted another ordinance passed second reading. It amends the present ordinance regulating motion picture theaters, in which the owners are required to provide the necessary equipment called for in the ordinance regulating the licensing of picture machine operators.

13 Writers Working For First National

NEW YORK, Jan. 6.—Thirteen writers are now working on stories, continuities and dialog for forthcoming First National productions. Eight of the scribes are under contract to the producing company, namely, Grubb Alexander, Francis Farago, Forrest Halsey, Julian Josephson, Bradley King, Humphrey Pearson, Gordon Rigby and Harvey Thew.

The five writers on special assignment are Ewart Adamson, Henry McCarthy, Joseph Jackson, Paul Perez and James Starr.

"Bright Lights" Starts

NEW YORK, Jan. 6.—*Bright Lights*, Dorothy Mackall's starring musical production for First National, went into production last week. Frank Fay, Noah Beery, Inez Courtney and Eddie Nugent are in the supporting cast. Michael Curtiz is directing.

Artist Picks Beauties

NEW YORK, Jan. 6.—Rolf Armstrong, Parisian artist, has made a selection of the 16 leading screen beauties. Paramount leads the list with four, among which is Clara Bow, Evelyn Brent, Nancy Carroll and Mary Brian. Armstrong's selections are made known this month in the *Screenland Magazine*.

Civil Service Exams. For Universal Force

NEW YORK, Jan. 6.—According to Carl Laemmle all branch managers and head bookers in the various Universal exchanges thruout the country are going to meet with a civil service examination during the next few weeks that will determine to the home-office officials just what efficiency there is in the Universal offices. This examination in the future will determine the advances that will be made from time to time.

Laemmle feels that it is time to put the advancement of his employees on a competitive basis and in the future the men taking the highest grades in the forthcoming examinations will be given the preference.

Examination papers will be sent the branch managers and the bookers and branch managers will be given both a written and oral examination. This



CHESTER HALE, coproducer of Capitol Theater stage shows and dance director for the theater, has seen a good many producers and dance directors come and go, but none approaches the classy work he has been noted for in his long engagement at the Capitol. Besides producing shows and dances for the theater, Hale conducts a school of dancing in New York that is largely attended by many well-known personalities.

Richard Wagner Operas For the Talking Screen

NEW YORK, Jan. 6.—The Wagnerian Opera-Tone Company has been incorporated to produce the operas of Richard Wagner for the talking screen. A contract was also entered into with Melody Productions, Inc., for the use of its New York studio for the filming and recording. Lohengrin has been selected as the first production, to be followed by *Tannhauser* and others.

The pictures will be produced by Wagnerian Opera-Tone, Inc., in conjunction with Melody Productions, Inc.

"Those Who Dance" To Open Warner Studio

HOLLYWOOD, Jan. 6.—*Those Who Dance*, by George Kibbe Turner, has been selected as the first Vitaphone special to go into production when the Warner Studios resume activity January 15. Monte Blue will star in the production that has only Eddie Phillips announced in the supporting cast.

"Dan McGrew" Again

NEW YORK, Jan. 6.—Sound picture rights to Robert Service's poem, *The Shooting of Dan McGrew*, have been acquired by M-G.

Amkino Film Passed

NEW YORK, Jan. 6.—*Arsenal*, an Amkino release, has been passed by the National Board of Review as an exceptional picture.

McCormick 'It' Girl's Manager

Colleen Moore's husband to advise Paramount on Bow's stories and deals

NEW YORK, Jan. 6.—John McCormick, who happens to be the husband of Colleen Moore and who, as her business manager, brought her into the ranks of America's foremost film stars, is to serve in a similar capacity for Paramount with Clara Bow under his guiding wing. McCormick has been signed for that position and will no doubt pass judgment on all stories that the red-headed "it" girl considers for production.

The signing of McCormick by Paramount leads to the rumor that Colleen Moore will probably be seen under the Paramount banner. It is known that negotiations have been on between the Zukor-Lasky executives and Miss Moore for her to execute a Paramount star. However, several other companies are angling for her services. It is possible that the Moore fales may come under the Para. trade-mark, producing her own pictures like Harold Lloyd, and releasing thru Paramount.

"Spoilers" Bought For George Bancroft

NEW YORK, Jan. 6.—Paramount is to produce *The Spoilers*, Rex Beach's famous story, with Edwin Carewe directing. The story was purchased this week and will serve as a starring vehicle for George Bancroft, which will be his first pioneering adventure story since the first films that brought him before the attention of the public.

The Spoilers was one of the first big multiple reel productions with William Farnum, Thomas Santschi, Kathryn Williams, Beesie Epton and Wheeler Oakman in the leading roles under the Selig trade-mark. It was later made with Milton Sills playing the Farnum role.

Exhibitors Negotiating

CHICAGO, Jan. 4.—Negotiations are in progress for a new agreement between the Exhibitors' Association and the operators' union. The present agreement expires January 10. Operators are asking for an extra operator in the de luxe theaters and a six-day week, with salary per week remaining the same as at present. Representatives of the two organizations met this week and will hold another conference January 7, at which time it is expected a compromise will be reached.

Padula in "Dixiana"

NEW YORK, Jan. 6.—Marguerite Padula, blues singer, has been assigned one of the outstanding roles in *Radio's Dixiana*. This production is to be the first Radio release on wide film.

To Direct Helen Kane

NEW YORK, Jan. 6.—Mal St. Clair has been assigned as director on the Helen Kane production, *Dangerous Man McGrew*. St. Clair succeeds Alfred Green, who is convalescing from a major operation in Hollywood. Shooting scheduled for late January.

In Radio Picture

NEW YORK, Jan. 6.—Charles Brinley, James Donlon, Barney Furey and Bill Patton have been added to the cast of *Radio's Strictly Business*. Rod La Rocque and Doris Kenyon are costarring in the production, which is being directed by Lambert Hillyer.

With Metro-Goldwyn

NEW YORK, Jan. 6.—Andy Rice, lyric writer, and Jack King, composer, have been placed under contract by M-G. Rice is author of a number of books and musical comedy skits. King composed the hit song for *Dynamite*.

data when completed will be forwarded to the home office, where it will be compiled and an average made of all the employees.

Universal's president is of the firm belief that the head booker in the exchange of today is as much an important factor as the branch manager. He assumes the outlook that the booker deals more with the chain theaters, who employ booking experts, than does the manager and should naturally be better or as well versed as is the manager.

No date has been set when questionnaires will be sent out, nor has it been stated who will conduct the examinations. Questions are now being compiled and it is rumored they will cause the boys in the exchanges to burn more than a little midnight oil.

Columbia Prof. Signs as Equitable Story Editor

Walter B. Pitkin takes charge of new organization's Eastern story department—announcement made by George W. Stout last week

NEW YORK, Jan. 6.—Prof. Walter B. Pitkin, professor of journalism at Columbia University and noted authority on Equitable Pictures Corporation as Eastern story editor, according to announcement made this week by George W. Stout, president of the newly formed producing organization. Equitable Pictures is the pictures to be distributed by the Motion Picture Congress of America to its franchise holders and the signing of Professor Pitkin is another feather in the cap of the organization that is being constructed for the benefit of the independent exhibitor.

Professor Pitkin will make his headquarters in New York in order that he may continue his work as editorial consultant to some of the leading publishers in the East. This advisory capacity in which Professor Pitkin serves gives Equitable an enviable position in getting the first chance at many new stories and new authors.

The president of Equitable Pictures believes that the company has secured the ideal man as story editor and in speaking of the matter said: "Professor Pitkin personally owns, controls and is in a position to secure motion picture rights to many high-grade stories. Equitable will concentrate on the best story material possible. We are firmly in the belief that a good story is the prime factor in the making of a picture. Professor Pitkin's keen judgment as to story value will be of inestimable value to Equitable."

Louise Fazenda in "The Bearded Lady"

NEW YORK, Jan. 6.—Louise Fazenda will have her fourth starring role in the Paramount-Christie comedy, *The Bearded Lady*, taken from Addison Burkhardt's comedy, *A Close Shave*.

Fazenda is the only one of the many Christie stars having four releases during a year, the additional assignment being given because of her tremendous success in past Christie releases.

Change Stage-Show Policies

PITTSBURGH, Jan. 4.—With the coming week stage policies in two of Pittsburgh's largest movie houses will be changed. The Stanley-Warner Corporation's house, the Stanley, which has been running Al Kaye productions with local talent intermingled, will inaugurate Warner-Public stage shows. Loew's Penn Theater, regularly featuring the Loew-Public stage shows, will inaugurate stage units brought from the Capitol Theater, New York.

Color Film Firm Sues

HOLLYWOOD, Jan. 4.—The Max B. DuPont Vitacolor Corporation has filed suit in Federal Court, charging several picture concerns and individuals with infringement of a patent. Among the defendants are the Multicolor Films, Inc., and the Binocular Stereoscopic Film Company. The patent has to do with the coloring of photographic images and the treatment of film.

Cohn Assigns Seitz

NEW YORK, Jan. 6.—Harry Cohn, vice-president in charge of Columbia's production, has assigned George B. Seitz to *Murder on the Roof*. No announcement as to cast or shooting date has been made.

Hassard Short With Fox

NEW YORK, Jan. 6.—Hassard Short, who staged many of the Music Box revues and numerous Broadway musical comedies, has been added to the Fox directorial staff. His first assignment will be a special production with a continental flavor, in which all of the foreign players on the Fox lot will appear. Pitti Dorsey will have one of the leading roles.

Franz Lehar To Compose Opera for Gloria Swanson

NEW YORK, Jan. 6.—From Berlin comes the announcement that Franz Lehar, composer of *The Merry Widow* and numerous other successful light operettas, has consented to write an original opera for the screen to serve as a starring vehicle for Gloria Swanson.

Lehar is now in Berlin conducting nightly his new opera, *Land of Laughter*. He was prevailed upon by the Marquise de la Palatise, husband of La Swanson, to write an original for the film star and finally consented.

Great States Takes Fitz-McElroy String

VALPARAISO, Ind., Jan. 4.—Great States Theaters, Inc., a Public subsidiary, is taking over the Fitzpatrick-McElroy string of some 30 houses in Indiana, according to reliable information received by *The Billboard*. According to rumors the circuit will be operated from Chicago, with Jules J. Rubens in charge. Rubens is now making a tour of the circuit with Edward Saether, who has been in charge of the Fitzpatrick-McElroy houses. Saether is expected to continue as assistant to Rubens.

Regional Meetings

NEW YORK, Jan. 6.—Regional meetings will be held by C. C. Ezell, of Warner Bros., and Paul Swift, of the Vitaphone Co., in key cities to be attended by the sales personnel of the exchanges, it was announced yesterday by Sam E. Morris, vice-president of Warner Meetings are slated to start in about 10 days.

Joe Cook Signs

NEW YORK, Jan. 6.—Joe Cook, Broadway juggler and comedian, has been signed by Columbia as the star of *Act or Shine* for that company. Frank Capra has been assigned to direct the piece.

Scenario Ed. to Coast

NEW YORK, Jan. 6.—Kay Brown, scenario editor of RKO, left New York last week for the Coast to hold a number of conferences with William Le Baron.

Vina Delmar to Coast

NEW YORK, Jan. 6.—Vina Delmar has been signed by Warner Bros. and has left for the Coast, where she will work on originals for the next year Warner program.

New Loop Movie Rumored

CHICAGO, Jan. 4.—In connection with plans for a 40-story addition to the Morrison Hotel on Madison street, rumors are afloat that a 3,000-seat deluxe motion picture theater will be included. This, however, is denied by Harry Moll of the Morrison.

Readying Two Stories

NEW YORK, Jan. 6.—Paul Gangelin has been signed by Universal to write an original story to be titled *Wise Wives*. Universal has also purchased the screen rights to *The Czar of Broadway*, with Gene Towne, the author, adapting the piece.



SIDNEY C. DAVIDSON, newly appointed managing director of the Colony Theater, who receives his appointment after several years in the Universal home office. Davidson since his inception at the Colony has brought about many changes that have not only aided his theater but Broadway above 50th street in general.

M. P. Engineers To Issue Publication

NEW YORK, Jan. 6.—The first issue of the new *Journal of the Society of Motion Picture Engineers* will make its first appearance in January. Thereafter it will be published monthly, replacing the semi-annual *Transactions*, formerly published by the society. Recommendations for the *Journal* were passed upon at the society's last convention in Toronto.

For the present the *Journal* will be published by the journal committee, of which L. A. Jones is chairman, acting as temporary editor. However, it is planned to appoint a permanent editor, who will be assisted by a board of associate editors.

Fox Gets Two More Houses

ALBANY, N. Y., Jan. 4.—The Kemple and the Capitol theaters in Ilion, N. Y., were taken over January 1 by the Fox Metropolitan Playhouse Company. These theaters were formerly operated by the Kilmford Theaters Corporation, Inc.

Beryl Mercer Signed

NEW YORK, Jan. 6.—Beryl Mercer has been assigned a featured role in Warner Bros.' Vitaphone special, *Dumb-Bells in Ermine*. Production is slated to start next week in the Warner West Coast studios.

Seek Chain Affiliation For National Theaters

CHICAGO, Jan. 4.—It looks as if the Guaranty Trust, of New York, thru which bonds for the National Theaters, Inc., were issued, is looking for one of the larger chains to take over the houses. It is known that Balaban & Katz will not touch the circuit because of the animosity of stockholders. At present RKO and Fox seem to have the inside, with chances favoring the chain's acquisition by RKO, according to report.

Tiffany Road Shows

NEW YORK, Jan. 6.—Tiffany is so pleased with the so far finished product of its 1930 program that many of the larger productions will be roadshowed, with a road-show department organized this week under the leadership of Al Selig. Among the productions coming at an early date are *Journeys' End*, *Mamba* and *The Lost Zeppelin*.

"U" Renews Contract

NEW YORK, Jan. 6.—The contract of Helen Wright, feature player, has been renewed by Universal. Helen was formerly a Broadway show girl.

New Loew Manager

NEW YORK, Jan. 6.—Sam Gilman has replaced H. H. Maloney, Jr., as manager of Loew's Parkway Theater, Baltimore.

Twenty Specials From Warners

NEW YORK, Jan. 6.—Warner Bros. plan to release 20 specials during the first six months of this year. The productions listed include operettas, dramas and outdoor productions.

A complete list of the 20 follows: *Second Choice*, with Dolores Costello; *Wide Open*, with Edward Everett Horton; *She Couldn't Say No*, with Winnie Lightner; *Song of the West*, in technicolor, with John Boles and Vivienne Segal; *The Green Goddess*, with George Arliss and H. B. Warner; *Under a Texas Moon*, in technicolor, with an all-star cast; *The Man From Bankley*, with John Barrymore; *Al Jolson in Mammy*; *Three Who Danced*, with Monte Blue; *Golden Dawn*, in technicolor, with Vivienne Segal and Walter Woolf; *Hold Everything*, in technicolor, with Winnie Lightner and George Carpentier; *Isle of Escape*, with Monte Blue and Betty Compton; *A Woman's Game*, with Pauline Frederick; *Sweet Kitty Bellairs*, with no announced cast; *Fame*, with an all-star cast; *The Agony Column*, with Grant Withers and Loretta Young; *Dumb-Bells in Ermine*, with an all-star cast; *Rin Tin Tin* in three productions, *On the Border*, *Rough Waters* and *The Ivory Trail*.

Golden Dawn and *The Song of the West* are the two specials being supervised by Oscar Hammerstein II.

Paramount Breaks House Records

NEW YORK, Jan. 6.—The Paramount Theater broke all house records last week during the Christmas season with *Pointed Heels* and *Paul Ash*. The house takings of \$88,000 were broken with a new record of \$92,000.

Local critics panned the feature unanimously, which had but little effect on the rush to see a show at any price.

Broekman Re-Signed

NEW YORK, Jan. 6.—Universal has renewed the contract of David Broekman, musical director. Work on *La Marseillaise* is reported as being held so excellent that the renewal came in the form of a reward.

Hersholt To Sing

NEW YORK, Jan. 6.—Jean Hersholt has been assigned a singing role in a Warner production written by Oscar Hammerstein III and Sigmund Romberg, tentatively titled *Viennese Nights*.

Rosshem in New Firm

NEW YORK, Jan. 6.—Irving D. Rosshem, former president of First National Pictures, Inc., and the Stanley Company of America, and at present active as a director of board of Warner Bros. Pictures, Inc., has been named a general partner in the banking and brokerage firm of Newburger, Henderson & Loeb, of New York and Philadelphia.

Report Nathanson Plans 5,000-Seater for Toronto

TORONTO, Jan. 6.—According to advices received here, definite announcement has been made by N. L. Nathanson, former head of the Famous Players Canadian Corporation, that he is re-entering the moving picture business. A conference was held recently in New York with certain financial interests. Pending a second conference, the names of his associates are withheld for the present. The new company will erect a theater to seat 5,000 people at the corner of Yonge street, the main thoroughfare, and Dundas street, which will be one of the largest in Canada. It is recalled that property aggregating \$600,000 in value was purchased some time ago at the corner of Yonge and Edward streets, with a frontage of 75 feet on the main street.

Goldburg Returns

NEW YORK, Jan. 6.—Jesse J. Goldburg, general sales manager of the Van Buren Corporation, has returned to New York after an extensive tour of the Pathé offices from coast to coast.

"No, No, Nannette"
(FIRST NATIONAL-VITAPHONE)
At the Strand Theater

Based on the successful musical comedy of a few seasons ago in which Charles Winninger, Louise Groody and Wellington Cross were the featured players, with several changes in the story and a number of added black-stage sequences, this picture turns out to be one of the best talking productions that has emanated from the First National studios.

The picture has been excellently cast. It has been lavishly produced, and its story has numerous amusing comedy situations that are sure fire. It is a far better musical production than either *Sally* or *The Show of Shows*, both of which were selected for long runs at the Winter Garden at advanced prices. The musical numbers of this production have not only been sumptuously staged, but show an original and novel manner of staging that stamps them as out of the ordinary.

No, No, Nannette is a farce comedy in which the leading character, Jim Smith, a bible publisher with a flare for philandering, gets himself into numerous amusing complications thru his weakness for the opposite sex. Being a married man, these affairs are necessarily on the quiet until the women show an obsequious yen for cash. Smith also angers a show in which Nannette, his ward, is starred. This allows the backstage license that leads to numerous brilliant ensemble numbers. The efforts of Smith's lawyer, also a married man, to extricate his client from his feminine entanglements lead to other laughable situations, far-fetched as usual farce comedies are, but truly diverting. Lucien Littlefield has the role Charles Winninger originated in the original production, and comes thru with flying colors. Always one of the best character men on the screen, Littlefield displays a flare for farce comedy that has been unsuspected. Just why four other players receive billing in front of the theater, with Littlefield in the leading role and playing it like nobody's business unmentioned, is something to ponder over. His handling of this role will put his name where it belongs soon—in lights.

Bernice Claire makes an attractive ingenue, sings nicely and gets as much out of the role as it allows. Louise Fazenda, as usual, gives a capable performance, and Zasu Pitts scores as a dumb housemaid. Lilyan Tashman seems rather miscast in the role of the lawyer's wife. Bert Roach, Mildred Harris and Green Lee are well cast in the other leading roles, with Alexander Gray playing the usual juvenile in the usual manner.

Tea for Two and Gee, But I'm Happy, the two song hits of the original production, are retained in this one, together with a score that has several new tuneful songs.

Clarence Badger's direction is excellent, as is the recording and reproduction. H. D. S.

"Second Choice"
(WARNER-VITAPHONE)

At the Beacon

Dolores Costello continues to be as decorative and phlegmatic as usual in her latest starring effort. The picture contains a few heart-throb moments in its narration of the rags-to-riches heroine, whose first love so disillusioned her that her second choice is merely a peg to hang her lovely frocks on, until she discovers at the end that her choice after all is not so bad and, perhaps, a better mate than the wretch who spurned her. This is, of course, not divined by the pair until the girl, thru whispers and insinuations, lets on that soon a basinnet will augment their modernistic flat.

Miss Costello speaks her lines with more clarity and less affectation than in her earlier speakies and does show a conscientious effort to better her acting, only if they would give her half-way decent stories to work in. As her second choice, Jack Mulhall is the same congenial leading man he's been for years. Chester Morris is the star's first love who jilts her for another sweetie. He has a very unsympathetic role to portray and goes about it with a vengeance, his scowl and unpleasant mannerisms, certainly not adding to his status as a performer. Edward Martindel plays another of his well-done, suave and impressive society men, while Edna Murphy, Ethlyne Clair, Jimmy Clem-

mons and others make a good background of the thrill-crazed whoopee hunters.

The settings are lavish and too theatrical. While some of the hectic situations thrown in for good measure, such as the moving-house party and a strained shooting scene, never hit off right, and show the picture hurriedly and haphazardly produced. Perhaps the star's fans might like it. S. M. S.

"The Man From the Restaurant"

(AMKINO PRODUCTION)
At the Colony

This is one of the best rounded features that yet has been produced by the Soviet union. It depicts the life and trouble of a waiter during the World War after he has lost his only son and wife and his attempts to get along and protect the innocence of his daughter whose position in the orchestra of the restaurant puts her in many embarrassing positions from the unwanted attentions of the guests, most of whom are government officials.

There is woven into the story of the play a great deal of propaganda for the Soviet Government. It is done in such a fashion that it should cause no offense, and so subtle is its manner that one feels a sympathy for those people who revolted against the high-handed methods of the old monarchy of Russia.

This is a silent picture that shows a good job of directing and photography. Some of the shots would have done an American-made product credit. There are no dark spots in the photography that are generally found in a foreign production. The continuity could be improved on, but it is far superior to usual run of stuff.

The dramatic tenseness of the story could have been materially increased by cutting the piece 15 minutes. In the Guild theaters it will prove a wow. J. F. L.

"Wasted Love"

(NO. DISTR. CREDIT)

At the Little Carnegie Playhouse

Anna May Wong has certainly been getting some good breaks since she has been appearing in English movie productions. Having run away with *Piccadilly*, in which the hip-and-shoulder gyrations of Gilda Gray were weak in comparison with the dancing of the lithe and graceful Chinese-American actress, she has been given another somewhat similar role in *Wasted Love*, an inconsequential picture, relieved only by the presence of its star.

Miss Wong is seen as a little wail, picked up by a knife-throwing performer who, while not loving her, finds her an interesting being and of importance to him in his work. The plot becomes heavily involved with several affairs which concern the knife hurler and his former sweetheart, the latter's

husband and the Chinese wail. Her rescuer's eyesight having become impaired, the girl obtains night-club work from the man who desires her so as to defray the expenses of a surgical operation. But the Chinese dancer discovers she can never be loved by the man who found her, and as she does her nightly sword dance she falls intentionally upon one and is killed.

Miss Wong, attractive and exotic, has a large role, but one which is purely trivial, allowing little opportunity to display anything but her terpsichorean talents. Some day some one will write a real part for her. Henry George is fair as the knife tosser, while Mary Kid does little as the latter's sweetheart.

Production is slipshod and seems awfully antiquated in its technical handling. Picture was directed and produced by Richard Eichberg. May pass muster on the grind fares. S. M. S.

"The Racketeer"
(PATHE)

At the Hippodrome

Robert Armstrong again is called upon to portray a gentleman of the underworld, a role which he catches with exceeding skill. This time he is the power behind the divers rackets of New York and a dire menace to any other gang that attempts to encroach upon his precincts. Yet he carries the vestige of respectability outwardly and is known in the best circles as a spectacular broker.

At one of those swanky charity affairs he falls for a woman who, so the whispering gossips have it, is rather socially declassé. He aids her when it looks as if she will be exposed for cheating at cards. Later he calls on her and discovers she is trying to save her derelict violinist husband, who has grown tired of her. The destitute pair are given the racketeer's home in the suburbs and the violinist recovers his strength and, thru the help of their host, is placed on the concert platform again. The musician plans to go away after his concert and consents to his wife's marriage to the racketeer.

But on the night he plays he confesses his love for his wife, and since she has always loved him she decides to stick by him. She prepares to tell the man who has betrayed her, but the latter is killed by his own confederate, who tried to make a shooting getaway for them both after detectives have at last got the goods on them for a recent murder.

The tale is told with a good melodramatic pace and manages to hold interest to the end. Carol Lombard, as the violinist's wife, photographs beautifully and her voice needs only the experience of more service in pictures before she will undoubtedly be a stellar performer. Robert Armstrong is as usual convincing and interesting as the racketeer. Good recent performances are also given by Roland Drew, as the violinist, and Paul Hurst, the wise cop.

Okay for general audiences. S. M. S.

"Hot for Paris"
(FOX)

At the Roxy

Victor McLaglen, El Brendel and Fifi Dorsay appear in the major parts of this production, which is filled with some of the best laughs and fastest moving comedy that have been shown since the talkies were introduced. The greatest holdback to the entire production is the recording, which is about as bad as the performance of the principals is good. It is a pity that a halfway decent recording could not have been made. McLaglen does a song three times, all of which is never understood. It impresses the listener as would a door moving open and shut, with the singer always in view.

The story of *Hot for Paris* is the tale of two seaguing men in France. They mistake two race-track officials who are trying to pay McLaglen a million dollars that he has won at the Grand Prix for two officers trying to arrest them for an indiscretion at their last port of call.

Thru the entire chase by the officials the boys move along and meet the lady of the story, Fifi Dorsay. She breezes thru the balance of the plot with them on their whoopee escapades and at the end the boys get their dough and McLaglen gets the girl to boot.

Fifi Dorsay is about as naturally French as anyone seen on either the stage or screen. Her performance is very good, and what she lacks in a recording voice she makes up in her general performance.

El Brendel is given the biggest part he has had in the movies so far and he handles it in a most capable manner. This boy makes as good a partner for McLaglen as did Edmund Loew, and that, by the way, is a mouthful.

Folly Moran, George Fawcett and Charles Judels complete the balance of the cast. The work of Judels as a mimic is one of the outstanding features of the program and gets a good hand from the audience.

With a decent recording, *Hot for Paris* would be fully as good as *The Cock-Eyed World*. As it is now it's a good feature for the smaller house with the none-too-good equipment to let alone. J. F. L.

"Little Johnny Jones"

(FIRST NATIONAL)

At the Mosque Theater, Newark

Since George M. Cohan created *Little Johnny Jones* almost two decades ago there have been many rewrites of that famous production. Every State rights producer and many of the larger national distributors have used Cohan's material in producing a movie until the idea was so shopworn that the original production brought to the screen via First National Vitaphone is a sad spectacle.

Eddie Buzzell, Alice Day, Edna Murphy and Robert Edison have the leading roles in this comedy-drama of the saloons and race tracks, where the women are fast and the horses beautiful. Buzzell, as a jockey, gives a mighty good performance, as do Alice Day and the balance of the cast.

Little Johnny Jones, as everyone knows, is the story of a jockey by the same name who comes from the small-time race track to the city, where he falls for an actress who has no other designs upon him than to have him throw the big race. The boy loses the race and is barred from the track for a year. He goes to England and makes good finally with his first horse, and wins back the daughter of the horse's owner, whom he jilted for the actress. Edna Murphy makes a good bad girl and at times one can't blame the boy for throwing down the pretty Alice Day to love the siren.

Robert Edison, as the owner of the horse and father of the girl, is very good in the small part assigned him. This is one actor who is deserving of much better assignments.

Mervyn LeRoy is the director, and his production of the Cohan success is a faithful one that should receive better breaks than it will get. In the smaller towns and to those people who saw and remember the stage play this production will go over big, but to the younger generation it will simply be a rewrite of the many silent movies that have gone on before.

Sound okay.

J. F. L.

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"Blaze o' Glory"

(SONO-ART WORLD-WIDE)

At the George M. Cohan

This is the second screen production to introduce Eddie Dowling as a star. The first one, *The Rainbow Man*, gave the Broadway musical comedy star a place of his own in talking films—this newest one, however, leaves the viewer in a sort of a quandary. It is steeped in sentimentality and has many situations and sequences that should have been tear jerkers, but they follow so fast on the heels of one another that it is only Dowling's excellent repression that keeps them from becoming ludicrous.

The main trouble with the picture is the story by Thomas A. Boyd and adapted by Renaud Hoffman, who also acted as director with George J. Crone. Hoffman evidently had a yen to do a picture with plenty of war background, and here it is. There are scores and scores of war scenes that might have just as well been new reel shots for all the connection they have with the story. More than half of them could be easily eliminated and the story still follow its continuity as well.

The picture opens in a court room, where Dowling is on trial for murder. Henry B. Walthall is the counsel for the defense and as he makes his impassioned plea to the jury, telling the life story of the boy from the time he enlisted in the army, his return as a gas-wrecked victim and the murder of the supposed lover of his wife, the picture might be called an illustrated lawyer's plea, with much of the action irrelevant. At the finish the prosecuting attorney asks for an acquittal and the judge instructs the jury to bring in such a verdict. It does so without leaving the jury box. All in all, far-fetched and atrociously sentimental. Into it all is woven the love of the gassed soldier for a waif newsboy, played by Frankie Darro. The role does not permit the chap the possibilities that he found in *The Rainbow Man*. Nevertheless the boy is one of the finest kid actors on the screen.

Henry B. Walthall is excellent as the attorney for the defense, handling the role in a dignified and truly convincing manner in spite of the numerous flag-waving speeches that have been given him. Betty Compton has the feminine lead and has little to do. Eddie Conrad and Frank Sabini are well cast in a couple of comedy roles. The musical numbers were written by James Hanley, with lyrics by Dowling, Ballard McDonald and Joseph McCarty. They have been interpolated at various spots that have been rather inopportunistically selected. *Welcome Home*, in which Dowling does the number in several different dialects, is the best number of the production.

The recording at times is atrocious.
H. D. S.

"Party Girl"

(TIFFANY PRODUCTION)

At the Gaiety Theater

This first production, which started the Tiffany tenancy at the house that has been the home of Fox's long productions for several years, is not long-run caliber entertainment, tho it should be successful in the grinds.

Party Girl borders upon the sensational, and while at times it is risqué, it is not offensive in these days and times when wild-party films have been offered rather frequently. *Party Girl* tells the story of young women who sell their company to business organizations to inveigle out-of-town buyers to purchase their product. It is a form of competition that has been set up by modern business, according to this production, and firms have found that where cigars, smokes and friendly greetings have little success in luring contracts a girl can turn the trick. It takes the old sex appeal, and these girls are listed in an agency conducted by a woman known as Madame, who summons them for various dates with out-of-town buyers. In addition, she has a luxurious apartment where the parties are held. There is the head of one firm, however, who is opposed to these new business methods and refuses to adopt them. In fact, he is so incensed at them that he has the district attorney's office investigate them. Of course, his son has become entangled in an affair with one of these girls and while on a drunken spree marries her. The boy is loved by the father's secretary, who, when she finds the boy has married the other girl, becomes an unwilling "party girl". She is rescued by the boy just as the police raid the Lindsay woman's place. In the mean-

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time the girl he had married falls from a balcony and is killed trying to escape from the police, leaving him free, and it all ends happily.

The picture is melodrama rather well played, tho one can see where the censors have been busy with the shears, due to several jumpy spots. It is the directorial work of Victor Halperin, who has turned out an interesting finished product. Jeannette Loff, one of the past season's new finds, has the leading feminine role, that of the secretary, and should be heard from in future productions. In addition to being a stunning looking miss, she reads lines excellently and has a pleasing singing voice. She should be one of the screen's best bets during 1930. Judith Barrie, another newcomer, also comes thru nicely in the role of Leeda Cather. Douglas Fairbanks, Jr., adopting more of his dad's mannerisms than ever before, is excellently cast in the leading male role and shows a vast improvement in his handling of dialog in this production. John St. Polis is well cast as the father, tho he is a little too vehement at times in the delivery of his lines. Marie Prevost, a rather plump Marie now, makes a minor role stand out. Lucien Prival, looking much like a junior Eric Von Stroheim, brings a good characterization to the role of Nucast.
H. D. S.

"The Crimson Circle"

(BRITISH INTERNATIONAL)

At the Little Picture House

The latest cinema to throw open its doors to the New York public that may enjoy spending its movie hour in a quiet and intimate spot is called the Little Picture House, and its quarters are located in that rising swanky area in the East Fifties. A five-story building has been renovated into a Colonial period edifice and the auditorium proper was constructed with particular attention to sound acoustics and installation. Judging by the pleasant and distinct reproduction heard, the small theater has one of the smoothest working apparatuses in the city.

The feature picture, *The Crimson Circle*, is not a happy selection. Adapted from one of those popular mystery tales of the prolific Edgar Wallace, this poorly constructed yarn must have been dashed off by the author before breakfast, who, legend has it, is one of the swiftest literary producers in the world. The story revolves around the attempts to capture the head or head of the notorious murderer, who has been bumping off too many citizens of London in rapid order. A pipe-smoking, typically English gentleman-criminologist, is put on his trail and after misleading, false clues by the dozens, adventures, murders and what not, the real malefactor is caught. The entire plot proceeds quite phlegmatically and monotonously and no one seems to understand anything about screen acting. Some of the photography is fair, with its trick dissolves and kaleidoscopic effects fashioned after the more successful German pictures such as *Variety*, etc.

The sound recording is good, and the synchronization not up to the best of our own products. For grinds.
S. M. S.

"The Laughing Lady"

(PARAMOUNT)

At the Paramount

On the basis of their excellent performances in *The Laughing Lady* Ruth Chatterton and Olive Brook prove as fine a costarring team as the talkies can boast of. And justly so, for their work in the production is finished, intelligent and the pair make an ideal complement for one another. Miss Chatterton's interpretation of the declassé lady whose experiences in that social vortex that has Southampton as its mecca is perfectly etched. The charming actress has never been (in the talkies) possessed of so much poise and personality. Her voice is well modulated, be it pitched for her several hysterical laughing spells or for the emotional session that grips her when she denounces Clive as the lawyer who mercilessly prosecuted her so that

her faithless husband might keep his "good" name before the public. Whatever laurels she captured with Madame X, she certainly retains them with this role.

Brook is as usual suave and well mannered. For characterizations that demand a full-dress suit and the drawing-room atmosphere he can hardly be equaled.

Nor could the direction of Victor Schertzinger have been handled with more skill and sustained interest. The unforced tempo, the precise timing of dramatic moments and the unobtrusive enhancement of the effective settings make the production high perfect in its technical construction.

Credit must also go to the adapters of this social drama of Alfred Butro's, Bartlett Cormack and Arthur Richman. They have infused the dialog with lines of natural and literate tone. The sound recording is very adequate. Should prove highly popular.
S. M. S.

Sound Shorts**"Her Hired Husband"**

(PATHE)

STYLE—Comedy.

TIME—Sixteen minutes.

This is one of the best Harry Delmar comedies that has been reviewed. Not only is the comedy filled with pep and a natural performance by Noel Francis, former Ziegfeld beauty, but the entire cast and directing are high perfection. Harry Delmar receives the credit as director as well as the producer, and it is a certainty that Pathe or any company could use any number of comedies of this order.

The photography and sound are very good. This short can be played in any type house and is especially suitable to balance a program showing a weak feature.
J. F. L.

"The Trumpeter"Song Sketches
(VAN BEUREN CORP.)

TIME—Ten minutes.

This well-known song has been excellently pictured as a song sketch, with James Stanley singing the number in a rich baritone. Stanley is attired in military uniform and as he sings the scene shifts to various moments in a soldier's life from the moment he rises, as Reveille is sounded until Taps is heard. Some of the army scenes are evidently taken from other productions and news-reel shots, but they have been so deftly inserted that the picture takes on a directorial imagination of excellent proportions. A sound short that will bring a certain interest to any program.
H. D. S.

"Marriage Vows"

(PARAMOUNT)

STYLE—Animated Cartoon.

TIME—Seven minutes.

Max Fleischer has created another very good cartoon in this production. Many new animal gags are introduced and the whole production shows a great deal more talent than the usual run of cartoons.

Max Fleischer has been working overtime since his affiliation with Paramount and for some unknown reason is turning out better cartoons than he has ever been known to in the past.
J. F. L.

"Dead or Alive"

(VITAPHONE)

STYLE—One-act comedy.
SETTING—Newspaper office and hospital ward.

TIME—Fifteen minutes.

Hugh O'Connell, that engaging comedian who seems to have glorified the drunks, enacts again what seems to be a joy for him to do, a reporter ever on a tear. This time he is about to be thrown out for his too constant attention to the bottle, when his boss sends him out as a last refuge on a seemingly

impossible interview with a financier confabulating in the hospital.

By a clever ruse the inebriated journalist gains entrance and returns in time for the final edition with his scoop. Russell Crouse fashioned the sketch and has given it a goodly share of witty dialog.

Will pass muster in the better-run houses
S. M. S.

"Jungle Drums"

(TIFFANY-STABL)

SETTING—African jungle.

TIME—Twelve minutes.

This is a fairly well produced short. The idea is better than its execution. Concerns a party of friends who become interested in a jungle drum and its owner. He tells them its original use back in the African wilds. Scene fades into a jungle village with natives preparing for a lion hunt. Thru the far-reaching reverberations of the drum noises, the natives communicate their messages. There is a badly conceived Hollywoodian conception of native dances and a hunt, for which decrepit and toothless lions are used.

The color is neat, and the synchronization too reminiscent of Oriental melodies.

Passable for grind audiences.
S. M. S.

"The Voice of Hollywood"

(TIFFANY)

STYLE—Novelty.

TIME—Ten minutes.

This is another production in this series that brings several Hollywood favorites before the mike and camera. Reginald Denny, acting as announcer in a radio broadcasting studio, introduces first Julian Eltinge, who is seen dancing with a feminine chorus and then gives a short talk on Hollywood and its world-famous modistes. Following him come scenes introducing Paul Whiteman, as he is initiated into the Breakfast Club, and Julia Payne and Anita Page in a discussion of long and short skirts. Bobby Vernon breaks the regular running with some efforts at comedy that are not so hot. However, the picture will serve as a fair filler on the average program.
H. D. S.

"Song Writers' Revue"

(METRO-GOLDWYN-MAYER)

TYPE—Musical.

TIME—Ten minutes.

With so many songwriters, lyricists and composers on the Coast, it is no wonder Metro-Goldwyn-Mayer decided to use their talents in a short subject. The picture introduces Gus Edwards; Nacio Herb Brown, who composed *The Wedding of the Painted Doll* and other hit numbers in *The Broadway Melody*; Dave Dreyer, Fred Fisher, Ray Egan and others. The composers introduce bits from their

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popular hit compositions, while several of them are sung by unprogrammed misses. For a finish the composers take a lyric and compose the music, playing the number for a finale as eight girls do a precision routine. Jack Benny acts as master of ceremonies and presents the various writers with a bit of comedy chatter. The revue was directed by Sammy Lee and proves rather novel entertainment. Should go good on any program and particularly effective with metropolitan audiences. H. D. S.

"Big-Time Charlie"

(PATHE)

STYLE—Comedy sketch.
SETTING—Night club.
TIME—Fifteen minutes.

This short has its few amusing moments when the character comedian, Lew Hearn, is having an argument with the waiter. This is a god bit and well played by both actors. Short concerns the New Year escapades of a henpecked hick in town with his wife to celebrate the annual event. He ducks his wife for a pair of beauts and makes off to a night club. Finally his wife discovers him and is whacking him on his noodle when the story ends, putting a stop to his apparent misery.

All right for grinds, neighborhood houses and other indiscriminate audiences which like their humor broad and heavy. S. M. S.

"The Music Shop"

(VITAPHONE)

STYLE—Musical clowning and singing.
SETTING—Music store.
TIME—Twelve minutes.

Dick Henderson, a corpulent and evidently very English comedian, manipulates some amusing moments with his stinging and comedy in a neatly produced short. As the effluent music clerk, he clowns and gags. He finished up by warbling two numbers in good delivery and manner, *Good Night, Good Bless You*, and *Du-Du, Look What Charlie's Doing*.

Should please general audiences. S. M. S.

"Hall of Injustice"

(VITAPHONE NO. 839)

STYLE—Burlesque comedy.
SETTING—Courtroom.
TIME—Twelve minutes.

Those engaging buffoons, John T. Murray and Vivian Oakland, present one of the best burlesques seen in the talkies. This one is a broadly humorous lampoon on the stage play, *The Trial of Mary Dugan*. Miss Oakland is the gaga murderess, while her prosecutor is Murray. There is plenty double-entendre thrown into the clever wheezes. Both players clown effectively and play the nonsensical sketch in the proper vein. They are assisted by a good unbilled straight as the judge.

Will be relished more or less by metropolitan audiences, while out-of-town patrons may not think it so hot. S. M. S.

STAGE SHOWS

Paramount, New York

The outstanding feature of this week's Public unit, *Streets of Bombay*, is the splendid dancing routines of the Dave Gould Boys and Girls. This chorus is without exception the best trained and most enjoyable group to hit the Paramount in quite a long time. Their various little steps are fresh and well executed and there is certainly a spontaneity about their work often found wanting in these Public units. They



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uncork an exceptionally good step platform precision tap number that is great. They deserved a big hand and they got it. As for the individual talent in the show, not much can be expressed. Johnny Perkins' dry humor is only intermittently successful, but his warbling of *Collegiate Sam* was very entertaining. Too much irrelevant comedy is given to his lot, besides the shouting of one of those too-good-to-be-true mother songs, in which the corpulent comedian sings in an undeniably serious tone. In some quarters of the house they took this as a great piece of clowning, while others rewarded it with much handclapping.

The atmospheric setting for the show is excellent, depicting as it does a colorful section of an Indian street. Hasourra does an eccentric dance in which she depicts a green snake. The Pasquall Brothers offer a too short session of neat tumbling and gymnastics. Madelyn McKenzie makes a much better dancer than warbler The Jesse Crawford, at their respective consoles, offer a well-enjoyed interlude of popular songs. Rudy Vallee was laboring evidently under a severe cold and could hardly do justice to his song numbers. But the show really belongs this week to the Dave Gould Boys and Girls. A C. A. Niggemeyer production. S. M. S.

Capitol, New York

Allan Rogers has bid good-bye to the musical comedy stage for a while and is heading one of the Loew unit shows, *Blue Garden*, which had its first New York showing at the Capitol this week. Rogers is acting guest master of ceremonies, which means leading the orchestra, introducing the various specialty artists and singing three numbers. Rogers possesses an excellent voice and needs no introduction to the theater-going public. He opens the proceedings dressed in ante-bellum costume, in which he sings a number to Winona, of Winona and Gomez. Later in the proceedings he does two popular numbers.

Following his opening number, Winona and Gomez do a waits that proves one of the most delightful bits of the presentation. They are followed by Kaye and Sayre, a team of male hoofers, who do some nice stepping. They opened with a double routine fashioned after Harlan Dixon's style of work, and they offer some fast stuff individually. Kaye sticks to the buck and wing, while Sayre does the floor stuff to excellent returns.

Los Oherza, two hand-balancing lads hailing from vaudeville, proved the genuine show stoppers of the program and were forced to do their upside-down black bottom as an encore and then took several bows.

Blue Garden is an Arthur Knorr production set in the open, with the hangings in blue chiffons with varicolored lights playing on them. The costumes of the Chester Hale Girls in the various ensemble numbers correspond with the setting. H. D. S.

Roxy, New York

Roxy again shows the way of offering a spectacular stage show thru the sheer use of lighting effects. In every scene Roxy has taken the fullest advantage of lights, and the three scenes elicit vast and merited applause.

Dorothy and Harry Dixon are the bill's best bet in a burlesque Spanish dance that keeps the audience calling for more. Cortez and Helene do an apache number that is well received. Viola Philo and David Drollet sing *Miserere*, and Patricia Bowman and Leonide Massine do a classical number entitled *Prise Antique*, accompanied by the Roxyettes, who, by the way, are the hardest working of the entire corps of performers.

The finale is a set depicting the Montmartre in Paris, with the various restaurants in the wings and background. A guide shows a group of tourists thru the place, with each restaurant furnishing its type of performers. The entire bill is superior to the ones

ordinarily offered by Roxy. The dancers are better trained and the entire presentation shows a marked improvement over anything in the past. Erno Rapee conducts the overture of light French selections. J. P. L.

Sound Installations

ELDON, Mo.—Eldon Electric Theater.
DUNCAN, Okla.—Folly Theater.
BUTTE, Neb.—Opera House.
READING, Mich.—Jonesville Theater.
MILACA, Minn.—Casino Theater.
FAIRBURY, Ill.—Central Theater.
LOUISIANA, Mo.—Star Theater.
HUNTINGTON, Ind.—Huntington Theater.

MT. RAINIER, Md.—Cameo Theater.
SPOKANE, Wash.—Auditorium and Music Box theaters.

BELLINGHAM, Wash.—American Theater.
PARMA, Ida.—Liberty Theater.
REDMOND, Ore.—Highway Theater.
PORTSMOUTH, Va.—Wilmington Theater.

BALTIMORE, Md.—Ford's Theater.
BUYRUS, O.—Central Theater.
WASHBURN, Wis.—Rex Theater.
MONDOUR, Wis.—Grand Theater.
FLORENCE, S. C.—Colonial Theater.
WHEATCROFT, Ky.—E. M. B. A. Theater.

PROVIDENCE, Ky.—Dreamland Theater.
NEW ORLEANS, La.—Saenger's Globe Theater.

RAEFORD, N. C.—Pinehurst Theater.
MINNEAPOLIS, Minn.—Hennepin-Orpheum Theater.

MARIETTA, O.—C. & M. Theater.
MERCER, Pa.—Liberty Theater.
YORKVILLE, O.—Yorkville Theater.
BANGOR, Me.—Bijou Theater.
DOLGEBVILLE, N. Y.—Strand Theater.
LEBANON, Tenn.—Princess Theater.
WATERLOO, Ia.—Plaza Theater.
LONDON, Ont.—Dominion Theater.
PORTLAND, Ore.—Columbia, Capitol and Helig theaters.

SEATTLE, Wash.—Liberty, Columbia and Colonial theaters.

NEW YORK CITY—Beacon Theater.
GEORGETOWN, Tex.—Palace Theater.
CARROLLTON, Mo.—Royal Theater.
RICHMOND, Va.—Broadway, Capitol and Bijou theaters.

AKRON, O.—Norka Theater.
EAST LIVERPOOL, O.—Columbia Theater.

HARTFORD, Conn.—Central Theater.
BREA, Calif.—Red Lantern Theater.
ROCHESTER, N. Y.—Loew's Rochester and Victoria theaters.

PARIS, France—Palais Rochechouart Theater.
LONDON, Eng.—Alhambra, Grand Cinema, Palmouth and Picture House Douglas theaters.

FT. SMITH, Ark.—Malco Theater.
GARDINER, Me.—Johnson Opera House.

SETON, Eng.—Crown Theater.
VIENNA, Austria—Tuchlauben Theater.

BELFAST, Ireland—Lyric Theater.
TOLEDO, O.—Tivoli Theater.
NORTH BALTIMORE, O.—Victoria Theater.

LESTONIA, O.—American Theater.
TORONTO, Ont.—Rex Theater.
YOUNGSTOWN, O.—Uptown Theater.
NORFOLK, Va.—Strand Theater.
BOSTON, Mass.—Repertory Theater.
SIOUX CITY, Ia.—Iowa Theater.
CLEVELAND, O.—Savoy, Jewel, Southern, Capitol, Dennison Square, Parkview, Crown, Alhambra and Princess theaters.
SAN ANTONIO, Tex.—Ft. Sam Houston and State theaters.

TACOMA, Wash.—Victory Theater.
ST. MARYS, Pa.—St. Marys Theater.
BOONVILLE, Ind.—Forrest's Theater.
AURORA, Neb.—Maxada Theater.

HOLLYWOOD BRIEFS

HOLLYWOOD, Jan. 4.—The new year will see many contracts negotiated, some renewed, others allowed to lapse, some purchased by the producers from the players who for some reason have failed to click, and so on.

Talk in the film colony has Chick Sale, who is having a little copyright trouble over his recent book, coming to Hollywood to attend to legal matters, also to make talking pictures.

Lionel Atwill is said to be headed this way with a picture contract in his pocket. Evelyn Brent, erstwhile Paramount star, who recently was signed for a picture with Columbia, according to rumor, is now reported to be working on the RKO lot, with Edwin Carewe said to be making overtures for her services in a forthcoming production he will direct.

A current story has Colleen Moore, her husband, John McCormick, and Paramount talking turkey whereby Miss Moore will make and release pictures thru Paramount. Just whether the arrangement will be similar to that with First National could not be learned, but it is thought Paramount will back the productions, which will be made independently but distributed by it.

Beatrice Lillie is to return to Hollywood for another picture, which, however, will not get under way for several months yet.

With Harry Tierney, who composed the music for *Rio Rita*, busily engaged turning out the score and incidental songs for *Dixiana*, which RKO will produce as a super-feature, and which will star Bebe Daniels, there is talk that Miss Daniels may do the Bayard Veller story, *The Chatterbox*, before she starts work on the musical production.

Two more film players have felt the call for the legitimate stage and are at present identified with Henry Duffy companies. Betty Bronson is at Oakland and will appear opposite Taylor Holmes in *Your Uncle Dudley*. Josephine Dunn is with Kolb and Dill in *Glee and Take* at San Francisco. Hardly a new play is cast on the Pacific Coast that does not contain one or more film names listed among the players.

Universal Pictures are to produce a dialog picture of feature length entirely in Spanish, with an exclusive Spanish cast. The picture, unnamed at this time, will also be the starring vehicle of Joseph Schildkraut in English, with an English-speaking supporting cast. It is planned to alternate the two casts in using the sets. Universal has synchronized several of its English dialog pictures by the method of having foreign language experts count the syllables used in each sentence and then translate the dialog to whatever language they wish to synchronize with the picture to match the lip movement and facial expression of the players, it is said. The picture was then run in a sound-proof projection room with the cast seated before the microphones, and as the picture appeared on the screen they spoke the lines, which were recorded by the movietone system, and the sound track thus provided replaced the English version track. With the contemplated Spanish dialog picture the plan will be entirely different, as the cast will actually play and speak before the sound cameras exactly as the present English-spoken pictures are made.

Alice Joyce, who has been appearing with John McCormack in the production which will star the famous tenor, being produced by Fox, is reported to have been approached relative to further work on the Fox lot; also rumor has Paramount anxious to get the signature of Miss Joyce to one of its contracts.

Allison Skipworth, another actress from the legitimate stage, is asserted to have been selected for a prominent role in the film production of *The Circle*, and will arrive in the film colony soon to begin work. It is said Miss Skipworth will appear in the part which Leslie Carter played in the stage version.

Grant Mitchell, who has appeared in several of the George M. Cohan comedies, is said to be in a receptive mood toward accepting a motion picture contract.

Exploitation Tips

The Billboard will be glad to receive and publish accounts of exploitation stunts or ideas that exhibitors have found successful. Address your communications to H. David Straus, Motion Picture Editor, The Billboard, 1560 Broadway, New York, N. Y.

HOLLYWOOD REVUE (M-G-M)—A. Beckerich, manager of the Cataract Theater, Niagara Falls, N. Y., featured the midnight opening of this production as a part of his campaign to help put over the showing in his town. A tieup was arranged with the Louis Restaurant to serve a free buffet lunch to all patrons of the midnight showing of the picture. The restaurant carried a large window display and the local newspapers gave the stunt a great deal of space that resulted in the house having a large attendance on the midnight show. Another tieup was made with the Postal Telegraph Company to send wires to 300 representative families in the city. Each message was delivered by a uniformed boy and the receiver had to sign for it. A week before the picture's opening the master of ceremonies p'ugged it at every show and the finale of the stage show danced to the number from the production, *Low Down Rhythm*. The overture of the preceding week was composed of tunes from the production.

SHOW OF SHOWS (Warner)—A National tieup designed to aid exhibitors who play this feature has been effected by Witmark & Sons, publishers of Warner Bros. music. In behalf of the song hit from the show, *Singin' in the Saffron*. This piece of exploitation provides for the display of colored cards four feet high in the offices of hundreds of municipal gas companies throughout the United States. The cards show an amusing cartoon drawing tying in the song with the utility of Self-Action Storage Gas Water Heaters which are handled by all of the gas companies of the country. Exhibitors are urged to communicate with the local gas company in their city to obtain the credit of this unusual window display.

THE SOPHOMORE (Pathe)—When this production played the Rialto Theater, Washington, D. C., Manager Rodney Collier and exploitation man, Joe Rivkin, saw to it that nothing was left undone that would sell the production to Washington people. Two full windows were secured in the Brunswick dealers windows on the song hit from the show, *Little by Little*, which displayed stills and title sheets of the song. Layouts showing photos from the production and stills of Eddie Quillan and Connie Mack were used in a number of sport shops about town. A special layout was made with scenes from the picture showing Eddie Quillan and Sally O'Neil drinking soda entitled "Everybody Enjoys a Good Soda. So Does Everybody Enjoy a Good Picture. See *The Sophomore* at the Rialto." The *Washington Times* carried four advance stories, purported to have been written by Quillan, on his experiences in his rise to stardom. The local radio station plugged the songs from the production and gave the picture and theater a boost also. *Heralds* were inserted in the programs of the Georgetown-West Virginia football game by the printer. One thousand window cards were used throughout the city on the production. The theater was decorated with 250 college pennants. Special shots were made of the football game in an open car well bannered with upright signs. Personality shots were made during the halves with the announcement that they would be shown during the run of the picture. College night was held for the various schools around the city. Tying up with the athletic board the theater was allowed to put 22x28's on the bulletin boards around the city and also sent the students letters on the athletic board's stationery, announcing that their attendance was desired along with that of the football teams who would be present on a specified night. The result of this campaign led to a high attendance during the picture's engagement.

COLUMBIA PRESS BOOK ON SHORTS—Columbia Pictures, under the direction of Hank Linet, director of advertising and publicity, has devised a method of assisting exhibitors to sell the public each series of short subjects released by that company as a whole. It consists of a convenient, magazine-size press sheet of four pages. The unique parts of

the publication are the press stories, which are so written that they may be used either with the series as a unit or with any single release of the group. Another feature with these items is that the articles are prepared in a manner that two or more can be combined into a single story where longer features are desired or the units may be run consecutively, making a continued narrative describing the brand comedies. Posters and lobby displays on each series are designed with an attractive motif which stamps the entire lot in the public mind and insures continued patronage for the run of the whole group. Also miniature in size, the short subject press sheets contain everything that goes with the press book on a special feature. Ads, teasers, feature stories, exploitation and suggestions are incorporated.

SIDE STREET (RKO)—Sol Levoy, manager of the Keith-Albee Theater in White Plains, used cutouts of the Moore brothers in the lobby that formed an attractive display. Levoy also drew arrows in a number of streets with white paint and used the caption that this was one of the side streets that led to the RKO Theater where *Side Street* was playing. Window displays with side-street stores also featured the campaign, with windows containing stills of the production, and the fact that this side-street store gave greater bargains than those on the main stem.

Presentation Notes

LOUIS W. McDERMOTT, whose first Publix production in the East, *White Caps*, was nicely received, opens his second show, *Jazz Preferred*, this week at the Olympia, New Haven. The cast includes Yvette Rugele, Cooley and Snyder, Gilbert Lamb, Caperton and Biddle, and a bevy of Dorothy Berke Girls.

ERNO RAPEE, conductor of the Roxy Symphony Orchestra for many years, has resigned his post to assume the musical direction of the Warner Brothers' Studios on the West Coast. He leaves January 15. Roxy and his staff will give the popular conductor and composer a farewell dinner. Joseph Littau will be given the responsibility of heading the theater's musical organization. Littau, as well as Rapee, served his musical apprenticeship under Rothafel, being connected with Roxy at his first metropolitan venture, the Regent Theater.

HARRY ("BOW") BRUMMEL" RICHMAN will make his first theater engagement since returning from Hollywood at the Brooklyn Paramount this week.

THE ROXY THEATER offers a musical novelty this week called *The Evolution of the Organ*. This number will display the tonal properties and qualities of the Roxy organ, the largest theater console in the world. It is presented as a symphonic compilation depicting musically the growth of the instrument from its inception to its present state. Four types of organs are represented—the church, the opera, the theater, and the modern organ. The three consoles of the Roxy instrument are played simultaneously by Lew White, C. A. J. Parmentier and George Epstein. The orchestral accompaniment is given by the Roxy orchestra.

FOX STATEMENT

(Continued from page 18)
rumored as seeking new backers, also had a bad influence on Fox stock during the past week.

The A. T. & T. and Halsey, Stuart & Company are Fox's largest creditors, the former holding a note of \$15,000,000 and the latter one of \$12,000,000. The trustees appointed to assist Fox in governing his affairs were John E. Otterson, president of Electrical Research Products, Inc., a subsidiary of the Western Electric Company, which is owned by A. T. & T., and Harry L. Stuart, of Halsey, Stuart & Company.

The statement of Fox, issued in answer

to the stockholders' committee threat on Thursday, follows:

"In connection with statements issued by counsel for the so-called stockholders' committee, William Fox states that the assets of the Fox Film Corporation over and above all liabilities are in excess of \$75,000,000, and that the earnings for the corporation for the year of 1929 are more than \$13,000,000, without the special non-recurring profit of \$6,000,000, or a total for the year of more than \$19,000,000.

"The estimated profit for 1930, based on figures presented by operating members of the organization, is in excess of \$17,000,000.

"The officers of the company are in the process of negotiations which when completed they believe will enable them to fund all of the corporation's short-term obligations.

"From all appearances the year of 1930 will be the greatest in every respect in the history of the company."

The following favorable statement from Farrar Lazarus in behalf of the Class A Stockholders followed Fox's statement:

"The statement issued by Fox to the effect that assets above liabilities of Fox Film Corporation amount to \$75,000,000 indicates a book value of \$73 for the A and B stocks. This, together with the estimates of earnings for 1929 of \$19,000,000, showing earnings of over \$19 a share, is reassuring. The Class A stockholders' committee is working to obtain additional figures, which will give more details.

"The willingness of Fox for the first time since the company's difficulties, to make public the figures, indicates that the committee's activities are having the desired effect. Insofar as the Class A stockholders are concerned, the present situation will be relieved at the next annual meeting of the company, when, in the opinion of counsel for the committee, the Class A stock will have direct representation for the election of five directors, which will remove the principal barrier of closed control of the corporation.

"Inasmuch as only \$3,600,000 is required to continue the payment of the dividends on the Class A stock, and the indicated earnings for 1930 will be at least equal to those of 1929, the refinancing program should not meet with any insurmountable difficulty, especially with the now expected co-operation of all interested parties."

MPTOA

(Continued from page 19)
be unfortunate to lose the services of real capable persons.

"Lesser combinations of all kinds will likely follow these surveys in the elimination of duplicating overhead. Ultimately the high cost of distribution may be lowered thru efficiency systems. Unlimited opportunities offer themselves in this field. All of this should reduce overhead and production and distribution costs generally. It should make pictures cheaper to the theater owners. If this efficiency will bring about the result it will be welcomed by all.

Adding to the Chains

"The taking over of all the bigger theaters by the few elements and others in the producing end will continue. But, I believe, the smaller theater, in a general sense, will be free from this extension for some time. Exhibitors may make the combinations themselves and work out efficiency systems to fit into new conditions created by the major moves of the bigger fellows. But the smaller theater in the big city and the theaters in the smaller cities and towns will likely outlast these moves for some time as far as ownership is concerned.

"But new lines of procedure will feature the buying of pictures. No theater owners will be permitted to indulge in the bad business practice of buying large quantities of pictures beyond his needs just to shut out his competitor. This will stop and the fair exhibitor will be benefited thereby. For that matter, new methods of selling pictures will be inaugurated, but this will probably not come until after the next selling season. One thing that will cause this will be the passing of the star series. Pictures will be sold on their individual merits rather than upon a single star. The future big pictures will be made with several stars in each.

"I believe that all business practices within the industry which are considered unethical will be discarded or a very strong move made to offset the evil re-

sults of the same. Arbitration will be retained and improved where possible.

"We will not have a Utopia by any means. We will have to work. But I believe that the fellow who wants to be decent and fair will be treated right.

"I have confidence in the new order of things as I have confidence in any big American business move. It is business evolution. I could not stop it if I wanted to and if it is going to be fair, economic and of advantage to the business and the public, surely I would not want to stop it.

"I also see in this evolution better control of censorship in the States now having censor boards. These new interests are powerful enough to bring that about. We will also have a powerful ally in combating the evil of unfair taxation and improper regulation for the same obvious reason.

"Sensible business considerations will impel those in charge of production—the big business group especially—to seek the smaller (and to them the very important) independent theater owner. These smaller theater owners represent vitally important factors from a public good will and official point of view—building up finer relationships and close affiliation with legislative and kindred situations.

"The big corporations involved and their banker allies will see in the independent theater owners one of their best assets and I predict that they will keep him in business. It is a sensible, logical thing to do. It gives them thousands of partners whose community value to the business is inestimable. By extending a measure of co-operation these independent theater owners can and will be of much value to the industry.

"Therefore I really believe that the position of the independent theater owner is now more secure in a general way than for some time. Naturally there will be some exceptions and it will be economically impossible to keep some exhibitors in business where operating and other considerations may suggest absorptions of territory. But no greater nor effective ally in a business way could be secured by these big companies than the independent theater owners, and as this venture is in many relations new to them they will need all the detail help they can get from this source.

"Exhibitors, we are in a great business. We have the contact with the public. Let us know just where we stand and who our new allies are. We can, and will, gain much advantage thru sensible co-operation and mutual understanding of our problems and moving in such a way as to help the whole industry.

"The Motion Picture Theater Owners of America is committed to that helpful policy and working together we should be able to accomplish much for all concerned in 1930."

German Talkie Registers

NEW YORK, Jan. 6.—The Royal Box, Warner Bros.' all-talkie in German, has broken all existing house records at the Fifth Avenue playhouse, where it is in its third week.

Indications are that the production will have a season's run with plugging from German papers in the city, including a 14-installment story of the play being carried in *The Staats-Zeitung*, local German paper.

Brenon With RKO

NEW YORK, Jan. 6.—Herbert Brenon has been signed for a year by RKO Productions, according to announcement made this week by Joseph I. Schmitzer, president of that organization. Brenon's contract followed his work on *The Case of Sergeant Grisha*, which has just been completed.

Release Title Selected

NEW YORK, Jan. 6.—*Roadhouse Nights* has been chosen as the release title of Ben Hecht's story, produced under the title of *The River Inn*. Charles Ruggles is starred.

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'Loop' McGowan In Eastern Run

"Loop" McGowan and his Loop Boys have been located in New York for the last two months, and according to reports reaching the orchestra desk are doing very well in that territory. McGowan has an entirely new outfit from that which toured last season under the M. C. A. banner.

In addition to club dates in ad around New York, the Loop Boys have been playing the holiday dances at the Hotel Biltmore, New York, and broadcasting regularly thru WMCA. McGowan expects to make another Vitaphone short in February, at which time he expects to pull his hand out of the East.

The orchestra is at present featuring Silk Stockings, written by Eddie Bennet, drummer and arranger, who with McGowan organized the Loop Boys aggregation in Tampa two years ago.

Shan Austin Orchestra Clicks in San Antonio

SAN ANTONIO, Jan. 4.—Shan Austin and his recording unit are now in their sixth week of an indefinite engagement at the Plaza Hotel here, and the outfit is getting across in a big way at this stand. The orchestra is heard three nights a week of Station KTSA.

In the Austin roster are Doc Bossart, sax, clarinet and flute; William Hunter, sax, clarinet and voice; Earl Woods, sax, clarinet and voice; "Dinty" Goodrich, banjo, guitar, arranger and voice; Leon Weir, trumpet and voice; Walter Weir, trumpet; Jess White, trombone, arranger and voice; George Tupper, basses and voice; Dick Dearborn, drums and voice; George Melenc, piano, and Shan Austin, director.

The Plaza Roof Garden is being re-decorated and when work is completed will be known as the Japanese Gardens.

Ernie Palmquist Touring Midwest

YOUNGSTOWN, O., Jan. 4.—Ernie Palmquist and his orchestra, who formerly toured as the Carolina Collegians, have just begun a month's tour thru the Middle West under the direction of the Coakley office of this city. The 10-piece aggregation will play all one-night stands. The Palmquist orchestra has played many of the major colleges so far this season, including West Virginia University, Penn State, Cornell, Pitt, Carnegie Tech, W. & J., Allegheny and others.

In the Palmquist lineup are Don Clark, reeds and voice; Tommy Chalfant, reeds; Don Teague, reeds and voice; Ernie Polatz, piano and arranger; "Dutch" Soldwell, trumpet and melophone; "Whiz" Hinkle, trumpet and melophone; Bill Robinson, trombone and arranger; "Mope" Scanlon, bass, trombone and entertainer; "Frenchy" Grafoullere, director and arranger, and Ernie Palmquist, drums and voice.

Rochester Group on Air

ROCHESTER, N. Y., Jan. 4.—The Rochester Civic Orchestra, 50 pieces, under the direction of Guy Fraser Harrison, has been signed by the National Broadcasting Company for a half-hour program weekly. The band is heard each Monday at 10 p.m. The weekly concert is under the sponsorship of the Stromberg-Carlson Company.

Cleveland Items

Dixie Shaw, pianist, formerly of Cleveland, is now operating the Log Cabin Dansant, near Reynoldsville, Pa.

Leo Schultz, who is practicing law here during the day, spends his nights as drummer with the orchestra at Hamilton's Little Village.

Ed Tearle's Band is furnishing the dance melodies at Hank Gaudio's Montmartre. Gaudio is at present in Detroit in search of new acts for his floor shows.

Lee Roth, band leader at the Cafe Monaco, is confined to his apartment here with an attack of the flu.

Stubby Gordon and his tooters are now at the new Chinese Temple in the West End.

Jules De Sure and his Saxophone Sextet are playing the Zeppelin Restaurant.

Boots Swan, Belle Morgan, Phyllis Lind and Bobby Smith were on the program at Willie's Lake Shore Gardens New Year's Eve.

The Grace Sisters, Billie Higgins, Richards and Cunningham and Mary Lemkul appeared as extra feature in the Rainbow Room of the Hotel Winton New Year's Eve.

Frank Morris Opens Roof

JACKSONVILLE, Fla., Jan. 4.—Frank Morris and his Variety Venders played for the opening of the Mayflower Hotel Roof Garden on New Year's Eve. This was the first time the roof garden has been used since Robert Kloeppel acquired the ownership of the hotel several months ago. The place has been completely renovated and redecorated. Morris and his music makers are set here indefinitely, it is announced.

San Antonio Club Show

SAN ANTONIO, Jan. 4.—The Chicken Plantation night club, three miles out South Presa street, under the management of Rolla L. Estes and with Babette Estes as the hostess, is featuring a new floor show, which includes Dolly Sterling, comedienne; Charles Koma and his Hawaiian Trio; Jewel Miller, blues singer; Margaret Ofner, acrobatic and tap dancer, and Mr. and Mrs. Harry Adams, dance team. Don Albert and his 11 Colored Pals from New Orleans furnish the musical numbers.

Al Katz Music To Berlin Cafe

CLEVELAND, Jan. 6.—Al Katz, who is leading his Kittens at the Music Box Restaurant to big success, is carded to leave here with his band February 15 to play a cafe job in Berlin. Katz and his Kittens, recording combination, have played in Cleveland on numerous occasions and are prime favorites with the local dance crowd.

Katz and his tuba player, Joe Bishop, have just applied for a copyright to the old-time St. James Infirmary number.

Michael Bonelli Band In 3d Week in Bermuda

HAMILTON, Bermuda, Jan. 6.—Michael Bonelli and his orchestra, until recently at the Hotel Langton here, are now in their third week of a 20 weeks' contract at the Royal Prince Night Club, this city. The Bonelli boys are proving big favorites here.

In the outfit are Tom English, piano and voice; George Quimete, violin, voice and entertainer; Herb Stone, banjo, guitar and piano-accompanist; Len Calise, drums, and Michael Bonelli, leader, arranger and reeds.

Lafaye at Montreal Club

MONTREAL, Jan. 4.—The Lido-Venice Cabaret has signed Lew Lafaye and his High Hatters to succeed George Haefely and his music. Featured with Lafaye are the Mignon Sisters, Bert Odette and Grace Chaplin. Sis Stone is mistress of ceremonies at the Lido.

Henry Lange in Dallas

DALLAS, Jan. 6.—Henry Lange and his Brunswick Recording Orchestra, who have been playing the Baker chain of hotels for the last three years, open an unlimited run at the Baker Hotel here tonight.

Russ Bolin Combo Touring Southland

Russ Bolin and his Cotton Pickers have just begun a tour of one-nighters thru the Carolinas, Virginia, Tennessee and Kentucky, after which the outfit expects to move into New York for a location job. While in the East the Bolin aggregation is slated to make several records for one of the well-known disc firms. The outfit has been heard over Station NBT, Charlotte, N. C., recently.

In the Bolin personnel are Don Weese, piano, arranger and composer; Art Cornwell, tuba and string bass; Jerry Johnson, drums; Herman Furnias, banjo and guitar; Jack Martin, reeds, melophone, harp and entertainer; Jimmie Blankenship, reeds and entertainer; Clark Elliott, reeds; Harold Schultz, trumpet, melophone and voice; Lloyd Dutcher, trumpet and melophone; Ralph Riland, trombone, and Russ Bolin, leader and voice.

The band is being handled by R. M. Bundy and recently wound up a limited run at Valley Dale, Columbus, O.

Collegians to Coast

ROCHESTER, N. Y., Jan. 4.—The California Collegians, local 10-piece orchestra, has left for Los Angeles, where it is slated to begin a vaude contract. The outfit is led by Robert Sebast, who recently concluded a six-month engagement with the Hollywood Night Hawks.



THE SMILING GROUP HEREWITH DEPICTED comprises the executive, sales and promotion staffs of the Robbins Music Corporation. The photo was snapped during the firm's annual convention at the Hotel Victoria, New York, Dec. 9 to 24, inclusive. Bottom row left to right, seated: Chick Castle, Chicago; Al Skinner, Detroit; Jack Bregman, general manager of the firm; Sig Bosley, Los Angeles; Phil Wilcox, Middle West promotion manager; Newton Kelly, San Francisco, and Ben Goldberg, Boston. Second row, standing: Chick Wilson, Atlanta; Billy Chandler, professional manager; Carl Zoehrs, Philadelphia; Stephen Levitz, production manager; George D. Lottman, director of publicity and advertising; J. J. Robbins; Bernard Prager, sales manager; Charles McLaughlin, Denver; Harry Hoch, band and orchestra manager; Fred Smith, office manager. Perched high in the background are Carl Winge, Seattle, and Frank Kelton, Eastern promotion manager.

Okl. Ramblers in Texas

The Oklahoma Ramblers, seven-piece combination under the management of Neal Carson, are reported to be playing to good business thru West Texas and after the middle of January will move into Louisiana territory. The Criterion Singers, trio of radio entertainers, are being featured with the band, as are five soloists.

Cato for Auto Clubs

Cato and his Vagabonds, now in their eighth week at Swiss Garden, Cincinnati, will jump to Milwaukee to play the Milwaukee Auto Show next week. After the Milwaukee run the Vagabonds will return to the Cincinnati night club to continue an indefinite engagement. Cato and his boys also are booked to play the Des Moines Auto Show the last week in February.

American Orchestra Deported From Cuba

HAVANA, Jan. 4.—A 10-piece American orchestra, headed by Benjamin Matthews, which attempted to enter Cuba under contract, was deported to the United States from the emigration station at Triscornia last week.

Buddy Baldwin's Orchestra, which has a season's contract at the Hotel Presidente, is due to arrive here next week. Some of the players are Elery Moser, Bob Cavanaugh and Mr. and Mrs. Jim Garrett. This is a Paul Whiteman unit.

Allen Summers Quits

CHICAGO, Jan. 4.—Allen Summers, for 15 years a club booker in Chicago, announces he is quitting the booking business. Summers says he has a State job.

Publishers Charge Copyright Violation

NEW YORK, Jan. 4. — Gene Buck, president of the American Society of Composers, Authors and Publishers, and seven music publishers brought suit in Federal Court here this week against Les Ambassadeurs Restaurant, Inc., 1646 Broadway, for alleged infringement of copyright of nine popular song numbers. Besides Buck, the plaintiffs are DeSylva, Brown & Henderson; Leo Felst, Inc.; Harms, Inc.; T. B. Harms Company, Remick Music Corporation, Shapiro-Bernstein & Company and M. Witmark & Sons. Nine songs were used without permission at commercial entertainment in the restaurant, it is alleged, and \$250 damages for each song is asked. Petition also has been made for an injunction.

"Ike" Norman Opens In West Palm Beach

WEST PALM BEACH, Jan. 4. — "Ike" Norman and his orchestra, who have been touring the Carolinas and Virginia for the last few months and who have just closed a four weeks' stay at the Blue Lantern, in Sarasota, Fla., opened at the Paradise Club here last Saturday for a three months' engagement. In the Norman personnel are Ike Norman, saxes and director; Angelo Fungio, saxes; "Baldy" Wetzel, piano and master of ceremonies; "Cowboy" Guinn, trumpet and voice, and "Hob" Rankin, drums.

Belle Baker at Mounds Club

ST. LOUIS, Jan. 4. — Belle Baker is playing a two weeks' engagement at the Mounds Country Club, 10 miles out of St. Louis. On New Year's Eve, in addition to appearing at the Mounds Club, Miss Baker made appearances at the Ambassador and the Missouri theaters here as an added attraction. In addition to Miss Baker, Grace Johnson, Don and Dorice, Bebe Moffic, Castle and Stern and Thelma Moeble's Mounds Rockets are appearing at the club. Tommy Christian and his orchestra closed at the club last night and were replaced by Henry Halstead and his Hollywood Orchestra.

New Louisville Club Opens

LOUISVILLE, Ky., Jan. 4. — The Pom-Pom Club, erected in the record time of three weeks at a cost of \$65,000, was formally opened New Year's Day with an elaborate party. Claude N. Williams is proprietor and Lee Thurman manager. Art Payne's Orchestra is featured. The new club building is constructed of brick and tile.

Steve Cady To Tour

ST. LOUIS, Jan. 4. — Steve Cady, well-known songster, who has been the local representative for Shapiro-Bernstein for many years, with offices in the Ambassador Theater Building, closed his office last week and will begin an extended vaudeville and song-plugging tour with the Radio Trio in the near future. He will continue with Shapiro-Bernstein Company, representing it on the road.

New Night Club for St. Louis

ST. LOUIS, Jan. 4. — The Club Diablo, the newest of St. Louis' night clubs, opened last Saturday. The club is located in the Delmonte Theater Building, on Delmar boulevard. Charles Sparwasser's Orchestra is furnishing the dance tunes, while A. D. Scott's *Rescue Extraordinary*, with a chorus of 16, is the opening floor attraction.

Melody Mart Notes

OLIVER SCOTT and Maude Denny have written *No Use To Love*, being plugged over Station WHO, Omaha. The song has been published by the Wisely Company, Des Moines.

VIC IRWIN, who is leading the orchestra at the Mayfair Roof, New York,

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JOE DAVIS, President TRIANGLE MUSIC PUB. CO., Inc. 1658 Broadway New York City

last week introduced for the first time a new dance number of his own composition, entitled *Mayfair Mazurka*.

LON HEALY'S *For a String of Pearls* has just been released by the Harding Music Company. He also recently placed his *I'll Happen Along* with the Independent Music Publishers.

EDDIE WOLPIN, who handles the band and orchestras for George & Arthur Plantadosi, Inc., informs that *Hooby* is proving a great favorite with the bands which spread their sunshine via the airline.

BROWNIE DIXON, of Jacksonville, Fla., has a potential hit in *I've Got Florida Sand in My Shoes*, which is getting a heavy plug over Station WJAZ and the various Jacksonville dance bands.

CHARLOTTE MEYERS and Stanley G. Perry are plugging the Pascoe and Dulmage number, *Once Upon a Time When You Cared*, over WJR, Detroit. The song is handled by the Chamberlain Company, Detroit, and is slated to be released mechanically in the near future.

WILL SULLIVAN, of the Englewood Music House, Chicago, announces that he is receiving a heavy call for his numbers as the result of his ad in the Christmas number of *The Billboard*.

SHANNON AND COLE, of Jersey City, have four new numbers ready for publication, namely: *Just Another Night of Waiting*, *On the Road to Barcelona*, *Just Be a Good Little Girl* and *There's Life in the Old Girl Yet*, a comedy fox-trot. They expect to close negotiations shortly with a Cincinnati firm to publish their *Just Another Night of Waiting* and *My Dream Ship*.

Ballroom Notes

LOUISVILLE, Ky., Jan. 4. — Clyde McCoy and his orchestra have been held for another two weeks at the Madrid Ballroom, according to H. V. Morgan, manager. The orchestra proved immensely popular during the holidays.

TOLEDO, O., Jan. 4. — H. W. Perry has succeeded W. J. Schertzinger as manager of the Madison Gardens Ballroom. Vic Donahue and his Michigan Ramblers are now featured at the Gardens, replacing Cliff Lee and his orchestra.

NAUGATUCK, Conn., Jan. 6. — Tano Sileo has opened one of the largest ballrooms in Northwestern Connecticut in the Rubin Building here.

AMARILLO, Tex., Jan. 4. — Happy King and his Southern Entertainers have just concluded a string of one-nighters thru South Texas and Louisiana and on January 16 will move into the Dance Palace here for an indefinite stay. In the combination are Happy King, Roger Boyd, Bob Underhill, Lee Howell, Carl Cochran, "Spud" Greenwald, R. J. Martin, Leon Gray, Henry Erwin, Gene Porter and Chase Bickde.

COLUMBUS, O., Jan. 4. — Monty King's Orchestra, which has just completed a fortnight's run at the Black Cat Night Club, this city, is now playing (See **BALLROOM NOTES** on page 55)

His "SAX" set a million feet in motion!

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Subscription Is Best Bet

Earle Ross' solution of stock problem, after going 107 weeks at Oak Park

OAK PARK, Ill., Jan. 6.—After a brief idleness lasting over a period of four weeks, the Earle Ross Players, which for the last three seasons have been at the Warrington Theater, reopened Monday evening, December 30, to good business. The production was *Irish Cinderella*. The occasion was marked by tremendous ovations given several old favorites, who are again appearing with the Earle Ross Players. Despite adverse conditions at times, Ross has carried this dramatic stock company successfully thru 107 weeks, and is still going strong.

For the present season Ross has adopted a policy of all New York plays and special club nights for old patrons of the Warrington. Many new faces have been added to the cast and staff. Members of the company are Robert Blakeslee and Adele Lawton, leads; Bert Merling, second business; Lillian Daubsky, ingenue; Earl Jaeminson, juveniles and comedy; William Yule and Elsie Fowler, characters; Bert Kay and Paul Donohue, general business. All productions are staged under the personal direction of Earle Ross. Frederic M. Smith is associated with Ross as business and publicity agent.

Despite the fear of many managers who are of the opinion that dramatic stock has gone the way of all flesh, Ross is of the belief that the solution of the stock question lies in the possibility of popular subscription. In the future Ross thinks that many successful stocks will owe their success to subscription methods.

T. S. M. A. Executive Board Is Called for January 10

The executive board of the Theatrical Stock Managers' Association has been called to meet at executive headquarters, New York, January 10, at 2:30 p.m. President William H. Harder will be in the chair.

It is stated that business of great importance will come up for consideration at the meeting, wherefore a full attendance is desired.

Assembling New Stock For Season in Syracuse

SYRACUSE, N. Y., Jan. 6.—The spoken drama, absent from Syracuse since the Shuberts ended the legitimate season at the Wieting, will return January 13, when the Syracuse Players, new stock organization, make their bow at the Empire Theater.

Halbert Brown, as managing director of the company, announces he has just signed a lease for the playhouse, immediately effective, with Walter S. Smith, owner of the theater. This action reveals that the Salina Theater Corporation is surrendering the property, which it took over when the fall season of the Empire Players, with Ralph Murphy at the helm, flopped. G. B. Latta, interested in the corporation, held the lease, having acquired it from the Kaufman-Buckland-Silverman interests. The house has been in pictures. The new stock company is being assembled. Roy Fritzing is being signed as art director.

Ben Lyon Makes Stage Debut in "The Boomerang"

HOLLYWOOD, Jan. 6.—Ben Lyon, picture star, who has just completed two years' work on the air picture, *Hell's Angels*, is making his stage debut in Hollywood as one of three stars in *The Boomerang*, the others being Tom Moore and Kay Hammond.

The trio is appearing at El Capitan in the play, which was written by Winchell Smith and Victor Mapes, and which was produced originally by David Belasco. Altho Lyon has not been seen on the stage in the West, he was a well-known Broadway player in *Mary the Third*, *The Wonderful Thing*, and other plays before he went into the films. Others in the

cast are Florence Roberts, as the mother; C. Henry Gordon, as Preston De Wit; Frances Morris, Barbara Jo Allen and Ralph Kline.

Charlotte Greenwood Pulls Record-Breaking Crowds

SAN FRANCISCO, Jan. 6.—Charlotte Greenwood is now in her seventh week at the President, in the farce-comedy, *She Couldn't Say No*. As at El Capitan, in Hollywood, Miss Greenwood has smashed all records for attendance.

A newcomer to the cast is Kenneth Daigneau, highly popular with audiences, who has been in the East for the last year, and who plays Walter Turnbull, the lawyer.

Taking the Cue

By ROBERT GOLDEN

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED.

WHAT has become of Sam H. Harris' plan (announced by him at Palm Beach, Fla., last February 22) to bring back the spoken play to the road cities that knew it once, but know it no more, by establishing permanent stocks in towns thruout the country? Sam H. was at that time studying the map and sticking pins in it until it looked like the Star-Spangled Banner. At each of the points punctured he proposed to operate, with the assistance of Lee Shubert and others not named, "a stock company of the highest class". And the plays were to be "the hits of New York's current season".

In his epistle to the contending interests, George Julian Houtain says: "I am a lawyer, not a showman." On that point Mr. Canavan and Mr. Webber would, no doubt, vote to make it unanimous.

"It's an ill wind, etc." Never before has the stock actor been afforded the glorious opportunities for developing his native talent and capacity for artistic excellence which surround him today. In the better class of stocks the player finds himself supporting, from time to time, the best dramatic stars of Broadway. As the stellar figures appear, guest starring, he is enabled to study at close range every trick of voice, gesture, carriage and delivery known to the celebrities of the contemporary stage. Until recent years a stock player might (and often did) pass a lifetime on the stage without knowledge of the portrayals that distinguish histrionic genius from merely acceptable playacting.

Does it pay to stick to a policy of "They have to be clean?" Consider the case of "Terry" Duffy. "Terry" says he quit the ranks of the song-and-dance boys and the tabs, when suggestive jokes and gestures became the accepted thing. He went west with practically no assets except an unwavering belief in the inherent decency of audiences. He obtained a lease on the then decaying Alcazar Theater, San Francisco, signed up a company and opened with "The Cat and the Canary". The wisecracks told him "You can't succeed with nice plays at popular prices." That opening production ran 15 weeks, most of the time to capacity. Today Duffy, with never a deviation from his original slogan, "They have to be clean," is successfully operating nine theaters on the West Coast, employing 150 actors and 350 theater attaches, and is importing nationally known stars for guest engagements.

Maybe 300,000 Denverites can't be wrong, but it is clearly apparent that a handsome majority of them have "gone agley" when the only company preserving the spoken play for the Colorado capital, the Denham Players, is forced to close for lack of patronage. Announcement of the forthcoming closing provoked some pointed comment from prominent citizens interested in the drama. H. A. Goodstein, whose communication expressed the sentiment of many other articles published in the local press, said: "If the play-going public of Denver, thru lack of patronage, allows the Denham Theater to close January 4, it will be a shame and a blot upon the city."

In striking contrast with the stock situation in Denver is the successful carrying on of the Earle Ross Players, who have no 300,000 population to draw from. The Ross stock is at Oak Park, Ill. On January 5 the players entered upon their 108th week at the Warrington Theater.

Ernest Glendinning, seasoned actor and close student of the stock field, says: "Stock companies are training audiences for the theater." It is obvious that a large element of the rising generation of amusement seekers is growing up without any knowledge of the spoken drama. This is true not only in the smaller cities, which once had occasional visits from touring companies, but even in the metropolitan cities where other amusements have attracted young people from the theater. The stock company, because it can offer dramatic attractions at lower cost than the road companies, and because of the local interest in a group of actors living in the community, draws the youth of the town to the theater. Otherwise they would be content with the talking picture and the radio.

Plans To Cure Theater Ills

Conference coming despite objections of Canavan and Webber, Houtain says

George Julian Houtain does not concede that his proposal for creation of a Plan and Scope Committee "to preserve the legitimate drama" has been killed by the refusal of heads of the stage hands and musicians' unions to sit in the conference which he suggests as a preliminary.

He follows up his original proposal with caustic comment on the attitude of Canavan and Webber, and asserts that, in spite of the expressions of disapprobation, "the conference will be held, sooner or later." Houtain's epistle to the stock managers and others interested reads in part as follows:

"In response to my invitation of last week on behalf of the association to form a Plan and Scope Committee to Preserve the American Theater, I am advised that President Frank Gillmore is willing to enter such a conference, and pledges all the resources of Actors' Equity to any plan which will retain the legitimate theater. Edward Childs Carpenter, president of the Dramatists Guild, in his eagerness to forward such a movement, sent a telegram of acceptance. Charles E. Leasing, of the Scenic Artists, said he would serve if other crafts were represented. Secretary L. Lawrence Weber, speaking for the Managers' Protective Association, pronounced the plan a sane and sound method of rehabilitating the (See PLANS on page 85)

Des Moines Welcomes Oberfelder-Ketcham Stock

DES MOINES, Ia., Jan. 4.—Opening of the new stock season at the President Theater was a splendid success, large audiences witnessing the new stock company's performances thru the week. The initial production, *The Command to Love*, was attractively staged. Play and players were well received. The stock is operated by the Oberfelder-Ketcham Productions Company.

The cast is headed by Ian Keith and Frances Dale, and includes the following: Alben Franklin, Fred Sullivan, Frank McDonald, Georgia Neese, Jonathan Hole, Don Reed and Anthony Blair.

The company is playing to \$1.50 top, a considerable increase over the prices maintained by the Clement-Walsh Company, which played to \$1 top. The second offering of the stock, week of January 5, is *Crime*.

Casey Players Hanging S. R. O. Sign Every Night

ST. LOUIS, Jan. 4.—The Arthur Casey Players, who opened at the Orpheum Theater Christmas Night, have been doing a turnover business since their opening show. On the opening night over 200 were turned away, according to the management, and since that time the S. R. O. sign has been out nightly.

The players are presenting *The Bachelor Father* since the opening and during the current week. Sunday they will present for two weeks *The Silent House*, with Howard Lang and Louis Tunno as the principal guest artists.

Wright Stock Given Ovation in Toledo

TOLEDO, O., Jan. 4.—The Wright Players reopened Toledo's only legitimate theater, the Palace, last Sunday, as a home of permanent stock. *Just Married* was the initial bill. Heading the cast were Walter Vaughan and Margaret Brayton. Miss Brayton comes from a long run with the Orpheum Players in Toronto, Can. The local press hailed the return of stock with flattering notices of the cast and the production.

The Wright company was given a real ovation by the stock fans, and business thru the week was most encouraging. The company includes some widely known stock players, among them Marcella Gaudel, William Laveau, Katherine Card, Russel McCoy, Betty Colter and Charles Lyon. Prospects are for a long and profitable season of stock.



FRANCES VALLEY, clever second business woman with the Edith Ambler Stock Company for the last two seasons. Prior to the Ambler engagement Miss Valley was connected with the *Hawthorn Ball Stock Company* in Kansas City.

Frederic Smith Players To Enter Permanent Stock

CHICAGO, Jan. 6.—Another repertoire company will settle down as permanent stock. The Frederic Smith Players, which for the last 12 weeks played to good business in Central Illinois territory, have closed and will remain so until the early spring, when they will open in a permanent stock location.

Courtney Campbell and Herbert Tritel will winter in Bloomington, where they will engage in club work. Iris Sutton has joined the Gordon & Healy Vaudeville Revue, while Vivian Purcell and Lauren K. Wood, after a brief rest in Chicago, will take up production work with the John B. Rogers Company. The rest of the cast left for their respective homes to enjoy the holidays.

Robert Paris Arrested; Settles and Is Released

CHICAGO, Jan. 4.—Robert Paris, who some time ago masqueraded here under the name Robert Bushman and claimed to be the son of Francis X. Bushman, picture star, was arrested last week for Sandusky, O., authorities, and on Christmas Day was returned to the Ohio city. He was wanted there on charges connected with the issuance of checks.

Paris was released from jail after several days. He said he had wired to his home in Worland, Wyo., and his father had sent him money with which to pay off his debts, also enough for transportation home.

Paris was engaged for the Sandusky company thru a Chicago booking agency upon the representation that he was a member of Equity. It was later ascertained that he was not a member. His claim to being a son of Francis X. Bushman was exploded when Frank Dare wrote the Los Angeles Equity office and received a reply that Bushman has no son.

Stock Closes in Denver

DENVER, Jan. 4.—The Denham Players, at the Denham, will close here today. Lack of patronage is the reason given. The loss per week has averaged \$1,000 since the company opened four months ago. Lease on the theater is held by Captain C. C. Spicer, a Los Angeles financier and patron of the fine arts.

Effort is being made tonight to avert the scheduled closing. Ralph D. Lee, a manager, says he hopes, in any event, to finance a plan to reopen the theater within two weeks.

Goodman Rehearsing Green's "Field God"

CHICAGO, Jan. 6.—*The Field God* is scheduled as the next production at the Goodman Theater when the popular *Tour du Monde* concludes its engagement there. Paul Green, author of the forthcoming play, is in the city supervising early rehearsals of the piece. He has just returned from a stay of 18 months in Europe, where he was sent by the Guggenheim Foundation to make a study of European theaters. Green's play, *In Abraham's Bosom*, was a Pulitzer prize winner.

No better choice could have been made for the holiday season at the Goodman Theater than their revival of Jules Verne's famous old tale, *Tour du Monde*, or *Around the World in Eighty Days*. It had not been seen here since 1876, when it played the old Adelphi Theater, later renamed Hooley's Theater. The old play has been given a new and glorious attire by Thomas Wood Stevens, director of the Goodman, who in writing the stage version has had a good time kidding the plot and text. The players are having a good time with the old melodrama, kidding the characters by playing them in the manner they believed it was done in the heyday of the piece, with the result that the audiences, too, are having evenings of merriment.

Harry Mervin plays the role of Phineas Fogg. He has a flair for comedy that should be given more opportunities along this line. Roman Bohnen, as Mr. Fix, the pursuing detective, and menace to the hero, gave a great performance of his kind, being a sort of caricatured Sherlock Holmes. His "cusses", gestures and asides were convincing. Bess Kathryn Johnson was charming as the heroine, and B. Iden Payne, as the hero's French valet, acted with a true sense of comedy. Others in the large cast whose work stood out were Whitford Kane, Bernard Ostertag, Helen Pope and Karl Kroenke.

Robert Levy's Colored Stock

LOS ANGELES, Jan. 4.—Robert Levy had for the New Year's attraction of his colored players at the Lincoln Theater a production, *Harlem Scandals*, which had Nina Mae McKinney, feminine star of M-G-M's screen epic of the colored race, *Helene*, as the principal player.

Gloria Joy Players Start Season at Long Beach

LONG BEACH, Calif., Jan. 6.—The Gloria Joy Players opened their season at the Lyric-Mission Theater December 29, with *The Girl From Chicago*. Earl Moore plays the leads opposite Miss Joy, and the cast includes William Marvin, Florence Bell, Joseph Arnold, Harry Holden, Etta Pendleton and Roger Stone. Performances every evening, with popular-price matinees Sunday, Wednesday and Saturday.

Earle Ross Players Open

OAK PARK, Ill., Jan. 6.—The Earle Ross Players, which closed at the Warrington Theater here a few weeks ago, reopened December 31 with a big special New Year's Eve show. Their opening is *My Irish Cinderella*.

WEST COAST ACTIVITIES

LOS ANGELES, Jan. 4.—Your Uncle Dudley, latest comedy by Bertrand Robinson and Howard Lindsay, authors of the laughing hit, *Tommy*, was the New Year's week attraction in the Henry Duffy theaters in Portland and Seattle.

Henry Duffy has signed Taylor Holmes for the leading role in *Your Uncle Dudley*, to be produced soon in one of the northern houses of the Duffy circuit. Holmes will play the role Raymond Hitchcock was to have played for Duffy. Emily Lowry, who has been playing ingenues at President Theater, Seattle, Wash., since the start of the season, has been transferred to the Duffy company in Portland, Ore.

Henry Duffy and his wife (Dale Winter) will return to the stage early in January, playing the leading roles in *The Cat and Canary* at the President Theater, Los Angeles. This is the play with which Duffy opened his first theater on the coast over five years ago at the Alcazar Theater, San Francisco.

