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DECEMBER 28, 1935

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# The Billboard

Seasons Greetings  
The Billboard  
WORLD'S FOREMOST  
ENTERTAINMENT WEEKLY  
OPERA PLACE  
ATI, C

41<sup>st</sup>  
ANNUAL AMUSEMENT REVIEW  
AND  
HOLIDAY GREETINGS NUMBER

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**"THE REFRESHING CIGARETTE"**

# The Billboard

Vol. XLVII  
No. 52

The World's Foremost Amusement Weekly

December 28,  
1935

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## DEPRESSION IS WALLOPED

### Basson Again 306 President

**Beats Polin by huge vote—new regime to speed merger—factional angles**

NEW YORK, Dec. 21.—Re-election of Joseph D. Basson as president of movie operators' union, Local 306, is considered as ironing out the way for a quick close to the pending merger of that union with Empire State and Allied. When the new administration is installed January 2 Basson will attempt to bring about the merger now that Allied has a new administration also.

Basson was re-elected by 1,186 votes against only 318 for Alex Polin, former lieutenant of Harry Sherman. Basson was backed by the progressive faction, which managed to hold its own generally. Other officers elected include Frank J. Ruddock, vice-president, who was unopposed; Herman Gelber, recording secretary, who was re-elected; Charles Beckman, financial secretary, also re-elected; Frank Pircher, treasurer, who beat out James Ambrosio, incumbent; Bert Popkin, New York business agent, who succeeds Jack Kieley, and Joseph Kelban, Brooklyn business agent, re-elected.

The new executive board includes (See **BASSON AGAIN** on page 15)

### Burlesque Actor - Manager Dispute Nears Settlement

**BAA issues ultimatum Friday for contract settlement—managers answer with telegram—offer 12:30 call and 12:45 curtain—actors meet Sunday midnight to answer**

NEW YORK, Dec. 21.—The long and drawn-out controversy between burlesque actors and managers in this territory, which for a time gave indication of a repetition of last September's strike, is expected to be amicably settled Monday. This week saw the managers in conference almost every day at the office of the Eastern Burlesque Managers' Association, following the general meeting Sunday night of the Burlesque Artists' Association. The managers got the ultimatum of the actors yesterday, demanding an immediate showdown on the contract dispute or else having the existing contract disregarded, with the actors acting accordingly. A counter-proposal on the matter of hours in theater has been offered by the managers, and this will be discussed by the BAA at a general meeting tomorrow midnight.

Following last Sunday's meeting at Edison Hall, at which the members of the BAA unanimously endorsed the activities of their president, Tom Phillips, the managers still were quiet on whether they would sign the contract. Sam Scribner, head of the EBMA, claimed (See **BURLESQUE ACTOR** on page 15)

### Ernie Young Revue For Tampa Feature

CHICAGO, Dec. 23.—Ernie Young's Revue, it was announced here today, has just been contracted as feature attraction for Florida Fair and Gasparilla Carnival in Tampa on February 4-15, 1936. Mr. Young expressed great gratification at receiving the award to pre- (See **ERNIE YOUNG** on page 15)

### Farmer Turns Impresario

COLUMBUS, O., Dec. 21.—A local performer played a night spot called the Earn recently. Here's how he describes it:

"Operated by a farmer who decided there was more money in beer bottles than a barren barn. Result: He sold his tractor and brought actors (?) and then substituted music for manure. Turned out all four-legged animals and let in a flock with two. Today, instead of quoting the price of bulls on the hoof, he's an authority on hoofers full of beef. He can't see why he should pay as much for a girl who charms for 10 minutes as he did for a milk maid who churned for 10 hours. If you ask me about dressing rooms, I'll be arrested for profanity."

### ASCAP Elects Breggman; Offers Theater Pacts

NEW YORK, Dec. 21.—At a meeting of the board of directors of ASCAP the management was authorized to extend to motion picture theaters five-year contracts at the present rate now being paid, with the provision that they may be canceled with one year's notice.

Jack Breggman, of the Robbins Music Corporation, has been elected a member of the ASCAP board and replaces Jack Robbins of the same concern. Robbins concern, an affiliate of MGM, also controls the Leo Feist Music Company. Due to the absence of Robbins on the Coast frequently, Breggman has been attending meeting at ASCAP in place of Robbins on numerous occasions.

### Outdoor Biz in Healthy State, Analyses of 5-Year Charts Show

**Pronounced upswing now apparent began in 1933, gaining headway in following two years—carnivals and parks and fairs present better records during 1935**

CINCINNATI, Dec. 23.—Averaging of statistical reports received from established enterprises of various branches of outdoor amusements displays that business during the last five years—1931-35—has been consistently on the up trend, with 1935 showing a most conspicuous advancement. The carnival branch of amusements during the seasons of 1932 to and including 1935, as judged by an average among organizations, scored a healthy increase in business each year, as shown in the statistics chart on Page 101, which covers a five-year period. The first glaring decrease, affecting gross on pay gate, gross on rides, gross on shows and concessions revenue, was in 1932, as compared with 1931.

In 1933 there was a pronounced increase over the preceding year, particularly pay-gate receipts and combined concessions revenue.

There was still a greater advance in 1934, the general-average of increase for (See **OUTDOOR BIZ** on page 120)

### Medranos Acquire Another Circus

PARIS, Dec. 23.—The Cirque Medrano has acquired the big top and most of the equipment of the former Cirque d'Elver-Fratellini tent circus. The big top, which is practically new, seats around 6,000 spectators and will be fitted out with an elaborate wooden front, equipped with big ring and stage, and will carry two complete light plants, as special attention will be given to lighting effects.

Altho the circus will have a big fleet of tractors, trucks and trailers, the majority of jumps will be made by rail. Billposting staff will have six automobiles and the advance men will have three. The new show is slated to hit the road early next spring.

This gives the Medranos three big circuses, the Cirque Medrano, permanent indoor circus in Paris; Cirque Medrano "traveling," a wood-frame, wooden-walled, canvas-covered "construction," which plays three to four weeks at large cities, such as Havre, Caen and Nantes, and the new canvas "big top," which will play all parts of France.

### Fair and Park Men—Notice!

Continuations of the articles, "Let Public Know Fairs' Real Value" and "Color, Beauty, Time Marches On!" appearing in the Fair and Park departments, will be found on pages 132 and 133.

### Million for National Zoo

**President approves appropriation for new animal houses and restaurant**

WASHINGTON, Dec. 21.—"I am signing this order for a new elephant house at the National Zoo because I do not want the species to become extinct," wittily observed President Roosevelt, as he approved the final appropriation order this week.

With the President's approval, the United States National Zoo, of which Dr. William M. Mann, well-known Circus Man, is director, approaches almost immediately a building program perhaps greater than that ever undertaken by any zoo in the United States. More than \$1,000,000 has been made available for a zoo which, by attendance records, has demonstrated an unusual popular appeal. More than 3,000,000 persons visited the park last year. The moneys made available will result not only in a new pachyderm house, but in a much-needed addition to the bird house; new lion house, new home for primates, as well as a magnificent and much-needed restaurant. More than 200 men are now at work on the landscaping of the 175 acres of grounds.

In recognition of his services to the circus world and because he, as an individual, was responsible for gathering (See **MILLION FOR** on page 15)

### Unions Ask Closed Shop at 1939 Expo

NEW YORK, Dec. 21.—Seven theatrical unions affiliated with the American Federation of Labor met in the rooms of the United Scenic Artists of America, 251 West 43d street, on Wednesday and adopted resolutions in support of a closed shop for all theatrical craft labor and employees at the (See **UNIONS ASK** on page 15)

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# RELIEF DOUGH CUT DOWN

## Hopkins Announces \$7,000,000 Slash Because of Slow Takeoff

*Relief head aggravated at theatrical projects' slowness in getting under way—dough apportioned to other activities—takes month off theater schedule*

NEW YORK, Dec. 21.—Aggravated by the slowness of the federal theater project and other music, art and writers' WPA units to get under way, Works Progress Administrator Harry L. Hopkins announced in Washington yesterday that he was clipping \$7,000,000 off the \$27,000,000 allotment and transferring this to other WPA activities. This curtailment of funds will carry the theatrical projects only until May, it was indicated by Bruce McClure, WPA official in charge of white-collar programs. WPA theater officials, on the other hand, retort that the delay is not due to their own inefficiency, but to the strict rules laid down by Controller General McCarl.

To a delegation of theater project workers protesting red tape, Assistant WPA Administrator Jacob Baker said the failure of local officials to get salaries paid on time was an error. The delegation, representing the City Projects Council here, had complained that 289 WPA actors had not been paid for from one to six weeks. Baker told them that the \$3,000,000 allocation for New York would be withdrawn unless Victor Rieder, local WPA head, and Elmer Rice, regional WPA theater head, start "spending it darn soon."