Grace La Rue and Hale Hamilton are at the Playhouse, Hollywood, in the comedy, *Dear Me*. The supporting cast includes Brenda Fowler, Myra Hubert, Joseph De Stefani, James Durkin, Frank Dawson, Walter Law, Walter Kevan,

Howard Foster, Bram Ncesen, Edward L. Gleason, John Mackenzie and Toru Shimada.

Henry Duffy has lined up an unusually fine list of Broadway successes for the various theaters of his circuit. Among the plays on the list are *Ladies of the Jury*, in which Mrs. Fiske is now starring in New York; *Your Uncle Dudley*, latest comedy by Bertrand Robinson and Howard Lindsay; *Holiday*, latest comedy by Phillip Barry; *Broken Dishes*, new comedy by Martin Flavin; *Remote Control*, the radio mystery thriller; *Let Us Be Gay*, *A Little Journey*, *Expressing Willie*, and *Her Friend the King*, a new comedy, by A. E. Thomas and Harrison Rhodes.

Guy Bates Post, who recently concluded his starring engagement at the Hollywood Playhouse, is to appear as guest star with the Henry Duffy Players in Portland and in Seattle in his greatest success, *The Masquerader*, as well as in *Her Friend the King*, a new comedy by A. E. Thomas and Harrison Rhodes, which Duffy has just secured. Lillian Kemble Cooper, the distinguished English actress, who played the role of Eve Chilcote, the wife, in the San Francisco and Hollywood productions of *The Mas-*

querader, has been secured for the same part especially for this engagement. Post will make his first appearance at the Dufwin, Portland, January 6.

Remote Control is being presented by the Henry Duffy Players at the Dufwin, Oakland. Cameron Prod'homme, who had the role of Sergeant Devine in the San Francisco production, is now acting the radio announcer, while George Lefingwell plays Devine. Others in the cast are Peggy Keenan, Verna Towsey, Byron Hawkins, Lowden Adams, John Ivan, Thomas Chatterton and Edgar Reeves.

C. William Kolb and Max Dill are appearing as guest stars with the Henry Duffy Players at the Alcazar, San Francisco, in *Now and Then*. The supporting cast includes several players who have been identified with former Kolb & Dill productions, among them Julia Blanc, John G. Fee, Henry Shümer and Charles Eder. The balance of the cast includes Flora Bramley, William Lloyd, James Bush, William Engle, Leo J. Christal, Robert Potter and Henry Caubens.

Robert McWade returned to the Duffy forces starting with the Sunday matinee, December 29, at the Dufwin, Oakland, as guest star in *It Pays to Advertise*. Irving Mitchell has the role of Rodney Martin, the part he acted in the New York production of the play, following Grant Mitchell, and which he afterward played for a season on tour. The cast includes Byron Hawkins as Ambrose Peale, Peggy Keenan as Mary Grayson, and Barlowe Borland, Thomas Chatterton, Harold Howard and Russell Parker. Ferdinand Mueller staged the production.

Dramatic Stock Notes

KIRBY HAWKES, formerly assistant director of Hart House Little Theater, Toronto, is coauthor of *Mrs. Cook's Tours*, now playing in New York.

DUKE WATSON known in stock as a leading man and second man, is now a radio announcer for Station WBBM, Chicago. Watson has a deep voice which lends itself admirably to this work.

WILLIAM JULE and Frances Jean Robertson, his wife, have joined the O'Shea Stock Company in Ottawa, Can.

JAMES LE ROY has joined the Oscar O'Shea Stock Company, which opened at the Embassy Theater, Ottawa, Can., December 28. Le Roy was placed thru George Donahue, of Chicago.

E. O. BONDESON, who has returned to Seattle as manager of the President Theater for Henry Duffy, announced reduction to popular prices as his first managerial act.

GORDINIER STOCK COMPANY, Edmonton, Can., is using *And So To Work*, (See STOCK NOTES on page 88)

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Broadway Stock Possibilities

PLAY	THEATER	PRODUCER	AUTHOR	Sets	Cast	COMMENT
Death Takes a Holiday	Ethel Barrymore	Lee Shubert	Alberto Casella	1	7 Men 5 Women	Unfavorable. Theme not suited to stock.
Seven	Revue	Jimmie Cooper	Frank J. Collins	1	9 Men 7 Women	Unfavorable. Ethel war story, poorly written.
Half Gods	Firmouth	Arthur Hopkins	Sidney Howard	7	12 Men 4 Women	Unfavorable. Cast, theme, set requirements unsuitable.
Rebellen	Hampden	Walter Hampden	Babwer-Lyten	4	19 Men 2 Women	Unfavorable. Cast, costumes and sets too expensive.
Meteor	Guild	Theater Guild	S. N. Behrman	2	7 Men 2 Women	Unfavorable. Cast requirements too difficult.

NOTE: Detailed reviews of the above productions were published in the previous issue of "The Billboard".

Repertoire

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

Equity Meet Held in K. C.

Mid-West actors seek representation in Equity Council—aid promised

KANSAS CITY, Mo., Jan. 4.—Approximately 75 Mid-Western repertoire performers attended the "get-together" meeting of the Actors' Equity Association, held at the Orpheum Theater on New Year's morning. The fact that the meeting was held on a holiday is given as the reason for the small attendance.

The chief discussion centered on the matter of having the repertoire folks of the Middle West represented on the Equity council board in New York. Burton Churchill, vice-president of the association, now appearing as a guest star at the Orpheum, assured the small gathering that Equity's attitude toward the Middle-West actor has always been very friendly, and he promised to present the matter of representation before the association upon his return to New York. He further stated that New York has never refused a request from this office as yet, and that he felt safe in saying that the Equity headquarters would grant the request.

It was Churchill's appearance here that prompted Frank and Ruth Delmaine, local Equity representatives, to call the special meeting. Delmaine spoke briefly on the accomplishments of Equity in this territory during the last several years. Owen Williams also was heard in a snappy talk on loyalty, using his chalk-talk board to drive home his point.

Dr. Travers Harrison, Equity's local clergy; Clifford Langdale, legal counsel for Equity in the Middle West, and Ruth Delmaine also gave short talks.

It seems that the Mid-West repertoire folks have expressed dissatisfaction over their nonrepresentation in Equity for some time. One of the chief reasons for calling the meeting during Churchill's stay here was to refute a lot of rumors supposed to have been started by a few dissatisfied showfolks.

Ollie Hamilton Will Open Soon

NEW YORK, Jan. 4.—Ollie Hamilton, manager of the Ollie Hamilton Players, spent the holidays in this city in company with his former leading woman, Edith Appleton, and Charlie Parks, son of the well-known C. W. Parks, rep. show manager.

On his visit to the local office of The Billboard Ollie expressed his satisfaction at his last season's tour of the South under canvas with bills as Gossip, Carnival Girl and similar plays from the Bob Sherman Agency.

The Hamilton company for the coming season will include Ollie Hamilton, comedian and directing manager; Cleo Hamilton and Ralph Crabtree, leads; Gavin Dorothy and Lola Vinals, characters; Bill Hamilton and Mickey Hanley, general business; Otto Imig and Irene Crabtree, juveniles; Rube Freeman, boss canvasser, and Vio Canares, agent in advance. The Virginia Ramblers Orchestra will again be featured.

During his visit here Ollie contracted for several plays from the Century Play Company, which will be supplemented by others from the Bob Sherman Agency, Chicago.

The company reopens late this month in the South.



HARLEY and MARIE GREEN (Green and Anderson), comedian and ingenue with the Harry Shannon Players, now playing houses thru Ohio, Virginia and West Virginia to fair business.

Harley Sadler Packs 'Em

SAN ANGELO, Jan. 4.—C. E. Starkie, manager of the new City Hall, has revealed that the city auditorium was filled to capacity for the first time Christmas night by an attraction for which admission was charged. The attraction that turned this trick was none other than Harley Sadler's Own Show, which was forced to turn 'em away at the Christmas night showing of Skidding. The auditorium has been filled to capacity on two other occasions, but these were affairs at which no admission was charged.

Northern Iowa Good For Ben Gray Troupe

Ben Gray, of Clarion, Ia., who enjoyed a winning season with his tent theater company thru Iowa the past summer, is doing very nicely in rotary stock in houses thru Northern Iowa, according to word reaching the repertoire desk.

The Gray company of seven people is playing one night a week in each of the following towns: Dows, Lake Mills, Clarksville, Story City, Clarion, Northwood and Gilmore City. He will move back under canvas in the spring.

In the Spotlight

By BILL SACHS

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of The Billboard, which are expressed on the editorial page.—ED.

WHY certain rep. show managers persist in sending in false reports on their shows season after season is one of the things we have never been able to understand. The majority of the managers are strictly on the level when sending in news items on their attractions. If a certain territory is only fair, they say so. If business in a certain section is off, due to some adverse condition, they do not hesitate to report it as such, and if business is exceptionally good, they gladly admit it. But there are a number of managers, and they are generally known in the field, who are playing to nothing but S. R. O. business the year round, and who are always enjoying the biggest season in their careers, while, at the same time, other shows playing the same territory are making just a fair living. And, 9 times out of 10, it is the manager that sends in these false reports that usually folds up in the middle of the season, owing money to everybody on the lot and in the surrounding territory.

During the tent season just closed two shining examples of this was brought to our attention. Both managers had reported a tremendous business, playing to turnaway business nightly—in other words simply "mopping up". It wasn't more than two weeks later that both managers closed suddenly, without a dime to their names, and with the people sitting on the lot waiting for salaries to get back home. The Billboard, like every other first-class trade paper and newspaper, tries to keep its columns free of false reports by checking up on the various stories. But a complete checkup is not always possible. In the majority of the cases it is necessary to depend entirely upon the veracity of the correspondent.

Of course, if you are doing big business and are enjoying the biggest season of your career, we want to know it, but if things are just the opposite don't be too proud to say so. In any event LET'S HAVE THE TRUTH. Remember the "grapevine telegraph" is still in operation and the truth will leak out in the end.

One of the Southwest's leading tent showmen has just completed his first season with a motorized show. A bit skeptical on moving his show by motor at the beginning, he is now thoroughly sold on the idea and now is one of the biggest boosters of motor equipment for transporting a tent outfit. To show his faith in the matter he has just added to his motor squad a new, specially equipped office wagon, and when his show takes to the road in the spring he will have more than a dozen motor pieces in line. And, incidentally, he has one of the largest tent outfits in his territory.

The advantages of motor equipment are many. It eliminates the uncertainty of railroads, and enables shows to play towns not accessible by rail. It makes the playing of three-night stands profitable, and also saves the handling of the outfit several times on each move. The time is not far off when all traveling tent shows will be moved by motor.

As one rep. manager said: "My transportation bill for 40 weeks will run close to \$4,000, including hauling to and from the lot. When that money is paid out, it is gone. If invested in trucks you at least have something to show for it."

Kinsey Show In Piqua, O.

Company begins unlimited stock run at Bijou—first week's business good

PIQUA, Jan. 4.—The Kinsey Comedy Kompany opened at the Bijou Theater here Monday night for an indefinite stock run. The company is working one show a night, with a change of bills twice weekly. There are no Sunday shows. The company's initial offering here was *The Family Upstairs*, followed by *Why Men Leave Home* for the last half. Next week the Kinsey troupe will do *The Cohens and the Kellys* and *The Pafsy*.

Business for the opening week was satisfactory. The Kinsey Kompany is well known here, having made the towns many times in the past under canvas. Business conditions, in general, are very good here, with all the factories working, and the company is looking forward to a long stay here. The Kinsey organization is slated to move under canvas some time in May.

In the Kinsey cast are Kathryn Kinsey, Júpia Stevens, Paul Brady, Frank R. Camel, Madge Kinsey, Beth Kinsey, Van Miller, Frank P. Miller, Harry Graf, Jimmie Travis and Roy Sykes.

Beth Kinsey is sole owner of the company and Frank P. Miller is manager. Van Miller and Jimmy Travis alternate as directors. Roy Sykes is stage manager and scenic artist.

Caufman Show Resumes Tour

WEIMORE, Kan., Jan. 4.—The Guy and Constance Caufman Players, after a week's layoff for the Christmas holidays, which was spent at the show's headquarters in Holton, Kan., resumed their tour of houses here New Year's Day.

The Caufman organization will play week stands in Kansas, Nebraska and Missouri until their tent season opens about the second week in April at Holton, Kan. The entire repertoire of plays being used by the company this season is from the pen of Guy Caufman. The feature vehicle is *The Devil's Playthings*, which has been getting over in a big way at the various stands.

The roster of the Caufman Company now stands as follows: Guy and Constance Caufman, Joe and George Hoffman, Karl Scott, Ethel Warde and Orville Wortman. The company totes a line of special scenery for each bill and a novelty musical presentation precedes each play.

W. A. Dickey Breaks Leg

KANSAS CITY, Mo., Jan. 4.—W. A. Dickey, formerly in advance of the L. B. Weeselman Show, broke his leg on New Year's Day when he slipped on the porch of his home at 1333 Jefferson avenue, this city. Dickey was taken to St. Joseph Hospital here, and according to reports everything is going along as good as can be expected.

Soubiers Join Obrecht

CHICAGO, Jan. 4.—George Donahue, local agent, has placed John and Anita Soubier with the Christy Obrecht repertoire show for the winter, spring and summer season of 1930.

Gold Seal Players Will Resume Jan. 12

BOYD, Wis., Jan. 6.—The Gold Seal Players, under the management of C. R. Glover, who closed for the holidays December 22, at Counrath, Wis., will resume their winter bookings in this city Sunday night. The same lineup has been kept intact. The company was gifted with good business up until the time of closing, despite strong competition, the management reports, and is booked solid thru this section until spring, when Manager Glover intends to put the outfit under canvas. Jimmie Tucker has just been signed to produce the show for another season. The show is completely motorized.

Manager Glover and wife, Madam Glovette, spent the holidays with the latter's parents at Green Bay, Wis. The Tuckers Edna, Jimmie and Muriel, enjoyed the holidays at Belmont, Ia. Frank Zais was kept busy with his old orchestra at Chippewa Falls, Wis., over the holiday season.

Bruce Rinaldo Set In Hoboken Revival

Bruce Rinaldo, veteran repertoire performer and the writer of numerous plays being used by rep. companies today, has been engaged to play the role of General William Tecumseh Sherman in the Christopher Morley and Cleon Throckmorton revival of the old melodrama, *The Blue and the Gray*, or *War Is Hell*, now being presented at the Old Rialto Theater, Hoboken, N. J.

A revival of *After Dark* established a record of 437 performances at that house last season under the Morley-Throckmorton banner.

Why the Pretense?

By D. C. TOMLINSON
(Tribley Devere Show)

Show people are among the most difficult enigmas to solve, but Earle Newton, in his article in the Christmas Special issue of *The Billboard*, has shown that he is a keen observer of human nature.

A question long in my mind is why should a man be ashamed of a business or profession by which he earns his daily bread? *The Billboard* has a specified page of each branch of the show world. Then why should a vaudeville performer want to put a writeup on the dramatic page, or a medicine show man one on the repertoire page? We understand, of course, that some dramatic shows are, in fact, repertoires and that most medicine shows engage performers that have had vaudeville or dramatic experience, but each branch of the business has its individual column, and each performer or manager should be proud to have his name appear in its proper place. By some of the writeups a performer frequently fancies that he is joining a wonderful organization, but in truth it proves to be nothing but a shoestring or a fly-by-night outfit. Why all the pretense?

We are just a small moving picture and vaudeville show and are in a position to come in contact with a great many tented organizations. It is a rare occasion that we read of a show going broke thru the columns of *The Billboard*, but, to our own personal observation, it is quite a common thing to find a stranded company with the manager greatly worried as to what to do with his family during the winter months. Newton is absolutely correct when he states that he would like to have a few \$1,000 weeks on the season. Let me say for our company that we wish we could have a few \$600 weeks, and if we did, we would be sitting pretty.

Many of the people claim that the day of the tent show is over. The day of some of the tent shows is or will soon be over. A tent show, to remain on the road long, must have two qualifications: first—a clean and pleasing performance, and, second—the co-operation of each member of the organization. With these two qualities a tent show can be a success.

We were taught in the primary grades that "procrastination is the thief of time," and I have learned since my school days that "egotism is the fly in the ointment" for many show people.



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J. Doug Morgan E. G. Keck in Clubs Adds New Truck

CEDAR RAPIDS, Ia., Jan. 4.—J. Doug Morgan, now resting at his home here after closing his tent theater company in Jacksonville, Tex., recently, has just added another truck to his already large motor fleet. The new vehicle will be used as a ticket wagon while on the lot, and a local motor company is now fitting it up with lockers, desks and other office equipment. The bus will have a seating capacity for 12 passengers, and Pullman tables also will be part of the equipment. A radio is being installed also.

Manager Morgan is planning on leaving here the latter part of February for his winter quarters in Jacksonville, Tex., where rehearsals are slated to begin early in March. He will pick up several of his people en route south. Owing to bad weather at winter quarters for the last several weeks, very little work has been done on the show's equipment.

However, work will start in earnest next week, and all trucks will be overhauled and all equipment renovated and repainted in time for the 1930 opening.

Edouard G. Keck, formerly with the Al Smith and John B. Mack companies, is now doing club work in and around Philadelphia. Keck is doing a black-face song and dance turn, accompanied by Franklin Marsteller, until recently organist at the Grand Theater, Norristown, Pa. Keck announced that he and his partner will enter vaudeville shortly.

Showmen Open Office

PORT GIBSON, Miss., Jan. 4.—Mark L. Frisbie, Ed (Gentry) Walsh and W. S. Campbell, who closed the season recently with the F. S. Wolcott *High Broken Follies* of 1929 under canvas, have opened an office and clubroom for professionals in the Wolcott Building, opposite the City Hall here. All showfolks passing thru here are invited to pay the boys a visit.

SCOTT GREZAIR, who has been spending the holidays at his home in Cincinnati, will remain there until February, when he is booked to open with the Johnnie Downs vaudeville act. He informs that he is no longer associated with Tom Aiton's *Ten Nights in a Bar* room Company.

Kansas City Ripples

KANSAS CITY, Mo., Jan. 4.—The holiday season brought to this city many of the repertoire managers, together with the greater part of their casts. Around the town we found Hazel Cass and her father, Neil Schaffner, Ted North, Billy (Dude) Arthur, Ed Ward, of the Princess Stock Company; Hilda Morgan, Leslie Kell, G. C. Loomis and Fred Brunk.

DON AND DELLA PALMER have gone to Fort Smith, Ark. to join the Harry P. Harris Stock Company.

EITHER ED WARD or Fred Brunk has the strongest roped tent in the world. It isn't definitely decided just which one.

LEONARD AND GAIL DAVIS and Frank and Eleanor Williams are with the Harry P. Harris Stock Company in Fort Smith, Ark.

MR. AND MRS. BRADLEY ALEXANDER have closed with Leslie Kell's Comedians.

MR. AND MRS. GEORGE JOHNSON have closed with the Stump Stock Company.

"SKEET" CROSS closed recently with the Miller Stock Company.

JACK AND MYRTLE ALBRIGHT are in St. Louis visiting with relatives and will return here soon.

MR. AND MRS. ELMORE GAILEY are here after closing with the McOwen Stock Company in Omaha.

BOB LEA is at his home in Brunswick, Mo.

ROBERT C. PONTINELLE and wife, known as "Mom and Pop", have closed their show for the winter and are now located at their home in St. Louis.

ETHEL RAYE came into the city after closing with Edgar Jones Stock Company.

FRED DUNNING and wife are resting in Denver.

Cecil Vernon is playing vaudeville

dates in Nebraska with Paul and Gladys Adams.

GLADYS MURDOCK has joined Charles Morrill's J. Doug Morgan Show in Texas.

JOHN AND MONA RAPIER have closed their season with the Chase-Lister Company and returned to this city.

CHARLES BARNETT, until recently with the Fred Brunk Show, is now at his home in Herrin, Ill.

RAY AND MARGIE BASH, after closing with Walter Arrington Show, returned to this city.

GEORGE AND BETTY BRADLEY are at their home in Denver.

"JOLLY PANNY" HATFIELD is resting in Copeland, Kan.

JOE D. FLORA was in the city for a few hours this week.

JOHN RAY has joined Abe Rosewald's Dubinsky Show in St. Joe, Mo.

WALTER SILLIMAN and wife, Myrtle Miller, have closed with the Jack Alfred Stock Company.

REPORTS REACH HERE that Roy Lewis and James Glasgow have formed a partnership to play circle stock in Missouri. The company will be known as the Lewis-Glasgow Players.

KENNETH WAYNE has closed with the North, Stock Company.

VERN DOUGLAS and wife, who closed with Toby Nord's Show on the Coast recently, arrived here last week.

J. E. MOISEBON will direct a new show called the Ashley Problers and will play houses in South Carolina.

BILLY (DUDE) ARTHUR will reopen his show in Corpus Christi, Tex., Monday.

TOBY SHELTON and his bride of a few months have closed with Wally Bruce and are now in the city.

Rep. Tattles

HARRY B. BELMONT and wife, formerly of the Belmont Bros.' Uncle Tom's Cabin Company, are located for the remainder of the winter season in Johnstown, Pa.

JACK BEARDEN, who trouped with L. C. McHenry's Jesse James Company last summer, is now spending some time with his folks on the pecan farm at Glenwood, Ga. Jack will be back with the McHenry outfit in the spring and, besides doubling band and stage, will again have charge of the big top.

BERT C. ARNOLD, who closed recently with the Frank N. Graham Company, is now with Slout's Lyceum Company thru Michigan. Arnold has only praise for the Graham Company and looks forward to being back with the outfit in the spring.

MR. AND MRS. PAUL ENGLISH, Dorothy, Nelrose and Pauline English, Mr. and Mrs. Fred Madden, Mrs. Granzen, Billie Wright and Alpress Touzet were among the troupers present at the Christmas Tree Party staged at the home of Mr. and Mrs. "Happy" Gowland, New Orleans, on Christmas Eve. Alpress Touzet handled the role of Santa Claus at the party, which was given in honor of "Happy", Jr.

COL. W. I. SWAIN is vacationing at his 3,000-acre Single X Ranch at Dwight, Kan. "Can't you come out and eat pork sausage and pancakes?" the Colonel writes. Oh, Colonel, how we wish we could.

EDDIE SCHRACK, banjoist and vocalist, formerly with the Kinsey Comedy Company, is now playing with the Roger Ludy Orchestra in Portland, Ind.

JACK H. KOHLER, who recently concluded a 45-week run as director and character man with the Billy Terrell Players, is now visiting his father at 515 North Stone street, Decatur, Ill. Kohler will remain there until the Terrell organization begins its house season January 27.

RAYMOND C. BROWN is on the sick list at the home of his parents, 2713 Locust street, St. Joseph, Mo., where, Brown says, the welcome mat is always out for trouper friends. He expects to be there indefinitely and would appreciate a line from his old buddies.

HARVE HOLLAND, manager of the Harve Holland Comedians, spent the holidays with his family at Taylor, Tex. His daughter, Maxine, formerly leading woman for the company, is now conducting a dancing school in Taylor.

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Tabloids

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Jack Kane's Business Fair

New 10-cent matinee policy proves popular draw—32 people in lineup

LOUISVILLE, Ky., Jan. 4.—Jack Kane, whose 32-people company is doing four shows a day in conjunction with pictures at the Walnut Theater here, reports that business in general is fair, which, he says, is about all one can expect under present conditions.

The company is playing at a 25-cent top at nights and Saturdays and holidays, with a 10-cent matinee during the week. Kane recently inaugurated a 10-cent policy for afternoon shows and matinees, while in the past, at 15 cents, he played to only a half house at the afternoon performances. Stage and film programs are changed each Saturday and a special midnight show is given each Saturday night.

In the Kane cast are Tommy Pickert, Stan Stanley, Charles Wells, Jay McGee, Helen Walters, Babe Archer and Hazel Smith. There are 24 girls in line. Kane has taken the house over on an indefinite lease.

S. A. Fogelman Show Entertains War Vets

JOHNSON CITY, Tenn., Jan. 4.—Christmas was made a joyous day for the 1,800 veterans at the Mountain Branch Soldiers' Home here by the cheerful co-operation of S. A. Fogelman's Dixie Beauty Revue, which spent Christmas Eve and Christmas Day at the Soldiers' Home entertaining the boys.

Realizing that the veterans wanted something snappy, Fogelman abandoned his regular program and made up a bill of snappy bits, numbers and specialties which resulted in the audience actually cheering the show. Following the Christmas Eve performance, the members of the company were entertained at a Christmas tree party at the John Sevier Hotel and on Christmas Day they enjoyed a Christmas dinner at the hotel. Major Donnelly, of the Soldiers' Home, acting as host. On Thursday the company left for Mt. Airy, N. C., to resume its regular bookings.

The personnel of the Fogelman company includes: S. A. Fogelman, manager and straight man, L. E. Fogelman, second comic; Joe Sterling, principal comic; Vic Faust, musical specialties; Duke Sterling, specialties; Theo Mackay, soubret; Molly Lee, specialties and chorus; and Mickie Sterling and the Dare Sisters, chorus. Pete Franklin handles the piano. Arrangements for the show here were handled by Carroll E. King, managing editor of the local newspapers, who is still more or less actively interested in the profession after a number of years as a troupier.

Pep & Ginger Revue Ends Savannah Stay

SAVANNAH, Ga., Jan. 4.—George Clifford's Pep and Ginger Revue has just concluded a 10 weeks' engagement at the Bijou Theater here and is booked to return in April for an unlimited stay.

The Clifford tab. is booked for 10 weeks in Virginia and after that will work south, playing two weeks in North Carolina and then into Georgia.

"Facts and Figures" Is Held Over Again

YOUNGSTOWN, O., Jan. 4.—The Facts and Figures Company, an A. B. C. Attraction, under the management of Lew Beckridge, which was slated to wind up a four weeks' stay at the Princess here tonight, has been held over for another week, with an option to return to the Princess for a return engagement after an absence of four weeks.

This is the second time the company has had its run extended. The company came here December 8 for a two weeks' stay. A two weeks' holdover followed.

New Evans Tab.

CHICAGO, Jan. 4.—Harry Evans is organizing a musical comedy stock company to open at the Chateau Theater January 11. The Chateau formerly housed dramatic stock.

"Sunshine" Pritchard Hurt

Earl F. Meyer, erstwhile tabeter, and now spending his first season in burlesque as straight man with the Speed Girls Company on the Mutual Wheel, writes from Philadelphia to say that "Sunshine" Pritchard, former, well-known tab. comic, also taking his first fling in burlesque, suffered a broken knee recently while working a scene on the stage. He is confined in the City Hospital, Boston, and will be unable to work for some time.

By a curious coincidence Fred (Palla) Binder, featured comic with the Speed Girls, fell and suffered a broken collarbone while working the same scene on the following day. Binder was able to continue his work despite the mishap.

"SMOKY" LYLE was a visitor on the Ed Reno Show in Greenville, S. C., recently. Lyle has just closed with Van Arnam's Minstrels in the East and describes business up that way as "terrible".

The Chatterbox

By BILL SACHS

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of The Billboard, which are expressed on the editorial page.—ED.

THERE is no denying that the tabloid business is at present in a sorry state. Oldtimers will tell you that it is in its worst stage since that form of amusement first became popular some 20 years ago. And why? What's the reason for this sinking spell?

"Talking pictures," you will probably say. True, the sound pictures have helped greatly to make conditions as bad as they are, but at the same time tabloid bookers, managers and performers are wont to put too much blame on the talkies. Even before the advent of sound films, the tab. situation was becoming acute.

You will remember how smoothly things were running on the Spiegelberg and Gus Sun circuits about half a dozen years ago, and how, gradually, houses began dropping from the books, one by one, due largely to the house managers becoming discouraged with the type of shows they were getting. The same type performances, the same faces season after season, the same old bills, with no new ideas, all of which finally led to haphazard booking methods. The house managers who were being fed up on weak attractions finally insisted upon picking their own shows. This resulted in sufficient work for the consistently good shows, and there were a number of these, while the weaker sisters were forced to take whatever time remained. This process continued until there remained only a few good shows and equally as few good shows.

It is doubtful if the talkies would have caused the bottom to drop out of tabloids so completely had there been a more systematic way of booking these attractions. If the tab. shows had, before the influx of the talking pictures, been organized into the form of a wheel, much along the line the Mutual burlesque companies operate, things would, no doubt, be in a rozier condition than at the present time. And there is no reason why such a circuit or wheel could not have been organized. With the show assured of a route of say 35 or 40 weeks, the manager could well afford to keep his company up to standard with wardrobe, scenery, talent and material, thus satisfying himself, the house manager and the booker, as well. This point is clearly illustrated in the tab. stock companies. They were, and are still, as a rule a notch above the touring attractions, due to the fact that in order to hold down the stock job it is necessary for them to keep their show up to standard. And they can afford to do it—they are assured of so much money a week for a given period of time.

But, despite of all that has been said here, tabloids are not dead—not by a long shot. While the Spiegelberg Time is out, save in name only, the Sun Circuit is still carrying on, possibly as well as can be expected under the handicap of the general slump in the indoor show business. The houses which have forsaken tabs. for talkies will be clamoring for good tab. attractions again when the novelty of the talkies wears off, but they will have to be up-to-date attractions. The old bits and scripts are passe. And then, too, the booking will have to be done systematically.

Raynor Lehr, who in the past has gained himself an enviable reputation in the tabloid game by virtue of his producing some of the finest miniature musical comedies that have ever hit the road, has forsaken that field to enter vaudeville. And, judging from advance reports on his new act, the talented young man is destined to remain in that field indefinitely. Tabs. have contributed to the vaudeville and musical comedy field such well knowns as Bill House, Curley Burns, James Burton, Hal Shelly, "Slim" Timblin, Jimmy Allard, Clark and McCullough, Joe Fenner, Happy Lawson, and others too numerous to mention, and there's no reason in the world why Raynor Lehr shouldn't make the grade. All the luck in the world to you, Raynor.

Bonita Houses Its Final Tab.

Henry Prather Company gives last show at famous old theater in Atlanta

ATLANTA, Jan. 4.—The Bonita Theater here, known to practically every tabeter in the business, and the first theater in the South to house the smaller tabloid attractions, will shortly pass into history.

The house closed New Year's Eve with a special midnight show presented by Henry Prather's Honeymoon Limited Company, which has been occupying the boards there for the last two weeks. Work on razing the old structure will begin Monday.

It is estimated that at least 50 per cent of the present-day tabloids have played the Bonita some time or other and many of the topnotchers in vaudeville and musical comedy today have done their bit in the old house. George Campbell, who has managed the house for the last 15 years, states that in all that time the admission price or the house policy has never been changed. Altho Campbell has not made a definite statement, he intimates that he will have another tab. house in Atlanta before long.

Nan Bennett Is Still Confined in Hospital

NAN BENNETT, well-known tab. ingenue, who was seriously injured in an auto accident 12 weeks ago, is still confined in the Chick Springs Sanitarium, Taylor, S. C., but the doctors have promised to let her go home in another week or so. Her husband, Johnnie Knott, is able to be up and around again, altho his right arm is still in a sling.

Knott has been residing in Greenville, S. C., since the crash, and reported that the tab. house there had been doing only fair business until two weeks ago when Ed Reno's company, featuring "Bozo" Mattice in the principal comedy role, moved in there for a limited engagement. "He has a neat outfit and it has taken well with the Greenville folks," Knott writes.

New Barrett-Wayne Tab. Playing the Carolinas

SPARTANBURG, S. C., Jan. 4.—Barrett & Wayne's Red Hois Revue, a recently organized tab. company, is reported to be enjoying a pleasant run thru the Carolinas. The Red Hois are carrying 11 people, as well as a good line of wardrobe, scenery and specialty numbers.

In the lineup of the new show are E. M. (Red) Barrett, manager and straight; Billy Wayne, producing comic; Nick Kay, second comic and dancing specialties; Margaret Thornburg, soubret and musical specialties; Dot Blackman, ingenue and acrobatic specialties; J. W. Marshall, piano leader, and Jean Wilkey, Betty Blackman, Mildred Scott, Mildred Bryant and Ethel Maynard, choristers.

HUGH (SCOTTY) MCKAY was obliged to close recently with Henry Prather's Honeymoon Limited Company to enter the Veterans' Hospital, Memphis, to take treatment for a hip ailment, which has been bothering him for some time.

Florida Poor, Hy Heath Says

Writing from Tampa, Hy Heath, well-known tabloid producer, states that the theatrical conditions in that section are about the worst ever heard of. "Shows are closing left and right," Heath says, "and even the tent 'operas', which have always managed to get by at this time of the year, are going in. Miami is without a stage show for the first winter in years. Tampa has several, but won't support them. There is a little night club work here, but it isn't worth going after."

"After my name appeared in *The Billboard* recently, stating that I was producing at the Rialto here, I received more than 60 letters from people I am acquainted with personally, and located in all parts of the country, asking me for work. Some of them offered to work for whatever we could pay. So conditions must be pretty well 'shot' all over. "I personally believe, however, that stage attractions are about due for a comeback, as they are literally talking 'em to death. Tampa boasts of 11 wired houses for its 180,000 population, so at that rate it shouldn't be long before they turn to stage shows."

Maurice Luthur Company Still in Youngstown, O.

PORTSMOUTH, O., Jan. 4.—Maurice Luthur's *All-Star Review* is now in its seventh week of an indefinite engagement at the Westland Theater here, and, so far, business has been okay. The New Year's Eve frolic drew an S. R. O. crowd.

In the *All-Star* cast are Maurice Luthur, manager and producing comic; Babe Kelly, ingenue; Dolly Hodge, soubrette; Lucille Hodge, specialties and chorus; Artha Luthur, specialties and chorus; Jimmie Luthur, juveniles; Ray Crippen, straights, and Billy Kingston, comedian. There are six girls in the line.

"Pop" Gallagher Celebrates

BOSTON, Jan. 4.—William Lawrence (Pop) Gallagher this week celebrated his 50th year as a theatrical agent in London. He now owns and manages a dozen musical comedy tabs, in this territory. "Pop" was 71 years July 6 last.

St. Clair Back At Dallas House

DALLAS, Jan. 4.—"Bozo" St. Clair and his 18-people tab, company, who recently opened the Hippodrome, Ft. Worth, with a two weeks' run, this week returned to H. L. Youngblood's Lyric Theater here for an indefinite stay. The

Margaret Lillie show, which has been playing the Lyric here, followed the St. Clair organization into the Ft. Worth Hipp.

Since the St. Clair company's last appearance here, Manager Youngblood has equipped the Lyric with sound machinery, and with this feature Youngblood is looking forward to the St. Clair company easily bettering the box-office

mark made on the show's last visit to this city.

"Bozo" and Gladys St. Clair are featured with the show, and others in the lineup include Jimmy Hewitt, Mickey Riley, "Whitely" Frazier, Paul Martin, Florence Oxford, Lois Mason, the Cannon Sisters and George Caldwell, musical director. There are eight girls in line.

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 HOTEL FULTON, 254 W. 45th St., opp. N. Y. Club Bldg., \$1.50 Day; \$8 Up Wkly; Lunch, 4000
 HOTEL HERMITAGE, From 52 Up, Times Square, 514 and 540 Ave., Phone, Wisconsin 2400
 HOTEL HUDSON, 181 W. 46th St. (E. of W'way), Rooms, \$1.50 Daily; \$8 Up Wkly; Bryant 7133
 HOTEL JACKSON, 125 West 54th St., \$12 Weekly; Bryant 5021-8
 HOTEL MANGER, Rates, \$2.50 Up, 7th Ave. and 50th St., Phone, Wisconsin 2400
 HOTEL TIMES SQUARE, From 52 Up, 255 W. 43d St. (West of W'way), Phone, Loaba, 6500
 MANSFIELD BLDG., 226 W. 52d St., Columbia 5070
 WELLINGTON HOTEL, 7th Ave. at 55th St., \$2.00 Up, Circle 2168

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 HOTEL BOSTONIAN, 616 Howard St., Under New Mgmt., Sin., \$5, \$6, \$7; Del., \$10; Harvard 2379
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 ST. REGIS HOTEL, 516 N. Clark St., Rates Single, \$1.00 Up; Double, \$16.00 Up, Superior 1322
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CINCINNATI, O.

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 MAYFAIR APT. HOTEL, 35 Charlotte, Downtown, New, Apts., \$12.50 to \$15 Week, Double
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 NEW HOTEL TULSA, 600 Rooms, Dining Room, Cafeteria, Special Theatrical Rates
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WASHINGTON, D. C.
 HOTEL HOUSTON (New), Write for Low Weekly Rates, Near Theatres

Blanche Walker III

Blanche Walker, wife of Marshall Walker, of *White Sang Revue* fame, and one of the best known women in the tabloid field, is confined to her bed at her home, 1021 East Texas street, Denison, Tex. She has been laid up for the last two weeks, and all her old friends are urged to drop her a line to help drive the blues away.

O'Neil and Laney for Vaude.

Frank O'Neil and Frank W. Laney have quit tabs for the time being and are slated to take a flyer into vaudeville with a new act billed as O'Neil and Laney. The duo until recently appeared with a rotary stock company in the Cincinnati territory. They are carded to open on the Loew Time some time this month.

Tab. Notes

BOBBY WHALEN and wife joined the Marshall Walker *White Sang Revue* at Danville, Va., December 27. The Whalens closed recently with Jack Burke's *Blue Streak Revue*, a Mort Goldberg production.

TESSIE SRUMA and OLIE NELSON closed recently with a tab, musical stock show in the East and are now en route to California by motor.

HAZEL (MICKY) BOLING is now doing specialties with Karine Gordon's *Red Hot Steppers* at the Belmont Theater, Pensacola, Fla., and is reported to be doing very nicely, too.

CHARLES (DOMIE) WILLIAMS, comedian with the *Honeymoon Limited* Company, was called to his home in Nashville recently, due to the serious illness of his father, who is not expected to live.

MICKIE GALLAGHER and daughter, Lena Lois, are back on the *Honeymoon Limited* show, after spending the holidays with Pat Gallagher's folks in Marshall, Ill.

IT IS REPORTED that the Fred Hurley Players, headed by Rudy Seybert, who moved into the Majestic Theater, Williamsport, Pa., several weeks ago for an indefinite engagement, have closed there after a two weeks' stay, due to poor business.

CLAUDE ALLEN, erstwhile tabster, is now working with Carlson & Bennett's *Four Boy Scouts* act over the RKO Time.

JACK CONKLIN has joined the Wayland Bros.' *Fo-Yo Girls*, playing week stands thru Kentucky. Conklin has forsaken his cork and is now doing straights with the Wayland outfit. He recently played the string of Morris Jones houses in Cincinnati.

BABETTE MEYERS, formerly a chorister with various tabloid attractions, is now prima donna on the *Naughty Nifties* Company, Mutual Wheel show.

JESS MACK and NED FINE, erstwhile tabsters and now with the *Moulin Rouge Girls*, a Joe Catalano attraction on the Mutual Circuit, were visitors at the (See TAB. NOTES on page 88)

BE A BOOSTER FOR MILT SCHUSTER

People in all lines at all times.
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Burlesque

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Actors' Fund To Move To New Offices Jan. 20

NEW YORK, Jan. 4. — The Actors' Fund, situated in the Columbia Theater Building, at 47th street and Seventh avenue, for many years past, due to Sam A. Scribner, its treasurer, having offices in that building, makes its exit January 20 for a more desirable location in the National Bank Building, on 47th street, west of Broadway.

Executives of the Actors' Fund have been negotiating for several months to sublease the Pantages office in the Bond Building, but negotiations fell thru, due to what the executives of the Actors' Fund felt was an unwarranted demand for rent.

Be that as it may, the new offices will be convenient for everyone having business with the Fund. They will take up the entire eighth floor of the building and be fully equipped with modern filing devices for the use of W. C. Austin, secretary of the Fund, and his office assistants.

Supplemental to the office equipment, there will be a spacious sitting room for the visitors, many of them former well-known stars of the stage now living in retirement at home in and around this city, who make the Fund offices their daily rendezvous for talkfests with their professional associates.

A theatrical library and theatrical trade papers are always on file for the use of visitors.

Sam A. Scribner and his associate officials are now soliciting the contribution of leather-covered upholstered chairs for the convenience and comfort of the visitors, who are cordially invited to make the sitting room their daily rendezvous.

Players Partied

Ann Corio, featured fem of *Girls in Blue*, was parted while playing the Gayety Theater, Boston, by Jimmie Amato White, local pugilist, who played host to Ann and her numerous friends at the Hotel Statler.

Hughey Bernard, manager of *Best Show in Town*, was guest of honor at two parties staged by the company while playing Bridgeport Christmas, during which Hughey was tendered a new typewriter with the proviso that he spell out the names of his company in full for house programs.

After the matinee performance a dinner was given at the Statfield Hotel and after the night performance a party at Lehman's Shore House, where Hughey proved himself a heroic fireman by putting out the fire.

Buffalo Brevities

Gayety Theater (Circuit)—Jake Lavene, former treasurer and acting manager, successor to Roy Van, directing manager, is making semi-monthly trips to Toledo and Detroit, accompanied by Clyde Griffith, of the Clyde Griffith Amusement Corporation Agency, for the purpose of reviewing circuit shows booked for the Gayety, censoring presentations and deciding wherein added attractions can be interpolated to good advantage from the list submitted to Manager Lavene by Agent Griffith.

Lavene since assuming the actual management has put into effect novel exploitation methods that has attracted profitable patronage supplemented by three to five added attractions weekly.

Lyceum, Canton, Closes

CANTON, O., Jan. 4. — The Lyceum Theater, housing burlesque, is dark after sudden closing of stock burlesque this week. Three attempts to revive burlesque at the down-town house this season failed.

Detroit Delineations

Times Square Theater—"Girls in Blue" policy since its opening in October changed to a new policy January 1 with the exit of all principals but Lottie Kroil, ingenue, and the chorus being retained to augment a vaudeville presentation policy featuring the chorus. The principals were transferred to the Loop Theater, across the street.

National Theater — Henry Sheir, straight man, closed December 29, going to the Empress Theater, Kansas City, being succeeded by Bobby Vail, from the Empress.

Palace Theater—Zimmie, the human fish, was an added attraction during the week of December 29.

Gayety Theater—Boots Brawner, formerly of the Cadillac and Palace, has been retained at the Gayety to augment the Mutual Shows in special numbers.

Avenue Theater — The Vesta Sisters, dancers, were added to the cast December 29.

Added Attractions

Wolf and Noel augmented *Ginger Girls* at the Empress Theater, Chicago.

Joan Collette augmented *Jazztime Revue* at the Garrick Theater, St. Louis.

She, featured fem of *Best Show in Town*, filled in her lay-off week out of Bridgeport by augmenting *Dainty Dolls* at the Columbia Theater, Cleveland.

Jean LaRue augmented *Moulin Rouge Girls* at the Empress Theater, Cincinnati.

Solly Fields Shows

NEW YORK, Jan. 4. — Solly Fields, artists' representative and producer, has opened a revue at Henri's *Rendezvous*, Brooklyn, and is releasing another for the Beaux Arts in Newark and one for the Heidelberg, Hoboken.

Solly's daughter, Lillian, is staging the tap dances, and Maxine is playing piano for auditions for the artists' booking office of the Publix Circuit.

State-Congress, Chi., Is Getting Big Play

CHICAGO, Jan. 4.—The State-Congress, always a favorite among Chicago's burlesque patrons, has been doing exceptionally good business of late. This is due in a large measure to the splendid shows that are being put on by Dick Hyland, producer, who came to Chicago from the Coast some six weeks ago and at once proved himself a capable man for the job. Hyland has had extensive experiences in various branches of theatricals and knows how to put together a show that will provide genuine entertainment. He has been doing just that at the State-Congress and the folks that patronize the house have shown their appreciation in generous applause and a continued increase in attendance.

During the last few months there have been many changes in the personnel of the company. Its makeup today is as follows: Danny DeMar and Jimmy Rose, comics; Jimmy Lennon, juvenile; Bobby Burch, straight; Ray Kolb, characters (Kolb also assists Producer Hyland); Hazel Miller, personality girl; Trixie Saul, ingenue and character woman; Hazel Bernard, soubret; Fay Tunis, soubret; Mickey Steele, specialty dancer and soubret, and Evelyn Willis, prima donna.

Changes on Circuit

Astoria, L. I.—Steinway Theater, Jules Leventhal, directing manager, exited as a Mutual house somewhat suddenly Saturday, thereby leaving an open week for Broadway Scandals.

Schenectady. — Wedgeway Theater, Charles Fineberg, manager, became a three-day-a-week stand beginning Monday, thereby adding a three-day layoff out of the Columbia Theater, New York.

Route sheet for January 6-11 and 13-18 shows 43 shows on tour.

Five shows laying off week of January 6-11, viz.:

Broadway Scandals, out of Apollo, New York.

Record Breakers, out of Gayety, Brooklyn.

Hello, Paris, out of Utica.

Social Mafds, out of Kansas City.

Pass Pass, out of Bridgeport.

Five shows laying off week of January 13-18, viz.:

Kudding Kutties, out of Gayety, Brooklyn.

Big Revue, out of Apollo, New York.

Get Hot, out of Bridgeport.

Bohemians, out of Utica.

Jazztime Revue, out of Kansas City.

Tempers—Abe Fineberg, former manager of the Gayety Theater, Louisville, succeeded Maurice Castelle as company manager at Allentown.

Placements

Milt Schuster Agency, Chicago, has made placements, viz.:

Majestic Theater (stock), Fort Wayne

—Trude Trueberg, Shelke, Little Egypt, Henri Neiser, Dot Miller and Peggy Wilson.

Palace Theater (stock), Buffalo—Ray Read and Kitty Warren.

Star and Garter Theater (stock), Chicago—Charles Hendricks.

Empress Theater (circuit)—Wolfe and Noel.

Palace Theater (stock), Detroit — Zimmy.

Clyde Griffith Amusement Corporation Agency, Buffalo, has made placements, viz.:

Palace Theater (Stock), Buffalo—Boob and Beth Blake, Jack Maboney and Jack Arnett.

Globe Theater (Stock), Toronto—Paul Yale, Dot Davidson, George Bartlett and wife.

Gayety Theater (Circuit), Buffalo—Buddy Byrle, Johnson James and Kell as added attraction with Bohemians, circuit company.

Current Comment

By NELSE

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED.

THE chief topic of discussion and debate among burlesquers during the past week was I. H. Herk's diplomatic handling of a radical revolution on the Mutual Circuit in the curtailment of salaries to stage hands, minus rebellion on their part, something heretofore unheard of in theatricals.

Herk, in his reorganization of the Mutual Burlesque Association, made it plain to everyone in any way allied with circuit burlesque that he planned a circuit of burlesque houses and presentations catering to the patronage of workmen and to attract that patronage, and intended giving them what they wanted at prices they were willing to pay, provided that the prices they paid enabled those responsible for the presentations to maintain the AMERICAN STANDARD OF LIVING to which they were accustomed, and as a result of the workmen's patronage last season, Herk saw his way clear in making up his budget for the season of 1929-'30 to grant producers an increase of \$100 a week, thereby enabling them to grant higher salaries to their players, stage crews and musicians.

Considering the fact that few if anyone allied with burlesque indulged in stock-market speculation, it may require some stretch of imagination to visualize the effect that the stock-market manipulations had on burlesque, but to those who have studied its effect on industries and commerce in general, it's plain to be seen that it led up to much unemployment of workmen and a radical retrenchment in their expenditures for amusement.

Burlesque, conceded to be the workman's amusement, has been hard hit by a gradual falling off in patronage, that called for a readjustment of expenditures in the operation of houses and shows, and it remained for Herk, as the directing manager of houses and shows, to devise ways and means of keeping the houses and shows in actual operation.

Herk alone could do little or nothing, but Herk, the diplomatic conciliator, calling for co-operation, succeeded in doing much to bring about the desired results by his recent conferences with house managers and William Canavan, president of the International Alliance of Theatrical Employees and Moving Picture Theater Operators, as set forth on these pages in previous issues.

Granted that the stage crews of shows en tour, and the stage crews of the Empire Theater, Toledo, the Empress Theater, Cincinnati, and the producers and players of every show on the circuit have taken a cut in their income, it will avail them nothing unless the stage crews and musicians in every house on the circuit co-operate along similar lines until such time as an increase in patronage makes it sufficiently profitable to the houses to continue their presentations.

The closing of a few more houses for lack of patronage can demoralize the entire circuit and bring about its general closing, with its attendant lack of employment to everyone on the circuit.

Producers and players have accepted a cut of \$100 a week in their guarantees; stage crews of road shows have accepted a cut of 85 per week per man; the Empire Theater, Toledo, stage crew has accepted a cut of \$10 per week per man, and they are now asking house crews and musicians that haven't as yet accepted a cut to co-operate along somewhat similar lines, in hopes that by doing so they can prolong the season until its scheduled closing date.

A cutting operation is always painful, be it physical or financial, but sometimes it's logical and practical to save the life of sufferers, and a cut all along the line is necessary to save the life of the Mutual Circuit. A word to the wise is sufficient. Live and let live.

CIRCUIT REVIEW

CRACKER JACKS

—With—

WAVA WHITE, JOE MOSS
and BILLY GORDON

Entire production and musical numbers staged by Nat Fields. Presented by the Marland Amusement Company at the Columbia Theater, New York, week of December 30.

CAST—Wava White, Joe Moss, Billy Gordon, Lew Pine, Bob Sandberg, Billy DeGray, Zella Stevens, Edith Warren and Jackie Gilbert.

CHORUS—Lou Murry, Mona Rydeen, Betty Reynor, Dot Reynor, Evelyn Dumont, Juanita Willis, Georgia Brown, Bo Lynn, Mildred Smith, Babe Lavers, Myrtle McNeill, Gertrude Tillman, Lureice Fox, Lillian Marsh, Bee Warren and Helen Carlson.

PRODUCTION — Far more than the usual costly, classy, colorful full-stage sets, silk semi-cyca, pictorial drops, gorgeous gowns and chic costumes, apparently as fresh as at the opening of the season.

PRESENTATION — A diversified series of familiar comedy sketches, bits and dialogues given new twists, turns, lines and actions to make it appear different, especially the double entendre that was camouflaged sufficiently clever by the producer to rob it of all obnoxiousness that otherwise the comics would have made sufficiently plain to the patrons.

Be that as it may, it was a well-staged worthy presentation of fast and funny comedy and novel ensemble numbers.

CHARACTERIZATION

Wava White, featured fem, an effervescent brunet of the strutting, stripping type and captivating personality, adorned in frequent changes of bizarre costumes, was effective in scenes and leading numbers, especially in her spotlighted strutting strip, in which she revealed her modellesque form artistically.

Joe Moss, in his eccentric-comedy makeup, mannerism, lines and actions, garnered laughter and applause aplenty for his comedy-making antics, supplementing with merited encores for his singing and eccentric dancing specialties.

Billy Gordon, characterizing a crepe-face Hebrew comic, minus the crepe, satisfied himself, if not the patrons, with painted face. Be that as it may, Gordon will bear watching, for he has all the qualifications of a fast and funny comic that will advance himself, providing he masters the art of camouflaging his double entendre cleverly.

Lew Pine, a juvenile Hebrew comic, with a movie mustache, may give some the impression of being somewhat fresh, but to us he was an over-zealous juvenile, sure of himself, lines and actions in scenes and admirable in his singing specialty, with the aid of a live duck carefully coached in quacking the chorus, and again as an eccentric dancing toy soldier in leading a similar ensemble number. Pine has all the essentials for rapid advancement a la Lester Allen.

Bob Sandberg, a nattily attired, clear-dictioned, aggressive straight man, fed the comics sufficiently fast and funny to bring out the best in them for laugh-evoking purposes, supplementing with melodious singing in leading numbers.

Billy DeGray, juvenile straight, was of material aid in most of the scenes as a typical straight man and as a character straight in various roles, supplementing with singing in leading numbers.

Zella Stevens, a personally attractive brunet soubrette, led numbers effectively and distinguished herself artistically in a Sis Hopkins characterization and nurse in hospital, as an all-round talking woman with the ability to humor her lines for burlesquing purposes.

Edith Warren, a pretty, petite brunet with a melodious singing voice, has a cute personality set off to good advantage by an ingratiating ever-present smile, dirty eyes and a slender, symmetrical form in leading numbers was of material aid in several comedy scenes.

Jackie Gilbert, a brunet soubrette with a modellesque form, led numbers and acted in scenes methodically.

Dot Reynor, a personally attractive chorister, stepped out of line to lead a number and merited her encores.

CHORUS—Of the show-girl type, with personality and pep aplenty, sang in harmony and danced dynamically in their musical numbers and dancing ensembles.

A big feature of the finales was the full-stage back, musical-note drop for a toy-soldier ensemble led by Comic Pine, characterizing an eccentric-dancing toy soldier, to the dancing of six girls on

Greetings

As we grow older our requirements for the material things in life grow less, therefore we become somewhat sentimental, and that was brought home to us during the last two weeks by the numerous Christmas and New Year cards sent to us by those who wish us well.

In retrospection we visualize the senders of these sentimental reminders as we found them during our association, and in doing so congratulate ourselves on retaining their friendship.

To one and all alike we tender our sincere wishes for a long life of happiness.

If you did not get a somewhat similar card from us it is because we did not know where one would reach you.—NELSE.

bass drums, and the others in a kettle-drum-playing ensemble, with Will Kresger, musical director of the Columbia Theater orchestra, spotlighted in center of stage in a cleverly conceived bit of comedy as trap-drumming comedy leader, to the individual playing of Wava White, featured fem, with clarinet; Comic Moss, saxophone; Comic Pine, cornet; Straight Sandberg, bass drum; Straight DeGray, saxophone; Soubrette Stevens, uke; Ingenue Warren, saxophone; Soubrette Gilbert, traps; Dot Reynor, banjo-uke; Evelyn Dumont, banjo, and Mona Rydeen, uke, each one an able player of his or her respective instrument.

COMMENT

The Marland Amusement Company has given to the circuit a costly production of scenery, lighting effects, gowning and costuming; likewise a talented and able company, in which the males dominate the presentation, for the reason that they evidence more talent, ability and stage experience than the females, who are apparently well satisfied with their strutting, stripping revelations of their pleasing personalities and shapely forms, Soubrette Stevens being

the only one that made any pretense at dancing.

Be that as it may, the comedy was laugh-evoking and the novel musical numbers well staged, and, taking it as we found it at the Monday matinee, there was much to commend and but little to criticize, for the production and presentation will please all circuit patrons.

COLUMBIA THEATER COMPANY

Willie Creager and his orchestra put over a specialty par excellence.

Jean Steele and Mary Lee Tucker, in changes of chic costumes, new lyrics and real dance routines, stopped the show as usual.

Dancing Dolls, in changes of novel costumes, one a red wig, orange feather-footeoned creation, dazzled the customers, while the Dolls made them sit up and notice their pep in performances.—NELSE.

Bernstein Reorganizing Selig's Music Hall Stock

NEW YORK, Jan. 4.—With Rube Bernstein, an attache of the Mutual Burlesque Association, assuming the management of the American Music Hall Theater and its stock company, there were many and varied rumors relative to the future policy of the house.

During an interview with I. H. Herk he admitted that he and his business associates had purchased a controlling interest in the lease and operation of the house, with himself as directing manager, and that he had placed Bernstein in actual management of the house and company for a reorganization of the company for a continuance of its stock company presentations of burlesque, but Herk declined to confirm or deny the rumor that it would eventually become a Mutual Circuit house.

The American Music Hall, after being dark for several months, was reopened November 9 under the directing management of its new lessee, Irving Selig, and the general management of Joe Hurtig.

In our review of its opening in our issue of November 23 we commented on the opening being marred by misman-

SEEN AND HEARD.

NAT (BARON) GOLDEN, agent in advance of Dave Marion's shows on the Columbia Circuit for many years, is now the advertising agent of the American Music Hall Theater, New York.

SAM A. SCRIBNER, having completed arrangements for the removal of the Actors' Fund executive offices, is preparing to entrain for Pinehurst, N. C., January 18.

LEO STEVENS, directing manager of the Academy Theater Stock Company, Chicago, is now pounding out novel comedy books on a new typewriter tendered him by members of his company Christmas as a token of their esteem.

C. D. PEETS, manager of the State-Congress Theater Stock Company, is the proud possessor of a new radio set, presented to him Christmas by members of the company, who consider Peets perfect.

SIDNEY FIELDS, former straight man of circuit companies, is now producer for Oscar Dane's Liberty Music Hall Stock Company, St. Louis.

WARREN B. IRONS, having closed his Haymarket Theater, Chicago, and his *Lid Lifters* show on the Mutual Circuit, is preparing for a trip to the Pacific Coast.

THE LANDER BROTHERS, former comics-in-chief of the City Theater Stock Company, New York, reopened in vaudeville December 30 on the RKO Time at White Plains, N. Y.

GERTIE LORRAY, featured fem of the Irving Place Theater runway, New York, may not know it as yet, but the powers that be have her penciled in to succeed a featured fem of a circuit company. If not for the remainder of this season, then it will be as featured fem in big billing of a new show on the circuit next season.

THE MICHIGANDER, former contributor of Detroit Delineations and equally well known to his friends as Arthur

Paquet, more recently a realtor and proprietor of the Park View Hotel, St. Albans, Vt., desires to hear from or hear of the present whereabouts of Gladys Bond, a former member of *The Sign of the Cross* and later with Floradors. Anyone knowing Miss Bond's whereabouts will confer a favor on her by communicating direct with Paquet.

JOSEPH K. WATSON, of the former team of Watson and Cohen in burlesque and vaudeville, now confined in a private pavilion of the Mount Sinai Hospital, Fifth avenue and 100th street, New York, recuperating from an operation for appendicitis, will welcome visits and letters from friends.

FRED WILSON and Bebe Brennan, late of the Palace Theater Stock Company, New Orleans, returned to the Eddie Dale act, reopening Saturday on the Interstate Time. Wilson and Brennan augmented the Majestic Theater Stock Company, Fort Wayne, Ind., Christmas week.

DOC WALL, former manager of *Best Shoe in Town*, now at Fort McDowell, Calif., will welcome letters from friends in care of Service Club prior to his sailing for China February 8 as a bandsman in the 15th Infantry, U. S. Army.

DOTTY VAUGHN, the Dresden doll, and Peggy Moran, the baby brunet vamp, formerly of the Columbia Theater runway, more recently of the City Theater runway, are now strutting their stuff on the Irving Place Theater runway, New York.

MATT KOLB, well-known Eastern producer, is spending some time in Chicago and has been visiting his brother, Ray Kolb, who has been one of the mainstays of the State-Congress company for the past three years.

H. W. McCALL, interested in the Palace Theater, New Orleans, arrived in Chicago from the Southern city a few days ago. He reports that business at the Palace is very good.

agement, and from well-founded reports the mismanagement continued until last week, when Selig & O'S'd Herk for financial backing of something like \$20,000.

Changes in Casts

Palace Theater (stock), Buffalo—Ray Read opened December 30. Kitty Warren opens Monday.

Star & Garter Theater (stock), Chicago—Marti Gilmore closed Saturday. Joe Kilch and Syd Burke open Monday.

City Theater (stock), New York—Ernie Mack, comic, succeeded Wayne McVeigh Tuesday, December 24. Connie St. Clair, featured fem of runway, closes January 10. Mary Sunde, of the State-Congress Theater Stock Company, Chicago, opens January 11. Eddie Welch, for several years stage director for Minsky's Apollo Theater Stock Company, is now producing for the City.

State-Congress Theater (stock), Chicago—Mildred Steele engaged to open in the near future.

American Music Hall Theater (stock), New York—Hugh Mack, straight man, late of vaudeville, opened Sunday. Joan Collette, for some time past augmenting circuit companies in the West, also opened Sunday. Al Ferris, comic, scheduled to open Monday, failed to do so. Walter Weber closed Saturday. Artie Leming, comic, opens Sunday next.

National Winter Garden Theater (stock), New York—Ruth Osborne, prima donna, closed during the week of December 23. Chic Williams opened December 30.

Burbank Theater (stock), Los Angeles—Wanda DeVon opened December 23.

Palace Theater (stock), New Orleans—Beulah Hoyer is the new prima donna.

Hippodrome Stock

YOUNGSTOWN, O., Jan. 4. — The Hippodrome, former Schubert road-show house, changed its policy December 23 to burlesque stock under the house management of H. Miller, company management of Teddy Underwood and stage direction of Artie Lewis.

The cast includes Billy Lewis and Ray (Slats) McClelland, comics; Artie Lewis, straight man; Charles Heath, juvenile; Thelma Lewis, prima donna; Ruth Hart, Babe McClure and Teddy Burton, soubrettes, with 16 choristers, formerly of C. W. Brill's Grand Theater Stock Company, Akron.

Palace Stock

MINNEAPOLIS, Jan. 4. — The Palace Theater Stock Company, which opened eight weeks ago, closed its brief season Saturday.

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Announcement From Washington, D. C.

The second event for this season to be presented by the Community Drama Guild, of Washington, D. C., will be the fourth annual One-Act-Play Tournament scheduled to take place beginning January 22, with finals on February 7, McKinley Auditorium. All clubs and drama groups in the District of Columbia, the metropolitan area of Maryland and Arlington County, Va., are invited to participate in this annual tournament, which last year presented 28 different amateur groups in a widely varied and interesting series of one-act plays, and which resulted in the Columbia Players winning first place in the local tournament and taking part in the Belasco Cup Tournament in New York.

Player groups had to register with the Drama Guild on or before January 4 for entrance in this year's tournament.

In addition to the One-Act-Play Tournament the Drama Guild is also to sponsor a Play-Writing Contest open to all authors and playwrights in the vicinity of Washington. This contest in the writing of one-act plays will begin at once and will close February 15. An outstanding committee of literary and stage experts will serve as judges of the plays submitted, for which a prize of \$25 is offered for the best play. If, in the opinion of the judges, this winning play is worthy of production by the Drama Guild it will be produced at the Spring Drama Conference to be held the week of April 1.

On February 28 and March 1 the second full-length play of the season will be presented with an all-Washington cast of players to be chosen following a new system of tryouts early in January. Directors of all drama clubs and groups in the city were invited by the casting committee of the Guild, which is headed by Major Philip Hayes, to meet the committee for consultation in the board room of the Franklin Administration Building.

The play to be given February 28-March 1 is John Tobin's celebrated comedy of 100 years ago, *The Honeymoon*. It requires a large cast of players who will be chosen from groups from all parts of the city. It is expected that the director for *The Honeymoon* will be chosen from among those in New York City who have had outstanding success in staging revivals.

Little Theater of Alva, Okla.

The Little Theater of Northwestern College, Alva, Okla., has announced its next play, *Peg o' My Heart*, which will be staged at Herod Hall January 20.

Velma Crosser is to take the role of Peg and Ellsworth Miller has been cast as her lover, Jerry. These two young people have thoroughly established their places in the hearts of the people of Alva by their past performances and their names alone will fill the house.

Fort Worth To Conduct Next Play Tourney

The Little Theater of Fort Worth, Tex., will be host to the fifth annual Texas Little Theater Tournament, the Dallas Little Theater having offered it again to another group. The tournament was originated by the Dallas group, which conducted it in 1926, 1927 and 1928. The fourth tournament was held in Houston last year, and the fifth will be held in Fort Worth, beginning next April 21 and lasting for 7 or 10 days. Charles Morgan, president of the Fort Worth Little Theater, will visit Dallas in a few days to confer with the tournament committee.

"We believe it to be in the best interests of the tournament that it be held elsewhere," said Mrs. W. P. Bentley, chairman of the Dallas Little Theater executive committee and a member of the tournament board. "Dallas has had it for three years, and if we continue it here it will take on the semblance of a Dallas proposition, which it is not. It was designed originally as a service to little theaters of the State and we believe that Fort Worth will be able to inject a vast amount of interest in it thru its sponsorship."

"The Fort Worth Little Theater has made giant strides this season and all tournament well-wishers are delighted with Fort Worth's decision to lend the weight of its name and prestige to the enterprise," Mrs. Bentley declared.

Fort Worth's acceptance was approved by the Dallas Little Theater directorate, which met at the Adolphus. A leave of absence was granted Louise Britton, executive secretary, who will leave for

Little Theaters

By JOSEPHINE M. BENNETT

(Communications to 1560 Broadway, New York)

Little Theater Movement Help To a Full Life, Says Dr. Hardy

The question as to whether life can be organized strongly and lived happily without the aid of Christianity was discussed yesterday morning by the Rev. Edward Roche Hardy in his sermon at St. Agnes' Protestant Episcopal Chapel, 92d street and Columbus avenue, New York City.

To answer this question, he said it would be necessary to consider whether the Christianity of the ancients could be reproduced satisfactorily in modern life. In order to arrive at unbiased conclusions on the matter, he thought that it would be best to approach the problem by "beginning with modern times instead of Christianity."

"Let us imagine ourselves in the position of a young man just out of high school or college, who is going to take up with life for himself," he said. "Is it possible for him to organize a happy existence for himself without the elements of Christianity permeating his plan? This young man, after his debut into the world, undoubtedly will find himself in either of two classes. He may find himself a member of that stable company of men and women who manage to live long, fairly happy lives without ever thinking what they are living for. They are concerned only with the newspapers that have to be read, the radios that have to be listened to, the shows that have to be seen and the work that has to be done. That is what life means to them. All we can hope is that some day they will wake up and realize their sad plight."

"But suppose our young man happens to be intelligent—what then? Should this be so, he assuredly will find himself affiliated with a group whose lives are concerned mainly with causes—causes which control such things as social reform, the Little Theater movement, engineering and other channels of intelligent activity. The people who compose this latter group are those who are building their lives on an interest in some worth-while project, which is of benefit not only to themselves, but to others, and which is, at the same time, greater than themselves."

"In my opinion, these are the real mystics of today. These happy people who are doing something for the sake of the thing itself have, fortunately, escaped the worship of the dollar, which is reputed to be the national religion of the United States."

"Yet if our young man is inclined to think about things deeply and seriously, he will have to face one more problem in order to build up a successful, purposeful life. He must realize that the secret of life is an adequate set of interests organized with a purpose. He can best organize his interests under the head of Christianity, which will give direction to the course he pursues. And in this final plan he will discover a satisfactory answer to the question: 'What am I to live for?'"—New York Herald-Tribune, December 30, 1929.

New York. The board elected W. O. Proctor treasurer to succeed J. W. (Pat) Murphy, resigned.

Little Theater To Present Two Plays

Two productions will be staged by the Little Theater of Nashville during January, the first, *On Approval*, scheduled for January 8, it has been announced. The second, *Wild Duck*, will be presented January 29.

It was decided to give two during January so that the regular average of one a month can be maintained. The one set for December was abandoned.

On Approval is a delightful English play which made its bow to the British public about three years ago, moving to New York last year. Wallace Edinger took the lead in the American cast.

The second production is by Henrik Ibsen and is said to be equally interesting. An afternoon tea was given Saturday, January 4, for friends and patrons of the Little Theater and two short plays featured the entertainment.

Curtain-Call Club

Announces Tournament

The Curtain-Call Club, of Boston, Mass., in keeping with its ambitious program, has publicly announced its intention to hold a One-Act-Play Tournament for amateur groups February 5, 6 and 7.

Already several groups have signed up for this competition, which promises to bring together some of the best amateur talent in New England. A large silver cup has been assured for first prize, and suitable second and third prizes are to be given for the winners among the contending clubs.

The judges are representatives of the best experience in the field of dramatics. Mrs. Carl L. Schrader, former chairman of drama, now first vice-president of Massachusetts State Federation of Wom-

en's Clubs, past president of the Drama League of Boston; Frank C. Brown, director of Drama League of America, lecturer at Boston University on History of Theater, and Frank W. C. Hersey, professor at Harvard University, comprise the judges.

This is the first attempt in recent years at a tournament competition and it is hoped with favorable support that this may inaugurate an institution which may become a yearly event for amateur actors of Greater Boston.

Theodore Johnson, managing director of the Walter H. Baker Company, has been co-operating very extensively with Muri Daniels, first vice-president of the club, in the development of this tournament. The union itself is solidly behind the club in this program.

Waxahachie Drama

Tournament Plans

Nine Central Texas universities have responded so far to an invitation to participate in a Central Texas intercollegiate drama tournament to be held at Trinity University April 13 to 18, it has been announced by Yetta Mitchell, director of public speaking and sponsor of the Trinity Players of Waxahachie, Tex.

The tournament is open to universities and senior colleges in this section of the State. Sixteen have been invited to participate. Trinity will be host of the visitors and will not compete. A loving cup is to be given by *The Waxahachie Light* to the club presenting the best play.

Church and Drama Groups Of Washington, D. C.

Players from many church and drama groups united in presenting the yuletide drama, *The Other Wise Man*, at Luther Place Memorial Church.

The production was under joint direction of Bees Davis Schreiber and Denis E. Connell, assisted by Mr. and

Mrs. N. K. Gardner, Mr. and Mrs. Irving L. Koch and others. The great ensemble scenes, *For the Sake of the Little Child* and *A Pearl of Great Price*, introduced a number of players versed in religious drama who are annually assembled by the Bible School Association and the Chapel Players of Luther Place Memorial Church for the yuletide.

In the final scene, *At the Damascus Gate*, the personnel included Pauline Sager, Mrs. George Gates, Janet Jackson, Ruth Shoemaker, Edith Garland, Blossom Millbrook, Ruth Campbell, Eleanor Theiss, Ruth Chindblom, Carrie Mae Boyer, Ruth Burd, Elizabeth Bryan, Anna Talbert, Mary Seaford, Mrs. Lillian Brown, Mrs. Irving L. Koch, Evelyn Gillette, Roberta Galkoway, Mildred Wick, Mae McElwee, Mrs. Henry Eberly, Adele Justh, Mrs. Paul Blocher, Rose Moulter, Edna Jones, Edna May Miller, Mrs. Marjorie Gaardsmoen, Lula Reusa, Agot Nordby, Marion Solt, Mary Louise Snyder, Albert Hall, Hans P. Caemmerer, Robert Himes, Wm. Tribble, Edgar Gaardsmoen, George Gates, Dr. Clifton P. Clark, John Gress, Richard Chindblom, Irving L. Koch, N. K. Gardner, Clarence Brindell, Donald Moriarty, Edward Eberly, Claud Cook, John D. Long, Herman P. Riese and others.

Tampa Little Theater

Will Present E. H. Sothorn

The Little Theater of Tampa, Fla., closed the year 1929 with a morning playreading December 30 in the Federated Clubs' Building. *Antony and Cleopatra*, by Shakespeare, was analyzed and discussed.

The Tampa Little Theater will present E. H. Sothorn in the Municipal Auditorium Friday evening, February 7. Sothorn is at present touring the country and is having large and enthusiastic audiences everywhere he appears. He is due to arrive in Florida February 1.

The board of governors of the Tampa Little Theater voted at the last meeting to increase the membership fee beginning January 1.

The Little Theater will continue to present bi-monthly play programs. With its increased membership and larger fee it is planning to present plays that are playing on Broadway or have done so recently.

Maxwell Anderson's most popular play, *Saturday's Children*, has just been released for little theater groups and is one of the plays considered for early presentation.

Booth Tarkington's *The Intimate Stranger*, with Violet Gegg in the leading role, is now being cast. Tom Bayless is busy directing the rehearsals of *The Countess Danzka*. Norman Kirkconnell wrote the play, which is a three-act melodrama.

Among those appearing in the play are Mr. and Mrs. Richard Jackson, Lucile Trice, J. P. Shaglick, Jimmie Wall and Vinton Kirkconnell. The play will be entered in the national play-writing contest now being conducted by the Church and Drama League.

News From

Sioux City

The Little Theater of Sioux City, Ia., is planning the biggest year of its life under the directorship of John Wray Young, its first paid director. A season of five full-length plays has been planned, beginning with *The Queen's Husband*, and including a revival, probably *Ten Nights in a Barroom*, with a play of Shaw and one of Barrie, and a modern American play, either a recent Broadway success or one of the unpleasant and unproduced works of the struggling dramatists of realism. The Little Theater is open to suggestions.

The clubrooms are in the City Hall and have been redecorated and repainted, a telephone installed and new furniture added. They form a cheerful meeting place for the social gatherings, and also for the classes which are being conducted every night in the week in playwriting, makeup, stagecraft and puppets. (See LITTLE THEATERS on page 53)

PLAYS PLAYS

We have the newest and most attractive, as well as the largest assortment of Plays in the world. Send four cents for our new list.

SAMUEL FRENCH
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COSTUMES
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NEW YORK

Christmas at WMCA

Almost every radio announcer receives gifts from unknown persons, fans, admirers and such. This goes on all year round in the life of the victim, but at Christmas anything can happen.

A. L. Alexander, at Station WMCA, has been the recipient of a plum pudding for the last four Christmases; sent to him from Surrey, Eng. He hasn't the faintest notion who is the mysterious donor, but he is glad they listen in for him in Surrey.

William Mella draws flowers from an unknown admirer in New Jersey, and someone sends Ray Stummot all kinds of nuts. He received coconuts for Christmas.

Gregory Abbott, tho he doesn't really know why, gets books and poems.

Elmer Kinsman once received a suit of clothes from an unknown. Apparently the giver pictured Elmer, from his voice, as being small and stout. He isn't, and after desperate attempts at alteration proved unsuccessful the suit was regrettably cremated.

Maurice Chevalier on the Air

Maurice Chevalier is one of the latest personalities to be lured thru the radio commercial broadcasting. He will make his radio debut over 57 stations on the Columbia Broadcasting System Thursday, January 9, between 8:30 and 9 o'clock, assisted by a symphony orchestra of 30 pieces, under the direction of David Mendoza.

Chevalier's radio appearance will be sponsored by Coty's, the perfumers, thru an arrangement made by Henry H. Dagand, who negotiated Chevalier and David Mendoza's services with the Coty people. We understand there is a great deal of personal sentiment attached to this negotiation, for Coty has been a staunch friend of Monsieur Chevalier for some years.

Said a Letter Received by NBC:

"I have a beautiful collie dog named Rudy Vallee which has puppies, which I call the Connecticut Yankees."

Jessica Dragonette, of the NBC studios, is listed among the highest paid radio artists in the world. Jessica has just signed a new contract with NBC.

A new Seth Parker song, a waltz ballad, is soon to be published, according to Phillips H. Lord, creator of Seth, heard each Sunday night thru the NBC System. Lord wrote both words and music for the song soon to be published.

Eva Taylor Soon To Appear on Broadway

Eva Taylor, the clever little vaudeville star, recording and radio artist, who was the first member of her race to send her sweet voice to a far country, is said to possess a "perfect radio voice."

Many of Miss Taylor's friends and well-wishers will be interested to know that after her absence from the footlights for a number of years she will be featured in a musical production which will open on Broadway in the very near future.

LUCILLE JOHNSON BIGELOW, harpist, will appear on this program and has selected that much-wanted number, *Liebestraum*, as the opening harp solo.

FRANK GITTELSON, internationally known American violinist, has been signed by Frederick R. Huber, director of Station WBAL, Baltimore, to broadcast a series of Sunday morning recitals over WBAL. Appearing on these programs with Gittelson will be George Botek, pianist.

GUY ANDERSON, singer of sentimental songs and artist of the ukulele and guitar, for the last several seasons radio entertainer over New York and Hollywood stations, is now confined to a sanitarium in Fort Stanton, N. M., with tuberculosis. A letter from "Andy" says it is lonesome out there and that he would appreciate letters from anyone.

HARRY GREEN, popular motion picture comedian, who plays the title role in the Paramount production, *The Kibitzer*, will be the feature of the regular Paramount-Publix radio hour Saturday night. The Paramount hour is broadcast over the coast-to-coast network of the Columbia System. Green's portion of the program comes direct from the Paramount studio in Hollywood, relayed to Station WABC, New York, and then placed on the air.

DOROTHY ADAMS, also in the Paramount-Publix hour, sings that classic,

Radio Entertainers

By JOSEPHINE M. BENNETT
(Communications to 1560 Broadway, New York)

A Radio Clown Discusses Business Vs. Showmanship



"UNCLE BOB" SHERWOOD

L-a-dees and gentlemen, please stand by—here comes the radio circus and with it "Uncle Bob" Sherwood, the Barnum clown. On Friday night at 7:30 tune in on WJZ, on the NBC chain, sit in your easy chair and let "Uncle Bob" take you to the Dixie Circus. Hear the roaring lions and the snarling Bengal tigers, the chest-cheet of the monk in the jungle and the hawks and squawks of ballyhoo men proclaiming the "greatest show on the air." Can't you see the glitter of the spangles and the capers of the clowns, the prancing, dancing ponies, and the gorgeous lady riders? Whoopee! It's Circus Night!

"Uncle Bob," we asked this bubbling, beaming youth and fun-loving clown, "how and when did you become a radio artist?"

"Well, now," he answered, scratching his amazing shock of white hair, "that's a most peculiar thing. Way back in the old days of radio when WEAF was just around the corner from me I thought I'd do a few little talks and circus stories on the air just for the fun of it. It got so that whenever a regular-program artist failed to show up for his scheduled turn, or something on the program schedule went wrong, the planning board at the studio would send me a hurry call to come right over and ad lib some stuff. I'd tell some of my circus and clowning experiences, fill in the necessary time, and everything would be all right."

"Well, sir, along came the Dixie Cup people and when they first decided to go on the air they wanted to get a novelty feature that would tie in with their product. They first thought of a carnival, but somehow this didn't appeal. One of the folks over at the studio planning board suggested that a circus-program idea would tie in with the product—drinking cups—and also suggested that they get me to put on a circus program."

"Uncle Bob" removed his pipe while his merry brown eyes twinkled with genuine enjoyment.

"At first it was just straight story telling," he went on, "and personally I

nobody's using it now, from *The Love Parade*, almost as effectively as Maurice Chevalier himself. However, Maurice sings this in a way all his own and inimitable.

LESLEY MACK, a pupil of the great Daniel Beddoe, of Wales, has been assigned a short-period recital on Station WOR, New Jersey, Saturday, January 11, starting at 6:10 p.m. Mack, a tenor, came to America in 1922 and has been a soloist in many important oratorios.

"GINOER", and she is known only as

thought it was rotten, but somehow it clicked. It sure did, and then I thought of the idea of getting two kids and taking them to the circus. And so we have the *Dixie Circus*."

"How do you get all those sound effects?" we asked. "Uncle Bob" produced a suit case.

"Here," he said, "is a thing I invented to give the sound of an elephant's trumpet. It's just a rubber valve placed over a wooden tube with a long tape tube like an elephant's trunk."

"How did you know this would make a sound like the trumpet of an elephant?" we persisted.

"An elephant told us." And this clown was actually shaking with laughter. "Uncle Bob" invents and makes all his circus-sound effects, and with the aid of a whistle does all the equestrian directing.

"Do you feel that your *Dixie Circus* has been a successful program?"

"Sure," he responded quickly. "*Dixie Cup Circus* will celebrate its second anniversary soon and we have given our programs every Friday night the year round. I think it is pretty safe to say that six months after our *Dixie Circus* went on the air the *Dixie Cup* business went from a 12-hour-a-day production to a 24-hour-a-day production, six days a week, with additional help and added floor space."

"Have you heard," we asked, "that some radio programs have been failures?"

"When radio advertising doesn't click," stated the now-serious Bob Sherwood, "there's a reason for it. It may be that the hook is not kept well enough baited. It may also be that the business people sponsoring the program may not be showmen. Most of the producers using the air show by their advertising methods that they are astute business men, but they also are the utmost co-operation of the studios and the artists. A good business man may also be a poor showman."

In response to some coaxing for advice on the improvement of radio programs, "Uncle Bob" ventured the following:

"One thing I am sure of and that is that listeners object to too much cutting in for commercial announcements. Certainly the advertiser must carry the commercial credits or there would be no radio show. But, in my opinion, when a program has been on the air long enough to be an established success the commercial mention should be made only at the beginning and the end of the program and should not be constantly interpolated thru the entertainment. In the case of a new product or a new program it must, of course, do its pioneering and speak thru the program, but once it becomes a success it will become more of a success if commercial credit mention is properly handled."

We agreed with "Uncle Bob" Sherwood on this point as recollections came to mind of the crude, if not actually rude, interruptions at the most ecstatic moments during the first broadcast of Puccini's opera, *Madame Butterfly*. Dragged out of heaven, we were, into a wretched world to be told that thru somebody or other's courtesy we had been sent to heaven. If only they could have waited to tell us that!

that on the air, will play the piano in the program of Violino, Angela, Pianette and Jazzette, those talented girls from WOR, next Friday night at 8 o'clock. Ginger, we understand, comes to us from Kansas.

JOE SMITH and Charles Dale, comedians of the play, *Mendel, Inc.*, have been singing and making comic whoopee from Station WPGH lately.

LANNIE ROSS, tenor, assisted by an instrumental trio, turns to Noel Coward's operetta, *Bitter Sweet*, for several

selections to be heard over the NBC System in the *Troubadour of the Moon* program. That certainly is a romantic title for a program, Lannie.

JEAN GOLDKETTE and his dance orchestra are still in demand over at WGN, The Chicago Tribune station on the Drake Hotel. Jean and his boys may be heard from there nightly.

BERNICE TAYLOR, soprano, and Fred Waldner, tenor, will sing that haunting duet from *Marianne*, *Just You, Just Me*, Saturday night, January 11, from WEAF at 8:30 o'clock, Eastern Standard Time.

AL BERNARD and Paul Dumont are end men in the Dutch Masters Minstrels. Carson Robison is the novelty vocalist; Steele Jamison, tenor; Harry Donaghy, bass, and the orchestra is directed by Harold Sanford. This black-face company sings songs of whimsical humor and creates comic antics Saturday nights thru the NBC System.

MILE, ELIENA KAZANOVA, famous Russian violinist, will be featured as the guest of honor in the *Around the Samovar* hour when that feature is broadcast from WABC and stations of the Columbia Broadcasting System at 9:30 o'clock Saturday evening, January 11. In addition to Mile, Kazanova, Eli Spivak, baritone; Mme. Zinaida Nicolina, well-known Russian soprano, and Peter Biljo's Balalaika Orchestra will also participate in this gala Russian presentation.

TAYLOR GORDON, noted author, is Brother Jenkins in the radio hour known as *Dixie Schoes*. Brother Jenkins is well known to air audiences for his rendition of Negro spirituals.

JIM AND BOB are the Hawaiian instrumentalists who are such a big attraction on the DX Air Vaudeville coming from Station WENR, Chicago. They will be heard again next Saturday at the regular time.

JOHNNY SHEA, heard as Chester in The Jameses, weekly NBC program, spends his daytime hours in the NBC Press Relations Department. In addition to his microphone activities and daytime duties he finds time to write an occasional bit of radio news. What is radio news?

GUY FRASER HARRISON, conducting the Rochester Civic Orchestra, will play favorite classical numbers on a Stromberg-Carlson program originating at Station WHAM, Rochester, N. Y., and presented thru WJZ and associated stations from coast to coast.

ELSIE WALTER and Sadye Levin, piano artists, will broadcast from Station WHAM, Rochester, N. Y. Clayton Knope will offer vocal solos.

GILBERT OWEN, popular violinist in the Leisure Moments program emanating from WHAM, has been featuring the works of two noted Russian composers, Glazounov and Moszkowski.

WILLIAM FAY, baritone, is another very popular entertainer at WHAM and is also a feature member of the Leisure Moments hour.

ANDY SANNELLA, saxophone virtuoso, has just completed work on a series of five articles on *Jazz—But Is It Music?* for a national periodical devoted to matters musical.

EVELYN MOSS will be at the piano on the 12 noon program from Station WMCA, New York, Saturday, January 11.

HAROLD STERN, who, together with his Hotel Ambassador Orchestra, is a daily feature from WABC, is quite proud of the fact that he and his band were selected from over 20 applicants to be the orchestral feature at the Paramount Film Ball to be held at the Hotel Astor, New York, on the evening of February 7. Stern has just composed a new number, a ballad called *Broken Hearts*, which he will introduce in his broadcasting programs. He didn't tell us whether this was dedicated to Wall street or not.

ALFRED H. WERTHEIN, composer-violinist and popular radio artist, was instructed by his father, who was concert master of the old Academy of Music on 14th street in New York City.

Radio Comedy Collection

Radio Entertainer's Comedy Collection, \$1; Act, \$1; Monologues, \$1; Sketches, \$2; Parade, \$1. E. L. GAMBLE, Playwright, East Liverpool, O.

Madam Holton Resumes Tour

CENTRALIA, Wash., Jan. 4.—Madam Nell Holton and Company, featuring Princess Pat, "Child Wonder", resumed their tour this week, heading southward for California, in which State they will begin a string of bookings around February 1. The Holton organization recently concluded a three years' tour of the United States, during which time the troupe covered every State in the Union with the exception of Kentucky. Madam Holton and W. F. Holton, manager of the company, have been visiting relatives and old friends thru this section for the last month.

Princess Pat has been doing broadcasting work in this territory and has given many demonstrations over the telephone to various newspapers in the Pacific Northwest. This has brought the youthful mentalist a heap of fine publicity. Madam Holton has played a few clubs thru here with her fire and escape act.

Blackstone's Parrot Holds Firemen at Bay

TOLEDO, O., Jan. 4. — How Harry Blackstone's pet parrot, screeching vindictives in a dozen tongues, held a company of firemen at bay early Sunday morning when they attempted to pass thru the Blackstone apartment to fight a fire which was blazing in another part of the building, was being told around Toledo this week.

Fire, caused by a lighted cigaret, had filled rooms adjoining the Blackstone apartment with dense smoke. Firemen who answered the alarm attempted to enter the building thru Harry's room. At the door of the apartment the fire-fighters were met by a brilliantly colored parrot, which squawked angrily and tore at their faces with vicious claws.

Blackstone arose, explained that the parrot was his parrot who acted in the capacity of watchdog, and carried the feathery creature out on his shoulder. Harry told the firemen he could perform many odd tricks, but was unable to control the fire and smoke and even the parrot at times.

Mr. Q Playing For Bert Levey

Mr. Q, hypnotist, is now working the Bert Levey Time in the Dallas territory. He informs that conditions in that section are nothing to brag about. Mr. Q is at present reorganizing his show, and promises to make it bigger and better than ever. There are about seven mentalists and hypnotists in Dallas and surrounding territory at the present, yet all seem to be doing business, with Mel-Roy heading the list, Mr. Q says.

"I had the pleasure of seeing the new magic show Mel-Roy is building," Mr. Q states, "and it sure is a wonderful outfit of magic and illusions."

Vilas Leaves Hospital

BRIDGEPORT, Conn., Jan. 4.—Royal L. Vilas, former well-known magician, and now an official of the E. I. DuPont de Nemours & Company, of Fairfield, Conn., has returned to his home, Royal Lodge, in Easton, after several weeks' confinement in the Bridgeport Hospital, where he was taken following an automobile accident.

Vilas is well on the road to recovery from the injuries received in the crash, but it will be several more weeks before he is able to leave his home.

Raboid Entertains Sick

NEW YORK, Jan. 4.—While playing the Strand, Newport, last week, Rajah Raboid, mindreader, paid a Yuletide visit to the Newport Hospital and entertained ward patients with demonstrations of his thought-transference novelty. The Newport News gave the incident a good-sized story.

FRED KEATING is meeting with great success in the new play, *Mimicry*, now appearing on Broadway. Keating is endowed with one of the most pleasing personalities in magic.

Magic and Magicians

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

Ulysses Booked Ahead

Ulysses, the Great, colored magician, who for the last several months has been playing colored churches, schools and clubs in Cincinnati, informs that he is booked solid until January 31, many of the dates being repeats. He is giving a two-hour show of magic and mindreading. He reports that his recent ads in *The Billboard* have brought him offers from theater managers in various parts of the country.

A reception was tendered Ulysses recently at the Shiloh Baptist Church, Cincinnati, which was attended by many of the colored leaders of the city.

Mrs. Houdini Opens Tearoom

NEW YORK, Jan. 4.—Beatrice Houdini, widow of Harry Houdini, has opened a tearoom on West 49th. Many of the local magi are making the place their headquarters.

Trebeh Set In Norfolk

NORFOLK, Va., Jan. 4.—Trebeh, the magician, who on December 29 concluded a two months' run in 44 schools in Richmond, Va., and surrounding territory, opens his 1930 season with contracts for every elementary and high school in this city having an auditorium. He will begin his school work here January 7, opening at the Ruffner Junior High School.

Trebeh is sporting a new window card, especially designed by Wilfred, the Wizard, commercial artist and magician, of Richmond. Trebeh enjoyed the holidays visiting relatives in New York State.

ANNEMAN, formerly of Waverly, N. Y., is at present working around New York with a mind-reading turn. He is now a resident of the Big City.

Hocus Pocus

By BILL SACHS

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED.

"IT HAS come to my attention," writes a certain mindreader, "that some of the mentalists appearing over the radio are 'burning it up.' If this continues the game cannot last long. The radio idea is too good a one to be slaughtered, and it is about time that the guilty ones wake up and see the error of their ways."

While we do not doubt that there are certain air-minded mindreaders who are using the radio not as a means of dispensing entertainment, but as a way of mulcting an unwary public by illegal methods, still we feel that the regular theatrical channels are even more clogged with these gyp artists. Unless a mindreader works on the level of the radio, he is apt to be apprehended before he does a great deal of damage. But who is going to watch the gyp mentalists in the small-town theaters and opera houses?

There is no denying that the mental field is a lucrative one, and for this reason it is being invaded right along by a string of undesirables, whose chief purpose is not to entertain, but to grab off any loose nickels by any hook or crook method. Mindreading, when worked legitimately, is good entertainment, but when it is represented as a supernatural power and is used instead of a gun to hold up an ignorant and unsuspecting public, it becomes a "rank poison"—a poison that will kill off the mind-reading game as a whole in very short order.

As an example of what the legitimate mindreader has to contend with, let me cite two instances which have been brought to my attention in recent weeks. Two so-called mystics, both with highly perfumed Hindu monikers, were arrested recently, one in the West and another in the South. Among the charges brought against both were the Mann Act, and then to top it all off their "rocket" and secrets were exposed to a crowded courtroom and played up in big style in the local newspapers. It would be suicide for a legitimate worker to invade that territory now or in the future. The people in the sections which they worked are now under the impression that all mindreaders and crystal workers are "fakes"—and who is going to take it upon himself to try and teach them otherwise? This condition is national in scope. The fakers are not only working the West and South, but the East and North as well.

If the mind-reading game is to exist much longer there must be a housecleaning. The undesirables must be exposed and driven from the field and the balance of the mentalists must keep their work above par and free of suspicion. Otherwise the crash will come—and it won't be long.

Harry Blackstone's "Clearing the Decks for Magic", which appeared in the Christmas edition of *The Billboard*, continues to bring letters of protest from the magic field at large. The protesting magi, in 9 out of 10 instances, condemn Blackstone's idea of exposing the older minor tricks with a view to creating a greater interest in magic itself and to make room for newer stunts.

However, despite all the protests, Harry has remained silent, leading us to believe he isn't as serious about the whole idea as he would have us believe. Knowing Blackstone as we do, we are certain that he wouldn't begin a wholesale expose of the minor tricks, unless he had the support of the majority of the professional magicians. But such does not happen to be the case. Seemingly Harry's idea was to arouse a bit of enthusiasm in the magic field, and in that he has succeeded. He also has learned that the matter of expose is not a dead issue. But don't you worry, you "little fellow", Blackstone isn't going to destroy your means of garnering the bread and butter.

KOVA-WAH-WAH The Serpent! See Him Rise! He Unties Himself!

A common knot is tied in the center of this mysterious reptile (like imitation). When held at arms' length, the silk slowly rises head first, and actually unties itself. The trick is a riot. You can do it anywhere. Complete with full patter and instructions. PRICE, \$1.00.

A copy of our NEW MAMMOTH No. 7 CATALOG included FREE with this dollar offer, also a copy of our late Bargain List.

Thayer Magic Mfg. Co.,

121 South San Pedro Street, LOS ANGELES, CALIF.

Magic Notes

TOMMY ROWE has joined Mysterious Smith as advance agent.

LEE ONA GOODMAN recently joined the Mr. Q company in Texas to do her buried-alive act.

FABRICANT, of Miami, is now in New York, giving the boys up that way a bit of competition. Fab. is considered a whiz with the cards.

CARDINI is slated to play in New York soon, and the magic workers up that way are eagerly awaiting his arrival there.

LE PAUL, card manipulator, is playing the RKO Time thru the East. He is anxious to meet all the magi on his route and invites them all backstage for a chat.

THE KNIGHTS OF MAGIC invite all magicians and friends of magic to an open meeting and show to be held at the Central Opera House, on 67th street, between Second and Third avenues, New York, Sunday night, January 12, at 8 o'clock.

DAN SYLVESTER, of Ridgefield, N. J., reports a busy season with club dates in that territory. Dan is known as the "Knot Man", as he claims to know every knot than can be tied in a hanky and a few more too.