News from Washington that the local and perhaps the national WPA theater setup would be curtailed immediately aroused the unions. Frank Gillmore, president of Equity, said, "We will do the best we can. We certainly will try to hold on to what we have." At the same time he rapped the "people who inject themselves" into the WPA picture and added, "I have not believed in harrasing Washington" or in using "dominating ways." Ralph Whitehead, executive secretary of the American Federation of Actors, wired Baker today, "Whereas there are funds available and hundreds of needy unemployed professional actors seeking placements, we strongly protest any reduction in appropriation which you are reported advocating. Urge appropriation of even more money to enable putting to work all needy professionals, also urge cutting red tape now preventing immediate placements on project."

Rice defended his policies, saying he had been instructed by Hopkins to take over only those on relief November 1, and that the men were to be paid only after they had received their "assignments to projects." If they had worked before receiving assignments they had done so voluntarily and were not entitled to pay, he added.

The City Projects Council, meanwhile, repudiated Washington statements by clearing Rice of blame and putting it on Washington red tape.

Despite the rumblings in Washington, local theatrical projects appeared set for a genuine reorganization this week. Seeking the advice of the unions, which had been severe in their criticisms, the WPA called the first meeting yesterday of its Reclassification Board, which had previously functioned almost entirely on paper. This, incidentally, followed the joint meeting of unions Wednesday night, in which they announced they would demand advisory posts on projects employing members.

After hearing the complaints of Whitehead that there were "any number" of persons on the project who "unquestionably are not qualified by the necessary experience and training to assume responsibilities of appearing before an audience," John Asklng, project executive director, announced a drastic housecleaning beginning January 1.

It developed that hundreds of stage-struck youths, amateurs and office and manual workers had listed themselves as professional performers and that the

### Actor's One-Man Show

NEW YORK, Dec. 21.—John Davidson, legit and film actor, has a one-man show on at the Dolphic Studios, 724 Fifth avenue. Not a show-biz show, however, Davidson paints, and 34 of his oils are on exhibition at the studio. Show started December 9 and lasts until the 29th.

were E. J. Blunkall, of Equity; Ralph Whitehead, of AFA; Mrs. Dorothy Bryant, of Chorus Equity; James J. Brennan, of stagehands' union; Fred Marshall, of the scenic artists; Luise Silcox, of the Dramatists' Guild; Augusta Ocker, of the wardrobe women, and John McCarroll, of the agents and managers.

Amateurs hit by this decision, meanwhile, are expected to protest any day

## Friedman Wins Against Majors

*Jury awards him \$8,000, which becomes \$24,000 on Sherman count*

PITTSBURGH, Dec. 21.—Sam Friedman, former independent exhibitor in Farrell and Sharon, Pa., was awarded \$8,000 by a jury of five women and seven men in the U. S. District Court here on Thursday in his conspiracy action against seven major distributors. Charging the defendants with the violation of the Sherman anti-trust act, the award automatically becomes \$24,000. Friedman claimed that thru a suspension of service in 1928 he was forced out of his Capitol Theater in Farrell and his NuLuna Theater in Sharon.

The award, however, is subject to a court ruling of a directed verdict motion filed by the defense counsel earlier in the trial. The motion is now under Judge Nelson McVicar's advisement and he will rule on it early next week. Should the judge favor the jurors' award the case will be appealed in the U. S. Circuit Court in Philadelphia. Chief Defense Attorney Ed Rafferty stated to *The Billboard*.

The verdict marked the first time in recent court history in this territory that an independent exhibitor was victor in a case against major distributors.

Judge McVicar, in his charge to the jury, presented them with three questions, the answers to which, he stated, should determine their verdict. The questions were: 1. Was a conspiracy formed against the plaintiff? 2. If such a conspiracy was formed, did it prevent the plaintiff from securing a sufficient supply of films for his theaters? 3. If the plaintiff was cut off from the source of supply, did such action injure his business? The jurors apparently answered all questions in the affirmative, for one negative answer, according to the charge made by the judge, meant a verdict in favor of the defendants.

The defendants in the case are Metro-Goldwyn-Mayer Distributing Corporation; Universal Film Exchange, Inc.; Warner Bros. Exchange, Inc. (formerly Vitagraph, Inc.); Fox Film Corporation, United Artists Corporation, Columbia Pictures Corporation and RKO Distributing Corporation (formerly FBO Pictures Corporation). Friedman was represented by Attorneys Leonard H. Krieger and Aaron M. Jaffe. Counsel for the defense included Reed, Smith, Shaw & McClay, local legal firm, with J. H. Beale Jr. in charge, and Ed Rafferty and Martyn Silverman, of New York.

## Walker Now V.P. of Comerford Circuit

SCRANTON, Pa., Dec. 21.—Frank O. Walker becomes vice-president of Comerford Theaters, Inc., succeeding his cousin, M. B. Comerford, who died recently in an automobile accident. Walker resigns as executive director of the National Emergency Council and will spend most of time here directing the Comerford houses in this State and New York.

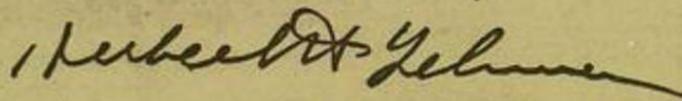
Walker's uncle, M. E. Comerford, president of the circuit, is in poor health.

## Governor Greets You

I am very happy indeed to have the opportunity of again extending thru the medium of *The Billboard*, hearty New Year's greetings and good wishes to the members of the theatrical profession. I do so with particular satisfaction because I am familiar with the voluntary service which many of them have rendered to the people of this country.

I know from personal experience that no just cause has ever failed to evoke the active sympathy and co-operation of the members of the theatrical profession. On countless occasions the members of the profession have given most generously of their time, effort and means in behalf of worthy charities. As a matter of fact, within my experience, I am familiar with several important philanthropic activities whose work has been made possible exclusively thru the interest and co-operation of the members of the theatrical profession. I know of no instance in which the profession has failed to do more than its share in behalf of charity. I know that the community can continue to count on the help of the members of the theatrical profession.

I feel, therefore, that it is fitting and proper that I should express my personal and official appreciation to that large group of people who have given so generously of themselves in service to those in need or in suffering.



Governor, State of New York.

blanket requisition that transferred hundreds of jobless from home relief to WPA had dumped many into the laps of theater project officials. The Reclassification Board will now go thru the lists and weed out unqualified "performers." Those attending the board meeting

now thru their own organization.

Locally, meanwhile, Rice announces three WPA units will begin rehearsals within a week. They are the Negro Theater under direction of John Houseman; the troupe theaters operating at the Willis, Bronx; Shubert-Teller, Brooklyn, and Manhattan here; and the Popular Price Theater under Edward Goodman's supervision. The latter unit will have Helen Arthur as business manager, Aline Bernstein and Tom Adrian Cracraft as scene designers, and Agnes Morgan and Halsted Welles among its directors. Top price for any WPA production will be \$1, and perhaps 50 cents, Rice declares. Playrights will receive a flat sum of \$50 a week for use

of their work.

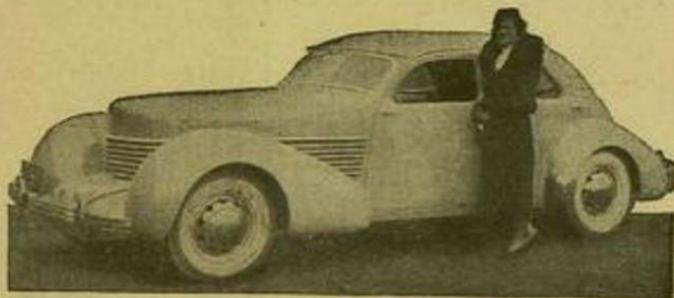
Rice says there are now 2,500 on local theater project pay rolls.

Music projects are making fine progress, according to the WPA office in Washington. It announces there are 8,000 needy musicians on the New Deal pay roll, which had set aside \$4,000,000 for them. Another 8,000 will be added as soon as other units are oked, according to Hopkins.

There are 43 choruses and quartets, 28 dance bands and 29 concert ensembles now operating. In addition, there are six projects for unemployed copyists, librarians, piano tuners and music binders and five music-teaching classes.

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AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA.