DR. RAYMOND recently concluded his auditorium season in British Columbia and is now playing a number of Pantheas houses in that territory before beginning a limited tour with the Timms Circuit of cinema houses.

POONJEE THE MAGICIAN, has just finished an engagement at the Sunflower Poultry and Pet Stock Show, Kansas City, Kan., and will shortly commence a tour thru Illinois, Indiana and Michigan.

DANTE, one of the best magicians ever turned out in America, is playing the month of January at the Civa in Hamburg, Germany. He recently enjoyed a pleasant visit to his home town, Copenhagen.

IN ANSWER TO Jack C. Turner's recent query as to whether there was anyone in the magic game using the name of the Great Scott, Francis Scott has the following to say: "The name Francis Scott has been identified with professional magic for 18 years. At first in vaudeville, it was Francis Scott and Company, and later Francis Scott and Pett. Now, in the independent field, it is Francis Scott and his Funny Wonder Show. Scott is my real name, but I have never used the word Great in connection with it. I would not pretend to object to Turner adopting the name. If he sees fit, but I do not believe it would be good policy for two persons in the same branch of the profession using the same name."



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WARDELL

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Minstrelsy

By BOB EMMET
Communications to 25 Opera
Place, Cincinnati

BEAUTIFUL TRIBUTE to the memory of a former member of the company was paid by the John R. Van Arnham Minstrels recently when the company played Cambridge, Pa. The local daily newspaper gives a detailed account of the incident, which reads in part as follows:

"A unique and impressive service took place at Woodlands Cemetery on Wednesday of last week when the members of the Van Arnham minstrel troupe held a memorial service at the grave of Floyd Redfield, a former member of the company. While the Van Arnham Minstrels were in Cambridge a year ago last September, Mr. Redfield was suddenly taken seriously ill and later died at the Mary McClellan Hospital. He was buried in the local cemetery, Cambridge Valley Lodge, F. and A. M., conducting funeral services at the grave. The same minstrel company played here last Wednesday. After the parade at noon they proceeded to the cemetery and held a service over Mr. Redfield's final resting place. A quartet sang *Lead Kindly Light*, after which Rev. Paul J. Tilton led in prayer. The entire band then played *Nearer My God to Thee*, and Mr. Tilton pronounced the benediction. A pillow of flowers was placed on the grave, and the company then marched back to the village in a drizzling rain."

BERT SWOR, minstrel star, must change his name, according to a news item from Hollywood, Calif., which reads: "While it was rumored that Bert Swor would become the other half of *The Two Black Crosses*, it was generally believed it would be only for film purposes, but it became known today (December 23) that Bert will again team up with his former associate, Charles Mack, and henceforth will be the Moran of the team of Moran and Mack. Swor is under contract to Mack, who holds the rights to *The Two Black Crosses* title, as well as the trade name of Moran and Mack. The boys are now making a Paramount picture, *The Two Black Crosses* in the A. E. F."

BILLY BEARD, who has been doing one of the Raybestos Twins at WEAF, New York station of the National Broadcasting Company, is quitting to play vaudeville dates. The stellar minstrel comedian will open in the South shortly

with a long string of dates ahead. That he will get a rousing welcome home at each of the old stands in Dixie, where the absence of the big troupe is chiefly mourned, goes without saying. Many of the houses have changed lessees in the Southern country, so he will find few managers inquiring about "them buckets that vanished when the troupe played here last year". The Raybestos Twins program was created by Beard and his partner, and they presented it 54 weeks. Billy will do his single in the Southern Loew houses, then return to New York to play the Loew theaters thru the metropolitan district.

UNDER A NEW CONTRACT, the Dutch Masters Minstrels will entertain over the radio for one year commencing December 28, broadcasting each Saturday instead of Tuesday, as heretofore. The new year sees the cast intact. Al Bernard and Paul Dumont are on the ends. Carson Robinson will continue his hill-billy songs. Musical specialties are contributed by Harold Branch, Dari Bethman and the quartet, the Dutch Masters Cotton Pickers: Charlie Magnante, accordionist; Dave Boyd, trombone soloist; Billy Carlino and his banjo, and the orchestra, directed by Harold Sanford. William Shelley continues in the interlocutor's chair.

GEORGE W. DECKER, widely known musician and former member of Neil O'Brien's Minstrels, is confined to his home in Albany, N. Y., with a broken ankle, caused by a fall on the icy pavement. He is a member of Local 14, American Federation of Musicians.

HENRY LA VARD, veteran theater man, who formerly controlled a string of threescore vaudeville houses thru Michigan, on a recent visit to the Chicago offices of *The Billboard* left an interesting show bill dating back more than 50 years, to February 15, 1879. It advertised the Birch, Wambold & Backus

San Francisco Minstrels, the foremost troupe of its time. Among those mentioned on the bill are the famous George Thatcher, Charley Backus, F. M. Ricardo, Billy Birch, D. S. Wambold, Hayle & Pickert, clog dancers, and a number of other celebrities of the period when minstrelsy was in flower.

HARRY BOWEN, who is doing one of the ends in the big scene in the Pathe minstrel show, *The Grand Parade*, is a former member of the Dockstader Minstrels. He trouped with the organization several years. Another member of the company at that time was Al Jolson.

GEORGE LINTER, minstrelsy fan, of St. Louis, asks: Do you remember when Harry Horton was a female impersonator on the Barlow Bros.' Minstrels? When De Forrest West trouped with Hi Henry? When Arthur Crawford sang *Lucy Lee* with the San Francisco Minstrels? When Hi Henry had an Indian heading his parade? When Welby and Pearl were with Gordon's New Orleans Minstrels and Harry Baxter played cornet in the Gold Band? When Arthur Deming took his own show out, called *The Stranger*? When Arthur Rigby sang *Emancipation Day* with the John W. Vogel Minstrels? When Hi Henry put Estelle Clayton out in *Moonlight on the Hudson*? And who remembers the Fritcher Opera House at Fort Plain, N. Y.?

FRANK KIRK, old-time minstrel, has signed with Leo Rosenthal's *Revue* for the coming season. The musical grotesque will do his instrumental act and feature the instrument he recently developed. The electric banjo glassophone he calls it.

BUCK LEAHY suggests that the Gosans-Leahy bass drum championship contest be abandoned in favor of an open-to-all bass drummers' tourney and he submits the following list of entrants: Frank (Senator) Gilmore, Harold

(Doc) Whitman, Micky Arnold, Hap Allen, Eddie Leahy, Frank D. Berst, Johnny Myers, Frank Oppie, Duke Carey and Bill Conklin. Doc Whitman wants the contest held at Bay Shore, L. I., the program to be broadcast and the board of judges enlarged to five.

JOHN R. VAN ARNHAM, indomitable genius of the minstrel field, has hung up a record this season which entitles him to a niche in minstrelsy's Hall of Fame. When practically every troupe playing the theaters had quit, John, who doesn't know and will never admit defeat, continued to carry on. Writing from Hoboken, N. J., Christmas Eve, he advises that his company is "now on our 27th week without one day's layoff since the opening." Then he continues: "But so far as one-night stands are concerned we will have to call them off for this year." The gallant old fighter explains that "the talkies have ruined these bookings for this year, at least, as every theater has contracted for more pictures than they can use and at a price higher than they can afford to pay. So they must play or pay for the picture. No changing and setting back dates, as they have done before. The talkies are great entertainment and a new idea, for the present. I believe that in about a year they will be just like the silent pictures—good entertainment, but no more a novelty. I am going to try vaudeville awhile, and if this doesn't work, I will close until next summer. I was told yesterday by a prominent booker in the RKO offices that 73 per cent of the theaters that used vaudeville last year are using straight talkies this year. The one thing, I think, that is greatly in my favor is the fact that the minstrel show is not dead, as this year in my travels thru 12 States and two provinces in Canada my show was received by audiences better than ever before. While the managers seem to want to play my show they don't feel that they can afford to shelve a picture that costs them about four times as much as the silent picture did last year."

concert and musical comedy numbers by the orchestra, other noted artists presented solos and specialties. The Laboratory Dancers of the Inez Noel Armour School also appeared as part of the entertainment in a full-stage dance.

The auditorium management threw the doors of the auditorium open free to the public and judging from the response, like presentations will be given at the auditorium during the season.

DALLAS—The management of The Showhouse has been taken over by Hal Worth. It was announced recently. Formerly known as the Circle Theater, The Showhouse will be entirely redecorated and renovated. The office was opened January 1 for bookings. To quote Worth in his statement concerning the plans for the season: "We shall handle principally road shows, conventions and amateur productions. The better class of dramatic and musical entertainment will be staged at The Showhouse—as well as smaller attractions that don't require a large building. Part of the booking of the Plaza Theater, formerly the Pantages of Fort Worth, also will be handled." The auditorium of the building seats 900, has an elevated stage, footlights, dressing rooms and stage equipment.

DULUTH, Minn.—The Duluth Chamber of Commerce is planning a campaign to create interest relative to the construction of a municipal auditorium. The chamber will seek aid from the city council and expects to have definite plans for a city-wide campaign ready within a few weeks. Duluth has lost several large conventions because of lack of facilities.

NEW ORLEANS—The Municipal Auditorium, the \$2,500,000 Christmas present of New Orleans taxpayers to themselves, was formally turned over to the city by its builders January 1. A date for the dedicatory service, however, has not yet been fixed, but the structure will experience its first public use about the middle of January when a gigantic pageant will be staged. Thousands of school children will participate in this pageant and it is estimated that this spectacle alone will attract a capacity of 10,000. During 1930 more than half a million people are expected to attend the many attractions booked for the new auditorium.

Auditoriums

(Communications to 25 Opera Place, Cincinnati, O.)

Circuit-Booking Plan

The plan recently discussed at the Auditorium Managers' Association Convention in Detroit relative to booking auditoriums as a circuit has brought much favorable comment to this department in recent weeks, and it is now apparent that this is the time to strike, the iron being hot.

Some auditorium managers, especially in the smaller centers, experience difficulty in keeping their houses fully booked throughout the season. They must be content with one-night stands, an occasional exposition and with filling in their open weeks with local talent. All this is because the larger attractions cannot afford to play their auditoriums, the population of the city being too small to assure a successful engagement. This handicap makes the booking of auditoriums in small cities an intriguing problem and a lot of times when the breaks are not with the manager the result is that the season proves a financial loss.

It is safe to say that a booking plan could be worked out with the necessary help and co-operation of managers, whereby all the hazard of the catch-as-catch-can system of booking could be turned into an inevitable success each year. If a circuit system of booking were devised the small auditoriums would be able to present high-class entertainment to their public and thereby build up a steady patronage. In turn, the large attractions could afford to play small cities, being assured of future large dates intermittently.

In short the public wants good entertainment and is perfectly willing to patronize regularly and even go out of its way to have it. Now is the time for auditorium managers to get together and prompt some action on this circuit-booking plan. Send your views on the matter to this department.

SHREVEPORT, La. — The Municipal Memorial Auditorium of this city has presented some very interesting events to the citizens of Shreveport since its

opening about the middle of November and has in store for the future many new bookings for its patrons.

Mrs. Frances O. Allen, manager of the auditorium, advises that contracts have been signed for the following dates: The Sparkman Sparklers, basketball team of Shreveport, have engaged the Golden Cyclones for a game January 25. Jean Gros' French Marionettes have been booked for a matinee and evening performance February 5. The Preburg Players, noted German aggregation, will present *The Passion Play* at the auditorium the week of February 2-8. A Boy Scout celebration will follow February 14 and the American Legion has contracted to hold its dance February 22. Roland Hayes, noted Negro tenor, will present a concert February 26. Next the Shreveport Carnival Club will take over the auditorium March 4, to be followed by the Grand Chapter of Eastern Stars with a reception March 5. The Pre-Carnival Dance is scheduled for March 7. The management has also arranged for the Chicago Civic Opera Company to come to Shreveport to present *Thaïs* March 10 and *Carmen* the following day.

As the above bookings bear out, the Municipal Memorial Auditorium is doing much to bring the best in entertainment to the citizens of Shreveport and so far the public has responded very favorably.

MILWAUKEE, Wis.—J. C. Grieb, manager of the Milwaukee Auditorium, discussed the auditorium and legitimate show situation thoroughly in a by-lined article in *The Milwaukee News* last week. As most auditorium managers know, Grieb has garnered himself a reputation as a competent auditorium manager and must be commended for the splendid work he is doing at present for the Milwaukee Auditorium.

TAMPA, Fla.—Francesco Grasso and his Tampa Symphony Orchestra opened their season of winter concerts at the Municipal Auditorium December 31. Besides a program of symphony, operatic,

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Beauty Box

Give Yourself a Chance At Beauty

Believe it or not, in this very modern and beauty-conscious age there is among us the young person who goes about complaining that she simply cannot do anything to improve her looks, no matter how hard she tries. And thereby hangs the whole trouble: she either hasn't tried hard enough or she is trying in the wrong direction.

Let's take the case of Mary. She had tried several different kinds of creams and several different kinds of powders, and she was having considerable trouble with her complexion. Now the fault was not with the creams and powders, but with Mary's own particular type of skin, which required individual care. Mary has a dry skin, the sort which invites those tiny little lines that later develop into wrinkles and crow's-feet. We started Mary out on a certain treatment of cleansing, nourishing, powdering and rouging, quite different from what we would prescribe for Betty, whose skin is inclined to be a bit oily. First of all we made Mary promise on her word of honor never again to use harsh old cloths for removing her creams and makeup. She doesn't want to know that we have introduced her to the comfort, cleanliness and convenience of the soft cleansing tissues made expressly to be kind to soft, sensitive skins.

Special! A Cold Cream Soap

This soap was especially prepared by a theatrical cosmetic laboratory to meet the requirements of the profession for removing makeup. It will remove the shades of blacks, brown, etc., with cold water. It contains the highest percentage of pure cleansing cream of any soap on the market, we are told, and is a delicate blend of the purest ingredients into a finely milled process toilet requisite. Price is 25 cents a cake. Once you have tried this soap you will never want to be without it.

Most Complexions Require Creams

More skins are inclined to dryness rather than to oiliness, and harsh, winter winds add to an irritated condition. Creams are the salvation of the dry skin and should be used generously. The first consideration, of course, is to be sure you select a pure cold cream, one that is protective and softening, yet not inclined to clog the pores in any way. We know of just this sort of ideal cold cream. It spreads easily and is quickly removed, leaving the skin clean, fresh and soft. Costs 50 cents in half-pounce tins. Excellent for professional or nonprofessional.

Removing Fine Lines In the Dry Skin

There is a special treatment for eradicating those first fine lines and wrinkles, which usually result, especially with dry skins, from constant exposure, combined with lack of care. After cleansing your face with a pure cold cream, which you have massaged gently into the skin with an upward rotary movement, remove with the soft tissues. Then mold into your skin a stimulating tissue oil, which will sink freely into the pores, nourishing and stimulating the tissues underneath, and filling out those discouraging little lines and wrinkles. We happen to know of a very fine balsam tissue oil, prepared and guaranteed by one of the largest cosmetic and beauty laboratories in the world. The price is \$1.50.

Face Powder Is Important

The average normal skin requires just a pure, soft powder, and we know of nothing purer or better than our own preferred theatrical powder. When one considers the flawless complexions of our actresses, who use much more creams and powders than the average woman, it must be generally agreed that theatrical powder is pure and harmless, even an aid to beauty. Theatrical powder comes in white, cream, natural, brunet, flesh, lavender, pink, champagne and rose. A generous container of eight ounces costs 50 cents.

Feminine Frills

By JOSEPHINE M. BENNETT
(Communications to 1550 Broadway, New York)

Ten Styles in One! Chic of the Longer Bob



OPERA



SPORT



DANCING

ONE OF THE nicest advantages of the longer bob is that it permits wearing so many different styles of hairdress. The three pictured in the illustration above were created by Robert, of Fifth Avenue, and are selected from his famous "Ten-in-One" bob, which permits of wearing the hair in 10 different styles.

IF YOU COULD ONLY see the darling little bobbed-hair set we know about you would surely want it right away. It consists of a mirror and comb of pearl and amber—think of that—in a silk moiré case for your handbag. Mirror and comb are four inches long. And all for \$1.45. If you should like your monogram engraved on the set, it can be done for 50 cents extra.

FOR OUR SPRITE-LIKE friends of aerial artistry we wish to mention something in fine quality leotards. Only the best of silks and yarns are used in making this particular type of leotard, which may be had in all colors. And, oh, lady! what nimble fingers can do with rhinestones in the way of elaborating leotards. Those of fine mercerized silk-alene come in colors of flesh, white and black, and cost only \$3. Send bust, hip and girth measurements.

VANISHING SPOTS! Sounds like a mystery thriller, but it isn't—it's just a wonderful cleaning powder on which we have had such splendid reports that we want to mention it again for the sake of those who haven't yet tried it. Whether the spot is grease, syrup, coffee or most anything, and no matter what the fabric is, this dainty cleaning powder cleanses without leaving a ring or the slightest sign. So easy and convenient to carry in your bag; no danger of spilling, etc. And costs only 50 cents.

HERE'S SOMETHING you have wanted: Collapsible hat boxes of colorful cretonne. The shape is square to accommodate hats of the conventional style, as well as evening caps and headresses. When not in use the box is carried flat. \$1.50.

A FRIEND INDEED is the hairpiece

with a patented spiral device at the back, which is attached without hairpins. It has a long, rather narrow effect, permanently waved, which has a coil spring at the "nape". The coil spring attaches itself automatically to the short bob, which is transformed to the dressy coiffure demanded by fashion. As this fits low on the nape of the neck, it is ideal for hair which if permitted to grow is ragged at the neckline. These pieces are \$5. Send sample of hair for matching.

VERY MUCH in demand is the Aesthete Sandal for barefoot acrobatic and ballet work. This popular number is made of finest quality leather, with heavy cork



sandals. Molds the foot like a glove, accentuating the beauty of the nude foot. Special styling overcomes "turn-up" toe effect and assists pointing of toe. The high cutback hugs the heel snugly. (See TEN STYLES on opposite page)

Footlight Fashions

Worth, French Fashion Expert, Addresses American Women

M. Jacques Worth, famous French authority on fashions, delivered a message to American women via the radio recently. Worth, who is spending a few weeks in the United States to study the sartorial needs of American women, is the head of the famous House of Worth, for three generations the leading dress-making establishment in Paris.

In his broadcast, Worth discussed such matters as proper skirt length, the advantages of the natural waistline, the use of restricting corsets, and other controversial subjects of fashion, on which his opinion is accepted as the final word because of his pre-eminent position as the leading French couturier.

Lynne Fontanne Wears Black Printed Velvet

Hostess gowns are the thing we see these days, and Lynne Fontanne graces a most gorgeous velvet one in the new Theater Guild play, *Meteor*. The black velvet background is imprinted with decorative design in henna and gold effects. Yellow satin panels swing from the shoulders in the back clear down to the hemline, which reaches into a complete train. Altogether a quaint and engaging little hostess gown.

Velvets and Trains In New Shubert Drama

Death Takes a Holiday; certainly a grim, spectral title to associate fashions with. Nevertheless, in the this new Shubert drama just opened at the Ethel Barrymore Theater fashion tendencies were followed out. Olga Birbeck wore a stunning black velvet, developed in the manner of the tight-fitted hips and waistline; long, full skirt fell gracefully to the floor and into a regal train.

Rose Hobart favored white throughout the play, and one extremely lovely white frock displayed the very new little puff-shoulder sleeve, similar to the clever little white satin gown worn by Evelyn Laye in *Ziegfeld's Bitter Sweet*.

Metal brocade fabrics and velvets predominated throughout *Death Takes a Holiday*, and most of the classic gowns carried trains.

Back to Balbriggans, Gals!

Fashion authorities do say, and with much vehemence, that it is evident that there is a strong current tending toward increased offerings and greater use of fine combed cotton vests and union suits in balbriggan type fabrics for women next summer. This statement, emanating from the Knit Underwear Industry, is based upon a recent review of style trends made by the merchandising division. So, what's to become of our silken vests of yesteryear, to say nothing of chignons and crepe georgettes?

The light weights in balbriggan and ribbed fabric became quite popular, we are told, during the last season, and were featured by some of the most exclusive stores catering to discriminating women. One large New York retailer was reported to have given preference to balbriggan undergarments over either silk or rayon.

Well—we shall see!

All for the Colors!

To be smart you simply must learn to know your own colors. Furthermore, you must choose your cosmetics and hosiery accordingly. Here's a tip for you. The new shade of Mauresque is for the pale or ash blonde, Gypsy Tan for the golden blonde, Oehre for the medium brunet, and Dixie Tan for the dark brunet. Don't forget, too, that special shades of eye shadow go with each of these different types. My! what would our grandmothers think of all this?

When Ordering

All articles mentioned in this column and in the Beauty Box may be ordered thru *The Billboard Shopping Service*. Remittances should be in the form of money orders or certified checks. Please do not send personal checks or stamps. Address correspondence to *The Billboard Shopping Service*, 1550 Broadway.

Costumers

By EDWARD HARRISON
Communications to 1560
Broadway, New York

J. J. WYLE & CO. are now featuring Sparklette in two finishes and in colors. Heretofore this novelty material was purchasable only in the silvery, highly lustrous finish. It is now procurable in a softer fabric with the same brilliant sheen in gold, green and red.

GENE AND JEANNE are executing costumes for several new floor numbers for the Plantation Club Revue.

CHARLES CHERIDIE supplied costumes for *Lilac Time*, presented at the Plaza Theater, Ft. Worth, Tex., and for *Lady Be Good*, given at the Empire Theater, Salem, Mass.

HELENE PONS is executing a number of Russian officers' uniforms for the American Laboratory Theater's presentation of Chekov's play, *The Three Sisters*.

CHRISDIE supplied costumes for the following productions: *Peggy Ann*, Somerville Theater, Somerville, Mass., and *Uncle Tom's Cabin*, Robert Henderson Players, Kalamazoo, Mich.

BUSINESS insofar as theatrical productions are concerned appears to be at a standstill for the costume houses. All expect increased activity along this line in the new year. All costumers, however, report considerable private business.

Stage Employees and Projectionists

By EDWARD HARRISON
Communications to 1560
Broadway, New York

VICE-PRESIDENT HARA settled the strike of Operators' Local 376 in Syracuse. Men have returned to work at two theaters and arrangements have been completed for others to return to four theaters.

WALTER CROFT has taken an assignment to Ottawa, Kan., to investigate the installation of a mixed local.

CLYDE WESTON has taken an assignment to Mankato, Minn., to investigate the request for a charter for a mixed local.

WM. A. DILLON has been assigned to Providence, R. I., to adjust a controversy of the Stagehands' Local 23 with the Majestic Theater.

EDWARD SEVERSON and George Siets have been chosen president and corresponding secretary, respectively, of Local 694, recently installed at Fairbault, Minn.

WALTER CROFT has taken an assignment to Atchison, Kan., to settle a dispute over overtime of Local 555, mixed, with the Fox theaters.

LEWIS KROUSE has been assigned to Scranton, Pa., to adjust a controversy of Local 329, operators, with the Comford theaters over Parsophone installations.

HARVEY BLAIS has been elected president of Local 579, Woonsocket, R. I. Other new officers include Frank Murphy, vice-president; A. J. Crepeau, recording secretary; A. M. Tessier, financial secretary; Alphonse Beaudoin, business

agent, and Peter Clark, sergeant at arms. The finance committee is composed of William Flynn, Peter Clark and A. J. Crepeau. The executive committee includes Horace Gould, Alex Pelletier and A. J. Crepeau. Woonsocket is 100 per cent unionized.

LOCAL 643, Lakeland, Fla., held its annual banquet and ball January 3 at Groveland Inn.

LEWIS KROUSE has taken an assignment to Williamsport, Pa., to adjust a dispute of Local 411, operators, with theater owners.

GEORGE FOLSEY is in charge of the cameras at the Paramount Long Island studios shooting *The Big Pond*, which stars Maurice Chevalier.

WALTER STRENGE, Teddy Pablo, Walter Nace, stills; Frank Landi and Daniel Cavelli, assistants, compose the Pathé camera crew shooting at the RCA Gramercy studios.

DEL. CLAUSEN and Bert Pike, assistant, are shooting for RCA at the Gramercy studios.

RANDOM NOTES—By Wesley Tross
ARTHUR REEVE, Hollywood, with the co-operation of Projectionist George Moore, Local 119, Chicago, has designed a device for Vitaphone records for resetting needle in case it jumps a groove at start, or a portion of the leader of the next reel might get torn at the start. With the new device it is not necessary to take the entire reel of film out and restart at the starting mark as before. The device is simple and has worked very satisfactorily for Projectionist Moore.

JOE CAMPBELL, Local 112, Oklahoma City, was re-elected president of the State Federation of Labor at its 26th annual convention. Brother Campbell is also IA representative for this district.

LOUIE ROBBIA, Local 312, Enid, Okla., is living in Tulsa at present, working at the various theaters. For many years he was projectionist at the Royal Theater, Enid. Local 312 has two theaters on the unfair list.

J. C. GOLDSMITH is projecting pictures in Philadelphia.

THE CALIFORNIA Chapter of the American Projection Society, Los Angeles, is very active in securing interesting lectures for its members in furthering better projection in the various theaters. David Koskoff is the busy secretary and deserves considerable credit for his untiring efforts in securing these lectures and making every meeting of the chapter interesting. Each meeting is well attended by the IA brothers in Los Angeles and members from adjacent cities.

Theatrical Mutual Assn.

By DAVID L. DONALDSON
Grand Secretary-Treasurer

San Francisco Lodge No. 21, at its regular meeting December 10, elected the following officers for 1930: Robert Wakeman, president; Elmer Langmaid, vice-president; John Harris, recording secretary; Charles Luttringer, financial secretary; James F. Blaikie, treasurer; Dr. Jonathan Green, physician; Louis Pfirman, William Davis, C. Batterman, G. McWhinney, W. H. Kennedy, trustees; Peter Boyle, chaplain, and Al Smith, marshal.

After the election a banquet was served under the supervision of Past President Peter Boyle, who was assisted by several of the brothers. There was plenty of speech making and singing and the end came about 3 p.m. with all in good spirits.

Memorial services were held at the November meeting under the guidance of Brother Adolph Doring, past grand president. Doring was assisted by Brothers Robert Wakeman, Al B. Cohn and Charles Luttringer. Several brothers had passed away during the year, the latest being Brother Oscar Roland, who died December 17 and was buried under the auspices of No. 21, T.M.A.

Brother Harry Etting, who has been ailing for the last year, is improving.

Buffalo Lodge No. 18—Several brothers of Baltimore Lodge were with the Hello Funes show on the Mutual Wheel week of December 23. They were Frank

Scenic Artists

By EDWARD HARRISON
Communications to 1560
Broadway, New York

THE STRIKE on display work at Grand Central Palace called last week by A. G. Volz, business agent of Local 329, had an almost instantaneous effect in settling the jurisdiction of Local 829 over this type of employment. The men returned to work the next day, with Local 829 gaining complete control.

A. G. VOLZ, business agent of Local 329, left this week to investigate conditions in Boston and other cities along the way. While in Boston, Volz will call a meeting of members of Local 829.

THOMAS WIRTH has been engaged as scenic artist for James Thatcher's stock company at the Academy Theater, Scranton, Pa.

CHARLES STILLWELL designed and executed the display for the lobby of the Cohan Theater, where *Blaze o' Glory*, the Sono-Art film, is giving two showings daily.

IT IS REPORTED that the Shuberts, who practically closed down their New York scenic studios December 1 for three months, will farm out some of their work on contracts in the future.

WILLY POGANY has been engaged to design and execute the sets for the Hungarian Art Theater's revival of *Saffi*. With Mitzel Hajos in the title role, the musical will begin a transcontinental tour in New York January 20.

TEN STYLES

(Continued from opposite page)
while a concealed elastic adjustment at the arch strap assures perfect fit. Comes in black kid, at \$1.75 a pair; gray or fawn suede, at \$1.75; colored sueded, at \$2.25, and colored kids, at \$2.50 a pair. These are all specially low prices, and 15 cents must be included for postage when ordering.

SHINING SPANGLES and fringes dazzle one's eyes in the fabric shops. "Christmas-tree" tinsel fringe comes in gold or silver, 6-inch length, at about \$3.50 a yard; 12-inch, \$7 a yard. Lovely applique designs in sequins, including gold and silver butterflies (about 2 inches wide and 1½ inches deep), come at 50 cents each. Then there is spangled trimming in novel shapes; wide, sequin braids, in lovely designs; large square sequins, in colors, on mesh; by the yard; wide mesh gold and silver net, and just oodles of trimmings and glittering decorations.

MOORISH CYMBALS! Have you heard their fascinating clink, almost like a silver chime in quality? They add piquancy to the Oriental dance, or to any dance for that matter. These tiny cymbals are fastened to the fingers, a pair on each hand, and no skill is required to manipulate them. They cost \$1.50 a pair, plus 15 cents postage.

GENUINE SPANISH castanets, black or lacquered, with red and yellow cord and tassels, are \$1 a pair, plus 15 cents for postage.

Lindsay, James Leonard and George Leonard. Brother Lindsay was stricken December 24 with a high-blood pressure and was confined to his room at the Niagara Hotel for the rest of the week. He was taken care of by the local TMA physician and December 29 left for his home at Baltimore, Md. He expects to rejoin the show in a few weeks.

James Fahy, who has been confined to his home for several weeks due to being hit by an automobile, has recovered and is able to be at work again.

Brother Martin Balk, who has been confined to his home for several weeks on account of a fractured ankle, is still confined to the house.

Cleveland Lodge No. 9.—Brother Izzy Friedman, a grand lodge member and one of the active ones in Cleveland lodge, has been confined to his home for some time, having had a very severe attack of pneumonia.

Brother James A. Ryan, one of the hustlers of this lodge, has been appointed deputy grand president by the grand president.

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knew how—for I had become utterly discouraged with a heavy growth of hair on my face, lips, arms, etc. Tried depilatories, waxes, pastes, liquids, electricity—even a razor. All failed. Then I discovered a simple, painless, harmless, inexpensive method. It succeeded with me and thousands of others. My FREE Book, "Getting Rid of Every Ugly Superfluous Hair," explains theories and tells actual success. Mailed in plain sealed envelope. Also trial offer. No obligation. Address Miss Annette Lansette, 203 W. Austin Ave., Dept. 479, Chicago.

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LONDON

By COCKAIGNE

Marchants, Haddenham, Thames

The Billboard on sale at GORINGS, 17 Green St., Leicester Square, and DAW'S, American News Agents, 4 Leicester St., Leicester Square.

Legitimate Stage

LONDON, Dec. 23.—The theatrical world has been considerably perturbed by the rumor which has had much press publicity that the visit of Joseph M. Schenck here is for the purpose of acquiring five important West End theaters for conversion into talkies. These are His Majesty's, the Shaftesbury, the Adelphi, the Gaiety and the Apollo. Schenck, interviewed on landing at Southampton Friday, denied the report. He stated that his aim is to build from one to three large West End cinemas, each to seat about 3,000, and that he has pictures waiting for such London houses. The prices, he said, will be popular, the most expensive seats being at \$125.

The Queens and Globe are other West End houses in the melting pot. They are both up for sale by auction early next year, and at the Queens, at any rate, vacant possession is to be had after the close of the run of the present play.

Peggy O'Neill, who is successfully starring in *The Bachelor Father*, is also to double with matinee performances in her original role in *Paddy, the Next Best Thing*, starting at the Garrick Monday.

Sir Gerald du Maurier is a tremendously popular Captain Hook in this year's *Peter Pan* at the St. James. Jean Forbes-Robertson as Peter, Marie Lohr as Mrs. Darling, and Mary Casson (Sybil Thorndike's young daughter) as Wendy share the honors.

Leon M. Lion returned from America last week and announces that he is preparing a presentation of the play based on Aldous Huxley's novel, *Point Counterpoint*.

J. J. Shubert has arranged for Ivor Novello to star in New York in his own play, the current London success, *A Symphony in Two Acts*. This will be Novello's first stage appearance in New York.

Abraham Sofaer and Inez Bensusan are members of the London company of *The Patriarch* who are to sail for the American production of this piece. Newcomers to the cast in New York will be Constance Collier, Jessie Tandy, Heeketh Pearson and Laura Smithson.

Ellie Norwood is acting as producer of *French Leave*, Reginald Berkeley's comedy which is being revived at the Vaudeville in a fortnight's time, following the end of Galsworthy's *The Roof*. Charles Laughton and Madeline Carroll have the leading parts.

Robert Loraine's next season will be one of Shakespeare, which should prove one of the outstanding events of the new year.

Tood of Toad Hell is making an immense appeal at the Liverpool Playhouse, where it was presented for the first time Saturday. This amusing fantasy is the play by A. A. Milne from Kenneth Grahame's book, *The Wind in the Willows* and should prove to be as hardy a Christmas annual as *Peter Pan* and *Treasure Island*. The acting of Leslie Kyle, James Harcourt, John Barker and others was aided by the perfect production work of William Armstrong.

Vaudeville Field

A brilliant selection of white-top artists is making this year's Olympia Circus a furore. Newcomers include the American performer, Adele Nelson, with her elephants. The Hannefords give a fine show, and the Bakerboys, the Musical Andrews and the Chinese Jugglers also get great hands. The veteran clown, Whimsical Walker, recovered from the illness which threatened to finish his public career, heads the clowns. Charlie Rivels and the Four Bronettas make a welcome return.

The Crystal Palace Circus opens December 26 and the performers will include Fred Karno's Mummified Birds, the Fredricks Family of Jockeys, the Four Readings, Gina and Gil Blas, the Mongadors, John Henry and dogs and the Russell Brothers.

B. A. Meyer, who is in America looking for artists for a new revue, will open the new Cambridge Theater in Seven Dials with this venture in May.

Andre Charlot will be responsible for the production side.

Terry Turner is the latest arrival from America in search of new attractions in his own particular line. It is announced that he will present Maxie Rosenbloom in sparring exhibitions this side.

The Rubio Sisters, Isabel and Amelia, made a promising debut at the Coliseum last week and have made dates this side for some time ahead, but return in the spring to rejoin the Ringling-Barnum & Bailey Circus.

The Adams Sisters have gone to Manchester, where they are joining George Robey's Christmas holiday attraction, *In Other Words*, at the Princess.

Wally Scott and Albert Speed made a promising opening at the Victoria Palace last week.

Leslie Strange sails January 18 for his first vaude, tour in America.

The Elephant and Castle, the famous old South London theater in the New Kent road, is to be converted into a talkie cinema.

The American part of the program at the Holborn Empire for this Christmas week is strong including the team, Chilton and Thomas, Colleano, Ann Suter and the Rigoletto Brothers, the last named paying a return visit to London.

Layton and Johnstone are the stars in the holiday fare at the Palladium, where Helen Johns Girls remain. Deszo Better, Williams and Taylor and the Houston Sisters being also featured.

Mayris Chaney and Edward Fox, Conn Kenna, Charles Dudley's Midget Gladiators, Noni and Horace, and Nervo and Knox are in the Coliseum program.

The Victoria Palace offering includes Christiane and Duroy, Will Pyffe, Gladly Sewell, Haig and Escoe and Gordon and Lester.

The Alhambra made its last showing as a variety house Saturday night and much emotion was shown by employees of the house.

BERLIN

By O. M. SEIBT

183 Uhland Str., Charlottenburg

The Billboard on sale at the Aldon Hotel and at Glende's Newsstand, 151 Friedrich Str., one block from Wilmersgarten.

BERLIN, Germany, Dec. 22.—With the exception of the Apollo, all houses are playing over the holidays, including a number of legitimate theaters that were dark the last few months. The Apollo remains the only black sheep. Situated in lower Friedrich street it has become the chamber of horrors for all theatrical managers ever since its reputation was ruined by naked revues. Scores of producers and managers have tried out all sorts of entertainment at the Apollo and promptly lost confidence and money. Horace Goldin, well-known American magician, took over the house for one month a few years ago and lost more than three months' salary.

Carter, the magician, who was booked for the current month at the Scala, but was taken off the bill after the first show, has settled amicably with Jules Marx by accepting an indemnity. Carter was also booked for the Flora, Hamburg, and for the Plaza, both houses run in connection with the Scala, but lost these additional to his Scala contract. He will sail for America shortly after vainly looking for a house in Berlin.

Charles McGood and Company are in their first German date at the Deutsches Theater, Munich. The Mounters are due back from the States to play a number of important dates in Germany, commencing February 1.

The Gaudsmith Bros. have been signed for the Scala and the Hansa, Hamburg, for next summer.

The Karl Wallenda Troupe, high-wire act without a net, informs of another tour booked with the Ringling Circus, commencing in March.

Chester Dieck, cycle sensation, is back from Australia and New Zealand after a three years' tour with Wirth Bros. Circus. His wife, Gubare Hoyer, celebrated Danish prima ballerina, also an important feature of the Wirth Bros. Show, is now visiting her folks in Copenhagen. Both acts have offers for the States.

The International Artists' Lodge has collected close to \$3,000 as a Christmas fund for distribution among needy vaudeville actors and their families.

Luisita Leers, aerial trapeze act from

the Ringling Circus, arrived on the Bremen from New York and will shortly open a number of continental bookings prior to her return to the Big Show in March.

Breslau will soon have another vaudeville house on popular lines. Paula Busch is rebuilding the Circus Busch and will run it with two shows a day at low admission, the same policy so successfully carried out in Hamburg, where the Circus Busch now is known as Civa.

The Largard Bros., back from the States, are now appearing at the Alcazar, Hamburg.

Chester Kingston, "The Chinese Puzzle", is at the Liebhich, Breslau.

The Harry Sloan Trio, still performers, who were with the Circus Strasburger for the season, have been signed by John Ringling for next season.

The 10 Otoris, flying trapeze, are one of the features of the Carl Hagenbeck Circus at the Busch Building.

Bob Ripa, famous boy juggler, goes to the Capitol, Basch, in January in headline position.

Glauer's 16 Royal Midgets, now on a tour thru Switzerland, return to Berlin January 1.

Berlin's legitimate hits are *Lekar's Land of Smiles*, at the Metropole; *The Three Musketeers*, at the Grosse Schauspielhaus; *The Bachelor Father*, at the Theater Behren Street, and *Die Fledermaus*, at the Nollendorf Platz. All these plays have exceeded the 200-performance mark.

A new Fred A. Angermeyer drama, *Fly, Red Eagle*, opens at the Lessing this week.

Sidney Jones' *The Geisha* is being revived at the Deutsche Volks Theater.

Hulla di Bulla, a new comedy by Arnold & Bach, is at the rebuilt Comique Opera and is proving a success, mainly due to Guido Thielscher.

A new Georg Kaiser play, *Frauen Ope*, opens shortly at the Tribune.

Offenbach's *Parisian Life* is revived at the Renaissance by Gustav Hartung.

Strange Interlude is in its last week at the Deutsche Kuenstler Theater.

The First Mrs. Selby continues to draw big houses to the Koeniggratzer.

Hotel Imperial, a musical play by Jean Gilbert, comes to the Theater des Westens this week with Kaethe Dorsch and Leo Schuetzenhoff in the leading roles.

PARIS

By THEODORE WOLFRAM

Hotel Stevens, 6 Rue Alfred-Stevens

The Billboard on sale at BRENTANO'S, 37 Ave. de l'Opera; GRAND HOTEL, Blvd. des Capucines, and METRO, Place Pigalle.

PARIS, Dec. 24.—Albert Powell, whose aerial act was the headliner at the Cirque d'Hiver during the last month, left for Barcelona Thursday to open at the Olympia Saturday night.

Marino and Norris, "The Show-Boat Boys", who were in a big feature of the London production of *Show Boat*, are scoring a well-earned hit at Lou Mitchell's Plantation in Montmartre.

Josephine Baker, dusky American star, has returned from South America. After a brief trip to Italy and a short engagement in Hamburg Josephine will head a new revue at one of the Paris music halls.

The Paris American Players are presenting *The Barker*, with McKay Morris, Ann Ward, Joan Kenyon and Ruth Conley in the principal roles at the Theater Femina. Walter Folmer, of the Temple Theater, Rochester, assisted in the production of the piece.

George Gordon left Paris Sunday for Marseille, Nice and Monte-Carlo to fill engagements.

Lindsay Fabre returned last Friday from Italy, where he has been presenting his boxing kangaroo, "Aussie".

John Clark, American dancer, and the Rhythm King's Jazz will be features of the Christmas gala at the Continental.

Chester Moore, colored American dancer, has been booked for a tour of the principal cities in Northern Africa.

The Rowe Sisters have left for Brussels, where they will dance at the Theater de Dix Heures.

Teasie Harrison and the Melodic Jazz are entertaining at the Ploresco.

Bob Fisher, American black-face comedian, has returned to London after spending a few days in Paris last week. Fisher has been booked to appear at the Empire Music Hall in February.

Edna Thomas, American singer of

Negro spirituals, and G. Huberdeau, of the Chicago Civic Opera, were features of the program at the concert of the Journal Sunday.

The Compagnie Francaise Tobis, French branch of the powerful German sound film company, has increased its capital from 9,000,000 to 10,000,000 francs.

Norman Lloyd and Edouard de Merts, jazz pianists, left Saturday for Cannes to entertain at the Kit Kat Cabaret.

Olympe Bradna, young dance star of *Hit the Deck* at the Mogador, is a feature of the new bill at the Cirque Medrano.

Louis Moyes, manager of the Bouffes sur le Toit and the Grand Ecart, is opening a new cabaret, *Enfants Terribles*, in the Theater Pigalle tonight.

Samuel Goldwyn, head of the Metro-Goldwyn; Joseph Schenck, president of United Artists, and Sydney R. Kent, general manager of the Paramount Film Corporation, arrived in Paris last week.

Leopold Godowsky, pianist, and Lucienne Radisse, violoncellist, arrived in Paris last week.

Seth Weeks' jazz band is furnishing the dance music for the gala at the Royal Hausmann tonight.

Rosera and Cappela, acrobatic dancers, are the attraction at the Bal Tabarin.

The remodeling of the old Olympia Music Hall is nearly completed and Jacques Haik will soon open the rebuilt house as the Olympia Cinema with a program of sound pictures.

Eleanor Spencer, American pianist, is returning to America to fill concert engagements.

Cal Francis and his Collegians are at the restaurant Le Berry.

Along the Riviera

Edward Strirling and the English Players are installed at the Theater de Monte Carlo. Among the members of the troupe are Edward Strirling, Margaret Vaughan, Sam Wilkinson, Fred Victor, Joan Antill, Arthur Wack, Philip Howard, Pauline Stevens and John Gerard.

Emmy Magliani and Terrence Kennedy are dancing at the Hotel Imperial in Menton.

Carl Hyson and Peggy Harris are appearing at the Ambassadeurs in Cannes with Billy Arnold's Jazz.

Annette Kellermann is demonstrating physical culture on the beach at Nice.

Nice is boasting a new American cabaret labeled Broadway.

Maguy and Williams are presenting their dance number at the Odeon in Marseille.

Eva Hudson is laying a leading part in *Hit the Deck* at the Varietes-Casino in Marseille.

Palermo and his juggling seals are at the Theater Francais, Bordeaux.

The American pianists, Arthur Shattuck and Rock Ferris, gave recitals at Barcelona, Spain, last week.

In the Provinces

Parsons Theater, a Shubert house, the only legitimate theater here, has been dark for the last two weeks.

Manager Thomas, of the Fox-Poll Capitol, and Manager Maloney, of the State Theater, Warner Brothers' house, entertained 5,000 children at special Christmas morning shows.

Special New Year's shows drew capacity to all the picture theaters and the Grand, the burlesque house offering the *Get Hot* Company and vaude acts. Programs appropriate to the day and the season were arranged at all the theaters.

Recent rumors that the Palace Theater was to close January 4, laying off all employees, has been denied. It has been explained that the management merely wanted an understanding on the matter of censorship.

Fergy, drama of Negro life in the South, is having a week's run at the Lyceum.

Hartford

Plans have been completed by Vitagraph, Inc., for the construction of a five-story film exchange building costing between \$200,000 and \$250,000 at First avenue N. and 11th street, Minneapolis.

A delegation of musicians, stagehands, billposters and other union members visited Mayor Kunze recently to protest against alleged censorship activities of several groups of women. They argued that as David Broderick is the city's official censor, his judgment in the matter of shows should be final.

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Around the Loop

CHICAGO, Jan. 4.—Loop shows, both legit and pictures, enjoyed big business this week. Among the "in the flesh" offerings: Marx Brothers in *Animal Crackers* at the Grand O. R. and Show Boef at the Illinois were leaders, both doing capacity. On the screen Doug and Mary together in *Taming of the Shrew* did phenomenal business, while other Loop talkies also had a tremendous week. Business at the Palace and State-Lake of unusually large proportions.

"Don't believe Randolph street talk," says Billy Diamond, RKO booking manager, of rumors that a couple more agents are slated for the skids. "We're just one happy family now."

Gumfile, Hamilton Forrest's opera based on the book of Alexander Dumas, *fitz*, which was scheduled to have its world premiere here during the 1929-30 season of the Chicago Civic Opera Company, will not be produced until next season, it is announced. Postponement due to lack of time for necessary rehearsals and other preparations.

The Rubens "boys" and Madeline Woods, of Great States Theaters, will occupy luxurious offices in the Chicago Theater Building under the rearrangement now in progress. Fifth and sixth floors in the Loop End building, adjoining the Chicago Theater, also are being remodeled and the various Public employees are being distributed over the two floors.

Henry E. Voegell, manager of the Chicago Symphony, has been appointed manager of the Chicago and North Shore Festival Association, which each year stages a pretentious music festival on the North Shore.

Two thousand dollars from the estate of the late Lotta Crabtree has been received in Chicago as a gift to the Central Howard Association to be used for the benefit of released prisoners.

"Chic" Sale's book, *The Specialist*, has received heavy plugs from the columnists this week during Chic's appearance at the Palace.

Up and down the rialto: Maurice Rosenfeld, pianist and music critic, celebrated a birthday this week.

Kempf Brothers, of model city fame, looking for a Loop location for their show. . . . Inquisition pictures on Randolph street still grinding, tho to the casual observer it seems no one ever enters. . . . Uncle Bob Wilson starting his sixth year on KYW.

Ruggerio Ricci, prodigy violinist (nine years old), discovers a rare old violin said to be worth \$25,000 lying forgotten and dust-laden in the Civic Opera offices. . . . Elmer Rice returning to New York to start work on new drama, using scenes and characters he found around the steel mills of South Chicago.

Samuel Insull, traction magnate and opera patron, playing leading man in a Movietone picture, *Behind the Footlights*, revealing back-of-the-scenes moments in the lives of opera stars. . . . John Bentley preparing to move from his South State street office to the Sun suite in the Woods Building.

Performers squawking over 10 per cent commissions for radio engagements, which at best do not pay anything big. . . . Madeline Woods of Great States wondering why they don't substitute loud-speaker announcements for advertising banners in the white tops. "The audience can shut their eyes to the banners," she avers, "but they can't shut their ears to a loud-speaker announcement."

RKO publicity spelling evidently has gotten beyond the coincidence stage and may now be called a habit. This week's Palace program has the headliner spelled "Sales"; the wire walker is billed in the lights as "Majeres" and the RKO press sheet lists "Jarnigan". . . . S. R. Stratton, of the Shubert New York offices, in town paving the way for Nina Ross.

Toledo

Kae Carroll, Toledo girl and a popular member of the cast of Arthur Hammerstein's Sweet *Adeline*, has signed a contract with the latter to appear in *Bride 66*, Hammerstein's proposed picture for United Artists. Miss Carroll is known here as Mildred Ryan and is home on a visit with her parents and husband.

Clarence Fleischman, part owner of the World and State theaters, is mourning the death of his son, Earl, who died last week after an operation for appendicitis. The youth was a high-school student here.

Genevieve Searles, Toledo girl, after

five years of script writing for Hollywood film concerns, has been given a contract to write scenarios for James Cruze. Her screen name is Nagene Searles. She is a graduate of Toledo schools and has been on the Coast for six years.

Paul Spor's Toledo Paramount Band was the featured orchestra at a frat party here last week.

Louisville

A new building code, intended to regulate the 52 motion picture theaters in Louisville and safeguard them against fire hazards and accidents, was considered by the Board of Public Safety last week and will be submitted to the Board of Aldermen for passage shortly.

Richard J. Doyle, computer in the office of the city building inspector, who drew up the code, claims that talking pictures have increased the danger of fire in theaters because they necessitate complex electrical wiring and equipment, and he proposes to place safeguards around electric wires and devices. The purpose is to revise sections of the present building code pertaining to motion picture theaters by provisions.

The Brown Theater, dark for five weeks, will reopen with *Rio Rita*, stage show, January 13.

Edward Richardson, assistant manager at Loew's State, has been transferred to the Ohio at Columbus. He is succeeded here by James Moyer, of Pittsburgh.

The Gayety Theater, recently taken over by Meyer Lantz of Cincinnati, is not doing so well with Mutual Burlesque apparently, as advertising in the newspapers has been stopped.

The year 1929 has generally been prosperous for the movie houses, with Loew's probably leading all the rest. However, the year has also seen vaudeville depart from the city in tears and has seen the beginning of what seems at the present time to be an all too scanty road-show season, presaging an early return of stock.

Detroit

Bob White, whistling monologist, has been playing Detroit vaudeville dates, and from here went to the Shrine Club, Pittsburgh.

Nava and Travers, Scottish musical act, are making their American debut, playing dates in the Detroit territory.

Fraser Brothers, acrobats, have returned to vaude, after a season in night clubs.

Marcus, of Marcus and Poe, injured his hip in the opening show at the Oriental last week.

The Times Square Theater opened January 1 with a new stage-show policy, playing presentation with vaudeville acts. The house has been operating since its opening last fall under a "Girlesk" policy, and the chorus will be retained for the new show.

Low Goldberg's unit, *Affairs of 1929*, reopened at the Oriental here recently, after laying off two weeks in Chicago.

Johnny Smith, former master of ceremonies at the Martha Washington Theater, has returned to the house with his band for a three weeks' engagement. The house has been playing talkies only for the last few months.

Maritime Notes

L. Auspland and his wife, formerly on the staffs of the Capitol Theater, Frederickton, N. B., and the Strand Theater, St. John, N. B., both operated by the Spencer interests of St. John, are now on the executive board of the Shea interests and stationed at the Opera House, Calais, Me. The Opera House plays talking pictures between road shows. The Shea interests also operate two houses in Eastport, Me.

Theaters featuring talkies on both sides of the Maine-New Brunswick border have been catering to business from the opposite side.

The Prince Edward Theater, Charlottetown, P. E. I., has been reopened after having been dark for several weeks, during which talkie and sound equipment was installed. F. O. Spencer, Ltd., of St. John, N. B., operates the Prince Edward.

Reopening of the Empress Theater, Amherst, N. S., has been made following closing to install sound and talkie equip-

ment. The house was closed immediately after an engagement of a legit show. Frank Audas is manager of the Empress.

Talking and sound pictures have been introduced in the Palace Theater, North St. John, and the Gaiety Theater, Fairville, a suburb of St. John. Both these houses are managed by T. J. O'Rourke, of Fairville. They are among the smallest theaters in the world, each seating only a few hundred. The Palace building is owned by the Temple of Honor and the Gaiety building by the Sons of Temperance. The installation of talkies in the Palace and Gaiety results in only one house in the St. John section being in the silent class, this being the Community, West St. John.

Talkies have been introduced in the Capitol Theater, Moncton, N. B., operated by Torrie & Winter, The Empress, operated by the same firm, clings to the silents. Talkies have also been installed at the Imperial Theater, Moncton, by Mrs. Emma Davidson, proprietress.

The Capital, Metropolitan and Broadway, at Regina, all put on midnight shows New Year's Eve, the first two mentioned giving away \$300 in prizes. The midnight show at the Broadway marked the opening of the New Theater.

The Lyric at Swift Current has installed new Movietone equipment.

St. Louis

A splendid feeling of goodfellowship prevails among a group of managers in this vicinity. Almost every two weeks there is a get-together meeting of Manager Prudenfeld, of the St. Louis Theater; Manager McManus, of Loew's State; Manager Greenman, of the Fox Theater; Manager Quimby, of the Grand Opera House, and Manager Dinty Moore, of the Orpheum Theater in East St. Louis.

As was to be expected, Ed Lowry is again clicking as master of ceremonies at the Ambassador Theater since his return to that playhouse two weeks ago, following a two months' absence due to the musicians' strike.

G. Winkler, of the Special Feature Corporation, Kansas City, Mo., has broken all house records at the Criterion Theater, photoplay house on Broadway, with his film, *Streets of Sorrows*, featuring Greta Garbo. The picture had a run of five weeks at the theater.

The new policy installed several weeks ago at the Grand Opera House, the No. 2 theater of the RKO Circuit in this city, is meeting with success. The Grand Opera House has for many years changed weekly, but recently shifted to the split-week policy, changing bills every Saturday and Wednesday.

Arthur Neely, tenor, has returned to his home here for a short sojourn, after a very successful engagement with Brooke Johns at the Stanley Theater, Pittsburgh. It is expected that Neely will shortly appear in one of the Skouras Bros' theaters here for an indefinite engagement.

Wally Vernon, master of ceremonies at the Granada Theater in South St. Louis, doubled at the Club Avalon last week. Irving Rotschild's Orchestra furnished the music at the club.

Joe B. McGee, who has been playing vaudeville dates in this vicinity, has departed for Minneapolis, where he is joining Mrs. George Primrose's act, *Spirit of Minstrelry*.

Doc Gardner, who has been sojourning in St. Louis for the last two months, left recently for the South, where he will do the advance for the Shufflin' Sam From Alabama Company.

Among visitors to the local *Billboard* office last week were Mack and Darling; Jack Chinman, formerly owner of the Granada Theater, Detroit; Sam Lyman, manager of the Capital Theater, Whitehall, Ill.; W. A. Boyd, manager of the Burnett-Buell and Star theaters in Louisiana, Mo.; Mrs. Della Parento, of the Parento Troupe, vaudeville act; Eddie H. Blake, of the Rainbow Trio; Gusie Vernon; Al W. Marshall, general agent of the Smith-Willis Players, and Judge Frank Reidelberger, of Venice, Ill.

Toronto

There were seven English productions playing here in the space of two months. A total of 600 actors appeared in the casts.

The Dumbells, a Canadian revue, with headquarters in Toronto, came home to rest during the holidays.

Atlantic City

Word has been received here that Frank B. Hubin, local showman, has opened a novelty and frozen custard stand in Miami.

Harry Leyman, local soft-drink man, has opened a fruit and drink stand along the beach front in Miami.

Charley Meyer, tattoo artist, who has traveled with various shows, has left the resort to spend the winter in Florida, where he will pursue his trade. He will return here early in the spring.

William Alkazim, who has the principal sightseeing interests here, announces that he has extended his workings to Miami Beach and reports good business there.

Captain John L. Young, owner of the Million-Dollar Pier, is spending the winter at West Palm Beach. He announces that he will renovate the pier during the winter and present something entirely new to the resort next season.

After a long postponement Atlantic City is at last to see Eugene O'Neill's *Strange Interlude*, featuring Alice Brady. The play is scheduled for the Apollo the week of January 27.

Perfume was given away at the Stanley Theater last week to the holders of lucky tickets by Manager Joseph Jordan.

Joseph Abrams and his Rhythm Kings presided at the Atlantic City Auditorium throuth the holiday season.

The Silver Slipper has reopened, featuring Dorothy Braun and her Boord-walk Scandals, in conjunction with a surrounding show including Hazel Romaine, Louise Briden, Victoria Regal and Marian Grey.

The China Palace, popular after-theater place, has installed a floor show presented by Blanche Walker, and including Einar and Harting, Harold Thomas, the Heirline Twins and Boloch and Boesch. Sidney Rose and his orchestra furnish the music.

Drucilla Taggart, of the team of Drucilla and Triana, has returned to the home of her parents here for a brief vacation.

Cleveland

Eddie Kline, Joe Lavine and Red Watson motored to Toledo last week to visit with their many carnival friends.

Leonard Gannon, songster, is spending a brief holiday at his home here.

Robert Potts, Columbia stagehand, who was hurt in an auto crash recently, is having an ear replaced at Mt. Sinai Hospital.

Lou Tanno, Cleveland, is playing in stock in St. Louis. He appeared at the Ohio here last summer.

Evalin and Edna Burnett, of the Dun & West Revue, spent New Year's Day at their home here.

Virginia George, cashier at the Hanna Theater, has been promoted to assistant treasurer.

Ralph Pence, Sr., came on from Lima, O., recently to spend a day with his son, Ralph, who appeared here with the Thurston show at the Hanna.

Emery N. Downs, formerly manager of the Allen and Kneckerbocker theaters, is spending a short vacation in town with his wife and mother.

Wally Ford, Cleveland actor, recently starred in New York, spent a day here last week as the guest of Robert McLaughlin, of the Ohio Theater.

Arthur Loesser, pianist at the Cleveland Institute of Music, is visiting friends at Cayuga, N. Y.

The Savoy Theater opened the first of the year with sound. This is the fifth of a chain of theaters controlled by the Ohio Amusement Company to be sound equipped.

Buffalo

All the down-town Shea houses, the Great Lakes, Lafayette and Little Theater, ushered in the New Year with midnight shows.

Phil Lampkin, master of ceremonies at the Buffalo, goes to New York this week to see some revues.

Jake Lavene, new manager of the Gayety, has returned from Toledo and Cleveland, where he observed two of the shows coming to his house soon.

Angie Maggio's Orchestra gave a New Year's Eve entertainment at the Mandarin Cafe.

Carlyle Atkinson was master of ceremonies and the Cresswood Club Orchestra played at Jack Hendry's restaurant New Year's Eve.

Theaters Planned

ABERDEEN, Wash.—A deal has been closed by Fox for a long-term lease on a new 1,500-seat house to be built here next spring by Ed Dolan at a cost of \$250,000.

ALBANY, N. Y.—Negotiations for a new \$1,000,000 theater to be located in the Clinton Square district are in progress here. Noyes National Realty Company, of New York City, is associated with Charles K. Abearn, real estate dealer, of 51 Maiden lane, in the project.

BOULDER, Colo.—The Fox Theaters Corporation, which owns the Curran and Isis theaters, is planning to build another here.

BUENOS AIRES, O.—Excavation has started for the Moore Theater Building here. The architect's sketch provides for a floor plan 64 feet wide and 110 feet deep, with a balcony divided into 200 jigs seats and 300 balcony seats. The stage for legitimate drama and talking pictures has a proscenium width of 23 feet, a total width of 40 feet and a depth of 20 feet. Dressing rooms will be below the stage. The project is estimated to cost \$250,000. Completion expected early in the summer.

CENTRALIA, Wash.—R. E. Charles, resident manager for Fox theaters, has announced plans for the erection of a new \$200,000 theater here. Work will be started shortly. The house will be equipped with the latest sound apparatus.

DANNEMORA, N. Y.—George B. Smith and John B. Mitchell plan to establish and conduct a motion picture theater in the town hall here.

DOTYAN, Ala.—A new theater is planned here to cost between \$30,000 and \$35,000. Construction to begin shortly.

GENEVA, N. Y.—Merrill Vrooman, of Gloversville, last week was awarded the contract to rebuild the ancient Smith Opera House here into a modern theater as a new link in the Schine enterprise chain. Plans call for an entrance 35 feet wide, fireproof auditorium, vaudeville stage, smoking rooms and 2,000 seats. C. C. Young, Geneva manager of the Schine interests, will be manager of the new house.

GRANOEVILLE, Id.—Construction of Wagner's new \$25,000 theater is being rushed.

LOS ANGELES.—A new theater to seat 1,000 will be built here on Pico boulevard and West street for Chotiner Theaters, Inc., by W. H. Rickard and T. R. Boswell, Jr.

LOS ANGELES.—An effort is being made to raise \$250,000 thru subscription to rebuild the burned amphitheater in the Hollywood hills. It is the plan of Mrs. Robert J. Burdette, chairman of the committee, to have the hillside theater completed by the opening of the 11th annual season of the Pilgrimage Play next June.

LOS ANGELES.—Construction has begun at the southeast corner of Wilshire boulevard and Hamilton drive in Beverly Hills for a new theater with a seating capacity of 2,500. Albert H. Chotiner is backing the enterprise. S. Charles Lee is the architect. Fox West Coast Theaters have already leased the theater for 20 years. The structure will represent an investment of approximately \$650,000.

MILWAUKEE.—Building of a new theater here by Warner Brothers, as announced some weeks ago, has been postponed until late in the spring. Definite site has not been chosen.

MIDDLETOWN, O.—Harry Litch, Cincinnati realtor, announces that his firm has purchased a site on Broadway here in the downtown business district for a 2,000-seat theater. The property faces 100 feet on Broadway, and purchase price was said to be \$850 a front foot. The building is expected to cost \$50,000. A lease for 30 years has been signed with the Paramount-Famous-Lasky Corporation.

PHOENIX, Ariz.—Tentative plans for a new 3,000-seat de luxe theater and office building on North Central avenue, to cost more than \$1,000,000, have been announced by Harry L. Nace, district manager for Publix-Rickards-Nace.

SALISBURY, Md.—Lee Inley plans to erect a theater building on South Division street to cost \$75,000.

SAN ANTONIO, Tex.—The Princess Theater Building on Houston street is being razed to make room for a new department store.

SYRACUSE, N. Y.—A municipal permit has been issued to the Dewitt Development Corporation to erect a new theater, seating 1,000, on James street. The structure will be of Hindu-Chinese architecture, including Chinese gardens and estimated to cost \$300,000.

TALLAHASSEE, Fla.—C. E. Duffin plans to erect a new theater and store building to cost \$75,000.

Theater Deals

BIRMINGHAM, Ala.—Jack Crawford and associates have taken over the Pantages here on a five-year lease.

CHICAGO.—The Garfield Theater, at 2044 W. Madison street, has been sold by Superstein Brothers to Sam Halperin, Sam Karask and Samuel Levin. The house, which seats 700, was owned by Peter Schaefer, of Jones, Linick & Schaefer, Halperin and Karask also are the principal stockholders in the Halcar Theater Corporation, which has bought the Halsted and Waverly theaters, small West End houses. Both deals were handled by Harry P. Munns.

LE ROY, Ill.—William Tarolton, of Cooksville, has purchased the Princess Theater Building here from H. H. Marsh, of Arrowsmith, and the theater business and interests of George Michaels, who has had charge of the theater for some time. Tarolton took charge January 1.

MOBILE, Ala.—The Crescent Theater, formerly owned by Walter Mitchell and Mrs. Daisy Frenkel, has been sold to Van Antwerp Realty Company, which in turn leased it to Ed M. Frenkel, manager under the former ownership. Consideration in the sale said to be \$63,000.

NEWCOMERSTOWN, O.—Ort Brothers, local merchants, have purchased for \$55,000 the interest of George M. Jordan in the two theaters he has been operating here.

OGDENSBURG, N. Y.—The Hippodrome Theater here has been taken on a long-term lease by Fox from Ed Rosenbaum.

RICHMOND, Va.—The Shenandoah Valley Theaters Corporation has been sold to Publix, according to announcement made by Isaac Weinberg, general manager, who still retains an interest in the corporation. Fifteen theaters are included in the deal.

SALT LAKE CITY.—The Granada, formerly the American, a motion picture house, has been purchased by a large Eastern company for a chain store, and the equipment sold to the Publix Corporation which formerly operated the house.

SANDUSKY, O.—The Schines Theaters, Inc., of Ohio has leased the Plaza Theater here from A. C. Himmelfein. Schines now have two houses here, Plaza and State.

SPEARFISH, S. D.—The Black Hills Amusement Company has purchased the Irish Theater in Belle Fourche from James O'Neill and will operate it as a talkie house in conjunction with its other theaters in Deadwood, Rapid City and Hot Springs. O'Neill will continue to operate the Princess Theater here temporarily.

VALPARAISO, Ind.—Thru Harry P. Munns, of Chicago, the Varsity Theater here has been sold by James Gregory to E. G. Shauer & Sons Company, Albert Goldman, theater broker, was represented in the deal by Brundage & Gorman.

WEST POINT, Neb.—A. M. Herman has sold the Riviera Theater here to W. M. Miller, of Omaha.

Theater Staff Notes

WILLIAM EPSTEIN, formerly managing director of the Aztec Theater, San Antonio, Tex., has joined Publix in an advisory capacity.

JOE FRANKLIN, for the last four years manager of B. F. Keith's Theater, Ottawa, Ont., has been appointed civic publicity director by the municipal government for 1930 in recognition of his services in boosting the Canadian capital.

P. K. JOHNSTON, of Dallas, has joined Publix in an executive capacity.

BERNARD ROGIN, of New Britain, Conn., has been made assistant manager of the Strand Theater, Hartford, a Warner house.

JAMES A. CARRIER, formerly managing director of Schine interests, has been appointed Northwest divisional manager for RKO, with headquarters at Seattle.

DICK LUCAS has been transferred from Publix's St. Francis, San Francisco, to the Granada as assistant manager.

RAY FELKER, formerly connected with Universal chain, Seattle, has been appointed manager of Sterling's two houses, the Columbia and Colonial, both sound-equipped, downtown houses.

ARTHUR MOLSTAD, assistant manager for Publix Theaters of Eau Claire, Wis., has been transferred to Duluth, Minn. He was formerly connected with the American Amusement Company, Mankato, Minn. B. Carey, of Sioux Falls, S. D., will replace Molstad.

B. A. GRIFFITHS, manager of the Strand, Madison, Wis., has been appointed advertising manager for the Northwest district of Publix Theaters, with offices in Minneapolis.

JACK EDWARDS, publicity and exploitation manager for the RKO Orpheum House in Salt Lake City, has been transferred to San Diego, Calif. His successor is James Quinn.

J. LUTHER THOMAS has resigned as assistant manager of the Capital Theater, Chambersburg, Pa., to assume duties as manager of the Victoria Theater, Harrisburg.

J. C. HESTER has again taken charge of the three motion picture houses at Danville, Va., after an absence of one year, during which time the houses were managed by Leo G. Garner.

THOMAS A. GILBERT, of Pittsburgh, and former manager of the Regent Theater, East Liberty, Pa., has accepted a position as manager of the Eclipse and Opera House at Waynesburg, Pa.

JULIE B. REISMAN, manager of theaters for the Fox West Coast Theaters, has resigned. Reisman has been with the Fox Company several years, managing theaters at Bellingham, Bremerton and Seattle, Wash. He plans to enter a private theatrical venture in Chicago.

L. A. TURNER, for the last eight months manager of the Rex Theater, Beloit, Wis., has resigned to enter the independent exhibitors' field. Gerald Turner, of Milwaukee, not related to L. A. Turner, took over the management of the Rex January 1.

W. A. HODGE, manager of the Conway and Grand theaters, Little Rock, Ark., has been transferred to Ft. Smith, where he will manage the new Malco Theater, one of M. A. Lightman's chain of theaters. Herb Sanderson, of Newport, Ark., has been appointed to fill the place formerly held by Hodge.

RAY V. EPPLE, of Fairmont, Minn., has assumed management of the Granada Theater, Sioux Falls, S. D. He succeeds Ben Ashe, who goes to Bemidji, Minn., and Grand Forks, N. D.

PORTLAND, Ore.—W. P. Hart, of the Granada Theater, San Francisco, has been named as assistant manager at the Rialto Theater, a Publix house. H. H. Christie, who has held this position, has been sent south by Publix.

R. A. HOWARD, formerly manager of the Lincoln-Dixie Theater at Chicago

Heights, Ill., is now manager of the State at South Bend, Ind., Great States-Publix house. W. Damon, formerly of the RKO Palace, Rockford, Ill., has succeeded Howard at Chicago Heights.

E. G. FITZGIBBON, who formerly managed the Cabin Ballroom at Exposition Park, Aurora, Ill., has been made manager of the Crocker Theater, Egin.

Theater Openings

APPLETON, Wis.—The Appleton Theater, owned by L. K. Brin Enterprises, opened Christmas Day.

CASA GRANDE, Ariz.—The new Publix-Rickards and Nace Paramount Theater was thrown open to the public Christmas Eve. The house is equipped with the latest in talkie apparatus and a modern stage for dramatic attractions. W. E. Cox is manager.

CORPUS CHRISTI, Tex.—The new Ritz Theater, a \$450,000 motion picture house, opened Christmas Day. It was built by the R. & R. Gulf Amusement Company, operator of a chain of theaters in Texas.

FORT WORTH, Tex.—The Tivoli Theater opened to the public Christmas Day. The house has a seating capacity of 1,000 and is equipped with Western Electric sound facilities. I. B. Adelman is manager.

FREDERICKSBURG, Tex.—The New Palace Theater, this city's first talking picture house, opened Christmas Eve. It is a modern house, managed by John Stahl.

GLENCOE, Minn.—The Orfel, a new talking motion picture house, was opened December 15 by Charter Novak. The theater is of Spanish design, seats 600 and cost \$30,000.

IOLA, Kan.—Opening of the new Dickinson Theater here is set for January 15, according to officials of the Glen Dickinson Enterprises, operators of a circuit of theaters in Missouri and Kansas.

JANESVILLE, Wis.—The Myers Theater has opened with Joseph Johnson as manager.

OLIVIA, Minn.—Ed Buckley recently opened a new motion picture theater here. It seats 450, has sound equipment and represents an expenditure of \$28,000.

SHERMAN, N. Y.—A new 400-seat talkie theater was opened here by Fred G. and Nell W. Russell recently.

REOPENINGS

ANSONIA, Conn.—The Tremont Theater reopened Christmas Day after being dark for several months.

BOSTON.—The Repertory Theater, built a few years ago for the Jewett Players and devoted to the production of plays by Shakespeare, Ibsen, etc., reopened January 6 as a silent motion picture house.

DYERSBURG, Tenn.—The Francis Theater, one of the Crescent Amusement Company's chain of theaters operated out of Nashville, has reopened with talkies.

ELKHART, Ind.—The Orpheum Theater, recently acquired by Harry Lerner, reopened Christmas Day, with Mrs. A. M. Harris as manager. The theater has been equipped for sound pictures.

MONTOOMERY, Md.—The State Theater, formerly the Bethesda, reopened with talkies December 19. It has been redecorated and Western Electric equipment installed.

SALT LAKE CITY.—The Rialto Theater opened with Western sound equipment Christmas Day, having been closed for one week for installation.

SKOWHEGAN, Me.—The Princess Theater has reopened under management of the Priscilla Theaters, Inc., after installation of sound equipment and remodeling of the interior.

SYRACUSE.—The former Temple, completely reconstructed, has reopened as the Paramount Theater.

Actors Equity Association

FRANK GILLMORE
President
ETHEL BARRYMORE
Vice-President
BERTON CHURCHILL
Second Vice-Pres.

45 West 47th Street, New York
Capitol Building, Chicago
304 Hall Bldg., 9th & Walnut, Kansas City,
Theo. Hale, 369 Pine St., San Francisco
6412 Hollywood Blvd., Los Angeles

PAUL DULZELL
Executive Sec'y-Treas.
CHARLES DOW CLARK
Recording Secretary
PAUL N. TURNER
Counsel

The Popular Delmaines

W. Frank and Ruth Delmaine, of the Kansas City office of the association, report that with New Year not yet on their horizon, they had received more than 900 Christmas and New Year cards from the membership in the Middle West. The remembrances and the thought behind them are greatly appreciated by all of us. Equity is a very real thing to these actors, and the gesture was not a merely perfunctory one.

Promotion Didn't Promote

The Delmaines have reported that the latest wrinkle in getting the actors to work and worry over promotion of a show, was an attempt of which they fortunately heard in time.

A would-be manager called six people together in Kansas City, and suggested that each chip in \$100 to put on a show. Each of those concerned was to receive not one-sixth, but one-seventh of the profits. The extra share was for the promoter. It was his idea, wasn't it?

And then somebody thought of Equity, and the idea was laid before its Kansas City representative, with an invitation to say whether he thought it would go over or down. It was his judgment that the proposition as outlined to him had no chance at all, and the scheme was dropped, at least as far as those particular people were concerned.

Each one of the six persons saved by that one decision at least five years' dues to Equity, and probably a good bit more. Try to tell one of them that Equity isn't really needed any longer and that it's foolish to pay dues. Try it!

What Is an Actor?

You hear so many people today trying to say what an actor is not (and chiefly it appears that he is not the type), that it is pardonable, indeed, if there should exist some slight confusion as to what he is.

At this juncture who should come along with a definition but Bruce M. Conning. It is a rather flamboyant definition and it covers more territory than any actor is likely to see, let alone play in his lifetime. But, as rescued by Conning from an old Book of Recitations, it runs:

"Who am I, gentlemen? I am Alexander the Great; I am a Dige, a king, a counselor, a lackey. I am the constable

that seizes the beggar; nay, I am the beggar seized by the constable.

"I feast, starving. I starve, feasting. Beware of me for I am a swaggering rhyester with hat a-cock and bilbo ready. A rogue, said I? Nay, I am a highwayman, a housebreaker, a murderer—but take heart. I am the best of men. I love good. I bless all, yet do I curse as freely. And, perches notwithstanding, I am but a greedy, gripping, grasping, miserly curmudgeon who would die in the dark to save a farthing rushlight.

"I die thrice a night, but they bury me not. I am a ghost with none to lay me, and yet no ghost, but a very observable and most mortal man, with a pretty taste for flagons and an eye for the plump wench.

"I command, I obey. I am rich. Nay, I am poor. I am proud and humble. I laugh and I weep. I am everybody. I am nobody. Go to, I am a bundle of contradictions, a mass of incongruities. Here today, gone tomorrow. A thing of no moment, a breath, a puffball . . . a gossamer . . . Good sir, I am an actor."

Well, now, take a shot at that and see what it gets you from the casting directors.

What the Road Demands

This year, as nearly always, there are prophecies and speculations as to what the new year will bring to that great stretch of territory known as "The Road." A lot of our prophets who keep themselves in good standing in the Union of Soothsayers and Seers, Local 23, seem to think that what the road wants is not so very complicated at all, and that it is only the stubborn and perverse attitude of New York producers which prevents the road from being completely pacified and assuaged. For their benefit Equity resorts to a letter which was received not so many years ago by the producers of a cloak and suit drama which had done very well, thank you, and you, also, and was presumably eligible for tours sometime in the fairly near future. It was written from a little town, with a classic name, in the sovereign State of Ohio, and read this way:

"Understand that you have a great show in (name on request), and altho I have not been in New York since 1908 I keep in touch with things theatrical by reading *The Billboard* and *The Cleveland Plaindealer*.

"In regard to your show, would be very much interested in booking same for one night when you send same out on tour next season. A big local real estate man who lives here saw your show in New York last February, and he says it was very good indeed. He also told me it was pretty 'risky', being full of kissing and hugging and snappy talk. Now this is o. k. with me, provided it doesn't go too far, as this is a strict town. I play pictures, and the censors are always cutting out sequences.

"As far as I am concerned it could be all right, because I, personally, like a good joke, regardless who it helps or hurts, but the general public here is strong for religious stuff, so you see how I am located. So if you think the people here would not be against the show, why I would be glad to book at 75-25 terms, and I can promise you that I can get a good night's business. Last season the Marcus show got \$1,316 in one night, and two months ago the original company of *Oh, Boy*, did big on three performances, \$2,705." (It must have been another original company, however, for this was at least 10 years after the production of that musical show at the Princess Theater, New York), "which would have been better only Saturday matinee was off on account of a big card social, which was endorsed by the local church people."

And then, in a postscript, he added: "Understand the masculine members of your company wear tight in the piece. This is o. k. with me, but cannot have the women do the same on account of local conditions."

In a P. S. of our own, we add: "The company did not accept the offer."

ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

DOROTHY BRYANT, Executive Secretary

Five new members joined the Chorus Equity Association in the last week.

There is still a great number of Christmas packages and letters being held in this office for members. If you are out of town, it will be necessary for you to write, asking to have your mail forwarded.

We are holding checks in settlement of claims for Ivan Alexis, Charles Coleman, Peggy Dalton, Billie Fanning, Gloria Gunther, Jane Hurd, Elizabeth Huyler,

Ruth Kennedy, Jan Linderman, Peggy McGowan, Hazel St. Amant, Muriel Sealey and Joseph Stein.

The association has received an announcement of the marriage of Bert T. Keyes to Carmon Agram, January 1. Both are members of the Vagabond King Company.

Ruth and Marie Pyne are in General Hospital, Ward K, Montreal, Que., Can., as the result of an automobile accident. They state they are alone and would appreciate letters from friends.

Adrienne Murray is playing the part of Lady Mary in *The Vagabond King*, and James M. Ellenbecker is playing Tristan in the same company.

On February 19, all mail that has been held in this office prior to July 1, 1929, will be returned to the post office. Each week a portion of the mail held here will be listed alphabetically in this report. If we have passed your initial before you see the list, write to the office and ask to have any mail that may be here for you forwarded.

We are holding mail for Mary Abbe, Doc Averill, Wally Adams, Billy Arnold, Selma, Altham, Jane Altham, Wally Adams, Ethel Allen, Jimmie Arcell, George Averill, Genevieve Andre, Helen Autt, Louise Andrews, Joanna Allen, Maxine Arnold, Marion Alta, Jack Andrews, Alice Agnew, Lela Henderson, Harold Ames, Kay Annis, Elva Adams, Marguerite Arnold, Mary Almonte, Pam Bryant, Evelyn Booth, Virginia Biddle, Reeder Bose, Dolores Bars, George E. Burke, Beatrice Bernice, Virginia Bethel, Louise Barrett, Lenore Blair, Vera Belmont, Allen Blankfield, Joey Benton, Firlie Banks, Betty Benson, Ruth Barry, Beulah Baker, Roger Buckley, Marion Bonnell, Dorothy Burnside, W. Butler, Jack W. Blair, Jewell Barre, Mary Brown, Peggy Baker, Mary Burke, A. Blair, Dixie Bond, W. D. Baden, Catherine Browne, Ann Brown, Nina Bennett, Mrs. Frank Bryan, Roy Binder, Dorothy E. Brown, Phyllis Berglin, Marie Baudoux, Noel A. Burns, Fred Bush, Norine Bogen, A. Baird, Gerry Bannister, Charlotte Manning Bockentien, William David Baden, William Bartley and Phoebe Brand.

We are holding parcels for Al Milano, Joseph Martel, Petra Olsen, Jerome Maxwell, Howard Deighton, Barbara Linden, Shirley Gustin, A. Thompson, Dorothy Leo, Richard Van Tyle, Allen Crane, Betty Davis and Sylvia Ulric.

DOROTHY BRYANT, Executive Secy.

Theater Alterations

ASH GROVE, Mo.—Gaiety Theater, motion picture house, remodeled and reopened to the public.

BIRMINGHAM, Ala.—The Pantages Theater here is undergoing extensive remodeling and will be ready for reopening shortly.

CARROLLTON, Mo.—The seating capacity of the Johnson Theater, a talkie house, has been enlarged and leather-upholstered seats installed.

CLINTON, Ia.—The A. H. Blank Theaters opened the Orpheum Theater as the Capitol, after two weeks spent in remodeling and redecorating the house, upon which nearly \$50,000 was expended in improvements. New sound and projection equipment was the principal improvement. Jess C. Collins is manager.

GENEVA, Neb.—The floor of the Sunbeam Theater has been lowered so that patrons enter on the street level. Vitaphone talking picture equipment also installed.

HUNTINGTON, Ind.—The Huntington Theater has been under extensive improvements, and has had sound equipment installed. The gallery was removed and a projection booth built outside the theater.

IDAHO FALLS, Id.—Extensive improvements have been made on the Paramount Theater Building here.

KANSAS CITY.—The Empress Theater, recently remodeled, has reopened under new management.

OGDEN, Utah.—Improvement program at the Ogden Theater here includes a new wide screen, new carpets and new sound equipment, according to H. W. Peery, manager of the house.

PHOENIX, Ariz.—Publix officials have made arrangements for expenditure of \$75,000 in improvements and remodeling of the Rialto and Strand theaters. Work to start in the spring.

RAYMONDVILLE, Tex.—Extensive alterations and the installation of sound apparatus are being made in the La Vista Theater by its owners, Crowell &

Son. Opening of the remodeled theater will take place in a month.

SPENCER, Ia.—H. N. Davies, manager of the Solon Theater, plans to add a balcony and a mezzanine floor by raising the roof of the theater building several feet. The house now has a seating capacity of 600, and by such an arrangement it would accommodate 1,000.

SUMTER, S. C.—Work of remodeling the Rex Theater has been started by Publix, which will operate the house in the future. Sound equipment from the Rex Theater, Columbia, has been transferred here for installation. Gene Parrish, former manager of the Capital City house, will take over the reins here. Sumter has been without a motion picture theater for several months, fire having destroyed the Lyric and the Rex being closed.

VANDALIA, Ill.—The Liberty Theater, after undergoing extensive improvements, is again open. A new \$15,000 pipe organ has been installed, and Vitaphone equipment added.

VINCENNES, Ind.—Improvements costing approximately \$10,000 have been

made at the Moon Theater. The exterior lobby remodeled and the projection booth made larger in order to accommodate new talking picture equipment.

VASSAR, Mich.—The Rex Theater has been completely overhauled and remodeled.

MORRIS, Ill.—P. W. Anderson has broken ground for the erection of a modern theater building, to be equipped for talking pictures.

THE FILM WEEKLY AUSTRALIA

Covering the Motion Picture and Entertainment Field Generally.
Conducted by MARTIN C. BRENNAN,
138 City Tavern Building, Pitt Street, Sydney,
Australian Office of THE BILLBOARD.

DOROTHEA ANTEL 225 W. 72nd St
New York City
THE SUNSHINE SHOPPE
Catering to Professional Folk. New Assortment of Greeting Cards for all occasions, ONE DOLLAR. New Catalogue Now Ready. Opera Length Hosiery.

SELWYN

Beginning Monday, December 30, 1929

WAKE UP AND DREAM

A revue with book by John Hastings Turner. Sketches by Ronald Jeans and Douglas Furber. Music by Cole Porter, Maurice Havel, Orlando, Douglas Furber, Joseph Meyer, Philip Charig and Eliseo Grevet. Lyrics by Porter, Parsons, Schwartz and Furber. Casts designed by Oliver Messel, C. R. W. Newinson, Rex Whistler, Marc Henri, Laverdet, Norman Wilkinson, Paul Collin and Doris Zinkelevich. Settings executed by Marc Henri, Laverdet and Alrik Johnstone. Costumes designed by Doris Zinkelevich, C. Allas, Ltd.; Ada Paddock and Oliver Messel. Costumes executed by Mrs. Armstrong Jones, Mrs. E. Szwelkowsky, C. Allas, Ltd.; Idare de Cle, Gaston Zanel and L. and H. Nathan, Ltd. Arch. Sebey's presentation of Charles B. Cochran's revue, starring Jack Buchanan and featuring Jessie Matthews and Tilly Losch.

PRINCIPALS—Jack Buchanan, Jessie Matthews, Tilly Losch, Tina Meller, Frances Shelley, Jean Barry, Dave Fitzgibbon, Wynne Clark, Pavilion Quartet, Gemes Trio, Tom Birkmayer, William Stephens, Ann Barberova, Douglas Phillips, Antonio Rodriguez, A. B. Imeson, William Tinkler, Roy Mitchell, William Rolston, Greta Wood, Lance Lester, Marion Brooks, Claude Newman and Griffiths brothers and Miss Letia.

LADIES OF THE ENSEMBLE—Marjorie Robertson, Eve Shottler, Florida Fey, Margaret Braithwaite, Shella Watson, Mable Green, Mrahn Morgan, Peggy de Rebea, Pearl Rivers, Marie Mather, Emily Pain, Eileen Clifton, Marion Crispa, Miss Hillman, Cleora Pointing, Roma Darrell, Lalla Collins and Gloria Beaumont.

GENTLEMEN OF THE ENSEMBLE—Ronald Dalrymple, H. E. Ferguson, Victor Etheridge, Robert Lindsay, Eddie Orpwood and Albert Lorimore.

This highly touted English revue is a typical British entertainment filled with mild humor, many good tunes and colorful dances. *Wake Up and Dream* lacks much in punch and zip, but the deficiency is readily overlooked for there is plenty of Jack Buchanan. His material is a little weak at times, but his sly manner and able dancing coupled with his pleasant singing do much to make this London revue a rather nice entertainment.

To an American audience *Wake Up and Dream*, with its British sketches, loses a great deal of appeal. The skits are practically all designed to appeal to the smart London playgoer, and so find little sympathy with an American audience that knows little of the tribulations with the staid English courts, the actions of the British censors and the fight for better music. However, the production is one of taste, even in these skits which are so confining. Even these at times provoked some laughter, but certainly not the sort they do in London.

The music and dancing and constant presence on stage of Buchanan nearly make this show something it is not, a fast moving revue. It is decidedly slow.

An American girl, Frances Shelley, is given the assignment to sing the best song in the entire score. It is *What Is This Thing Called Love* and its plaintive tune will have much to do with the success of the production. It is likely as not the best song of the season in musical shows.

Pictorially, this is one of the best shows now on Broadway. The costumes and settings and girls are as beautiful as anything now in town. Mr. Cochran has certainly lived up to the billing he gave the chorus. They are beautiful and the principal feminine leads are also personable ladies. Jessie Matthews, possessing an enticing voice and a charming personality, is one of the best-looking musical stars now in the theater.

The costume designers have all outdone themselves. Complimentary colors are used many times with trick lighting effects that result in astounding sights for the eyes. The settings, too, in some of the more elaborate scenes are described by only one word. They are gorgeous. But all these things put together simply form a background for the versatile Mr. Buchanan, who, after the show gets under way with an introductory number that is a splendid illusion of dream visions, is constantly in and out of the action until the close.

Dapper and as agile as ever, he has just about everything in the show, including songs that are on a par with anything currently to be heard. They are the smart type of number which he does tricks with. *I'm a Gigolo* is one of his songs and this, too, threatens to be a hit.

The lyrics of all the songs are smart, contain very unusual rhyming and will certainly win much favor for the show.

Tilly Losch has arranged several original dance numbers that are lovely to watch and one "dance of the hands", which she executes herself, that is first class, novel entertainment. Another "Gothic" arrangement, done by Miss

NEW PLAYS ON BROADWAY (Continued)

Losch and Ann Barberova, is a compellingly controlled number.

Tina Meller, the sister of Raquel Meller, is an added feature to the show. Her warm Spanish dances give the production a continental air that considerably aids the proceedings. Too, a tango, done by Jean Barry and Dave Fitzgibbon, helps a lot. Toni Birkmayer is the most decidedly masculine-looking ballet dancer this reviewer has ever seen. And it might be added that he is also an excellent dancer.

Wake Up and Dream is a pictorial revelation that includes tuneful music, capable principals and, for the most part, is a consistently mild entertainment, although not quite up to the standard of musical shows now appearing in New York.

CHARLES MORAN.

PLAYHOUSE

Beginning Saturday Evening, Dec. 28, 1929

THE FIRST MRS. FRASER

A play by St. John Ervine. Directed by Grace George. Setting designed by Livingston Fall. Setting executed by Kennel & Entwistle. Presented by William A. Brady. Starring Miss George and featuring A. E. Matthews and Lawrence Grossmith.

Nathan Mabel.....John Halloran
Mabel.....Emily Hamill
James Fraser.....A. E. Matthews
Janet Fraser.....Miss George
Philip Logan.....Lawrence Grossmith
Mardo Fraser.....Eric Elliott
Anne Fraser.....Annabella Murray
Elide Fraser.....Carol Goodner

ACT I—Janet Fraser's Flat in Knightsbridge. ACT II—The Same, A Fortnight Later. ACT III—The Same, Six Months Later. The Period Is The Present.

Mark up another hit for William A. Brady. *The First Mrs. Fraser* is made of the stuff that makes sure winners and to insure this it is acted by a brilliant cast. St. John Ervine's first play to these shores since his departure as guest critic of local newspaper is truly an amusing and likable morsel of dramatic entertainment.

The play is made of such thin material that it is transparent. But it is supported by sparkling, brilliant dialog, and it concerns ordinary people who are interesting. Now add an excellent job of mounting and staging and all of the obvious reasons for the success of this play are apparent.

Ervine has chosen the divorce business of this era for his comedy of manners. While he establishes many premises he develops none and so there is no thesis, and thus the audience is spared a sermon. Where these might have been injected and the piece become windy and too talky Ervine has stuck in a lot of windy, talky by-play between the principals that is filled up with good amusing comedy.

The story is just the report of James Fraser's love affair with his first wife after he has taken a second. There is a sounding off against the prudish attitude of Fraser and his unrelieved selfishness and the family ranking and trying to interfere with the affairs of their parents' hearts. It furnishes many slightly dramatic situations that Ervine has milked of every possible value.

Miss George's direction is flawless. The ease with which the players of the better parts walk thru their parts is comforting and it is exasperating when the one acting actor appears in the play. With the exception of Eric Elliott, who is too stiff and studied in his work, the cast consists of a company of people acting natural. Miss George and A. E. Matthews vie with each other for these honors. There is a close race between them to see which shall drop the cloak and turn too dramatic in any one of several scenes where there are possibilities for just this sort of thing. Thankfully it never happens. Intonations, characteristic gestures and perfect timing give the staging of the piece the honors for the play. It is rightfully termed a fine job of direction.

Without seeming to try Miss George and Matthews contribute suspense to the piece it does not possess. Their joint handling of their roles creates a desire for their constant presence, and incidentally it is not the play. It is wholly the specific actor that is wanted. This is indeed a masterful performance.

Lawrence Grossmith is exceptionally well chosen as the constant friend of Mrs. Fraser, whose only concern is the pleading of his suit. John Halloran is likewise well chosen, and the part of Mabel the maid is made cameo-like by Emily Hamill. There is extremely little to the part, but what there is she appropriates to her advantage. Annabella Murray is inclined to try hard to do

things with her role that it was not meant to do. Carol Goodner's work as the second Mrs. Fraser is brilliant until she is beaten by the first Mrs. Fraser. Then when forced to become slightly emotional she appears to great disadvantage and leaves much to be desired.

The second Mrs. Fraser wants a divorce and the first Mrs. Fraser, who still loves her husband, lays the wires so that Fraser can divorce her. The two sons are split on their desires for a reconciliation between their parents and, of course, Philip Logan, the suitor for Mrs. Fraser's hand, is opposed to the idea. However, the divorce goes thru, and after being turned down on a proposal of remarriage, the cock-sure Scotsman then commences to court his wife all over again. It sounds slushy and over-sentimental, but it really isn't.

The one setting employed is a lovely picture of a London flat, and the decorations used greatly add to the picture.

The First Mrs. Fraser will furnish no thought, but plenty of amusement, which is exactly what the author designed it to do. He has indeed accomplished his purpose.

CHARLES MORAN.

YOU MANS' COSMOPOLITAN

Beginning Monday Evening, Dec. 30, 1929

DAMN YOUR HONOR

A play by Bayard Veiller and Becky Gardiner. Staged by the authors. Settings and costumes designed by Lee Simonson. Settings executed by Gates & Morange and H. W. Bergman Studio. Presented by Vincent Youmans. Featuring John Halliday.

La Tour.....John Halliday
Governor Waring.....Frederic Worlock
Cydalyse Waring.....Jessie Royce Landis
Michel Du Fresnois.....Peggy Shannon
(By Arrangement With Wm. A. Brady)
James Coleman.....Alan Campbell
British Officer.....J. Malcolm Dunn
Diablo.....Adin Wilson
Captain Gains.....Frederic T. Forman
Rigand.....James Brown
Belzebe.....William B. Mack
Dominique.....James T. Ford
Gambio.....Harry D. Southard
Oay.....Richard Curtis
Nero.....James Brown

ACT I—The Beach on Barataria. ACT II—Scene 1: Governor Waring's Garden. Scene 2: La Tour's House. ACT III—Mrs. Waring's Boudoir. ACT IV—The Ship.

A play that takes its inspiration from the adventures of the freebooters and pirates of the early revolutionary period, with locale New Orleans and the Gulf of Mexico, *Damn Your Honor* manages to be consistently uninteresting and unbelievable.

The romantic pirate, La Tour, and his love affair with the wife of the governor, is the theme. Written by such expert hands as Bayard Veiller, assisted by Becky Gardiner as collaborator, much more than the play possesses could be hoped for. Without the restrained and careful acting of John Halliday and Peggy Shannon the play would have crashed down into unrelieved depths before it was one scene old. Only these two players hold it together.

The theme centers around the disappearance of Mrs. Waring's jewels and her visit to the camp of La Tour to recover her husband's secretary and her gems. La Tour misrepresents himself and commences to court the lady. Eventually, he is turned in by what he believes is a trick of the woman to recover her gems and he is nearly captured by the American soldiers. However, thru trickery, he escapes and then sets out to have vengeance on the lady whom he believes deceived him. From that point forward, for two more acts, the play gets silly and never lifts from the lowest depths, even the Halliday and Miss Shannon try to keep it up.