**Theater Authority  
Okehs More Shows**

NEW YORK, Dec. 21.—Theater Authority this week okehed a batch of benefits, which will contribute a percentage of the gross for the relief of needy actors. Benefits are Mayor's Christmas Fund in Long Beach Thursday night; Disabled American War Veterans in the K. of C. Hall, Brooklyn, and the Interstate Department Store Welfare Fund at the Pennsylvania Hotel tonight; the Federation in Support of Jewish Charities at the Waldorf-Astoria tomorrow night; the Episcopal Actors' Guild at the Broadhurst Theater January 9; the Actors' Fund January 19, and the Congregation Ebraeth Israel at the Majestic January 26.

Alan Corelli has been promoted from assistant secretary to executive secretary of the T. A.

**Church Film Circuit**

HOLLYWOOD, Dec. 21.—What promises to be the largest church picture circuit in the world is now in the early stages of organization here. Deal is on between Edwin Carewe, producer of religious sound films, and Angelus Temple, Almee Semple McPherson organization, to book Carewe productions into each of the 400 member churches of the McPherson group. Under the terms of the contract Carewe would supply portable sound equipment and projectors for the showings in the various churches and first picture would be his *Are We Civilized?*, which is now enjoying excellent business in churches and schools throught the nation.

The McPherson contract is expected to crystallize when the annual convention of the Angelus Temple followers is held here next month.

**More Flesh for Paris**

PARIS, Dec. 18.—Within another month several important houses which have been dark for many months will be back in the flesh ranks.

Most important are the Theater Pigalle and the big Empire. The Pigalle is at present undergoing important changes in the arrangements of the building which will provide it with two separate theaters, the present modernly equipped stage and auditorium and a small 'intime' theater for special productions. The Pigalle will be under the management of Gustave Quinson and will open in January with a drama, *Europe*, by Maurice Rostand.

The Empire reopens shortly with a spectacular musical comedy starring Jeanne Aubert. Leon Volterra, director of the Theater de Paris and the Marigny, has temporarily taken over the Folies Wagram to provide place for Noel Coward's *America Terribles*, crowded out of the Theater de Paris.

The Theater Albert Ier has reopened with nabe vaude programs, and the Humour, small Montmartre house, reopened with comedy. New "burlesque" spot in the Coliseum Building announced for early opening.

**Italy Refusing Labor Permits**

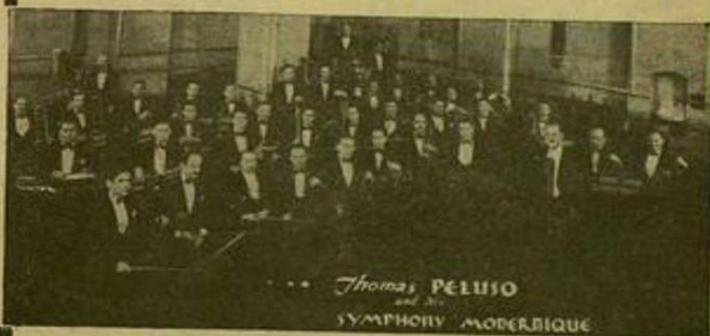
PARIS, Dec. 16.—Italy is refusing labor permits to artists hailing from countries enforcing sanctions against Italy. Roth and Shay, American comedy acrobatic act, were refused permit because one of the boys has Danish passport. Were due to open at Milan recently and had several weeks to follow in other Italian cities.

**Harrisburg IA Elects**

HARRISBURG, Pa., Dec. 21.—The following officers were elected for the coming year by Local 98, IATSE: William S. McKay, president; Fred Cleckner, vice-president; Charles J. Jones, corresponding secretary; Harry B. Wilson, treasurer; Joseph Ryan, business agent; Harry Parson and Harold Rudy, members of the executive board.

**Greetings from THOMAS PELUSO**

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**MARGARETE WIERE**

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and Who We'll Never Forget  
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SUNDAY, DECEMBER 5, 1935

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**THREE WIERE BROTHERS  
AND FAMILY**

**DON'T MISS**

The New Billboard  
**ORCHESTRA DIRECTORY**  
Beginning on Page 52

## Dowling Raps Mrs. Flanagan And Defends Own WPA Efforts

NEW YORK, Dec. 21.—Answering Hallie Flanagan's recent statement in *The Billboard*, explaining her policy on vaudeville, musical comedy and circus projects, Eddie Dowling retorts this week with a defense of his own work as national adviser on those projects. Incensed by Mrs. Flanagan's placing the blame for delay on his own doorstep, Dowling says: "My hands have been tied by Mrs. Flanagan and the mess of red tape."