The authors have done a good job of direction. A better job than such slushy material deserves. The cast consists mostly of unimportant parts that are hard to identify, except for the Governor and his wife, who do their parts well. Jessie Royce Landis is somewhat too ethereal at times, but presumably the character is drawn that way.

Frederic Worlock, lends the required dignity to the governor role and Halliday is dashing and brilliant as the unbelievable pirate.

The costumes employed are excellent and the settings by Lee Simonson are truly the finest of the season. A beach scene that opens the play is one of the best illusions currently in the Broadway theater.

Vincent Youmans, whose most recent musical ventures have been miserable, has selected this as his first dramatic venture. It is too bad the selection is of such weak, preposterous material.

CHARLES MORAN.

LONGACRE

Beginning Monday Evening, Dec. 30, 1929

THE UNSOPHISTICATES

A comedy by Harry Delf. Staged by Ralph Murphy. Setting by Cleon Throckmorton. Presented by Harry Delf.

Mistress Brewster.....Molly Pearson
John Bradford, Elder.....John T. Doyle
Prudence Brewster.....Nydia Westman
John Bradford.....Vernon Rich
Barbara Sewell.....Helen Baxter
Margaret.....J. H. Brewster
Mulleens.....C. C. Hickey
Chilton.....Robert Robson
Mistress Chilton.....Catherine Hayden
Smith.....William Thompson
Mistress Smith.....Eid Gray
Brasher.....Harry Hamrod
Clark.....Jerome Kennedy
A Neighbor.....John Martin
Mistress Winthrop.....Margaret Arrow
Humility.....Frances Hess
Faith.....Marjorie Morse
A Cooper.....John Baldwin
Priscilla.....Gene Hynd
Hope.....Margaret Mitchell
A Fiddler.....Martin Noble
Mary.....Peggy Pitou
Mistress Jones.....Florence Morse
Margaret.....Mabel Merced
Mistress Freeman.....Frances A. Hess
Phyllis.....Gertrude Flynn
A Young Lad.....Robert Hess
Peter.....Philip Holt
Thomas.....Hayden Bodenspey
William.....Patrick Glasgow
Rogers.....John Wynne

The action of the play takes place in the house of Mistress Brewster at New Plymouth in the year 1622.

ACT I—Late Afternoon. ACT II—Scene 1: Evening. Three Weeks Later. Scene 2: One Hour Later. ACT III—The Next Morning.

Harry Delf went far out of the way, in fact, back to the year 1622, to find a setting for his risqué little comedy. He produced an inconsequential play, but one with considerable rough humor to recommend it to the sensation hunting.

Delf tells the story of two young people of the New Plymouth colony who have grown to the ages of 16 and 17 without the faintest conception of how the species is propagated. They are about to wed and it devolves upon their parents to inform them of the blushing mystery.

Mistress Brewster performs her part by symbolically hauling in an apple, a pear and a peach, which respectively represent passion, companionship and admiration. These three are essentials to a happy marriage, she relates, dawdling over the tale to draw out to the full the implications. When her daughter finds these details meager she recounts to a slow curtain tale the tale of the newly wedded princess and how all the guests departed and she was left alone with the prince.

John Bradford, the famous governor of the colony, is depicted as an austere, puritanical man, intent on populating the colony. He fails in his duty to his son.

Just before the wedding the Mayflower arrives, bringing among others Barbara Sewell, who had learned of life in dear old England. Finding young John Bradford grown to a stalwart, handsome youth, she undertakes to instruct him in what every bridegroom should know.

He proves an apt pupil by her telling. They are discovered and confronted by the stern old governor. She upbraids him for his cowardice and false modesty in leaving to her the business of acquainting his son with the facts of life. He, shamefacedly, agrees with her.

John's contrite attitude and his delivery of that profound aphorism "to be human is to err" win over his new bride to a happy end.

There is no delicacy or pathos in the writing. It is merely an attempt to cram into a play every possible risqué situation for a sure-fire popular appeal.

The introduction of a senile, doddering and drunken magistrate to wed the couple was a piece of sheer stupidity. It caused great bursts of laughter in the audience, but it made a mockery of the play and players.

Nydia Westman as the young bride, Prudence Brewster, gave an outstanding performance. She played her part with primness, naivete and humor. John T. Doyle as the grim governor acted well on that key throat. He seemed too constrained and unnatural in those scenes where there was an opportunity for comedy.

Vernon Rich as the callow youth, and Molly Pearson in the role of the peppery Mrs. Brewster did not suit their roles. Helen Baxter as Barbara Sewell made a voluptuous siren. She is a little lacking in restraint. The rest of the cast had little part in the play. They were handsomely costumed in period attire and were for the most attractive types.

Ralph Murphy's direction failed to get the most out of what was in the play. Cleon Throckmorton's single setting was excellent. EDWARD HARRISON.

Dallas

Hal Worth has taken over the management of the Showhouse. The house will book road shows, conventions and amateur productions.

The larger Dallas theaters gave midnight performances New Year's Eve. Two pictures made their world premiere, *Sunny Side Up* at the Majestic and *Love Comes Along* at the Capitol.

Frank Starz, publicity director for Interstate, has returned from St. Louis, where he has been spending the holidays.

Karl Hobilitzelle, president of Fox-Interstate, is in New York on business; also Harry Sachs, district booker for Publix, and W. E. Callaway, Southern district manager for Pathe.

Ruth Laird staged a *Kiddie Revue* in a number of the Interstate houses Christmas week as an added attraction which proved to be an excellent drawing card.

All the larger theaters in Dallas are now staging weekly midnight shows. The *Love Parade* recently played the Palace as a preview at \$1 top.

Theodore Koeloff Dancers filled an engagement last week in San Antonio at the St. Anthony Hotel for a State convention.

Morris Gest, theatrical producer, who has been here for the last 10 days in interest of his attraction, *The Miracle*, which is being staged at Fair Park Auditorium, has returned to New York.

Omaha

Morris Gest's spectacle is to play Omaha at the City Auditorium some time in March. The American Legion is sponsoring its appearance here.

The Journey's End, with an all-English cast, is to be presented at Tech High School auditorium January 6 and 7 under the auspices of the Omaha Drama League.

Billy Meyers, new m. c. at the Paramount Publix Theater, is rapidly winning his way into popularity with his singing.

BROADWAY RUNS

Performances to January 4, inclusive

Dramatic	Opened	Perf.
Berkeley Square.....	Nov. 4.....	73
Bird in Hand.....	Apr. 4.....	322
Broken Dishes.....	Nov. 5.....	49
Candle-Light.....	Sept. 23.....	111
Cherry Orchard.....	Sept. 23.....	11
City Hall.....	Dec. 29.....	8
Cradle Song, The.....	Sept. 17.....	9
Criminal Code, The.....	Oct. 23.....	109
Damn Your Honor.....	Dec. 25.....	12
Death Takes a Holiday.....	Dec. 28.....	19
First Mrs. Fraser, The.....	Dec. 28.....	19
Gambling.....	Aug. 26.....	155
Game of Love and Death, The.....	Nov. 25.....	48
Half Gods.....	Dec. 21.....	17
Homebody.....	Sept. 9.....	143
How's Your Health.....	Nov. 26.....	46
Inheritors.....	Oct. 6.....	4
Inspector Kennedy.....	Dec. 20.....	19
It Never Rains.....	Nov. 19.....	59
It's a Wise Child.....	Aug. 6.....	178
Jenny.....	Oct. 6.....	103
Journey's End.....	Mar. 22.....	234
June Moon.....	Oct. 9.....	106
Ladies of the Jury.....	Oct. 21.....	89
Lady From Alfaguera, A.....	Sept. 30.....	16
Living Corpse, The.....	Dec. 6.....	12
Magie.....	Dec. 16.....	7
Many Waters.....	Sept. 25.....	119
Master Builder, The.....	Sept. 19.....	11
Mendel, Inc.....	Nov. 25.....	48
Metecor.....	Dec. 23.....	12
Michael and Mary.....	Dec. 15.....	25
Miss Bourrain.....	Oct. 7.....	20
Novice and the Duke, The.....	Dec. 9.....	22
Peter Pan.....	Nov. 2.....	18
Playboy of the Western World, The.....	Jan. 2.....	4
Red Heat.....	Dec. 17.....	25
Ritzes.....	Dec. 23.....	14
Salt Water.....	Nov. 26.....	47
Sea Gull, The.....	Sept. 16.....	35
Seren.....	Dec. 27.....	11
Sherlock Holmes.....	Nov. 25.....	45
Street Scene.....	Oct. 19.....	440
Strictly Dishonorable.....	Sept. 18.....	128
Subway Express.....	Sept. 24.....	118
Sunny Morning, A.....	Sept. 30.....	14
Top Speed.....	Dec. 23.....	15
Unsociables, The.....	Dec. 29.....	8
Wool, Wool.....	Dec. 23.....	14
Would Be Gentleman, The.....	Sept. 21.....	10
Young Sinners.....	Nov. 23.....	48
Your Uncle Dudley.....	Nov. 18.....	56

Musical Comedy	Opened	Perf.
Babes in Toyland.....	Dec. 23.....	22
Bitter Sweet.....	Nov. 9.....	71
Fifty Million Frenchmen.....	Nov. 27.....	46
Ginger Snaps.....	Dec. 31.....	6
Heads Up.....	Nov. 11.....	64
Little Show, The.....	Oct. 30.....	229
Robin Hood (3d Engagement).....	Dec. 23.....	15
Scandals.....	Sept. 23.....	119
Sketch Book.....	July 1.....	216
Sons of Guns.....	Nov. 25.....	48
Street Singer, The.....	Nov. 17.....	119
Sweet Adeline.....	Sept. 3.....	145
Wake Up and Dream.....	Dec. 30.....	9
Wonderful Night, A.....	Oct. 31.....	78



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Con Maffie, organist, who succeeded Herbie Koch, is also winning many new friends with his classical organ concerts. He broadcasts on the Paramount-Publix hour from KOH every Sunday night from 11 to 12.

The Moon Theater, which formerly played Mutual Wheel burlesque, is now playing sex and crime pictures, but will revert to burlesque again very shortly.

The Omaha Musicians' Association, Local 70, A. F. of M., re-elected Rangval Oleson as president for the fourth term. Also re-elected were Lee Henderson, secretary, and Mike Chalupka, treasurer. Dan Whitney was elected vice-president. Delegates to the Boston convention are Oleson and Henderson.

Billy Bryne, veteran showman, is house manager at the Brandeis Theater.

Fires and Robberies

PAISLEY, Scotland, Jan. 4.—Seventy-two persons, most of them children, were trampled to death when they jammed the exits in a wild rush to flee flames shooting from the projection booth of a motion picture theater here crowded with youngsters at a holiday matinee. More than 150 children were taken to near-by infirmaries, where first-aid treatments were given, and it was said that the number of victims would probably reach 80 or more. The theater seats 750, and after the place had been cleared it showed little trace of damage, as the fire did not spread to the auditorium of the theater.

SAN FRANCISCO.—Mrs. Katherine Dunbar, cashier at the Princess Theater, a suburban motion picture house, was held up and robbed of \$100 as crowds walked past the box office. The robber escaped.

HARTFORD, Conn.—Burglars bound and gagged the watchman at the Strand

New Orleans

Cleo Cullen, a native of this city, but now with Ziegfeld's *Show Girl*, is spending the holidays with her parents here. Miss Cullen opens in *Simple Simon* the latter part of January.

Famous Theater Fires

- BROOKLYN—Conway's Theater, December, 1876: 295 killed.
- VIENNA, Austria—Ring Theater, December, 1881: 800 killed.
- DAVIO, Italy—A temporary theater, June 24, 1883: 50 killed.
- PARIS—Opera Comique, May 23, 1887: 200 killed.
- NEW YORK—Exeter Theater, September 5, 1887: 75 killed.
- LONDON—Hebrew Dramatic Club, June 18, 1887: 17 killed.
- SEATTLE, Wash.—Freyer's Opera House, May 4, 1889: 30 killed.
- PHILADELPHIA—Grand Central Theater, April 27, 1892: 14 killed.
- WASHINGTON, D. C.—Ford Theater, June 9, 1893: 22 killed.
- MILWAUKEE, Wis.—Davidson Theater, April 10, 1894: 76 killed.
- BALTIMORE, Md.—Front Street Theater, December 27, 1895: 27 killed.
- PEKING, China—Quanto Theater, February, 1897: 230 killed.
- PARIS—Grand Charity Bazaar, May 3, 1898: 143 killed.
- DETROIT—Wonderland Theater, November 5, 1898: 15 killed.
- HURLEY, Wis.—Klondike Theater, November 6, 1901: 10 killed.
- BOYERTOWN, Pa.—Rhodes Theater, January 12, 1903: 169 killed.
- CHICAGO—Iroquois Theater, December 30, 1903: 662 killed.
- ACAPULCO, Mexico—Flores Theater, February 2, 1909: 300 killed.
- CALUMET, Mich.—Italian Theater, December 25, 1913: 72 killed.
- WALLACETOWN, Va.—Theater not named, May 10, 1916: 22 killed.
- WASHINGTON, D. C.—Knickerbocker Theater, January 23, 1922: 98 killed.
- CAMDEN, S. C.—Camden Theater, May 17, 1923: 73 killed.
- KANSAS CITY—Gillis Theater, June 25, 1923: 18 killed.
- DRUMCOLLEGHHERN, Ireland—Theater not named, September, 1926: 40 killed.
- MONTREAL, Can.—Laurier Theater, January 9, 1927: 77 killed.
- MADRID, Spain—Novedades Theater, September 24, 1928: 120 killed.
- NEW YORK—Manhattan Studios, December 10, 1929: 9 killed.

Theater, a Warner Bros. house, but failed to open the safe containing \$4,000.

SIDNEY, Neb.—Burglars escaped with \$8,000, the entire receipts of the Christmas Day shows, from the Fox Theater here, sometime after the last performance of the night.

ST. LOUIS—George Sigolos, manager of the Maffit Theater, was bound and gagged December 30 in the theater office by two robbers who escaped with \$72.

DANVILLE, Ill.—Waterpipes in the sprinkler system on top floor of the Lincoln Theater Building burst early Christmas morning, flooded the building, damaged decorations, walls and furniture of lodge clubrooms in the upper floors with nearly \$1,000 damage to the theater proper. Projection machines were unharmed, but huge sections of the plastering were loosened and fell.

WESTFIELD, Mass.—Cash amounting to \$100 was stolen from the office of the Park Theater December 30. Entrance was gained by forcing a window.

TURNERS FALLS, Mass.—Manager Dennis Shea's office of the Shea Theater was broken into early December 30, and the entire receipts of the previous night's performance amounting to several hundred dollars were stolen. Entrance was gained by jimmying a rear exit.

CHATTANOOGA, Tenn.—Fire of undetermined origin slightly damaged the screen and stage equipment of the Mecca, colored house on Highland avenue, December 18. Loss covered by insurance.

YONKERS, N. Y.—The Orpheum Theater here was completely destroyed by fire recently. Leo Brecher, owner and chain operator, states that he will not rebuild the house.

CHICAGO.—Fire threatened 100,000 feet of movie films in the National Screen Service Company's storage room at 810 Wabash avenue, when hot solder accidentally dropped into a barrel of old films. The barrel burst into flames, and smoke rolled from the building, but an electrician slammed the door of the safe shut and confined the fire to the vault. Only slight damage reported.

New Incorporations

DELAWARE

Publix Northwest Theaters, Wilmington, 1,000 shares common; Corporation Trust Company of America.

Public Great States Theaters, Inc., Wilmington, \$1,000,000; Corporation Trust Company of America.

Publix Salt Lake City, Inc., Wilmington, to operate theaters, 1,000 shares of common; Corporation Trust Company of America.

Public Michigan Theaters, Inc., Wilmington, 10,000 shares common; Corporation Trust Company of America.

Chinese Theater Corporation, Wilmington, \$300,000 preferred, 8,000 shares common; Corporation Trust Company of America.

ILLINOIS

H. & M. Amusement Company, Chicago, to conduct a general theatrical business, \$5,000; Michael Clamage, Philip N. Leviton and Maurice G. Cohen, 155 North Clark street.

MICHIGAN

Co-Operative Theater Service Corporation, Detroit, to conduct a theatrical booking office, 400 shares common. Filed by the company, Hotel Wolverine, Detroit.

NEW YORK

Jack Roach Vaudeville Transfer, Manhattan, trucking, \$10,000; A. S. Rosenthal, 1501 Broadway.

A. & M. Theater corporation, Manhattan, 100 shares common; Pompan, Price & Greenwald, 38 Park Row.

Kayars Theatricals, Manhattan, motion picture accessories, 150 shares common; Marks & Marks, 535 Fifth avenue.

Jay Amusement Enterprises, Buffalo, theatricals, 200 shares common; B. Bellman, Buffalo.

NORTH CAROLINA

The Pioneer Amusement Enterprises, Inc., Charlotte, to operate theaters and other places of entertainment, authorized capital of \$750,000, with subscribed stock of \$250,000; Harry M. Goodhue, C. S. Groves and C. Sherman Groves, Jr.

36TH YEAR

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No. 2

How About the Chambers Of Commerce, Mr. Houtain?

GEORGE JULIAN HOUTAIN, general counsel of the Theatrical Stock Managers' Association, who came into prominence recently when he directed an open letter to various theatrical leaders asking them to get together and discuss ways and means of "saving" the theater, now plans to start a movement of his own by directing an appeal to the clubwomen of the United States.

No one can help but admire Houtain for his obviously sincere efforts in behalf of the theater, and in seeking the co-operation of the National Association of Federated Women's Clubs he is directing his plea to an organization that carries a far-reaching influence in American life. It is our opinion, however, that before attempting to interest the women's clubs, Houtain would have quicker and better results if he were to interest the Chambers of Commerce in the cause of the American theater.

In appealing to the women's organizations Houtain, at best, can expect to do little more than gain their attention on the basis of sentiment, patriotism, community spirit and the cultural advantages of the theater. He may and probably can interest them to the point of underwriting some productions or, at least, carrying on a subscription campaign to support their local theater.

All that is very well, but it is neither permanent nor, for the most part, commercially advisable. The fact remains that the American theater is primarily a business proposition. People build theaters and produce plays to make money. There is no logical reason why the theater should not be a sound business enterprise, profitably self-supporting.

Looking at the theater thru the business eyes of any community we fail to see why, properly presented, it cannot be sold to that community strictly on a basis of dollars and cents. We believe that viewed in that light the theater as a local institution becomes not only more permanent, but that it also enlists more intense community spirit.

Traveling attractions are a great business asset to any city and undoubtedly they can be sold to the

city on that basis. We maintain that the local Chamber of Commerce is the logical organization to handle this. Understand, we are not underestimating Houtain's plans to interest the women's clubs. But interest the Chambers of Commerce first. After they have interested the business men of the city to the value of the legitimate theater or the local stock company then, we say, go after the local women's club and sell them on the cultural and educational value of such entertainment.

If Houtain has any doubts about the value of traveling attractions to the merchants of any city we wish he would consider the following. In Cincinnati the three legitimate houses have been closed for 17 weeks because of a strike condition existing among the stagehands and the musicians. Last week a settlement was reached and next week the houses will be lighted again.

It is figured that for the 17 weeks these theaters were dark it cost the city of Cincinnati approximately \$500,000. This is based on the estimated amount which traveling show troupes would have spent in Cincinnati, the amount which would have been expended for advertising and the amount which would have been paid to the Cincinnati stagehands, musicians and other help. Each stagehand lost about \$1,000 during the 17 weeks of inactivity, it was estimated, and each musician about \$800. The three heads of the departments, around whom the dispute centered, lost between \$1,400 and \$1,500, it was stated. The box-office men, doormen, scrub-women and cleaners also suffered thru loss of salary.

We submit, Mr. Houtain, that the legitimate theater has been trying too long to rejuvenate itself thru pleas of sympathy, sentiment or other abstract arguments. In this highly commercialized age it is the tinkle of coin in the box office that carries the most forceful argument.

Let's get down to facts and figures. Let's sell the theater to the community as a straight business proposition. The Chambers of Commerce can put it over in a hurry. Sell them.

Can the movies offer the local business man such an argument?

The "Talkie" Tide Turns in England

ONE of the outstanding amusement developments of the past year has been England's reaction to the "talkies". There the situation has been much the same as in this country. Critics were in the midst of bewailing the decline of the legitimate theater and the deplorable state of the drama when, to make matters worse, the sound films entered the scene. It was then generally conceded that the theater most certainly was doomed.

It looked that way for a time. Theatergoers, attracted by the novelty of the talking picture, not to mention the attractiveness of lower box-office prices, thronged the cinema palaces. At the same time the percentage of failures in the legitimate theater soared. Theatrical producers threw up their hands and openly stated that the "talkie" competition was killing them.

But the tide turned and at the present time the legitimate theater in England is enjoying an unprecedented era of prosperity. Theaters everywhere are jammed, touring attractions are finding it profitable and little theaters everywhere are springing into being.

It would be rash to intimate that movie competition in England has been killed off or that the public there has definitely shown that it is not interested in the sound screen. Indications are that the third-dimensional film is not far off. That, and other forthcoming developments, may be the means of popularizing talking pictures in England.

Nor is there any reason for being assured that the tide will turn here as it has in England. Undoubtedly the reaction will not be so sudden or so drastic; nevertheless, we believe that indications do point to greater prosperity for the legitimate theater, vaudeville, stock and all other forms of flesh-and-blood entertainment.

Certainly the "talkies" are here to stay, just as

they are in England, but they will develop their own audience, just as the other branches of entertainment have developed theirs. For the time being the going is hard for touring attractions of all kinds. Public demand, however, will see to it that there is a readjustment.

As far as the road is concerned there is every indication that the public wants attractions. The difficulty is that there are few attractions suited for the road and, outside of the large centers, there are no available theaters to house them. That condition, however, cannot be blamed on the public.

It probably will get to the point where the large motion picture corporations will control the legitimate theater, vaudeville and stock. But that is another question. The fact remains that no matter in whose hands they may be, touring attractions will come back and the legitimate theater will prosper.

Is There Any Wonder Why Vaudeville Is Declining?

IF CIRCUIT executives are mystified by the decline of vaudeville we would like to point out to them a situation worth investigating. On December 21 the Seventh Street Theater, Minneapolis, reopened showing circuit vaudeville and motion pictures after a year and a half in darkness.

To our way of thinking this was a news item worthy of space in any newspaper. In addition, however, it was an event requiring greatly increased advertising space over a considerable period of time. A year and a half is a long stretch for any building to be dark. People must be re-educated and in selling a product, especially when that product is entertainment, advertising is the best means of accomplishing this. In this case, however, the theater got the benefit of neither publicity nor advertising.

On the day the house reopened *The Minneapolis Journal* carried four lines of news which was buried near the bottom of a page. The item read: "The Seventh Street Theater, 27 Seventh street S., a Radio-Keith-Orpheum house featuring circuit vaudeville and motion pictures, reopened Saturday after a year and a half in darkness."

Certainly the newspaper cannot be blamed for not giving more space to this event. It is obviously a case where the circuit was asleep. As far as the advertising was concerned the display space used was only of ordinary size.

Corporations controlling circuits cannot expect the local manager to do everything. If RKO has any intention of promoting the best interests of its vaudeville programs surely it can be expected to co-operate with its local manager to see that both itself and he get a better break than this.

Publicity and advertising are lifeblood to any amusement. When showmen cannot take better advantage of a vaudeville reopening, which is legitimate news, what can they be expected to do in the way of pure publicity?

And still they wonder why vaudeville is slipping.

Too Many Conflicting Dates Among Fair Meetings

IT APPEARS to us that the various State fair associations would be making a progressive step if they saw to it that there were not so many conflicting dates among their meetings. As the situation stands now it is impossible for fair secretaries, concession men, carnival men or free act bookers to get a proper reaction.

In glancing thru the list of fair meetings in the last issue of *The Billboard* we note that the Wisconsin Association of Fairs meets January 6-8; Indiana Association of County and District Fairs, January 7, and the State Association of Kansas Fairs on January 7 and 8.

Certainly there must be a means by which these meeting dates can be more evenly distributed so that those interested can take in as many as possible. It would react, we believe, to the benefit of all concerned. If it can't be done, however, we'd like to know why.

The Stock Situation

Editor The Billboard:

The Stock Managers' Association is fortunate in having as its executive chairman, George Julian Houston, whose heartening attack upon evils in the theater, particularly practices of the stagehands, is to be commended.

We are familiar with that back-stage picture which might be entitled, "The Stagehand and His Game of Cards". There he is, between acts, nothing to do, and getting paid for doing it! The short cast play with the scenic artist was intended to solve the problem. Undoubtedly, it has out the players, but the scenic artist seems to be drawing as much for painting one set as he usually received for more, and under the rules he is "forbidden" to paint in more than one house. The outrageous demands of the stagehands have finally produced a roar of protest. It's about time.

The stagehand represents unskilled labor—minus labor, anybody can take up the work and get paid while he is still in the raw state. He does not draw five cents to the box office; he has been getting away with his "demands" thru the tactics of a bullying "resident" or "delegate". It was the same with the musicians who went out because they tried to run the theater and meant nothing to it in dollars. There isn't a commercial organization on earth that would keep such dead wood on its pay roll. Nobody goes to the theater to see the fiddlers in the pit or to see stagehands. The musicians, thru their "demands", their clock watching and their "overtime" charges, wrecked themselves; so it will be with the stagehands, unless the proper manager realizes that it is up to him to turn.

The resident stock company is the redeemer of the theater—it belongs. At present, it requires the utmost effort to put it on its feet and keep it there—something more than overstaffed pay envelopes. Stock is out for the dramatist, a school for the actor, a benefit to the public. It not only has educative merit, but business value as well. It can give employment to many persons. If men who invest their time, experience and money are not harassed and ruled by the avarice and greed of certain groups.

It is encouraging to observe that the stock managers recognize several unfavorable influences. Now any stock company expects to survive on royalties of from \$250 to \$500 a week is beyond understanding. Even where business is big when the larger amount is paid for a play, it has no permanent value, since it cannot be adopted as a policy. Again, the plays have become so monotonous, while many are not at all suited to stock production, and others are downright objectionable. Broadway successes—so called—have closed many a company. There are numerous plays that have never seen New York run cheerily along year after year. A return to the hero and heroine type of drama seems advisable; it has never failed, it establishes favor among the stock players. It is not difficult to cast; it is the basis of the fast drama construction, and it will never be out of date.

I wonder if the stock managers realize that there are 300 educational theaters in this country; here is an audience to cultivate. There are some 3,000 cities and towns, each with a population of more than 25,000. Here is a vast field for the permanent company. The managers charge the movies with having robbed them of patrons. Why not? Write in the matter of service and prices? Better values at lower prices is the usual method employed by shrewd merchants. Since the manager is getting no performance, why not make it alluring to the prospective patron by making the picture men have a staff of writers who supply just what is wanted; their judgment has been enormously profitable. Why should not the stock managers engage dramatists to write suitable material, assuring production? Nearly every play intended for metropolitan production is mapped with the screen in mind, which would seem to automatically eliminate it from stock considerations.

Stock success is logical—only a matter of well-worked-out definite business plans, with firmness and fairness in control. Those were the companies and excellent productions we had in the days of the Castle Square, the Percy Williams stock companies, the Davis Company, that many a manager continued year after year to profitable business. There was great variety in selecting the bills, they made some elaborate productions which were much appreciated; they regarded it as nothing less than a sacred duty to avoid giving offense to their patrons. This applied to plays, players and policy.

Blame movies if you will—looks like an alibi; they are not all to blame for ragged stock conditions. Stock can return to stay, if there is the will to recognize evils, and fearlessly abolish them. Ask any stock theater on Sunday. MARIE DORAN, Jamaica, N. Y.

While we are in accord with many of the things stated in the above letter we believe there are several things that require explanation. Unquestionably some of the demands of the various theatrical unions appear oppressive and inequitable, but it must be remembered that unionism in the theater resulted from the fact that stagehands, musicians, actors, scenic artists and other branches were at the mercy of unscrupulous, dishonest managers for years. They were forced to organize as a means of self-protection. We believe that the unions are ready and willing to listen to reason, but not until the managers themselves have shown an inclination to submerge their petty selfishness, get together and work for the best interests of the theater. We agree that the resident stock company is in a position to redeem the theater. We agree that stock producers must get together and make their field profitably attractive to dramatists. We agree that in many cases royalty de-



Address communications: "The Open Forum", The Billboard, Box 872, Cincinnati, O.

Attention, Mr. Weber!

Editor The Billboard:

In a recent issue of The Billboard, L. Lawrence Weber declares that "the people in the legitimate theater have contributed as much to the falling off of public interest as any of the many causes advanced." We agree most emphatically with this general indictment, but we cannot concur in his particular dictations.

No doubt that that favorable publicity (the paid and that on the part of picture people) has done much to make pictures a success. It is equally true that the regular theater has probably been harmed because "the people of the legitimate theater are constantly decrying the conditions and the decline of the public interest in the theater."

So far so good, but the most important factor of all is the attitude of the public itself. It is the attitude of the public in action, is the most powerful of all, and given sufficient time it will make or break any amusement enterprise regardless of any paid or professional boosting. And when it comes to decrying the other two, it simply indicates that deception has been practiced or the offering, for one reason or another, is unwelcome.

Mouth-to-mouth publicity had set the theater on the toboggan long before the theater realized it was all ready for a long slide. That the people of the theater now decry the conditions, that the public had already condemned, does not help matters, but it can hardly make them much worse. Let the unfortunated people of the theater turn to boosting, if they will, and about all they will get from the public will be a cynical smile or two.

Most of this decrying in the theater is aimed directly at those now controlling its destiny, but so far the wailing apparently falls on deaf ears. Anyway, about the only reaction noted is the demand for a seven-day week, which is supposed to nullify the effect of the bad conditions without correcting them. In fact, many of these bad conditions still look too much like ready money to have them voluntarily rectified by those who are looking for it and nothing else.

The speaker said he is not as painted, according to Weber, and it may be a "convenience" for those who can afford to pay the price, but how about those who do not need the convenience or cannot afford it? The speaker said he is not as painted, according to Weber, and it may be a "convenience" for those who can afford to pay the price, but how about those who do not need the convenience or cannot afford it? Can they forego the convenience and buy tickets at the theater at regular prices, even as high as they are?

Ticket speculation has never met with much favor, and it is not becoming directly from the system, namely, the speculators and the managers. In 1875 The New York Dramatic News reported that "The majority of our theatrical managers receive no inconsiderable part of their revenue from the system of letting the privilege of ticket speculation at the doors of their theaters. At some theaters as high as two or three thousand a year is paid for this right, which has been unmercifully berated by press and public." Has any other really big business failed to respond to the insistent demands of the press and public for over 34 years? If it has, it is probably on its last leg along with the legitimate theater. And Mr. Weber bravely demands the obvious system which he tells us to quit decrying rotten conditions or we will ruin the theater.

But the managers are now forcing speculators to flop shows in order that the speculator can get the big money that they are trying to kill the goose that lays the golden eggs? Regular business knows that eventual ruin always lurks in the sale of an inferior product under a trademark established by a superior product. And enforcing the sale of the inferior product is nothing less than idiotic, for it only hastens the impending ruin.

It really looks as tho the specs, who will soon be sold on the show, will be ready every thing else that once leads for success in the theater. The old guard is certainly running true to form—still pursuing the immediate dollar with no serious thought or care for the future theater or business.

And here is a choice tidbit for consumption—"never do these people offer constructive ideas to remedy the evils they harp on." Surely if Mr. Weber is a diligent reader of The Billboard he will remember at least two theater surveys that have appeared in the last few years. These surveys were both nationwide in scope and the conclusions drawn were both comprehensive and constructive. And how about the many editorials and articles on the same line of thought that are constantly appearing? Do they mean only harping on the bad inner conditions of the theater with no thought of being constructive? They are certainly not in The Billboard merely to fill space.

There is but one cure needed for many of the evils in the theater and that is: Instead of running the show, business "different", conduct it by approved business methods. To do that we must recover and hold the good will of the public by selling only a standard quality product at a fair price, by employing an abundance of intel-

ligent legitimate publicity; by eliminating the discourtesies, deceptions and sophistries that now infest the business, and last but not least organize the business for the good of the theater, as well as the individual, and thus place it in a better position to meet its highly organized competition.

HARRY L. DIXSON, Westfield, Minn.

Mr. Dixon is to be commended for his logical and forceful letter. But evidently the producers consider themselves immune from all forms of criticism Actors' Equity Association, the stagehands' union, the musicians' union, The Billboard and daily newspapers all over the country have repeatedly told them the same thing and all have offered to co-operate in remedying the evils undermining the theater. In no other business are the leaders so disinterested in the welfare of their field. Is it any wonder that to the layman the theatrical business is referred to as a "racket"? But it cannot go on forever. Always there is a day of reckoning and in the world of the theater it is not far off. Young blood with vision, business sense and ideals is needed. When it can be interested in the tremendous possibilities offered in the theater there will be a great change for the better.—Ed.

The Tide Will Turn

Editor The Billboard:

Having been a reader of The Billboard for the last nine years and never overlooking "The Forum", I wish to make a few remarks regarding the vaudeville situation.

Also there is a slump at present, on account of the talkies. It won't last long; that is, until the novelty of the talking pictures has worn off. You're going to see a slump in the talking picture line before long. I often go to London, Can., where Loew's has a theater running a mixed bill. The Capitol Theater, of that city, runs only straight talkies. I believe the Loew Theater is enjoying better business, because I have asked a number of people which they prefer and they all favor Loew's. They favor the house, they say because they want to see flesh-and-blood performers and not mere photographic reproductions. I have also noticed when a theater presents a famous movie actor in person, the people flock to see the celebrity in the flesh. That proves that most of the show-going patrons want personal performances. When they can't get it, they must take the next best. The large theatrical companies are making a mistake in their efforts to present nothing but talkies. To bear this out, if you were to shut off the big musical comedies from Broadway, there would be a lot of whys and wherefores about it. No, sir, the talkies will not do any harm for long. But it goes to show, nevertheless, just what some people will do. As long as the big shots of the theatrical business get their, not one little thought is given the theater-going performer. It's the old dog-eat-dog game, but I believe that every dog has his day.

I am no actor, but have trooped with the big tops long enough to take a deep interest in show business. CHARLES NUNNS, Woodstock, Ont.

We too believe that the "talkies" cannot permanently hold their place as a serious obstacle to flesh-and-blood attractions. We think, also, that the picture people are making a serious mistake in trying to hold off all other forms of amusement. We take this viewpoint not because we hold anything against motion pictures, but rather because we think it is a short-sighted business policy.—Ed.

Nothing New

Editor The Billboard:

Well, I think it is getting to be a habit of mine waiting for The Billboard to glance over "The Forum" and read the different ideas expressed there. This week we were a day late getting the "Billyboy" on account of Christmas. Well, it reaches us and I looked for the different views and opinions. I read the article, "What's the Matter With Vaudeville?", that I sent in, and I find the editor has given a right opinion—it will come to that in time. I read another one by John K. Jerome. I don't agree with Mr. Jerome. New acts and new business wouldn't make it any different than what it is at present. In the days of vaudeville everyone was glad to go and see their favorite act no matter how old it was and it would be the same today if conditions in vaudeville were right. And as far as new acts are concerned, is there anything new in any line, dancing, singing, acrobatic acts, animal acts, aerial acts, bird acts, etc., which can go to make up a vaudeville show? I really don't believe there

is anything new in vaudeville that could be given. Even the movies cannot show anything new. Look at some of their movies and if you investigate you'll find the same thing was put on years ago in a drama. J. WALLACE, Jacksonville, Fla.

"Is Vaudeville Dead?"

Editor The Billboard:

Having read in "The Forum" from time to time about "What's Wrong With Vaudeville?" an inclination to believe that J. Wallace, of Jacksonville, Fla., comes nearer hitting the nail on the head than any other correspondent thus far when he says that chain control and the talkies make the last matter impossible for a vaudeville act. No matter whether your act is good or lousy the condition remains the same. Some say vaudeville performers should improve their acts, that's what they should do, and we can't do that at the time and in near modern days your meek existence will allow you to. First! But after all, what you see in talkies is oftentimes just a repetition of the same gag done up with a little different taste and sent to you over a phonograph, which is the new form of entertainment showed down everybody's throat whether they want it or not. Yes, times adjust themselves, but we've been told that ever since the last Democratic President (apologies to Will Rogers).

To say that vaudeville is dead is both. Not by a darned sight. Give any fair trouper a fair shake in any city or village and he'll give his part of patronage. The whole truth is that movie barons, if they book you, will 9 times out of 10 place you in to disadvantage, either against a big-four hall game, or maybe worse. And if you try to play a town where there is no chain course and an independent house you are certain to play the independent house, which is being slowly but surely crowded out of the picture. The vaudeville folk will rather to see the vaudeville act only, and possibly some of the patrons after the show will linger to tell you on the side, "Your act was great, but why didn't you play the other house?" Yes, why didn't you?

Had the measure of playing a town of 5,000 residents where the manager (independent so far) has both houses, one silent and the other talkie. We played the silent house, of course, and our two days did splendid business. In fact, our second night virtually closed his talkie house. Then he said: "No more vaudeville for me. Can't afford to lose money in backing my talkies." These country boys sure do pay fancy prices for films and equipment. Then vaudeville speeds the familiar query, "When does that vaudeville act go on?" Vaudeville dead?

Last issue some wiseacre said in his letter that when he went to a vaudeville show he'd never heard of the same old mother-in-law jokes. I'll bet a dollar he's a joyrider and had to stand in line getting a seat if there was a vaudeville bill on any place. Try to get a good seat at the only Palace standing in line waiting for the show I heard the familiar query, "When does that vaudeville act go on?" Vaudeville dead?

No! It's begging for a place to play. Brother, we've played them all and we're not proud as we've played plenty of towns or cities in Indiana and some of the best in the U. S. and Europe, but vaudeville is not dead, and if given a chance and just one-half the newspaper space as a Tom Mix Western we'd get some paces.

So you're wrong and can't do your act on top of the old piano better get in the "squeaky" or peddle ham and eggs. As for me, I'm sticking with the ship. Duty for the fair, tent shows and med. orgs. Alright, book me back at me if I'm not only or partially right. JERRY VAUGHN, Norton, Kan. (The Musical Vaughts).

The Clearing House

Editor The Billboard:

An unprejudiced, systematic method of reviewing new material presented to the circuits for booking, honestly and sincerely, by the different types of performers, should be installed and put to practice, with the usual routine of giving the utmost consideration to help encouraging efforts and arranging work for them if they are so deserving.

New acts should be reviewed by a committee not actually engaged in booking activities, and thru a typewritten report, placed in a category as to merit, position on bill, style of act, talent, appearance, quality of material, vehicle and all details pertaining to a complete description of act reviewed.

If the act is bookable it should be taken care of and given consideration for its created vehicle and talents. On the other hand, if the act needs material, the proper wardrobe or changes in routine songs, dances, to bring up to standard, it should be given a typewritten report in detail as to suggestions for improvement and advised to immediately take care of same if bookable are desired.

If an act is impossible it should be given a typewritten report and discouraged from continuing any further along its present lines of endeavor. Material should be carried out methodically and impersonally. In other words, good material should be encouraged and poor material should be discouraged.

Originality of style, delivery or conception should be given serious consideration and preference in booking. By using business-like methods in reviewing new material performers are encouraged to create new vehicles. This keeps vaudeville alive and thriving with new and original acts at the same time serving the well-advanced intact show plan consistently by presenting first-class entertainment that is different and distinctive to the public. FRANK WHITE, Springfield, Mass.

AT LIBERTY AND WANT SITUATION ADVERTISEMENTS

AT LIBERTY ACROBATS

50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 WORD, CASH (Small Type) (No Ad Less Than 25c) Figures Total of Words at One Rate Only.

TOP MOUNTER - NUMBER OF SEASONS with Four Readings and Four Bards. Only high-class standard acts considered. Weight, 120 pounds. C. VON NIEDA, Loraine, Pa.

AT LIBERTY - Ground Tumbler. Good tip-top man. Can do four routines of tumbling. Age 26. Height 5 feet 5 inches; weight 130 pounds. Write ARTHUR GARRETT, 89 Park St., Lynn, Mass. 3429

AT LIBERTY - Two Mounter for hand to hand and Ground Tumbling. Also do Trapezius. Sec. Place. Catch Work and do back on shoulders and feet work. I would like to join troupe of tumblers or moving talkie pictures. Can join at once. BILLY STAN REDDILL, 23 Second St., Norwich, Conn. 3411

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50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 WORD, CASH (Small Type) (No Ad Less Than 25c) Figures Total of Words at One Rate Only.

ADVANCE AGENT FOR ORCHESTRA OR presentation unit. Play Banjo and Saxophone. Sing. Has service-master. Marston sedan. Explain liberally. BEDDY ROBERTS, 417 Marston Bldg., Indianapolis.

AT LIBERTY - Agent, Advertising, Publicity Man, Business Manager or House Manager. Available after January 1st. Invite offers now. Active, practical, working experience. Prefer 100% commission. Substantial salary and percentage for competent results. Save your postage. First-class references. JAMES B. CONNELLY, 708 Cherry St., Swanton, Mass. 3411

LINGERMAN the Ventriologist Man of Many Talents. Teacher of Ventriologists. 8102 Mt. China. Side Show, 74 East Baltimore St., Baltimore, Md. Care Helman Mystery Show, LINGERMAN. 3411

AT LIBERTY BANDS AND ORCHESTRAS

50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 WORD, CASH (Small Type) (No Ad Less Than 25c) Figures Total of Words at One Rate Only.

AT LIBERTY - SIX-PIECE BAND, PLAYING dance and dinner music. Plenty of singing and entertainment of variety. 1250. High-class organization for the better prices. Eleven clean-cut college type men with personality, showmanship and strictly reliable. Twelve years of continuous success in all parts of the U. S. A. Not merely a band, but a real attraction of entertainment ability. Singing trio, novelties, comedians. Satisfaction our motto. For further information, reliable managers address JAY D. KARAS, General Delivery, Kansas City, Mo.

ATTENTION, PARK MANAGERS, HOTELS, Cafes and Night Clubs - Jay and his Six-piece band, now contracting for summer 1930. High-class organization for the better prices. Eleven clean-cut college type men with personality, showmanship and strictly reliable. Twelve years of continuous success in all parts of the U. S. A. Not merely a band, but a real attraction of entertainment ability. Singing trio, novelties, comedians. Satisfaction our motto. For further information, reliable managers address JAY D. KARAS, General Delivery, Kansas City, Mo.

ATTENTION - ROADHOUSES, INNS, Cabarets, Ballrooms or anything. Six-man band, plenty doubles. We play them modern, cory, heavy rhythm, hot, sweet, plenty singing, instrumental novelties, entertainment hits. Care drop. Two changes costumes. Price within reach of any promoter who pays off. Closing six months' contract January 5. Write for particulars. DAVIS ORCHESTRA, 1362 White St., Toledo, O.

NYE ADAMS and HIS CENTRAL CAPE ORchestra, ten-piece red-hot, versatile dance band. Good entertainers. Young, clean and sober. Prefer hotel or ballroom. Will give very best reference. Can go on location after January 26. Wire or write to NYE ADAMS, 143 South Jefferson St., Lancaster, Wis.

AT LIBERTY AFTER JANUARY 1 - THE HARMONY Kings, a fast, modern, organized band of five men, doubling, having a complete repertoire of own and special arrangements. Hot and sweet. Now playing to twenty week of fifteen-week contract here at Pla-Mor. Personnel: Average age 23; neat, reliable and sober. Just the band for those who want the best in dance rhythm. References. Photos on request. Address HOWARD TUGGLE, American Hotel, Tampa, Tex. 3411

DEXIE'S COTTON PICKERS - Open January 1930 for sale on road. Previously arranged doubling feature entertainment. Location only. Where offer. MADON BLOOMBERG, Hagerstown, Md.

AT LIBERTY CIRCUS AND CARNIVAL

50 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) 15 WORD, CASH (Small Type) (No Ad Less Than 25c) Figures Total of Words at One Rate Only.

AT LIBERTY - THREE DE VONS, NOVELTY Clowns, for indoor circus. Address care Billboard, Cincinnati.

AT LIBERTY - THREE SATYLLIA BROS., Three acts: Comedy Acrobatic Act. Hand-Balancing Act. Slack-Wire Act. Wire or write H. J. SATYLLIA, 677 N. Clark St., Chicago. 3411

SCOTCH BAGPIPER - STRICTLY SOBER. Comey Island considered. Previously Hagerstown and John Robinson's Circus. Located New York; job on short notice. D. LITTLESON, Billboard, New York. 3411

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The Theater in 1929

WE have had worse years, and we have had better. The really significant feature is the effect of the talking pictures upon the legitimate theater, combined with the development of certain well-established policies by various screen organizations which are certainly not designed to help to keep the legitimate drama alive. The actual situation today, so far as Montreal is concerned, is that we have only one legitimate theater available for use. All the rest are either straight picture or picture and vaudeville combination houses. Even the sole remaining home of burlesque has been transformed into a musical comedy stock house. There is no denying the fact that the films draw the masses. In the first place—and this is the all-important factor—they are cheap. In the second, they are continuous, and people can drop in and get out any time they like. It should be borne in mind, however, that the great majority of those who patronize the films seldom went to the legitimate theater before the films came in. They went to vaudeville or burlesque. Now they get their vaudeville, and sometimes even their burlesque, combined with pictures and news reels. They feel they are getting good value for the modest charge made—those of them who do not believe that they ought to get it even cheaper than they do.

Costs of production of legitimate shows have gone up sky high. There is virtually no cost of production for a picture, apart from the amount the distributing agency can screw out of the theater manager. It costs no more to exhibit a film in a 5, 10 and 15-cent house than it does in a 50-75-\$1 house, tho, of course, the overhead cost of house maintenance varies. Transportation charges and wages that many a man of culture and skill, whose education and training have cost thousands might well envy, have compelled the producers to impose such terms as in turn compel the theaters to charge more than ever for legitimate shows. It is a simple problem in arithmetic, so far as cost is concerned. The Hollywood lure, which may be more or less temporary, accounts for the emigration from New York to the California city of so many actors, actresses and directors as virtually prevent the producers from putting out any more new shows for the time being. Everything seems to have arranged itself, as the French say, about the films.

Canadian bookings are virtually out of Canadian hands. The New York firms which control them are looking for markets for their own goods, and very naturally are not going to encourage any outside competition. On the other hand, it is to their own business interests to discourage such competition, so they compel the British productions coming here to submit to their terms or stay away. There you have the matter in a nutshell. What the outcome of it will be, it seems futile to attempt to estimate. The whole situation may change again within a year.

In London already the pendulum has swung back, and the legitimate theater is enjoying such a spell of prosperity as it has not known for many years. We may see a similar phenomenon in this city. But in the meantime there are those who have firm faith in the Little Theater, and who see in it a means of keeping drama alive. Incidentally, most of those who have been writing about the Little Theater in letters to me lately do not seem to have more than the haziest idea what a Little Theater really is. If they did, they would not make the egregious error of confounding it with an amateur dramatic society. It is nothing of the kind, nor does it interfere in any shape or form with what amateur dramatic organizations are doing. What it really is, I hope Montreal will have an early opportunity to realize—and that is the best wish I can extend to Montreal theatergoers for the coming year.—**S. MORGAN-POWELL, in The Montreal Star.**

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LITTLE THEATERS

(Continued from page 36)

petry, with others to succeed them at the end of a two months' run. The Little Theater has always made it a practice to have a social gathering with music and refreshments for the cast and all the workers just after each performance. These parties last well into the night and are considered one of the greatest unifying institutions they have.

Civic Players of Portland, Ore.

At the first meeting of the Portland Civic Theater, held in the new workshop in the Barn Studio, Russel C. Spindler, the director for the coming year, in a little talk outlined the working plans, emphasizing the meaning of the name Portland Civic Theater.

Until recently this group had been known as the Art Theater Players. Spindler said he believed the new name would be more effective in attracting persons interested. In every department—costuming, staging, scenery, as well as acting—new members would be welcomed.

Spindler proved his sincerity when, a few days later, in selecting the cast for the play, *The Mask in the Face*, which was presented in October, eight persons new to the group were given parts.

The Workshop, decorated in accordance with its location in "the barn," is provided with a stage suitable for rehearsal and for the presentation of one-act plays. Three years ago when the Studio Building was constructed a little theater was incorporated, and the building has been used by this and other amateur groups in the city. It is quite adequate for the presentation of such plays, making it unnecessary for the different groups to have their own theaters.

Spindler came from Chicago and has had much experience in little theater work.

Jacksonville Enacts

Passing of the Third Floor Back

The Passing of the Third Floor Back, Jerome K. Jerome's great morality play, was creditably presented recently in the Chamber of Commerce Auditorium by the Little Theater of Jacksonville, Fla., under the direct supervision of the workshop committee, headed by Gertrude F. Jacob.

Between 200 and 300 persons witnessed the production, whose cast was made up largely of new acting talent. Direction of the play was in the hands of Biers Catherine Shepard, who also took the role of Stasia, a servant, and offered one of the clever parts in the vehicle.

Douglas B. Leatherbury essayed the role of the stranger and the occupant of the third floor back. His interpretation of the play was excellent. Most pleasing was his enunciation, the like of which is so often missing in the amateur performer.

Mrs. Sharpe, the lodging-house keeper, was portrayed by Julia O. Tyler, and Biers Shepard appeared as the servant girl, both executing their parts admirably.

The group of lodgers, each of whom was well received for his good work, included the following: Marguerite P. Culp, Maude L. Bows, Charlotte Bowden, Perry, Frederick G. Pumpelly, Mary Hardin Vaught, Eugene Leabond, N. M. Ulich, Theodore Oberdorfer and Charles T. Kenney. Berte Long-Knoche was presented as the street singer. Between acts a delightful program was rendered by Miss Bethel's mandolin orchestra.

VAUDEVILLE

Accordion (Fox) St. Louis.
Aces, Three (State) Syracuse, N. Y.
Adler & Bradford (Fitzkin) Brooklyn.

Barrie, Grace (Earle) Philadelphia.
Barry & Whitehead (Hipp.) New York.
Barton, Benny, Co. (State) Memphis.

Bonomo, Joe, Co. (Bushwick) Brooklyn.
Borner & Boyer Trio (Kenmore) Brooklyn.
Boreo, Emil (Loew) Pittsburgh.

Calls Bros. (Midland) Kansas City.
Cameron, (Orph.) Vancouver, Can.
Clark, Hughie & Band (Rochester) Rochester.

Chapelle & Carlton (Capitol) Atlanta, Ga.
Charleston, The (Jefferson) New York.
Chaplin, Lita Gray (Carlotta) N. C.

D'Ormonde, Geo. Co. (Oriental) Brooklyn.
Dakota, The (Main St.) Kansas City.
Dance Parade (Orph.) Tacoma, Wash.

Route Department

When no date is given the week of January 4-10 is to be supplied.
(In split week houses, the acts below play January 8-10).

Digitano, The (Orph.) Vancouver, Can.
Dillon & Farley (State-Lake) Chicago; (Albee) Cincinnati 11-17.
Dixie Four (Riverside) New York.

THE DUTTON CIRCUS
ATTRACTIONS
MAKING AND HOLDING FRIENDS.

Dyaco, Zoe, Co. (Enright) Pittsburgh 10-16.
Eaton, Ewing (Hamilton) New York.
Ehls, William, Co. (Keith) Syracuse, N. Y.

Fagan, Foster & Fox (Jefferson) New York.
Falls, Reading & Boyce (Pal.) Chicago.
Falls, Archie & Gerlie (Natl.) Richmond, Va.

Gaby, Frank (Hipp.) Buffalo; (Hipp.) Toronto 11-17.
Gail, Lee, Ensemble (Coleman) Miami Okla.
Gallarin & Sister (Met.) Brooklyn.

Hall, Al K. (Maj.) Ft. Worth, Tex.
Hall & Erminie (Coleman) Miami, Okla.
Hamilton, Dixie (State) Memphis.

Higgins, Peter (Proctor) White Plains, N. Y.
Hill Billies (Keith) Youngstown, O.; (Albee) Cincinnati 11-17.
Hill, Eddie (Lincoln) Union City, N. J.

Jackson, Joe (Franklin) New York.
Janis, Jack, Co. (Midland) Kansas City.
Jansleys, Six (Franklin) New York.

Kahné, Harry (Young St.) Toronto.
Kane, Helen (Pal.) Newark, N. J.
Kane & Ellis (Pal.) Newark, N. J.

Lamarr & Boice (Maj.) Dallas, Tex.
Lamont Four (Carolina) Charlotte, N. C.
Lando, Joyce, Co. (7th St.) Minneapolis.

Maidie & Ray (Hipp.) Toronto; (Imperial) Montreal 11-17.
Major, Jack (Pal.) St. Paul.
Mahahan, Tommy, & Co-Eds (Orph.) Memphis, Tenn.

McManus & Hickey (Grand) New York.
McWilliams, Jim (Pal.) Chicago.
Medley & Dupree (Capital) Winnipeg, Can.

Nash & Fately (Orph.) Spokane, Wash.
Nathal, (Hipp.) Toronto.
Neilman, Hal (Orph.) Tacoma, Wash.

O'Connor, Kitty (Orph.) San Diego, Calif.
O'Diva & Seal (Grand) New York.
O'Donnell & Blair (Hipp.) Buffalo; (Hipp.) Toronto 11-17.

Palermo's Dogs (Fiasa) Corona, N. Y.
Parker, Baby & Co. (Maj.) San Antonio, Tex.
Pastor, Ethel (Loew) Yonkers, N. Y.

Quastelle, May (51st St.) New York.
Rabold, Ralph (Pittsburg) Pittsburg, Mass.; (Scollay Sq.) Boston 11-17.
Rah Rah Girls, Three (State) Houston, Tex.

Samuels, Rae (Proctor) New Rochelle, N. Y.
Sanders, Scott (Imperial) Montreal.
Santley, Zeola, Co. (Loew's 46th St.) Brooklyn.

Seymour & Howard (State) Syracuse, N. Y.
 Sharples, Wally, Co. (Bedford) Brooklyn.
 Shaw, Carl Co. (Loew) Yonkers, N. Y.
 Sibley, Olive (Loew) Pittsburgh.
 Sidney's, Jack, Producers (Gates Ave.) Brook-
 lyn.
 Sidneys, Royal (Orph.) Boston.
 Silk, Frank X. (Harris) Pittsburgh.
 Silvers, Three (Yonge St.) Toronto.
 Simmons Twins (Albee) Cincinnati.
 Singler, Willard, & Friends (Genese) Wauke-
 gan, Ill.
 Skelly, Monica & Ann (Imperial) Montreal.
 Smith & Hart (State) Memphis.
 Spooner Junior (Capitol) Winnipeg, Can.
 Star, Rose Co. (Hill St.) Minneapolis.
 Songs & Steps (Pal.) St. Paul.
 Speed (Fox) Philadelphia.
 Spurr, Horton (Loew) Baltimore.
 St. Claire Sisters & O'Day (Georgia) Atlanta.
 Stanley & Ginger (Main St.) Kansas City.
 Stanley Rollickers (Orph.) Des Moines, Ia.
 Starr, Bee (Orph.) Oakland, Calif. (Orph.)
 Los Angeles 11-17.
 Steadman, Al & Fanny (Georgia) Atlanta.
 Stewart & Lash (Orph.) Vancouver, Can.
 Stop, Look & Listen (Orph.) Oklahoma City.
 Stroud Twins (Capitol) Atlanta, Ga.
 Suite 16 (Pal.) Peoria, Ill.
 Sunshine Sammy (Loew) Pittsburgh.
 Sue-Tanned Follies (Grand) New York.
 Sweet, Cookies (Al.) Waterbury, Conn.
 Swor & Goods (Carolina) Charlotte, N. C.
 Sybell, Paul, & Spotty (Keith) Flushing, N. Y.
 Sylvester, Fred (Orph.) Tacoma, Wash.

T
 Taylor, Estelle (Albee) Brooklyn.
 Tempest & Sunshine (St. Louis) St. Louis.
 Texas Comedy Four (Orph.) Oklahoma City.
 Therman, R. C. A. (Proctor) New Rochelle,
 N. Y.
 Thomas, Joe, Saxotet (Pal.) Peoria, Ill.
 Thomas, Norman, Five (Hipp.) Toronto;
 (Imperial) Montreal 11-17.
 Tiller Sisters (Central) Jersey City, N. J.
 Tilton, Corinne (Riverside) New York.
 Tivara & Walker, Al (Hipp.) New York.
 Tiny Town Revue (Albee) Brooklyn.
 Tony & Norman (Natl.) Richmond, Va.
 Torrence, Edna (Madison) Brooklyn.
 Townsend & Bolds Co. (Jefferson) New York.
 Tracy & Hay Co. (Bay Ridge) Brooklyn.
 Trubman, Ed (Keith) Syracuse, N. Y.
 Travers, Ed & Lee (Gates Ave.) Brooklyn.
 Triessault, Ivan (Valencia) Jamaica, N. Y.
 Twelve o'Clock Revue (Pal.) Cleveland; (Pal.)
 Akron 11-17.

U
 Up in the Air (Pal.) Bridgeport, Conn.
 Usher, Harry & Frances (Riverside) New
 York.
 Usher, Jack, Co. (Franklin) New York.
 Useems, Four (State) New Orleans.

V
 Van Cello & Mary (Met.) Brooklyn.
 Van & Roe (Delancey St.) New York.
 Vermillion, Irene (Orph.) New Orleans.
 Veronica, Betty (Bright) Pittsburgh.
 Vivian & Walters (Riverside) New York.

W
 Wager, The (Orph.) Spokane, Wash.
 Wald, Walker Dare (St. Louis) St. Louis.
 Walker, Ted & Al (Natl.) Richmond, Va.
 Watermelon Blues (Pal.) New Haven, Conn.
 Watson Sisters (Hipp.) Toronto.
 Weaver Bros. (Keith-Albee) Boston.
 Wells & Four Fays (Capitol) Trenton, N. J.
 West, Buster (Hill St.) Los Angeles.
 West, Willie & McQuinty (Hamilton) New York.
 Weston & Lyons (Albee) Providence.
 Wheeler & Morton (Orph.) Oklahoma City.
 White, Al E., Talkies (Piazza) Corona, N. Y.
 White, Frances Co. (Hialso) Jersey, Ill.
 White, Lew Co. (Ibid.) New York.
 White & Manning (Keith) Youngstown, O.;
 (Hipp.) Buffalo 11-17.
 Wilbur, Keith (Willard) Woodhaven, N. Y.
 Wilkins, Marion (Hitz) Birmingham.
 Williams & Delaney (Proctor) Yonkers, N. Y.
 Williams, Herb (16th St.) New York.
 Wilson Bros. (Loew) 44th St. Brooklyn.
 Wilson & Dobson (Chester) New York.
 Wilson, Frank (Fairmount) New York.
 Wilson & Irene (Proctor) Yonkers, N. Y.
 Wilson, Kepple & Betty (Hipp.) Buffalo;
 (Hipp.) 11-17.
 Wilton & Weber (Albee) Brooklyn.
 Wood, Britt (Coleman) Miami, Okla.
 Woodruff, Charlotte (Pitkin) Brooklyn.
 Wright, Douglas, Co. (Albee) Providence.
 Wylie & Young (Lyric) Indianapolis.
 Wyse, Jr., Ross, Co. (State) New Orleans.

Y
 Yampi Troupe (Met.) Ft. Worth, Tex.
 Yorke & Lord (Riverside) Milwaukee.
Z
 Zeller & Wilburn (Capitol) Windsor, Can.

M. P. PRESENTATIONS

Adlar, Lawrence (Texas) San Antonio.
 Animated Rag Dolls (Met.) Boston.
 Bard & Aven (Uptown) Chicago.
 Barron, Jules (Paramount) Des Moines.
 Bellows & Speck (Paramount) Des Moines.
 Belvis & Or (Met.) Indianapolis.
 Bemis & Brown (Ohio) Columbus.
 Berke, Dorothy, Girls (Olympia) New Haven.
 Berke, Dorothy, Girls (Paramount) Toledo.
 Berke, Dorothy, Girls (Paramount) Des
 Moines.
 Bernie, Dorothy, Girls (Ambassador) St. Louis.
 Bernie Bros., Three (Saenger) New Orleans.
 Black Dots, Two (Buffalo) Buffalo.
 Blum, Gussie & Al (Met.) Houston.
 Boydell, Jean (Branford) Newark.
 Brengk's Horse (Met.) Boston.
 Bryer, Johnny (Saenger) New Orleans.
 Byron, Dorsey (Met.) Boston.
 Caperton & Biddle (Olympia) New Haven.
 Chang, Anna (Buffalo) Buffalo.
 Coconut Grove (Paradise) Chicago.
 Combe, Boyce (Buffalo) Buffalo.
 Coor & Sun (Olympia) New Haven.
 Corey (Met.) Philadelphia.
 De Tregos, The (Denver) Denver.
 Deagon & Cannafax (Minnesota) Minneapolis.
 Dean, Birdie (Ambassador) St. Louis.
 Dewey, Francis (Indiana) Indianapolis.
 DeWitt & Draper (Met.) Boston.
 Dunn, Jimmie (Pal.) Dallas.
 Evans, Fred, Ensemble (Michigan) Detroit.
 Evans, Fred, Ensemble (Indiana) Indian-
 apolis.
 Evans, Fred, Ensemble (Met.) Boston.
 Evans, Fred, Ensemble (Uptown) Chicago.

Evans, Fred, Ensemble (Stanley) Jersey City.
 Evans, Fred, Ensemble (Stanley) Pittsburgh.
 Farneyard Frolics (Paramount) Omaha.
 Farrar Trio (Pal.) Dallas.
 Floyd, Gene (State) Cleveland.
 Fogg, Joe (Pal.) Dallas.
 For Art's Sake (Met.) Boston.
 Forsythe & Kelly (Michigan) Detroit.
 Foster Girls (Maastbaum) Philadelphia.
 Fredericks, Chester (Met.) Boston.
 Gambarelli Girls (Paramount) Brooklyn.
 Gandy-Hale Girls (Pal.) Dallas.
 Gandy-Hale Girls (Hill) Buffalo.
 Garden of Love (Paramount) Des Moines.
 Gaskin, Pauline (Stanley) Jersey City.
 Gaudumth Bros. (Paramount) Toledo.
 Giersdorf Sisters (Maastbaum) Philadelphia.
 Gilbert, Elsie (Michigan) Detroit.
 Gobs, Two (Stanley) Pittsburgh.
 Gordon, Al, Co. (Maastbaum) Philadelphia.
 Good, Dave, Girls & Boys (Paramount) New
 York.
 Good, Dave, Girls & Boys (Chicago) Chicago.
 Good, Dave, Girls (Paramount) Omaha.
 Good, Dave, Girls (Hill) Buffalo.
 Good, Dave, Girls (Met.) Houston.
 Harmonists, Four (Stanley) Pittsburgh.
 Hausfrau (Paramount) New York.
 Herschel, Henlere (State) Cleveland.
 Hinchins, Bill & Harriet (Stanley) Jersey
 City.

I
 Ingenuus Gambol (Branford) Newark.
 Jazz Preferred (Olympia) New Haven.
 Jazz Clock Store (Uptown) Chicago.
 Kee, Taki & Yoki (Ohio) Columbus.
 Kirklands, Four (Uptown) Chicago.
 Knox, Cromwell (Met.) Boston.
 LaVera (Indiana) Indianapolis.
 La Salle, Bob (Uptown) Chicago.
 Lamb, Gilbert (Olympia) New Haven.
 Lane, Laura (Texas) San Antonio.
 Lang & Hughes (State) Cleveland.
 Lang, Miriam (Paramount) Des Moines.
 Lee, Thelma (Minnesota) Minneapolis.
 Let's Go (Met.) Houston.
 McCoy, June (Paramount) Brooklyn.
 McKenney, Madelyn (Paramount) New York.
 Marathon Frolics (Chicago) Chicago.
 Mardi Gras (Stanley) Pittsburgh.
 Marshall, Bernice (Paramount) Omaha.
 Masters, Harry & Grace (Ambassador) St.
 Louis.

M
 Match Box Revue (Maastbaum) Philadelphia.
 Miller, Woods (Paramount) Toledo.
 Monroe & Grant (Stanley) Jersey City.
 Moricarity & Burns (Maastbaum) Philadelphia.
 Murphy, Benjamin (Paramount) Omaha.
 Neville, Dorothy (Stanley) Pittsburgh.
 Novelties (Buffalo) Buffalo.
 Now and Then (Paramount) Brooklyn.
 Over the Top (Saenger) New Orleans.
 Packed Method (Ambassador) St. Louis.
 Paquall Bros. (Paramount) New York.
 Patterson Sisters (Denver) Denver.
 Paul & Ferral (Texas) San Antonio.
 Perkins, Johnny (Paramount) New York.
 Pinkus, Bobby (Stanley) Jersey City.
 Pirates of Slody (Pal.) Dallas.
 Quinn, John (Minnesota) Minneapolis.
 Radio Romance (Texas) San Antonio.
 Ralph, Buddie (Chicago) Chicago.
 Ray, Jimmie (State) Cleveland.
 Reade, Mary, Girls (Minnesota) Minneapolis.
 Renoff & Renora (Paramount) Des Moines.
 Rio Helier (Met.) Houston.
 Rio Bros. (Paramount) Toledo.
 Roberts, Whitney (Chicago) Chicago.
 Roche, Doris (Saenger) New Orleans.
 Ross & Edwards (Texas) San Antonio.
 Rowan, Don (Saenger) New Orleans.
 Royal, Charles (Hill) Pittsburgh.
 Ruge, Yvette (Olympia) New Haven.
 Sassy, Harry (Ambassador) St. Louis.
 Schick's Marionettes (Buffalo) Buffalo.
 Schuck, Sunny (Paramount) Omaha.
 Screen Artiles (Michigan) Detroit.
 Serova Ballet (Ohio) Columbus.
 Shanghai Jesters (Ohio) Columbus.
 Shaw, Ruby (Michigan) Detroit.
 Sheldon, Gene (Buffalo) Buffalo.
 Showland (Paramount) Toledo.
 Sky Harbor (Ambassador) St. Louis.
 Smith & Hedley (Pal.) Dallas.
 Soap Into It (Denver) Denver.
 Song Shop (Troll) Chicago.
 Sorel, Felicia, Daisy Sextet (Paramount) Des
 Moines.

S
 Stanbon, Val & Ernie (Denver) Denver.
 Streets of Bombay (Paramount) New York.
 Taylor, Irene (Hill) St. Louis.
 They're Off (Michigan) Detroit.
 Tiffany Twins (Uptown) Chicago.
 Variety Four (Stanley) Jersey City.
 Velvet Revue (Minnesota) Minneapolis.
 Vestoff (Paramount) Toledo.
 Walters, Walter (Minnesota) Minneapolis.
 Walton, Jules & Jessie (Chicago) Chicago.
 Ward Sisters (Paramount) Brooklyn.
 White Caps (Stanley) Jersey City.
 William Sisters (Ohio) Columbus.
 Wiener Sisters (Paramount) Omaha.
 Wilers, Charanout (Brooklyn) Brooklyn.
 Wonder, Tommy (Paramount) Brooklyn.
 Zastro & White Revue (Paramount) Omaha.

DRAMATIC AND MUSICAL

After Dark (Hartman) Columbus, O. 6-11.
 Animal Crackers (Grand) Chicago.
 Bird in Hand (Harris) Chicago.
 Blossom Time (Teck) Buffalo 6-11.
 Blue Haven (Garrick) Chicago.
 Brothers (Hranger) Chicago 6-11.
 Carroll, Earl, Vanities (Wilson) Detroit 6-11;
 (Hranger) Chicago 13-23.
 Chauve-Souris (Carran) San Francisco 6-11;
 (Hanson) Los Angeles 13-18.
 Colborne, Maurice, Co. (Met.) Seattle,
 Wash., 7-11.
 Connecticut Yankee (English) Indianapolis 8;
 (Hartman) Columbus, O. 13-15.
 Dear Old England (Adelphi) Philadelphia.
 Dracula (Princess) Toronto 6-11.
 Dracula (Princess) San Francisco 6-11.
 Follow Thru (Shubert) St. Louis 6-11; (Shu-
 bert) Kansas City 13-18.
 Follow Thru (Shubert) Newark, N. J. 6-11.
 Gambling (Broad St.) Newark, N. J. 6-11;
 (Natl.) Washington 13-18.
 Hammer, Genevieve Co. Herman Lewis, mgr.;
 Ft. Wayne, Ind., Indianapolis 9-11.
 Hot Chocolates (Tremont) Boston.
 Illegal Practice (Playhouse) Chicago.
 Infinite Showback (Princess) Chicago.
 Journey's End (Odey) San Francisco 6-11.

J
 Journey's End (Lyric) Philadelphia.
 June, Moon (Selbyville) Selbyville, Del.
 Lauder, Sir Harry, Ft. Worth, Tex., 9.
 Leiber, Fritz, Co. (Civic) Chicago.
 Leslie, Lew, Blackbirds (Adelphi) Chicago.
 Let Us Be Gay (Werba) Jamaica, N. Y., 6-11.
 Little Accident (Met.) Brooklyn 6-11.
 Love Dots (Hanna) Cleveland 6-11; (Cass)
 Detroit 13-18.
 Major Barbara (Holla) Boston.
 Miracle, The (State Fair Aud.) Dallas, Tex.,
 6-11.
 Nancy's Private Affair (Hivd.) Jackson
 Heights, N. Y. 6-11.
 Naughty Marietta (Keith) Philadelphia.
 New Moon (Forrest) Philadelphia.
 New Moon (Orest Northern) Chicago.
 Night in Venice (Shubert Detroit) Detroit
 6-11.
 Nina Rosa (Royal Alexandra) Toronto 6-11.
 Oh, Susanna (Mayan) Los Angeles 6-11.
 Paddock of 1929 (Geo. E. Winters) Texar-
 kana, Tex., 8; Shreveport, La., 9-10; El
 Dorado, Ark., 11; Natchez, Miss., 13; Baton
 Rouge, La., 14; Victoria, Mass., 15; Jack-
 son, 16; Greenville, S. C., 17.
 Papa Juan (Broad) Philadelphia.
 Pleasure Bound (Shubert) Boston.
 Porgy, Jackson, Mich., 8; Flint 9; Port Huron
 10; Erie, Pa., 11; (Werba) Jamaica, N. Y.,
 13-18.
 Queen Bee (Cort) Chicago.
 Queen Was in the Parlour (Cass) Detroit
 6-11.
 Rope's End (Windsor) New York 6-11.
 R. U. R. (Broadwater) Chicago.
 Robin Hood (Shubert) Philadelphia.
 Rock Get Away With Murder (Werba's Flat-
 bush) Brooklyn 6-11.
 Sherlock Holmes (Natl.) Washington 6-11;
 (Ford) Baltimore 13-18.
 Show Boat (Hilops) Chicago.
 Strange Interlude (Shubert) Chicago.
 Strange Interlude (His Majesty's) Montreal
 6-11; (Parsons) Hartford, Conn., 13-18.
 Stratford-on-Avon Festival Co. (Belasco) Los
 Angeles 6-18.
 Street Scene (Apollo) Chicago.
 Whoopie (Garrick) Philadelphia.

K
 Rhoads, John, Players (Selbyville) Selbyville,
 Del., 6-11.
 Wilson, Raleigh, Players (Haxton, Colo., 8;
 Imperial, Neb., 9; Elsie 10; Paxton 11; Jules-
 burg, Colo., 12; Wray 13; Holyoke 14;
 Haxton 15.

REPertoire

TABLOIDS

Facts & Figures, Lew Beckridge, mgr.;
 (Princess) Youngstown, O., 8-11.
 Flash Parade, Bud Brown, mgr.; (Murray)
 Richmond, Ind., 6-11.
 Musical Dance Shoppe Vardo & Kinney,
 mgrs.; (Temple) Bay City, Mich., 6-11.
 Wizard Bros. Ye-Yo Girls (Stouts) Dan-
 ville, Ky., 6-11.

MUTUAL BURLESQUE

Bare Facts (Grand) Hartford, Conn., 6-11;
 (Lyric) Bridgeport, Conn., 13-15.
 Best Show in Town (Fox) Jamaica, N. Y.,
 6-11; (Apollo) New York 13-18.
 Big Revue (Apollo) New York 6-11; open
 week 13-18.
 Bohemians (Colonial) Ulen, N. Y., 6-11;
 open week 13-18.
 Bowery Burlesquers (Gayety) Milwaukee
 6-11; (Empress) Chicago 13-18.
 Broadway Scandals (Open week 6-11; (Ir-
 ving Place) New York 13-18.
 Burlesque Revue (Empire) Toledo, O., 6-11;
 (Columbia) Cleveland 13-18.
 Cracker Jacks (Wedgway) Schenectady, N.
 Y., 6-11; (Empire) Albany, N. Y., 13-18.
 Dainty Dolls (Gayety) Buffalo 6-11; (Co-
 lonial) Ulen, N. Y., 13-18.
 Dimpled Darlings (Gayety) Baltimore 6-11;
 (Gayety) Washington 13-18.
 Flapper Follies (Lyceum) Columbus, O.,
 6-11; (Lyric) Dayton, O., 13-18.
 French Models (Gayety) Scranton, Pa., 6-11;
 (Empire) 13; (Orpheum) Reading 17-18.
 Frivolities (Empire) Albany, N. Y., 6-11;
 (Piazza) Worcester, Mass., 13-18.
 Get Hot (Lyric) Bridgeport, Conn., 6-11;
 open week 13-18.
 Ginger Girls (Gayety) Detroit 6-11; (Em-
 pire) Toledo, O., 13-18.
 Girls from Follies (Orpheum) Paterson, N.
 J., 6-11; (Hudson) Union City, N. J., 13-18.
 Girls from Happylands (Troadero) Phila-
 delphia 6-11; (Gayety) Baltimore 13-18.
 Girls in Hise (Orpheum) Reading, Pa.,
 10-11; (Star) Brooklyn 13-18.
 Hello Fares (Open week 6-11; (Gayety) Bos-
 ton 13-18.
 High Flyers (Empire) Newark, N. J., 6-11;
 (Orpheum) Paterson, N. J., 13-18.
 Hindu Belles (Hudson) Union City, N. J.,
 6-11; (Gayety) Brooklyn 13-18.
 Jassie (Gayety) Kansas City 6-11;
 open week 13-18.
 Kuddling Kutties (Gayety) Brooklyn 6-11;
 open week 13-18.
 Laffin' Thru (Gayety) Boston 6-11; (State)
 Springfield, Mass., 13-18.
 Madcap (Met.) (Modern) Providence 6-11;
 (Gayety) Scranton, Pa., 13-18.
 Moonlight Maids (State) Springfield, Mass.,
 6-11; (Grand) Hartford, Conn., 13-18.
 Moulin Rouge Girls (Gayety) Louisville
 6-11; (Mutual) Indianapolis 13-18.
 Nite Club Girls (Empress) Chicago 6-11;
 (Gayety) Detroit 13-18.
 Nite Club Girls (Columbia) Cleveland 6-11;
 (Gayety) Buffalo 13-18.
 Oriental Girls (Gayety) Washington 6-11;
 (Academy) Pittsburgh 13-18.
 Parisian Playboys (Carran) Boston 6-11;
 (Troadero) Philadelphia 13-18.
 Pretty Babies (Lyric) Dayton, O., 6-11;
 (Empress) Cincinnati 13-18.
 Puss Puss (Open week 6-11; (Fox) Jamaica,
 N. Y., 13-18.
 Record Breakers (Open week 6-11; (Howard)
 Boston 13-18.
 Social Maids (Open week 6-11; (Gayety)
 Milwaukee 13-18.
 Speed Girls (Academy) Pittsburgh 6-11;
 (Lyceum) Columbus, O., 13-18.

Sporty Widows (Piazza) Worcester, Mass.,
 6-11; (Casino) Boston 13-18.
 Steppe Show (Empress) Cincinnati 6-11;
 (Gayety) Louisville 13-18.
 Step Lovely Girls (Star) Brooklyn 6-11;
 (Empire) Newark, N. J., 13-18.
 Sugar Babies (Howard) Boston 6-11; (Mod-
 ern) Providence 13-18.
 Take a Chance (Columbia) New York 6-11;
 (Wedgway) Schenectady, N. Y., 13-18.
 Tempters (Irving Place) New York 6-11;
 (Columbia) New York 13-18.
 Wagon Riding Billy Show (Garrick) St.
 Louis 6-11; (Gayety) Kansas City 13-18.
 Wine, Woman and Song (Mutual) Indian-
 apolis 6-11; (Garrick) St. Louis 13-18.

MISCELLANEOUS

Arnie's, Billy, Happy Days in Dixieland, Leon
 Long, mng. (California) Los Angeles
 6-13.
 Becker, Magician; El Dorado, Ark., 8; Smack-
 over 9; Camden 10; Fordyce 11; Pine Bluff
 12; Little Rock 14; Arkadelphia 15; Prescott
 16; Murfreesboro 17.
 Campbell, Loring, Magician; Joplin, Mo., 9;
 Winita 10; Oak Grove 13; Gayler 14; Stroud
 15; Turley 16; Muskogee 17.
 Daniel, B. A., Magician; Hulseburst, Miss.,
 6-11.
 Delmar, Great, & Co. (Capitol) Malden,
 Mass., 13-18.
 Gear, Billy, Circus Expo; Prescott, Ark., 6-11.
 Lucy, Thos. Elmore; Larned, Kan., 8; Spear-
 ville 9; Cimarron 10; Liberal 11.
 Mysterious Smith Co.; Camberland, Md., 6-11;
 Coudersport, Pa., 13-18.
 Reno, Great, & Co.; Hull, Ill., 6-11.
 Roscoe, the Whale; Waco, Tex., 9-12; Corsi-
 cana 14-16.
 Shapiro & Penella, Magicians; Middleburg,
 N. C., 8; Warrenton 9; Henderson 10-11;
 Norlina 13; Palmer Springs, Va., 14-15.
 Thurston, Magician; (Alvin) Pittsburgh 6-11.

Additional Routes on Page 96

Distributors of "Her Unborn Child"

NEW YORK, Jan. 6.—Henry Ginsburg and the Weiss Brothers, producers of *Her Unborn Child*, announce the following division distributors: Dave Dublin, formerly with Publix, for Illinois and Indiana; Mark Ross, formerly with Universal, for Minnesota, North and South Dakota, Wisconsin and the Upper Peninsula of Michigan; R. M. Savini for Georgia, Florida, Alabama, Mississippi, Louisiana, Tennessee and North and South Carolina. Other appointments to be made in the next few days.

Provincetown Playhouse And Subsidized Theaters

For 15 years the terribly earnest group which made up the Provincetown Playhouse did more for native American playwrights and for originality in dramatic presentations than any commercial producers in the land. Now it has been forced to disband because its "angels," great and small, have winged away, storm-tossed by recent economic phenomena. It would be untrue to say that it had not been for the daring Provincetowners, Eugene O'Neill, Susan Glaspell, Edna Millay, Kenneth McGowan, Robert Edmund Jones, Paul Green, George Cram Cook, Charles Gilpin, Louis Wolheim and Floyd Dell, among the pioneers of the Wharf Theater, might never have been heard of because nothing can finally deter real ability, but there is no doubt the Provincetown adventure provided a fine springboard to fame. From the first it received much profitable publicity at little or no cost and by its colorful doings MacDougal street became known to many New Yorkers who before that time had no idea where it was. Back of the story of ultimate financial failure lies the old controversy over the subsidized versus the commercial theater. Economics is a ruthless taskmaster, and pragmatism is another. Theorists are all for State supported or otherwise assisted dramatic art; realists declare that any theatrical enterprise that cannot pull its own weight is not proving its necessity for being. There is something to be said for the realists, altho the patron behind the artist has been responsible for much good art. Yet producing managers, greatest gamblers on earth, persist and seem to make a living. Perhaps the Provincetown Playhouse survived its usefulness. At any rate, it has written some permanent theatrical history.—The News, Newark, N. J.

Circus and Side Show

Conducted by CHAS. WIRTH—Communications to 25 Opera Place, Cincinnati, O.

DeHomans Enlarging

Show coming season to have 10 trucks, three being used last year

SINGONO SPRING, Pa., Jan. 4.—The DeHomans of this city are enlarging their show for the coming season and will take to the road with a 10-truck circus. Last season their outfit was transported on three trucks. They were out 24 weeks and had very good business. The outfit is under the management of Walter DeHoman.

At the quarters the calloffe has just been placed on a truck, likewise a house car. Lew Dentzer is doing the scenic work on the trucks. The DeHoman family is working out every day, and the girl acrobats are doing some fine work.

James Heron in New York

NEW YORK, Jan. 4.—James Heron, general manager of Downie Bros.' Circus, stopped over in New York to see the old year turn into a new one and to see the celebration of the arrival of the "youngster". He spent the day with Irish Horan, the show's press representative, "taking in" shows. Heron left New York Thursday for Havre de Grace, Md., the show's winter quarters, to resume his duties directing activities there. Andrew Downie is expected back to quarters the first of the week from his home in Medina, N. Y., where he spent the holidays. Doc Richards, for three years drummer in the big show band, is spending the winter in New York and has not missed a single opening night since he arrived last November. B. G. (Peck) Amsden is still at his home in Litchfield, Ill. Gene and Mary Enos open with their vaudeville act in Chicago January 6.

Mabel Stark Breaking Act

BALDWIN PARK, Calif., Jan. 4.—Mabel Stark has arrived at the winter quarters of the Al G. Barnes Circus and is busily engaged breaking in a wild-animal act, consisting of tigers, which will be one of the features of the show this season. She spent Christmas with Captain Sawyer and wife at Long Beach.

Jess Adkins Remembered

PERU, Ind., Jan. 4.—The working men of the John Robinson, Hagenbeck-Wallace and Sells-Floto circuses in quarters here presented to Jess Adkins, manager of the winter quarters, a beautiful Shrine pin and billfold New Year's Day. The pin was set with diamonds in platinum, the center stone being very large. The billfold was embossed in gold with Adkins' name and Shrine number.

Frank Braden in Cincinnati

Frank Braden, in advance of the Godino boy "Stamess" twins, brides and Filipino jazz band, was in Cincinnati last week. The act is playing the Albee Theater this week. Braden, who has been identified with circus press departments for years, including the 101 Ranch and Sells-Floto shows, together with Allen Lester, with the Al G. Barnes Circus last season, were visitors to THE BILLBOARD last Tuesday.

Troupers in Indianapolis

INDIANAPOLIS, Jan. 4.—A number of oldtimers are making this city their headquarters this winter. Mr. and Mrs. Eddie Prodell recently finished a five-week engagement at the People's Outfitting Company, doing Santa Claus and clown numbers. Frank LaZell, known as Colo, the clown, was at the Colonial Furniture Store and Arthur (Doc) Shaw did clown numbers at the National Furniture Store. Joe Elliott, old-time minstrel man, was at L. S. Ayres; Dan Donahue at Sears-Roebuck; Eddie MacRoy at Block's Store with his trick house. Dr. Paul Eaffard, Ray Cory and wife, Ted Knigler, the boy giant; Fred LaZell, Dr. Bernauer and wife and Capt. Eddie Wanmaker are here.

Jack Rindges in Accident

HOUSTON, Tex., Jan. 4.—Jack Rindges, showman, who is in the automobile business here this winter, met with a serious accident while returning to the city with a party last week. The car was badly damaged and he was cut and bruised.

McPhersons and Eisenbergs To Sail for South America

Mr. and Mrs. E. C. McPherson and Mr. and Mrs. Al Eisenberg, last season with the 101 Ranch Show and formerly with the Sells-Floto, Hagenbeck-Wallace and John Robinson circuses, will soon sail on the S. S. Vauban for South America and the West Indies, stopping at Barbados, Rio de Janeiro, Santos, Montevideo, Buenos Aires and Trinidad.

Upon their return they will have something new and novel along the lines of freaks and curiosities, which they expect to exhibit this season under their own management.

They stopped in Cincinnati last week and visited THE BILLBOARD on their way to Indianapolis.

Reagan on RKO Staff

HOLLYWOOD, Calif., Jan. 4.—F. A. Reagan, press agent of the Hagenbeck-Wallace Circus, is now on the RKO publicity staff at the firm's Hollywood studios.



MEMBERS OF THE SELLS-FLOTO CIRCUS BAND last season. Bandmaster Victor Robbins has been with the show for six seasons, having in that period brought his fine organization to a high place in the circus musical world.

Lillienthal Has Mishap

HOUSTON, Tex., Jan. 4.—His many friends in the circus business and Circus Fans everywhere will be sorry to learn of the mishap to Charles Lillienthal, vice-president of the Molly Bailey Tent, C. F. A. He ran a sliver in his hand a short time ago and scratched the other. Now blood poisoning has set in and he has lost the use temporarily of both hands. He suffers much pain, but luckily remains up and is attending to his feed business.

Staff of Chicago Stadium

CHICAGO, Jan. 4.—The Chicago Stadium, under the new staff, is humming with activity and many events are booked for this year, among which are the bike races, February 5 to 12; Flower Show, April 5 to 13; one of John Ringling circuses, April 16 to 27; Herald-Examiner Food Show, October 4 to 11. The staff includes Sheldon Clark, president; Sidney N. Strotz, secretary and treasurer; John P. Bowman, general manager; H. C. Ingraham, general representative, and Charles Hart, superintendent. Harrison Riley, superintendent of tickets on the Sells-Floto Circus, is head of the ticket department of the Blackhawks, the Chicago team of the National Hockey Association.

Siegrist Quarters Busy Place

CANTON, O., Jan. 4.—The Siegrist training quarters here is a busy place. The Charles and Edythe Siegrist troupes are practicing every day. Winifred Collesno and Jack Malloy will be with Charles on the Big Show this year. Duke Arculeer, Billy Siegrist and Charles Siegrist, Jr., will be with the Edythe Siegrist company and again will play parks and fairs. Charles Siegrist will be at the Shrine Circus in Detroit in February, making seven consecutive years he has played there. Orrin and Dorothy Davenport, who is Edythe's sister, visited the Siegrist during the holiday season. Billy Siegrist is operating a dance club, known as Melody Club, in Canton.

Winter Quarters of Cole Show

BRENHAM, Tex., Jan. 4.—The Cole Bros.' Show has comfortable winter quarters here about two blocks from the main part of the city. The quarters are in a large brick warehouse near the S. P. tracks and freight depot, and the stock, which has been brought in from the country, is now in a corral near by. Dave Matson, who was formerly with the Hopest Bill Shows and last season electrician on the Cole Bros.' Show, is in charge, and there are about 10 men looking after the outfit.

New License Laws in Ga.

Legislation covers circuses and other amusements for two-year period

SAVANNAH, Ga., Jan. 4.—A new law governing taxes or licenses on circuses and other branches of the amusement business in Georgia went into effect January 1 and will continue in force through the years of 1930 and 1931, the State Legislature holding only biennial sessions.

These specific taxes include amusements and concessions to such an extent that every transient operator of circuses, carnivals, tent dramatic shows, portable rides, concessions of various kinds that travel with shows, or as independent operators, should be familiar with this State law and prepared to meet its requirements before entering the State. The clauses affecting circuses, carnivals, tent shows of other kinds and some of the most important lines are—
(See LICENSE LAWS on page 77)

A. T. Clark Recovers

A. T. Clark, general agent of the M. L. Clark & Son's Shows, who had to leave the show November 10 on account of illness, is up and around again in Tuscaloosa, Ala. His mother, Mrs. W. C. Clark, widow of the late W. C. Clark, pioneer showman, has been very sick for six weeks, but is now out of danger and gradually improving. Troupers spending the winter in Tuscaloosa are the Aerial Clarks, Lum Clark and family; Pearl Cameron, LaCosta and wife.

L. H. Jones With Wheeler

L. H. Jones, who for the last two seasons has been the brigade agent on the Silvan-Drew Circus, is engaged in the same capacity with the Wheeler Shows for the coming season. His advance force will be made up of seasoned billers, most of whom are already under contract. Three trucks and agent's coupe will be used in advance.

The LaPearls Back Home

INDIANAPOLIS, Ind., Jan. 4.—Mr. and Mrs. Harry LaPearl have returned home after working the Junior Horse Show and Circus last week at the New Arena, St. Louis, which was a big success, and will, no doubt, be an annual affair. Their next indoor circus engagement will be at Tulsa, Okla., for the Shrine, week of February 10, after which they will go to Cincinnati for the K. of C. Circus, put on by Lewis & Zimmerman.

Program Reps. in N. Y.

NEW YORK, Jan. 4.—The harbinger of spring was reflected here last week by the appearance of the following circus program advertising representatives, who were ensconced in the Lincoln Hotel: P. B. Naylor, of Sells-Floto Circus; Howard Y. Barry, of the John Robinson Circus, and Gerald (Frenchy) Snellens, of Hagenbeck-Wallace Circus. Naylor was suffering from an infected toe. Barry stated he was on his way to Detroit. It is understood there will be no material change in the personnel of the program-banner advertising staffs of the shows under the Ringling regime.

Propaganda has been circulated that the 101 Ranch Show would not go out in the season of 1930, whereas quite to the contrary,

The Season of 1930 Will Find The MILLER BROTHERS' 101 RANCH REAL WILD WEST SHOW

Enlarged, Introducing Many Innovations in Several Departments and Presenting

MANY EXTRAORDINARY FEATURES NOT TO BE SEEN ELSEWHERE

Eight additional cars will be added to the train, the seating capacity enlarged preparatory to the increased business anticipated account of the adoption of popular prices of admission. The street parade will be enlarged and improved and a sincere effort made to make the 101 Ranch Exhibition of 1930 the BEST WILD WEST SHOW EVER PRODUCED.

WANTED—Topnotchers in Wild West and Rodeo Performances and Sensational Acts suitable for this show. Capable, experienced, sober people in every department. Applications for the Advance Department should be addressed to R. M. HARVEY, General Agent, care National Prtg. & Eng. Co., 7 S. Dearborn St., Chicago. All other applications should be addressed to the undersigned and they will be referred to the respective department heads.

P. S.—It will be another long season.

ZACK T. MILLER, General Manager,
101 Ranch Real Wild West Show, Marland, Oklahoma.

With the Circus Fans

By JOHN R. SHEPARD
609 Fulton St., Chicago
Secretary C. F. A.

PRESIDENT WAGNER was in Chicago on railroad business December 27. While there he paid a visit to the secretary.

DRESSED AS CLOWNS and loaded down with crackerjack, the William Washington Cole Top, Circus Fans' Association, entertained more than 125 youngsters December 23 at Spokane, Wash. Two parties were given that evening, one at the Shriners' Home for Crippled Children and the other at the Spokane Children's Home. Three reels of animal movies were shown. The fans participating in the affairs were Harper Joy, Harry Goetz, L. A. Gross, Joe Rupley and Sam Whittemore.

IN A RECENT TALK before a group of circus fans and guests, President Wagner termed Mary Louise Anawalt, of Uniontown, Pa., the "Florence Nightingale of the Circus Fans' Association". Miss Anawalt is chairman of the hospital committee and has performed many deeds of kindness to unfortunates of the white tops.

JOE W. TAGGART, CPA, of Rockford, Ill., has just completed a fine miniature tableau wagon. He has worked for weeks on this masterpiece. The carvings weigh five pounds and two full books of gold leaf were used in decorating. Each side is adorned with a painting of Cleopatra's Barge.

EVERY MEMBER of the Circus Fans' Association received one of the Ringling-Barnum Christmas and New Year's greeting cards. We consider it the most beautiful piece of artistry and design of its kind. The soft blending of many colors upon a background of black was delightful to the eyes.

THRU THE EFFORTS of Fan Frank T. Ford, chairman of the Massachusetts Top, Hannah Williams, recently of the 101 Ranch Show, and who was injured when that show was in Boston, was presented with a silk kimono by the Circus Fans' Association. Miss Williams is in the Vincent Memorial Hospital, Boston.

ONE OF OUR NEWEST MEMBERS is G. W. Meyer, assistant general freight agent of the C. M., St. P. & P. Ry. He is stationed in Chicago.

NATIONAL DIRECTOR L. A. Gross will be at the Whitcomb Hotel, San Francisco, for several weeks. He has performed great deeds for the CFA while on his tour of the Pacific Coast.

THE CIRCUS FANS' ASSOCIATION does not solicit members thru paid workers. We ask only those who are real circus lovers to join our ranks. Our motto is "We pay as we go" and we ask for no favors from the circus.

At Downie Bros.' Quarters

HAVRE DE GRACE, Md., Jan. 4.—Recent visitors at the new winter quarters of Downie Bros.' Circus here were Phil Wirth and the Wirth Family of riders, who were playing a vaudeville date id



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Bill Posters, Banner Men and Lithographers. Address
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Philadelphia; John White, wife and daughter, who are working vaudeville out of Philadelphia; Harry Hunt and Billy Walleit, of the Hunt Circus; Pop Coy, formerly of the Downie Show; Sunny Menn, of the Hunt Show.