Dowling says: "I was never originally considered in the New York matter at all. When Mrs. Flanagan asked me to accept this appointment, I was asked to be the national director of vaudeville, musical comedy and circus. At the first meeting with Mr. Rice I outlined my plans. She and he were both in accord. It was not until a long time after that I found these people had already put thru plans of their own."

Dowling claims if his plan had been put thru it would have eliminated regional directors and that vaude would have been centralized in New York, Chicago and the West Coast. Then he points out that it wasn't long before "I found I was just one of the many others who had to operate under a regional director, Mr. Rice, and that my efforts were confined strictly to New York City. Being perfectly willing to go along in that direction and not wanting to disturb the project with my own convictions, I found that when I tried to put a little staff together with Ralph Whitehead as my executive assistant, we immediately encountered the obstacles of dealing with regional directors who were, quoting Mrs. Flanagan, 'selected because of their respective knowledge of their respective territories,' rather than their own qualifications as experienced showmen."

Pointing out that WPA drama projects have been planned to go into competition with the already-established theater now "having its best season in years," Dowling goes on to complain that Mrs. Flanagan and Rice had offered the WPA legit houses for vaude

matinees or Sunday nights only because this "did not in any way disturb their already-established drama projects."

Dowling claims that altho Mrs. Flanagan had said he "will nominate people for supervisory appointments" on vaude projects, these supervisors "were already selected by drama department heads." Dowling's contention is that vaude and circus is such a specialized field that outsiders would not be able to handle them.

Urging reclassification of project workers, Dowling takes a final shot at Mrs. Flanagan by calling her a "very able social worker" out of place running "this highly specialized profession."

### Pass

DETROIT, Dec. 21.—The Sun Theater at Plainwell, Mich., operated by Harold Cortes, has long displayed a sign offering free admission to any patron over 99 years old. Last week one Alex Mayville, of Irving, Mich., visiting in Plainwell, saw the sign and came down to claim the free seat. Mayville proved to be 105 years old.

### No Pay at Two Paris Houses

PARIS, Dec. 16.—When *Erosine*, vague musical comedy recently running at the Polies Wagram, closed, most of the cast were left holding the bag—salaries for the final week being unpaid. Several acts playing the Moncey Music Hall also unpaid. Both houses promise to pay, but acts having difficulty in collecting. Moncey continues to run vaudeville.

## A Plea for Action

THE Federal Theater Project, which represents the government's effort to take theatrical persons off the relief rolls and put them to work, is—as would be expected—the target of all varieties of adverse criticism; sincere and of ax-grinding origin. Slammed on the one hand as potential competition to strictly commercial enterprise and on the other as being inadequate both in resources and manpower to meet the present emergency, fair-minded observers must concede that the project is the only sensible means by which the government can aid the needy and restore their self-respect at the same time.

Under the able direction of its director, Mrs. Hallie Flanagan, the project is crystallizing; despite inevitable red tape and the chronic inefficiency inherent, it seems, in cumbersome emergency organizations. The government—as represented by Harry Hopkins' Works Progress Administration—would have us be patient and wait until the entire project is launched before pointing out to our readers that THERE IS AN OBVIOUS TENDENCY TO PUSH DRAMA, AMATEUR AND LITTLE THEATER UNITS AND PERMIT VAUDEVILLE, MUSICAL COMEDY AND CIRCUS UNITS TO DRAG ALONG SOMEHOW. We who sit on the sidelines can wait but the actor and erstwhile showman on the dole and the others who are yet to be given government relief have mouths to feed, bodies to clothe and self-respect to maintain. THEY CAN'T WAIT.

We would not want dramatic actors and others in their division to be given less than has been planned for them, but performers of the vaudeville, musical comedy and circus fields have been hit by the depression just as severely. They should get their share of the appropriation—and if they don't get it soon the problem will be automatically solved by burial and hospitalization agencies. We are certain the social-minded administration would not prefer that it be done that way.

Not less to those who already have, but more to those who have little. Not less for any unit but enough for all, so that the needy may be aided quickly. That is our plea and we hope that it will be heard by the red-tape weavers, by Mrs. Flanagan and by Mr. Hopkins.

### Actor-Showmen League Is Formed in Florida

MIAMI, Dec. 21.—A new organization has been formed in this territory known as the Actors and Showmen's League of Florida. Their initial endeavor was to stage a performance for the benefit of the Will Rogers Memorial Fund. This was held in Bay Front Park.