The new woodworking shop, with all the latest power machinery, is now in operation, building new truck bodies and rebuilding the old ones. Henry Hartman, formerly of the Gentry Show, is now in the cookhouse for the winter. Frank (Blackie) Collins is considering buying a new car since he has been in the painting and decorating department with Harry Lefter. Fred Walker claims he has the fastest car in Havre de Grace. Makes Baltimore every Saturday night in 45 minutes. James P. Baker, last season manager of the "Georgette" pit show, is wintering in Birmingham, Ala., with his folks. John Walters and wife have booked an indoor date in Oklahoma City for the last of the month. G. M. Ingalls, assistant boss canvasser, is at present at Schoolfield, Va., with his friend, Wingy Sanders. They will be with the Downie Bros.' Circus again the coming season. Jimmie Gallagher, banner solicitor, will spend the rest of the winter in Florida. He is now at Jacksonville. Bill Emery, elephant trainer, who broke all elephant acts for the Downie Circus, is at present at his home in Camden, N. J. Bill is a tug-boat captain, working out of the Philadelphia harbor.

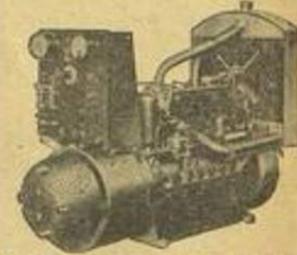
John McCaslin's newly opened museum

in the theatrical district of Baltimore has so far proved to be a big money maker. He is putting in the best of freaks and museum attractions, changing the show weekly. Last week the feature was Jean Liberra, double-bodied man. Jack Joell, former burlesque straight man, is making openings in front of the museum, and last Saturday night had them packed in there. One of his attractions last week was Teddy LaTour, impersonator, who worked the track for a while last season on Downie Bros.' Circus.

Clyde H. Willard will be the manager of advance trucks the coming season. He is at present at his home in Lyman, S. C. A. C. Bradley, formerly of the Gentry Show, is expected in New York shortly. Gene Enos, equestrian director, and his wife, are now out with their vaudeville act, Dutch and Dutchie. Enos has recovered from his fall from the perch last summer, when several bones in his foot were broken.

Carl H. Clark, with his dog and pig circus, are playing indoor dates in North Carolina with the Williamses, aerial performers. Carl says so far business has not been good down there this winter. Jerome Hartman, last season contracting agent for Cole Bros.' Circus, is spending the winter between Baltimore and Washington. Billy Pape, acrobatic clown, has been working the department stores in Baltimore for the holidays. He expects to leave soon for Ottawa, where he will

work with a dramatic stock company until the circus season opens. Muldoon Hartman, cookhouse steward, has arrived in Los Angeles after putting in several weeks in Mexico. James Herin had as his holiday visitors here his father and mother, who came down from Worcester, Mass. John Ardell, clown, is in Canton, O., for the winter.



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MILLARD & BULSTERBAUM

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Under the Marquee

MILTON HERRIOTT is breaking a four-elephant act at the quarters of the Schell Bros. Circus at Hynes, Calif.

JUDD S. MUCKLE, cookhouse man, while in Cincinnati last week called at *The Billboard*.

WALTER MEIGS, of the Ringling-Barnum ticket staff, is wintering in Chicago.

MR. AND MRS. S. E. LYSLE, of Pittsburgh, entertained 10 circus troupers with a turkey dinner at their home Christmas Day.

POLK HEMPHILL, who was on the John Robinson Circus advance last season, is located in Louisville for the winter.

ALLEN LESTER, last season on the press staff of the Al G. Barnes Circus, was in Cincinnati last week and gave *The Billboard* a call.

J. W. ETHRIDGE and partner, Wesley LaPearl, after touring Mississippi, will return to New Orleans for the Mardi Gras.

BILLIE BURKE says that he will probably retire temporarily from the white tops owing to the recent death of his father.

EMILY STICKNEY, who has not been with a circus for several seasons, will again ride this season with one of the bigger circuses.

HOWARD INGRAM, trainmaster, recently passed thru Chicago en route to Charlotte, N. C., to join the Melville-Reiss Shows.

ZACK TERRELL was in Chicago New Year week participating in numerous conferences that probably have some significance in connection with 1930 circus activities.

SEVERAL MEMBERS of the Fred Bradna act that played the Hippodrome, New York, for one week, laid off in Chicago during New Year week, the act having closed at least temporarily.

FRANK CLARK, clarinetist, formerly with the Barnes and Hagenbeck shows, has said good-bye to the white tops and is now connected with the Army Band, Washington, D. C.

STEVE BYRD, with 10 agents, was selling giant balloons in Los Angeles during the holidays. He has been with the Hagenbeck-Wallace, John Robinson, Sells-Floto, Ringling-Barnum and other circuses.

THE WINTER QUARTERS at Bridgeport, Conn., which were used by the Barnum & Bailey Circus and the Ringling-Barnum Circus, are no more. Wreckers have turned the quarters established by P. T. Barnum into just another lot.

M. A. SCHUH will be in the Hagen-

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beck-Wallace band this season. He was with the Ringling-Barnum Circus seasons 1924-'25-'26, and also has been with other circuses. He is now at home in Detroit.

WINTER QUARTERS of the Ringling-Barnum Circus, in Sarasota, Fla., will in the future be open to the public three days each week instead of two, the additional day being Saturday. The quarters had been open every Wednesday and Sunday.

BARNEY MEEHAN, last season with the Gentry Bros. Circus, is in U. S. Veterans' Hospital No. 63, Lake City, Fla., where he will undergo an operation for ear trouble and expects to be there for some time. He would like to hear from friends.

TWENTY MINIATURE WAGONS of the Doty Bros. Circus and Miniature Menagerie were used at Schad's Hardware Store in Dayton, O., for the Christmas display of Santa and his miniature circus. The Doty Show is managed by Leo J. Zolg.

MENTION was made in a recent issue that Frances McGee was in Houston, Tex. It should have read Mrs. Jack Connelly, formerly of the Christy Show and last season with the Sparks Circus, was in that city. She says her name has not been McGee for three years.

EVERETTE STRADLEY, Al Fuller and Bob Mills, of the Honest Bill-Moon Bros. Circus band, saw the matinee of the Haag Shows at Pascagoula, Miss., Christmas Day and renewed acquaintances with many friends. Dallas Davis, sousaphonist of the Christy Show, joined to (See *MARQUEE* on page 77)

Notes From Petland

ACCOTINK, Va., Jan. 4.—Lowry Riggs, animal dealer of Rockville, Md., stopped in to see Rex Ingham en route to visit William Ketrov at Ketrov's winter quarters near Petersburg, Va. Riggs has just recovered from a serious illness. Percy Gregorie, advertising man from Boston, stopped on his way back home from the South, where he had been on an extended trip with Ray Willis, formerly of Petland.

Al Porter, owner of Porter Bros. Indoor Circus, was here recently on business. Al just finished a nice promotion under colored auspices in Washington, D. C., and is now busy on two indoor events, one in Alexandria, Va., the other at Fredericksburg, Va. Jimmy Gallagher, banner man of the Downie Bros. Circus the last three seasons and again for next, stopped by on his way to Florida. William Trueman, cookhouse man, with Mrs. Trueman is spending the winter in Jacksonville, Fla. Jimmy Braswell, former leading man for Ingham when he had out his motorized dramatic show, has a tab. show playing houses in the South. John Reynolds, who was on the same show, is in Herrin, Ill., and expects to be in Petland soon for next season.

Notes From Venice

Tom Plank sends the following items from Venice, Calif.: Curly Phillips, Charles Post and Ray Harris, clowns, left recently for Seattle, Wash., to open with an indoor circus, with Portland, Ore., to follow. White Jensen, boss canvasser of the Al G. Barnes Circus, has completed a ring barn at quarters. Oil was struck a week ago near his home in Venice. Jack McAfee, Nels Lawton and the writer sold balloons at the Rose parade in Pasadena New Year's Day.

Danny McAvoy, clown, is now day clerk at the Hotel Edison, Los Angeles. Harry Levy, who had the candy stands with the Barnes show last season, and Joe Sullivan were at Venice December 29. George Graufogel, scenic artist with the Barnes show, has been busy since the show closed redecorating John Backman's and Alice Brahm's homes.

Scotty Thomas, bass drummer of the Barnes show, has gone to Tucson, Ariz., to visit friends till the show opens. He again will be with Spud Bedrick's Band. F. L. Bennett, side-show ticket seller, has joined the "town pump" at Venice. Dutch Marco and Bill Tate were visitors here December 29 and stated they will again troupe this season. Both are old-timers in clown alley.

Mr. and Mrs. Harry Duberville will again troupe with the C. A. Wortham Shows. Venice contemplates having a unique exhibition this season in the way of several sea elephants captured in the Mexican waters. These are very rare, and special permit is required from the Mexican government to capture them. Rae Eastman, granddaughter of Mrs. Nina Kober, of Venice, will graduate this winter and will start at the Venice High School in the spring. Mrs. Kober and daughter were formerly with the Cole Bros. Circus.

Circus Troupe Arrives

PARIS, Dec. 24.—Members of the Olympia Circus troupe disembarked last Wednesday from the Pennland of the Red Star line at Cherbourg. Among the troupe were Jim Carver, the Texas giant; the Hawaiian Davisons, the Hannefords, the Nelsons and the Reed family. The animals for the Olympia show came over a few days ago and the entire troupe has gone on to London for its holiday opening.

Edward Lassic Assumes New Role in New York

NEW YORK, Jan. 4.—The management of Grand Central Palace used good judgment when it selected Edward Lassic, boss canvasser of the 101 Ranch Show last season, to take charge of the workmen at Grand Central Palace during the Auto Show, which opened January 4 and will continue for seven days.

DIXIE ENGLE, who has been visiting in New Orleans, returned to Chicago just before the holidays.

Circus Pickups

By FLETCHER SMITH

HOUSTON, Tex., Jan. 4.—The condition of George W. Christy continues to improve, and he is now out of danger. Altho no one is allowed to see him, he is able to sit up and take nourishment, and already is directing the affairs out at the quarters from the sick room. It is not probable, however, that he will leave the hospital for several weeks.

Word from Arthur Burson states that he will be back in the business in the spring, but owing to his accident last summer, his wire-walking days are over. He is the originator of several new and novel clown walk-around numbers, and will be seen in clown alley next season. He is at his home in Dublin, Tex.

H. H. Gunning remembered his friends in the circus business with a novel Christmas card, a facsimile of the greetings sent out from the Olympia, London, on Christmas, 1902, by the Buffalo Bill Show, then exhibiting in that city. In the center of an arch is a life-like photo of Buffalo Bill, and the keystone of the arch bears the head of James A. Bailey. Grouped around the arch are pictures of Clarence L. Dean, Major Burke, C. B. Hutchinson, George O. Starr, Julie Keen, Alfred D. Starr, Mike Coyle, Charles S. Wells, Edward Mitchell, Johnny Baker, Frank Small, C. B. Meredith, T. H. Clear and H. H. Gunning. Flags of America and England are intertwined, and Indians and Arabs are in the foreground. The wording on the cards reads: "London, Eng., Olympia, 1902. Greetings Buffalo Bill's Wild West. A Peace Congress. Bringing All Nations and U. S. Together."

Jimmie Woodward, who has been touring Texas since the close of the Cole Bros. Circus in Brenham, has arrived here.

William Harmon, cornetist, last season with the "Bud" Anderson truck show, is located here for the rest of the winter, having closed his hall show and stored the outfit near Dallas. He is now working in a printing office.

Jim Sculley, who had the ring stock with the Christy Show last season, had a Christmas party for his friends at his home in Port Arthur, Tex. He missed his buddy, Jack Lorenzo, also of the Christy show, who has forsaken the circus business temporarily and has gone back to his old life of engineer on a steamship, sailing from Houston to European ports. He holds an engineer's first-class license.

Ollie Herwood, bandmaster, last with the Grande repertoire shows, has been heard from. He is located at Olney, Tex., where he is teaching the town band and other bands in the vicinity.

The Texas Outlaw Company, a well-equipped three-truck show, is touring the small towns of Texas to good business. It has just completed several day stands in the outskirts of Houston.

George Mendelsohn, press agent with the 101 Ranch last season, who has been touring Texas engaged in writing a business review for a syndicate of newspapers, arrived here Christmas Day, and was entertained by the writer. He will visit New Orleans and Hot Springs on the same mission before returning to the Ranch.

W. J. Henley, the New York newspaper man, who assisted in doing the publicity for the 101 Ranch engagement in New York last fall, has purchased, near Houston, a large pecan orchard, and expects to locate here shortly.

Charles Brewer, who is head waiter at Ray Morrison's cafe on Austin street here, met with a serious mishap a few mornings ago, when in opening a large window, the glass having become loosened, fell out, and his arm was badly gashed. A doctor sewed up the wound, and he is now at work again.

Harry Crouse, pitcher, who last summer drove his car from Texas to Winnipeg to spend a few days with the Christy Shows, spent a portion of the holidays with friends here, and then drove east for points in Louisiana and Georgia.

Jake Friedman, manager of the Christy Bros. side show last season, and his wife have arrived here after a trip to Honolulu, and will remain the rest of the winter.

AT LIBERTY FOR SEASON 1930 SIDE SHOW MANAGER

With plenty experience. Know every angle of the game. Can also furnish three or four Acts. Past season Gentry Bros. Circus.

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—Photo by Frank Portillo
RHODA ROYAL, equestrian director of the John Robinson Circus last season. He is well known as a horse trainer.

HOW 'BOUT you boys at Marland? Let's hear from you.

TWO WEEKS from next Monday (January 27), the Association Meeting in San Francisco!

GRADY SMITH and Guy Dodgion were around Fort Worth after the close of the 101 Ranch Show's St. Louis engagement.

MILT D. HINKLE has been bobbing about in the Southwest, between across the border and San Antonio and other Texas cities.

IF ANYONE writes this "column" for publication that he or she is going abroad, and doesn't go, this editor would appreciate receiving the information.

REPORT has it that Red Sublette didn't "board the boat" for Europe, as a communication from him, from Norfolk, Va., advised he would, November 28.

SPRING RODEO MANAGERS: Now is an opportune time to advertise your events, and thus clinch good talent (and whatever else you need), which later may be otherwise dated up.

JOSEPH P. SCHAD, rodeo clown and acrobat, is keeping in trim by playing theaters in and out of Omaha, Neb., this winter. He expects to add some new equipment for his rodeo work next season.

JACK SHIRLEY, contestant and screen cowboy, is in a Los Angeles hospital where the bottom of his foot was amputated. While driving a truck along a highway he was run into by another truck and injured.

YOU WILD WEST showfolks: Let's hear from all of you. Yes, most of news of people, etc., in the "column" has been about rodeo people. But that is your fault—you fail to enlighten the editor regarding yourselves and others.

"WESTERNS" will hold their own with the other classifications of the "talkies", the same as they have with the other "silents"—the spoken lingo of the West is better appreciated than the subtitles written by city-bred Easterners.

RED WALKER writes that he will hibernate at Oklahoma City until after the Stockyard Rodeo there is over in March. Says he will manage the same bunch of stock he did last season, but with some new ones added.

THE FLOWER BUSINESS is about the last occupation that one would expect to find a cowboy engaged in, but C. L. Henderson, who just a few years ago was a familiar figure and a contestant at rodeos, is one of Fort Worth's leading florists.

TEX McLEOD was seen shaking hands with old acquaintances around Fort Worth just before Christmas. This is about the first time that Tex had been around the old "Cowtown" since he played the rodeo at the Fat Stock Show in 1917.

THE FOLLOWING telegram was received by The Corral editor from Fred McGregor, secretary the Rodeo Association of America: "The association's convention will be held at the Whitcomb Hotel, San Francisco, Calif., January 27 and 28. All rodeos are being invited to attend."

TEX BELL and Joe Fieger, bronk and steer riders with the 101 Ranch Show last season, were visitors of Eddie Nix, former cowboy member of the show, in 1928, while in Houston, Tex. Bill and Mary Keen were also in Houston for the holidays. All were on their way to Jack Hoxie's ranch down on the border.

WITH A LARGE, authoritative association to keep track of their honor winnings at the various rodeos, etc., the contestants will work all the harder to make good the coming season—everywhere they contest—at each they have opportunity to advance their season's standing.

NOTES FROM the Texas Joe Mix Wild West—The Texas Joe Mix Wild West Troupe is this winter playing vaudeville and indoor special-event dates. The show's outfit is in winter quarters until

The Corral

Communications to 25 Opera Place, Cincinnati, O.



COLLEEN SWEET MULLENS, 18-month-old daughter of Ruby and Johnnie Mullens, with the hobby horse which was given to her by Jack VanRyder, the cowboy artist, at the World's Series Rodeo, New York City.

opening time in the spring. Last season was below standard as to profits, but all are looking forward to 1930 being a much better year.

ANSWERING AN INQUIRY: The first lady to ride bucking horses on the Buffalo Bill Wild West was Annie Schaffer. Later (when it was the Two Bills Show), Goldie St. Claire rode buckers. This information was handed out by no less a person than Johnny Baker, who was with the show many years, from its first performance.

ABE LEFTON, of Los Angeles, is announcing the circus of Al Copeland, of Hollywood, on a few weeks' tour to San Francisco, Portland, Seattle and other cities in the Northwest. Lefton attended the meeting of the Western Fair secretaries, held in San Francisco late in December. Tom and Hank McFarland, boy trick riders and ropers, of Culver City, are the only Western act with the circus.

SOME of the hands wintering in Fort Worth are Chester Byers, Mike Hastings, Fog Horn Clancy, Bob Calen, Buck Stuart, Sam Stuart, Floyd Peters, Oklahoma Curley, Frank Clancy, Jazbo Fulkerson, Bill Wright, Deaf Scott, Red Sublette, Roy Quick, Jim Massey, Buck and Tad Lucas, Fred Alvord, Ruth Roach and many more who always make "Cowtown" their winter quarters.

NEW YORK, Jan. 4.—Uncle Bob Sherwood has been signed for David Warfield's old part in *The Music Master*, an all-talkie by Warner Brothers. A real tribute to a real artist. How many know that Uncle Bob is collecting circusiana all the time. The latest are a pass from the Dan Rice Circus and a picture of Jumbo as that pachyderm (page Dexter Fellowes and his dictionary) lay dead at St. Thomas, Ont. Uncle Bob put on something special for the boys the other night. Freddie Benham and gang listening in over a new Christmas radio at an "Uncle Bob" party. Freddie, as usual, the inimitable host.

Barnum-believe-it-or-nots. You can't beat this Richmond crowd. Up comes Vivian Redford with the holiday greetings of the W. W. Workman Tent. The meeting closed promptly at 3:30. The Frohman-Harris-Sherwood trio reminisced, and how! Charles H. Harris was

JACK AND KITTIE LEE, versatile entertainers, singing and talking and many other specialties, besides Jack's being an author and historian of matters Western, were highly appreciated when they helped to entertain the folks preceding and during the recent rodeo at Buckeye, Ariz. Incidentally, the Corral editor hears that Jack has a new book, entitled *Powder River, Let 'er Buck*, coming off the press this month.

AUGIE GOMEZ is a clever and versatile worker. When seen in action the past fall, with Gus Hornbrook's free attraction offerings at a Virginia fair, by this writer, Augie's cat-like agility reminded one of his having springs beneath his feet—scarcely touching the ground after finishing a trick until he was gracefully doing another—and this speed and grace extended thruout his various acts.

CHARLES P. SHIPLEY, president the saddlery and mercantile company bearing his name, Kansas City, Mo., expresses his interest in notes, etc., appearing in this department of *The Billboard* since its inception, in a letter from Charles recently—they have had 45 years' experience in service to ranchmen and Wild West showfolks: Incidentally, the Shipley folks are credited with making the cowboy uniforms for the first cowboy band of Col. Zack Mulhall; also the Atterbury Cowboy Band uniforms, for Col. Fred T. Cummings, when he toured Europe; also making the trick riding saddle of George Elser and various other prominent connections.

DRAFTED among a thousand or more men to help fight a dangerous fire threatening to destroy beautiful Griffith Park and a residence district in the Los Feliz hills, bordering Los Angeles and Hollywood, Calif., December 20, John Dollard, about 56 years old, old-time cowboy and contestant, was accidentally killed when a truck on which he was riding to the fire overturned. Dollard, known to his friends as "Jack", and his wife, after years in the cattle business in Wyoming, had retired and were living in North Hollywood, where they had a string of saddle horses and a home. They were comfortably fixed and had planned to spend their declining years in quiet and peace.

THE FOLLOWING is taken from an article in *The Fort Worth Star-Telegram* and *Sunday Record* of December 29: "Early indications are that the 1930 Live-Stock Show's World's Championship Rodeo will be able to claim its place in the record-breaking class. For several years the number of entries have shown an increase and there is every reason to expect the gain. Manager Davis said, Saturday. Scouts have already been rounding up wild Brahma steers, bulldogging steers, range-bred calves and outlaw horses. An attempt will be made

Circus Saints and Sinners Club

telling about the old Lottie Aymar act, which apparently was on the style of the present Bradus act. Then there was the story of Fred Aymar, the clown, who had a telescopic horn which he used to blow behind the ringmaster's back, hiding it as soon as the knight-of-the-whip turned to find out who was disturbing things. Why not revive this? Felix Adler and others please copy. Uncle Bob came back with the w. k. yarn about Nat Goodwin and the famous dwarf, Adolph Zinch, who asked N. G. why he didn't invite him (Adolph) to one of his weddings sometime. And then they "hung one" on President Frohman—found a town he had never heard of. He offered to substitute a town of the same name in California (Harry Chipman's State—seen Harry's Christmas check?—we got one.)

HUGH GRANT ROWELL,
National Secretary.

to present even a better class of rodeo live stock than was seen last March, Davis declared. While the contract has not been signed, it is believed that Eddie McCarty and Verne Elliott will again supply the rodeo with bucking horses from their ranch at Chugwater, Wyo."

NO OTHER "column", or publication, has fought (for many years) for the welfare of cowboy sports as has this department of *The Billboard*. Can this statement be contradicted? Think it over!

FROM HOLLYWOOD, Calif.—Winter season for a number of well-known cowboys finds them making their home in Hollywood, the world's movie capital, and their time taken up either in pictures or contesting at some of the near-by rodeos. The week ending December 28 Harry Drackett, bronk rider and bulldogger; Jack Knapp, clown and trick roper, and C. R. Williams and Jay Wiley (Buffalo Bill, Jr.) went to San Jacinto, Calif., to take part in a rodeo staged New Year's Day by Jack Case, of Upland, one of the former world champions. Tex Sherman, of Wenoka, Okla., wintering here, also spent a couple of weeks in San Jacinto in the interest of the show. Harry and Jack are both busy in films, the former working in *All's Quiet on the Western Front*, and Jack in Hoot Gibson productions, both at Universal. Pete Genant, bronk rider; Kenneth Cooper, Hank Potts and Buff and Gordon Jones have returned from a two weeks' location trip to Victorville with the *Strictly Business* company. Buck Bucko, C. R. Williams, Pete Morrison, Bob Edwards and other cowboys are working in the Western film, *Montana*. Jack Padgett has returned to Hollywood from his ranch at Melford, Utah, in the interest of a picture that will star him. Dan Dix is again wintering in Hollywood after a session with the Barnes Show and is busy at Metro-Goldwyn studios. Hank Durnell has returned to Los Angeles to his wife and child, after a long season with Tom Mix in vaudeville and later with the Sells-Photo Show.

SEVERAL years ago, a fellow, clothed in very much "off-color" regalia, strutted into the editorial room of *The Billboard* and with a feigned "big-shot" air bow-leggedly stalked over to the Corral editor's desk and demanded: "Tell me of some big contests not too far from here!" "What do you do?" was asked. "I'm an all-round hand," he replied. During this talk, he was being carefully sized up—and, incidentally, it wasn't difficult to get his "number". "Listen, friend, don't talk so loud and I'll try to put you wise to yourself," he was cautioned. He still tried to put it over, with looks, etc., but with not the least of success. "Whatchu doin', tryin' tu insult me?" "No (emphatically), but if you have a reasonable amount of gray matter in your head you will right now come down to earth! Now, get this: If you want to learn to ride and rope, etc., hit out for a Wild West show, somewhere; get a job as a groom, or other work, and don't tell them you know a blame thing about Wild West performances; ditch a lot of that 'flash' you are wearing, get a decent hat and pair of boots from some of the boys on the show and gradually learn something!" After a moment of deep thinking the fellow spoke up: "Partner, you are okay. Tell me where I can get to one of those outfits and I'll try as you say." For the finish of this notation, let it be added that when the fellow first entered the room he extended both hands, thumbs up, and yelled, "Hands up!" Some readers will doubtless ask each other: "Do you think that actually happened?" For their further enlightenment, this scribe here-with states that every bit of the foregoing is absolute fact. (No, no one of the editorial staff punched him in the nose for his dramatic entrance, but several felt like doing it.) There are many such fourflushers who need setting right.

RODEO ASSOCIATION OF AMERICA CONVENTION

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JANUARY 27 AND 28, 1930.

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Minn. Fairs' Program Set

The two-day session will close with banquet and ball—Lewis to preside

MINNEAPOLIS, Jan. 4.—The program of the annual convention of the Minnesota Federation of County Fairs, which will be held in the Grand Ballroom of the Hotel Lowry, St. Paul, January 15-17 in conjunction with the State Agricultural Society's annual meeting, has just been announced by R. P. Hall, secretary of the Minnesota Federation. The meeting, which promises to be a very interesting one, will be called to order by President Charles S. Lewis at 7 p.m., Wednesday, January 15, to be followed by appointment of committees and any other business that may properly come before the evening conference.

The Thursday session will open at 10 a.m., with President Lewis presiding and introducing new secretaries. The address of welcome will be made by Lawrence C. Hodgson, mayor of St. Paul, with the response by Lewis. Then will follow the report of Secretary Hall, report of Treasurer O. E. Means, an address, *Our Slogan—and How It Can Be Brought About*, by N. J. Holmberg, commissioner of agriculture, dairy and food, and an address by Dr. Roy L. Smith, Minneapolis, on *Making the Small Town Great*. A buffet luncheon will be served following the noon adjournment, with music furnished by the United Sound Engineering, of St. Paul.

Thursday afternoon's session will get under way at 1:15 with a speech by Henry Gordien; Dr. O. E. Baker, U. S. Bureau of Agricultural Economics, Washington, D. C., *The Uses of Our Agricultural Land*; Herman Roe, Northfield, Minn.; *The Type of Program That Will Meet Success in the Future*; general discussion; report of committees; election of president, vice-president, secretary and treasurer, each for a term of one year; election of directors from even-numbered districts, each for a term of two years, and one from District No. 9 for one year; election of two delegates to the annual meeting of the State Agricultural Society; adjournment 4 p.m.

On Thursday evening at 6 o'clock the annual dinner will be held in the Grand Ballroom of the Lowry. A program consisting of vaudeville acts and special numbers has been arranged. The federation hall will follow.

Besides the officers of the federation mentioned above, W. E. Olson is vice-president. The directors whose terms expire in 1930 and their Congressional districts follow: William Lindemann, 2; Robert Freeman, 4; B. H. Otto, 6; Fred D. W. Thias, 8; Ira O. Stanley, 10. Those whose terms expire in 1931 are Ed Zimmermanhaki, 1; Lewis Scofield, 3; M. O. Grangard, 5; Harry Steele, 7. A successor to Herbert Fuller, of District 9, deceased, will be elected to fill the unexpired term of one year.

The meeting of the State Agricultural Society will be held Wednesday and Friday, January 15 and 17.

Howard in Chicago

CHICAGO, Jan. 4.—M. B. Howard, of the Gus Sun Fair Booking Exchange, spent several days this week in Chicago. Howard, as usual, is covering the State association meetings for his firm.

Madison, Wis., Fair To Celebrate 60th Year

MADISON, Wis., Jan. 4.—A full-week or six-day fair for 1930 was voted by the directors of the Dane County Fair. The longer fair is voted as a celebration and homecoming for the 60th year of the fair and the centennial of Dane County. The fair will be held August 18 to 23, inclusive.

A recommendation to reduce the number of free passes given out by the fair society and to limit the passes to one day was also voted by the board. A new system for passes and tickets was recommended and approved.

M. F. Hogan, president; August Watzke, superintendent of privileges, and Ralph E. Ammon, secretary, were delegated to attend the annual meeting of the Wisconsin Fair Association to be held in Milwaukee next week.

Felix Reich in Hospital

CHICAGO, Jan. 4.—Felix Reich, of the Barnes-Carruthers Fair Booking Association, is very ill in Oak Park Hospital. His condition is reported as serious.

Fair Breaks and Fair Shakes

By AL HARTMANN

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED.

THE fair world awaits with considerable interest the outcome of the Florida State Fair at Jacksonville. There are at least two reasons for this. First and foremost is the fact that a precedent is being established by holding a State fair in the spring instead of late summer or fall. The second reason—and again a precedent—is the 25-cent gate, the only State Fair with that nominal price of admission in the United States. The Canadian National Exhibition at Toronto has had a 25-cent gate for years, and has found it a great success.

A thorough study of the situation was made by the directors of the Florida State Fair before they arrived at the decision to make it a spring instead of a fall event, as it has been since its inception. They are of the firm conviction that holding the fair in March will mean a greater attendance and assure a greater variety of displays or exhibits. This time of the year sees the influx of tourists, returning to their homes, at its peak, and it is hoped to attract to the fair many of the exhibits which have been prepared for and shown at the various Florida mid-winter exhibitions and the South Florida Fair, all of them being concluded by the time the Florida fair begins.

During the last two State fairs unfavorable weather prevailed and had its effect on both attendance and receipts. This was another factor that led to changing the dates to March 15-22. In March there is that spring weather for which Florida is noted, with a minimum of moisture, which should aid materially in the success of the 1930 event.

While on the subject of fair-date changes, this year is going to see more of them than probably ever before. Already quite a few Southern and Western fair associations have advanced their dates from one to three weeks, claiming bad weather conditions prevalent at the time of their previous fairs as their reason for so doing. And, it is understood, before many weeks have elapsed, several more fair associations will fall into line.

Changing fair dates sometimes causes considerable shifting around, not probably so much in the arrangement of exhibits as in the booking of free acts, races, midway and other amusements. However, whatever troubles there may be will be ironed out eventually, and if the fairs moving their dates forward are greater successes, financially, than heretofore, because of more favorable weather conditions, as predicted by their associations that they will be, the changes will be well justified.

It strikes us that the old system of arranging winter meetings of State and district associations in their respective territories could be improved upon so as to be less conflicting. Just how to go about this important matter we are not able to say, but the subject is surely worthy of discussion by the various fair bodies.

When the meeting dates of these organizations conflict in certain sections, it means that booking representatives, midway-amusement representatives and others must forego one for the other, and in consequence some meetings are going to suffer in an attendance way—attendance of free-act and carnival people.

In the last few weeks we have heard of several instances where organizations of county and district fairs found that their dates conflicted with dates of others and caused them much worry.

It seems to us these winter meetings could be arranged in some sort of "circuit" style in respective sections so that amusement people interested would find it possible to attend all if they desired to do so.

Louisiana Fairs Meeting At Eunice January 24-25

SHREVEPORT, La., Jan. 4.—January 24 and 25 have been selected by the Louisiana Association of Fairs as the dates for its winter meeting, which will be held at Eunice.

Honorable H. D. Wilson, commissioner of agriculture, is president of the Louisiana association; W. B. Hirsch, Shreveport, vice-president, and R. S. Vickers, Donaldsonville, secretary.

Kenton, O., Midwinter Fair To Be Held This Week

KENTON, O., Jan. 4.—The annual midwinter fair and auto show will be held in the Hardin County Armory January 9-11 under the direction of the Hardin County Corn and Seed Improvements Association. A premium list has been issued and contains many inviting awards for various classes.

Vocational agricultural classes all over the county will have a display division of their own under the direction of E. R. Tam, head of the Kenton department.

Announce Me. Meet Program

Many speakers scheduled for convention at Lewiston—closes with banquet

LEWISTON, Me., Jan. 4.—The official program of the Maine Association of Agricultural Fairs annual meeting, which will be held here January 9, has just been announced by J. S. Butler, secretary of the organization. The business sessions will be in the Androscoggin Building and the banquet at the Y. M. C. A. Building. The program follows:

Annual meeting declared in session by the president at 2 p.m. Address of welcome to Lewiston-Auburn by Dr. R. N. Randall, president Maine State Fair; report of secretary; report of treasurer; report of committees; F. P. Washburn, State Commissioner of Agriculture, *State Departments Relation to Agricultural Fairs*; W. H. Gocher, secretary National Trotting Association, *The Race Program*; Prof. L. H. Shibles, University of Maine, Orono, Me., *Boys' and Girls' Four-H Clubs*; C. H. Crawford, State Department, Augusta, Me., *Sheep Industry Possibilities*; Harry C. Briggs, Brockton Fair, Brockton, Mass., *Horse Races—Stakes vs. Class Races*; Prof. L. S. Corbett, University of Maine, Orono, *Cattle Industry in Maine*; I. R. Morrill, Brunswick, Me., *Fairs—Past and Present*; L. E. McIntire, East Waterford, Me., *Poultry Department Breeds Recommended for Agricultural Fairs*. New business will then be taken up, following appointing of nominating committee by the president, introduction of carnival operators, free-attraction agents, fireworks representatives, advertising representatives, selection of place for 1931 meeting, election of officers, membership and legislative committee, transportation committee.

A banquet will be served at 7 o'clock. It will be styled an "old homestead" turkey dinner, with all the fixings, prepared by W. E. Lawless. A vaudeville entertainment will be sandwiched in during the evening. Officials of the Maine State Fair are on the entertainment committee. Speakers on the evening program, all limited to 10 minutes, include Dr. R. N. Randall, who will also act as toastmaster; W. H. Gocher, Harry C. Briggs, Prof. L. H. Shibles, Al H. Standish, Dr. G. C. Rublee, Arthur O. Staples, Frank L. Muzzy, W. G. Hutton, I. R. Morrill and Rev. John Nicol Mark.

On January 10, from 9 to 12 noon, in the Androscoggin Building there will be a meeting of cattlemen and general exhibitors with fair officials and a session of race secretaries and horsemen. Frank Fox will speak on *Clamming Races*, while W. R. Fleming's address will be *Juvenile Colts for Fairs Racing*.

Calexico Imperial Fair Set for Early February

CALEXICO, Calif., Jan. 4.—Preparations have been started here for the Imperial County Midwinter Fair which will be held early in February. Bids are expected to be awarded soon for construction of the main administration building, which is to be used as a permanent exhibit building after the fair is over.

Exhibits will be housed in three large tents this year, as the permanent buildings will not be ready until the following fair.

500 Expected At Mich. Meet

All fairs in State, members or not, invited—two-day program is completed

CHEWANING, Mich., Jan. 4.—The program for the annual convention of the Michigan Association of Fairs, which will be held at the Fort Shelby Hotel, Detroit, January 22-23, has just been completed. The meeting promises to be the best the association has ever held. A crowd of about 500 is anticipated. The directors and all superintendents of the Michigan State Fair will meet with the convention delegates at the annual banquet, which will be held in the grillroom of the Fort Shelby. The program will be run off as follows:

Wednesday, January 22, 2:30 p.m., ballroom Fort Shelby Hotel: Call to order, President Fred A. Chapman; roll call, Secretary Chester M. Howell; president's annual report; secretary-treasurer's annual report; Senator Howell; appointment of committees—banquet, resolutions, reception; address, Hon. Herbert R. Powell, State commissioner of agriculture; address, The 1929 Grand Rapids Fair, Sophus Johnson; introduction visitors, concession-folks.

Wednesday evening, 6:30, annual banquet, grillroom, Fort Shelby Hotel: Introduction of toastmaster by President Chapman; toastmaster, Hon. W. E. Jabnke, secretary-manager Saginaw Fair; address of welcome, Hon. Chas. D. Howles, mayor of Detroit; introduction of Secretary C. W. Terwilliger, Michigan's oldest fair secretary, Hillsdale; address of evening, Hon. Fred W. Green, governor of Michigan; entertainment, interspersed during evening, furnished by Barnes-Carruthers Co., Ethel Robinson, Western Vaudeville, Ernie Young, Jack Champion, United Booking Association, Rosenthal, etc.

Thursday, January 23, 10 a.m.: Business meeting in ballroom; roll call; report of Upper Peninsula fairs, President of U. P. Association; address, Progress of Upper Peninsula State Fair, Hon. Geo. E. Harvey, secretary-manager, Escanaba; report of State appropriation, Hon. A. C. Carton, Lansing, Mich.; remarks, E. C. Mandenberg, State Agricultural Department, Lansing; report resolutions committee; election officers; unfinished business; adjournment.

President Fred A. Chapman of the Michigan Association of Fairs has sent an invitation to all the fairs of Michigan, whether or not they are members of the association, to attend the annual convention of the Michigan "boys".

Shenandoah Horticultural Show Set for Nov. 11-16

SHENANDOAH, Ia., Jan. 4.—The Biennial Mid-Western Horticultural Show will be held in Shenandoah November 11 to 16, the State Board meeting at Ames last Friday decided. The show is a tremendous affair attracting exhibits from 19 States.

B. F. Pickett, Ames, is president; Earl Needham, vice-president, and R. S. Herrick, Des Moines, secretary. Nine affiliated industries will hold conventions here at the same time.

Shenandoah, a flower, nursery and seed center, is making great preparations already for the event.

Traffic Committee Named for Chicago Fair

CHICAGO, Jan. 4.—With the success of the Century of Progress Exposition of 1933 depending largely upon the way traffic is handled during the fair, President Rufus C. Dawes has just announced the appointment of a traffic committee, composed of railroad, taxicab and bus line executives, city and county officials, newspapermen, engineers and other transportation experts.

Attorney Sidney S. Gorman is chairman of the committee, which will make extensive studies of traffic control, not only for the fair but also for the dissemination of transportation information throughout the country.

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Monroe, Wis., Fair Dates 2 Weeks Later This Year

MONROE, Wis., Jan. 4.—Green County's 76th annual fair in 1930 will be held day and night, August 13 to 16, the new board of directors decided at its first meeting, with M. H. Stauffacher as president and Leland C. White secretary. The date is two weeks later than was last year's fair.

There will be a complete revision of the premium list, which will be framed to interest Green County exhibitors, possibly to the extent of arranging for exclusive Green County departments in some of the popular dairy cattle breeds and hall exhibits.

The list this year will be devoid of advertising for the reason that the increased offerings will make it of sufficient size without advertisements and for the further reason that an intensive drive will be made for advance sale of season tickets. Secretary White states that the board is hopeful that this advance sale will take care of expenses prior to the fair so it will not be necessary to borrow money for any purpose.

The directors were a unit in pushing forward to place the fair on a basis to insure its permanence in the future.

The premium list will be brought up to date and obsolete items will be dropped. The more active departments, like that of the work of the farm boys and girls, will be enlarged. The object is to interest Green County exhibitors as much as possible.

The fair board will be represented at the State fair meeting in Milwaukee next week. A race circuit of some of the larger fairs will be formed to offer horsemen consecutive time in the circuit.

Preparing for Meeting Of Massachusetts Fairs

NORTHAMPTON, Mass., Jan. 4.—The officers of the Hampshire, Franklin and Hampden Agricultural Society, at a meeting held on the evening of December 28 in the Chamber of Commerce Hall, discussed plans for the annual meeting of the Massachusetts Agricultural Fairs Association, which will be held in Northampton Wednesday and Thursday, January 22-23. Several officers of the society will attend a general committee meeting, to be held in Worcester January 8, at which time the program for the annual meeting will be drafted.

The following committees, composed of members of the Three-County Society, have charge of the various events in connection with the annual State meeting: Banquet, Gallon Hinds, Prof. J. H. Prandsen, H. W. Eastman and W. H. Dickinson; favors, George H. Bean, Joseph Brown and Leroy Sablin; entertainment of women guests, Mrs. Clifton Johnson, of Hadley, Mass.

A discussion regarding the question of whether or not the time of the Tri-County Fair should be changed was held.

It was voted to retain the customary dates, Tuesday, Wednesday and Thursday, September 30-October 2.

The work of the standing committee of this year's fair will be governed by the budget system for the first time. This is a result of a suggestion of Secretary Lombard of the Massachusetts Agricultural Fairs Association in his talk at the annual meeting of the Tri-County Fairs Society early last month.

Akron Fairgrounds May Be Made Beauty Spot

AKRON, O., Jan. 4.—Since there probably will be no more general county fairs on the old fairgrounds, abandonment of the property may result in its conversion into a beauty spot by the Metropolitan Park Board. It has been announced by M. H. Warner, secretary of the Summit County Agricultural Society. Warner said a committee will be appointed to discuss the proposal with the park board, with the understanding that the society would have use of the grounds for two weeks out of the year if it desires.

Juvenile fairs similar to that held last fall in the Akron Armory may be continued at the grounds each year, but on a larger scale, the society official added.

The annual general county fair was discontinued in 1928 for the first time in some 75 years. Steps to convert the fairgrounds property into a park follow financial failure of attempts to hold county fairs here in recent years.

The property consists of 47 acres and has a value of approximately \$300,000.

Big Free-Act Programs For What Cheer, Ia., Fair

WHAT CHEER, Ia., Jan. 4.—A committee, consisting of Albert Mateer, Lyle Wright and Secretary Roland, of the Keokuk County Fair, met with a committee from the Eldon Fair, at Ottumwa, and contracted the free acts for the Keokuk County Fair to be held August 18 to 19. One of these, the Kikuhns Family, a Jap. act, it is said, will open its 1930 fair season here. This act will arrive in America about August 10. It consists of 10 people. Other acts contracted are:

Olympia and Inles, greyhound dog act; the Four Haas Brothers, casting act; the Original Gold Dust Twins, in a comedy boxing act; Joe Melvin and Company, novelty act, and Roscoe Armstrong and Company, with their trick automobile. There will be 32 people in these acts, one of the best collections of acts ever presented here.

Fraser With Gordon

CHICAGO, Jan. 4.—Truman Fraser, with the Potts Fireworks Company for 15 years, is now with the Gordon Fireworks Company and is making many of the winter fair meetings.

Dates at Darlington And Monroe, Wis., Conflict

MONROE, Wis., Jan. 4.—Announcement from Darlington that "The Great White Fair" of Lafayette County is scheduled for August 12-15, the same week as Green County's 1930 fair, dates of which are August 13-16, has caused consternation among fair officials here, but Leland C. White, secretary, said he is confident that the matter will be adjusted satisfactorily. A delegation from here will visit Darlington fair officials to discuss the conflict of dates. "Neither fair can afford to have the same dates as the other," White commented.

The annual report of the secretary of the Lafayette County Agricultural Society shows that a profit of \$2,770 was made last season and \$3,092 paid during the last two seasons on the outstanding indebtedness.

New Features Planned For Red Lion, Pa., Fair

RED LION, Pa., Jan. 4.—The 12th annual Red Lion Gala Week Fair, advertised as "Pennsylvania's Biggest Night Fair", will be held August 9 to 16 this year. The management has already contracted for shows and rides with one of the leading carnivals, the name of which will be announced later.

New features of this year's fair will include Children's Day on Thursday and Farmers' Day on Friday, when cash prizes will be given for different entries by farmers. Among the new exhibits will be farm implements, fruits and vegetables. The Poultry Show will again feature. Last year was the first time for the Poultry Show, and its success was such that the management decided to make it permanent.

The fair will also feature, as it always has done, automobile and commercial exhibits. Last year it had more than a quarter of a million dollars' worth of automobile and commercial exhibits.

The fair in 1929 was attended by more than 61,000 people, and the management is striving to beat that figure by adding new features and attractions. R. M. Spangler is secretary and general manager.

Fate of Batavia Fair Rests With Bondholders

BATAVIA, N. Y., Jan. 4.—With its grounds sold for taxes and the county supervisors balking on giving it financial aid, the Genesee County Agricultural Society, sponsor of the annual Genesee County Fair, has rested its hopes on action of bondholders of a \$90,000 issue at a meeting set for January 10.

The grounds were sold to satisfy a tax of \$401.78. The sum of \$2,103.17 was paid for the site. The hope now is to bring foreclosure against the property by bondholders to force the supervisors to take over the grounds to develop a park.

Supervisors Herbert A. Rapp and Bert H. Gall investigated the fair's affairs and reported back to the board without recommendation. The County Grange also has refused to take a hand in the matter. John Branton and Charles H. Ruprecht, owners of more than half the bond issue, have written other bondholders to bring some sort of action.

The Genesee Fair not only has been torn by internal strife but has hit hard luck every year with weather. It has come to be almost a tradition that the outfit would be rained out for at least three days out of the five.

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Canadian Exhibits At Big British Fair

TORONTO, Jan. 4.—Canadian exhibits are to be shown at the British Industries Fair, to be held in London early this year. The allotted position is a prominent one near the entrance to the main hall Olympia and there will be scope for better display than was possible in former years. The fair is to be held simultaneously in London and Birmingham from February 17 to 28, and steps have been taken to make it of greater service than ever before.

The Birmingham unit will be larger and more representative than ever before, and the fair in London is to be in a very much more convenient building, the new and reconstructed Olympia. The displays will completely fill the existing Olympia as enlarged for the purpose, as well as two floors of a new four-story building, the Empire Hall.

Working Crews Busy At Florida State Fair

JACKSONVILLE, Fla., Jan. 4.—With the reorganization of the management and staff of the Florida State Fair, to be held March 15-22, intensified activities are in evidence, both on the grounds and in the fair offices. The old grand stand, at best only a temporary wooden affair, having outlived its usefulness, has been demolished and space cleared for the erection of a large arena and seating forum. Because of the lack of time, this will necessarily be of wood, but the plans of the fair management contemplate its imminent and eventual substitution with a modern steel and concrete affair, to seat 8,000 people. The capacity of the stand now being erected is 5,000. Two crews of workmen are engaged in the clearing of the grounds proper and in the rehabilitation of the buildings, to be followed by the painting of everything wood on the grounds in white to contrast with the alluring green color of the sod which prevails in this climate in March.

In addition to the departments of education, live stock, dairying and poultry, which will be featured, there will be others, each housed in a separate building, devoted to swine, individual agriculture, county and community exhibits, fruits and flowers, boys and girls' club work, student judging contests, women's achievements, a dog show, a rabbit show, a pigeon show, health and welfare, machinery and farm and home appliances, etc. Similar classifications will prevail in the colored department, and equal premiums will be offered for the accomplishments of the race. The catalog, premium lists and entry blanks are in process of preparation and will be distributed shortly.

Texas Fairs To Meet At Dallas for Two Days

CHILDRESS, Tex., Jan. 4.—Arrangements are being made to hold the annual meeting of the Texas Association of Fairs at the Adolphus Hotel, Dallas, Friday and Saturday, January 31 and February 1. The program will contain many interesting features, and a big attendance is predicted.

Jerry W. Debenport, of Childress, is secretary of the Texas Association of Fairs.

Barker and Mugivan On World's Fair Commission

INDIANAPOLIS, Jan. 4.—E. J. Barker, of Thornton, secretary of the State Board of Agriculture, and Jerry Mugivan, of Peru, former president of the American Circus Corporation, are among those who have been appointed members of the Chicago World's Fair Commission. The commission will co-ordinate Indiana's exhibit at the big exhibition, to be held in 1933.

WALTER RAPP, vice-president of the Brockton Agriculture Society, Brockton, Mass., proved himself a good samaritan December 31 in the Juvenile Court there when he saved 15-year-old Eugene Hartwell, whose late father was a friend of his, from being sent to a training school for being a habitual truant.

State Fair Considered An Index of Prosperity

DES MOINES, Ia., Jan. 4.—In an interview with A. R. Corey, secretary of the Iowa State Fair, he stated that people have come to regard the Iowa State Fair as an index of agricultural and business prosperity in the State.

The record-breaking success of the 1929 diamond jubilee points more than ever to the soundness of present conditions in this State and the favorable outlook for the new year.

Final figures for the 1929 exposition show that it broke all previous attendance records with a total of 435,385 visitors in the 10 days, which was 61,159 more than the attendance in 1928.

In keeping with the increased attendance the cash receipts of the fair were likewise considerably larger, totaling \$378,263.36, or some \$53,499.62 greater than the previous year.

The 1929 net profit amounted to \$55,584.97—one of the largest profits ever made in the history of the exposition. At the end of the present season the fair shows a cash balance of approximately \$60,000.

The Iowa State Fair management is particularly encouraged over the rapid progress which is being made in hard surfacing of the Iowa highway system. This will, in the next few years, prove a great contributing factor in stimulat-



OFFICE AND 1929 PERSONNEL of Marsh's Water Circus, a feature attraction at fairs, celebrations, special events, etc. Reading from left to right: *Cutie Mae Marsh, trick and fancy diver; Toots Campbell, trick and fancy diver; Dick (Sunshine) Keller, water clown; H. W. Buckley, secretary; Rube Stone, comedy clown; Babe Keller, head-foremost fire diver; Jerry R. Marsh, owner and manager; Sonny Boy Campbell, high diver.*

ing still larger and larger attendance at the annual fairs.

Plans are now under way for a still larger and better fair in 1930. "We are confident of good conditions in Iowa during the coming year and are making preparations with that thought in view," Corey said.

Speed Wagon for Combo

KALAMAZOO, Mich., Jan. 4.—Higgins & Cooper's Combination, which has been booked by the Gus Sun office for the last few seasons, has just purchased a new speed wagon with a specially built body. There is a stateroom in one end of the car. New rigging and wardrobe are now being made for the combination, which will open a string of indoor circus and vaudeville dates January 16. The members of the combo spent the holidays at their home in Grand Rapids.

New Dallas Stadium To Be Built at Once

DALLAS, Jan. 4.—A sports stadium at Fair Park, with a seating capacity of 80,000, will be erected at once. The stadium will be completed in time for the 1930 football season.

Hadden Gavin, of New York, will be consulting engineer on construction of the stadium. Mack Lemmon, of Dallas, will be the architect. It will be a double-tiered structure open at each end.

Wellston, O., Dates Set

WELLSTON, O., Jan. 4.—The Jackson County Agricultural Society at a meeting held here last Saturday selected July 22-25 as the dates for its 1930 fair. This will be the 18th annual event.

The officers of the society for this year are George Lucas, president; Thomas C. White, vice-president; Edward T. Evans, treasurer, and John B. Bain, secretary.

Arkansas Fairs To Meet At Little Rock February 7

HOPE, Ark., Jan. 4.—The annual meeting of the Arkansas Federation of Fairs will be held at the Marion Hotel, Little Rock, Friday, February 7. W. Homer Pigg, of Hope, secretary-treasurer of the organization, advises. There will be forenoon and afternoon sessions. One of the big features of the program will be a banquet and entertainment in the evening.

The present president of the federation is B. W. Benton, Pine Bluff, while the vice-presidents consist of F. G. Anderson, El Dorado, Southwest district; W. M. Graham, Warren, Southeast district; Clyde Wahlquist, Wynne, Northeast district and W. L. Flannery, Harrison, Northwest district.

James Bell Company Celebrates 10th Year

NEWARK, N. J., Jan. 4.—The James Bell Company celebrated its 10th anniversary December 23. Joseph W. Beck and Samuel E. Prell, sponsors of this company, acted as hosts to their many friends and staff with an appropriate banquet, which was held in the Elks' Home. Despite inclement weather, more than 100 were present. Numerous telegrams from wellwishers were received and read. Gathered around the festive board were many municipal officers, judges, lawyers, business men, together with numerous customers of the company, their home office and field staff.

An excellent menu added zest to the banquet. A tieup on the printed form was made with the various courses served that proved interesting.

To the strains of El Dantzig's Metro-Goldwyn-Mayer orchestra, featured this season on the Bell circuit of indoor promotions, enthusiasm waxed warm.

A meeting of the Bell staff, prior to the banquet, was held at the home office in which there was an interchange of ideas regarding the 1930 de luxe promotions.

The following staff of the company was present at the banquet: Joseph W. Beck and Samuel E. Prell, owners; Stanley Springer, home secretary; Carl Mayer, merchandising manager; Bill Regan, Nelson Winget and Eddie Murray, contract representatives; Jimmie Beck, Harry Macholl, Ralph Rhoades, Dick Peer, Bill Irwin and Mique Smith, campaign managers; Frank G. King, publicity and field manager; Ben Green, director of advertising; Jack Russell, field secretary, and Louis (Red) Russell, concession manager.

The company will operate its outdoor circus next season along new and radical lines, which are now being evolved by Joe Beck and Sam Prell. The circus last season had fine results and a good program was rendered.

Fair Notes

TO AVOID interference with other fairs in its section of the country the California State Fair, at Sacramento, which ran 11 days in 1929, will be shortened to nine days this year. The dates are August 30-September 7.

THE ROOF of the Exposition Arena Building at San Antonio, Tex., partially caved in recently.

THE STOCKHOLDERS of the La Crosse Interstate Fair Association, La Crosse, Wis., will hold their annual meeting the latter part of January. Secretary Van Auker is attending the meeting of the Wisconsin Association of Fairs at Milwaukee this week.

GOVERNOR CONLEY of West Virginia and John W. Smith, commissioner of agriculture, are scheduled to speak at the meeting of the West Virginia Association of Fairs at Charleston January 16-17, according to Mrs. Bert Swartz, secretary-treasurer of the association. The officers of the organization, besides Mrs. Swartz, include A. P. Whelan, Weston, president, and W. L. Tabscott, Lewisburg; J. B. Sydenstricker, Roncoverte, and E. E. Cottrill, Glenville, vice-presidents.

A SURPLUS of \$10,667.23 was shown by the Saskatoon Exhibition Board on the operation of the 1929 fair at the annual meeting, held at Saskatoon, Sask., December 19. The dates for the 1930 fair have been set for July 21 to 26.

Among the Free Acts

A FINE GRAND-STAND PROGRAM of acts has been lined up for the 60th annual day and night fair of the Nicollet County Agricultural Society, at St. Peter, Minn., August 25-27. The acts, contracted thru Florence Coverly, of the Gus Sun office, include the Aerial Howards, Hatch Animal Circus, Ross Lewis' Entertainers, Royal Dance Steppers, Flying Arbaughs, Ence Japs and the Max Thielen Troupe. R. A. Dean is president of the society; Ed Bornemann, vice-president; Matt E. Sheehan, secretary, and C. T. Olsen, treasurer.

HAROLD ARIAS, high diver, is at present in New York City.

Belvidere, Ill., Fair One Day Earlier This Year

BELVIDERE, Ill., Jan. 4.—The Boone County Agricultural Society will hold its 1930 fair from August 26 to 29, a day earlier than in 1929, it was decided at the annual meeting here. Officers of the society were greatly pleased with the reports of last year's fair, which, like that of 1928, proved to be a money maker. Plans are already under way for the next fair.

All officers of the society were re-elected for the ensuing year as follows: Robert R. Hawkey, Belvidere, president; Phil H. Sanford, Garden Prairie, vice-president; George A. Ralston, Caledonia, secretary-treasurer.

Directors for three years: Robert R. Hawkey, Simon Luhnman and Harold Bleter, all of Belvidere. Other directors are August F. Engelke, Robert Cummings, Alfred Pulse, George A. Ralston, W. F. Paulson and Phil H. Sanford.

Hassler With Robinson-Lavilla

CHICAGO, Jan. 4.—H. B. Hassler, last season with Earl Taylor Enterprises, is now affiliated with the Robinson-Lavilla Attractions. Hassler was badly injured in an auto accident last summer and had a couple of other tough breaks. His many friends are glad to see him back in the business.

Fair Elections

BEAVER DAM, Wis.—Stockholders of the Dodge County Fair Association held their annual meeting and elected officers for the 1930 fair, which will be held from September 20 to October 3, inclusive. Receipts of the 1929 fair were \$54,394.45, and the disbursements were \$51,412.26, leaving a balance of \$2,982.19.

Carl Porter, of Fox Lake, was re-elected president; A. W. Lueck, of Beaver Dam, vice-president; James F. Malone, of Beaver Dam, secretary; E. R. Frederick, of Beaver Dam, treasurer, and Col. P. J. Zink, of Beaver Dam, marshal.

The executive board consists of L. C. Pautsch, Juneau; P. W. Rogers, George Hickey, J. F. Malone and A. W. Lueck, all of Beaver Dam. Directors elected for three years are F. W. Rogers, Beaver Dam; S. R. Webster, Columbus, and George Madden, Fox Lake.

CLAY CENTER, Kan.—The directors of the Clay County Free Fair Association met at the courthouse and organized for the coming year's work. An executive committee composed of Eugene Atkins, of Republican township; S. B. Amcoats, of Hayes; Bert Fisher, of Sherman; H. D. Harner, W. P. Miller, J. E. Tompkins and R. A. Brueggeman, of Clay Center, was elected.

The executive committee re-elected all the old officers: W. F. Miller, president; S. B. Amcoats, vice-president; M. E. Householder, secretary; R. A. Brueggeman, treasurer.

M. E. Householder was chosen to represent the association at the meeting of the State board of agriculture this month. Bert Fisher was chosen alternate.

COTTONWOOD FALLS, Kan.—The dates for Chase County's annual fair, to be held in 1930, were set at a meeting of the directors and stockholders of the association held here. The dates set were October 1, 2, 3 and 4.

Directors and officers of the association were re-elected for the ensuing year, as follows: T. H. Wells, Elm Dale, president; Dr. Jacob Hinden, Strong City, vice-president; W. B. Penny, Cotton Falls, treasurer; Ernest McKenzie, Cottonwood Falls, treasurer; Henry Schrumph, W. B. Penny, W. E. Cradit, William N. Oles, L. L. Chandler, Wayne Rogler, Ernest McKenzie, Dr. Jacob Hinden and T. R. Wells, directors.

FREDONIA, Kan.—The annual stockholders' meeting of the Wilson County Fair Association was held in the W. O. Fink office recently. Reports of last year's work were read and approved and were referred to the auditing committee. After the business matters were attended to the following directors were elected: W. G. Fink, E. E. Cowdry, Dr. F. L. Ervay, E. L. Hollis, W. C. Cantrall, John Youngmeyer and G. A. Baker.

The directors re-elected W. G. Fink as president and re-elected Dr. Ervay as vice-president. Ben S. Paulen was elected treasurer. Thomas D. Hampson, Jr., refused to accept the position as secretary of the association again this year. This office has not been filled.

MARYSVILLE, Kan.—John Frost was elected president of the Marshall County Fair Association at the annual meeting at Blue Rapids. He succeeds William Acker. Other officers elected were: First vice-president, James Stevenson; second vice-president, J. E. Andrews; secretary, H. A. Watters; treasurer, J. N. Wansmaker. The directors elected were J. M. Nielson, J. E. Andrews, S. R. Edwards, Conrad Crome and William Acker.

A financial report read by the treasurer showed \$6,720.86 on hand when the books were balanced December 7.

TORRINGTON, Conn.—Officers elected for the ensuing year at the annual meeting of the Harwinton Agricultural Society here, follow: President, Louis Cronan, known in the professional amusement world as Louis L. Campbell, manager of the Four Casting Campbells; vice-presidents, Thomas G. Hogan, C. E. Hutchings and J. P. Hogan; secretary, Raymond G. Bentley; treasurer, George Gibbs. The executive committee consists of Andrew J. Kaszay, Leon Kirchner and Eloy Johnson. Lewis H. Reynolds was named collector.

It was voted to hold the next annual fair on the first Tuesday in October. A proposal to charge 25 cents admission for all over 12 years of age and 50 cents for automobiles was adopted. Hereto-

fore there was no admission charge for individuals, altho there was a parking space charge the last few seasons. It was also decided to make the annual dues \$1 per member. The former policy was 25 cents initiation fee with no dues.

ORANGE CITY, Ia.—Reports submitted at annual meeting of the Sioux County Fair Association showed the 1929 fair to have been the most successful financial venture in the 45 years the association has been operating. All departments finished without losses and a net profit of \$3,000 was realized. George Dunlop was elected president; Dr. H. J. Vande Waa, vice-president; Gerrit Van Stryland, secretary, and Herman Te Paske, treasurer.

WOOSTER, O.—Walter J. Buss, of Wooster, has been re-elected secretary of the Wayne County Agricultural Society. The 1929 fair, held in October under the direction of Buss, is said to have been the best ever held in the county. Walter W. Erwin was re-elected president; John B. Flickinger, treasurer; Russell E. Rice, Wooster, vice-president, to succeed S. Grant Case, Shreve.

The 1930 Wayne County Fair will be held in October. The society voted to continue with the late date.

The committee on fair departments includes George Miller, Russell Rice and Harry Graber.

MEDINA, O.—The success of the Medina fair board's shifting of fair dates in 1929 to the second week in September was demonstrated at the organization meeting of the board of directors. In this meeting just held the board reported a balance on hand sufficient to pay a part of the society's debt, of the deficit of the 1929 fair.

Robert Lance was elevated to president at the meeting, to succeed C. I. Miller. Jay Einhart was made vice-president; F. M. Frank was re-elected secretary and Paul Jones returned for another term as treasurer.

WARREN, Ill.—The Union Agricultural Society set August 26-30 as date for its 70th annual fair at its annual meeting here. Officers were elected as follows: W. J. Dean, president; H. Baumgartner, vice-president; J. P. Carson, treasurer, and J. W. Richardson, secretary. The night fair, inaugurated last year for the first time, was so successful that directors were unanimous in deciding upon its continuance this year.

SUPERIOR, Wis.—The Douglas County Fair Association has an entirely new set of officers for 1930. They are: Ford Campbell, president; Henry Johnson, vice-president; Edward Hanton, secretary, and A. J. Wentzel, treasurer.

There is a long story in connection with the election, but suffice to say when Leslie O. Ross, who has been secretary of the association for about nine years, was not re-elected, all of the other officers with the association since its inception 14 years ago, declined renomination. These included Wilbur Ross, president; State Senator R. B. Johnson, vice-president, and T. J. Roth, treasurer.

BRANDON, Man.—At a recent meeting of the Brandon fair board N. W. Kerr was elected president for the fifth time. The 1930 fair dates have been set for June 30 to July 4. A feature of the 1930 fair will be the celebration of the 90th anniversary of the province's entry into the Confederation.

NORTHFIELD, Minn.—The Rice County Fair will again be held the last three days of the last week of August, according to a decision reached at the annual meeting of the stockholders of the Rice County Agricultural Society. The holding of the fair at this early date, first tried last year, apparently had found favor in the community, for opinion at the meeting was almost unanimous in favor of the late August dates.

Members of the board of managers for a three-year term were elected by the stockholders, as follows: Dr. K. J. McKenzie, C. C. Heibel, H. G. Miller, C. J. Johnson and William Schilling, Jr. Two of these men are new, Miller succeeding Nels Parson and Schilling succeeding his father, W. F. Schilling, who on account of his duties with the federal farm board will be absent from the city most of the time. The board of managers, following the stockholders' meeting, re-elected the old officers: President, C. C. Heibel; vice-president, W. S. Hughes, treasurer, Herman Roe; secretary and manager, C. J. Johnson. Secretary Johnson reported an increase

Fair Meetings

Wisconsin Association of Fairs, January 6, 7 and 8, Hotel Schroeder, Milwaukee. J. F. Malone, secretary, Beaver Dam, Wis.

State Association of Kansas Fairs, January 7 and 8, Jayhawk Hotel, Topeka. George Harman, secretary-treasurer, Valley Falls.

Twelfth Annual Union Agricultural Meeting, January 8, 9 and 10, State Armory, Worcester, Mass.

Maine Association of Agricultural Fairs and Horsemen, January 9 and 10, Lewiston. J. S. Butler, secretary, Lewiston.

Virginia Association of Fairs, January 13 and 14, John Marshall Hotel, Richmond. C. B. Balston, secretary, Staunton, Va.

Vermont Agricultural Fairs' Association, January 14-15, Hotel Vermont, Burlington. G. W. Rublee, secretary, Enosburg Falls, Vt.

Ohio Fair Managers' Association, January 15, 16 and 17, Deshler-Wallick Hotel, Columbus. Don A. Detrick, secretary, Bellefontaine, O.

Minnesota Federation of County Fairs and Minnesota State Agricultural Society (held jointly), January 15-17, Lowry Hotel, St. Paul. R. F. Hall, secretary, Minneapolis.

Tennessee State Horticultural Society, Inc., January 16-17, Hotel Claridge, Memphis. G. M. Bentley, secretary, Knoxville, Tenn.

Illinois Association of Agricultural Fairs, January 15-17, Springfield. Stillman J. Stanard, secretary, Springfield, Ill.

West Virginia Association of Fairs, January 16-17, Ruffner Hotel, Charleston. Mrs. Bert H. Swartz, secretary, Wheeling, W. Va.

Western Canada Association of Exhibitions and Western Fairs' Association, January 20-22, Royal Alexandra Hotel, Winnipeg. S. W. Johns, secretary, Saskatoon, Sask., Can.

Massachusetts Agricultural Fairs Association, January 22-23, Hotel Northampton, Northampton. A. W. Lombard, secretary-treasurer, 136 State House, Boston.

Michigan Association of Fairs, January 22-23, Fort Shelby Hotel, Detroit. Chester M. Howell, secretary-treasurer, Chessaning, Mich.

State Association of North Dakota Fairs, January 24-25, Hotel Dakota, Grand Forks. Sam F. Crabbe, secretary, Fargo, N. D.

Louisiana Association of Fairs, January 24-25, Eunice. R. S. Vickers, secretary, Donaldsonville, La.

South Texas Fair Circuit, January 27-28, Victoria. Geo. J. Kempen, secretary-treasurer, Seguin, Tex.

Pennsylvania State Association of Fairs, Western Division, January 29-30, Fort Pitt Hotel, Pittsburgh. J. F. Seldomridge, secretary, Lancaster, Pa.

Texas Association of Fairs, January 31-February 1, Adolphus Hotel, Dallas. Jerry W. Debenop, secretary, Childress, Tex.

Association of Georgia Fairs, February 6-7, Baldwin Hotel, Milledgeville, Ga. E. Ross Jordan, secretary, Macon, Ga.

Arkansas Federation of Fairs, February 7, Marion Hotel, Little Rock. W. Homer Pigg, secretary-treasurer, Hope, Ark.

Pennsylvania State Association of County Fairs, Eastern Division, February 12-13, Adolphus Hotel, Philadelphia. J. F. Seldomridge, secretary, Lancaster, Pa.

STATE ASSOCIATION SECRETARIES—Send in your winter meeting dates. Many inquiries are already being made for them by interested persons.

of about \$440 in ticket sales as compared with 1928, the increase being attributed to the earlier dates and to the added interest stimulated by the automobile offer in connection with the ticket sale.

Treasurer Herman Roe reported that the society now had an outstanding indebtedness of only \$550.

RICHMOND, Ind.—The board of directors of the Wayne County Fair held its annual meeting January 1 and all

officers were re-elected. They are: Lewis E. Kinsey, president; D. H. Kent, vice-president; Fred H. Borton, treasurer; Ray E. Swallow, secretary. The following new directors were named: Walter Clapper, Chas. V. Barradalle, Fred Wallace, Fred Scott and Frank Scott.

The 15 townships and 7 service clubs in the county are represented on the board and all of these men are united in their purpose to make the Wayne County Fair one of the most successful ones of Indiana.

SHREVEPORT, La.—At a meeting of the board of directors of the State Fair of Louisiana, held December 31, all officers for 1930 were re-elected as follows: George Freeman, president; R. T. Carr, first vice-president; Sam Dreyfus, second vice-president; Andrew Querbes, treasurer, and W. R. Hirsch, secretary-manager.

Plans were also discussed for the 1930 fair, which will be held October 25 to November 2. This being the 25th year, the event will be known as the Jubilee Fair. Special features will be programmed for the occasion.

CANTON, O.—Morris D. Crowl, Minerva, O., was elected president of the Stark County Agricultural Society at the annual meeting of the organization. He succeeds Grant Shrop. Other officers named were Edward Holm, vice-president; Ed S. Wilson, secretary; W. G. Taylor, treasurer.

Because the affairs of the society are still involved in litigation, plans for the holding of the fair this year were only tentatively discussed. The organization is awaiting a decision from the court of appeals in the personal injunction action as a result of which judgment in the amount of \$35,600 was rendered against the agricultural group as codefendants with the Hudson Fireworks Company.

PALMYRA, N. Y.—One of the few regional fair societies to show a profit, the Palmyra Union Agricultural Society, at a meeting here last week reported attendance at last year's event was 21,000 and profits were \$21,790.74, an increase of \$952.56 over 1928. Disbursements were \$16,096.71, an increase of more than \$1,000 over 1928. Earl Braman, race secretary, was elected to the board of directors. All other officers were re-elected. They are: President, Charles H. Johnson; secretary, W. Ray Converse; treasurer, Harry G. Chapman; directors, Arthur Alderman, Robert Coveney and Charles Lebrecht.

ATHOL, Mass.—The annual meeting of the Worcester Northwest Agricultural Society was held Monday afternoon, December 30, in Memorial Hall. Treasurer A. N. Ellis reported the present debt of the society as \$17,500, which includes the old debt carried from year to year. The 1929 fair just about broke even. Secretary J. F. Hayden rendered his report of the year's activities. He said that more than 4,000 units were distributed this year and that the Athol Fair stands fourth among the State fairs. He advised that a committee should be appointed to look into expenses. A committee was appointed to draw up resolutions on the death of Frederick H. Sprague, of Fitchburg and Athol, and Guy A. Longley, of Athol. A question of holding a one-day fair Labor Day was discussed, but nothing was done about it. The following were elected officers for the coming year: President, A. J. Raymond; secretary, J. F. Hayden; treasurer, A. N. Ellis, vice-presidents, T. J. Worrell, W. H. Lee, A. A. Loughton, N. D. Cass, F. A. Ball, P. K. Paige, G. S. Grover, E. W. Tyler, L. B. Fay, J. H. Drury, P. B. Swift, W. M. Hunt, W. B. McKimmon, H. C. Fay, W. B. Lawton, W. S. Duncan; trustees, Oscar Horton, J. D. Bell, W. P. Cass, Hattie M. French, R. L. Dexter, E. E. Fairbanks, Charles Fallon, J. C. Hill, D. W. L. Edgar, A. H. Starrett, Daniel Hayden, E. J. Hayden, C. E. Sault, James O'Loughlin, C. H. Cooke, F. W. Fuller, John Harwood, Dr. G. J. Bassow, W. A. Spooner, T. F. Dally, C. E. Deane, P. E. Kimball, Fred Hardy, S. L. Morse and Joseph Wilcox.

A WELL-KNOWN old-time trouser is located now at Blue Hill, Me., where he is the secretary of the Hancock County Agricultural Society, which each year puts on the Blue Hill Fair. He is E. G. Williams, formerly of Haverhill, Mass., who saw service in the Spanish-American War. After the war he gained considerable fame with A. F. Nall, who for many years toured the country with his *Drummer Boy of Shiloh* Company. Williams has retired from the road.

Parks, Piers and Beaches

Conducted by A. C. HARTMANN—Communications to 25 Opera Place, Cincinnati, O.

New Pool and Beach Assn. States Aims and Purposes

1930 program sessions of AAPB and NAAP in Chicago will be co-ordinated—beach and pool equipment and appliances will be displayed with park device exhibits

An official statement of the formation, aims and purposes of the American Association of Pools and Beaches has just been issued by N. S. Alexander, president of the organization. A close affiliation, the statement says, has been established with the National Association of Amusement Parks, and approved by the directors of both associations. Under the terms of this agreement, the Chicago convention, to be held in December, 1930, will be a joint meeting and exhibition. The program sessions of the two associations will be co-ordinated, and manufacturers of beach and pool equipment and appliances will make their displays with the amusement park device exhibitors, and will receive preferential price consideration as compared with exhibitors who are not members of the NAAP or its affiliated association or sections.

The officers and directors of the Pool and Beach Association are now busy establishing the operating organization, which will consist of an executive secretary and appropriate staff, located at some convenient point to best serve the interests of members.

A definite policy will soon be announced to cover the first year's activity, the scope of which will necessarily be dependent on the number of members enrolled.

Due to the affiliation of the AAPB with NAAP, it is planned to issue in printed form to all members copies of the papers which were presented on pool and beach topics at the recent NAAP convention, together with the discussion thereon.

The monthly bulletin of NAAP may also expand its present field of usefulness by serving in addition the needs of AAPB. No advertising will be carried in either of the publications.

The urgent and pressing need of the Pool and Beach Association is for members and all who own, operate or contemplate building pools or are engaged in the business of manufacturing, building, designing or selling equipment or services to pools or beaches to send their applications and checks to Sol Pincus, care Riverside Cascades, Inc., 205 E. 42d street, New York, N. Y. Pincus, in addition to his duties as first vice-president, has also assumed temporarily the post of executive secretary of the association.

The following, constituting the membership committee, will be pleased to supply any information desired regarding association activities: T. G. Armstrong, chairman, Mission Beach, Calif.; W. A. Becker, Mercantile Library Building, Cincinnati, O.; J. G. Dye, Graver Corporation, East Chicago, Ill.; Paul Ruedepohl, Jantzen Beach, Portland, Ore.; C. D. Bond, Erie Beach Park, Ltd., Buffalo, N. Y.

The American Association of Pools and Beaches was organized at Chicago, December 12, and incorporated under the laws of Delaware. The association will be managed and controlled by the owners and operators of swimming pools and beaches in order to promote and foster in every way the interests of this great industry.

The by-laws provide that the entire charge and management of the affairs of the association shall be vested in a board of directors, consisting of at least six operating members, and not to exceed three company members and all ex-presidents of the association, and an accredited representative of each regional or district organization which may be (See POOL AND BEACH ASSN. on 67)

Resort Owner Settles With Music Publishers

The suit of Harms, Inc., music publishing concern, New York, against the Venice Beach Development Corporation, operator of an amusement resort at Roseland, O., was settled out of court last week. The suit, filed in Cincinnati, involved an alleged infringement by the defendant of a copyright covering a song published by the plaintiff.

The dismissal is without record and without prejudice at the costs of the plaintiff.

Work Starts on Pier At St. Augustine, Fla.

ST. AUGUSTINE, Fla., Jan. 4.—Actual work on the new municipal pier for the city of St. Augustine has been started, a construction crew having arrived in the city, with lighters of material also making their appearance in Matanzas Bay.

The pier is to be built by J. E. Iwanowski, of Jacksonville, and cross-tied piling and timber will be used thruout. There will be slips for yachts, and two municipal comfort stations will be built on the pier.

Old Iowa Park Sold; New Owner Will Revive It

EAGLE GROVE, Ia.—Cowan's Park, three decades ago a popular and highly successful amusement center in this section of the State, has been purchased by James Benoit.

The new owner plans to build a large open-air dance pavilion and will improve the 20-acre tract as a picnic grounds and amusement center.

Amusement Resortorials

By AL HARTMANN.

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of *The Billboard*, which are expressed on the editorial page.—ED

PUBLICITY is a tonic which any amusement park can ill afford to ignore. We speak of the kind that savors of truthfulness, not that which is a dream, made to appear as a reality—a practice resorted to, more or less, years ago. Some promoters get publicity thru paid advertising, while others obtain it not only thru advertising but the knowledge of how to use the various channels which are open.

There are several ways for a publicity promoter to obtain free space for his resort, but the most effective one is thru cultivating the acquaintance of his local newspapermen. Too many publicists send press matter and complimentary passes to their local publications without establishing a personal contact with the editors or the persons who handle amusement park news. Sometimes the material sees print, but more often it does not.

Park publicity men will do much good for themselves, and, naturally, the resorts they represent, by "tipping off" to newspapermen news stories outside of the amusement park business as well as within. This doesn't mean breaking confidences. It is just another method of cementing a friendship. Let the newspapermen know that you intend to co-operate rather than try to "put something over" on them.

Speaking further on the subject of publicity. Most of the prominent amusement parks have, or should have, press representatives—at least several weeks before and during the operating season. The managers of those which have not, and these of course take in the smaller ones, probably will say they can't afford to spend money for that purpose—that the receipts won't permit. We don't want to attempt to dictate to anybody as to how to operate his business, but we believe there isn't an instance where this argument would carry water. It is a plain mistake to look at the matter in that light. With proper publicity, the receipts of the park would be bound to be much greater, and without doubt sufficient to fully warrant the employment of a press man—if not on a full-time basis, at least part time. The public wants to be kept fully informed on what is taking place at amusement parks, and if it sees little or nothing about them in the newspapers, or thru other methods, it forgets that there is a park in its city, or at least considers the resort in the "dead" class.

Another thing—and a very important one. There seems to be a lack of co-operation—probably unintentional—on the part of park owners and managers, speaking generally, in seeing to it that *The Billboard*, during the winter months in particular, is kept fully advised, for publication purposes, of what is taking place in the way of improvements, etc., at the parks. Our Park Department readers are just as anxious to know what is going on in the amusement resort world as the public is anxious to read park news in the daily press. Our readers are also anxious to know of any new ideas being put into effect. Don't wait until the season is about to open to send your news and other announcements. Make them known to us just as developments take place. Start the ball rolling now. Give us the proper co-operation along this line and our park columns will be more beneficial to all concerned.

This same invitation to contribute news, etc., also goes to everybody else in any way identified with the amusement park business.

Montpelier Park Leased

United Amusement Co. takes over Indiana resort for three-year period

MONTPELIER, Ind., Jan. 4.—Mayor H. L. Kelley, president and secretary of the Montpelier Fair, announces that negotiations have been completed between Rex Drumm, manager of the United Amusement Company, and himself, acting for the Blue-Water Company, whereby the United Amusement Company has leased Lake Blue-Water Park, located a mile east of Montpelier, on State Road 3 and 18, for a three-year period, beginning January 1, 1930.

The lease, according to Kelley, includes all concessions, buildings, etc., except the swimming and fishing privileges, which will be retained by the present owners.

Already Manager Drumm has begun plans to bring two car loads of equipment here from Richmond, O., where it has been stored for the winter. This includes a 35-foot No. 12 Eli Wheel, which will be erected on the south side of the casino, with 500 20-candle-power lights, and a Merry-Go-Round, which will be set on the north side of the casino.

Drumm, who is operating the roller rink in the Sinclair Building here this winter, also plans to have roller skating at the park during the summer, together with dancing and boating.

The park will be open seven days and nights a week, and a free gate will be maintained at all times. According to the plans now under way, the park will open on or before May 1.

The park has always attracted people from surrounding communities here during the summer, and with the rides and other concessions will be a greater drawing card. Drumm stated that when arrangements have been completed this will be the only park of its kind between Fort Wayne and Indianapolis.

Big Concessions Stand At Atlanta Is Completed

ATLANTA, Ga., Jan. 4.—What is said to be the South's largest and best equipped concessions stand has been completed at Grant Park here. The building cost Charles L. Chosewood, Jr., concessionaire, about \$32,000. In addition to serving as a concessions stand it is a memorial to nearly a score of prominent Atlantans who have been intensely interested in the development of Atlanta's parks and playgrounds. The building is of colonnade type with long, graceful arches, on which are carried the names of the various individuals being honored. It is concrete thruout and has terrazzo floors, both inside and outside, between the building itself and the imposing columns.

Atlanta was given the new structure by Chosewood for concession rights at Grand and Piedmont parks for the next five years. The building replaces an old, shabby structure which had served as a concessions stand.

Scotty MacGregor in Miami

MIAMI BEACH, Fla., Jan. 4.—P. A. (Scotty) MacGregor, publicity director of Luna Park, Coney Island, last season, is connected with the Miami Beach News Service.



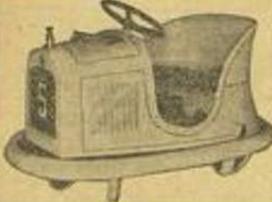
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 Holds World's Record for a Season's Business. Grossed \$200,578 in a Single Season.
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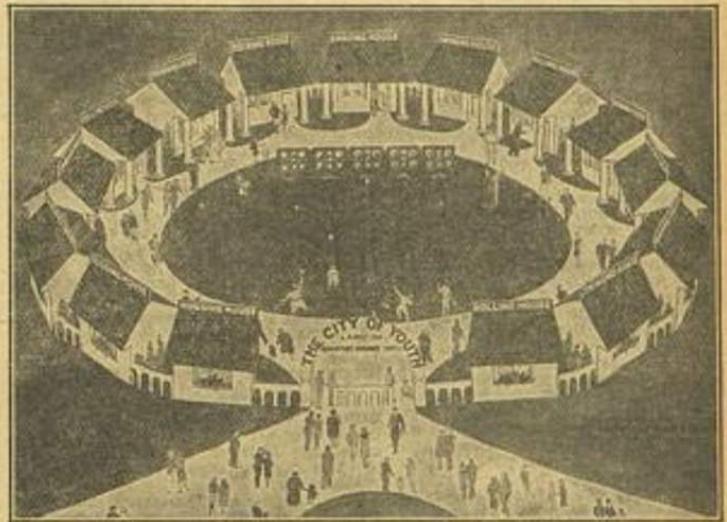
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 Includes the Swinging House, the Rolling House, the Dancing House, the Rocking House and the Hugging House in complete units composed of 5, 10, 15, 20 and 25 houses. Also sets of the exciting Yolo Game placed in the center of "city".
 This is the latest thing—the most up-to-date addition to any park. Nothing like it ever seen—absolutely the greatest attraction ever devised. Will draw the folks by the thousands. A REAL MONEY GETTER!

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 Mechanical power furnished by new patented use of coiled springs—no operating expense—no electric or gasoline power required—costs nothing to operate.

PARK MEN! Don't overlook this opportunity of making money! There is no trouble in the erection of this new amusement—and easy contract payments can be arranged.
 Complete Exhibition Rooms will be opened by the 15th of January at 2617 Grand Central Building. The public is invited to view this wondrous "City of Youth" fitted out in a unit of 5 houses—come see them as they will look on your own Park Lot!

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 2617 Grand Central Terminal, New York, N. Y.
 GENTLEMEN—Your proposition looks good to me. Kindly send me complete details about your "The City of Youth".

NAME

ADDRESS

CITY AND STATE

Viewpoint and Experiences Of a Park Manager's Wife

Greater portion of the address delivered by Mrs. Leonard B. Schloss, wife of the manager of Glen Echo Park, Washington, D. C., at the recent annual meeting of the National Association of Amusement Parks in Chicago.

Mr. President, Mr. Chairman and Ladies and Gentlemen—that, of course, includes my husband. (Laughter.)

In the first place, I do not know anything about the park business. I do not know how to tell you how to get your money, or how to do your business in the proper way, and so on, because I have the kind of a husband who believes in absolute ignorance on the part of his wife. Therefore, I do not know why a coaster dips, and I do not know how many revolutions of the wheel there should be before you get enough money on your candy stands, and I certainly do not know why you can't have real horses on the Carousels, and I do not know why you should have scrip tickets or an individual gate. However, for the sake of peace in the family I suppose I should advocate the individual gate. (Laughter.)

Now we have all heard a great many things about all kinds of widows. We know that we have a college widow, and we have the grass widow, and we have the golf widow, and now you must all admit that there are park widows. I ask you to look at me, Exhibit A. (Laughter.)

However, I do not think there is so much to complain about in being a park widow, and I take great exception to the fact that the general public seems to pity the park man's wife. I do not think we want any pity. In the first place, we park widows really know where our husbands are. (Laughter.) If we have any doubt about it we certainly have every kind of contrivance to find out if they are really on their jobs.

Secondly, I believe that being a park widow keeps us young. Now I am not speaking for myself, I am very modest. I am speaking for all of us, the organization of Park Widows that I hope to organize in a very short time (laughter), and I will tell you why I believe that it keeps us young. I have actually been married 20 years. You would not believe it really to look at my husband (laughter), but I have. He keeps his youth remarkably well. The reason that I say we are young is this: In spite of the fact that in years and days and hours my married life might count as 20 years, I will take off 10 of those years, because we have to consider three months in the operation of the park, a month and a half to open the park, and a month and a half to close the park; therefore, we are not together six months of the year. So I can very well take off those six months of each year, making in actuality 10 years that I have been married to my husband. (Laughter.)

You will all agree with me in the old adage, I believe, that "Absence makes the heart grow fonder." Therefore, when

the park closes, my husband and I get together again as tho we never knew each other before, and we start all over again on an entirely new and different basis. For that reason my husband has many more hairs than he really would have if I had been married to him actually 20 years. (Laughter.)

Then, seriously speaking, I believe we, whose husbands are very busy, have a little time to devote to the development of our own individual interests and inclinations. I know many of the park men's wives, and I revel and glory in the fact that they are using their leisure time to develop certain things that ordinarily they would not have the time for, such as their culture, their music, and, if I may speak for myself, it has given me time to develop certain inclinations in social welfare that have taken my time and, I think, really given me something worth while to think about. I am sure that you and my husband will agree that that does not interfere at all with the management of him and my home. (Laughter.)

Experiences Many

You have asked me to tell you something of the experience I have had as the wife of a park man. My experiences are many. However, they will not permit of the telling from this platform. (Laughter.)

There are several instances, tho, that I think I can tell without incurring displeasure from anyone. In the early days when I was first married, or contemplated marriage, there was a certain glamour and romance attached to my marrying an amusement park man, for the reason that most of my friends in the little town of Scranton, Pa., where I came from—you may have heard of it, as it is really on the map—most of my friends were about to be, or were, married to doctors, or mere lawyers—Mr. Hodge may have written that line, Mr. Stern—and probably a manager of a department store, or something like that. However, I was to be married to a man in the amusement game, if I may use the vernacular, and, of course, I was very prominent on account of that, and if any of you in this room have heard L. B. Schloss talk of the bygone days, and of his association with certain people in the amusement business, you will understand my youthful fascination for this particular line of business.

However, I will not say that that was my reason for marrying the gentleman. There were other things that attracted me in him, but I will admit that was a great factor in a great event. (Laughter.)

Soon after my marriage I felt that my first appearance at Luna Park in Scranton was going to be a triumphant event for me, and surely one for my husband, so unannounced I went to the park to visit my husband. I felt that everything in the park would stop because the wife of the manager, the new wife of the manager, was about to enter the portals. However, I found out, much to my dismay, when I arrived there that everything went on just as tho I had not been there, and I found out from my experience after that that anyone who does not stop at one of these individual gates, or whatever they are called, and buy a ticket their presence really is not noted at all. You have to buy something in order for people to pay any attention to you (laughter), and I feel that if Mr. Hoover were to enter a park he really would not attract very much attention in any one's park unless he

wanted to ride on the Roller Coaster or something like that. (Laughter.)

So I took my way thru the park over to the office, and I found my husband sitting almost hidden behind reams and reams of papers and piles of books. I thought I was going to get a very lovely, devoted greeting. He looked up and said: "Hello. Sit down. I am busy. Be with you in a minute." (Laughter.) I have not told this story for your benefit; I actually acted in it and it happened to me. This is real and I think someone in the room might hear me out as to the validity and the truth of my statements.

So I was sitting down as I was told to do, very meekly, and I waited and waited. Of course, I said nothing, because I did not know what to say, and the gentleman was too busy for conversation anyway. Finally the great moment arrived and he arose to his feet and said: "Would you like to take a walk thru the park?" I said I would be delighted. So we walked thru the park, and I looked around to see if everybody was looking at us. Nobody was. It did not make any difference, so we walked for a little while and I was telling him of what I had been doing that day, thinking it might be of great interest to him. We walked, and we walked a little bit further, and I noticed that there was a great shriek of silence beside me as tho something had happened. I looked around and I found that I was walking alone. (Laughter.) Possibly I had been walking alone for some minutes before I realized it. When I looked around I found my husband about a half a mile behind me talking in a very animated way to one of the operators of one of his concessions. (Laughter.)

Of course, that was a terrible blow to me, but it taught me a great deal. It taught me to keep away from the park as much as I possibly could, because I might be interfering with business.

That is one thing I would like to say very seriously. I have remembered that incident of 20 years ago, and I think it has brought me a great deal of enlightenment as to just exactly what you park men are doing, and how very wrapped up you are in your business. You have no time for even wives. (Laughter.)

I still go to the park, possibly twice a year, and my primary reason for doing that is to remind the employees of the park, and also my husband, that he is a married man. (Laughter.)

Now I have a suggestion to make to the park men who are assembled here. As I have told you, we do not frequent the parks very much, and when we do we do not like to wander around by ourselves because it probably is not safe. Of course, we do frequent the benches in the park. I would suggest, because I know that you all realize how awfully hard those benches are, that you select one bench, possibly, and have it nicely upholstered, and make your wife comfortable while she is sitting there waiting.

I see my husband sitting over here making faces, and he will say right away: "No, we can't do that because you will stay too long." (Laughter.)

Well, there is one virtue in making a person comfortable, but in the next place I realize we might stay too long and so I have another suggestion to offset that. I have heard of some electrical contrivance that you attach to benches, and I would say that you set that automatically, and at a certain time, when her time is up, turn it on, and she will go. (Laughter.)

Social Welfare

I just want to say a word very seriously. I hope that you have not thought I have been too facetious, but I have to do something to take up the 20 or 25 minutes, and knowing nothing about your business I have to tell you some personal things.

Mr. Billings has asked something of

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FAIRBAULT, MINN.

my point of view. That point of view must necessarily be from a social welfare angle because of my affiliations with some very large social welfare agencies in the United States.

I have been very interested in the type of work that you are doing in social welfare in your various amusement parks and other places. The few times that I have been in an amusement park, wherever it is, it seems a part of me that I should be very interested in the type of habitus that comes to your amusement park. I am not interested in the wealthy man who drives up in his limousine and stops possibly for five minutes to buy a bag of popcorn. You do not want him, and I am not interested in him. I am interested in the man, however, who comes to your amusement park very tired and worn, and harassed, and possibly with a large family. He comes in very frequently with a worn look on his face, the collar of his shirt open at the neck. His wife is behind him, and possibly there are five or six children tugging at her skirts.

That is the type of person I am interested in that comes to your amusement park very frequently. I congratulate you gentlemen that you are able to give to these people, these care-worn, hard-working people, some little amusement and diversion that is taking them away, possibly, from hot streets, and I know, most assuredly, from dives and vices in the city. You are, in your way, in your fine, big, jolly way, taking these people away from certain things and alleviating the possibility of a bigger crime wave that might sweep over this country.

I speak unofficially when I say that I congratulate you also on the work that you are doing in not having excluded your Sunday program from this fine work. Sunday is a long day—and I am not speaking of this because I have someone in my family who also advocates it, as I know you all do—but I have been very interested in the type of amusement that a workingman wants on his day of rest. I think you are doing a very fine, splendid piece of work in giving to this man, for almost nothing, a little diversion, a little recreation, and some clean, open-air, fresh-air amusement.

I think that with your work and the program of your organization you have a definite place on the social welfare program of today. I think that your achievements and your progress have justified your existence, because you have made a great contribution to the world thru the kind of work that you are doing.

I am not speaking from a business standpoint, you will understand, but merely from the spirit that I think you have way down deep in your hearts, and I believe you realize and are proud of it.

And may I just conclude by saying that I would prefer to liken you to the Three Musketeers whose motto was "One for all; all for one."

I thank you. (Applause.)



GERTRUDE J. VAN DEIRSE, who will be the feature soloist with Izzy Cerrone's Band for the season of 1930. Miss Van Deirse is well known in the park and fair fields and concert work, having been soloist with some of the best bands such as Sousa and Conroy.



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AMUSEMENT PARK ENGINEERS
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Brownie Coaster, Ferris Wheel, Galloping Horse Carousel, Motor Boat Ride, Swan Ride, Chairplane, Automobile Carousel, Aeroplanes.

ALL BEAUTIFUL LITTLE MACHINES FOR KIDDIE PARKS.

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Lack of Interest Shown In Freight Rate Reduction

Harry Traver, in his report of the Committee on Freight Rates of the National Association of Amusement Parks at the recent Chicago convention, gave some valuable information on the shipment of amusement devices. While this subject was touched upon briefly in the story of the convention published in *The Billboard*, the report is given in full herewith:

"A year and a half ago, we succeeded in getting a very substantial freight reduction on amusement devices, and it seems that a good many of our park men have not taken advantage of those freight rates.

"I was talking yesterday with Mr. Jacobs, who is a lumberman in Chicago, and he said that among the many things that people lose money on is the failure to properly classify their freight.

"Yesterday Mr. Haenline, of Olentangy Park in Columbus, told me of his experience in shipping a Merry-Go-Round from Fall River, Mass., to Columbus, O. He said he was going to pay the freight on this device when it occurred to him that there was a special rate for amusement devices which this committee had obtained a year and a half ago, but the freight rate is not published in the regular classification book. It is published in one of those supplements which they get out between years.

"When Mr. Haenline asked his freight agent if there was not a special rate for amusement devices, this freight agent said he did not know anything about it, but he would find out. Going a little further up the line in their system he found there was a special rate for amusement devices, and when he checked up he found that he would save \$243, which is quite a little saving on a Merry-Go-Round.