Ed Baker is president of the organization and the other officers include William U. Water, executive secretary, and William D. Bartlett, treasurer. Joseph M. Shepherd is chairman of the entertainment committee and co-directed the benefit along with Harry Morvil.

### Ga. Sundays Help Pix

ATLANTA, Ga., Dec. 21.—Church attendance has increased materially since the introduction of Sunday movies sponsored by Mayor James L. Key two years ago, according to recent reports. Many of the churchgoers attend the movies in the afternoon after services and also go in great numbers at night. Opponents of the Sunday movies predicted opposite results in opposing the opening. Receipts of the theaters on Sundays are given to charity. In compliance with the law, and organizations are materially helped as a result. Both theaters and churches have unusually good attendance.

### Chi "Boy Meets Girl" Co.

CHICAGO, Dec. 21.—A special company is being recruited to present *Boy Meets Girl*, comedy with a Hollywood setting, in Chicago. Polly Walters will have the leading role. Show will open at the Selwyn Theater January 19.

### Beatty Suffers Burns

HOLLYWOOD, Calif., Dec. 21.—Clyde Beatty was at work on Wednesday on Republic's *Darkest Africa*, despite burns incurred when a minor explosion at the studio during the filming of a scene Tuesday burned him about the face.

## Opera Singers in Radio City Tiff

NEW YORK, Dec. 21.—Dispute between the Grand Opera Singers' Association and the Radio City Music Hall is still unsettled. The union insists the theater use only union opera singers when staging scenes from operas or when broadcasting them. Union says it is not satisfied with the verbal assurance of Erno Rapee, Radio City musical director, that he will make adjustments, but is demanding a written pledge.

Dispute arose out the union protesting alleged use of four non-member singers without pay for a broadcast of *Cavalleria Rusticana*. Union threatened picketing, canceling it only after a confab between Rapee and William Feinberg, vice-president of Musicians' Union Local 802, who spoke for the opera singers.

Armand Marbiny, secretary, and Stella Marcketti, assistant secretary, threaten to have the theater picketed tomorrow, the day of the next opera broadcast, unless their demands are met.

### Duffy Policy Change; Room for Road Shows

SAN FRANCISCO, Dec. 21.—Henry Duffy will produce only four plays at his El Capitan Theater in Hollywood during 1936. They will also be presented here at either the Geary or Curran Theater. His policy at the Southern playhouse will be modified for the first time in eight years, allowing first-line road attractions to play there. Duffy's plays, all new, will be personally staged at El Capitan and here for 20th Century-Fox studios, at which he is associate producer, and later taken to New York, according to present plans.

*The Children's Hour*, scheduled for the Geary Theater December 23, under Duffy's banner, will be delayed in arrival. But *The Night of January 16*, Ayn Rand's success, will be brought to the playhouse by A. H. Woods and Arch Selwyn December 30. John Hayden, who staged and directed the melodrama in New York, will be here for the San Francisco production.

A. M. Crugar brings *The ToyMaker* to the Curran Theater next Monday night for a week. For years it was produced here each Christmas period by Ferris Hartman and Paul Steindorff at the old Tivoli Theater. Three of the principals in the cast of 60 people—Arthur Cunningham, George Pultney and Dixie Blair—have played the same parts in various productions here for more than 20 years. Arthur Weiss, who was a member of the old Tivoli orchestra under Steindorff, is musical director for the revival.

### French Pix Circuit Bankrupt

PARIS, Dec. 16.—The Societe de Gerance des Cinemas Pathe, operating the big Pathe-Natan circuit of picture houses in Paris and throughout France, was declared bankrupt December 3, but allowed to operate circuit houses for an additional month. Firm is a subsidiary of the Pathe-Natan firm, which is badly muddled financially, and was capitalized at 25,000,000 francs (\$1,664,666). Circuit included the Empire and Moulin Rouge, as well as big name houses in Paris and big houses in the principal cities of France.

### Des Moines Boothmen Set

DES MOINES, Ia., Dec. 21.—After nine weeks of negotiations the local picture operators' union, 286, has made a satisfactory agreement with H. W. Hains, manager of the Iowa Theater, according to Edward Poulkes, business manager, and John Gaskell, president of the union. Union men returned to the machines at the Iowa December 8.