"About 10 days ago when we shipped our exhibit here to Chicago, we shipped it by local freight, which is a very different thing from shipping a carload. Your committee got a very substantial reduction in the carload rate, but we let go on the question of less than carload freight because we were advised by our counsel that it was better not to try to get too much out of the railroads at this time.

"The freight agent in our town helps us all he can, so when we shipped our material, we sent it down there, and one of our men had listed on the bill of lading that it was amusement device equipment. The freight agent called me up at my house in the evening and said: 'Now, this stuff is being sent to Chicago. It is being sent as amusement device equipment, and if you send it that way it will cost you \$169, but if you will reclassify this as machinery you can save a little more than 50 per cent, so I told him in this case to change it to machinery.

"So you see how important it is that you ship it according to the rate which is more advantageous to you.

"Now, we have been asked to go to work on this less than carload rate, and we find that the rate on less than carload material is something terrible. We will try to get a very substantial reduction in this less than carload rate, but do not forget that when you ship anything it is up to you to see to it that it is properly classified.

"The average man sends the equipment down to the railroad station by some truck man or some office boy, and, perhaps, the stenographer makes out the bill of lading. They know nothing whatever about freight rates.

"It is rather important to you that you look into that and watch it carefully, because if you do you can save yourself a whole lot of money. I suppose there are at least 100 full carloads of amusement rides that are shipped over this country every year. That is a very small calculation, but if each one of them would save \$243, as Mr. Haenline did, that is a saving of \$24,000, which is quite an item.

"I thank you."

Eastwood Park, Detroit, Preparing To Open Apr. 1

DETROIT, Jan. 4.—A number of workmen, including painters, are already busy engaged in putting things in shape at Eastwood Park for the season of 1930. According to M. B. Kerner, secretary-treasurer, Eastwood will be one of the best equipped parks in the country by April 1, when the season is scheduled

THE WORLD'S PANORAMA

Patent Applied for

Start the new year right. Give the public the cash and you are sure to sell your ticket. No Park or Carnival is complete without the latest show.

"THE WORLD'S PANORAMA" is the only two-story show in height on the market of its kind. Has topped the midway wherever tried at local Fairs and Carnivals. Parts and equipment, domestic and imported, can also be furnished.

Designed and manufactured by

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to begin. The ballroom at the park is doing a good business this winter. Several improvements will be made on the ballroom for next year, also on the swimming pool and roller rink.

Henry Wagner, president of the Eastwood Park Amusement Company, Inc., operator of the park, has left for California and will not return until March 1. Incidentally, he has a son attending the Ohio Military Institute at College Hill, Cincinnati, O.

Willett L. Roe Resigns; Leaving Galveston, Tex.

GALVESTON, Tex., Jan. 4.—Announcement is made of the resignation of Willett L. Roe as general manager of the Galveston Beach Association and managing director of the International Pageant of Pulchritude.

Roe, who has been actively engaged here for quite a number of years, is leaving Galveston to accept a position as publicity director for Port Aransas Properties, Inc., development of Gall Borden Mansel.

Do You Remember?

From Tom E. Kerstetter:
When Figure Eight Roller Coasters cost \$7,500 complete?

When James G. Sanson, Pittsburgh, Pa., individually owned 17 Figure Eight Roller Coasters?

When Dentzel built Carousels with a six-inch cornice and painted all horses a solid color?

When Frederick Ingersoll had Figure Eight Roller Coasters scattered all over the country in street railway parks?

When Leonard Schloss started his present beautiful Glen Echo Park, Washington, D. C., development?

When old Riverview Park, Baltimore, Md., was named Point Breeze Park?

When Harry Greer, of Greensburg, Pa., sold a Figure Eight Coaster at Lakeside Park, Webb City, Mo., for \$16,000 six weeks after it started operation (it costing \$7,500 complete); when under it, many feet down, ran the richest vein of lead and zinc in the Joplin, Mo., lead-mining district? The new owners dismantled the Figure Eight, sank their shaft and took from the spot millions.

When a ticket for a Figure Eight Coaster sold for 5 cents, 6 tickets for 25 cents?

When street railway companies gave you light and power free for your Figure Eight operation, and charged only 10 to 12 per cent of your gross for location?

When Figure Eight managers were paid \$75 per month?

Zoo Notes

SAN ANTONIO, Tex.—W. A. Bevan, snake authority, who gave a lecture on reptiles here last Sunday, makes the suggestion that San Antonio become the center for the establishment of a reptile garden.

DALLAS—Rollo, baby baboon, has escaped from the Marsalls Park Zoo here.

NEW YEAR'S DAY, with mild weather prevailing, drew the largest crowd for that holiday in the history of the Cincinnati Zoological Gardens. Charles G. Miller, business manager, declared it was an unexpected rush of business, and it was found necessary to draw on additional ticket sellers, who had been given a day off, to handle the people. More than 500 children, it was estimated, took advantage of the free admission privilege granted to those under 14 as a holiday treat. Many of these were accompanied by their parents or other adults.

SYRACUSE, N. Y.—Arnold Chapin has been appointed chairman of the Municipal Zoo Commission, taking the place of William W. Ward, who resigned to become commissioner of public safety. Ordinarily this post has been one of

little importance, but there is considerable work for the new incumbent because of the program to develop a new zoo. Contracts have been awarded for a new building. When this is completed it will be up to the commission to go ahead with other developments there.

ST. LOUIS—Franz, the slate-colored 4½-foot young rhinoceros, purchased by the Zoo last May for \$7,000, died December 30, of a ruptured stomach. The animal, which was an African two-horned rhinoceros, about four years ago was bought in New York from Ellis Joseph, animal dealer.

POOL AND BEACH ASSN.—

(Continued from page 64)

affiliated with the association. The members of the board of directors shall be elected by ballot of the operating company, and regional members present at the annual meeting of the association by vote of their properly accredited delegates.

"The nine elected members of the board of directors shall be elected to serve for three consecutive years except that at the first election there shall be three members elected to serve for a term of one year, three members elected to serve for a term of two years and three members elected to serve for a term of three years. Of the members elected in each of the above categories not less than two shall be operating members and not more than one a company member. No director shall be nominated to succeed himself. Each member so elected shall serve his full term unless removed by death, resignation or failure to comply with the conditions of membership in the association.

"Immediately after the adjournment of the meeting at which new members of board of directors are elected the board of directors shall meet and from its members shall elect a president, vice-president, second vice-president and treasurer. At this meeting the board of directors will also appoint an executive secretary of the association."

The membership of the association shall consist of classes as follows:

"Operating members consisting of individuals, partnerships, associations, corporations, or municipalities operating swimming pools or bathing beaches, indoor or outdoor, which shall have met the standards of practice and construction now or hereafter established by the Pool and Beach Association to regulate memberships. Each operating member shall be entitled to one vote, which shall be cast by its properly accredited delegate, and its representative shall be entitled to hold office in the association.

"Company members consisting of companies, partnerships or individuals manufacturing, building, designing or selling equipment or services to pools or bathing establishments. Each company member shall be entitled to one vote, which shall be cast by its properly accredited delegate, and its representative shall be entitled to hold office in the association.

"Associate members consisting of individuals who are officers or employees of members and not their accredited representatives and other persons who have had experience of such a nature as to render desirable their connection with the association. Associate members are not entitled to vote or hold office in the association.

"Honorary Members—Any person shall be eligible as an honorary member who shall have rendered conspicuous service to the association or to the pool and beach industry. The election of honorary members shall rest exclusively in the discretion of the board of directors and must be by unanimous vote. Such members shall pay no dues and have no vote in the meeting of the association.

"Additional Memberships—Any individual, partnership, association or corporation eligible to membership may acquire one or more additional memberships by paying the initiation fees of

this class and annual dues as established for each additional membership.

"An individual, partnership, association or corporation holding one or more memberships shall be entitled to cast one vote of each membership, provided, however, the number of votes so cast by the said individual, partnership, association or corporation shall not exceed 10 per cent of the total vote cast at such meeting.

"An individual, partnership, association or corporation holding one or more memberships shall have the right at any time to change any of its representatives upon written notice to the secretary provided the by-laws are not violated by such change and such representative is accepted for membership."

The annual dues have been established as follows: Operating Members—Commercial pools: \$10 for pools or bathing establishments with locker or bathroom accommodations up to and including 2,000 people; \$25 for those having over 2,000 people. Noncommercial: \$10.

Company Members—\$25 less than \$10,000 gross business receipts from pools and beaches; \$50 above \$10,000 gross business receipts. Additional memberships: \$5 (operating) and \$10 (company) members. Regional memberships: To be decided later by the board of directors.

The officers and directors for 1930 are as follows: President, N. S. Alexander, Crystal Pool, Woodside Park, Philadelphia; first vice-president, Sol Finicus, president, Riverside Cascades, Inc., New York; second vice-president, T. G. Armstrong, Mission Beach, San Diego, Calif.; treasurer, J. H. Frankendorf, Belmont Pool, Downers Grove, Ill.

Directors for one year: J. H. Frankendorf; J. G. Dye, Graver Corporation, East Chicago, Ind., and N. S. Alexander.

Directors for two years: George P. Smith, Jr., Philadelphia Toboggan Company, Philadelphia; George P. Schott, Coney Island, Cincinnati, and Sol Finicus.

Directors for three years: J. H. Cook, Municipal Baths, Salt Lake City; T. G. Armstrong and Mitchell Heinemann, Jantzen Knitting Mills, Portland, Ore.

The only salaried official will be the permanent executive secretary.

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Garden Dates Announced

Poultry show, dog show, bicycle race and home beautiful show booked

NEW YORK, Jan. 4.—Harold J. Dibbles, booking manager of Madison Square Garden, announces the following bookings for the winter season: January 15 to 19, Poultry Show; February 10 to 12, Dog Show; annual Six-Day Bicycle Race, March 2 to 8, and March 15 to 22, Home Beautiful Show.

April 5 to 26, the Sells-Floto Circus was booked by the American Circus Corporation, but since John Ringling has purchased the Corporation's interests, it is reported that there will be a change in the booking arrangements of the Sells-Floto unit.

The staff of the Garden consists of Frank Bruin, general manager; W. F. Carey, president and manager; Col. John S. Hammond, in charge of the hockey games; John Gunther, in charge of the front-door staff, and Joe Boyton, in charge of the box office. Walter St. Denis handles the boxing publicity and Perry Jones looks out for the hockey publicity.

Interest Aroused In Fair at Tripolitania

ROME, Jan. 4.—The Italian State Tourist Department announces that Tripolitania has now become an important tourist center, thanks to Italy's interest in the development of this promising land. Travelers to Tripoli are expected to be drawn there by the longing for new impressions, as well as by the projected International and Inter-African Sample Fair.

Comfortable new liners will be running shortly from Italy to Tripolitania and a large network of high roads has been built connecting impressive archaeological monuments which are now within easy reach by automobile from Tripoli. Italian State railways will grant for the duration of the fair, February 20 to April 20, a reduction of 50 per cent from all stations in the kingdom to any harbor. Shipping companies running liners to Tripoli have announced their intention to reduce rates considerably for visitors going to Tripolitania.

Hartford Auto Show

HARTFORD, Conn., Jan. 4.—All preliminary details for the staging of the annual show of the Hartford Automobile Dealers' Association have been completed. It will be held at the State Armory, January 18-25, one month earlier than usual. This week the committee completed a report for the January meeting of the association with 100 per cent of the members having registered for display room at the affair. Approximately 175 models of cars will be shown.

The contract for the entertainment program at the show was expected to be concluded by today between the committee and a broadcasting company.

Vets' Indoor Show At Fort Wayne

FT. WAYNE, Ind., Jan. 4.—Disabled American War Veterans will hold a large indoor show the week of January 19 to 25 in the Tepper Building. It is announced. Proceeds are to be turned over to officers for purchase of equipment for the new State D. A. V. Band here.

Capt. Charles DuWan is directing initial plans. There will be concerts every night by the vets' band, vaudeville acts and several local entertainers on the programs. A ticket-selling contest is to be instituted, with 10 prizes awarded to winners.

Grain-Poultry Affair

LE MARS, Ia., Jan. 4.—The third annual Plymouth County Corn and Grain Show, to which a Poultry Show has been added this year, will hold forth at the Le Mars Armory January 22-25, under the auspices of the Plymouth County Farm Bureau.

Special Events

TRADE SHOWS, CELEBRATIONS, BENEFITS, ETC.
(Communications to 25 Opera Place, Cincinnati, O.)

Big Aircraft Show For St. Louis

ST. LOUIS, Jan. 4.—According to forecasts of the Aeronautical Chamber of Commerce of America, under whose auspices the International Aircraft Exposition will be held here at the St. Louis Arena, starting February 15, the list of exhibitors will be found the most formidable ever assembled in this country.

Never before has the entire aircraft industry displayed such interest in the Class "A" show, the register of exhibitors already nearing its capacity, reports from Clifford W. Henderson, general manager of the exposition, indicate.

Exhibits will not only be composed of practically every American-made aircraft product, but will include many of the leading foreign products, which will be shipped to this country. All types of planes from the small single-motored craft to the multi-motored transports, such as are in use over nation-wide service, will be displayed.

Plans for the production of a spectacular pageant, depicting the evolution of transportation from its earliest history to today's achievements in conquering the air, are progressing rapidly, and a cast of talented artists will, each night of the exposition, stage the colorful extravaganza on a specially constructed stage in the central portion of the Arena Building.

Dallas Turkey Show Opens

DALLAS, Tex., Jan. 4.—The third "All-World" Turkey Show opened at Fair Park Tuesday. More than 200 turkeys were entered for the show. The entry list this year is the biggest in the history of the exposition. No admission charge for operation of the exhibit is made to the public. The purpose of the show is to arouse interest in the raising and breeding of fine turkeys. Cash prizes totaling \$300 are offered for the best display by any one breeder and additional prizes are offered for the best single exhibits.

Pageant as Opener

NEW ORLEANS, Jan. 4.—Friday, January 17, has been designated as the date of the pageant which is to mark the formal opening of the new Municipal Auditorium. This was announced Monday by Superintendent of Schools Bauer, who is in charge of the pageant to be given by 2,200 school children in commemoration of the event. The pageant will be entitled *The Glory That Is Ours—Our Children, Our State, Our Nation*.

Firemen's Indoor Frolic

MILROY, Pa., Jan. 4.—The Milroy Hose Company's Big Indoor Frolic will be staged here January 23-25, in the new Milroy Fire Hall. The World Indoor Circus Company will provide a program of 12 novelty and circus acts and have charge of the affair for the firemen. A. J. (Whitely) Chapman is the director, C. J. Styres is the publicist and W. E. LaSalle is looking after the acts, program and the concessions, of which there will be about 10 booths. There will also be a merchants' display of exhibits and popularity contest. This is the first event of its kind staged here and it is attracting a great deal of interest.

Paris Street Fairs Curtailed in Scope

PARIS, Dec. 24.—The waning of the popular street fairs, or "fetes", of Paris is clearly indicated by the fair which opened Saturday night on the boulevards of Montmartre.

In the past this fair boasted numerous big rides of all types and a double row of tent shows, menageries, lotteries and various types of concessions. This year, to prevent traffic congestion, the police department has banned the big rides from the Place Pigalle and the Place Blanche and has only allowed a single row of tents and booths, occupying two-thirds of the width of the central parkway in the boulevards. The result is that there are but few rides, scarcely any shows and only one menagerie. Rifle galleries, lottery booths, wheel, photo galleries, penny arcades and small concessions are in the majority.

Toledo Auto Show

TOLEDO, Jan. 4.—The annual Automobile Show will be held in the new convention hall here February 3-8. The Toledo Automobile Trades Association, which sponsors the affair every year, has completed its first step in the plans for a huge showing. Norman E. Jamieson is chairman of the committee.

Acts will be brought in, as is the custom, every year. Last year witnessed the most successful show ever held here and the committee is endeavoring to surpass the mark established in 1929.

Plans Progressing

GRAND FORKS, N. D., Jan. 4.—Plans are rapidly moving forward for the All-American Turkey Show here January 27-30. Entries for the show close January 18, according to announcement by George W. Hackett, manager.

GO AFTER 1930 BOOKINGS NOW!
FOR CONVENTIONS, BANQUETS, FAIRS, EXPOSITIONS, ETC.

6,600 Advance Notices of Conventions, Banquets, Fairs, Exhibitions, etc., to be held in 1930 are given in our December and January issues, 5,700 in our Big December issue, and 900 additional in our January issue. Advice of other events will follow from month to month as fast as their dates are decided on. In each case, the name and address of the man to get in touch with for bookings is given. Send in your subscription this month—and we will GIVE YOU THE BIG DECEMBER ISSUE FREE. Only \$10 per year.

Leaflet HA-1 gives full information.

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Chi Auto Show Open Sunday

Thirtieth annual event at Coliseum expected to surpass its predecessors

CHICAGO, Jan. 4.—New attendance records are expected to be set this year by the Chicago National Automobile Show, which opens at the Coliseum January 25. This expectation is based not alone upon the advance interest manifested in the event, but also upon the fact that this year for the first time the show will be open on Sunday. This will be the 30th annual Chicago show and without doubt it will be the biggest and most varied yet held. Every American manufacturer having a display at the New York show will also show here, and in some instances the Chicago displays will be larger.

The work of transforming the Coliseum for the show already has started. An English garden setting is to be used. The scenic studios are now at work on a mile-long panorama that will form the backgrounds for the exhibits.

The acoustics and ventilation of the Coliseum are being improved this year. The entire building is being sound-proofed against the constant shuffling of the crowds and increased sources of fresh-air supply are being provided.

Sheldon Poultry Show

SHELDON, Ia.—The O'Brien County Poultry Association has announced the dates for its Poultry Show as January 20-22. It will be staged in the new Starrett Warehouse, which is now being completed. Members of the committee have attended various shows at other points. The local showing is expected to compare favorably with others held in Northwest Iowa.

Firemen's Indoor Circus

LEBANON, Pa., Jan. 4.—Eight circus acts will be used in connection with the Indoor Circus James Gordon is putting on for the Perse Fire Company No. 1, of this city, which will be staged in the Lebanon Auditorium January 27 to February 1.

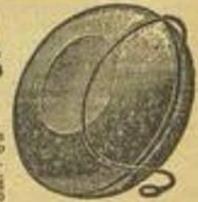
Burlington Auto Show

BURLINGTON, Vt., Jan. 4.—The annual Automobile Show will be held in the Memorial Auditorium here February 5-8.

Yo-Yo TOPS

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\$8.50 Gro.

One of the best Toys on market. TWO color. Round edge. Good twist string. Brass rings. Band for strings of 1,000 and one Novelties.



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WANTED

Small Carnival Concessions, or some one who has about three rides, come large shows and several legitimate Concessions, for the 26th Annual Monroe District Fair, Monroe, Wis. Co., Ill., September 17, 18, 19. Large day and night crowds. Good transportation and roads. Inquire of HARRY J. CONRAD, Sec'y, Monroe, Ill.

CONCESSIONS—ACTS

BIG INDOOR CIRCUS, STUTTGART, ARK., WEEK JANUARY 28. Others to follow. WANT CONCESSIONS, all kinds. Great Jests, JACK CURTIS, come on. Flat rate, \$25 each. WANT INSIDER MAN. Acts, low selling, that double. Must be cheap. BILLY GEAR CIRCUS EXPOSITION, STUTTGART, ARK.

RINK MGRS. Increase Your Receipts

The
Calliophone
REGISTERED TRADE MARK

Costs Less

Use Music That's Different-- it attracts

Skaters, like dancers, want good music. If your business is bad no doubt the skaters are tired of the old-style music. The beautiful Calliophone music resembles a massive pipe organ, with a volume that carries over all noises. Plays automatically without attention, using 10-tune rolls, costing only \$2.50 per roll. Low music expense—better music—larger crowds. Easy time payment.

Muscatine **TANGLEY CO.** Iowa

**10 TUNE
LATEST
ROLLS
\$2.50**



Rinks ~ Skaters

Communications to 25 Opera
Place, Cincinnati.

NATHANO BROTHERS, American comedy roller skaters, were reported a big draw at the Wintergarden, Berlin, Germany, last month.

MUNICIPAL ice rinks in Northeastern Wisconsin this winter include Peshtigo, Oconto, Oconto Falls, Marinette and Green Bay.

JACK McLELLAN and his wife, Sarah, who are starred in the talkie, *Oh, Sarah!*, are known to old-time skaters as a roller-skating act, altho the combo the last several years has appeared in a comedy skit, in which the only semblance of the former skating act was a clog dance by McLeEllan on skates on a pedestal at the finish.

KUHLMAN'S Roller Rink, Oconto Falls, Wis., is this winter trying with the local municipal ice rink for patronage, and in spite of the fact that the ice rink is an innovation, it has so far failed to give the roller rink any serious opposition. Manager Kuhlman is contemplating, as a result of numerous requests, a married folks' night.

ON NEW YEAR'S EVE R. L. Drumm staged a Grand Masquerade and Carnival Night at his roller-skating rink at Montpelier, Ind., and the event went over big, he advises. There were two sessions, with a capacity crowd at each one. Drumm opened his rink at Montpelier November 30 and says so far business has been very satisfactory.

DAN RECKLAW kicks in from Philadelphia: "If the rink managers of today will use the same business methods that some of the old-time rink managers used in the rink craze of 20 years ago they will find their business will last longer. In the last craze of skating the managers put on plenty of novelty attractions, such as the Rexos, Alf Walts, Prof. Demers, Nellie Donegan, Powers Bros., Nicholas Bros., Reckless Recklaw and many others, to prolong their business. Most of the managers made good profits on these attractions, and at the same time kept the names of their rinks in the people's minds. The rink managers of today can double their business by giving their patrons something to talk about, now that the theaters are not playing vaudeville—only talking pictures."

HOWARD NICHOLSON and Hilda Ruckert, American skaters; Bror Meyer, Swedish professional, and Phil Taylor, Canadian acrobatic skater, are appearing at Saint Moritz, Switzerland.

THE ROLLER skating rink located at Tupper Lake, N. Y., continues to do a nice business, owing to that section of the country being strong for ice skating, reports Jack Brown, who adds: "At present the lumberjacks are down from the woods and we were obliged to buy more skates, size 10. Edna Delair and Sister have completed a week's engagement here, working to packed houses each evening. Within the next two weeks we will have five rinks in operation and will be able to give skating acts and races a week's work."

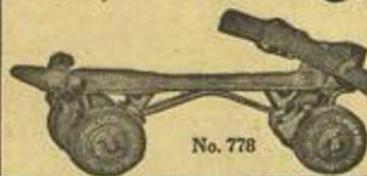
A NEW WAY of utilizing down-town roofs is being tried out in Chicago by Karlston Hackett, president of the Tavern Club, who has converted the club's roof garden at 333 North Michi-

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gan avenue into an ice-skating rink. "We are the first to establish a tip-top skating rink," said Hackett, "but we see no reason why skyscraper skating should not become popular here."

THE FACT that the Chicago Blackhawk ice hockey team management is combing the minor leagues for players who have the necessary ability, to bring its squad to the 15-man limit, lends itself to the belief that master hockey players are as scarce as "hen's teeth". The squad has been hard hit by injuries. With hockey considered a strenuous sport and thought by many a more bruising game than football, the achievements of Jack Walker, Seattle hockey player, who started his ice career in 1905 in a Canadian amateur league, and Cy Dennemy, for 13 years star forward on the Ottumwa team and late assistant manager of the Boston Club, both still in fighting togs, take on added luster.

THE VETERAN O. Frank Householder of Kansas City, Mo., age 70, who started roller skating two years ago, would have an apt partner in Mrs. Theresa Spear, age 77, who took up the sport in Boston recently.

ARMORY Skating Rink at Oilet, Wis., reopened January 4 after a holiday shutdown during which time the floor was resanded.

BROKEN BOW, Neb.—Two youths of this city, Perrol Johnson and Louis Miller, completed 100 continuous hours in a roller-skate marathon held here, in which there were 10 starters. The purse was \$100, which was divided between the two winners.

"**SKATING** is coming back again," writes R. J. Wilhelm, professional fancy skater, "according to the business that is being done and the number of rinks being opened around Elgin and vicinity. There are rinks in Dundee, Sycamore, Woodstock, Chicago Heights, Crystal Lake and a new one just opened here in Elgin, about one and one-half miles from the city limits, along State highway Route 29. If business on the opening night there can be taken as a criterion the rink is due for a long run. It is operated by Larsen & Wendt. The floor surface is 60x120 and the rink has an entire new equipment of Richardson skates. Many old-time skaters were present the opening night, including yours truly."

E. McCORMICK, manager of the Roller Palace roller polo team, of Rochester, N. Y., advises that he is now ready for another season and would like to hear from Detroit, Cleveland, Buffalo, Syracuse, Hamilton, Ont., and Sam Kerna, manager of the Oloot Beach Rink. The team this year has new red and blue uniforms, and Owner Baummeister of the Palace is proud of the snappy-looking outfit. The lineup consists of P. Brown, L. Werry, M. Sheehan, E. McCormick, T. Sapene, S. Lazzaris and R. Mahone. With the exception of Werry the team is the same as last year when it was known as the Red Wings. Werry was

with the Redferns of Batavia at that time.

SIX TEAMS up to the latter part of last week were entered in the 25-mile professional roller skating derby which opened at Ridgewood Grove Roller Rink, Ridgewood, New York City, Monday night. They are paired as follows: Richard Cioni with Joe West, of Cleveland; Steve Donegan with Ernie Meiers, Art Ryder with Murray Gorman; Dutch Keller, of Germany, with Amos Bell, of Detroit; Al Cookson with Cloyd Cawthorn; Oliver Walters with Bob Ringwald.

For a year efforts have been made to bring the Cioni-West and Donegan-Meiers teams together in a race.

The men are skating for 75 per cent of the gate receipts, the balance of 25 per cent to defray expenses. The management of Ridgewood Grove practically is donating its arena with the thought of stimulating interest in this, one of the most thrilling of sports. Those who witnessed last summer's six-day roller race at the Garden were unanimous in declaring it gave them a bigger kick than bicycle racing. The Grove management believes that with proper exploitation roller racing will appeal to the public as strongly as bicycle racing.

Al Flath, president of the U. S. Roller Skating Association, is one of the officials managing the race.

The advance sale of tickets was heavy.

THE CARMAN RINK, Philadelphia, enjoyed very good business during the holiday week. Its Wednesday night races are proving a decided success, inasmuch as Manager Carey is offering inducements to the speed skaters of near-by towns to compete. Two preliminary races are staged each Wednesday night before the main events.

Malcolm Carey made his first Philadelphia appearance Wednesday night, January 1, when he defeated Max Hess, the one-armed wonder of Scranton, Pa. Hess put up a game race, more so from the fact that he sustained a bad fall in the ninth lap, which gave Carey an opportunity to gain a lead. However, after Hess regained his feet he closed a big gap and was close up at the finish.

The first half-mile preliminary was won by Paul Rich, Reading, Pa., and proved nearly as exciting as the main go. The race was practically a match affair, as Rich, and McCabe, of Trenton, N. J., soon held the spotlight, McCabe following close on Rich's heels as the finish. The second half mile was a hair-raiser, the contestants all being mounted on steel rollers. This was won by James Relliey, Tioga; Ben Harris, Carman Rink, second. A capacity crowd witnessed all the events and Malcolm Carey is arranging to bring a number of fast boys to the Carman to display their wares.

The New Year was ushered in at the Carman with a capacity crowd. The rink at present is one of the most popular spots in Philadelphia.

MURRAY GORMAN, skating in classy style, defeated Amos Bell, crack professional of Detroit, in a five-mile match race at the new Auditorium Roller Rink, Perth Amboy, N. J., before a capacity

house, December 31. The track measures 20 laps to the mile. The boys reeled off the five miles remarkably fast from the start. It looked like any man's race by the manner in which they were trying to outskate each other in the sprints. Finally Gorman, with six laps to go, discharged a desperate spurt to nose out his tall rival by several feet at the finish line in 19 minutes and 31.5 seconds.

Jimmy Dalton and his brother, Herbert, are partners and own the Auditorium Rink. They open their skating days on Tuesdays, Fridays and Sundays with matinees. The Dalton brothers declare they will feature Gorman often in races against new local talent. "Heinie" Schoen, of Brooklyn, one-legged roller skater and entertainer, is also carded to do his stuff in the "Audo" rink. "Heinie" displayed a wonderful variety of fancy skating before the Gorman-Bell race was staged and received a big hand.

THE AUDUBON RINK, Audubon, N. J., is enjoying a prosperous season and is putting on attractions. Among the features is a well-organized roller hockey team. The rink also has several fast speed skaters, among them being Claude Pierce, who recently defeated Mike Peters, of the Carman Rink, Philadelphia. The rink is owned and operated by E. Barber and J. West. William H. Salsgiver is floor manager. Barber and West are working in conjunction with the Carman Rink and have arranged to exchange attractions.

SPEAKING of managers working together, one of our readers who has gained prominence in the skating world says: "I have noticed that a large number of speed events are being held at New York and New Jersey rinks. However, it is noticeable that no outside skaters are used or even notified. There are many speed skaters in various parts of the country who I think would be glad of an opportunity to meet the Eastern wonders and it would appear to be good business policy to work in a few outsiders occasionally." What are the answers of those concerned? Let's have them.

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FOR SALE

New Wurlitzer Organ, used two months, Model 125; Music Roll, Model. LOUIS EWEN, Hammond, Ind. R. R. 1.

PORTABLE SKATING RINKS

They all say business is good. Over 150 of our Rinks now in operation. Write for catalog. TRAVIS PORTABLE SKATING RINK CO., 15th and College, KANSAS CITY, MO.

Carnivals

Conducted by CHAS. C. BLUE (FOLTZ)—Communications to 25 Opera Place, Cincinnati, O.

10th Annual Banquet-Ball Best Ever Staged by HASC

Incoming and retiring presidents make addresses—entertainment committee praised—Dave Stevens toastmaster—other showmen's associations well represented

KANSAS CITY, Mo. Jan. 4.—The 10th annual Banquet and Ball of the Heart of America Showman's Club must be registered as the greatest ever staged by the organization, in attendance and as a social function. The entertainment committee, headed by Gean J. Berni, did not overlook the smallest detail in the arrangements. The ballroom was beautifully decorated with American Beauty roses, ribbons of gold and blue. Much praise is due Berni and his coworkers. Music for the showmen's gathering at the tables, and later for the grand march and dance, was furnished by Margaret Johnson and her Heart of America Orchestra.

At the speakers' table presided Cliff Liles, newly elected president of the organization, with Walter F. Stanley, retiring president, beside him. Liles and Stanley addressed the organization. Liles presenting his plans and program for the coming year. Stanley thanking the members for the hearty co-operation accorded him during his administration. Dave Stevens was toastmaster of the evening, and requested Dr. Walter L. Wilson, chaplain of the club, to offer a prayer for departed brothers. Later, Dr. Walter (See BANQUET-BALL on page 81)

Ogilby Visits Parents

PROVIDENCE, Ky., Jan. 4.—F. N. Ogilby, general representative for Rice Bros.' Shows, has been spending the holidays with his father and mother here. He states that he will remain for the coming season with the same organization and in the same capacity, and that he has already contracted a majority of his fairs for this year. Ogilby further advises that Rice Bros.' Shows will be enlarged for their new season, and will carry nine rides, 12 shows and about 40 concessions, with new canvas for all shows, purchased from the Anchor Supply Company, and the organization will travel in 10 cars.

Loos Shows Re-Engaged For Missouri State Fair

KANSAS CITY, Mo., Jan. 4.—Hon. W. D. Smith, secretary-manager of the Missouri State Fair, Sedalia, advises that he has re-engaged the J. Geo. Loos Shows to play his fair at Sedalia for the fifth consecutive year. The dates are August 18-23.

As a free attraction for the grand stand, the A. F. Thaviu Band and Revue has been engaged, also Earl D. Strout's Russian Hussar Band.

Diven With World Bros.

J. H. Diven recently booked his Dog and Monkey Circus with the World Bros.' Shows. The attraction is to be enlarged for the coming tour, and will have all new canvas and a 50-foot panel front. Mrs. Diven will look after their two concessions with the same organization.

Conklin Making Purchases

LOS ANGELES, Jan. 4.—While here J. W. Conklin, of the Conklin & Garrett Shows, Ltd., purchased a Ferris Wheel and will operate Twin Wheels with his organization the coming season. He has also been negotiating with P. W. Fowler toward the purchase of a large whale to carry as an individual attraction.

Gray Family on Vacation

Roy Gray, head of the shows bearing his name, accompanied by Mrs. Gray and their daughter, Ruth, have been spending a couple of weeks with his brother, R. C. Gray, at Pasadena, Calif., and enjoying trips to various points of interest. They have "taken in" the Catalina Islands, Bill Rice's monkey farm, the big lion farm, Barnes Circus winter quarters, trips over the border, and nearly all parks, zoos and prominent piers, and deep-sea fishing. After the Rose Tournament at Pasadena these showfolks were leaving for Indianapolis, Ind., for a visit with Mrs. Gray's mother, then to return to Texas in time for Gray to attend the South Texas fair men's meeting at Victoria, January 27-28.

Big Function For M. V. S. A.

Sixth annual banquet-ball slated for February 15, Statler Hotel, St. Louis

ST. LOUIS, Jan. 4.—The sixth annual Banquet and Ball of the Mississippi Valley Showmen's Association will be held February 15 in the Grand Ballroom of the Statler Hotel.

After making the rounds of the leading hostelrys in St. Louis the committee appointed at the last regular meeting of the Mississippi Valley Showmen decided on the Statler. The committee in charge of arrangements is A. C. (Duke) Pohl, Harry Miller, Matt C. Dawson, Eddie Vaughan, Art H. Daily and Frank B. Joerling. James F. Sutherland, treasurer of the club, will again have charge of the Souvenir program.

It is an assured fact that the 1930 affair of this showmen's association will exceed any of its previous efforts, since (See M. V. S. A. on page 81)

Exhibitors' Convention Dates in K. C. Changed

KANSAS CITY, Mo., Jan. 4.—At a meeting held jointly by the Heart of America Showman's Club and the exhibitors of the convention, it was decided to hold the Exhibitors' Convention December 28-30 in 1930. This will give the exhibitors an opportunity to remain home with their families during Christmas. A vote of thanks was extended to the club by the exhibitors in appreciation of the co-operation extended to them during their convention.

Those attending the meeting were Ben O. Hoodhouse, Eli Bridge Company; Gean J. Berni, Wisconsin De Luxe Doll & Dress Company; E. P. James, Southern Doll & Candy Company; E. V. Starkweather, Spillman Engineering Corporation; Ben Mathis, Warren Tank Car Company; Edward Armfield, Armfield Tent & Awning Company; Frank Capp, Baker - Lockwood Company; H. C. Brought, Leader-Press; R. H. Brainard, Brainard's Pointains; John Wendler, Allan Herschell Company; A. S. Jones, Jones Mfg. Company; Dan Watson, Nelson Bros.; C. C. Dale, Tangley Company; T. A. Fowler, Fulton Bag & Cotton Mills, and W. J. (Doc) Allman, National Callopo Corporation.

Kennedys With Greenburg

PHOENIX, Ariz., Jan. 4.—W. H. (Bill) Kennedy and family, of Oklahoma City, Okla., well known in the show business as sharpshooters, have contracted for the coming season with the Greenburg Amusement Company, Inc., to take charge of the Circus Side Show and platform Snake Show.

McLendon Joins Bruce

R. F. McLendon, well-known showman and formerly on the editorial staff of The Billboard, Cincinnati office, has arrived in Littleton, N. C., to assume his new duties as assistant manager of the Bruce Greater Shows. McLendon will assist Manager Bruce in assembling of the shows for the coming season and looking after the winter-quarters activities, etc.; also will attend fair meetings. He was formerly with the Bruce Shows in 1927 as general agent, and spent a short time with the organization last spring.

Current Reflections

By CHARLES C. BLUE

NOTE—The opinions stated in this column are those of the writer and need not reflect the policies of The Billboard, which are expressed on the editorial page.—ED

IN RECOGNITION of very urgent needs of the outdoor entertainment field, rather its representative organizations and their mutual interests, various remedies have been put forth by almost countless individuals, showmen and laymen.

As this is written, for this week's "reflections", two outstanding thoughts of matters urgent are in mind: First, the absolute necessity of NEW offerings, not merely "new" in lumber, hardware, paint and canvas, but constructed along NEW ideas; offerings that have never before appeared with collective amusement enterprises. The public has tired of the "same old thing"—practically the same features with nearly all companies, with the possible exception of riding devices. The second, is the need of concerted and unrelenting effort on the part of not only press representatives, but ALL carnival folks, to acquaint the unrealizing ones of the public with the many meritorious and worthwhile points they should consider relative to carnivals—this counteractive and contradictory to the "slushy" propaganda "self interests" outside the carnival field have hurled and broadcast against them.

During winters is the time to plan and build. All owners and managers are now, or should be, formulating and getting into effect progressive plans for the "new season"—these should be in reality progressive, not reshaped offerings of the "same old" caliber. Who can justify deny that the carnival world is badly in need of many NEW TENTED OFFERINGS—completely new ideas? There are hundreds of the "old ones" to use as "fillins" on the midway. Consider a moment (as does "Mr. Public"): How many really new tented attractions have made their appearance during late years. Think over the list of them! Also, is it not a fact that when an attraction on a midway stands out prominently as "something different", does not the entire company profit by its existence—at least in prestige and increased midway attendance? Why, then, should there not be more of them? There have been instances of vast amounts of money expended for "flashing" shows that have, in nature, been seen year after year—for many years. A similar amount of expenditures, aided by incentive planning, would have produced offerings that were really different from the list of "stereotypes".

As for public enlightenment on meritable points of the carnival world: Should any citizen with an unbiased mind and of reasonable judgment consider the hundreds of his or her fellow citizens who turn out nightly and lightheartedly enjoy the opportunity afforded them when a representative carnival organization comes into their midst; their liberty to mingle with friends and home-town folks amid the festive atmosphere of the midway, a great percentage should be his or her crediting—the heavy midway attendance proves that those attending approve of the shows' presence. This consideration should be "brought home" to them—by showfolks! Again, their attention should be called to the positive fact that the carnival midway affords opportunity for whole families of their towns and vicinities, in meager financial circumstances, to enjoy five or more consecutive evenings of care and sadness-destroying mirthfulness on the midway—without the expenditure of so much as a dime (unless there should be an inclosure, in which case the admission charge is very small). What other form of professional entertainment (theater or outdoor) accords them this privilege? The answer is "none"! There is a human side to every argument. This fact should also be "driven home" among the populace where carnivals exhibit! Also, comparisons should be made of the "money spent in town" by carnivals and other "shows". There is justification in calling attention to the fact, "THE PEOPLE OF THIS SHOW ARE HERE WITH IT, NOT THEIR PICTURES, AND THEY ARE SPENDING MONEY (RIGHT IN YOUR TOWN) FOR SUBSISTENCE, FOR CLOTHING, FOR CONFECTIONS AND THEIR MANY OTHER NEEDS. ALSO, THE MANAGEMENT IS DAILY PAYING OUT CASH (not credit buying) FOR UPKEEP MATERIAL, GASOLINE AND OIL FOR MOTORS, ELECTRICITY; FOR HAULING, BILLPOSTERS, LICENSES (OR LIBERAL PERCENTAGE) AND FOR THE NUMEROUS OTHER NEEDS — RIGHT HERE IN YOUR TOWN!" There is a commercial side of the consideration.

Each showman can best help his own interests by advancing the prestige of the field in which he "pastures"!

Fingerhut's Band Again With Jones

Fingerhut's All-American Concert Band has again been contracted with the Johnny J. Jones Exposition, its fourth consecutive season with that amusement organization.

John F. Fingerhut is again in Lakeland, Fla., where for his sixth consecutive winter season he has directed the concert band, providing up-to-the-minute programs in the band shell in Court House Square and indoors, that have drawn heavy indorsement from the winter tourists and the citizenry of Lakeland.

Owen Brady Receives Chair

A letter from Owen A. Brady to *The Billboard* stated that the wheel chair for which a fund for purchasing was raised some time ago had arrived at the Bedford, Va., express office, the chair having been bought in Cincinnati by a member of *The Billboard's* staff and ordered shipped to the veteran showman in an effort to have it reach him by Christmas if possible—it arrived two days after the day intended, due to heavy parcel traffic.

Brady expresses his heartfelt thanks to all the folks of showdom who have remembered him as one of their calling, by aiding him to be as comfortable as possible in his incapacitated physical condition. In his letter, he also informed that he and the other showmen residing at the Elks' National Home, at Bedford, had a very nice Christmas. Incidentally, it is the more agreeable to Brady that another veteran showman, the estimable Col. Phil Ellsworth, also resides at the Home, and he and Owen abundantly satisfy "the inner man" at the same dining-room table.

Work Family in Texas

CORPUS CHRISTI, Tex.—R. H. (Bobby) Work, owner-manager the R. H. Work Amusement Company of Pennsylvania, is headquarters here this winter after closing a Southern trip for his organization at Afton, Okla., recently, and has since been operating his Automatic City in this territory. His Automatic City has been with a large carnival in this section the last several years. Work expects to start his shows north about April 15, thru Missouri, Illinois, Indiana and Ohio into Pennsylvania, in which State, at Indiana, he still retains his beautiful home and the Work farm estate at Rochester Mills. He is accompanied on this Southern trip by his wife and children, with the exception of a daughter, Mabel, who was married last summer. His mother, Mrs. Thad (Mom) Work, passed away last spring at Indiana, Pa.

Leggette on Business Trip

NEW IBERIA, La., Jan. 4.—C. R. Leggette, head of the shows bearing his name, left winter quarters of the organization here recently on an extended business trip, including the searching for new ideas in the way of attractions for the coming season.

Northwestern Shows

NOW BOOKING FOR 1930 SEASON

Cook House, Soft Drinks, Long-Range Gallery, Cigarette Gallery, Corn Game and all Wheels have been sold exclusive. Will book any other legitimate Concessions (a few exclusive). All rides are owned by the company. Can place any Attractive Money-Getting Show except Ten-in-One, Hawaiian or Plantation. Season opens early in April, vicinity of Detroit.

F. L. FLACK, Manager, NORTHWESTERN SHOWS
36 E. WOODBRIDGE ST., DETROIT, MICH.

NOW IS THE TIME TO SEND YOUR BAND ORGAN FOR REPAIRS

Have it put in A-No. 1 condition now and avoid delays later. We will store organ for you until you are ready for delivery in the spring. No charge for storage. ALL WORK GUARANTEED. Write for Catalogue of New Organs. THE RUDOLPH WURLITZER MFG. COMPANY
NORTH TONAWANDA, NEW YORK

W. G. WADE SHOWS

WANT FOR 1930 SEASON.
Legitimate Concessions of all kinds. Long season, excellent territory and reasonable rates. Shows and Attractions that attract. Platform Shows, Hawaiian Village, Fun Houses. We have complete Outfits for 12 Shows. Write what you have. Help in all departments. Everyone address
W. G. WADE, 289 Elmhurst Ave., Detroit, Mich.

Graf "Susie" With Jones

A telegraphic communication to *The Billboard* last week from Capt. John C. Lucadams, from Tampa, Fla., states that a deal had been closed whereby "Susie", the Graf Zeppelin gorilla, is to appear with the Johnny J. Jones Exposition the coming season, on a guarantee basis and postcard privilege. Charles Dozen, of the freak animal show bearing his name with the Jones caravan, is taking charge of the show, with his specially constructed three-ton truck. Bill Dressman will care for "Susie" and do the inside lecturing.

Children's 2d Operation

NEW YORK, Jan. 4.—The two children of John N. Gravis and wife, Anastasia and Evangelina, were operated on

by Prof. Russell A. Hibbs, at New York Orthopedic Hospital, recently, for wry neck. This was the second operation the children have been subjected to, the first operation was not a complete success.

Showman in County Home

Clarence Allen writes *The Billboard*, from Richland County Farm, Mansfield, O., that about eight weeks ago he fell victim to a severe case of rheumatism and was obliged to go to the county home for the winter. He writes that he is very lonesome, in his incapacitated condition, and that he would greatly appreciate reading letters from showfolk. He informed that he was formerly with various shows, including Johnny J. Jones, J. L. Cronin, Rock City and H. B. Webb.

S. L. A. New Year Party Big Success

CHICAGO, Jan. 4.—Members of the Showmen's League of America saw the old year out and the new year in with characteristic jollity Tuesday night.

The annual party was a big success. Attendance large, good music, ample refreshments and everybody had a wonderful time. There was no vaudeville program this year, the entire evening being devoted to dancing and a general social time.

As the clock struck 12, marking the passing of 1929, the revelers turned loose their noisemakers and added their bits to the pandemonium that reigned on the streets outside, resuming their dancing when the new year had been sufficiently welcomed and continuing into the wee sma' hours.

Majestic Shows Organizing

PHILADELPHIA, Jan. 4.—Arrangements were recently completed between A. R. Hayden and C. A. Roe to place a carnival on the road the coming season under the title of Majestic Shows.

This new amusement organization will be under the direction of Hayden, who has been connected with concessions a number of years. Roe will act as secretary and treasurer. He owns the Merry-Go-Round to be with the show. He formerly had a show of his own. The lineup of attractions is scheduled to consist of about 5 shows, 3 rides and 25 concessions, and the route is picked for territory in New York, New Jersey and Pennsylvania.

Buris Has Fire Loss

Eddie Buris, concessionaire, informed *The Billboard*, from Middleport, O., that he had lost household goods, clothing and some concession paraphernalia in a fire there recently. However, he further advised that the loss will not keep him from being "with it" the coming new season.

Walter Stanley Praised

KANSAS CITY, Mo., Jan. 4.—On New Year's Eve Walter F. Stanley retired from the presidency of the Heart of America Showman's Club after a year of untiring efforts. He completed a year of exceptional success for the club and left the chair with a nice balance in the treasury. The biggest event in the history of the club happened in this administration—the purchasing of the cemetery plot and the establishment of the hospital and cemetery fund.

Buton Re-Engaged

KANSAS CITY, Mo., Jan. 4.—C. G. Buton has been reappointed general agent of the W. A. Gibbs Shows for the coming season. Buton will book his two attractions, midget horse, standing 24 1/2 inches high, purchased from Frank Witte, Sr., Cincinnati, and 119-pound hard-shelled snapper turtle and midget turtle, with the show.



MEMBERS OF BANQUET AND BALL, HEART OF AMERICA SHOWMAN'S CLUB, DEC. 31, 1929. CAPTION: M. S. M.

CANADA

LARGEST and only Exclusive Wholesale
Concession Supply House for the Carnival
Operator.

BERK BROTHERS, Ltd.

77 Wellington St., W., Toronto, Canada

Send for Latest Catalogue.



CALLIOPE'S

National's are the BEST

These Machines have
evolved to National
Calliope: Johnny J.
Jones, Robin Grubery,
G. A. Westman, Eli
Bridge Co.

There must be a reason.
Ask any prominent
Carnival Manager.
**NATIONAL CALLIOPE
CORPORATION**
816 Bank Street
Kansas City, Missouri

TALCO - Everything for COOK HOUSES

STRONG BOY STOVES - BURNERS
HAMBURGER TRUNKS - GRIDDLES



4 in. \$4.25, 6 in. \$5.50
Pressure Tanks: 4 Burner \$12.50
1 gallon \$15.00
10 gallon \$25.00
Big 100 gal. \$45.00
Gasoline Lantern \$6.00
Hollow wire, 5 cents foot.
Strong Boy Stove - Pressure Gasoline \$7.50
4 Burner \$12.50
Outlets, Heavy Baller Plate Steel & each thick.
12 x 12 \$1.00 12 x 12 \$1.50 12 x 12 \$2.00
Concession Men everywhere depend on Talco Quality and
Service. Order from this ad. Send one-fourth deposit.
Write for illustrated catalog on anything you want.
YALDOT MFG. CO., Dept. M-4, St. Louis, Mo.

Monkey Family for Ball Racks



1930 Catalogue of
new Ball Throwing
Equipments. Tennis,
Hoola, Doffs, Cats,
Monkeys, ready to
mail.
Improved Six-Cat
Rack.

TAYLOR'S GAME SHOP

Columbia City, Ind.

BUDDHA PAPERS

Outfits and Costumes. Hero
scapes - various. Send 4c for
full sets.

S. BOWER, Bower Bldg.,
430-2 W. 19th St., New York
See our ad in M. P. Section.

CANDY FLOSS MACHINES

All Electric. \$135;
Hand. \$125; D & A 1
Electric. \$100.
Catalog Free.

NAT'L FLOSS MACH. CO., 645-A M. Av., New York.

GUM a pack

REPAIRMENT GUM
Full size 5c packs - other
sizes. Factory boxes. All
Streetmen. Concession and
Premium Men use our dandy
brands. Double your money.
Demand required. Order today.
HELMET GUM SHOTS, Cin-
cinnati, Ohio.

HOROSCOPES

FUTURE PHOTOS
Magic Wand and Buddha Papers.
Send 4c for samples.
BOB LIDCOCK
163 Wilson Avenue, Brooklyn, N. Y.

GUERRINI COMPANY

F. Petronilli, Proprietor.
HIGH-GRADE ACCORDIONS.
Good Music P. P. L. E.
871-279 Columbus Avenue,
San Francisco.

3-ABREAST MERRY-GO-ROUND

Herschell-Guttmann make, new top and wall, just
repacked and rebuilt; one Hill Ferris Wheel No. 19,
each ride in first-class condition. Two Delco
Electric Motors, 2 1/2 H. P., each; new Tandem Cal-
lipo, mounted on Chevrolet truck. This equipment
can be seen in Atlanta. Sell all or separate. If you
haven't the cash, please save your stamps. JOE
GALLER, Box 1285, Atlanta, Ga.

CLOSING OUT FOR SALE--LAST CALL

Hongal Tiger, large, beautiful specimen. Right
front foot lame, account caught in trap. Jungle
Bred. \$250.00. Head of 18 lbs. \$50.00 each. Buyer
will have to crate. WOL. Cal. three legs, good
shape. \$15.00. Pair Coyotes. \$15.00 for pair.
Ground Hog. \$10.00. Lemur. \$25.00. Pet Monkey,
Cedar and Chain. \$25.00. Two Cock Par. Toys and
one Hen. \$15.00. Easter. \$15.00. Antelope. \$15.00. 3-Pr.
Alligator. \$2.00. 50 White Bats. \$5.00. Three Pet
Squirrels. \$2.00. 30 Carnaux Pigeons. \$17.00.
THOS. J. LOCKE, Colchester, Miss.

Tell the Advertiser in the Billboard Where You
Got His Address.

Midway Confab

(Communications to 25 Opera Place, Cincinnati, O.)

SEVERAL run like
rides upanddown this!

THERE'S one feature to "eating snow-
balls"—they "just melt in your mouth".

HOW LIKE its namesake, the Cater-
pillar Ride needs a new "skin" at in-
tervals.

ALLEN BREWER is reported as doing
promotion work with indoor bazaars thru
Michigan and Indiana this winter.

JOHN S. BERGER, who has been in
Chicago on business for some time, re-
turns to Montreal, Can., this week.

CAPT. FLOYD WORLEY has contracted
his high dive as free attraction with the
Ketchum Shows.

MR. AND MRS. (Baby Peggy) Bob
Holmes have been spending a few weeks
with Mrs. Holmes' mother, Mrs. Claire
Lynch, in Dorchester, Mass.

GERALDINE-GERALD (Huntress), well-
known side-show entertainer, last season
with Frank Bergen, is spending the
winter months in Glens Falls, N. Y.

TED (SLIM) WILLIAMS, manager of the
Dodgem ride with Rubin & Cherry
Shows, is putting in the winter months
at his home city, York, Pa.

signed with the K. P. Ketchum 20th
Century Shows for the coming season,
making its second year with that
caravan

WHAT GENERAL MANAGER thinks
his home town the "capital of the world"
and says so on his greeting cards? May-
be some of the Melville-Heiss boys can
answer this.

J. O. (DOC) BARKUS has been visit-
ing in North Little Rock, Ark., but ex-
pects to leave shortly for his annual
trek to the resorts of Mississippi and
Florida for the remainder of the winter.

CLIFF THOMPSON, giant, last season
with Rubin & Cherry Shows, has re-
turned to Dallas, Tex., and again this
winter is advertising a popular brand of
gingerals.

JAMES DAVID NEWSUM is the name
of the juvenile troupier, and he's the son
of the general agent, James K. Newsum.
Altho but four years of age, James, Jr.,
must have his "look, see", at the Letter
List of The Billboard each issue, to "see
who is writin' me"!

HARRY COFFIN'S father-in-law heard
some friends complaining about having
severe colds, a few expressing fear of
later complications. "There's probably



"PEGGIE" MULLIN and BETTY BRAY, who operated a "spill-the-milk"
ball-throwing concession with the W. G. Wade Shows last season. Photo
taken at Freeport, Ill., by Chas. G. Pomeroy.

IT APPEARS that many old-time
showmen have become fixtures on the
West Coast, particularly in the Los
Angeles sector.

DOCK HOWARD and A. B. Cundiff
report fishing good at Miami. They
keep the missuses, Elizabeth and Muriel,
busy cleaning, frying and serving them.

With his only 50 bucks,
And a taste of rye;
Coppers whiffed his breath—
He thought the fine was high.

MANY OF THE BOYS who made last
year's New Year's Eve party of the S. L.
A. a gala event were not in Chicago this
year, and they were missed.

CHARLES MIKESSELL, of Hamilton, O.,
who has quite an acquaintance among
showfolks, recently made a trip to Cin-
cinnati and paid The Billboard a visit.

A. H. (PUNCH) ALLEN and wife, of
Joe Darpel's Side Show, with the C. A.
Wortham Shows, are spending the winter
at Buenavista, Miami Beach, Fla.

LARRY S. HOGAN, general agent
Wortham's World's Best Shows, spent
New Year's week in Chicago, and saw
the old year out with the "bunch" at
the Showmen's League.

THE BELL FAMILY BAND has again

nothing to worry about," was his re-
joinder; "my son-in-law has been coffin'
since he was born!"

MR. AND MRS. APUL GOULD have
been hibernating this winter at the
Edison Hotel, Mount Clemens, Mich.
They will be under the Howard Brothers'
banner again next season.

WHILE PLAYING the Rialto Theater,
Joliet, Ill., with a Big Parade picture
recently, Louis J. Knapp visited Jolly
Dixie and her husband at their pretty
home. Info has it that Jolly Dixie is
"getting fatter than ever".

MR. AND MRS. H. E. HUNTING, of the
Lippa Amusement Company, are spend-
ing the winter at Blackwell, Okla., and
pronounce there the "wonderful climate".
Mrs. Hunting wonders if C. T. Miller
remembers the tearing-down night of the
Chairplane at Hillsboro, Ind.

IN A LETTER from H. E. Lyndall,
Hayward, Calif., he highly compliments
C. G. Dodson "on writing such a well-
founded and constructive article, per-
taining to underpaid carnival help, that
appeared in the Christmas Special edi-
tion of The Billboard

REPORT HAS IT that Doc Scanlon,
veteran troupier, this winter at the Cer-
modore Hotel, Hartford, Conn., formerly,
for several years, with Jim Hathaway at

THE "ACE" OF RIDING DEVICES



The No. 5 B10
B11 Wheel is the
ideal ride for the
owner of Portable
Amusement Equip-
ment.
Can be erected by
four men in three
hours. Two men re-
quired for opera-
tion. Fits in one
end of 48-ft. box
car when moving. A
smooth-riding ride.
Write for addi-
tional information.

ELI BRIDGE COMPANY
Builders of Dependable Products.
800 Case Ave., Jacksonville, ILLINOIS

ALLAN HERSCHELL CARROUSELS

FOR
CARNIVALS PARKS



Unbreakable Aluminum Horse Legs.
Standard Equipment on All Our Machines.
Diameter: 32-ft. Little Beauty, 36-ft. Ideal,
40-ft., 45-ft. and 50-ft. Park Carrouseils.

ALLAN HERSCHELL CO., Inc.
NORTH TONAWANDA, N. Y.

ZAIDENS MECHANICAL DOLLS

Eleven
Different
Numbers
With
Life-Like
Body
Move-
ments!



SURE-FIRE SELLERS

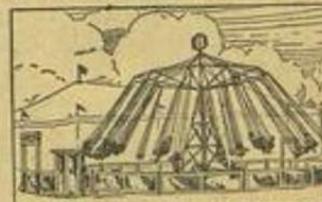
EYE-COMPELLING, LIFE-LIKE BODY MOVE-
MENTS. THEY DO THE SIBIRIAN, HA-
WAIAN AND OTHER "HOT" POPULAR
DANCE MOVEMENTS. THEY KEEP
TIME WITH YOUR RADIO. OPER-
ATED BY MECHANICAL CLOCK
MOVEMENT. THEY ARE THE
BIGGEST MONEY GETTERS.

CATALOGUE AND PRICE LIST ON REQUEST.

Overland Products Corp.,

Note New Address
30 E. 10th St.,
NEW YORK

THE NEW CHAIRPLANE



The Latest Invention. The Most Sensational Ride
Out for Parks, Fairs and Carnivals. Portable and
Stairless. Write today. And let us tell you all
about it. Weight, 6,500 lbs.
SMITH & SMITH, Springfield, Erie Co., New York.

HI-STRENGTH WILL MAKE \$150 WEEKLY.
"MooMade" at lowest price in over 20 years.
Bargains in 1930 Model ready. Write LAPEZ
STURKEWICZ, Lapez, Mich.

The NEW AUDIPHONE

REPRODUCING MUSIC AND VOICE THAT IS APPEALING AND DIFFERENT—VOLUME AND TONE SURPASSING ALL OTHER MUSICAL DEVICES—PLAYS AND TALKS AS IT GOES ANYWHERE, EVERYWHERE.

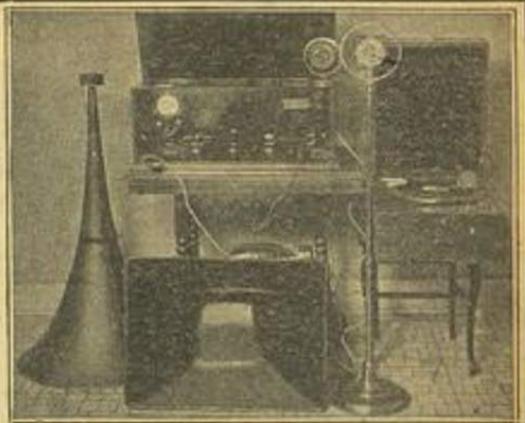
A Portable Music Reproducer and Loud Speaker. Patents Pending



For Carnivals, Shows, Circuses, Amusement Parks, Rinks, Audiotheaters, Advertisers, Concessionaires, indoors or outdoors. AS CLEAR AS A BELL, as Loud as a Brass Band. Its novelty attracts. The beauty and volume of its tone is irresistible. Operates on its own power or from light socket.

A DISTINCT NOVELTY ATTRACTIVE—APPEALING

Models made to meet all requirements, large or small, sold or rented on a positive guarantee. Not an experiment, a tried and proven success—over one hundred Audiphones in successful operation the past year. Terms if desired. Write us today for detailed information.



Special Model for Corn Games, Shows, Rides, Concessions, Etc.

NATIONAL AUDIPHONE CO., FORT DODGE, IOWA, U. S. A.

Miami, will next summer be with Lamb's Side Show on one of the Western territory caravans.

THE MERRY-GO-ROUND can't be accused of "playing both ends against the middle"—the ponies try their hardest (by centrifugal force) to tear away from the "ties that bind" (the sweeps).

EARL HARVEY (Center Pole), late of the front of Dick Best's Side Show, with the Royal American Shows, and formerly with Ringling-Barnum, 101 Ranch and Al G. Barnes Shows, is this winter visiting his mother at Vancouver, B. C.

LAVEN GINTHER and Henry Stickler, concessionaires, last several seasons with Brown & Ingalls, are in New York City this winter. They plan to return to the road in the spring with their pitch-till-you-win and ball game.

MR. AND MRS. C. E. HOLLOWAY have opened the Casco Cafe at Leland, Miss. If business remains good, the bluebird's song will not tempt Mrs. Holloway, but opine that C. E. may do a "breakaway" when the weather gets warm.

JIMMIE ROSS infoed from Senath, Mo., that he had arrived there, by motor-bus, from Seattle, Wash. Had the misfortune to lose a grip containing clothing and his tools on the trip. He will troupe the coming outdoor season.

NATE MILLER returned to winter quarters of the Melville-Reiss Shows from a vacation trip, and told some wonderful fish tales—the folks at quarters have been awaiting word from L. C. Harvey for verification.

"You can't put Me 'in the grease' And expect me To stay 'put'!" Said a drop Of cold water As it bounded Up and struck The griddle man In the eye.

EARNEST McCOLLUM, the last several seasons with Heller's Acme Shows, will be with the Ketchum Shows the coming season in the capacities of electrician and lot superintendent, according to advice from Paterson, N. J., last week.

BAILEY H. RUCKER, who is confined in State Hospital (Box 647), Parsons, Kan., writes that letters from old friends, including those with the Looos and the John T. Wortham shows, when he was with them, would "certainly be cream in my coffee," as he expresses it.

THE FIRST WEEK of the new year found the Delmar Quality Shows experiencing a rather strange combination of circumstances, opines J. H. Waters, of the show. The show was playing in Bull Bayou, La., getting its mail at Harmon, La., and its express at Gahagan, La.

WALTER D. NEALAND has this winter been operating a movie house in Montgomery, Ala., assisted by Doc Hartwick. Early last week word came from that city that he was thinking of taking over an additional screen theater there for the remainder of the winter.

AN OVERLAND showman visited a

MUIR'S PILLOWS AT BARGAIN PRICES!



We have drastically reduced the prices of our high-grade Art and Novelty Pillows. Our new DOLL and BABY Pillows are just the thing for Premium Users, Concessionaires, Merchants. A trial order will convince you.

SALESBOARD OPERATORS—Our Pillow, Candy and Pillow Assortments are what you want. Our Pillow Raffle Card Deal is a big money maker for a small investment.

MUIR ART CO.
116-122 W. Illinois St., Chicago, Ill.

FLYING AIRPLANES NEW PRICES

On 24-inch sticks, assorted color spirals and strings. Assorted color bodies. A KNOCKOUT FOR STREETMEN PARK MEN, CONCESSIONAIRES. The 1929 novelty. Sells on sight. Copies Flying Birds on sticks ten to one. Size, 10x14 inches. Per Gross, \$4.50; in Full Case Lots of 25 Gross, \$4.00 per Gross. Send 35c for samples (three sizes) and circular.

KINDEL & GRAHAM, 782-784 Mission St., San Francisco, Cal.



railroad show and inquired for an acquaintance. He was told: "I just saw him down at the 'flats.'" Instead of going to the train, the fellow looked for his man in one section of concession row.

WHEN ANYONE contributes one or more puns, or humorous squibs (wherein actual names are not used or concerned), due credit to him (or her) is incorporated in it when published. This scribe doesn't use any person's "thunder" as his own.

WILLIE LOPSTROM and his partner, Eddie St. Elci, report being busily engaged this winter incorporating new features into their combined Monkey Circus and Speedway for the coming season. St. Elci visited friends in Montreal before Christmas.

REPORT had it, at Fort Worth, Tex., last week, that Edward R. Breur, the last 11 years on the staff of the J. George Looos Shows, had been made manager of the Bill Hames Shows. He had arrived in Fort Worth, where the Hames Shows are wintering.

R. A. PETERS, Haman Ostrich and magician, last season with Ray Goldstein's Side Show, writes from 848 Sixth street, Fort Arthur, Tex., that he has been ill since the week following the Beaumont (Tex.) Fair. He would appreciate letters from friends.

C. H. WHEELER and wife and son, and H. Dodson, after closing last season at Waco, Tex., departed for Arkansas Pass, Tex., for a month's fishing, after which they went to Houston for the remainder of the winter. While at Arkansas Pass they met the cookhouse man, J. Blakeslee, and family.

WHEN LAST HEARD from, Jack Sharky, late of the Bernardi Greater Shows, was in New York City, but was

leaving for Miami, Fla., for the winter. While in the Big City he was surprisedly met Fred Lee, who was night manager at Hotel President—over a year off the road for Fred, and probably to remain so.

DEAR READER: Form the habit of locking over the Letter List each issue of *The Billboard*. Likewise advise your acquaintances. It's really interesting reading—try it! Besides, you may have a letter listed. By all means, send forwarding address immediately, should you see your name there.

FROM Little Rock, Ark.—Among concessionaires at the Indor Circus here were Mr. and Mrs. Jack Lucas, Mr. and Mrs. G. A. Parkins, Whitely Wilkinson, Juanita Hunter, Nora Gear, Jack Clark, R. J. Moore and Jack and Helen Hall. Among showfolk visitors were Mr. and Mrs. Harry E. Billick and Mr. and Mrs. J. W. Laughlin.

RALPH O. TATE, years ago a "caravanista" with the Smith Greater and others of these days, later park promoter and manager, has been alternating this winter between Dayton and Cincinnati. During a visit to *The Billboard* last week the names of numerous old-time showmen were recalled during the conversation.

A MARATHON DANCE, under auspices of the local American Legion Post, was a recent interesting affair at Phoenix, Ariz. Great crowds attended and watched the dancers and enjoyed the festive atmosphere of the occasion. W. Ellisberg, former publicity and newspaperman, of Denver, was the promoter, manager and master of ceremonies.

SPEAKING OF RESOLVES, there are many folks in outdoor show circles who would greatly profit (at least in next winter effort) should they make this one—and stick to it: "I am going out next season on a BUSINESS trip, instead

of as a "tourist!" Let economical forethought be the ever-present "watchword!"

JOE ITO, the hustling little Japanese showman, who last season had his Fun on the Farm and some concessions in Chester Park, Cincinnati, has been hibernating this winter in the Queen City, and with a partner had Christmas novelties in downtown Cincy. Joe visited *The Billboard* last week and seemed undecided as to his future movements.

G. C. GOBSAGE has been in Hattiesburg, Miss., promoting and staging a holiday event, the Hattiesburg Christmas Fair and Jubilee, closing January 2, under several (combined) auspices. While there he met Mr. and Mrs. Jake Holmes, of Dodson's World's Fair Shows, who have a nice little home in Hattiesburg.

VERNON CHAPPEL, informed from Philadelphia that he had just closed a contract to have the exclusive cookhouse and a soft-drink stand with Clark's Broadway Shows the coming season. He was leaving Philly for his home in Washington, D. C. The last eight years Chappell had a cookhouse with the Lapp Shows.

WILLIAM GULLEN, formerly with the Zeldman & Poliss Shows, and last season with several outfits, including the Seenic Railway with the Johnny J. Jones Exposition, meandered from the South to Cincinnati early last week, took a few inhalings of the frigid atmosphere and immediately headed for De Land, Fla.—probably back to Harry Illions.

DON'T BE SURPRISED should you, later, find that excellent fellow, Herbert A. Kline, again managing an outstanding amusement organization captioned the Herbert A. Kline Garden of Rides—a title he originated, and what a catchy one it is. To date, no one has rumored this, but when questioned recently, Herbert left an impression of being sort of "itchy" for the opportunity.

ANNA THOMAS and Anna Thraen, the "two Annas" of the Thomas & Thraen Amusement Company, and the wives of Art Thomas and Ray Thraen, owners and managers of that caravan, are reported wearing non-fading smiles these days, since the arrival of the new "hotel on wheels" at winter quarters. The conveyance is being made into a nifty

BEANO or CORN GAME

The Best on the Market.
35 Player Outfit, \$5.00
70 Player Outfit, \$10.00
ALUMINUM CENTER WHEELS
15 inches in diameter, numbered on both sides, any combination.
SPECIAL PRICE, \$20.00 SHOOTING GALLERIES
Send for Catalog
Also send for our new Catalogue No. 129, full of new Games, Dolls, Blankets, Lamps, Aluminum Ware, Balloons, Candy, Pillow Top, Balloons, Paper Hats, Fans, Cones, Artificial Flowers, Novelties, etc.
SLACK MFG. CO.
124-126 W. Lake St., Chicago, Ill.

traveling home for the coming tour of the show.

AFTER CLOSING the season with Johnny Bejano on the Morris & Castle Shows, Billie Dollar migrated to Birmingham, Ala., where he grabbed himself a winter berth as manager of the Exchange Hotel. A number of showfolks are stopping there, among whom are Doc Max Wharton and Dick Lane, who have framed up various ideas in shows while seated around the heating apparatus.

IT MAY have been a coincidence, but to this scribe it seemed that the minds of Mr. and Mrs. Rubin Gruberg "run together" under being-sociable circumstances—possibly with a tinge of business, recently, at Chicago. When they were introduced (not simultaneously) to a prominent man, each remarked precisely the same: "I really like your appearance!"

HE SIGNS his name "E. Miles Jones". By connecting the "S" with his "middle name", you get the lowdown on his amiable personality—except should you persist in irritating him—when, perhaps, you would rather be his "middle name" away from him. Nearly all caravanners know, or have heard of this Class-A auction-store concession man, with the Greater Sheesley Shows.

AT A CIRCUS-BAZAAR recently staged at Cinderella Ballroom, Miami, Fla., a number of well-known showfolks appeared on the entertainment program. They included Capt. Harry LaBelle, in travel lectures; the Biggerstaff Troupe of Aerialists; Martha Eger, rings; Harry Taylor, wire artist; Ben Barnes, slow-motion acrobat; Taylor Trout and Company, and the "Man of Mystery". The program was in charge of Taylor Trout.

AFTER 40 years on the road, representing chewing-gum manufacturers, Charles Frohock will retire. In recent years he has been employed by a Boston concern. For seven years he traveled with Thomas N. Doughty, temperance lecturer and evangelist, and for some time was a singer, traveling with Evangelist Moody. Frohock is a native of Maine and will be 74 years of age next June.

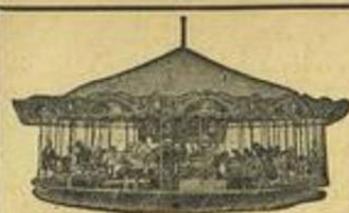
WITH "SUSIE", the "lady gorilla" that came across the Atlantic as a passenger, and the attendant newspaper mention she received, with the Johnny J. Jones Expedition, starting at the Largo (Fla.) Free Fair, and a mammoth whale as another big attraction of the Jones organization—well, just watch "Bill" Hillier display his energetic element and strut his ability in the way of publicity the coming season!

AMONG showfolks at the Edison Hotel in Atlanta, Ga., last week were Lola Vinal, Gaven Dorothy, Claudius Reaves and Martin Cruise, of the Hamilton Shows; Tornacy and Varney, of a Passion Play unit, who had been laying off during the holidays; C. R. Lovegrove, of Rubin & Cherry Shows; George Mayer, electrician Southern Exposition Shows, and Mr. and Mrs. Lloyd O. Johnston, concessionaires of the Noble C. Fairly Shows.

PAT BRADY writes that one of the most elaborate Christmas dinners he ever enjoyed was given by Dave B. Stock at winter quarters at Petersburg, Va. There was turkey and almost everything that goes with it to make up a real feast. The guests included "Epecks" Williams, John (Hoody) Gousser, Nillie, "Dad" and "Mother" Snyder, Mrs. Helen Friedman, Mr. and Mrs. William Rue, Mr. and Mrs. Pat Brady, Willie Jackson and John Ringland.

CHARLES LACROIX, for many years an aerial gymnast and who the last few years has operated a live freak animal show under canvas at fairs, etc., a few months ago contracted severe rheumatism in his left hip, leg and foot, and has spent his last season's earnings in caring for his small animals, and for medicine, physician's fees, etc. He resides at 1304 Mad Anthony boulevard, Fort Wayne, Ind., and would appreciate helping letters from acquaintances.

T. A. McCLENDON, last season tatterer with Doc Hartwick's Side Show on the Rubin & Cherry Shows, received much favorable comment on his flashy display of sample work and the mountings of his paraphernalia. McCleendon infers that his outfit for the coming season will be a great deal nicer than



CAROUSSELLES

COMPLETE LINE FOR PARKS OR CARNIVALS.

LINDY-LOOP
RIDE-O HEY-DEY
FUN-ON-THE-FARM

No Midway Complete Without Them.
Information on request.

SPILLMAN ENGINEERING CORPORATION, North Tonawanda, New York

For The Winter Bank Roll!!

Our 160-Page Catalog. 400 illustrations of the Greatest Line of Merchandise ever offered! New Ideas, New Designs, New Games! Write today! IT'S FREE!

CARDS — GAMES — CONCESSION SUPPLIES.

H. C. EVANS & CO., 1528 W. Adams St., Chicago

THE WALTZER

THE NEW RIDE SENSATION PORTABLE OR PARKS

Has carried 15,000 people in a single day. Grossed over \$2,500 in a day.

HARRY WITT, Sole Distributor, 1440 Broadway, New York City

J. R. EDWARDS ATTRACTIONS WANTED FOR SEASON OF 1930

COOK HOUSE. Must be up to date. Will sell extensive on CORN GAME. All Merchandise Wheels and Grind Stones open.
SHOWS—Liberal percentage. Athletic, Ten-in-One, Wax Show, Platform.
WANTED—RIDE HELP, FOREMEN for Big Ed Wheel, Smith & Smith Chairplane and Allan Marshall Little Beauty. Must be high type.
WANTED to hear from Ten-Piece Band. Must be hot.
WILL BUY 2000 Top. Khasi preferred.
FOR SALE—One \$112 and one 1012 Concession Top. Practically new.
WANTED—SIX MINIATURE CAGES, pony high. Must be cheap for cash.
Show opens middle of April. Fair Secretaries and Home-Coming Committees, write. Address all mail to J. R. EDWARDS, 232 North Beakley Street, Weoster O. Phone R-666.

his former offering—with brass railings, velvet curtains, 'n' everything. He has been spending the holidays in the Blue Ridge Mountains of Virginia. Expects to return to Rubin & Cherry.

J. W. TRUEMAN writes that he and the missus played "bloomers" all season, until they reached Jacksonville, Fla., where they played a "red one"—that is, catching plenty fish, between cold snaps. "We have rented a cabin," he writes, "and Mrs. Trueman and I are enjoying the cold breezes, which are like the North. And we will start north, and you will be able to see us at Petland, where a large man is pumping gas and says 'hello' and 'good-by', instead of 'how many?' How 'bout it, Rex Ingram?"

IN ANSWER to inquiries of some showfolks, "What good does a winter carnival do?" J. H. Waters, of the Delmar Shows, deduces somewhat in this manner: For one thing, they help to remove the "wrinkles" in the stomachs of some only-summer trouper, who don't lay aside sufficient maxumama to keep them during their "motor touring" winters—some even drive miles out of their way to visit a winter carnival—and cut up the "big dough" they made "last summer", and eventually thin down and sak about being staked to a feed at the cookhouse, or "How 'bout some gas and oil," to get to the next town on their way.

MRS. M. L. MORRIS, former special agent and contest promoter, who has been confined to her room (119 West Todd street) in Frankfort, Ky., for some 26 weeks, wishes to express her thanks to showfolk friends for their Christmas time remembrances. Among these was a miniature Airplane Swing, from Lola Painter, formerly with the Hugh Hill Shows, which now operates on "Alabama" (as Mrs. Morris is known to friends) table. Another prized remembrance was a photograph record made on a postcard, which came from Ireland. Mrs. Morris' last promotion was at Wau-pun, Wis., July 4, 1928, with the Strayer Amusement Company.

DURING CHRISTMAS WEEK there were many party affairs in Kansas City—at the Showman's Club, in hotels and at residences. Among them was the party given by Mrs. Nellie Webber at her

residence for members of the Ladies Auxiliary of the Heart of America Showman's Club. Included in the guests were Bird Brainard, Elizabeth Yearout, Lola Hart, Frankie Sweeney, Viola Fairly, Elsie Calvert, Leona Carter, Jessie Linnes, Cassie Shannahan, Marie Klesion, Verna Adams, Nellie McClellan, Irene Kyner, Babe Hutchinson, Bees Howk, Mattie Howk, Junita Strausburg, Martha Kien, Nina Stanley, Miriam Rupley and others whose names were not secured.

IN THE *Trekking Backward* columns of *The Louisville Herald-Post*, Louisville, Ky., of December 29, by A. M. Tarvin, appeared a very interesting article bearing on wild animals. It was captioned "Wild Animals as Showman Knew Them", the human subject of the story being the late Col. P. J. Mundy—who was then affiliated with the old Frank Gaskill carnival company. It contains some very humorous incidents in connection with the show's visit to Louisville, and how a large lion, which made a great deal of noise with its continuous roaring, was quite docile under the direction of Col. Mundy. The story recalls to this writer the aged lion of the late C. J. Burkhardt's animal show (with his carnival company some 15 years ago), named "Leo". When the entertainers ballyhooed, "Leo" certainly did his "stunt", his fierce roaring making cold chills race up and down one's spinal column. The natives stayed clear of the cage and shuddered when "Leo" went faultily thru his "untamable" act. During cold nights, the canvassmen drew cuts to determine which of them would be afforded the warmth of the lion's body, curling up close to it, between its four legs—and in the morning the fortunate one had to aid "Leo" in getting to his feet and exercise him a little, to prepare him for his day's work, without wabbling.

Capt. Latlip Attractions

CHARLESTON, W. Va. — Work has again started in the winter quarters of the Capt. Latlip Attractions, and there will now be no stopping until the opening date, early in April.

Capt. Latlip, G. W. Brownie and Howard (Cotton) Willard motored to Huntington recently on a combined business and pleasure trip. They met a number of showfolks wintering there, including

Melville-Reiss Shows

CHARLOTTE, N. C., Jan. 4.—Activities have started in the winter quarters of the Melville-Reiss Shows and Superintendent J. L. Edwards has 14 men engaged in preparing the working equipment. Very little heavy work will be necessary due to the large amount that was done last winter. However, all of the wagon fronts and many of the grind show fronts will be remodeled and re-decorated with wood carving and gold and silver leaf effects. Howard Ingram has been engaged as trainmaster and is expected to arrive in quarters shortly.

Maxie Herman, of the Lew DuFour "Unborn" show, has arrived and is building a new show. Rumor has it that final arrangements have been made to present Etta Louise Blake's Musical Revue in 1930. Word from Gene Nadreau, in Miami, informs that he has planned a most elaborate and entirely new Hawaiian Show for the coming season with the Melville-Reiss Shows. Final contracts have been signed with G. J. Fulke, of Minneapolis, for his "Waltzer" on the midway. George Lucas, who is spending the winter in Mt. Carmel, Ill., writes that he will head southward as soon as he thinks the roads are passable. Much time is being spent in contemplating new and unusual electrical designs. Superintendent Edwards has planned a number of effects that are distinctly new and novel. Mrs. Hubert Vowell, assistant secretary of the South Carolina State Fair at Columbia, spent the holidays in Charlotte and visited winter quarters. Also Nellie Lorrow and brother, who passed thru on the way to Atlanta, Ga. Mrs. Melville and Bernice Melville have returned from Miami, where they spent the holidays. Nate Miller is back with several new "fish stories" and word that lots of showfolks are wintering there. Mr. and Mrs. J. D. Wright, Jr., have taken up their abode in Newark N. J., for the remainder of the winter. General Manager J. F. Murphy writes from Piqua, O., that he will leave there soon Mr. and Mrs. I. L. Peyer are at home in Chicago until the opening of the season, at which time Peyer will again be on the staff. Owner Harry G. Melville spent the holidays quietly in Charlotte, but expects to leave shortly for the North on an extended business trip.

W. L. WALTON.

John T. Wortham Shows

SAN BERNARDINO, Calif. — With plenty of warm sunshine the boys in winter quarters of the John T. Wortham Shows are making much progress, especially the wagon building department, as several new box wagons with large rubber wheels have been completed the last few weeks.

The new minstrel show front is nearing completion, as is Danville's new front on the Glass House. Vester Crawley is putting the finishing touches on his new fun show. Clark Briney will start soon on his new attraction. Several new attractions have been booked for the coming season, and the opening date at the Orange Show will find more shows and more riding devices than ever before assembled at this California annual event.

John T. Wortham has announced he will have his 1,000-foot-long midway a riot of color. Already men are laying the corner posts of the mammoth trole span arch being erected and paid for by Wortham. This arch will be a "blaze" at night with thousands of colored lights and a great powerful searchlight on top. The entire midway will be strung with overhead cable holding colored lights and a varied assortment of bright colored pennants. Each riding device and each show front will have a new coat of paint to harmonize and carry out this year's color scheme. It is the policy of John T. Wortham to give the thousands of midway visitors each year at the Orange Show something new and different and this year will surpass all his previous efforts in presenting a midway of features that again will be hard to equal.

ROY E. LUDINGTON.

Mr. and Mrs. Jack Freeman, Freeman had been seriously ill several weeks, but is now able to be around again. Latlip, J. Shirley Ross, James Wilcher and Dr. Jim Davidson entertained with Christmas dinners at their respective homes here. The Latlip children continue their daily practicing of new acts after school hours. This company will play new territory for it the coming season.

JAMES WILCHER.

WANTED

As we are desirous of changing some of our shows this season we would be pleased to hear from shows of merit. Will finance any idea that is practical. Can place a real Hawaiian Troupe, Wild Animal Show, Midget Troupe, South Sea Islanders, Fun House with new idea. Man to make Openings and Manage Negro Minstrel.

RIDE HELP

Foreman to handle Rides. Must be sober. State what ride you can handle.

FOR SALE

Baby Elephant and Chimpanzee Working together in a marvelous act. Both in good health. Little Train consisting of an electric engine and four cars with track for same. In good condition. Whip in good condition. Wax Show. Greatest educational show ever exhibited, consisting of figures of all the Presidents of the U. S. and other famous people properly clothed and cases for figures. Irving Kempf, Jean Nadreau, Scout Younger, John Metz, write.

MORRIS & CASTLE SHOWS, Box 1100, Shreveport, La.

Pacific Coast Showmen's Notes

LOS ANGELES.—The clubrooms of the Pacific Coast Showmen's Association is a rendezvous for all showmen who come to this city to spend the winter months.

For many years showmen coming to the West Coast were obliged to meet each other at hotels. Therefore, all showmen, active or retired, when in town are visitors at the club and engage in interesting conversation—"show business".

The last regular meeting of the year was well attended and by many prominent personages of the amusement world. Representatives in all branches of the show business were present. President Seber, with all officers present, called the meeting to order promptly at 8 o'clock, and put thru the regular routine of business, calling on all committees to make their weekly reports and reminding members that the coming week would terminate their service on the respective committees, and they would be called upon to make a general report of their activities of the year 1929. A vote of thanks was extended to all showmen and their friends who helped make the Christmas dinner a huge success.

Many entertainers of the motion picture studios, radio performers and the talented members of the P. C. S. A. gave hours of their time entertaining the hundreds of showfolks and their friends who were guests of the association on Christmas Day.

Due to the absence of many members on Decoration day, May 30, who are usually scattered over the continent at that time of the year, a day has been set aside to hold the memorial services Sunday, January 5, at 11 a. m., at Evergreen Cemetery, Showmen's plot. The members will assemble in the clubrooms and proceed in a body to pay respects to their departed brothers.

Many more reservations have been made for the Banquet and Ball, and Will Wright, chairman, assures that the attendance will far exceed expectations. Many prominent personages, officials and all officers of 1929 and the new administration will be at the speakers' table. There isn't need to describe in detail, at this time, the arrangements made for this gala event. Suffice to say that Wright, with the co-operation of his brother members, will leave nothing undone to make that night, January 14, an instructive as well as an entertaining one.

Brothers Frank Babcock and Ray Johnson, of the house committee, called attention to the chair at the last meeting that refreshments were "getting cold", and quick action on the part of President Seber, taking the situation in hand, disposed of this, that and the other unimportant questions, and brought the meeting to a close. The procession, led by President Seber, proceeded to the dining quarters, where choice morsels prepared were devoured, and, as true showmen, the topic of conversation was the building of new shows, riding devices and new ideas conjured to get the "Jong green" the coming season.

Daily visitors to the clubrooms: Judge Karnes, Bert Earles, "Butch" Bircher, Jim Comefort, John Miller, George Hines, J. Sky Clark, George Dugan and Al (Big Hat) Fisher.

Solly Wasserman is in and out of town a number of times during the week, at present engaged in preparing for opening with the Wortham Shows at San Bernardino. Solly will handle all interests of Mrs. Glenn Jones the coming season. Archie Clark left for points

WEST'S WORLD'S SHOWS WANT SHOWS

Will furnish complete outfits with wagons for anything worth while. Concessions that are legitimate. We will positively carry no racket, no gaff stores of any kind. Will book Shooting-Gallery. Positively clean. Fair Secretaries, we will play your fair with or without concessions. Address JACK V. LYLES, General Representative, Tarboro, N. C. All others address FRANK WEST, Box 1047, Norfolk, Va. P. S.—The West's World's Wonder Shows are neither broke nor for sale as rumored by some competitors, but will play a route of the best manufacturing cities in the East, and our fairs start in July.

WANTED FOR SEASON 1930 PALACE OF WONDERS SIDE SHOW, REVERE BEACH, MASS.

Preaks and Curiosities of all kinds. Also good Talker. Send photo and state salary in first letter. W. E. McGINNIS, 348 Nahant Road, Nahant, Mass.

Tenth Season — LIPPA AMUSEMENT COMPANY — Tenth Season WANTS FOR SEASON 1930

Musical Tab, Circus Side Show, Pit Shows, Walk-Through Shows and others. Will furnish Tents to responsible people. Foremen for Two-Abreast Merry-Go-Round and Chairplane. Help in all departments. Electrician who can double. Merchandise Wheels all open. Other Concessions open. Will sell Corn Game or Hoopay-Hooper. Cook House; must have own truck. Will book reasonable for solid seasons. We own our Rides. Last season we had 12 weeks of Fairs and Street Celebrations. Write 231 E. 47th St., Chicago, Ill.

east to visit Chicago, New York and Hoboken, and expects to get back here in time to make his daily visits to the Orange Show. C. O. Schultz, one of the oldest agents in the business, has the distinction of being a great-grandfather. A 7½-pound boy, as a "Christmas gift", delighted the old gent, and he advises that in due time there will be another general agent in the business.

There are many interesting items that could be related at this time, but the most interesting of all is the Banquet and Ball, just two weeks off. Dress suits and other suits are going to the cleaners. Dance steps are being rehearsed an etiquette befitting an occasion of this kind is a topic much discussed. Remember the date, January 14, in the Gold Room of the Alexandria Hotel, and be there if possible.

St. Louis

ST. LOUIS, Jan. 4.—Capt. Dan Riley, well-known lion trainer, departed this week for Montgomery, Ala., where his animals of the Rubin & Cherry Shows are housed for the winter months. He spent several days in the city visiting with friends.

L. Clifton Kelley, well-known general agent, arrived in the city Thursday for a several days' sojourn in this vicinity.

W. B. (Boots) Wecker, of the Gus Sun Booking Exchange, was in the city for several days, en route to Springfield, O. Mr. and Mrs. Jack Kenyon passed thru St. Louis this week, en route from Bangor, Wis., to Los Angeles, where they intend to spend the remaining winter months.

Al Hatch, of the R. H. Armbruster Company, spent several days in St. Louis this week visiting with showfolks.

Charles Oliver, owner of the Oliver Amusement Companies No. 2 and No. 3, departed this week for Little Rock Ark., where he will visit with his brother, who

is operating the Majestic Theater there, for several weeks.

W. M. (Billy) Breese, general agent of the Bernardi Exposition Shows, passed thru St. Louis Friday, en route from Kansas City to Chicago.

Mrs. Carey Jones returned to St. Louis Wednesday, after a two weeks' trip to Arkansas. She will leave in the next few days for her home in Indiana, to visit with her mother for several weeks.

Blotner Bros.' Shows

IRVINGTON, N. J.—Altho the opening date for the Blotner Model Shows is some three months away, there is not a great deal of work yet to be done to make the paraphernalia ready for the road. There is very little work to be done on the three rides, as the old adage of "a stitch in time saves nine" is actually applied by the management.

A contract for 12 new 10x16 gabel-end concession tents has been awarded to the United States Tent & Awning Company. These, with the new tents and banners of the four shows, will give a very neat appearance to the midway. The owners, Maxwell and Carl Blotner, altho actively engaged in the cleaning business here, find time to handle the winter business of the show.

Congratulatory communications are still coming in to Mr. and Mrs. Maxwell Blotner on the arrival of a 7½-pound girl baby, December 16. Arthur Brunelle has again signed as superintendent of rides, making his fifth consecutive season. Word has reached here that Kenneth Wilkins, second man on the Merry-Go-Round the last three seasons, was recently married. Robert Wilkins will again have charge of the Ferris Wheel, and nearly all the ride help of last season will be on hand at the opening stand for the new season. With the exception of the cookhouse and novelties, everything is owned and operated by the management. THOMAS ROSE.

FOR SALE**Miller Expo. Shows**

SOUTH MANSFIELD, La.—This writing finds the Miller Bros.' Exposition Shows emerging from a 10-inch blanket of snow. Outside of a few chapped hands and red ears the folks are very little the worse for the experience. Several very interesting pictures were made of the midway while it was coated in white. The Marcel Troupe "dug in" and stayed under cover until Christmas Day, when "Old Santa" visited the younger members of the family and then even Nick Marcell, the owner of the act, came up for air. Dan Van, who clown in the various acts presented by the Marcells, had a birthday Christmas Eve and celebrated fittingly.

"Red" Watson is preparing to build a house on wheels. He is being assisted by Ray LaBoyeaux. Ray says the entire outfit will cost less than \$50, but at some future date information will be given how many "fiftys" it will really cost the redoubtable "Red".

The show has encountered about every kind of weather, and all believe that anything from now on will be an improvement. The show will play Many, La., and another of the new oil towns; then for a week or two in Texas. In 14 weeks it will make the long hop north. Laymen is planning a trip to Leavenworth to get one of his Merry-Go-Rounds ready for the spring opening. He will also place his giant Gaviola organ on this show for the summer. William Foster and Marty Rose are trying to "out-bat" each other on the "Hot Stove Ball Team". Jimmy Allen and some of the Texas boys are at present members of the concession lineup. Mike Zinney has his beautiful Illusion Show on the midway. Smith and Swallow have truck animal shows. Jack Rooney has the Athletic Show and Johnnie Meyers will open the Minstrel Show in Many.

The route for 1930 will be thru the Central States, with one or two Eastern dates that have already been contracted for. CARL X. MARTIN.

Miller's Museum in St. Louis

ST. LOUIS, Mo., Jan. 4.—Miller's Modern Museum opened here Monday on Market street near Broadway and has been doing a tremendous business. It is located in the same place that Dave Dedrick had his store show last winter. Miller has played his museum in four States during the last few weeks, his trucks covering over 1,700 miles. He played in Atlanta, Ga.; Chattanooga, Tenn.; one week in Louisville, Ky., and is scheduled in his present location indefinitely. The fact that he is doing a splendid business is proof that a store show will get money in this city provided there is something inside that is worth while. Miller has a dandy lineup of attractions.

When The Billboard representative visited the museum Thursday, there were the following attractions on the various platforms: "Ho Jo", Bear Boy; "Scotty Kean" Scotch bagpiper; Frank Zorda, "magical slicker"; "Determination Eddie", handless wonder; Euna-George; "Alfred", the Alligator Boy; "Sailor Joe", the noted tattooed man; Hox Wheeler, "Haba Haba", and "Zip and Pip", Patagonian pigmies. The executive staff consists of Cash Miller, manager; Doc Cox, inside lecturer; Mrs. Cash Miller, inside matron; "Scottie" Kean, smoke artist; Herbie Mayo, front door, and Owen Webb, ceator. "Candy" Sabbath has been doing the booking and advance work for the museum, which travels in five trucks and seven passenger cars, and the personnel consists of 22 people.

SEASON 1930

25TH TRIUMPHANT YEAR

ANNOUNCING A BIGGER, BETTER AND DIFFERENT CARNIVAL

J. GEORGE LOOS SHOWS AND INDUSTRIAL EXPOSITION

OPENING AT **LAREDO, TEX., FEB. 10th** 35TH ANNUAL CELEBRATION.
Ten Days and Nights, Including Two Sundays. Street Location in Heart of Business District.

SHOWMEN

OF ABILITY and who are willing to prove it instead of constantly telling the world about their big days ten years ago, will find an environment here PROFITABLE and PLEASANT. Of course, if you come over here and LAY DOWN on the job and endeavor to live on your PAST and sometimes "SELF-GLORIFIED" reputation, you will probably prove a FIZBLE here as ELSEWHERE.

Many INDIVIDUAL FAILURES on most Carnivals are occasioned thru the fact that too much time is spent at the COOKHOUSE, or wandering around the MIDWAY, trying to find out the OTHER FELLOW'S BUSINESS, especially during WORKING hours.

To those who are alert and on the job, you will find that we will give you every ASSISTANCE and OPPORTUNITY to make money, but you're got to help.

TALKERS—There are quite a number of SHOW ORATORS who have an idea all they have to do is to speak about five minutes during an opening. Light a cigarette and expect the public to make a GRAND RUSH for the TICKET BOX. We cannot use those kind. Talk to them and Orate, and heavy on the GUILD.

EMPLOYEES—EXPECTING and RECEIVING HIGH SALARY and in return give 10% in SERVICE are a DETRIMENT to any show, or any BUSINESS in any capacity.

AND ANOTHER THING—We do not stand for any unreasonable "BACKET STORES", and that HELPS some. If other shows desire this CHARACTER of Concealment, we contend that it is their PRIVILEGE, as we have no desire to run their business or suggest their mode of operation.

Not in our opinion "BACKET STORES" and SHOW BUSINESS are two separate INSTITUTIONS. AND THAT'S THAT.

MERITORIOUS SHOWS and CONCESSIONS WRITE

CAN USE Mechanical, Athletic, Illusion, Glass House, Fun Shows, Wax Exhibit and Platform Shows.

WANT Heydey and Lindy Loop, Acts for Big Circus Side Show, Minstrel Performers and Musicians.

RIDE HELP

Foremen and Help for Caterpillar, Tilt-a-Whirl, Swing, Ferris Wheel and Mixup. Also Train Help.

FREE ACTS, State Lowest Salary for Season 40 Weeks

America's Greatest 30-Car Carnival

CAN USE CAPABLE PROMOTERS
WIRE OR WRITE

J. GEORGE LOOS, Winter Quarters, Laredo, Tex.

FAIR SECRETARIES

In the MIDDLE West desiring a HIGH-CLASS (THIRTY-CAR) CARNIVAL organization, desiring 10 BIG RIDES and 15 MERITORIOUS SHOWS, will find it to their ADVANTAGE to CONSIDER us.

We do NOT find it necessary to MISREPRESENT or SPREAD UNTRUTHFUL or UNSCRUPULOUS PROPAGANDA against other shows, even though they are of an inferior quality and find it NECESSARY TO RESORT to these tactics in order to EXIST at all, even for a TEMPORARY period.

They merely AMUSE us with their UNBALANCED IGNORANCE in thinking they can "HORNYWOOD" the dear, loving "people" who are so much WISER than they really think.

You will find our PERSONNEL of the HIGHEST TYPE, ever ready to CO-OPERATE with you to the fullest extent. Our Shows, Rides and Concessions of the BETTER KIND, and our BUSINESS transacted along LEGITIMATE lines.

Our FAIR DEALINGS with Fairs and other Committees will GUARANTEE you that this show will not leave you with a "DARK BROWN TASTE" for weeks after.

We offer NO APOLOGIES. Hundreds of SATISFIED COMMITTEES will verify that.

We give YOU and your PATRONS credit for having BRAINS of your own, and capable of knowing a GOOD SHOW when you see it. There all we want you to do.

LOOK US OVER—COMPARE us with OTHERS, and let your JUDGMENT and CONSCIENCE be your GUIDE. WE'RE FUNNY THAT WAY.

Royal American Shows

SOUTH JACKSONVILLE, Fla.—The ambition of the Royal American Shows to have its own Merry-Go-Round has been realized by the acquisition of a late model Philadelphia Toboggan Company make, just arrived in winter quarters, and now in process of decoration. Three abreast, when it graces the midway at the Florida State Fair March 15, it will be found to be the same of pictorial flash and ornament at the hands of Artists Slim Sowerby and Ed Lewis. Not adorned with "10,000 lights", but equal in illumination to any portable machine, carrying every light that Electrician Dave Song is able to find a place for, his ambition is to make it a fitting companion in brilliancy to the twin EMI wheels, whose superlative radiance occasioned such comment in 1929. In all, 10 major rides will be carried in 1930. The Merry-Go-Round will be in charge of Vince Book, of Kansas City.

The Law and Outlaw Show, under the management of George Sargent, contains a total of 44 figures, 10 of them being of three who have acquired niches in the Hall of Crime during the past year, and two new departments are being added: The Third Degree, devoted to methods prevalent in extorting confessions from accused from the earliest times, illustrating the tortures of burning the flesh with red-hot irons, the bastinado, the rack, the wheel, the thumb and muscle stretchers, the water cure, down to the present-day psychological methods of appealing to the senses and appetites. The "Death Sentence" will portray with workable models the methods of execution, from the sword in Biblical times and the impalement in the time of King Hamurabi of Babylon, down to modern electrocution, showing in addition the burning pyre, the scaffold, the guillotine and the electric chair. Sargent is authority for the statement that the inside lecture will be handled by an eminent criminologist, a former warden of a noted penitentiary, using living subjects to illustrate both the third degree and death sentence, the models, of course, being only in apparent painful and deadly action.

Mr. and Mrs. B. Smuckler, well known in their field, have been added to the

staff of special agents and promoters. Able Ziedman is among the new concessionaires who have announced their affiliation with R. A. S. in 1930.

PAT BEGGS.

Anthony's Museum

SAN ANTONIO, Tex., Jan. 4.—Milo Anthony closed his museum in Galveston, Tex., and moved it intact to this city. He has added two attractions. Despite cold weather and snow, business in Galveston was above expectations. If contracts had not been signed here, the museum would have remained in Galveston indefinitely.

The museum opened here Tuesday, with the following attractions: Tony, the alligator boy; Allen-Eliken; Mr. and Mrs. Jewel, with their magic and mystery acts; June Burns, presenting the Spidora illusion; Clarence Ashley, Senegalese steel-skin marvel and human pin cushion; Mr. and Mrs. Anthony, offering their mind-reading act; Prof. Victor, tattoo artist, and the Patagonian Pygmies, fire act. Bill Glynn and the writer are handling the front. W. W. (DOC) LEWIS.

Gold Medal Shows

LITTLE ROCK, Ark.—Work at the quarters of the Gold Medal Shows is progressing nicely. Santa Claus paid quarters a visit, and all the employees there were remembered with gifts from Manager Billick, and a turkey dinner with all the trimmings.

New wagons are being built for all the rides, under the supervision of H. E. Billick. All the repairing, rebuilding and painting of the wagons will be completed long before the opening. The train will undergo general repairs at the Missouri Pacific shops here, and will be delivered to the show about February 15, to be painted and decorated.

Harry Noyes, general agent, and Special Agent Billy Gear are scouting for territory. The Caterpillar and Merry-Go-Round, owned by Bert Cobb, have both been repaired and painted. The crews of both rides remained in the quarters until the work was completed, then left for their respective homes to spend the holidays. Jack Clark, of athletic show

fame, is a daily visitor at quarters. Mrs. Bert Cobb has been indisposed and is still confined to her apartment, 319 Sherman street, Little Rock. Mrs. Jeanette Newsum and James David Newsum, wife and son of the writer, are spending the winter in North Little Rock—the fifth winter here—at the Palace Hotel.

It is not amiss to announce now that the Gold Medal Shows will operate with a pay gate next season, and several free acts have already been contracted.

The winter quarters in use here are the same as used by the Wortham Shows the last several years. There is ample room in the main building for all the rides to be set up while undergoing repairs, also trackage for all the cars; all the wagons are under cover, plenty of buildings for the live stock; in fact, an ideal winter quarters.

JAMES K. NEWSUM.

Crafts Greater Shows

SAN DIEGO, Calif.—Things are beginning to hum around the winter quarters of Crafts Greater Shows here, with the arrival of Orville Crafts, who made quite an extensive trip last month with his general agent, "Big-Hat" Al Fisher. They attended the fair meeting at San Francisco, also visiting at the Northwest Fair meeting at Spokane, Wash.

Crafts has a large crew at work in winter quarters, painting and fixing things up, as the show will open the first week in February.

Contrary to some reports, the Crafts Shows will again go out on trucks and use the same subtitle, the "World's Largest Motorized Carnival." Several new trucks and trailers have been purchased, as the management has added a new Three-Abreast Merry-Go-Round and a Lindy Loop, and is figuring on getting a Scooter, so the show will have six rides. New shows will be built.

Practically the same staff as last year has been engaged, and the show will move on 30 trucks and trailers, all the trucks being six-wheelers and the trailers 24 feet, specially made. The show will again use a 150-k. w. transformer. It will open at San Diego the first week in February, and from there go to the Imperial County Fair, at Imperial, Calif.

Mathews Amusement Co.

SURENCY, Ga., Jan. 3.—The M. L. Mathews Amusement Company is playing here this week and, despite inclement weather, there has been a little business. Christmas week, at Uvalde, Ga., turned out very good.

A Christmas dinner was served at Towney's cookhouse, with turkey and all the trimmings.

Eddie Evans joined there with two concessions. Manager Mathews is planning to open the regular spring and early summer season around Charleston, W. Va., about the middle of April.

GEORGE GIBSON.



A genuine Talco Rattle Popper at Lowest Price ever made for a quality machine. Big capacity. Best materials and construction. Pressure Gasoline, Gas or Electric heat. Write for descriptive circular. Order direct from this ad. TALBOT MFG. CO., Dept. CP 10, ST. LOUIS, MO.

AT LIBERTY
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Carnival General Agent
Permanent Address
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Oceanside, Long Island, N. Y.
Phone, Rockville Centre 1274

MIDGET HORSES, 31 inches high, 50 lbs. Sound, perfect specimens. For April shipments, \$100, \$250 with order, balance C. O. D. FRANK WITTE, SR., P. O. Box 184, Cincinnati, O.

Neil Austin Expanding With His Store Shows

NEW YORK, Jan. 4.—Neil (Whitey) Austin expects to open his No. 2 Palace of Wonders Show in Jersey City shortly, he announced to *The Billboard*. The No. 1 show is in its sixth successful week in the heart of the theatrical and business district of Newark on Broad street, near Market. This is the seventh week for the show since it closed its fair dates at Danbury, Conn. The first week of the indoor season was at Passaic, where good business ruled, considering that the location was not the best.

Incidentally Manager Austin is jubilant over the fact that he has opened Newark, which for 12 years has been closed to this type of offering. The show is clean and inspiring and has been operating in close proximity to the city hall, where it has been carefully scrutinized and given a clean bill by the powers that be.

Arrayed in regular Austinesque style, the attractions assembled in the present aggregation include Elsie Strik, who has lost none of her drawing powers as a human paradox. Prof. Kutz's flea circus, which never fails to please. Bill Hart, celebrated Coney Island glass-blower, has an unsurpassed exhibit that appeals to the spending propensities of the patrons. Great Gravyko lives up to his billing as an all-round entertainer. Hindoo Charlie is in a class by himself as a handler of deadly snakes. Winsome Winsie is a "darb" of a fat girl. Billie, the Hindu half man, is a real freak. Gertie, the cannibal girl, is a sure-fire gloom dispeller.

Joe Austin, head lecturer, injects sustained interest in the diversification, which is hard to duplicate for the 15-cent admission. Harry Hearson and Jack Crossman are the ticket sellers. Leonard Kennard retains the undisputed title as champion checker and chess player and has many aspirants for his crown. Anita, the mystery girl, works to good advantage with her audiences. Harry Fitzgerald is directing the publicity and advertising with his customary success. Many visitors were present during the Newark engagement, chief of whom were Carl Lauther, Walter K. Sibley, George Nichols, F. Percy Morency, Miss Billie Rogers, Doc Duncan, Essie Fay, Floyd Woolsey and others. The show's auspices was the Trades Union Anti-Tuberculosis Association.

Hall-Miller Shows United

PHOENIX, Ariz.—The winter quarters of the Hall-Miller Shows United are a scene of activity. A crew of 10 men was put to work December 20 scraping and painting the rides; also working on canvas for the early opening here in February. Col. Glenn Miller, in charge of the quarters, is keeping things "pepped" up, while Vergie Tidball is seeing to the "three squares a day". General Agent Doc Hall is busy with completing his bookings. Doc has the show booked solid up to the last week in April, then to the Northwest.

The shows now framed and ready for opening are: Blue Eyes, Motordrome, Circus Side Show, Snake Show, Athletic Show, Monster and 40 Babies, midgets and Broadway Melody. The callopie, which was purchased new last June, will be treated to a new coat of paint and plenty of late music. The rides are as follows: Merry-Go-Round, which will be shipped for the opening; Ferris Wheel, Double Thriller, Miniature Railway, Baby Mixup and Kiddie Wheel. All rides and shows are owned by the management; also the penny arcade.

Al Hogan, who will be special representative, with one agent assisting him, is now helping frame the Circus Side Show, after which he will start on his promotion for the opening. Charles Wulp has booked blanket and kimono wheel; Babe Herman, cookhouse and grab; Tom Burke, knife rack; Mrs. Tom Burke, American palmistry; Mike Herman, three concessions; Harry Webb, six, and these with keno, candy floss and Eric diggers booked, will give the show 20 concessions, 8 shows and 6 rides.

LUCILLE KING.

Clarence A. Wortham's Shows

Between building and rebuilding Clarence A. Wortham's World's Best Shows, Beckmann & Gerety, owners and operators, have transformed their winter quarters at National Stockyards, Ill., into a veritable city of industry. Hence, the coming season they will put on the

road one of the biggest and best-equipped shows that will follow the rails.

The first consignment of steel cars ordered last year has arrived at the winter quarters, and others are expected in long before the flag falls for the season's race. The shows will add three new riding devices, two of which already are at winter quarters.

National Stockyards is just at the edge of East St. Louis, thus the showfolk are close to two big markets where immediate delivery follows all orders. The regular routine of attaches have made themselves at home in the company sleepers, and they make up a community all their own. Several new wagons, to accommodate the new riding devices, are in the course of construction, both Beckmann and Gerety having framed these details long ago. One or the other always is at winter quarters, and things are so systematized that either can leave on short notice when business requires the presence of either of the owners elsewhere.

With a prospect of 12 or more fairs the coming summer and fall, Beckmann & Gerety are getting things in shipshape to avoid any last-minute delays. Each frankly announces, and with pride, that the shows this year will be "bigger and grander" than they ever were before. L. S. Hogan, general agent, has made several flying trips since the season closed, his last move being to Chicago just before Christmas.

BEVERLY WHITE.

Zimbar Shows

WINONA, Minn.—Work at the winter quarters of Zimbar's Shows has been suspended until in the spring because of cold weather. Manager Zimbar having so instructed about 10 days before Christmas. However, a great deal was accomplished while the work was in progress. The Ferris Wheel, Chair-o-Plane and train have all been completely overhauled and painted and are ready to "go". The Merry-Go-Round and Kiddie Ride are repaired, but not yet painted. For the coming season several new fronts will be built, as all rides and shows will have fronts. Also a new entrance arch will be built, with numerous mirrors to aid in the lighting effect. Manager Zimbar has ordered doubling up the number of lights on the rides—which already were nicely lighted. The booking work is far ahead of this time last winter.

The writer has been operating a skating rink at Galeville, Wis., but moved it recently to Me'nose, Wis. Business with the rink has been just fair, which condition probably should be looked for at this time of the season.

H. W. WEIHE.

Liberty Fair Show

JERSEY CITY, N. J., Jan. 4.—The fifth annual tour of the Liberty Fair and Amusement Company's show will open in the Jersey territory April 12, playing the regular route and under the same auspices as past seasons, according to Manager Joseph L. Bosco's plans. Work in the winter quarters will start shortly.

Lippa Amusement Co.

INDIANAPOLIS, Ind., Jan. 4.—The Lippa Amusement Co. is stored here and with plenty of room at the quarters to do the necessary preparatory work, which will start soon after the arrival of the new year. Leo Lippa will take complete charge of the advance and states that he will try to outdo his enviable record of last season in the matter of the number of celebrations and fairs played. His executive staff is scheduled for announcement in the near future. Last season the show had a tour of 30 weeks.

MARQUEE

(Continued from page 58)
replace Tom Zocco, who left to spend the winter in Florida.

W. B. (BILL) NAYLOR, who, as usual, is spending the winter as a representative of the James B. Pond Bureau, has recovered from an illness that kept him confined to his room at the Hotel Sherman, Chicago, for several days. But when doctors are mentioned Bill mutters: "I could 'kiah' the bloody bloke."

HAPPY CURTIS AND SON, Robert Ringling Curtis, write that they scored in Toyland of the Hall Hardware Company in Columbus, O., during the holiday season. When the Chamber of Com-

merce there had its doings on the arrival of Santa Claus the Curtises worked for them and were commended by G. M. Trautman, director of publicity; Governor Cooper and Mayor Thomas. Curtis' son was dressed as a clown midget policeman, and Curtis as a clown. Curtis was with the Robbins Bros. Circus in clown alley last season, and his son worked in the spec. Fairlyland.

A. ELLIS, better known as "Mollie Bailey", whose obituary appears in this issue, had numerous friends in the outdoor show world, and a number of the boys from the white tops who are sojourning in Chicago for the winter attended his funeral. As he left no known relatives his friends requested that he be buried in Showmen's Rest, and, although he was not a member of the Showmen's League, the request was granted, and he now rests alongside many of his brother showmen in the beautiful plot.

BLACKIE DILLER has charge of the stock of the Ringling Shows in winter quarters at Peru, Ind. Charles Rooney is not his assistant as mentioned in last week's issue. The latter has charge of all buying of baggage and ring horses and also the feed. Ted White is Diller's assistant. George Lyle is in charge of the ring stock of the John Robinson Circus. Mike Norris is a fireman at the quarters and not in charge of boilers as previously mentioned.

JOE BAKER, of the Al G. Barnes Circus, writes that while home for the holidays he demonstrated a novelty airplane in Rhodes' store in Seattle. After finishing there he promoted the Grand 10-cent store for window space on the main street with good results. Baker will make some promotions in the Northwest towns.

LICENSE LAWS

(Continued from page 58)
fecting other transients are given herewith, verbatim, as taken from the book of instructions to the tax collectors of Georgia for 1930-1931.

Paragraph 43. Street Carnivals—Upon every midway combination of small shows or street fair or street carnival the sum of \$25 each week or fractional part thereof, for each separate tent, enclosure or place where an admission is charged or collected either directly or indirectly to witness or hear any performance, or where anything may be exhibited for admission or ticket.

Paragraph 46. Dance Halls—Dance halls and dancing instructors. Upon each person or persons operating public dance halls, where dancing is permitted or taught for hire, \$100 for each place of business.

Paragraph 60. Legerdemain and Sleight of Hand—Upon each exhibition of feats of legerdemain or sleight of hand, or other exhibition and entertainment of like kind, \$25 in each county.

Paragraph 73. Merry-Go-Rounds—Upon the owner, manager, keeper or lessee of any Merry-Go-Round or flying horses, or flying swings, or human roulettes, or scenic devices run by machinery, or of an elevated railway or scenic railway, similar contrivance kept for gain, either directly or indirectly, for each place of business in this State, and for each place where operated in counties in which there is a city of 50,000 or more inhabitants, \$50; in all counties in which there are cities between 10,000 and 50,000 inhabitants, \$30; in counties having a city between 5,000 and 10,000 inhabitants, \$20; in all other counties \$10.

Paragraph 95. Shows (Dog and Pony)—Upon each dog, pony or horse show, where the entire show is exclusively an exhibition of trained dogs, ponies or horses and monkeys, or a combination of any of them, beneath a tent, canvas or enclosure, where an admission fee of 15 cents or more is charged, the sum of \$50 for each day it may exhibit, and upon such shows with an admission fee of less than 15 cents, the sum of \$30 for each day it may exhibit in this State.

Paragraph 99. Circuses, Menageries, Etc.—Upon each circus company or other company or companies giving such exhibition beneath or within a canvas enclosure, advertised in print or parade in any manner whatsoever as a circus, menagerie, hippodrome (spectacle or show implying circus), the following measured by the number of railroad cars, automobiles, trucks or wagons used in transporting said circus—railroad cars, automobiles, trucks and wagons hereinafter referred to as cars. A circus requiring more than 80 cars, \$1,000 per

1930 Model

BABY BELL
FRONT VENDER



No. 18-A—Nickel Play, \$75.00
No. 19-A—Quarter Play, \$80.00
MADE ONLY BY
WATLING MFG. COMPANY
700 W. Washington Blvd., Chicago, Ill.
Phone, Haymarket 8278.

WANTED FREAKS AND NOVELTY ACTS

AT ALL TIMES.
HUBERT'S MUSEUM
212 W. 42d Street, NEW YORK CITY.

Want To Buy HEY-DEY and LINDY LOOP

Must be in good condition and cheap. Advise fully.
BOX D-723, Billboard, Cincinnati, O.

WANTED—Museum Attractions of all kinds. Also Concessions, Wire Jewelry, Charitable Shoeing Gallery, Auto Bumper, Prize Candy Package, Glass Blower, Wax Workers. CHAS. P. OLMORE, 487 So. Saline St., Syracuse, N. Y.

STORE SHOW FREAKS FOR SALE

All ready to ship. List free. NELSON SUPPLY HOUSE, 314 E. 4th St., St. Boston, Mass.

day; 40 to 80 cars, \$500 per day; 20 to 40 cars, \$100 per day; 10 to 20 cars, \$50 per day; less than 10 cars, \$25 per day for each day it may exhibit in the State of Georgia.

Paragraph 40. Circus Side Shows—Upon each side show accompanying a circus company in any county having a town of 5,000 population or more, \$50 per day, and in all other counties, \$25 per day.

Paragraph 41. Concerts, Shows and Exhibitions (Other than in licensed theaters and opera houses)—Upon all concerts, shows and exhibitions charging an admission in or near cities of less than 5,000 inhabitants, \$25; in or near cities of more than 5,000 and not more than 20,000 inhabitants, \$50; in or near cities of 20,000 population and not more than 50,000, \$75; in or near cities of more than 50,000 population, \$100 for each day.

Paragraph 55. Horse Traders (Traveling) or Gypsies—This paragraph, not given in detail because of its length and specific provisions, covers traveling companies or gypsies or other transients who trade or sell live stock or merchandise, engage in fortune telling, phrenology, palmistry or as clairvoyant, \$250 for each county in the State of Georgia in which they operate. Other paragraphs of this specific tax law relate to licenses and penalties affecting transients in various lines of merchandise; particularly important are the ones requiring State license for selling medicine, books, maps, etc. One that should be of particular interest to concession people who sell papers, fruits, drinks, peanuts, candy, popcorn and other merchandise in baseball parks, in or near cities of 40,000 or more population; the license required from such dealers is \$100. Itinerant doctors, dentists and opticians must pay \$50 for each county in which they operate.

There are penalties for evasion or failure to pay any of the enumerated license taxes and all county tax collectors in the State have been given instructions to enforce this law in its every detail.

Pipes for Pitchmen

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(Communications to 25 Opera Place, Cincinnati, O.)

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You WILL KINDLY NOTE OUR NEW ADDRESS

Baseball Scissors... \$2.00
Self-Threading Needles... 2.50
Needle Threaders... 1.30
Needles on Handle... 1.40
Men's Hairpins, Tramp Envelopes... 1.40
Toothpick Knives, Colored Handles, 3-Pc... 2.50
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Army & Navy Needle Books... 2.35
Nail Files... \$1.50, \$1.50, 2.40
Scented Sachet... \$1.50, 1.50
SPECIAL—E-Draw Perfume Sash, Sash... Labeled... 2.50

Fair Prices. Square Treatment. Prompt Service. Stamp or currency for samples. Prices P. O. B. New York. Deposit required on C. O. D. orders. Ask for complete list.

CHARLES UFERT
19 East 17th St., near Broadway, New York

The Safe Shaver

\$7.20 GROSS

Nickel-plated. Holds all makes of Safety Blades.

- 1 Gross Razor Strappers
- 1 Gross Razor Straps 1x1 1/2
- 1 Gross Razor Straps Dressing
- 1 Gross Razors for Outlets

One Gross Combinations Outfit, all for \$14.95. Sample Outfit, 35c. 25% deposit on all C. O. D.

RADIO STROFFER CO., Chicago, Ill.
3321 North Halsted Street.

HEALTH LECTURERS

MANAM } \$8.00 per 100 Pkgs
(Plantage Parities)

BUILDING HEALTH, 200 Pages, \$15.00 per 100.

FOOD SCIENCE CONSTITUTION DISEASE—And How To Prevent It } \$8.00 per 100
MOTHER'S GUIDE NURSING

VEGETINE SOAP, \$2.50 per 100, Wrapped 8 to Carton.

KING POCKET EXERCISER
SPECIAL \$35.00 per 100

Send \$1.00 for all these samples.
NATURAL HEALTH ASSOCIATION, Inc.
132 West 42d Street, NEW YORK.

COUPON WORKERS SALES OPERATORS
Agents and Concessionaires

1930 Catalog
NOW READY
Send for Yours

UNIVERSAL LABORATORIES
Dallas, Texas

The Run Mender

Red Rubber Handle Needle, \$2.00 per Gross, \$12.50 per 1,000. Hard Wood Handle Needle, \$2.25 per Gross, or \$22.00 per 1,000. Wood handle Children Special, \$8.00 per Gross, or \$75.00 per 1,000. New illustrated directions with every needle. Buy direct from the manufacturer and get the benefit of price and quality. Deposit on all orders. Samples, 10c each. We replace every Needle found imperfect. Prompt and careful service.

ART PRODUCTS MFG. CO., Inc.
571 13th Street, MILWAUKEE, WIS.

AGENTS WANTED \$50 TO \$100 WEEKLY
Take orders from Material for Electric Signage. Trouble Light Sticks to any part of car. Such Hands Free to Work. Amazing demonstration. Send for prospectus and samples. **WONDERLITE**, 13 West Street, Dept. B, Providence, R. I.

FAST SELLERS FOR PITCHMEN

- Folding Paper Tricks, Gross... \$4.00
- Key Ring and Dime Trick, Gross... 1.50
- Peddler's Jumping Peg, Gross... 4.00
- Noisy Letters (Buzzers), Gross... 2.50

Send 50c for 4 Samples and Big List of Other Sellers.

LEA BROTHERS, 128 East 23d St., New York.

ZIP POLISHING CLOTH
Lighten Hand Soap and other articles. 100% to 300% profit. Repeat orders. **LORITIN PRODUCTS CO.** 416 W. Kinzie St., Chicago, Ill.

OUR DEVICE
Add, divide, subtract, multiply and compute cost. Quick seller to merchants. \$1. Sample, 50c. or three for \$1. **INSTANT CALCULATOR CO.** Bloomington, Ill.

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CASH IN \$20 A DAY

AUTOMATIC 400% GAS LIGHTER Profit

JUST OUT. Lights gas instantly without spark or flame. Both size will fire wherever gas is used.

\$8.00 Per Gross
Rush name and address (free sample).
One Gross Gives You **\$34 Profit**

Retails 25c

FREE SPECIAL
to Dealers CROWNITE
CHARG LIGHTERS of
Highest Polished Nickel
with Whitestone Setting. Re-
tells \$1.00 Each.
With Each Cash Order of One
Gross of Gas Lighters.
Ignition Products Co., Inc.
(Sole Manufacturers)
121-12 Van Dyke Ave.
RICHMOND HILL, N. Y.

Reduced Prices—Best Quality
OUR PRICES ARE LOWEST
Write for New Price Lists and Special Offer Spectacle Kit.

5/8c BEST

B.B.22—All Shell Shell Bow Spectacles, all numbers. Per Doz., \$2.15; Gr. \$23.50

Here Is A Big MONEY MAKER

"Goldens" SPECTACLE

B.B.24—"Goldens" Shell Rim Spectacles, with gold-plated bridge and soft Cable Haws, all Focus Numbers. Large Round Lenses.

DOZEN \$1.50; GROSS \$1.40.
Catalog Mailed Free. Writ. at Once.

NEW ERA OPTICAL CO., 21 North Wabash, CHICAGO.

SALESMEN WANTED
Sell Cox Holdfast Screw Drivers



Sells on sight to Mechanics for Auto, Radio and Electrical Work. Self-Holding. Self-Feeding. Send 50c for sample and ask how to get Salesman's Outfit Free.

S. J. COX, Mfg., Dept. A, Franklin, Pa.

Anyone CAN LEARN!

No talent or experience necessary. No salary until you sell. Pays big money. About 100,000 people are interested in this new business. You can be one of them. We will give you a complete course in this new business. You will be able to sell our new product in any part of the country. We will give you a complete course in this new business. You will be able to sell our new product in any part of the country. We will give you a complete course in this new business. You will be able to sell our new product in any part of the country.

EARN MONEY IMMEDIATELY—WE FURNISH EQUIPMENT TO START

Nugget Jewelry

Looks like gold and wears like gold. Nugget Charms, per Doz., \$2.50; Pins, Doz., \$1.00; Links, Pair, 50c; Watch Chains, Singles, Each \$1.50; Doubles, Each \$3.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charms, Pins, Links and Container for \$1.75. Latest of California Souvenir Coins quoted in Circular. Send for Circular.

R. WHITE & SON, Mfrs.
P. O. Box 454. RED BLUFF, CALIF.

Don't Drift—Go to Work—Sell the ITEM of Today!

SONG SHEETS
100—All Popular Hits—100

The boys are clearing up: so can you. \$2.50 per 100, \$25 per 1,000. 50% cash with order, balance C. O. D. No checks accepted. Send money order or No. for Sample Copy.

MR. LOUIS, Agent,
1414 Frankford Ave., Philadelphia, Pa.

MEDICINE MEN

Genuine INDIAN HERB TEA, sure restorer. Each package, guaranteed pure. 12 herbs. Price, \$1.50. Dozen, \$12.50 per Gross; one Package, 25c.

MASTER MEDICINE EXCHANGE, 714 Spring Garden, Philadelphia, Pa.

Get Our New REDUCED PRICES on Pens and Pencils
BERK BROS., Import Corp., 543 Broadway, New York City

137 Sold in One Day
By James Bell

James Bell of Haddonfield, N. J., sold 137 Sterals in one day. J. Moxa, of Chicago, averaged 69 Sterals every day for two weeks and sold over 100 in one day. O. Miron, of Chicago, averaged over 69 Sterals every day for two weeks. Billy Halcomb, of Clarkdale, Miss., a 12-year-old boy, has a bank account of over \$400 made in six months selling Sterals.

1850 Sold in 6 Months by One Distributor.

One of our distributors sold 18,000 in 6 months without previous experience. His commissions were over \$5,000 for the 6 months. Why don't you get into the big money class?

The Steral Tooth Brush comes in units of one, two or four. The charge in the bulb in the bottom gives off germ-killing fumes. The brush comes out sweet and clean and sterile. The Steral sells on sight to a person who believes in the individual drinking cup and individual towel. After 6 to 12 months, tube and all is thrown away and you have a repeat sale.

Agents Make Big Money
Start a crew or take a territory yourself. You need very little money to start.

DR. THOMPSON'S STERAL TOOTHBRUSH CO.
803 So. St. Clair St., Toledo, Ohio

ported sea business. Sam Linnett, out of Philly, had a flashy doll and pen store. Sam found his discouraging. He told me he hankered to be back in Philly. After a 97-mile drive over snow-covered mountains I was glad to get back to Reading and the Penn. where real Christmas Welcomes was in order. Everything decorated gorgeously with evergreens and electric lights, giving the atmosphere of Christmas cheer such as seldom seen and felt by road folks. There were nearly 100 of the road folks on the register, a testimonial to the growing popularity of G. Carlin, friend of the profession. I will take a rest for a week, going to New York town for New Year's, then get myself ready to give the boys a great Easter item."

I'M LEADPENCILING my way toward the South. I met in Columbus, O., many oldtimers and a few new faces. John Watson infoes. Cowboy Joe, with cleaner, was working the factories and Main street. Herb, the fountain pen and glass-cutter wiz, was telling 'em on High street why the ink didn't flow. Saw William Wier and the misus on Main street mopping up with the Buddha. The Ziers are also working sharpeners and cleaner. Mrs. Zier has one of the best spots on High street, selling toys to good biz. Both are working hard and getting the dough. The reader is \$5 a year for doorways only, but if your feet don't hurt you, you can walk around 'em. The cops are mostly nice fellows who hardly ever bother anybody. But if you are selling flukum, that famous polish, I advise you to stay out of this burg, because someone sold a sergeant of police a sample of it. The next day some of the cops had no buttons on their coats."

"HERE SHE COMES from the Delta of the Mississippi, the real Greenwood." H. C. Moore shoots from Greenwood, that State. "Believe it or not, Walter Copp and Doc Bollin say biz is good. H. P. Coffey and James Donnelly say they are getting their share of the cotton money. Henry Ehrbridge and Weeks claim they are getting plenty. It's there, if you can get over the plantation roads. McArthur and Smith have a storeroom rented at \$10 a day on the main stem, but are giving it up, the nut being too much. This town is closed to the papermen, but would be a darb for the sheet if you could work it. But you can't. Coffey tried it last Christmas. Roesarbot backed in here, but the chief said no. Roesarbot offered \$5 a day to work, but the mayor, who is in the insurance business and runs a plantation, refused to let him work. They don't want the natives to read farm papers. Charles Blanchard is in Vicksburg. Charles Bleechard and Danny Galleher are in Monroe, La. Dr. Carey is working his string of horses out at New Orleans. All the sheet boys are waiting for his tip when the horses run. Plenty of papermen here. Copp and Coffey seem to be the most prosperous."

HARRY POWELL, who has been working pens in New York, reports biz with him below last year at this time. "It's just as much the boys' fault as any other cause," he opines. "Anybody can tack up 25 or 30 pens on a board, have a few signs painted and start demonstrating in a window. Most anybody can hold up a pen or a pencil and point to the price sign. But that doesn't mean they are going to do business. That's the cause of so many failures around New York. They don't know the how of it. You can't put a \$2-a-day girl in a window and expect her to sell 100 pens a day. Take the case of a certain pen store in New York that made money working in a small window on 125th street. This store got real money. It was operated by Professor Petrovics, the Rudolph Valentino of pen men, with Mustache Pete demonstrating. The window was decorated with tin foil, with a flash and a gross and a half of pens for a flash. Mustache Pete is a real worker, the only one I have ever seen who could write backward and upside down with both hands at the same time. This lad always had big tips at his window and maintained a steady turn on the joint. Let's get away from doing things as everybody else does them. Be original and the shekels will come." Powell is heading west.

POSTMASTER at Wichita Falls, Tex., refuses to forward C. O. D. packages from his office for pitchmen who call at his office and make the request. William F. Bennett complains. Bennett recites his own experience. "You can't even pay postage on them," he says. "There

HUSTLERS STREETMEN

VICTORY NEEDLE PACKAGE
5 Papers all Gold-Eye Needles, 11 assorted Razors, 1 Razor, 15 hand-some illustrated covers. No. RH37. Per Dozen, \$55; per Gross, \$1.25.

TOOTHPICK KNIVES
Three Blades Assorted Color Handles. RH319-Bulk Packing. Per Gross, \$2.25. RH319-1 Dozen on Card. Gross, \$1.25.

SALESBOARD OPERATORS—Full Line Premium Goods and Boards. Special Catalogue, free. We carry Watches, Clocks, Jewelry, Silverware, Novelties, Notions, etc. Deposit registered on all C. O. D. orders. Large Catalogue free. Wholesale only.

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WIRE-WORKERS

Open Seam 12-Karat Gold-Plated wire: 1/16, 1/8, 1/32, 1/64, 1/80 and "X" quality; hard or soft, square or round, in 8-ounce coils. Prompt service. Quality guaranteed.

A. HOLT & COMPANY, Inc.
227 Eddy Street, PROVIDENCE, R.I.
Manufacturers of Wire for Wire-Workers for Over 30 Years. Send for Price Lists.

PEARL NECKLACES

THE INDESTRUCTIBLE KIND.
By the dozen or thousand. We import these Beads in very large quantities and our prices are right. Also lead in Bead Box prices. Write for Price List. All Spangler Merchandise sold under money-back guarantee.

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MEDICINE MEN, TAB. SHOWS, SOAP WORKERS, AGENTS

CHAUL SOAP—ANTISEPTIC—\$3.50 a Gross, 1 to 10 Gross (Wrapped) —\$4.00 a Gross, 1 to 10 Gross (Cartons)

Contains Chamomilla, Olive and Coconut Oils. For the Toilet, Nursery, Bath, Combedness, Shampoo, and all Skin Eruptions. Wonderful reaper for Beauty Parlors, Barber Shops and Hotels. Send \$1.00 for each Gross, balance C. O. D. Two Samples, 25c, postpaid.

CHAUL REMEDIES, INC., P. O. Box 111, Station V, Cincinnati, O.

is but one way for them to go, and that is back to the shipper, if you don't pay off and take them out at his office." Bennett says the Wichita Falls p. m., explaining his refusal, exhibits a letter from "Mr. Ragan", a former third-assistant postmaster-general, which justifies the p. m.'s action. "My package went back to the shipper, the Standard Pyrox-old Corporation, in spite of all I could do," says Bennett. "I even sent him the full charges, \$23.70, from Strawn, Tex." He adds that he is unable to find the rule that was enforced against him in the existing books on postal rules and regulations. (If the postmaster has the letter you mention, Bill, you're just out of luck, unless a statement of your case submitted to the Postmaster General, Washington, D. C., brings you a reply advising you that the old order has been annulled. Better forget it. Postmasters, as a rule, are inclined to play fair and be accommodating to the boys.—B. B.)

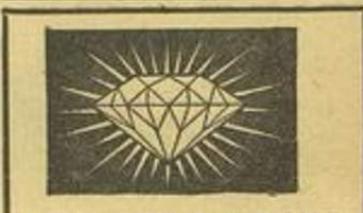
S. R. (COTTON) WILLIAMS, "paperman of the old school", as he dubs himself, is back in Michigan. From Battle Creek he pipes: "After reading the little pipe from Central Texas by A. Dill, who states Texas is overrun with papermen. I want to say that the information is nothing new, as winter months always find plenty of the boys in the Southern States. I have experienced five winters in the South myself, and my experience is that long scores are few and far between. O. W. Lindmar, my good friend, and T. F. Cunningham and myself started for that sunny land of New Mexico, Arizona and Texas, leaving the land of dollars for sunshine. But silver money and business conditions turned Cunningham and Old Man Cotton back. Say, boys, after leaving the good old State of Illinois and Northern Missouri, I saw nothing but poverty country. We worked thru to Denver with trade sheets, farm sheets and googs, and, I think, three men as capable as ever held a receipt pad. Boys, it was so tough I headed the tail of my car west. I did not care for any of the country where men are men and smell like horses. Here's to you, Mr. Lindmar. You and Charlie better come back to the land of cold and paper money. Put on that sheepskin coat, as it is still possible to make money in this country. I expect to work out of Battle Creek most of the winter."

THE MED. SHOWMAN NEVER QUILTS, according to old Doc Ed Lucas, who is hibernating at the Carhill Hotel, Des Moines. Doc Lucas tried it. "It can't be done," he said, after 30 years had named. And he took to the road. Says Doc: "Some of the old boys may know

me from the olden days. I have been out of the med. and pitch game for over 30 years until last season. I had been reading the pipes from all the boys, and after meeting Dr. Halmer and his bunch at Ft. Dodge, Ia., and watching him getting the long green, I made up my mind to tackle it again. Made my new debut at the game last May 8, and took the old-style platform show, free to all, every night. Business was far beyond my expectation. I started on a small scale, with one dressing tent and a platform, renting lumber for the platform. I rented a piano and strung up a bunch of lights and went after the dough. My first stand was Vesta, Minn. After 10 days there I had bought two tents, piano, light, staging and stage furniture. So when I hit Luncan, Minn., my second stand, I was all equipped with full outfit, and all paid for out of my first stand. And it happened that only one other town was below the amount taken in there. It was the second poorest place we made all summer. Our best was Milroy, Minn., which was a mop-up. I'm working as clean as anyone ever did and on the same lines I worked when with the Kickapoo, where I was associated for eight years. My first was with Party Number 19, Dr. Kit Kenyon, in the days of Frater and Foy, Davis (the magician), Joe and Myra Keaton (long before Buster was born). Brooks and Carr, Bobby Carroll, Ary Wyatt, P. D. McMillan, Georgia Renn, Pedigo and Holmen, Dalton Brothers, Billy Senrab (Barnes spelled backwards), Doc Engle Eye, Doc Joe (Howe), Doc Adams and Doc Snow. Can any of you oldtimers remember when Remalla was inspector for the Kicks? Well, I have the best memory, I remember him well. I have been reading several pipes that bring me back to the old days. Would be glad to hear from some of the old boys, as we are getting few now that are active. Well, I had a very good season and am only waiting for the snow to get off the ground and I will be back up in Minnesota this summer. I closed the season at Jeffers, Minn., October 13, and came to Des Moines to winter. There are lots of places better to winter than here, for it's cold now, but I have a daughter going to school here and wanted to be with her. Speaking for the jam and the system, will say you boys are right. It makes it hard for the fellow who follows to work after one of them. After all, what does it get you? Nothing, only to make a big jump out of your reputation. I was not over 60 miles all summer from my opening date, all round it, and left them so I can go back or anyone can follow me. I followed a tough baby in Jeffers and it took me my first three days to convince them I was not gypping

So that's why. Well, my little troupe has scattered to homes in four different directions. Truman Young and wife, Maude, to Chi., to do music, specialties and bits; William Nine, trap drummer, motored to Connersville, Ind.; Olive White, piano player, to Hillsboro, Ind.; Homer Cromwell, to Hardin, Ky.; the Mrs., Little Joe and I, to home in Paducah."

"WELL, HERE WE ARE at Waynesboro, Miss., one of the best little towns in the U. S. A." Mrs. Jessie A. Walker hails from the Southland. "We worked here three years ago and did fine, but this year the folks in the South just haven't got the money. Boys, don't knock the Southerners. You can really get the jack down here. We have worked the South for 30 years. The last three winters have been harder than ever before. But this winter is worse. Bad weather and poor crops are the causes. We have always been treated well in the Southern States, so we don't like to see anyone knocking the South. We all have our likes and dislikes. Some like the North and some the South better. We like particularly Mississippi, Alabama and Tennessee in the South. In the North we like Missouri, Iowa, Indiana, Ohio and Pennsylvania. Other favorites with us are Virginia and West Virginia. Well, well, well, Andy Watson. So you have kicked in



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Sample 1-carat \$5 Gem, matching \$600 Genuine Diamond, mailed to HIBBOARD readers answering this ad, for only \$1.50. Or, balance: Ours of 13 picked Gems, 1/4 to 2 carats each, total 7 1/2 carats, retail price, \$28.75. **\$5.00** in Diamond wrapper, for ONLY \$1.50. Any Gem above set in Girls' or Ladies' Ring, for \$2.00 extra; fine Gift Case Free. **SPECIAL SALESMAN'S OFFER:** 12 of our quickest selling Girls' and Ladies' Rings, set with 1-carat Gems all the new styles, retail price, \$5 to \$15 each, for ONLY **\$20.00**. **SEND NO MONEY.** We ship C. O. D. Money back if not surprised and delighted. **WRITE TODAY** for Catalog and Agent's Free Sample Case proposition.

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We want every Needle Worker in the country to try our line. We have the goods and the prices.

RADIO SELF-THREADING NEEDLES. As good as the best regardless of price. (You have tried them all, now **\$2.00** try ours.) 100 Pkgs., **\$2.00** each. Large oval shape, with attractive cover and neat display of contents, 20 Ass. Needles, Gross, **\$5.00**

RADIO FLASH TRANSPARENT WINDOW FRONT NEEDLE PACKAGE. Contains needles for every sewing purpose. This is the class of all needle packs. 100 Pkgs., **\$1.60**

BROADWAY NEEDLE BOOK. Style 9999 contains 100 Assorted Needles. Gross, **\$5.50**

SHOE LACE CABINET. 100 pairs, Mercantile, 27 and 40 inch, assorted, Black, Corcoran and Maloney. Per Cabinet, 100 Pairs, 200 Laces, **\$1.40**

We carry a complete line of Needles and Needle Books. Samples, 25c. Write for Price List, 25c. discount with order.

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WHITE METAL

RINGS never Tarnish. **\$3.00 a gross.** **KIMBERLY GEM CO.,** 9 Calendar St., PROVIDENCE, R. I.

IF YOU ARE NOW NOT SELLING OUR FELT RUGS WRITE US AT ONCE.

We Manufacture America's Finest **FELT RUGS**

Brighter—Blended—Deicer—Made Better. **EASTERN MILLS, Everett, Mass.**

them. Boys, there is plenty of room for all of us and each one should try to make it as pleasant for the one behind him as he can. The readers in Minnesota are very reasonable in the small towns. Never over a fin for 10 days. Why spoil it? I played them from 200 up to 8,000, but found the dough in the small towns. That is, I made more. The expense was light, and I had more left for the poke. I met two or three medicine companies in Minnesota all doing good business, most of them working clean. Two I met were jamming them and leaving the towns closed to med. shows. I went into Westbrook and found the town closed to the med. shows, and thru the work of the local druggist and the city clerk I was permitted to work there, as I had them call the mayor from Pulda, Minn., where I had been (or was at the time I was advancing for it) and we got in and did a tremendous business, and the town is open again. I wish all the boys and others connected with the knights of the road a prosperous New Year."

HAPPY PHILLIPSON's med. opera shut down for a three weeks' vacation over the holidays, but is opening on schedule January 6, Ferrysville, Ind., Claude Phillipson infoces from Paducah, Ky., and adds: "Closed in Kingman, Ind., and stored the winter outfit, including two trucks and a kitchen car, but brought our living car, which we just had finished, and am now sitting at my desk writing this to be read by my friends and foes. It's cold outside, but oh, how nice in here! And I just finished little Joe Ed's Christmas tree (December 23) and have it lit up. Can hardly write this for the natives knocking on the door for me to show them around. Well, boys, you know how you feel when you are playing a town and you look at the natives' homes. Well, it makes me feel good to answer their questions and hear them say, 'I shure would like to travel,' and 'Do you like it?' and 'It must be great.' Well, don't you think for one minute that I don't tell them the good parts about it, and I leave out the hard ones. I let them think that it is all roses, and that I have the rainbow by both ends. I've been in the game 23 years, and believe me, I love the game from my heart out, and I try to make it good. In any town I've been in they will welcome us back. That's what makes me like it. I just opened a town that they said was impossible. Well, I lost \$30 the first week, but, believe me, I made it back the second. They wanted us to stay another. We have never seen your name since the time Frank and I got married, and you and your little family came to see us and showed us where to get that little half-ton truck when we were selling our beadwork and key checks at 17th and Market, St. Louis. We sure wondered what had become of our friend, Andy. How's the wife and little ones? We used that truck for one year, then sold it, got a ton-truck and built our house car. And Burdie Simms, where are you? Come on, pipe in, you folks. We love to hear from the oldtimers. We are having another first-class bizzard (December 21) in the Sunny South. Can't get out to make any money, and I've been sick for the past three weeks. Sure sorry to hear of Mrs. (Widow) Rollins' sickness. Hope she gets well and strong quickly. She is a good fellow. She used to come to visit us when we were in Florida, four years ago. Everyone likes her. She is so jolly and sociable and she sure is a hustler, out early and late pitching her lodge emblems and never idle a minute."

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PRICE \$6.95 PER 100 DELIVERED
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FREE with Sample, "Just for Fun Package."
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Not our prices, boys—our future headquarters. Yes, sir! We're moving uptown. Larger quarters—more help—plenty of new ideas. This means more money for you . . . flashy, quick-selling items, and quick, efficient service all over the country.

We are offering for 1930 the fastest selling line of perfumes that ever came your way. The boys that know us will back up our statement. Seventy-five cents will bring you a sample each of our two flashiest numbers and the chance of a lifetime to make "big" money.

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PARFUMERS SINCE 1875

M. V. S. A.

(Continued from page 70)

The new membership drive has been in effect (last November) more than 100 new members have been enrolled on the books of the club. At the forthcoming banquet and ball a silver loving cup will be donated to the member getting the most new members in the drive, while two additional cash prizes will be given to the runners-up in the race. At this standing, Art H. Daily is leading, with James Sherwood and Ed C. Beiter in second and third place, respectively.

December 31 was open day at the clubrooms of the association. Members, with their wives and friends, made "whoopie" at the clubrooms until the wee sma' hours. Approximately 200 people were on hand in the evening and spent many enjoyable hours. An orchestra was on hand to furnish music for dancing and cats were furnished, gratis, by the club custodian.

Quite a number of the members went to Kansas City Monday and Tuesday to be on hand for the annual banquet and ball of the Heart of America Showmen's Club. Among those on hand from St. Louis were James F. Sutherland, David D. Murphy, Melvin Harris, Matt C. Dawson, Michael Fitzgerald, Mr. and Mrs. R. A. Clay, Mrs. Catherine Oliver, Mrs. Carey Jones, Art H. Daily, Eddie Vaughan, Mr. and Mrs. Fred Beckmann, John J. Schweppe, John O'Shea and Harry Miller.

The club treasury is in better financial status than ever in the history of the club, and in addition to the annual banquet and ball many social events are planned for the new year.

The annual election of officers will be held the first week in February. The nominating committee will place its regular ticket in the field at the next meeting, and it is a certainty that an independent ticket will also be in the field, as interest is rife in the handling of the affairs of the club.

BANQUET-BALL

(Continued from page 70)

Wilson spoke on proverbs that applied to the attainment of success.

The principal speaker of the evening, Hon. W. D. Smith, secretary-manager of the Missouri State Fair, next addressed the audience, outlining the building of a State fair, together with the amusement features necessary to stage a fair. He also gave a brief story on the life of Barnum. Other speakers called upon were Jim Southerland, representing the Mississippi Valley Showmen's Association; E. Clifton Kelley, representing the Showmen's League of America; Joe Nickels, substituting for A. P. (Doc) Burdick, secretary-manager of the Topeka Free Fair, who was unable to attend on account of a hurried trip to Southern Texas; Gen. J. Berni, of the Wisconsin De Luxe De'il & Dress Company, and chairman of the committee on arrangements of the banquet; Ben O. Roodhouse, of the Elt Bridge Company, and representing the exhibitors at the speakers' table; Eimer Velare, of the Royal American Shows, whose short talk of his entry into the show business was exceedingly interesting and created laughter, and Gregg Wellingshoff, of The Billboard. Many prominent guests were

called from the audience, introduced and given a few words.

Before retiring to the ballroom, Toastmaster Stevens presented a gold life membership card to the retiring president, Walter F. Stanley. In addition to Ex-President Stanley, the past presidents, W. J. (Doc) Allmann, George Howk and P. W. Deem, were presented with gold life-membership cards.

J. W. (Paddy) Conklin, president of the Pacific Coast Showmen's Association, wired a message of regret in being "unable" to send a representative to the banquet and ball, but lo and behold—one hour before the banquet Mr. and Mrs. E. S. Clark, of the Clark Greater Shows, arrived from Los Angeles by plane. All knew the Pacific Coast show-folks would have a representative, and were not disappointed, even the "Paddy's" little joke had them worried.

Telegrams of regret on not being able to attend, and messages of congratulations were received from Sam J. Levy, first vice-president of the Showmen's League of America; Rube Liebman; J. L. Streblich, secretary of the SLA; W. O. Brown, president SLA; Bob Leburno, Mr. and Mrs. George Loos, Driver Bros. Tent & Awning Company; George Vates and Doc and Clara Zeiger, Sobell Bros. Circus; Geo. Engesser, Johnny Lazia, "Paddy" Conklin, of the Pacific Coast Showmen's Club; Milt and Dave Morris, Mr. and Mrs. Jimmie Cooper, Judge C. J. Welch, American Annex Hotel, Harley Tyler, Ross L. Lawhon, Mayor North Little Rock, Ark.; Mr. and Mrs. John Francis, Zack T. Miller, J. T. McClellan, Larry S. Hogan, Mrs. L. Clifton Kelley; Chas. C. Bue, of The Billboard, Cincinnati; U. S. Tent & Awning Company, Dave Lachman; F. B. Joerling, secretary of the Mississippi Valley Showmen's Club; Walter F. Driver, Mr. and Mrs. Harry Seber, Mame Downs Kennedy; Stanley and Furness, managers of the Continental Hotel, Los Angeles; Mayor Don McCombs, of Kansas City, Kan.; T. J. Pendergast, and W. J. Barnett, president of Northeast Improvement Association, Kansas City, Mo.

AT THE BANQUET

The banquet attendants were: Cliff and Vern Adams, Jester Adams, A. (Ben) Aldridge, Gertrude Parker Allen, Evelyn Austins, Mrs. C. O. Austin, V. H. Bantleon, R. E. Barnett, Mr. and Mrs. J. B. Bauman, Mr. and Mrs. A. S. Bayinger, Mrs. Carl Baryon, Mrs. V. H. Bantleon, Harry Beach, Mr. and Mrs. Fred Beckmann, B. L. Beckwith, Gean J. and Ted Berni, J. M. Boddington, Joe Bova, Mr. and Mrs. A. T. Brainard, Mr. and Mrs. Howard Brandt, Gordon Brandt, W. M. Breeno, Mrs. Carolyn Brewer, Marion Browne, Wadena Brown, Bonnie Brunk, Fred Brunk, Will H. Bruno, C. G. Buton, Mr. and Mrs. Sam Campbell, Geo. Callahan, Edie Calvert, Louise Jane Campbell, Bert Capp, Frank H. Capp, Leona Carter, Mr. and Mrs. A. S. Clark, Al Connet, Verba L. Cross, Jean Cross, Mr. and Mrs. G. C. Crowley, A. H. Daily, Bill Dickinson, Mr. and Mrs. M. G. Dill'on, Ronald Diets, Mary B. Davis, Roy E. Davis, M. H. Duemmer, Geo. Eiser, Jack Epperson, Paul A. Fairly, Mr. and Mrs. Noble O. Fairly, Sam Feinberg, M. J. Fitzgerald, Dick Peil, T. A. Fowler, Mr. and Mrs. Dan Fox, Earl Franklin, P. C. Franklin, Robert M. Fraser, J. E. (Pat)

Garber, Mrs. Otty Geodray, Mrs. Carrie Grier, Mrs. Geo. Kennedy, Lillian Stipes, George Kennedy, George Osborn, Harry Altschuler, W. E. Griffith, W. A. Gibbs, Mrs. Frank Graham, Manny Gunn, Chas. J. Hagen, Melvin Harris, Frank H. Harrison, Mr. and Mrs. Jim Hart, Louis Hom-inway; John Hiner, Jr.; Mr. and Mrs. Honus Howk, Mr. and Mrs. George Howk, Babe Hutchison, C. C. Hutchison, Lester M. Hutchison, Mr. and Mrs. E. H. Hugo, Mrs. C. C. Hutchison, Louis Isler, Mr. and Mrs. E. P. James, Helen Johnson, Mr. and Mrs. A. S. Jones, L. Clifton Kelley, P. L. Kiekenapp, Mr. and Mrs. J. H. Kyner, Mrs. Marie Klesan, George S. Kogman, Mr. and Mrs. J. L. Landes, J. E. Leggette, Mr. and Mrs. Cliff Liles, Phil Little, C. E. Leggette, Mr. and Mrs. G. C. Loomis, Allerita Loomis, Rosemary Loomis, George K. Lueth, Mr. and Mrs. M. L. Margenau, Peggy Marshall, Leone Martin, Mr. and Mrs. Toney Martone, B. H. Mathis, Fred J. Meeker, C. A. McMahon, Hulda Meeker, Mr. and Mrs. W. L. Mel'ot, Mr. and Mrs. Don Melrose, Hila Morgan, J. J. Muller, D. D. Murphy, Mr. and Mrs. Chas. S. Nathan, Jean Lloyd Nathan, Mr. and Mrs. Bath Nelson, Joe Nickell, Edward North, Mr. and Mrs. Ted North, Catherine Oliver, Johnny O'Shea, P. F. Poock, Marie Coghlan Foster, Mrs. P. F. Poock, H. H. Randolph, Ralph V. Ray, Herman Remer, Mr. and Mrs. C. B. Rice, Miriana Rupley, Ben O. Roodhouse, Midge Russell, Margie Russell, John J. Schweppe; Eddie Schutz, Jr.; E. T. Schutz; C. J. Sedlmayr, Jr.; Mr. and Mrs. C. J. Sedlmayr, Abe Saroff, Cassie Shan-nahan, Mr. and Mrs. Budd Smith, Harry A. Smith, Mr. and Mrs. D. D. Smith, Ruth Spello, C. V. Starkweather, Ned Stoughton, Mr. and Mrs. Ed Starburg, Danny Sullivan, Laura Rose Sullivan, Lee A. Sullivan, James F. Sutherland, Mr. and Mrs. T. L. Sweeney, Mr. and Mrs. Walter F. Stanley, Ronald M. Pulwiler, Marion Thompson, Eddie Vaughn, Mr. and Mrs. Curtis Velare, Mr. and Mrs. Eimer Velare, Harry H. Vogt, Sam Wallas, Dr. Walter L. Wilson, Mr. and Mrs. C. Wrightman, O. N. Walters, Irene Wayne, C. J. Weber, Nellie L. Weber, Mrs. Samuel Weiner, G. H. Wellingshoff, John Wendler, Mr. and Mrs. V. J. Yearout, Mr. and Mrs. W. P. Yearout, Nena N. Young, Marion A. Young.

SIDELIGHTS

The club had intentions of seating the St. Louis representation at one table, but the banquet hall is only a few hundred feet long. They were there and plenty of them.

This year Noble Fairly invited his friends and relatives from the home town. When the toastmaster asked for all the folks from Dickinson County, Kan., to rise and take a bow, it looked as if half the audience arose.

Most of the attendants of the banquet wonder if there are two better hotel men than Campbell and Poock, of the Coates House.

The program was well patronized, carrying 25 pages.

Chicago sent that distinguished gent, L. Clifton Kelley, and it was a pleasure to have Kelley in attendance.

Five tables of dramatic people, which prove the fact that the club can boast of members connected with every branch of the show business.

David D. Murphy, president of the Mississippi Valley Showmen's Club, and owner of the D. D. Murphy Shows, needed no introduction.

J. J. Muller, of the Joplin (Mo.) Chamber of Commerce, was here, and before the night was over, assured of a return date.

Mr. and Mrs. Fred Beckmann, of the C. A. Wortham World's Best Shows, came with the St. Louis delegation.

W. A. Gibbs and his general agent, E. A. Buton, came in for the occasion.

Looked as if every table had a show owner at its head.

The Royal American Shows might be in Florida, but the Sedlmayrs, Velares, Edie Calvert, Harry Smith, Herm Bemer, two tables of RAS folks, were there.

There is no successor to Dave Stevens as a toastmaster.

All in all, it was a grand banquet.

Passion Play This Year

A spectacle of general interest to travelers abroad will be enacted this year, from May to October, in the Bavarian Village of Oberammergau. It is the Passion Play, which is produced but once every 10 years, perpetuating a 17th Century vow, and with Bavarian peasants in all the major and lesser roles of the drama.

Zales, Paul
Zankar, Sam
Zano, R.
Zano, Chas.
Zeno, Wad

Zeldman, Wm.
Zeldin, Mike G.
Zem, Lawrence
Zem, Maybell
Lawrence, Zora

Waddell, Peggy
Wagner, Mrs.
Wahleka, Priscilla
Walker, D.

Waldman, Clyde
Waldman, Dush A.
Waldman, Dick
Walt, Charles

Walton, Arthur F.
Walters, C. D.
Walters, Charles
Walters, Dick

MAIL ON HAND AT NEW YORK OFFICE

1549 Broadway
Parcel Post
Jones, Albert
Kloch, C. J.

Larkin, Lillian
Lawrence, James
Lawrence, Maybell
Lawrence, Zora

Waddell, Peggy
Wagner, Mrs.
Wahleka, Priscilla
Walker, D.

Waldman, Clyde
Waldman, Dush A.
Waldman, Dick
Walt, Charles

Walton, Arthur F.
Walters, C. D.
Walters, Charles
Walters, Dick

Ladies' List

Abel, Pat
Adams, Nell
Adair, Rose
Adams, Miss

Valencia, Mary
Valley, Mrs. Anna
Van, Mrs. Lucia
Van, Marie

Waddell, Peggy
Wagner, Mrs.
Wahleka, Priscilla
Walker, D.

Waldman, Clyde
Waldman, Dush A.
Waldman, Dick
Walt, Charles

Walton, Arthur F.
Walters, C. D.
Walters, Charles
Walters, Dick

MAIL ON HAND AT CHICAGO OFFICE

310 New Masonic Temple Bldg.
22 W. Randolph St.
Parcel Post
Brettenstein, B. D.

Valencia, Mary
Valley, Mrs. Anna
Van, Mrs. Lucia
Van, Marie

Waddell, Peggy
Wagner, Mrs.
Wahleka, Priscilla
Walker, D.

Waldman, Clyde
Waldman, Dush A.
Waldman, Dick
Walt, Charles

Walton, Arthur F.
Walters, C. D.
Walters, Charles
Walters, Dick

Ladies' List

Adams, Josephine
Adams, Dorothy
Adams, J.

Valencia, Mary
Valley, Mrs. Anna
Van, Mrs. Lucia
Van, Marie

Waddell, Peggy
Wagner, Mrs.
Wahleka, Priscilla
Walker, D.

Waldman, Clyde
Waldman, Dush A.
Waldman, Dick
Walt, Charles

Walton, Arthur F.
Walters, C. D.
Walters, Charles
Walters, Dick

BALLROOM NOTES

(Continued from page 27)
ing the "Mad Marathon" dance at the ballroom in Indianapolis Park here. In the King personnel are Monty King, Ed Shinkle, Harold Beck, Tony Gardell, Bill Greene, Ray Roof and Bob Moore.

MADISON, Wis., Jan. 4.—Al Manthe and his orchestra are now playing their fifth consecutive winter season at the Studio Ballroom here. The boys are reported to be drawing satisfactory business. On the Manthe payroll are Al Manthe, Bob Gillette, Jack Seary, Tommy Thompson, Jack Thornton, Howard Zemon, Bert Christian, Bob Lyons and Ray Gerry.

NEW YORK, Jan. 4.—The Chicago Serenaders have been added to the string of orchestras furnishing the dance tunes for continuous dancing at the Moon Ballroom on East 84th street, which had its gala opening last week.

Musical Musings

THE RHYTHM MINERS, of the Michigan Tech Institute, are being kept busy on college dates thru the copper country of Michigan. In the seven-piece aggregation are Paul Beck, piano and voice; Jack Primodig, voice, sax and clarinet; Larry Johnson, sax, clarinet and voice; "String" Johnston, bass and voice; Warner Ruhl, drums, xylophone and voice; Ray Wilder, trumpet and clarinet; Gene Cole, trombone, voice and baritone. The boys are planning on touring the Middle West next summer.

KRATT and his Rhythm Kings are playing thru the Upper Peninsula of Michigan to fair success.

JOHNNY WILLIAMS still holds the job as leader of the house orchestra at the Coliseum, Calumet, Mich.

EDDIE MacDONALD, arranger with the Vincent Lopez Orchestra, has gone to his home in Wilkes-Barre, Pa. for several weeks' rest. Eddie is taking the layoff under orders of his physician.

HERB (FUZZY) LEE is now in his seventh month with Roane's Pennsylvanians at the Commodore Ballroom, Lowell, Mass., and reports that things are going very well with him.

BILL BOURNE, who formerly tooted the sousaphone with the "Loop" McGowan Orchestra, is now working around Tampa and doing fairly well, he says. Bill states that he would be pleased to hear from any of his friends at 3400 Barcelona avenue, Tampa.

TAB. NOTES

(Continued from page 23)
tab. desk last Friday during the show's engagement in Cincinnati. See is working his fourth season on the Wheel and reports that things are coming fine for him. His wife, Jean, has advanced from the chorus to ingenue-soubrette with the Moulin Rouge company, and has promises and offers of being featured on the Wheel next season. Ned Fine is spending his first season on the Mutual Circuit, and before that appeared with various stock burlesque shows. Both boys received fine notices during the show's recent engagement in New York.

JIMMIE HILL, who has been working to fair business thru the Carolinas this season with his own company, is contemplating going into stock in the near future with an augmented company. In his present lineup are Dick Royster, Josephine Royster, Wesley and Mamie Brown, Babe Bowman, Floyd and Belle Johnson and five girls in line. Jimmie is handling the comedy.

JOSEPHINE ZIEGLER has closed with Bill Leight's Teddy Bear Girls and is now working as an added attraction with the Facts and Figures Company at the Princess, Youngstown, O.

ABE WOODS, for many years associated with tab. shows in the Northwest, and who for the last three seasons has been staging his own productions, is now confined in a sanitarium at Sanator, S. D. He asks that friends drop him a line in care of General Delivery, Sanator.

HAL RING, who has been ill for the last 10 weeks, is well on the road to recovery, and a few weeks' rest should see him ready for the boards once more.

Hal takes this opportunity to thank his many friends who were so kind to him during his confinement and who helped brighten what promised to be a dull Christmas. Ring is convalescing at his home, 50 Union street, Fall River, Mass.

TABLOIDERS PLACED recently by the Milt Schuster office, Chicago, include Ann Greene, E. H. Witt and wife, Violet Hodgins and Clyde Hodges and wife, with Limie Stilwell at the Globe, Bethlehem, Pa.; Charlotte Ray and sister, Claude Matthis and wife, Ted Lester, Ben Baxter and the Milomeys, with P. T. Henry at the Lyric, Lima, O.; Ramon and Norma Le Dough Ta, with the John Lawrence Players; Jack and Long and Wynn Lavoire, with Greenwald & Weston, and Bertram and Raymond and Jimmy Byrne and wife, with Frank Maley, at the Ritz, Flint, Mich.

BILLY TIERNEY infers that he has just closed a successful season with the Dr. Woods Wonder Show, and is now manager of the Astor Theater, Rochester, N. Y. "Conditions in Rochester," Billy writes, "are about the same as elsewhere. Talkies have put the old acting on the shelf, but only for awhile. I am glad my old pal, Frank Maley, is doing so well."

GEORGE W. (BLACKIE) BLACKBURN and family, who formerly had out their own miniature musical comedy over the Gus Sun Circuit, are still holding forth with the company at the Broadway-Strand, Detroit.

STOCK NOTES

(Continued from page 29)
placed by the States Play Company thru its Chicago representative, George Donahue. Barbara Gordon recently joined.

LEADING ROLES of *The Shennons of Broadway* were entrusted to Walter Davis, and Helena Gregg, second woman, of the Brockton Players, at the City Theater, Brockton, Mass., last week. This was the first opportunity Miss Gregg has had at a sizable part this season, and she made a triumphant portrayal. Managing Director Arthur Holman is distributing forms with the request that patrons indicate their choice of plays for future production at the City Theater.

THE PLAZA PLAYERS, Plaza Theater, Fort Worth, Tex., received excellent press notices from local critics for last week's production, *Like Time*. Harry Hoxworth is director of the players and Joseph Moran and Olive Meehan leads. Jack Robertson, well-known character actor, joined the players recently. Millard Vincent, second man, concluded his engagement last week in *Treat 'Em Rough* and returned to New York. H. A. Brownlee, formerly connected with prominent stock companies in New Orleans, Houston and San Antonio, is now on the business staff of the Plaza.

DUDLEY AYRES made his final appearance with the stock at the Savoy Theater, San Diego, Calif., last week in *Adam and Eve*. In the same play Ed Porter made his return to the company and was given a cordial welcome by the stock fans.

THE CHRISTMAS PARTY, given on the stage of the Orpheum Theater, Paterson, N. J., for the orphans and crippled children Christmas Eve, was a splendid success. E. J. Walters, manager of the Lyceum Players, reports. Walters directed the festivities.

DETROIT CIVIC THEATER gave its first midnight performance on New Year's Eve, with a special presentation of *Remote Control*, following the regular evening performance.

EMILY LOWRY, daughter of a San Francisco banker, who has been taking good care of the ingenue role at the President Theater, San Francisco, has been transferred to the Duffy Players at the Durwin Theater, Seattle, Wash.

MARY FOWLER AND OLGA LEE were the visiting stars at the Capitol Theater, Albany, N. Y., last week, with the Capitol Stock Players in the mystery play, *Hank Island*.

HAZEL WHITMORE and Frances Gregg, of the Oberfelder-Ketchum Players, Crawford Theater, Wichita, Kan., recently purchased a new car. Due to clever advertising, good management

and fine plays, business has taken a turn for the better for the stock. Business men, interested in the company, are giving their whole-hearted support, financial and moral, in helping to make the stay profitable and pleasant.

PLANS

(Continued from page 28)
theater, and pledged support to the movement.

"Contrast the above with the attitude of Canavan, of the stage hands, and Webber, of the musicians' union. How do they treat the situation? When confronted by the irrefutable facts, they resort to the well-known artifice of debate—abuse of the other fellow. Whether Canavan and Webber approved of the method of bringing this matter to public attention, they should have shown good sportsmanship by being willing to prove that their position was impregnable by giving an instantaneous acceptance.

"The conference will sooner or later be held, and I am willing to state in advance certain fundamental convictions I hold. I believe in unions. I favor high pay for all who labor, whether they be stage hands, musicians, bricklayers or, for that matter, producers—yes, and even for lawyers. I am opposed to lowering present standard of wages and of living and will fight to maintain them. Surely Messrs. Canavan and Webber cannot be in disagreement with me on that score, nor can they find much fault with me when I go further and state that I believe in the union, and not the individual, fixing the wage scale.

"What I do oppose, however, is Mr. Canavan dictating the number of stage hands I must employ, or of Mr. Webber telling me how many musicians must play in the pit. I also oppose onerous rules and regulations imposed by these unions, which steal the producer's profits and force actors to accept salaries below their merits and needs.

The stage hands and the musicians are killing the goose which is laying the golden eggs. They are responsible for the depression in the present-day theater.

"This plan is not dead by any means. It has not failed.

"We are now formulating a campaign to educate the public, and before summer gets in we hope to have the women's organizations and civic societies all over the United States fighting to preserve the theater and restoring it to its dominant position in American life.

"Rome was not built in a day. Neither will this plan find fruition in a day. But the Stock Managers' Association may well feel proud that it has started something which will not stop, and which will redound to its credit and glory when the story of the Present-Day Stage is written.

"Old Homestead" Good Bet For Christmas at Brockton

BROCKTON, Mass., Jan. 4.—For the Christmas week attraction Manager Arthur Holman presented his Brockton Players in a revival of Denman Thompson's *The Old Homestead* at the City Theater. The old rustic comedy proved highly entertaining to the present generation of stock patrons.

The script of *The Old Homestead* calling for a quartet, Manager Holman enlisted the services of Dr. W. F. Ames, H. W. Bragdon, J. R. Jones and G. E. McGowan, noted local vocalists, styled the Unity Male Quartet.

The City Theater program recently bore the name of Gloria Doyle appearing as Tillie in *If I Was Rich*. Owing to a last-minute change of the cast, Pamela Carey was substituted at short notice.

For the New Year's production Holman has obtained *The Shennons of Broadway*.

A. T. A. Placements

Kathryn Kingsley, Harold L. Wilson, Tommy Wiggins, Ralph George, with the Dudley Players at Hamilton, O.; Mark I. Reed, Franklin MacCormack and Noel Warwick with the Armstrong-Prather Players at South Bond, Ind.; Loretta McNair, Bob Pay and Helen Metten, with the Guy Beach Stock, La Crosse, Wis.; V. T. Henderson and Edward Fitzgerald, with the Ager Dork Company, Lillian Dubsky, with the Earle Fox Players, Oak Park, Ill.; Teresa O'Dare, Ben Howe, Joe Cameron, George LaMarr, Valdemar Sandeen, Orin Brandon, Malcolm Wasmack and Virginia Zollman, jobbing at the Kedzie Theater, Chicago.

AGENTS OUT

(Continued from page 8)
Benjamin David, Jennie Jacobs, Dave Sablosky and Norman Jeffries, John McKee and Max Hart. These individuals terminate their connections with the major circuit entirely, although several of them were frequently reported to have stated that something is being done "politically" to keep them in the office. This time the traditional political machine seemed to have missed fire. Piazza had insisted from the very first day of the shakeup that the scheduled "out" agents would vacate their places along the booking counters by the first of the year. The boys in the office are coming to know that when "Big Ben" says something he means it. And Ben has migrated lately from a town said to be infested with the stenchiest politics in the history of the American democracy.

A peculiar angle to the wholesale agent letout is the case of Paddy Schwartz, who remains as an agent under his own franchise, although he had been mentioned several times in the trade prints as among those being slated to go. Schwartz's name had been inadvertently included among the 10 "out" agents, and printed in *The Billboard* story of the shakeup. He had steadfastly held to his ground since, insisting that he had not been notified officially of any change in his status. This fact was verified by Ben Piazza, who told a *Billboard* representative this week that Schwartz's standing was not questioned at any time. Schwartz, who worked his way up from office boy to booker in the old K-A office, had been given his franchise by George A. Godfrey some weeks before Piazza and Freeman joined Godfrey in the administration of the sixth floor.

The fate of the "out" agents is not being shared generally by their associates, several of whom are highly regarded by the booking office. Since the shakeup Piazza has tried hard to place the deserving associates with surviving agents. The shifting process has not yet been completed, but thus far four of the associates are assured of places with other offices.

Eddie Resnick, who had been handling the booking business of the Max Hart office in the absence of the erstwhile franchise holder, will become an associate of Charles A. Bierbauer, who is reading new offices in the Bond Building. Fred DeBony, for whom room was made in the Dave Sablosky office after Jack Lewis quit the business, is now in the Thomas Fitzpatrick office. With DeBony sliding in, Fitzpatrick carries the burden of divvying with three associates. The others are Gladys Brown, formerly of Hennessey and Brown, and Jimmy Doyle, Fitzpatrick's original agent.

Frank Donnelly, who was an associate of Norman Jeffries, is swinging over to another Philadelphia agent, H. Bart McHugh, incidentally the only agent from that territory still retaining an RKO franchise. Another associate shift not directly connected with the shakeup is that of Kenneth Ryan, who has been relieved of his connection with the Henry Bellit office, due to the latter's retrenched position which places him as no longer in need of an associate. Ryan may join Nat Sobel, who recently terminated his connection with Joe Sullivan, some time next week.

AL TRAHAN

(Continued from page 9)
Taylor and a Big Show." This was decided upon, according to a booking official, because there had been arguments among the acts as to who should be billed under Miss Taylor, the first headliner. The booking office felt that justice was dispensed to Trahan because no other attraction had been boosted above him from amongst the lesser acts. Trahan's name went up in lights when he returned yesterday.

Trahan was not made to take a cut for the two days he was out because the office had not replaced his act on the bill.

Creighton Sisters

NEW YORK, Jan. 6.—Sue Creighton, formerly of Creighton and Lynn, is doing a new act with her sister Annette. Their routine comprises singing, dancing and comedy. They opened the last half of last week at the Park Lane, Palisades Park, and will play several weeks of break-in dates in the East. They may show for Loew shortly at one of the local houses, booked thru Sam Barwitz.

NEW ACTS

(Continued from page 18)
breezy style. He ad libs well and plugs the artists heavily as they do their specialties. He also shoots across several imitations of famous stars, such as Al Jolson, singing *Seventh Heaven*; Eddie Cantor in the throes of *If I Give Up the Saxophone* and others. Tiny Tina, a lovely brunet, puts over *Bashful Baby* in great fashion, playing up quite engagingly to the boxes. Girl has attractive appearance, good delivery and her work is characterized by a wholly professional air.

Naomi Winters does several acrobatic routines in costumes of a greatly abbreviated nature. Her contortion work is good, yet not extreme. Dorothy Lee does a good tap specialty, and the hoofers, Frankel and Davis, are quite agile and fast-stepping lads. Their step platform routine with Miss Lee is a swell piece of precision stepping and one of the best bits in the act. After Miss Tina warbles *If I Had a Talking Picture of You* the entire cast breaks into a fast-stepping finale, with each performer doing a specialty.

An ideal flash for the family time.
S. M. S.

Boyd Senter

With Jack Russell and Georgie Crooker
Reviewed at the Palace. Style—Musical and dancing. Setting—In one. Time—Fifteen minutes.

Boyd Senter, who has it in him to jazz it up on more instruments than you have hairs on your head, has not been caught in vaudeville around here for something like five seasons. The picture houses have made good use of his musical versatility in the interim. The act he offers with the assistance of Jack Russell and Georgie Crooker is not quite strong enough for a featured spot in the combination houses, but it should be a consistent show stopper in the deuce or trey frames. Showing what a difference it makes for an attraction of this kind whether it plays in picture or vaudeville houses. Vaudeville hasn't got that building-up advantage and maybe it's better for vaudeville.

In this version of his display of instrumental talent, Senter takes solo turns at a high-pitched sax, cornet, trombone, banjo and the fiddles. Senter gives his work a certain dash of syncopation that is rare in artists of his genre, but his playing cannot be said at any time to be sensational in technique. His best work is done on the sax, and this is wisely spotted as his opener. Russell does what might be termed as brilliant work as accompanist at the grand and works besides with Senter in a cross-handed duet. The Crooker boy was handed a great reception for his single cutout solo and topped this off with a corking exhibition of acrobatic stepping. In the finale, which ran response up to a show stop, Senter fingers a banjo and blows a kazoo while Russell also chimes in with energetic blues blowing. Spotted in the deuce frame here.
E. E. S.

Kane and Ellis

Reviewed at Keith's Franklin, Bronx.
Style—Comedy, singing and dancing.
Setting—In one. Time—Twenty minutes.

Howard Kane and Corol Ellis are a most generous couple in handing out laughs. From start to finish there is no letup in the laughs. Their clever material has lots to do with this, but it is their delivery that plays the principal part. Comedy is the mainstay of the act and is interspersed with a smattering of warbling and stepping. Even the song-dance numbers are not free of comedy. The routine moves along nicely, with nary a lag except for the laugh waits. As a nut comedian, Kane takes the cake and even the frosting that goes with it. The red-hatted Miss Ellis does a capable job of feeding.

Kane has a distinctive and easy-going style of clowning. He ad libs quite a bit and his antics are thoroughly amusing. One of his choice bits is a prolonged session of sliding, running and falling on the apron. In his serious moments he does some corking hoofing. Miss Ellis helps him considerably in dishing out the laugh material and she sings, too. Two big mirth providers are Kane's clowning with the pit leader and the bit in which Miss Ellis wears the old-time pantalons. They were in the next-to-closing spot here and merited the big returns received.
S. H.

Jack Sidney's

FROLICKERS OF 1930

With Erner and Fisher, Marie and Antoinette, Freddy Byron, Katherine Lewis, La Salice Brothers and Bobbie London

Reviewed at Loew's Orpheum. Style—Band revue. Setting—In one and full stage (cyc.). Time—Forty minutes.

Despite alleged ultimatum by the leading booking offices, band revues that hog the greater part of a vaudeville show are still with us to an appreciable degree. If we must have them, would that they were all like in quality to this one, headed by the youngest member of the versatile Sidney family. Excepting several minor bits that do not conflict seriously with the excellent impression created by the remainder of the routine, Jack Sidney's latest effort along band flash lines is a wow for this time and suitable as well for decent money on intermediate dates controlled by the RKO and Fox offices.

What pulls this act down in appeal somewhat is a sequenced collection of specially written tripe, which Sidney employs as an otherwise effective opening and in spilling stabs betwixt and between the engrossing specialties. It has to do with a Red Hand gang who are after him, as they are after all m. c.'s, for chewing too much fat. Whenever Sidney's announcements exceed a line or two the Red Hand menace, represented by a cut-out paw, is thrust at him from the wings, from the pit and from divers other points. Sounds pretty good on paper, but it's a different story on the stage. Sidney has enough talent here to conveniently sub for an average bill. This stamps as rather extraneous and damaging a synthetic attempt as the aforementioned to pep things up.

In the corps of wow specialists are Marie and Antoinette, tall, shapely sisters team, who are assigned a brace of numbers. One is a pretty routine of kicks, the other an eccentric item of top-grade appeal. Erner and Fisher are a mixed team of stepping eccentrics who use two changes and succeed in offering two laugh-packed numbers with little conflict in the manner of rhythmic pantomime used in each. Katherine Lewis, prima with trained pipes and much natural talent, does a neat job of *Kiss Me Again*, and Freddy Byron, who gets extra strong plugs from Sidney, is spotted close to the finish in two hoofing routines. The La Salice Brothers, who do an adagio burlesque that should knock them dead in any picture house, were accorded the biggest hand of the evening for their efforts. Took enough fully warranted bows to give them humbug. Bobbie London's sole contribution is a show-stopping acrobatic number.

The band boys are a capable melodic background. Time limits probably account for their deprivation of a real spot, altho in a musical satire on the Dempsey-Tunney battle Sidney allows for brief and unrevealing solo displays. The act winds up with a train effect, with a flicker train scene as a mortise for Sidney's bye-bye in an observation platform prop. This is strikingly similar to a bit used in the Mobica and Ann Skelly act on the RKO Time. No comparison, however, since the bits are used for entirely different purposes. Sidney's personal appeal is first rate. This vehicle should serve him a long time.
E. E. S.

Lloyd and Doherty

Reviewed at the Grand Opera House.
Style—Flash act. Setting—In two and four (specials). Time—Twenty minutes.

Oscar Lloyd and May Fan Doherty head an enjoyable flash act which includes, besides the standard bearers, a pair of whistling lads, an uncommonly clever male dancer and a quartet of lively and comely coryphees. The act is very well staged and carries flashy costumes and settings.

Lloyd, dressed like a house painter, comes out "in one" and slings atop a stepladder, with the chorines doing an ensemble routine. He edges in some neat ad libbing cracks, which enliven the routine and promise an ensuing good program. There are many numbers, all following fast upon one another. The standard bearers show their forte with a cleverly conceived burlesque of song and dance in Tony Pastor era. Lloyd has an adequate voice, can dance neatly and fits in well with flash routines.

Miss Doherty is a neat toe dancer and otherwise distinguishes herself in the various musical routines with her partner and in ensemble bits. The whistling pair put over *Am I Blue* with good harmony. The blondish dancer is outstand-

ing in his splendid whirling and acrobatic bits. This boy makes a good appearance and puts a lot of spirit into his work. One of the best routines is the novel peanut bit, in which, dressed as the Planter's trade-mark figure, the ensemble parade about with canes and toppers and warble a neat peanut special. There is a flag-raising finale, which shouts and extols the virtues of the country, and in which the entire ensemble dressed in braided regalia perform individual specialties, led by the standard bearers. Good 'ol family time.
S. M. S.

Five Danubes

Reviewed at the Hippodrome. Style—Casting and trampolining. Setting—In full stage. Time—Eight minutes.

The Five Danubes present four males and one femme (mainly atmospheric) in a good and fast-moving routine of casting and trampoline routines. They please more for the smooth and finished ease of their work rather than from the various feats they perform, which on the whole are nothing more than conventional, offered, however, with a good dash of showmanship and appreciation of stage values.

Open with mid-air somersaulting and casting by an agile and graceful member, with good timing and assistance by the two bar supports. Next two acrobats, locked head-to-head fashion, perform some clever tumbling and bouncing on the trampoline net. One of the stationary bar workers displays a feat of muscular control, in which, suspended by his feet from the bar, he raises his body up to a sitting position.

After several double mid-air somersaults there follows a thrilling bit in which the flier makes a full swing over the bar and is caught on the rebound by the support.

Neat applause. An opener worthy of the better-type houses.
S. M. S.

Four American Jacks and a Queen

Reviewed at Keith's Royal, Bronx.
Style—Aerial novelty. Setting—Full stage. Time—Five minutes.

When novelty acts of the caliber of the Four American Jacks and a Queen migrate from the outdoor show world to vaude, they should find a warm welcome. This one is strong fare for either opening or closing a show. Aerial acts such as this cannot be had at a snap of the fingers. Four boys and a girl make up the troupe, and the males are rigged out in white tights. They engage in a casting session replete with thrills which the audience here acknowledged by consistent gasps of astonishment and heavy applause. The feats are made more brilliant by the speed and sureness with which they are performed.

Two of the boys work thruout from high perches on either side of the stage. Beneath them is a net to which the fliers drop at the finish of a trick. The other two boys are fliers, and the girl, too, lends a hand with one flying stunt. Double and triple somersaults comprise the major portion of the casting stunts. The highlight of the routine is a "throw-over" feat. One of the casters swings a mid-air worker over the high bar and catches him on the way down. They opened here, setting a fast pace for the other acts. Should make the grade for real dates.
S. H.

Neville Fleeson

—and—

Helen Shipman

in Song Photos
by Neville Fleeson
Reviewed at Keith's 51st Street. Style—Singing and pianology. Setting—In two (special). Time—Twenty-four minutes.

Neville Fleeson, popular composer of numerous musical shows, now has another new partner, this time in the person of Helen Shipman, attractive prima donna of *The Lady in Ermine* and *Padlocks of 1927*. For the last several seasons, with the aid of various partners, including Bobby Folson, Norma Terris, Grace Hayes and Ann Greenway, Fleeson has created no little comment in the trade and lay circles thru his song-satire encores impersonating show-world personalities. He has departed from that practice this year in that his travesty incident takes its characters from Park avenue and concerns a w. k. society divoree in conference with her husband's lawyer, thereby quenching the possible indignation from his fellow performers.

Present offering is elaborately costumed and set with special lighting effects. As announced by Fleeson, this was Miss Shipman's first performance with the act, and an excellent job she did of it too.

Routine is made up of a series of unrelated piano and warbling characterizations, presumably composed by Fleeson and which are described by him at the opening. Miss Shipman displays the first "photo" as that of herself and follows later as Irene singing a special lyric which includes the *Alice Blue Gown* theme, topping it off with a graceful dance solo. Next is offered a flirtation bit with catchy lines about a society debutante at the Plaza Hotel. Victor Herbert's melodies are brought back when Miss Shipman sings *Sweet Mystery of Life*. An impression of Antoinette, the society belle, singing *Love Me or Leave Me* follows with Boop-a-ooop interpolations. Show stopped with the dramatic travesty and were forced to a curtain speech.
C. G. B.

Corbett and O'Brien

Reviewed at Keith's Riverside. Style—Comedy. Setting—In one. Time—Twenty minutes.

A pair of dyed-in-the-wool vaudevillians constitute this pair of hoksters. James J. (Gentleman Jim) Corbett and Neil O'Brien, who got over easily here in the next to shut with a routine of cross-fire chatter. Their offering followed that of Jack Dempsey to corking results, and as an encore "Gentleman Jim" and the Manassa Mauler held a reminiscing confab on former squared-ring exploits. Corbett was formerly teamed with Bobby Barry, who recently revived his old act of Barry and Lancaster. In the minstrel star, Neil O'Brien, Corbett has a competent and sure-fire partner. Corbett is known as one of the best straight men in the business, and O'Brien stands out prominently as a riotous foil for Jim's rapid feeding, doing a black-face war vet, pushing a frankfurter stand.

The straight chatter routine follows a set outline. Corbett planting the war vet, idea by his talk of medals and battles to O'Brien's excellent mugging panto. Corbett poses as a prominent politician, offering the ducky a political job, and O'Brien stutters and blinks thru a ridiculous set of questions and answers. In the latter portion of the routine the ducky turns the tables on his own heroism. The gags are modern and include remarks on timely subjects put over adroitly. The Corbett-Dempsey encore of banter revolved about the Dempsey-Sharkey fight and the Corbett-Fitzsimmons set-to, winding up with a facetious proposal for Dempsey to promote Corbett as a newcomer. Good for next to closing anywhere.
C. G. B.

Barry and Lancaster

Reviewed at Keith's Jefferson. Style—Comedy skit with singing, dancing and music. Setting—In one and two (special). Time—Fourteen minutes.

Bobby Barry and Dick Lancaster have been teamed at various times as far back as 1923, the combo having split up originally when Barry joined forces with James J. Corbett, and later reunited at the head of a five-people comedy skit, *The Night Watchmen*. They now return in a routine which retains some of the former hokum bits, but which has been revamped and modernized to advantage. Barry's nut eccentricities click perfectly to Lancaster's rapid feeding, and the low-comedy routine is accentuated by Barry's freak costuming. The pair are entertaining from start to finish.

Offering is divided into three parts. Opening with a blackout bit, in which Barry assumes the role of a home-coming shopper laden with bundles. Cross-fire chatter ensues when Barry bumps into Lancaster, and in the resulting altercation a straw hat is smashed, which turns out to be Lancaster's. A revamped and much more effective version of the restaurant bit, with Barry as the insistent sausage-selling waiter and Lancaster as the frately hungry customer, was greeted with roars of laughter. They have added much to their dialectic dialog of mispronounced abbreviations. The latter part of the routine is given over to singing, dancing and musical bits. Both sing *Piccolo Pete*, followed by a piccolo solo by Barry, who also winds up the number with an eccentric dance. Registered a decisive show stop here in the next-to-shut. Okch most anywhere.
C. G. B.

Preferred Circus People

CHARLES MARTIN, "the man with the iron pipes", who, Bernie Head states, could make Caruso's voice sound like an echo, informs that the Fair Store in Chicago during the Christmas holidays employed a number of circus people, due to their outstanding ability as demonstrators. "When the circus boys came out of the store at night," Charlie stated, "it resembled the back yard of Sells-Floto Circus. There was Charles Harrison, who had the outside stands; he was in charge of the stock and toy department of the Fair Store. Otis Hackman, premier strong man, made a dapper-looking floor walker with a white carnation in his cutaway. Other Photo showmen were Bill Van Housen, Garry Brandt, Two-Chair Morris and Art McNeff, the keeman."

Inclined Toward Circus

CHARLES A. SOMMA, managing director and secretary of the Virginia State Fair, who tried the experiment of playing the John Robinson Circus as a grandstand offering last season, writes: "I am still favorably inclined toward playing another circus, but hardly think we can stand the expense this year. We are building a new race track, which will be completed in time for our next exhibition. We cannot pay \$25,000 for a circus, \$12,000 for races and \$6,000 for fireworks. This matter, however, will be thrashed out at our meeting on January 20. I am considering booking King Bros.' Rodeo and probably adding a contest, along with several serial acts."

Played the Part of Host

JOSEPH L. BOSCO, of Liberty Fair & Amusement Company, Jersey City, outdid himself Christmas Day when he entertained a number of friends at one of the biggest feasts ever undertaken on Van Winkle street. The feast, which was described as a marathon gastronomical concoction, started at 2 o'clock in the afternoon and continued uninterruptedly until 2 the next morning. Julius Siatick Mechanic, general press agent of the show, was master of ceremonies. He wittily stated that Manager Bosco did not serve turkey, but an eagle instead, as it took him two hours to eat one of the drumsticks. Bob Parker captured the coveted wishbone, which was delivered to "Darby Hicks", the show's dog mascot. Henry Shapiro gave a toast to the boys in the South, who are reported suffering from an epidemic of miss-meals cramps, which was responded to by Frank (Chick) Santinello, who stated the only cure was the tightening of the belt.

What a Trip He Had!

HAPPY WELLS, nationally known comic with the Johnny J. Jones caravan, who is blissfully hibernating in his native country (France) this winter, writes from Bardos: "Had a great trip across, with 43 second-class and 125 first-class passengers. On the third day out 25 of the second-class passengers and 50 of the first-class were sick. When we arrived in Paris the festivities began, as everybody makes whoopee in the French metropolis. I expect to make Spain on this jaunt and take in the Exposition."

Meets Noted General

MAXIMO, featured wire walker with Ringling-Barnum Circus, who is touring Mexico with Santos & Artigas Circus, while in Nicaragua had the pleasure of shaking hands with General Sandrino, who started the recent revolution there. Maximo wrote that the circus was playing to good business and he was having a superlative engagement. His principal pastime is eating chili beans and hot tamales. The show played four weeks in Merida Yucatan, Mexico, and is now in Vera Cruz. He will return to the States in time to play Florida fairs.

This Is the Life!

BEN BENO, sensational high aerialist and European globe trotter, incoes from Paris: "Getting ready to leave for Antwerp, Belgium; there's an invasion of American acts here now. Swan Ringens and her diving girls are here, also Pezaj Ringens, Con Colleano, Albert Powell, Nathano Brothers, Roth and Shay and others." Beno writes later from Dusseldorf: "Am in Germany at last, the land of good beer, cigars and eat! It's the best country in Europe."

Returns to Old Boss

WILLIAM HART, dean of Coney Island glassblowers and one of the few old-timers left, will be back in Namy Salth's Dreamland Circus Slide Show next season, where he has been connected for 18 consecutive years. Manager Salth is go-

ing to present Hart as a special pit attraction, revealing his wonderful work as a glassblower. His pit will be 10 by 20 feet. Hart was with the Rubin & Cherry Shows from July 22 until the close of the 1929 tour.

Offices Transferred

THIS REPORTED that the former American Circus Corporation offices in the Crilly Building, Chicago, have been transferred to the Ringling-Barnum headquarters at 221 Institute Place. J. A. B. Kossack, auditor and office manager for the corporation for six years, has retired and expects to go to California.

Went Over Big

RAJAH BROTHERS, Carl and Hari, mental wizards, of Coney Island fame, have returned from a successful trek thru Texas and Oklahoma, playing theaters and utilizing three dancing girls to give their presentation real class. They are negotiating with Hubert Muller for the coming season.

Small Margin of Profit

IT IS REPORTED that the impresario who presented the circus bill Christmas week in the midtown vaudeville house in New York is now sadder but wiser. He was charged \$240 for extra stage help. When the impresario finished figuring up his profits he had the magnificent sum of \$17 left, which included his wife's act. The performers also had headaches, as they figured they would

get three weeks' work out of the engagement and made a proportional cut in their salaries. The moral of the story is: The booking office gets theirs, also the stagehands, musicians and transfer people, but the cream of the circus performers are the fall guys, as usual.

Worked Both Ways

GEORGE DINNIE MOORE, the Beau Brummell concessionaire, was connected over the holidays with a Fifth avenue florist. One of the big jobs entrusted to him was decorating the ballroom of a ritzy hotel for the debut of the daughter of a multimillionaire. The floral decorations cost \$20,000, and the florist is reported to have made a profit of \$18,000 on the job. The flowers the next day were to be distributed to the hospitals, but instead were taken back to the flower store and resold at a good profit, Dinnie stated.

Objected to Dancing

JACK JOYCE had an interesting experience while playing Proctor's Theater, New Rochelle, N. Y. The staid censor of the town objected to Jack's white-spotted horse doing its unique dance routine on Sunday. The censor approved of the six black stallions working, however, provided the dancing horse was eliminated. Jack decided to compromise the matter by laying off the Sabbath show and reconciled himself by going to church.

Canada 1930 Season Canada

ALL Gray's Canadian Shows

SAMUEL GRAY, Owner

WANTS legitimate Concessions, including Bingo and Cook House. Will furnish complete outfits for 100 Shows to capable people, or will book Ten-in-One or other worth-while Show. WANT Ride Help who are capable and can stay sober. Also Advance Man who will look after the show's interests. On account of buying new Ride, have 20-capacity MAX-UP for sale. Real Flash Ride, as good as new. ALSO WANT three Concession Agents who are honest and gentlemen. No others. This is my tenth season and have good route with many big Ontario Fairs. I own my own Ride and will be glad to hear from capable people in all lines. Address all replies to

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Want

HIDES—Nothing wanted in Hides except Help. WANT reliable Help for Merry-Go-Round, Chairmans, Bill No. 5 Wheel and Tilt-a-Whirl, Boomer, chasers and gamblers, save your stamps. Long, sure season for reliable Help.

SHOWS—Only one small Show wanted. Prefer Big Snake if you have a flashy, well-framed outfit that would be in keeping with the balance of our shows. Minaret People and Musicians get in touch with us immediately. All salaries will be handled from the office. Dan Kinsey, Coney and Wire, Ben and Minnie Weathers, answer at once. Want to hear from a Dancing Specialty Team with neat wardrobe. WANT Trombone, Cornet, Saxophone or Tuba and Clarinet. If you cannot deliver the goods don't answer, as we want real Musicians.

CONCESSIONS—WANT TO BOOK a Cook House that can and will deliver service and food. Coney and Wire, Ben and Minnie Weathers, answer at once. Want to hear from a Dancing Specialty Team with neat wardrobe. WANT Trombone, Cornet, Saxophone or Tuba and Clarinet. If you cannot deliver the goods don't answer, as we want real Musicians.

CAN USE a few legitimate Concessions only. E. D. McQuary, answer at once. G. Stone, Buzbacks and Percentage save your stamps. All address J. F. BOLT, Manager, High Point, N. C.

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New Year News

JACK D. WRIGHT, JR., received a fine Christmas present from Manager J. F. Murphy of Melville-Reiss Shows in the form of a tiger-claw Shrine emblem.

C. L. BOCKUS is organizing a store show in Reading, Pa., it is reported.

JOHN MECK, superintendent of concessions with Ringling-Barnum Circus, is wintering with the missus in White City, Saratoga.

GREAT SINGER landed a story and photo of his family in the Boston papers recently when he rescued his wife and children from their home at Revere, Mass., which caught fire from an old heater.

TIP O'NEIL, elephant man, is making Broadway his winter quarters and is having a helluva time.

SHELL BARRETT is reported to be a promoter of baby shows in Jersey at present.

HERMAN JOSEPH can't get done talking about the big circus he staged at Hotel Onotuck, Holyoke, Mass., December 13, which was a lucky day for him.

JOHNNY NICHOLS, big-shot concessionaire, missed playing the New York State fairs last season the first time in 15 years. How the secretaries up State idolize Johnny!

JUNE REEDE, "the sunshine girl of equestrianism", made a fine impression at Southern fairs last fall.

HARVEY KEDDY incoes from Miami that everybody hopes there will be another boom in the Magic City before the bluebirds start north.

JESSIE KAY is "smiling the smile that won't come off". She has contracted with West's World's Wonder Shows for the coming season, and Manager West is arranging for her a nifty wagon front that will be a whiz bang.

HATTIE DELMAN, former outdoor singer, who is specializing on playing the stock market, is adding new laurels as a radio singer.

GEORGE W. CHRISTY'S friends are glad to know he is recovering. That reminds me of a story he told the writer at Red Bank, N. J., last summer, the gist of which was: A middle-aged lady visited the show at Corpus Christi, Tex., and stated she used to ride the ponies at the matinee years ago, when she was a little girl. George was almost prompted to ask how old she was.

PRINCESS PAT philosophizes as follows: "All the suckers are joint men now."

JOLLY BERTHA and her husband-manager, Robert (Slim) Curtis, will attempt to conquer new fields this season, as they have signed with the Sells-Floto Side Show, under the direction of Lou C. Delmore. This is the first time they have absented themselves from carnivals in 10 years.

DOC LAZURUS states the Kaus United Shows was one of the cleanest outfits he ever has been with, and that he made money with his ball game.

HARRY SWARTZ gained five pounds while playing Nova Scotia and New Brunswick fairs with Ben Williams' Outdoor Shows last season. He attributed the increase in avoirdupois to congenial surroundings.

INDIAN JOE DAVIS is peeved at the New York subway. Somebody touched him for his wallet recently in the rush hour.

JACK KAHN is back in the Big Town for the winter. He was with the Cole Bros' Shows.

JEAN DE PONCE (no relation to Ponce de Leon) and well known as an acrobat, formerly with Great Dalbeane & Company, states he will sun his shins in Palm Beach after this week.

MABEL KLINE, trick and fancy rider of Ringling-Barnum Circus, is wintering in Minneapolis with her mother.

PALLENBERG'S BEARS, under the direction of Emil and Mme. Pallenberg, who will operate two acts this season at fairs, have signed with Barnes-Carruthers. They opened the show at the Palace Theater, New York, recently, the first time they have worked that spot. They liked it better than closing the bill.

FELIX B. ADLER arived home in Clinton, Ia., in time to put on a big Christmas and New Year's feed, which he described as a feast fit for the Prince of Wales.

BOSTON FAT TOWNE is reported in the necktie business in Pittsburgh.

JOSEPH C. MILLER, JR., it is understood, will not be with the 101 Ranch Show next season, as he is going to try conclusions with a cowboy orchestra from Oklahoma that can whoop things up harmoniously.

C. W. FINNEY has landed a good job for the coming tented season. The news will be released later.

Showmen's League Notes

CHICAGO, Jan. 4.—The first meeting of the Showmen's League of America in the new year, held Thursday evening, was featured by the launching of plans to extend the league's aid to an institution that has done much for members of the profession—the American Theatrical Hospital. This will be done thru the annual February ball, which in all probability will be held in the beautiful Bal Tabarin at Hotel Sherman. It was unanimously voted that the net proceeds of the ball be donated to the hospital in recognition of the splendid work it has done and is doing for people of the show world.

The 1930 inaugural meeting was well attended. President W. O. Brown, just back from his Christmas vacation, was in the chair, and First Vice-President Sam J. Levy, Treasurer Walter F. Driver and Secretary Joe Streiblich present. Business was largely routine, consisting for the most part of reports of the officers and committees.

Immediately after the invocation a brief recess was called to allow Brother Morris I. Kaplan to pass out cigars in honor of a new addition to his family. Morris reports the family as getting along nicely.

The membership committee is very much on the job and reported that an excellent start had been made toward putting 1930 over big. Everybody has pledged full support. Three applications were presented at this meeting. Mike Rosen, accepted at the last meeting, was taken thru the mysteries of the initiation and expressed himself as well satisfied. Albert Goldstein was elected to membership.

The relief committee presented a report on several of the brothers who have been ill. Baba Delgarian has left the American Hospital and was in attendance at the meeting; looking a little thinner but feeling pretty fair, and everyone was glad to see him. Brother Felix Reich is reported seriously ill, with little hope of recovery, but everyone is hoping later reports will be more encouraging. Brother Nash is still at the American Hospital and Brother Col. Owens is still confined to his home, but both are reported to be improving.

Brother Hall reported that the New Year's party was a success and thanked Brothers Mathias, Samuels, Coddington and Courtemanche for their assistance in putting it over. The profits were turned over to the league's emergency fund.

Second Vice-President L. C. Kelley was the league's official representative at the banquet and ball of the Heart of America Showman's Club in Kansas City and probably will submit a report at the next meeting.

Brother M. Jacke Miller is reported to be in bad condition and is on his way to Chicago for treatment. His eyes are falling him and an immediate operation is necessary.

A. R. Cohn, Harry Katz and Pefey Pivor are sojourning at Hot Springs. J. A. (Whitey) Josselyn left this week for somewhere in Virginia.

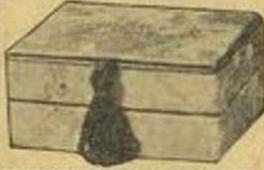
Harry McKay has left to join the Johnny J. Jones Exposition in Florida. Morey Schayer and Lawrence Benner furnished music for the New Year's party.

Recent visitors to the clubrooms included John Hoffman, L. J. Berger, Lew Dufour, Maurice Lightstone, Mike Rosen, L. Leonard, Mel Dodson, Wm. Young, Abe Goldberger, L. S. Hogan, Al Goldstein, Bob LeBurno, R. V. Krause, Leo Lipps, R. A. Josselyn, Al Hock and many others.

Hilderbrand's United Shows

ORANOE, Calif.—Activities at the Hilderbrand United Shows' winter quarters are about to begin. This amusement organization will go out this year "bigger and better" than ever. Two new rides and several new shows have been added. Builders and painters will begin work in a few days, and everything will be spick and span for the opening date at Pullerton, Calif., early in March, or the last week in February. From there the shows will go to Santa Paula and from there to Santa Barbara, and then on north thru Oregon, Idaho, Washington and into Canada, and back to winter quarters in California. F. B. CURREY.

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Rubin & Cherry Shows

MONTGOMERY, Ala. — Preliminary work on repairing the wagons, show fronts and paraphernalia in winter quarters is progressing and both units of the Rubin Gruberg amusement enterprises will emerge in the spring in spick-and-span condition. There are 65 railroad cars (the flats and stock cars of all steel construction) resting on the fairgrounds sidings, and these will be carefully renovated, repainted and be in readiness for the initial movements. As in former seasons, the annual tours will begin on or about April 1, the itineraries to be announced later. J. C. McCaffery, general manager, and William Jennings O'Brien, general representative, will attend the various meetings of fair secretaries.

Mrs. William Jennings O'Brien and William Jr. are visiting relatives in Denver, Colo. J. J. and Hazel Reis were New Year visitors, en route to De Land, Fla. from Chicago. Bob Alexander arrived from Jacksonville and is spending a week or so here. He was accompanied by J. C. Ryan, formerly of the Christy Bros. Circus. "Baldy" Potter was stricken with a bad attack of "flu" and is a patient in the St. Margaret Hospital here. Roy Jones, in advance of "Silver King", spent New Year's here and departed for De Land, Fla. Jack Reinhart is staging a "rodeo" at Wetumpka, a near-by town, January 5, with 12 head of stock and a bunch of "top hands" giving the performance. Sammy Lawrence left for Savannah and will spend two weeks in North Carolina. Mrs. Marie Potter attended the banquet and ball staged in Kansas City. Mrs. Lillian Murray Collins of girl show fame, is resting in Montgomery. Rubin Gruberg is working out plans for several new and novel attractions on both midways. Eve Liebster, a guest of Edith Hill Gruberg during the holidays, has returned to her home in Philadelphia. Herman Eagle has signed to have the cookhouse on the Morris & Castle Shows, after many seasons with Rubin & Cherry. Accompanied by Mrs. Eagle he returned from a pleasure jaunt, via automobile, to Shreveport, New Orleans, Biloxi and other Southern cities. Adolph Eagle has returned to his studies at the University of Alabama in Tuscaloosa. Andre Anderson has been presenting "Major", giant chimpanzee, in a store show in New Orleans. Richard F. Scott has his 30-people colored revue in theaters in Southern Alabama, with himself featured as "Richard the Great". Gus

Woodall is at the Miami beaches. Mr. and Mrs. Charles Kidder will depart shortly for Jacksonville to join the Royal American Shows, where "Alice the Wonder Girl" (Jean Brown) will be one of the midway features. "Alice" has been a ballyhoo feature in Public theaters here and will fill other winter engagements on the same circuit. Mrs. Anna Ritter and her midget troupe are spending the winter months on the palatial midget stateroom car on the fairgrounds. Fred Eberling, well-known circus and carnival fan, accompanied by his son, of Green Bay, Wis., were Christmas visitors to the Rubin-Cherryites. They left (New Year's) for Peru, Ind., to visit with Jerry Mugivan. Another welcome visitor was J. C. Dycart, of Springfield, Mo., owner of the circus and carnival lot in that city. Arthur Atherton is spending the layoff months with his family in Montgomery. Phillip Brocatta is managing the Paramount Cafe in this city.
WALTER D. NEALAND.

Austin's Museum Ends Engagement at Newark

Later information from Newark, N. J., relative to Austin's museum than appears in an article in an earlier "Form" of this issue was as follows:
Neil (Whitey) Austin's Palace of Wonders Show has closed its engagement here, playing a prominently located storeroom in the heart of Newark. The show will play Jersey territory, with Harry Fitzgerald handling the advance business and publicity details.

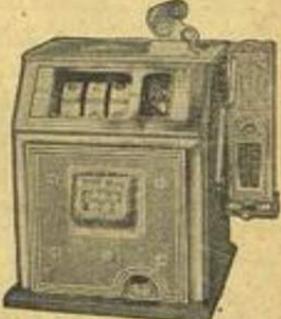
\$3,500 Tax on Floto Estate

DENVER, Jan. 4.—A preliminary payment of \$3,500 was made to the State inheritance tax department Thursday on the estate of the late Otto C. Floto, former sports editor of The Denver Post, and at one time connected with the Sells-Floto Circus. There was a net taxable estate of \$199,963.91.

Bergen in New York

NEW YORK, Jan. 6.—Frank Bergen, well-known showman, arrived here today, and has been in conference with Max Linderman, general manager of the Bernardi Greater Shows.

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No. 41-S—NICKEL PLAY, \$85.00
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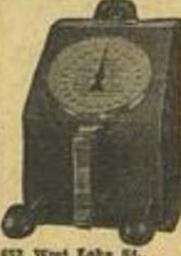
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5	29	34	49	71

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Two-Stroke Parker Spring, 43 ft. diameter, just repainted, in good condition, with tractor, \$850.00. Also Whip, in good condition, \$1,750. Both Bids Bargains. Act quick.
F. W. MILLER.
Flanzer Hotel, NEW ORLEANS, LA.

ANNOUNCEMENT THE BERNARDI GREATER SHOWS, Inc.

Will Take to the Road in 1930, Under the Management of Max Linderman

Have opening for few more High-Class Shows. Can place few choice Concessions and legitimate Stock Wheels. Would like to hear from all showfolk who have formerly been with me. Have opening for Motor-drome and any new Ride that does not conflict with what we have booked. Correspondence invited from fair managers. Write or wire MAX LINDERMAN, General Manager, William Byrd Hotel, Richmond, Va. Winter Quarters, Petersburg, Va.

Circus Codona Closing Denied

Friends of Alfredo Codona will be pleased to know that according to a night lettergram to *The Billboard*, signed "Circus Codona, Alfredo Codona, James Evans", from Laredo, Tex., December 3, the report of the abrupt closing of the Codona Show published in last week's issue was misleading. For the benefit of those who failed to see the story, which was published purely as a report coming from Merida, Yucatan, Mex., part of it is quoted herewith:

"The Americans with the Teatro Circo are all friends of Codona and are hoping that the report may prove exaggerated."

The message signed "Circus Codona, Alfredo Codona, James Evans" follows in full:

"Will you please deny the recent article regarding Circus Codona, which is absolutely without foundation and untrue? We have had absolutely no negotiations of any kind with Santos Artigas. Our performers are all with us showing in Laredo. We did not go to Mexico City because of limited time and unfavorable weather conditions, altho we could have gone under tent and also had an offer of a theater. The show has been a decided success, inasmuch as it has earned all expenses from the beginning and then some profit. The season has been shorter than we expected, but enjoyable, and the performers all stand ready to join Codona next season. We know *The Billboard* wants the truth and you cannot too strongly deny this false report, which is a great injustice to us."

Edward Schafer Killed

Thomas Lynch, superintendent of horses of the Ringling-Barnum Circus, Sarasota, Fla., informs that Edward Schafer, driver of that show, was killed Christmas night, and buried January 3 at Bradenton, Fla.; also that no relatives could be located.

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Packed in paraffine paper, and 10 Blades in attractive box (1,000 lots).
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Ducky Barnabee Shape Needle Books (50 Needles) Gross..... 3.60

PICCADILLY FIFTH AVENUE. Gross..... 4.25
ALBY & WOLF Needle Books. Gross..... 4.25
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FLASH Needle Packages (50s for 60)..... 6.—

Self-Threading Needles..... 500 Pks..... 2.—
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PICCADILLY Tough Steel Safety Pins. 25 All-Steel. Double Cut. Exceptional Value. Gross..... 1.80

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Per Card..... Immediate delivery. Deposit with all orders. Catalog Free.

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29-PI. SOUND TENT, with 40-ft. Middle Piece and Sidewalls. \$275.00.
2 CIRCUS STYLE KING CURTAINS, like new. Cost \$125.00 Each. First \$50.00 Each takes them.
2 SHOW, 16-1/2. KHAKI TENTS, well topped and made. Complete with Poles, etc. \$125.00 Each.
Loss of 5 and 10-PI. SIDEWALLS. 2 Almost New MERCHANDISE WHEELS, \$15.00 Each.
Also TRICK DOGS, including one of the best Black Bernese Mountain Dogs in the show business.

AL. HATCH, 1721 S. State Street, Springfield, Ill.

Veteran Auto Racers Returning to Track

INDIANAPOLIS, Jan. 4.—The new regulations for the annual international auto races here at the Indianapolis Speedway in May, which demand two men in each car, are attracting the attention of old-time racing "speed devils". Many of the great drivers have signified their intention of donning their goggles and again getting into the fray, especially in the 500-mile class.

One-man cars were adopted a few years ago, at which decision veterans of the automobile speed tracks shook their heads and retired. Their claim has been that there is need of a mechanic on each car, a part of whose duties is to watch developments in the rear and on the sides of the car, leaving the driver more opportunity to handle his machine during bunching of machines and at other opportune times.

Notes From Sarasota

SARASOTA, Fla., Jan. 4.—Pat Valdo has become one of the town's leading citizens, and is a familiar "man about town" at Five Points.

Harvey Keddy drove over from Miami Beach this week to visit friends at the quarters.

Mr. and Mrs. Cy Compton are operating the Blue Lantern, dining hall and dance club, here, this winter.

Mark Bradley, district passenger agent of the Atlantic Coast Lines, who travels with the Big Show the latter part of each season, will visit winter quarters here next week.

Circus winter folks have been delighted, tho not surprised, to learn of the great hit being made in European capitals by two well-known members of the Big Show, Can Coliceno, in his wire-walking sensation, and Albert Powell, in his contortion-aerial act. Likewise flattering reports have come of the hit registered by Maximo, wire artiste, and Ira Millette, aerialist, in Cuba and Mexico.

Colonus, successor to Goliath, not only has all the appearance of his predecessor, including size, but is able to perform several stunts which Goliath could not.

The veteran Tom Lynch is feeling fine this winter, and looks better than ever in past years.

Billposters' Union Is Granted Charter

ALBANY, N. Y., Jan. 4.—The Billposters' Shop Local Union of Greater New York and Vicinity, Inc., a recently formed organization, has been granted a charter of incorporation by the Secretary of State. The principal office will be located in Brooklyn.

Its objects are to promote unity and organization among its membership and among those engaged in the trade for mutual benefit, to raise their living standards, to create better relations between employers and employees, and do those things for which bona fide trade unions exist.

The incorporators and directors are James Carrigan, William Billingsley and Paul Grover, Brooklyn; Benjamin Greenberg, New York City; John Kenny, Bronx; Elmer Meyers, Sayville, L. I., and John Connors, Yonkers.

New York Office Callers

DR. H. C. INGRAHAM, promotion manager of Chicago Stadium.

JACK D. WRIGHT, Jr., general agent Melville-Reiss Shows.

C. GILMORE TAIT, candy concession sales manager.

JESSIE KAY, the Human Paradox.

HOWARD Y. BARRY, advertising banner solicitor of Robinson Circus.

GEORGE DINNIE MOORE, concessionaire.

GERALD (FRENCHY) SNELLENS, advertising banner solicitor of Hagenbeck-Wallace Circus.

A. A. (SHIPWRECK) KELLY, "long-distance" flagpole sitter.

RAYMOND ELDER, manager of Keith's Royal Theater.

TOMMY McNEIL, lecturer of Hubert's Museum.

HARRY TAVETIAN, of Leaping Lena fame.

BILLY MacINTYRE, attendant of Shipwreck Kelly.

DUKE MILLS, manager of Tilyou Theater, Coney Island.

JACK JOYCE, of Joyce's Trained Horses.

JOSEPH COLIHAN, of Pleasure Beach Park, Bridgeport, Conn.

PRINCESS PAT, concessionaire.

WILLIE LOPSTROM, money speedway operator, last season with Kaus' United Shows.

FRED KUSMAN, musician of Merle Evans' Band.

ALLAN (SCOTTY) MACK, last season with Kraut's Long Beach drome.

WILLARD (DOC) POSTER, outdoor showman.

O. ALEX LIMBACH, of the Motion Picture Exposé.

PROF. BELANFANT, outdoor showman and lecturer.

FRANK CLARK, former circus band musician, who has joined Army Band, Washington, D. C.

Mrs. Riley Sells Wheel

NEW YORK, Jan. 4.—Jack Davin, of the Davin Shows, purchased from Mrs. Matthew J. Riley her No. 12 Wheel, which was shipped to the show's winter quarters at Babylon, L. I. J. J. Kelly consummated the sale for Mrs. Riley.

Fansher Southward

NEW YORK, Jan. 4.—Fred Fansher ("yours for a hot summer"), who is well known in park and carnival circles, last week started on his mid-winter trek, which was inaugurated at Boston, and will extend as far south as Norfolk.

Shanley To Airplane To PCSA Banquet

LOS ANGELES, Jan. 4.—Francis Patrick Shanley, of "Fifty-Fifty" fame and operator of a chain of hotels on the West Coast catering to showfolks, will make the trip from San Diego to this city by airplane to act as master of ceremonies at the Pacific Coast Showmen's Association annual banquet and ball January 14.

Shanley's presence and his customary admirable functioning at social affairs of this nature will be warmly welcomed by Pacific Coast showmen at their banquet and ball, the attendance at which will include many notables of the stage and screen.

Dee Lang Amusement Co. A New Organization

ST. LOUIS, Jan. 4.—A new outdoor entertainment organization will be launched this spring under the title of the Dee Lang Amusement Company.

The ownership and managerial reins will be in the hands of Dee Lang, whose home is in this city and who has been a ride concessions owner and operator with the Greater Shesley Shows the last several years. The lineup of attractions will include Lang's "mile-a-minute" Caterpillar, new No. 5 Eli Wheel, Harry Moore's Flyer and about three shows and about 20 concessions. A force of men is now at work in winter quarters, placing everything in a first-class shape for the initial tour of this company. It is the intention of the management to have the entire season booked, as to dates, before opening, about April 1. Frank Klein, special agent, and Manager Lang are in and out of the city these days and will attend the Illinois and Missouri fair meetings. The show will move in its own wagons.

Glicks Virginia Bound

NEW YORK, Jan. 4.—William Glick, who has been in the metropolis over the holidays in connection with the show he is organizing for the current season, departed today for Virginia, accompanied by Mrs. Glick.

Tait in New York

NEW YORK, Jan. 4.—C. Gilmore Tait, well-known candy concession sales manager, passed thru the city today on his way to New England.

BEST BROS. CIRCUS

Now selling the following Concessions for the coming season: Tintype, Press Candy, Farm Paper, Big Cat and Country Slices, Oils and Soap Paper, High Striker and other hot items. WANTED—Good Riders to handle Primrose, Hallowe'en Stand open for good hustler, Barners open, Jack Milk, can place you and Mary. Also want to hear from Cecil La Bell. You've all been with the Best, now come see the "BEST". No stinks, noa, pettifolous crookeders or carnis wanted. Just producers, or down the road you go. Received over 200 replies to ad. Am answering all mail as fast as possible. THANKS FOR ALL THOSE WONDERFUL LETTERS AND WIRE FROM WELL-WISHERS. All reply to.

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Send \$1 for 5 assorted Samples. We also import 12 different kinds and colors of Yearls. Write for prices.

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Notes From Norfolk

By CLAUDE R. ELLIS

NORFOLK, Va. — Art Eldridge, widely known showman, has conceived and is developing at the West Shows' quarters in the old army base some shows which promise to be new to carnivaldom. One, the County Fair Derby, is nearing completion and is being demonstrated to interested visitors.

Eddie Kirshman hopes to organize a bear-hunting party, with Capt. John M. Sheesley and others, to go to Dismal Swamp, just over the North Carolina line, where they say bruin is runnin' wild! However, Harry Coffin has beaten the nimrods to it with his one-cylinder carbine out at Sheesley winter quarters, often knocking over a "cottontail for breakfast, while the odors of hasepntifer are wafted over the near-by tidewater.

Joe E. Walsh, who was a holiday guest of friends in Roanoke, Va., visited the writer before departing for New York. He reported a recent successful promotion in Forest Hills, L. I., with several more doings in the offing before opening of the outdoor season, which he expects to spend as staff member of a park and playland project about "45 minutes from Broadway".

Joe Frahm, first of all friend of show-folks, then prince of good fellows and, incidentally, nurseryman de luxe, declares the holiday season was hectic—and how! Joe keeps some of the boys busy on his suburban preserves, and long ago initiated G. Lawrence MacDonald into the mysteries of tree dressing, horse radish extraordinary and landscape gardening.

Matthew J. Riley, general agent of the Sheesley Shows, visited Norfolk for an over-Christmas conference with "Captain John". An optimistic note regarding the coming outdoor season was sounded by the genial "Squire".

Montie (Dick) Gray, former ring man in Rube Nixon's monkey circus, joined Harry Illions' ride crews in De Land, Fla., from where, it is said, some Maynes-Illions rides will go to Cuba.

Al J. Dernberger, of the Brown & Dyer Shows, visited John M. Sheesley, coming from the former's winter quarters in Salisbury, Md. Some sale of show property may result.

Frank B. Hildebrand, special agent of the West Shows, wrote from Hot Springs, Ark., that he was returning for the holidays to his customary winter rendezvous in Warren, O.

Mrs. John M. Sheesley is among the show colony at Hot Springs, Ark., and her son, John D., is sojourning in Miami.

R. J. (Whitey) Norman and his glass blowing and jardiniere exhibit are gracing the McCaslin Museum in Baltimore.

It didn't stop on red for the boys who had anticipated doing lots of street work during the holidays.

Frank West is authority for the statement that Edward P. Rahn has left his staff as general agent.

Mr. and Mrs. Jack V. Lyles, of Tarboro, N. C., have been visitors here.

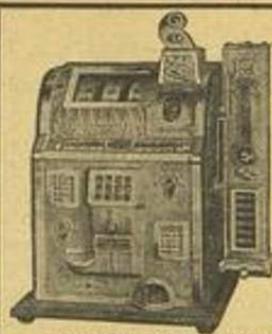
Mr. and Mrs. Bill Stehle went to Bridgeton, N. J., for the holidays.

Isabel Hickey Heads New Booking Office

NEW YORK, Jan. 4.—A new outdoor booking agency, catering to free acts for fairs throught New England and the South, will make its advent shortly, according to information imparted by Isabel Hickey, who was formerly connected with Frank Melville's office. Miss Hickey is the president of the new organization, which is called the Fairplay Booking Corporation. Modern offices will be installed shortly so that the organization will be able to function without delay. Miss Hickey states she will attend the various Eastern fair meetings, and formal announcement will be made of the firm's New York address in due time.

Dobishes at Miami

MIAMI, Fla.—Among well-known outdoor showfolks here this winter are Joe Dobish and wife (Irene Dare), of autodrome owning and riding fame. After closing the second successful season for their drome at Revere Beach, Boston, the Dobishes motored to their homes in Chicago and Cedar Rapids for a few weeks' visit among homefolks. They then drove to Miami, where they are enjoying a comfortable apartment and looking over some new amusement parks now under construction. Indications point to their placing their autodrome at Revere Beach for another season.



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L. J. Heth Shows

HAWKINSVILLE, Ga., Jan. 1.—The writer just visited the L. J. Heth Shows, in winter quarters here, while passing thru the city en route to the Royal American Shows at South Jacksonville, Fla. Had quite a talk with L. J. Heth, who has some great plans for the coming season. He is taking out a 30-car show, he said, and has bought three new rides, bringing the total of these devices with his outfit to 11. There are to be 18 shows.

Heth has quite a number of oldtimers of circuses working in his quarters. Among them are Charles Strickler, in charge of all repair work; Jimmy Wilson, who has the baggage stock—and it looks fine; "Slim" Lewis, old circus trainmaster and with the Heth Shows two seasons, busy getting the train in shape (he says there'll be no more circus for him); Harry Clutter has charge of all the animals and will take the Animal Show this year. Another oldtimer is Ed Duffy, who drives about in his car and has signed to manage the Fun in the Barn attraction. Altogether, Heth has a wonderful-looking outfit, with new rides, show fronts and new canvas.

PETER CROSSBY.

Max Gruberg in New York
On His Way to Canada

NEW YORK, Jan. 4.—The new year holds optimism profuse for Max Gruberg, who stated that the Gruberg Famous Shows, after opening in Philadelphia early in April and playing that territory for a limited time, will make its bow as a railroad show and invade the Greater New York territory. Seventeen cars, Gruberg stated, would be utilized in transporting the outfit. Major Miller will be office secretary.

Gruberg stated he will supervise the sole management of the caravan, also that the midway will consist of 7 rides, 12 shows and 30 concessions. He mentioned that he purchased a latest model three-abrest Merry-Go-Round, and had booked R. B. Nixon's Monkey Speedway and Snake Show. He departed today for Canada on business.

Korris Shows in Florida

TAMPA, Fla., Jan. 4.—The Mike Korris Shows began their Florida tour at Milton recently, playing under the auspices of American Legion. The opening was postponed four days on account of cold weather. Business during the nine-day period was fair. Panama City, Fla., followed. Business there was off, due to bad conditions in that part of the State. The show consists of two rides, three shows and 15 concessions. Concessionaires include Dick Dyckman, with three stands; Barry and Carey, two; Ike Faust, two; Jimmy Davidson, two; Mike Korris, three; Carl Wilson, one; Decker and Farmer, two. Izzy (Murphy) Fireside has the cookhouse. The show will play Florida for remainder of winter.

Marks in Petersburg

PETERSBURG, Va., Jan. 4.—John H. Marks, owner of the Great American Shows, while paying a short visit here announced that contracts had been signed for his organization to play the annual Lady of Mt. Carmel Celebration at Roseto, Pa., next summer. Marks departed for parts unknown after laying out plans for the construction and rebuilding of the show.

S. W. Brundage Shows

Activities will start in the winter quarters of the S. W. Brundage Shows at Peoria, Ill., in the near future. Considerable work had been accomplished before the yuletide season set in, but nothing since the first of the year.

Dennis E. Howard and Mike T. Clark have both been out in the field and will be away from quarters until after some of the State fair meetings are over.

With the addition of the Ridee-O, the Waltzer and the Leaping Lena, this will increase the ride division to 12 major machines that will require more wagon and train space. Plans are mapped out for the building of several heavy box and flat wagons and the purchase of extra rolling stock. The building program includes a press wagon and the possibility of a new transformer wagon. With the added shows and rides it is plainly evident that more electric current will have to be used, and that the transformer capacity will likewise have to be boosted considerably.

Many inquiries are coming in from the Brundage troupers from many sections of the country asking as to when activities will start at the barn. A postcard from "Jumbo" Murphy at Ashcroft, B. C., announced his readiness to evacuate that frigid section and migrate to the warmer zone at winter quarters at Peoria.

Custodian and Field Marshal Ed (Dad) Wilson, he having full supervision of all he can survey about the big fairgrounds, takes on the appearance of a Greenland as he plows about in his robes a la Eskimo. In "Dad" the stock has a good friend and a splendid provider and all are well housed and protected from the wintry blasts. JONESY JONES.

Joe Sartor, Jr., Injured

Joe Sartor, Jr., who has been with the Easley Sells Show, also with the Mat Wixom Dog & Pony Show, recently met with an accident at Alma, Mich., when he was struck by an auto while boarding a friend's car. He sustained a compound fracture of the left leg above the ankle. He is resting comfortably at the Comay Hospital. Sartor would like to hear from Sam Dill, Egypt Thompson, George Goodhart, Bob Hickey and other old friends. Communications can be sent to him in care of the Sartor Printing Company, Alma, Mich.

World's Standard Shows

LYNN, Mass., Jan. 4.—Manager P. L. Drew, of Drew's World's Standard Shows, expects to open the season the latter part of April near Boston, with seven rides, six shows and 30 concessions. The office will operate several of the shows. The outfit will be moved in its entirety on 18 trucks by William Dunnville.

Lofstrom in New York

NEW YORK, Jan. 4.—Mingling with the New Year's crowds on Broadway was Willie Lofstrom, who operated the Monkey Speedway last season with Kaus' United Shows. His show is in winter quarters at Elizabeth City, N. O.

Hattie Delman on the Air

NEW YORK, Jan. 4.—Hattie Delman is among the outdoor singers who are specializing on singing on the air and has signed up with RKO to render favorite vocal selections weekly over Station WEAF. Miss Delman is still the featured soloist with Joe Basile's Madison Square Garden Band.

1930 Model

JACK POT



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NO. B1247—Assorted Colors, Patterns, 68x90 inches, Each... \$1.85

NO. B1248—CHASE SOLO MOTOR ROBE, 42x62 inches, Many Colored Designs, Weight, 1 lb., Each... .95

NO. B1247—CHASE SOLO MOTOR ROBE, 42x62 inches, Heavier Weight, Many Colored Designs, Each... \$1.05

NO. B1243—CHASE ORAGE MOTOR ROBE, 52x72 inches, Two Different Color Designs, Weight, 2 1/2 lb., An Ideal Motorist's Robe, Our Special Low Price, Each... \$2.35

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DEATHS in the PROFESSION

AHLER—Henry, 47, former trapeze performer, was found dead in a lodging house in St. Paul December 27. Beside him was an open trunk which contained wardrobe he had once worn as a circus performer. Ahler had become paralyzed in a fall from his trapeze rigging while with a circus some years ago. Following the accident he went to St. Paul, where he tried to eke out a living selling newspapers.

BORDEN—Roy, 44, pianist and actor of McLain's Variety Shows, died of heart failure December 21 at Canton, Kan. His widow and two daughters, one known professionally as Baby Doll Borden, survive.

BRACKETT—Judge J. Albert, 63, legal counsel for the Shubert Theater interests, the Boston Theater Managers' Association, the Theatrical Treasurers' Club of Boston and senior associate justice of the West Roxbury District Court, died Friday night, January 3, at the Phillips House, Massachusetts General Hospital, Boston, after a long illness. His health failed last summer, but he remained active until November 22, when he was taken to the hospital. His widow, Mrs. Oms Brackett, who survives, was at his bedside when he died. Judge Brackett was known as the "grand old man of the theatrical world" and had a wide acquaintance among theatrical people all over the world. A native of Boston, he was born in the Roxbury district in 1867, attended Roxbury Latin School and Boston University Law School, graduating with honors in 1888. At 21 he began law practice, being one of the youngest men ever admitted to the bar in Massachusetts.

BURKE—Alfred W., father of Billie Burke, clown, died December 26 at his home in Chattanooga, Tenn. He was engaged in the tailoring business in that city. He is survived by his son, two brothers of the English concert stage and one sister in light opera in Paris, France.

CARR—Thomas J., pioneer cabaret proprietor in Connecticut and who owned and operated Carr's Grill, Cannon street, Bridgeport, from 1887 to 1918, but who later retired and had been living in Groton, Conn., died in Bridgeport, Conn., last week.

COPELAND—Ed L. (Toby), well-known repertoire manager and performer, died of a heart attack at Columbus, Tex., December 27. Burial was made in San Jose Cemetery, San Antonio. His widow, Andrea, and daughter, Barbara; two brothers and three sisters survive. Funeral services were conducted by the Elks and Masons, of which he was a member.

DEAN—Charles Soule, retired railroad conductor, died at St. Vincent's Hospital, Bridgeport, Conn., last week after amputation of both legs. He was the father of Jack Dean, of the vaudeville team of Brown and Dean.

DOLLARD—John (Jack), 56, old-time cowboy and rodeo contestant, was killed recently when a truck he was riding turned over. Further details of the accident appear in the Corral column of this issue. His widow survives.

DRAWEE—Gustave, 63, known in private life as Gustave Becker, who spent nearly 50 years of his life in show business, died at the Philadelphia General Hospital, Philadelphia, December 26, of heart failure. Drawee will be remembered, in recent years, for his comedy juggling production, billed as Drawee, Hambo and Frisco. He appeared with the Barnum & Bailey Show season of 1892 and was engaged by Florenz Ziegfeld for the Sandow Company in 1893. His widow and daughter, residing in London, survive. Interment was made in Ardsley Cemetery, Ardsley, Pa.

ELLIE—A., known in the show world as Mollie Bailey, died January 1 at the Cook County Hospital, Chicago. He had been a boss canvasman with various circuses. Funeral services were held January 4 and burial was in Showmen's Rest, Woodlawn Cemetery, Chicago.

FLECHTER—Victor, 80, violinist, died in New York City last week. He established himself as a prominent figure in music circles as a connoisseur of valued old violins.

GARBAGNY—Paul, 37, manager of the Police-Dramatiques Theatre, Paris, France, and well known as an actor, died at his home in Paris December 16.

GILLETTE—Frank R., 79, dancing master, musician and a member of the International Association of Dancing Teachers, died at his home in Penn Yan, N. Y., December 23. His widow, a daughter, Mrs. Josephine Gillette Graves, and two grandchildren survive.

GOLD—Max, 32, assistant motion picture director for Fox Films, died January 2 as he was being picked up by a launch in the Pacific Ocean at Santa Monica, Calif., after plunging from a burning plane several thousand feet in the air, which crashed with a second machine during the filming of a motion picture sequence. Gold was born in New York City and went to Los Angeles in 1910. He is survived by his widow, a daughter, his parents, three brothers and four sisters.

HASTINGS—John E., 70, died at his home in Pittsburg, Mass., December 28 after a long illness. Hastings was well known in theatrical lines and for a period of 20 years was employed around the various theaters of Pittsburg. At various times he had been connected with road attractions as property man. For more than 15 years Hastings was secretary of the I. A. T. S. E. Local 86, of Pittsburg. He was known to thousands of actors as Gene Hastings. The funeral was held from his late home December 30 and burial took place at Forest Hill Cemetery, Pittsburg. He is survived by two sons, Charles M., of Oxford, Mass., and Ralph L., of New York; also two daughters, Mrs. Hazel Tucker and Mrs. Ethel Webster, both of Pittsburg.

HAWKS—Kenneth, motion picture director and husband of Mary Astor, motion picture actress, was killed in an airplane accident at Santa Monica, Calif., January 2.

KANE—Fannie, well-known character woman, died at Peoria, Ill., December 18, of heart trouble. She had been ill for several years. The body will be kept in a vault at Peoria until spring, when it will be taken to Kansas City, Mo., for final interment in St. Mary's Cemetery.

KNOX—Dr. James Carter, 81, composer of sacred music and for more than 50 years a member of the faculty of St. Paul School, Concord, N. H., died January 5 at the home of his niece in Troy, N. Y. Death was due to complications of advanced age. He was an accomplished musician and held the degree of doctor of music from Trinity College, England.

KREISSIG—Hans, 73, prominent Dallas musician, music teacher and concert artist, died December 28 in Dallas. Funeral services were held December 30.

MCBRIDE—William P., 56, died January 4 at Trenton, N. J. He was pianist and organist at the Orpheum Theater, Trenton, the last 12 years. Three children, five sisters and two brothers survive.

MALTEN—Theresa, 74, noted opera star, and a former member of the Royal Saxon Opera, died January 2 at Dresden, Germany.

MANGAN—Harry P., 49, for 20 years associated with the Miller Hotel Company, of Davenport, Ia.; the last three years as manager of the Davenport Hotel, headquarters for many showfolk, died following an operation at Mercy Hospital, Davenport, December 19. Mangan was also well known among theatrical folk, having been connected as manager with the old Burtis Theater, Davenport, for a long period. Funeral services were held at Davenport December 21 from St. Anthony's Catholic Church and burial was in St. Marguerite's Cemetery there. The B. P. O. Elks, of which he was a member, also held a service.

MEENAN—John, brother of Barney Meenan, known in circus business, was killed by a train at Meridian, Miss.,

December 14. The body was taken to Laurel, Md., for interment. His parents, three sisters and brother survive.

MOOREFIELD—Addie, 52, died at his home in Covington, Ky., last week. He had been employed by the Stuart Walker Company as scenic artist. His widow and son survive.

OLSON—Olat, 50, proprietor of the resort at Lake Samian, Wash., was drowned in the lake there recently.

PALMER—Park J., 36, owner of the Ideal Theater, Akron, O., died suddenly last week at his home in Akron. His widow survives.

PIERCE—Florence, of Milwaukee, Wis., was killed December 27 in that city, when struck by an automobile. Burial was made December 31 in Milwaukee. She is survived by two brothers, George and Howard Pierce, both in show business.

RENCHY—Bert R., for many years assistant manager of the Orpheum Theater, Black Rock movie house, Bridgeport, Conn., died in Bridgeport last week.

REYNOLDS—Charles T., head projectionist at the Richmond Theater, North Adams, Mass., died December 30 in that city as the result of a broken neck suffered when he fell down a flight of stairs at his home.

IN LOVING MEMORY OF MY AUNT,
MRS. JOHN HENRY RICE

January 2, 1915. BLANCHÉ LAHR.

ROBBINS—Victor D., concessionaire, died December 26 at Tucson, Ariz., of pulmonary tuberculosis. He was the brother of Mrs. Sylvia Stewart Adkins, also a concessionaire, and was well known in the show world. His widow, parents, two brothers and a sister survive.

Mrs. Laura F. Robinson

Mrs. Laura F. Robinson, 87, widow of James F. Robinson, one of the world's greatest circus riders, died at the home of her brother, William E. (Bud) Gorman, widely known circus man, 1634 Lucia avenue, Louisville, Ky., January 2 after a five-day illness.

Mrs. Robinson, who was born in Tuscaloosa, Ala., was married in Cincinnati, O., when she was 14 years old. With her husband, she traveled around the world three times. When he was called to the Court of England to perform his feats before King Edward Mrs. Robinson was seated in a box next to the king's.

Robinson retired 15 years before his death, which occurred 11 years ago. His foster father founded the Overland Circus, later known as the Robinson Shows.

Mrs. Robinson was the sister of the late Mrs. John C. Lewis, whose husband founded one of the biggest department stores in Louisville. She is survived by one brother and several nephews and nieces.

The body of Mrs. Robinson was buried at Cave Hill Cemetery, Louisville, Friday afternoon, January 3. Edward Early, Frank Krahl, Thomas Phillips, John Gatanbee, Hugh Sharp and Kaiser Hearn, all employees of the John C. Lewis store, acted as pallbearers. John G. Robinson, well-known circus man of Cincinnati, made a hurried trip to Louisville upon being notified of her death and remained for the funeral.

ROUSE—Hallock, 35, pilot of one of the ill-fated planes which crashed in midair over the Pacific Ocean at Santa Monica, Calif., died January 2. Picture companies engaged him for flying "shots" and he was employed by Fox Films at the time of his death. He is survived by his widow, a son and his mother.

IN MEMORIAM

FRANK L. ROOT

Entered into eternal life January 10, 1925.
"Consulting each moment with longing till
the day when I'll see you again."

HIS DEVOTED WIFE, ALICE.

SARTOR—Joseph F., Sr., 91, Civil War veteran and former clown, died January 1 in Alma, Mich. Prior to the Civil War, he had been associated with the old Dan Rice Show, and after the war again trouped with the Rice Show as a clown. Five children survive. Burial was made in Riverside Cemetery, Alma.

SCHAFER—Edward, driver for the Ringling-Barnum show, was killed December 24 at Sarasota, Fla., and was buried January 3 at Bradenton, Fla.

SCOTT—Louis N., manager and owner of the Metropolitan theaters in Minneapolis and St. Paul, died at his home in St. Paul December 30. He had been in ill health for several years, but during the last six months his condition improved and he had been actively interested in the management of his business. On Christmas Eve he contracted a cold which developed into pneumonia. For 47 years Scott had been in the theater business in St. Paul. His experience in the same field in Minneapolis dated back 35 years.

SEXAUER—John G., trombonist with Cervone's Band of Pittsburgh, died January 4 at St. Joseph's Hospital, Pittsburgh.

SMITHLEY—Sarah C., 77, died December 26 at Dunbar, Pa. She was the mother of Elmira Smithley, who has been associated with show business the greater part of her life. She is also survived by four sons and one other daughter.

TITUS—Mrs. Lydia Yeamans, 74, actress, died December 29, the result of a paralytic stroke, at the Windsor Hospital, Glendale, Calif. When the aged actress realized that her end was approaching she asked visitors that her body be cremated and the ashes scattered on the waters of the Pacific. She was born aboard ship when her parents were traveling from Australia to California. Her mother, Lydia Yeamans, was an admired actress in England years ago.

TRUSIANO—Professor Carmelo, 48, bandmaster, died at his home in New Haven, Conn., January 4. He was born in Italy and after he had graduated from the Palermo Conservatory of Music and the Milan Conservatory of Music he went to New Haven. He served as bandmaster in the Spanish-American War, and was a major in the Connecticut National Guard.

WILLIAMS—Victor H., 73, father of Charles (Dome) Williams, tab and burlesque comedian, died recently at his home in Nashville, Tenn., after an illness of six months of high blood pressure. He is survived by his widow and son.

WOODS—Mrs. L. F., mother of Fog Horn Clancy, rodeo producer, and grandmother of Patsy Clancy, of the Al-G. Barnes Circus, died at Cleburne, Tex., December 24 after an illness of several months. She is survived by four sons. Interment was made in Elmwood Cemetery, Mineral Wells, Tex., December 26.

MARRIAGES

BEAVERIDGE-DENNY—Billie Denny, leading lady of the Richard Kent Stock Company, was married to Stanley Beaveridge, juvenile with the same company, December 24. The ceremony took place on the stage of the Star Theater, Leader, Sask., Can., following the evening performance. Both will continue with the Kent company.

CROEGART-BLACKBURN—Clara M. Blackburn, formerly with the Hoty Toty Players, was married to Conell Croegart December 23 in Milwaukee.

DE RESSIGNKNOB-ELDER—Louis de Resignknob, special agent of the Landes Shows, and Lois Elder, of the same shows, were married at Hickman, Ky., recently.

GILLMAN-JOHNSON—Roy W. Gillman, son of George Gillman, owner of the Princess Theater, Ft. Dodge, Ia., and associated with his father in the management of the business, was married January 2 to Jessie May Johnson, of Ft. Dodge, in Corpus Christi Catholic Church, that city.

GOOSSENS-LEWIS—Eugene Goossens, 37, conductor of the Rochester (N. Y.) Philharmonic Orchestra and well-known composer, was married to Janet Lewis, former Eastman School student,

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January 5 in the North Woodward Congregational Church, Detroit. Goossens has won wide recognition for his opera, *Judith*, which received its premiere in London last summer. After directing the afternoon performance of the Detroit Symphony Orchestra as guest conductor the couple left for a short wedding trip.

HABBACH-CLARK—George Moody Habbach and Evelyn (Pat) Clark, of Detroit, were married recently. Habbach is a well-known musician.

HUNT-HUCKINS—Dorman Hunt, motion picture director, and Zelda Huckins, vocalist-pianist-composer at Fox studios, were married December 29 at the Wee Kirk of the Heather, Hollywood. The couple will make their home in Hollywood following a honeymoon at Santa Barbara.

MUESELER-TURI—Bob Mueseler, of the comedy team, Badger and Mueseler, and Vienna Turi, featured dancer with a Fanchon & Marco unit, were married in Chicago December 18.

PENNEL-WHITE—George Pennell, known to showfolk, and many of whom he has served as attorney and counselor for years, and Madeline Lucille White were married in Asheville, N. C., January 7.

QUELLO-LESTER—Jack R. Quello, clarinet-saxophone player, and Lora Irene Lester, nonprofessional, were married in Jonesboro, Ark., December 28. Quello is with the Hotel Noble Orchestra at Jonesboro and also is music instructor at the schools in that city.

RAMON-ARCHER—Edythe V. Archer and Stanley J. Ramon were married January 1 in Louisville, Ky. Miss Archer is soubrette and Ramon is straight man with Jack Kane's company at the Walnut Theater, Louisville.

SANDERSON-GABLE—Kenneth S. Sanderson, known on the screen as Buddy Roosevelt (Gentleman Cowboy), and Frances Harriet Gable, film comedienne, were married December 31 at the Little Church Around the Corner, Los Angeles.

SHEPEK-HAINES—John Shepek, Jr., film cameraman, and Sally Haines, screen actress, known as Violet Dean, were married at the stroke of midnight by Superior Judge Joseph P. Sprout, Los Angeles, December 31. The couple were the first bride and bridegroom of 1930 registered in that city and the ceremony was performed at the home of the bride's mother, Mrs. Edna M. Raridan.

SNIDER-POSSIEL—Nanle Possiel, professionally known as Bosset or Pat Ponsler, was married recently to George Snider, nonprofessional.

WALLACE-KEMP—Al Wallace and Esther Kemp were married recently at the bride's home in Geneva, O. They are spending the winter in New Orleans. Both are known in show business.

WEENOLSON-OTWAY-WARD—Robert Weenolson, Hollywood playwright, and Marjorie Hebe Otway-Ward, nonprofessional, were married secretly January 2 at the town hall in Cannes, France. Weenolson is the son of the late Robert and Mrs. Florence Weenolson of South Pasadena, Calif.

WRIGHT-WARNER—Harry J. Wright, of Larchmont, N. Y., who is associated with the Paramount-Lasky Company of New York, and Edna Mae Warner, of Pittsburgh, Mass., were married at the First Baptist Church, Fitchburg, December 27. The bride was given in marriage by her father, Clarence T. Warner. The newlyweds will reside at Park Plaza, Larchmont, N. Y., and will be at home after February 1.

COMING MARRIAGES

Notice of intention to wed was filed recently in Los Angeles by Tony Jowett, writer and technical director with M-G-M, and Doris Anderson, screen writer for Paramount. No date has been set for the wedding.

Jetta Goudal, screen star, issued a general denial that she was to wed Jacques Cartier, musical comedy and motion picture actor.

Postponement of her wedding date for the second time is announced by Clara Bow, who faces another fortnight in the hospital as the result of a recent operation. The film star and Harry Richman,

night club proprietor and film actor, announced their engagement last summer, with a recent announcement being made that the wedding would take place shortly after the holidays.

Changing their plans in order that the bride's mother may come from New York to witness the ceremony, Mildred Van Dorn, stage and screen actress, and Paul Schofield, scenario writer, who obtained a marriage license December 28, announced in Hollywood that they would postpone their wedding a week. Originally they had planned to be wed New Year's Day.

Billie Stout and Herbert Ashton, Jr., scenario writers, filed notice of intention to wed December 30 at the Los Angeles Bureau of Licenses. No announcement as to when the marriage ceremony will be consummated was made.

Mae Pollin, treasurer at the Palace Theater, Cleveland, announced her engagement to Harry Katzel, Cleveland newspaper man.

BIRTHS

Bobby Wilson, comic, and Margy Wilson, soubrette, of the Mutual Burlesque show, *Night Club Girls*, are the parents of a boy, Bobby Wilson, Jr., born in Chicago December 10.

A 7½-pound girl was born December 16 to Mr. and Mrs. Maxwell Blotner, of the Blotner Model Shows, at Irvington, N. J.

DIVORCES

Mrs. Pearl D. Taylor was granted a divorce December 30 in Los Angeles from Glenn H. Taylor and was given the custody of their five-year-old daughter. The couple first became acquainted when they appeared as leading woman and man, respectively, in a theatrical company playing Phoenix, Ariz., in 1922.

Anita Barnes, motion picture actress, was granted a divorce December 30 in Los Angeles from Edward J. Klein.

Rose Parker has instituted suit for divorce from Eugene Parker, actor and dramatic teacher, of Los Angeles. The current suit was substituted for her recent complaint asking separate maintenance.

Mrs. Delia Talbott filed suit for divorce in the Chicago courts last week against Edward O. Talbott, formerly well-known carnival general agent and now head of a carnival supply house.

TICKET SPECS

(Continued from page 4)

tickets will be dispensed to reliable agencies on consignment; that a good portion of tickets will remain in the box offices to be sold; that the agencies will bond themselves to make "no buys" and to charge no more than 75 cents premium. Violation of this will be instant withdrawal of all tickets. The *Billboard* has the word of the most reliable agencies in the business that they will welcome the enforcement of the ruling and lend their support to it even though it will mean competition. The subscribing members meet the agents on Monday.

To put teeth into the agreement Frank Gillmore, of Actors' Equity Association, will lay the matter before Equity Council tomorrow. Already Gillmore has assured the managers of his personal co-operation and action will definitely be taken by Equity. Since Equity has already led a spirited fight for the elimination of the ticket evil drastic rulings to aid this new band of managers is anticipated.

The managers, too, are seeking the support of the Dramatists' Guild of the Authors' League of America, and it is expected Edward Childs Carpenter will give the aid of that organization both actively and morally.

A Managers' Bureau supported by the subscribing managers is to be maintained to police the agencies to see that the agreement is enforced.

The agreement becomes effective March 1, 1930, and terminates two years from that date.

There is nothing but favorable comment for the plan and praise for its sponsors along Broadway. Arthur Hopkins, Gilbert Miller and Brock Pemberton have taken the lead and everywhere there is praise for the manner in which they have handled the entire affair, from the publicity to the daring with which they have invoked the ire of the ticket scalpers. Altho the names of several of the men now revealed have been known before, none have been released until to-

day. Thus if the thing fell thru none but the three leaders would have fallen heir to the trouble an unchecked speculator gives a producer of legitimate attractions.

There is no doubt of the success of the plan with the assured co-operation of Equity and the likely aid of the Dramatists' Guild. No manager will dare invoke the ire of these organizations without running the risk of being without actors and writers.

PUBLIX MGRS.

(Continued from page 3)

Chicago: H. C. Sullivan, Publix-Ohio-Indiana Division Office; Alfred Baudats, St. Paul, Yonkers; B. F. Sharp, Paramount, Brooklyn; E. J. Burke, Bialto, New York; Isaac Fine, Rivoli, New York.

A reorganization has also been made of the divisional territory of Publix in the creation of two new districts and the appointment of two new division directors. J. A. Koerper, formerly representing Publix in Tennessee and Ohio as division manager, has been made division director of the new territory composed of North and South Carolina and Tennessee. George Walsh, formerly manager of the New York State territory, with the exception of Greater New York, is now in charge of the Saenger Circuit. Robert O'Donnell is associated as division manager.

REVIEWS

(Continued from page 77)

knockout brand, subtitled *Give and Take*. The "long and short" team clicked solidly.

George Jessel, who recently returned from the "filming West", brings a radiating personality and a wagon-load of laughs in his monologistic routine. Held audience in his palm for over half an hour, and swayed them at will from laughter to tears and back again. Big ovation and a tumultuous finish reception.

Van Lane and Veronica, artistic mixed team in their routine of sand picture painting, closed the corking show with their novelty offering *Held the House in Till the Last*. CONDE G. BREWER.

Loew's Orpheum, N. Y.

(Reviewed Wednesday Evening, Jan. 1)

Loew's January Festival gets its start at this house with a stage show that is not so bad, but is by no means good, and surely not what one who professes to know his split weeks can call vaudeville. We thought Loew dropped the idea of using units some months ago, but apparently we were wrong, or the booking-office mouthpiece spoke out of turn. This show is made up exclusively of Grace and Marie Eline's All-Girl Show, slightly altered in the several branches that go toward making up a unit from the unit formerly headed by the Ritz Brothers.

Catching a unit on a holiday evening is a good object lesson for the vaudeville student. It shows him what happens to stage attractions in vaudeville when they are ground out at the rate of four a day, and it brings out clearly the inadequacy of an independently produced unit to supplant the usual four and five-act show. The accompanying film is *Broadway Scandals*, surely nothing to wave flags over.

The Eline tabloid, as viewed in the curtailed running time of 34 minutes, is little more than a girl band flash with the agony extended slightly over the two feature spots. Grace and Marie clown their way thru the various specialties, and it can be said for them that their clowning is superb. But two girls, bright as they may be in promoting laughs, cannot be expected to carry the entertainment load of a stage show. In their support is an eight-piece band of tolerable merit and a bevy of specialists who save the shebang from being an utter flop.

Grace Eline is the miss who survived many partnerships after breaking up the combination of Weston and Eline. Marie was teamed with her sister years ago when the Thanbouser moniker meant something in the flickers. Marie is an adept clown and registers a few shades over Grace at all times in their mirthful carryings on. It is Marie who indifferently waves the baton before the girl band, and the self-same miss flavors the routine announcements with delicious pieces of business that help one forget—altho only for the moment—that the unit is robbing the house of what might have been a real vaudeville show.

The unit works in a single set, which looks to be an exterior of a college campus. The Elines do two bits on their

own, a very brief burlesque on Antony and Cleopatra, and the side-splitting Bowery scene which Grace has carried with her thru her various stage partnerships.

The Floyd Sisters are spotted in a neat acrobatic and kicking number, and Pat and Gwendolyn Elliott do similar work. Ruth Love, a comely brunet with an ingratiating delivery, gets her lone break in a warble of *Let's Don't and Say We Did*. Ruth is the berries, and the big hand they gave her showed that the audience felt the same way. Lillian Dawson, the singing feature of the tab, does well by singing in *The Rain*, with good building up by the band, and puts over *Meen to Me* nicely while the Elines are hitting the high spots in their clowning forte. Flo Mayo is incoherently spotted in a show-stopping routine of swinging trap work. She displays much charm and ability in her aerial work way up, "in one", and flavors her daring trapezatic with gagging put over far better than the material warrants. Incidentally Miss Mayo is featured next to the Elines in the billing. Her reception was the biggest of the evening.

Jean Spence fared nicely in a tap on toes, and Betty Jane Cooper also pleased with her own version of Bill Robinson's step routine, being forced to an encore on the apron. The finale is jacked up with special ensemble warbling on a theme borrowed from the Ritz Brothers' unit. Before they take the bows a blackout is introduced for the so-so radium effects.

On any other circuit this attraction would make the grade only as a closer with about 15 minutes cut off the running time. Now the Loew office comes to figure on this as a spot-bill substitute is beyond us, particularly after the sad experience it has had with other units of this caliber in the past.

ELIAS K. SUGARMAN.

Mac Wynn and Buddy

NEW YORK, Jan. 6.—Mac Wynn and Buddy, pedantic duo who recently showed for RKO on local dates, opened for a Fox tour last week, splitting between the Academy and the Savoy, Brooklyn, and going this week to the Audubon, Bronx and the Ridgewood, Brooklyn, booked for the Indies thru Ed Riley.

They may resume for RKO shortly on Eastern route, agented by the Edward S. Keller office.

Carroll Intact Show

NEW YORK, Jan. 6.—Harry Carroll's voluntary bankruptcy, which was made public last week, has not interfered with his desire to return as a vaudeville act. He has been recruited for this week's intact show of RKO's Eastern division and opened Saturday in Flushing. In the Carroll-headed rotator are Maxine Lewis, Enos Fraser and Jerry Coe and Brother. The Coe act is a tentative member of the unit, but will be retained if it makes the grade on the Flushing date.

Bill Cloonan Finally Joins Fisher Office

NEW YORK, Jan. 6.—As intimated in a recent story in this department, William Cloonan has joined Arthur Fisher's indie booking agency. He brought the Dyker, Brooklyn, with him from the dissolved Pally Markus office. The Fisher office expects to add an impressive number of houses to its columns within a fortnight.

These acquisitions are said to bear some relation, as a by-product, to the financial difficulties confronting the William Fox enterprises. Fox's eventual solution of his financing problems is of great import to the Indies, many of which were absorbed or about to be by Fox's circuit-buying activity.

Sannella Sax, Sextet

NEW YORK, Jan. 4.—Andy Sannella, saxophone virtuoso, is training a girl sax sextet for vaudeville. They will be offered to RKO for a showing in several weeks.

Alice Hamilton Sick

NEW YORK, Jan. 6.—Alice Hamilton, who does an impersonations single and recently played in the East, is ill and confined to her room at the Claridge Hotel. She would like to hear from her friends.

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Additional Routes

(Received too late for classification)

- Big 4 Comedy Co.: Wiseman, Ark., 6-11.
- Billy's Comedians: Longton, Kan., 6-11.
- Boyes, Chick Players: Palm City, Neb., 6-11.
- Broadway Follies: Jimmie Hill, mgr. (Lyric)
- Mr. Holly, N. C., 9-11.
- Charles Comedians: Monroe, La., 6-11.
- Cook's Show: Nicholls, Ga., 6-11.
- Pletcher Players: Hubbard, Tex., 6-11.
- Ormond-Ford Co.: Millford, Del., 6-11.
- Holmes, J. J., Show: MDU, Ia., 6-11.
- Kohler, Jack M., Players: Harty, Mo., 6-11.
- Nash Players: Hardinsburg, Ky., 6-11.
- Phillipson, Happy, Comedy Co.: Ferrysville, Ind., 6-11.
- Pioneer Players: Harrisburg, O., 6-11.
- Ray's Show: Barabour, Pa., 6-11.
- Roscoe's Show: Spartanburg, S. C., 6-11.
- Scott's Comedians: Williams, Ariz., 6-11.
- Blout, Ruth & LaVerne, Players: Washburn, Wis., 6-11.
- Stewart Players: Spring Valley, Minn., 6-11.
- Tate-Lax Show: Matador, Tex., 6-11.
- Winninger Players: Burlington, Wis., 6-11.
- Woods-Wall Players: Redcom, Ala., 6-11.

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Smith & Smith Kiddie Chairplains, complete with Picket Fence, enclosed Ticket Booth, extended Pole with Ball, etc., very elaborate and everything parks in crates. First-class condition. One 20x20 Hip Rock Tent, with Pole, Side Wall, Chafing Bags, etc. Also have a portable Front for this Tent made for seven 10-11, wide Banners. Tent in common, but can be used for season. Priced as a bargain. One Daydark Miraflo Pictorial Machine with Tripod, good condition. One Universal 4-Cylinder Engine, 18hp extra large Flyer Trucks, in A-1 shape; several 8x10 Banners. Driver make; two Kvens Automatic Roll-Down Tables, complete with specially built hinged Packing Cases; one 16x10 Amber Top with four Awnings, Counter Carfax, six-hinged Cyprus Frame, Counter, Barren, One Oradic Tank, two large Side Bows. Above Grab Boat only used three weeks, good as new. One 10x12 heavy alive Living Tent, complete with all Poles, and a bargain for some one. Good condition. One Merry-Go-Round Top and Wall for Seiffman Junior Machine. This Top and Wall is fair. Top has one or two torn places but no holes from wear. Good for two or three seasons with proper care. Address THE B. & H. SHOWS, High Point, N. C.

K. F. Ketchum's 20th Century Shows

OPENING NEAR NEW YORK CITY EARLY IN APRIL.

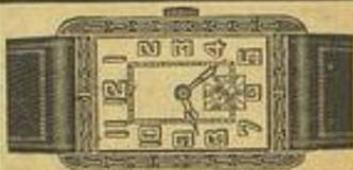
WANT Shows of all kinds, including Athletic, Hawaiian, Musical Comedy, Minstrel, Five-in-One, Platform and Pit Shows, Ten-in-One, Minstrelsy. CAN PLACE Concessions of all kinds, including Cook House, Follies, Corn Game, Ball Game, Popcorn, Pitch-Till-You-Win, Devil's Bowling Alley. Concessions write for open dates. FOR SALE—Merry-Go-Round and Chairplains. Address 131 EAST 12TH STREET, PATERSON, N. J. Phone, Sherwood 4115.

Wanted For Season 1930 Barkoot Bros. Show, Inc.

Ferris Wheel, Chairplains, Tilt-a-Whirl or Whip, two more Shows. Good opening for Montedromos of Speedway, Pit Show and Pin House, legitimate Concessions all kinds. Sulphur Springs, Fla., week January 6; Bowling Green, Fla., Strawberry Festival, on streets, week January 13. Other Celebrations and Fairs to follow. Write or wire.

K. G. BARKOOT, Manager.

Advertise in The Billboard—You'll Be Satisfied With Results.



No. 515—A fine 6-level lever 2-adjustment "POLYMER" movement. Fitted with a beautiful assortment of chromium finished rectangular, tongue and square cases. Complete with box and price tag. In dozen \$3.00 each.

No. 514—Ladies' fine 6-level Watch, with fancy chromium cases and raised gold dial. Fitted with box. In dozen lots, \$2.10 each.

25% deposit, balance C. O. D. Send for complete catalogue. All samples, 35c extra.

FRANK POLLAK

214 Chrystie St., New York, N. Y.

ELECTRIC SUNSHINE

The "Homecure" Therapeutic Lamp

Buy Direct from the Manufacturer.

Like Sunlight itself—reaches the core in treatment of Lumbago, Neuralgia, Rheumatism, Neuritis, C. O. D., Backache, Toothache and kindred ailments. Relieves congested areas. Economical. Operated. Every home should have a Therapeutic Lamp. Hand Model, complete, ready for use, with 200-Watt Special Ball, only \$28. Send Check or M. O. to Chicago, C. O. D.

Special Price to Fairs, Bazaars & Carnivals

HOME LABORATORIES, Est. 1900

Largest U. S. Therapeutic Lamp Mfrs.

194 11th Avenue, NEW YORK, N. Y.

Write for dealer's proposition. Territory being given now

LAMPS! ENTIRELY NEW!



From the shell of the Texas Armadillo. They not only give brightness to the home or lodge, but also beauty and distinction. ARMADILLO—the unsurpassed item to bring your trade.

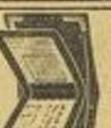
Also Sewing Machine, Smoking Sets, Wall Lights, and many other delightful creations.

Let us tell you more about their exciting value to you.

Catalog on request.

THE APALT ARMADILLO FARM

Comfort, Texas



Combination New Money Box Fold and Pass Case, 4 Pockets, 2 Pockets. Snaps for new Bill. Hand-embossed shield and corners. Made of genuine Cell, Alligator, Steer Hide, Barnhart and Lizard. Individually boxed \$2.50 Price Ribbon, PRICE \$4.50 PER DOZEN. Send \$2.00 for sample line. 25% Deposit on All Orders. DAVENPORT, C. O. D. BEST MFG. CO., 37 West 28th St., New York.

PATENT FOR SALE

A new item, costing less than it to make on a punch press. Every man and woman will want several. Write W. MORRIS, 1624 E. 118th St., Cleveland, O.

"PAPERMAN"

Write for Copy and Samples. State first letter what paper you want. J. W. BULLOCK, Box 12, Topeka, Kan.

NEW GRIND STORE NUMBERS

Assorted Plaster Novelties and Animals, 10c each; 100 in barrel, \$10.00 per barrel.
Large Assortment Animals and Ornaments, 25c each; 36 in barrel, \$9.00 per barrel.

WISCONSIN DE LUXE DOLL & DRESS CO.

MILWAUKEE, WIS., 611 Third St. PITTSBURGH, PA., 2517 Penn. Ave. KANSAS CITY, MO., 1210 Grand Ave. ATLANTA, GA., 224 Marietta St.

ANOTHER SURPRISE OFFER IN Knife Board Deals

2,000 DOZEN "UNIVERSAL" KNIVES. You know the quality. Put up with other special Pocket Knives on attractive boards. NOTHING LIKE IT EVER OFFERED BEFORE. SO ACT RIGHT QUICK. THEY ARE GOING MIGHTY FAST.



No. 624B—KNIFE DEAL. 14 Knives, "Universal" and others, assorted for variety. 1 and 2 blades, mighty good value, on 800-Hole Board. Per Deal\$4.50
No. 625B — KNIFE DEAL. "Universal" Pocket Knives and others, assorted, very special numbers of FINE SHEAR STEEL for MECHANICS included. 1 and 2 blades, assorted sizes. 14 Knives on 800-Hole Board. Per Deal, \$5.50
No. 627B—KNIFE DEAL. Pearl and "Universal" Pocket Knives, assorted, 1, 2 and 3 blades, including the best quality made of Br-Treat cutlery steel, the choicest styles. 14 Knives on 800-Hole Board. Per Deal.....\$7.70
Send for Our New Catalogue.

ROHDE-SPENCER CO.
WHOLESALE HOUSE
223 W. Madison CHICAGO

MAKE \$10 TO \$20 A DAY New Idea Display Card

Sells easily to Barber Shops, Bus Stations, Garages, Pool Halls, Cafes, Cigar and Grocery Stores, etc. Write for full particulars. Be first in your territory to clean up. CHAMPION SPECIALTY CO., 235 Miss. Exch. Bldg., Kansas City, Mo.

PEANUTS

Kelner's Low Prices

NEW CHENILLE MONKEY. \$9.00
Larger Size. Gross.....
SNAPPY TOP CIGARETTE HOLDER. Every one guaranteed. Special. \$10.00
Gross.....
NEW RUBBER SPOTTED MONKEY. Ten-centers and tall come out. The biggest hit in rubber goods. Gross... \$9.00
No. 288 WIDOWEER RAINBOW BALL-LOONS. Attractive Colors. Gross \$4.50
NEW HI-RAY MONKEY. Four Assorted. Gross..... \$18.00
All Orders Shipped Same Day. 25% Deposit. Balance C. O. D. Write or Wire Today.
HARRY KELNER & SON
59 Bowers, NEW YORK CITY.
"Known for Our Low Prices."

WANTED ACROBATS FOR STANDARD TROUPE

Middle Man and Understander. Must be able to hit board and catch, also do tricks off board. Wire or write ROY ALEXANDER, General Delivery, Sarasota, Fla.

MONARCH EXPOSITION SHOWS, Inc.

Will have open Fish-Till-You-Win, Devil's Bowling Alley, Hoop-La, Pitch Penn; GUL Watch, Fruit and Grocery Wheels, WALT Ferris Wheel, Charades and Venetian Swing system. Write MICK KROGLER, President, West 10th St., New York City.

Fleming Showfolks Feast

COLUMBUS, Ind.—A greatly enjoyed affair, by all who were in attendance, was the eighth annual Christmas dinner of the Mad Gody Fleming Shows, which are wintering here, provided by Mad Gody Fleming. The event was accorded meritorious mention in *The Herald*. There were about 50 persons partaking of the feast and other offerings. Letters and telegrams were read from showfolks in Arkansas, Alabama, Tennessee, Ohio, Illinois, Michigan, Kentucky, Pennsylvania, California, Florida and various sections of Indiana. It is the novel custom that the dinner start promptly at 12 noon and continue until midnight, that someone be at the table at all times during the intervening hours, and the table is not cleared, except to remove soiled dishes.

Thomas & Thraen Co.

SIOUX CITY, S. D.—Considerable activity is noticed around the winter quarters of the Thomas & Thraen Amusement Company here. The motor trucks are undergoing general overhauling, and the 10 bodies will be uniformly built. They will be painted orange, with black trimmings and lettered in red, and the writer will badly miss his guess if this falls in being one of the neatest and flashiest motorized shows traveling this section of the country the coming season.

Art Thomas was in the city for Christmas, and was pleased with the success of his two weeks' booking trip while conversing with his partner, Ray Thraen.
ROLAND SMITH.

Joe Darpel a Visitor

Among visitors to the Cincinnati offices of *The Billboard* last week was the amiable side-show man, Joe Darpel, whose Circus Side Show has been with Beckman & Gerety's C. A. Wertham Shows the last six seasons. Darpel was on his customary yearly visit to his home city, Cincinnati, to spend a few days with his mother, with expectation of returning to St. Louis last Friday.

McCaslin's Museum

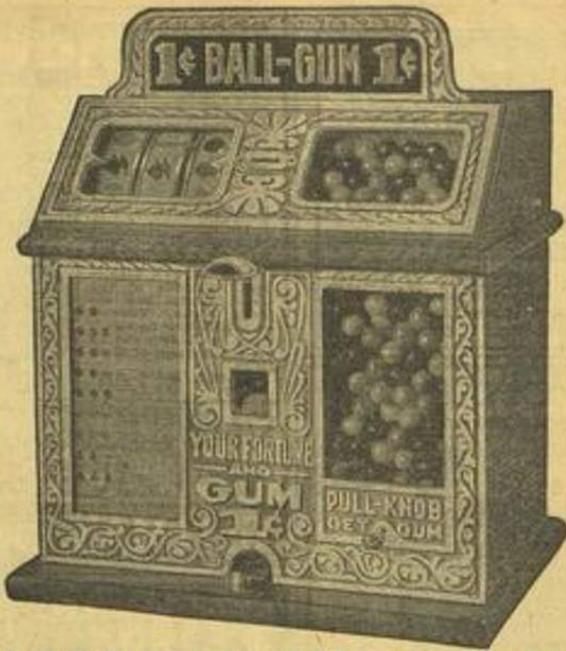
BALTIMORE, Md., Jan. 3.—Owing to the fact that someone took a case containing all the trained fleas of Prof. Alexandrias, his attraction will be replaced by Margie-Martin. Sea'o replaces Hollo, Prof. Davis replaces Jolly Dot, the Haelepis replace the Dorseys. Jean Libbabra, Prof. DeLenn; Lady Viola, tattooed girl; Johnson, sword swallower; Tracy Brothers and Dr. Doman all remain. Business continues in a phenomenal manner. December 26 was as big as any day since the opening. Jack Joel and Jimmy Alexandra are handling the front; George Reuschling, manager; Johnny Taylor and Rube DeLents, lecturers; John T. McCaslin, booking attractions.

Selar Keeping Busy

NEW YORK, Jan. 4.—Mark Selar is filling the outdoor show season lull in the new capacity of sales director in Manhattan for the Sports Game Company and is organizing and instructing sales forces in the football card game. In the meantime he is working on new side-show ideas for the coming season.

Shipwreck Kelly Busy

NEW YORK, Jan. 4.—Favorable weather over the holidays was a boon for Shipwreck Kelly, aerial endurance athlete. Kelly reports that he is busy playing the RKO houses adjacent to New York. Every other week he makes his appearance atop a flagpole on the theater building for bally purposes, followed by his personal appearance.



WELLS FORTUNE TELLERS

VENDS BALL GUM

CAILLE JUNIOR BELL MAKES GOOD EVERYWHERE

3 MACHINES IN 1

MINIATURE BELL
FORTUNE TELLER
BALL GUM VENDER

Special Proposition to Operators and Distributors
FULL DETAILS ON REQUEST

THE CAILLE BROTHERS CO.
6215 Second Boulevard, Detroit, Mich.



The NEW PELLET BOARD

Improved—Fraud Proof—Lighting Fast.
DOES NOT REQUIRE DEALER'S ATTENTION
Contains 600 colored metal balls. Balls fall behind transparent window. After player is through, merchant checks board. Every merchant demands our FRAUD PROOF Pellet Board.
"3 Winners" Pellet Taken in \$25.00. Pays Out \$12.50 in Trade.
"Fleecer" Pellet Taken in \$25.00. Pays Out \$15.00 in Trade.
5 NEW PELLET NUMBERS NOW READY
Agents' and Jobbers' Prices: Trial Dozen, Assorted, \$12.00 F. O. B. Chicago.
Sell to Dealers for \$2.50 Each, \$27 Dozen, and clean up.
Write for Quantity Prices and Catalog of our Push Cards, Fortune Boards, Sales Boards and Trade Boards.
MIDWEST NOVELTY MFG. CO., 308-314 W. Erie St., Chicago, Ill.
Manufacturers of Perfect Sales Devices.



\$50 JACK POTS \$50

Money Back Guarantee
If you have not taken advantage of our specially priced 50 and 250 JACK POTS, with the very latest Mills attachment, you are unaware of the excellent quality we have to offer at this special price of \$50. A ten-day free trial will convince you. We sell for cash only. If machines are not satisfactory we refund your money. Order one today. You cannot lose.
We have Slot Machines of every description. Send for literature.
REX NOVELTY CO., 3208 Southport Ave., Chicago

ATTENTION! PENMEN AND SALESBOARD OPERATORS!



No. 801ST—JUMBO SIZE, BLACK and WHITE PEARL (Fest) PENS, NONBREAKABLE. \$8.50 with a 14-K SOLID GOLD Pen Fob. Dot.
No. 802ST—FENCIBLES to Match Above \$3.00
FREE FOR THE ASKING—Our "RED BOOK THAT BRINGS PROFITS TO YOU," for Commission, Salesboard and Premium Trade.
KURZON COMPANY, 335 W. Madison Street, Chicago, Ill.

SALESBOARD JOBBERS AND OPERATORS

You cannot afford to be another minute without our beautiful new CATALOG showing the largest BEST and LOWEST PRICED line of Ready-to-Run Salesboard Attachments, Rings, and Boards, Push-Cards and Pellet Boards. Full line of VENDING MACHINES, Watches, Jewelry and Latest Novelty Items. We make DROP SHIPMENTS Direct to Your Customers. PROMPT and COURTEOUS SERVICE.
A. S. DOUGLASS & CO. 116 SO. WELLS ST. CHICAGO, ILL.

BARGAIN BOARDS
and - -
VARIOUS OTHER CUT-OUT BOARDS



CHAS. A. BREWER & SONS
The Largest Board & Card House in the World
6320-32 Harvard Avenue
Englewood Station Chicago, U.S.A.

FAST SELLING ITEMS AT LOW PRICES!

AMERICAN EAGLE BLADES
11¹/₂c
Pkg. 10 Blades.

AMERICAN EAGLE BLADE
EACH BLADE GUARANTEED
MADE IN U.S.A.
AMERICAN EAGLE BLADE
MADE IN U.S.A.

B1115—American Eagle Blades are Double Edged and Fit any Gillette Razor. Packed 10 Blades in the Package, 50 Packages in a Display Carton. Price in 3-Carton Lots or More, \$2.50 per Carton. Less than 3-Carton Lots, \$2.50 per Carton.

Whoopee Tops
Assorted Colors
B2170
\$6.75
Gross

B1719—3-Bladed Toothbrush K N 1 1/2 c
with Mottled Colored Handles. One Dozen on a Display Card. Per Gross, \$3.00

AMERICAN EAGLE BLADES
11¹/₂c
Pkg. 10 Blades.

B2445—408-Style Combination Bargain Board. Consists of two Jumbo Pen and Pencil Sets, one Strap Watch and one Lighter. Buyers pay 5c, 10c and 25c, as they choose. Takes in \$27.40 and pays out in trade \$23.50.
Sample—\$8.75—Inst.

GILLETTE RAZORS
\$8.00 per 100—\$1.20 per Doz.
Silver Plated. Without Blade.

JUPITER BLADES
9¹/₂c a Pkg.
\$9.50 per 1,000 Blades.
\$1.15 per 100 Blades.



Fit all Gillette Razors. Stamped on both sides of blade. 5 or 10 so attractive Pkg. Made of best Swedish steel.

AMERICAN EAGLE BLADES, 11¹/₂c a Pkg., \$11.50 per 1,000 Blades, \$1.25 per 100. Takes in a Pkg., 20 Pags. to a Box. Fit all Gillette Razors.

AMERICAN EAGLE BLADES, 2 in Pkg., 20 on Display Card. Per Card, \$1.10.

MARATHON BLADES for Gillette Razors, 3 and 10 in Pkg., \$7.50 per 1,000 Blades, \$2.50 per 100 Blades.

JEWEL BLADES for Gem and Ever Ready Razors, 3 Blades in Pkg., 25 Pags. on a Card. Per Card, \$1.50; 10-Card Lots or More, \$1.18 per Card.

ARMY & NAVY NEEDLE BOOKS, \$2.25 Gross, in 3-Gross Lots; Single Gross, \$2.50.

Send 25c in stamps for each Sample. Send 25c deposit with order. Write for Bargain Catalog.

SPIEGEL COMMERCIAL CORP.
225 Canal Street, New York City

JACK POT
MILLS 1930 MODEL



MILLS LATEST JACK POT
5c, 10c, 25c and 50c Play.

MILLS LATEST MODEL BULL'S-EYE GLASS OPERATORS BELLS
In 5c, 10c, 25c and 50c Play.

PITTSBURGH MFG. & SALES CO.
Offices: 52, 53 and 54, 326 Fourth Avenue, PITTSBURGH, PA.

\$24.00 Per Gross Without Bands



GENTS' JUMBO FOUNTAIN PENS
Fitted with 14-Kt. Stamped Gold Plated Pen Points, with and without Bands. Assorted Colors—Red, Yellow, Green, Blue, etc.

\$27.00 Per Gross With Bands

GELLMAN BROS. 119 No. 4¹/₂ St. MINNEAPOLIS MINN.

"PICCADILLY" FOLDING TOBACCO POUCH



Gross Lots \$18.00
Sample Assortment of Six, \$1.00

25% DEPOSIT—BALANCE C. O. D.
Holds full pack of tobacco without bulge. Cut full size in assorted novelty pattern materials. Rubber lined. Exact duplicates of those sold at high-class haberdasheries at \$2 up.

BEN-SUN PRODUCTS CO.,
147 W. 23d St., New York

SALESBOARD OPERATORS
Our Line Will Continue to Prove Profitable for You.



Immediately after the Holidays, we suggest that you feature

VALENTINE, EASTER AND MOTHER DAY ITEMS.
We have attractive Valentine Candy Salesboard Assortments, packed one to a Shipping Container, at very moderate prices.
Full information supplied on request.

IRELAND CANDY MANUFACTURING CO.,
DEPT. F. ST. LOUIS, MO.
WEST COAST FACTORY: 521 West Washington Ave., Los Angeles, Calif.

WORLD'S LARGEST SUPPLY HOUSE
for
FAIRS, PARKS, CARNIVALS
and
PREMIUM TRADE

We Have **EVERYTHING** for the
CONCESSION TRADE, CORN GAME MERCHANDISE, CANDY and BALL GAME ITEMS.

get our
FREE CATALOGUE

KARR & AUERBACH
626 ARCH-PHILADELPHIA PA.

REAL BARGAINS! IN USED SLOT MACHINES. EVERY MACHINE GUARANTEED PERFECT.

4 Jennings TODAY Free Mint Venders, equipped with Fortune Telling Reels, 150 5c "No Value" Checks free with each machine. Serials 4,000 to 5,000. Price, \$45.00 Each, or \$100.00 for the Lot.

3 Mills 5c Front Mint Venders, 150 "No Value" Checks free with each. Price, \$45.00 Each, or \$100.00 for the Lot.

SUPPLIES—High-Grade Mints, \$4.50 per 1,000. New 5c No Value Checks, \$2.50 per 1,000. New 25c No Value Checks, \$12.50 per 1,000.

Send 25c deposit with order. Satisfaction guaranteed.

D. ROBBINS & CO.,
28 B Dodworth Street, Brooklyn, N. Y.

4 pc. LINEN SETS

This exceptional value consists of one large Wanner, one large Dolly and two smaller Dobbies. Each piece has pure silk embroidery in several colors and finished with lace edging. Choice of designs and colors.

SMALL SIZE Dozen Sets.	LARGE SIZE Dozen Sets.	FRINGE BORDER (808) Dozen Sets.
\$4.25	\$5.50	\$6.25

BRAND-NEW SET! Pure Silk Embroidery in FOUR COLORS. Genuine CLUNY Lace Border. Perfect workmanship and material. A real sensation.

SPANISH SHAWLS
No. 34—Pure Silk Embroidery on Flat Crepe Hand-tied Fringe. All colors. \$4 in square.
\$2.75 Each

No. 35—PURE SILK Shawl, with silk Embroidery. 34 in. square. 18-in. hand-tied fringe. All colors.
\$2.75 Each

No. 36—LARGE FLOWER DESIGN. Pure silk of finest quality. Hand-tied Fringe. Full size. All colors.
\$5.75 Each

SPECIAL CLEARANCE SALE
LACE SCARFS.
No. 18—Gorgeous Lace Scarf, with beautiful wavy-roc design. Size, 14x16 in., with 4-in. Self-Fringe. Available in ALL COLORS. Real \$12.00 DOZEN VALUE.
\$7.25 Dozen

No orders shipped unless accompanied by deposit of 10% balance C. O. D. One hour shipping service.

LEWIS IMPORTING CO., Dept. 25, 141 5th Av., New York

Mint Venders AND Jack Pot Machines



New and Used. All kinds and makes. Write for Catalog and Prices.

SICKING MANUFACTURING CO.,
1312 Freeman Ave., CINCINNATI, O.

Indestructible Pearl Bead Necklaces
for the jobbing trade only.

THE AMERICAN JEWELRY CO., INC.
Importers. 871 Broadway, New York.

NOTICE
SLOT MACHINE OPERATORS
We have a new 5c machine that will make you more money than your Mint Venders. Legitimate everywhere. Be first in your territory. Write for circular. **EXHIBIT SUPPLY CO.,** 4222 West Lake St. Chicago, Ill.

SALESBOARDS and NOVELTIES
Write for Catalogs
FAIR TRADING CO., Inc., 40 WEST TWENTY-FIRST STREET, NEW YORK CITY.

BALLOONS



We print your name, address, phone number, 10 gals. 62-tertiae your Fair, Park, Carnival, Banquet. Balloons for any other event on our No. 99 Balloon. Assorted colors. Shipped same day or delivered, \$21.00 per 1000. Large Size Slim Jim. Best Quality. \$2.50 Gross. Without printing. Extra Large Ones, 15c Ea. No. 80 Heavy Gas Pencil Balloon, \$1.50 Gross.

YALE RUBBER CO.,
15 E. 17th St. N. Y. CITY.

SPECIALS IN LIQUOR AND BEVERAGE SETS

IMPORTED BALLOON WINE SET
Assorted Colors. Heavily Decorated.
\$1.05 Each
In 12 Lots.
Sample, \$1.15

NOVELTY BOOTLEGGERS BEVERAGE SET
Chemical Features. Complete with 4 Cans.
No. 737—Each, \$1.70
Dozen, \$7.50
25c with order.

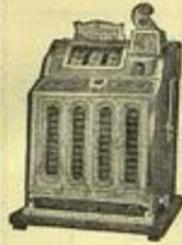
Wine Barrel Set on Wooden Stand with 4 Glasses.
Each, \$1.85
Dozen, \$21.00

M. K. BRADY, 1122 So. Halsted St., Chicago, Ill.

COIN OPERATED PIANOS

"Seaburg" all styles, all sizes. Sell cheap or trade. CAN USE "Bell" Automobile, or what have you? "MUSIO" 1317 Peconic Ave., Venice Park, Atlantic City, N. J.

Tell the Advertiser in The Billboard Where You Get His Address.



DEPENDABLE MACHINES

LOWEST PRICES—REAL VALUES

QUICK SERVICE

We Buy, Sell and Exchange All Makes of Worth-While Coin-Operated Machines.

Terms: Cash With Order, or One-Third Deposit With Order; Balance C. O. D.

SEND FOR OUR LATEST PRICE LIST

THE VENDING MACHINE CO., 209 Franklin St., Fayetteville, N. C.



NEW—SILK FRINGE HIGH GRADE PILLOWS

\$6.00 New Style DOZ.

Send \$6.35 for Sample Box. Prepaid.

Western Art Leather Co.
P. O. Box 484, Tabor Grand Bldg., DENVER, COLORADO.

For quick action wire money with order. Ship same day order received. 25% deposit, bal. C. O. D.

FREE CATALOG.



1930 MODELS

JACK POT BELLS and MINT VENDERS COLORED DIAL MACHINES

ALSO FINEST SELECTION REBUILT MACHINES, ALL MAKES AND TYPES.

LATEST CATALOG FREE.

Biggest Trade-in Allowance on Your Old Machine.

BANNER SPECIALTY CO.

1530-32 FARRISE ST., PHILADELPHIA, PA.



SALESBOARD OPERATORS—JOBBER—SALESMEN!

Have you received your copy of our 7 color catalog illustrating over 74 new salesboards—all sizes—all styles—all prices? Complete line from 100 to 10,000 holes—plain and fancy fronts. Buy direct from the factory and save from 30 to 75%. Write today!

THE FIELD PAPER PRODUCTS CO. Peoria, Ill.



JACK POTS NEW BELLS VENDERS PURITANS AUTOMATIC PAY-OUT DOMINO

WRITE FOR LATEST CATALOG

Keystone Novelty & Mfg. Co.
EASTERN SERVICE & SUPPLY STATION,
26th and Huntingdon Sts., Philadelphia, Pa.



CALIFORNIA GOLD COINS MOUNTED ON RINGS

All sizes. 50c each, in quantities not less than 12. Send 75c for sample catalogue and price list.

J. G. GREEN CO., 49 FOURTH ST., San Francisco, Calif.



MILLS - JACK POT BELLS - JENNINGS

JACK POT ATTACHMENTS PUT ON MILLS AND JENNINGS 24-HOUR SERVICE

ALSO ALL OTHER TYPE MACHINES. Write for Catalog and Prices.

SLOAN NOVELTY & MFG. CO.
1250 N. 10th St., Dept. B, Philadelphia, Pa.

YO-YO TOPS SURE WE HAVE 'EM

B1—WOOD YO-YO TOPS, Ass't. Colors, \$4.50
Three Dozen in Box, Gross.....

B2—WOOD YO-YO TOPS, Assorted Colors, Better Finished Strings with Brass Ring, 1 Dozen in Box, Dozen, 25c; Gross..... \$8.50

TOYS FOR HOLIDAY SELLING

B4—DANCING DOLLS, Home-made Tissue, Coat, Crown and Flipper, Ass't. Characters and Colors, 2 \$3.75
Doe. of a Kind in Box, Gross.....

B5—YANGO DANCERS, Per 100, \$3.00; per 1,000 \$28.50

B7—RUNNING MICE (Best Quality), Per Gross \$ 3.75

B8—AEROPLANES, Colored \$8.50
Cell, with Sticks, Gr.

B9—HURST GYRO SCOPE TOPS, Gross \$16.00

25% DEPOSIT REQUIRED ON C. O. D. SHIPMENTS
Write for prices on items you are interested in.

We carry complete stocks for Streetmen, Carnival People, Demonstrators, Pitchmen, Specialty Workers, Premium Users, etc.

LEVIN BROS., Est. 1886, TERRE HAUTE, INDIANA

SALESBOARDS

A NEW SALESBOARD

Per Outfit Complete **21.50**

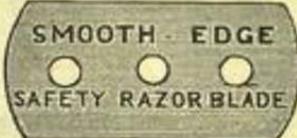
BP250 — 1,500-Hole Board with 2 Men's Strip Watches, 1 Lady's Wrist Watch, 4 Fountain Pens, 2 Cigar Lighters and 2 Pocket Knives. Pays out 30.00 in trade.

THE LATEST IN SALESBOARDS

Per Outfit Complete **12.75**

BP250 — 600-Hole 5 Cut-Out Board, with 2 Jeweled Strip Watches, 2 Fountain Pens and 2 Pencils. Board in Addition Pays Out 23.50 in Trade.

Write for Special Circular Showing Full Line of These Salesboards.



SMOOTH-EDGE SAFETY RAZOR BLADE

BSC00—Smooth Edge Safety Razor Blades, Made of Tempered Steel, Each in Oil Paper, 10 Blades in Package, 10 Packages in 1 Carton. Per Carton (100 Blades).... **1.35**



Genuine GILLETTE Safety Razors

With Blades **PER DOZEN, 1.20**

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