### "Moon" Bows to Triangle

NEW YORK, Dec. 21.—Moon Over Mulberry Street, outrating merrily along at the 44th Street Theater, omitted its Wednesday and Thursday performances this week to make way for Princeton's Triangle Club Show, which plays an annual engagement in the city. This year's Triangle offering is called *What a Relief!*; that it's a New Deal satire goes without saying. Moon resumed its regular run at the house on Friday.

## New Year's Eve Looks Good, As Theaters Await Xmas Week

NEW YORK, Dec. 21.—The lull before the storm settled on Broadway this week, with show business affected by the usual slump and all hands on deck waiting for December 25. On that date the turnstiles start clicking again. It means New Year's week, topped off by New Year's Eve, when money flows all around town wherever there are entertainment spots.

The legit slump will change Monday (23). Then the first of a flood of new offerings will dare the critical fire and hope for the best. The picture houses follow suit. *Captain Blood*, the Warner Christmas present, opens at the Strand; *Tale of Two Cities*, the MGM gift, comes in at the Capitol, and the Paramount does it up brown by bringing in Glen Gray and the Casa Loma Orchestra with the new Claudette Colbert film. The Center will bring in the picturization of Eugene O'Neill's *A, Wilderness!*

Night-club men are waiting for the big night. Every indication points to a swell eve for them, with more money around than in many years. Reservation list is growing but will really take shape in the next week.

Cover charges are higher than they were last year, when every effort was made to hold them down. This year the 10 and up spots are far more numer-

ous than when 1935 ushered in. Spots are also getting tougher on the customers who plan to bring their own hooch. Last year they weren't so particular in most places. Class hotels and the like are charging \$15 per head, taking in supper and the usual racket makers. Some spots are charging \$12 and the majority \$10.

### Plybon-Allen School Busy Staging Floor Shows

PORT WAYNE, Ind., Dec. 21.—Ann Plybon and Charles Allen, operating the Uptown Studio of Dancing, are staging several unit shows for the holidays. They are continuing to produce floor shows for the Merry-Go-Round Club here and also have a road unit playing Pittsburgh.

The studio supplied student kiddies and a dozen adult girls for scenes being shot here by the World Productions of New York. Kiddies screened are Gloria Klesinger, Mary Hutine, Gerandean Johnson, Maxine Larrimer, Phyllis Puff, Dick Derickson, Ervin Potts and Buddy Puff. Girls are Mary Louise Truelove, Hazel Bonham, Helen Gray, Betty Diaz, Betty Mounsey, Evelyn Joyce, Helen Morrow, Ariene Sarmon, Jane Huesner, Betty McNutt, Margaret Moran and Geraldine Carr.

### "Legion" Cast Wins Arb

NEW YORK, Dec. 21.—Arbitration between the cast of *The First Legion*, play presented here last season by Phil Green and Bert Lytell, and the show's management was decided this week in favor of the players. Arb involved \$4,700 under the rulings of Equity's cuts and concession regulation, put thru in the fall of 1934. Players, who had taken a cut, claimed the dough on agreement that money be refunded if receipts exceed operating expenses. Case was heard at the American Arbitration Association, with Richie Ling sitting for the cast, A. O. Brown for the management, and Julius S. Bache, impartial.

### "Hour" Set on Coast

SAN FRANCISCO, Dec. 21.—Henry Duffy will bring *The Children's Hour* to the Geary Theater Monday and has the cast in rehearsal in Hollywood. Production will follow the fortnight's engagement of Charlotte Greenwood, who opened the house Monday night in *Leaning on Lefty*, under Duffy's banner.

Another Broadwayman of the veteran school to venture coastward will be A. H. Woods, following in the wake of J. J. Shubert. He's to bring out a road show of his current New York melodrama hit, *The Night of January 16*, and has it scheduled for the Geary following *The Children's Hour*.

### "Appearance" \$1 Good-By

NEW YORK, Dec. 21.—Personal Appearance, Brock Pemberton's year-running hit, wound up its New York stay Wednesday by giving a special one-buck-top matinee and then rounding off with the evening performance. In the more than 500 New York showings only six performances were missed by members of the cast. Show opens at the Harris, Chicago, Friday, for the Christmas trade, explaining the mid-week stop here. Second company is in its fourth week in Philadelphia.

### New Orleans Schools Busy Opening Branches

NEW ORLEANS, Dec. 21.—One of the largest local school enrollments in New Orleans is that of the Emelda Troxler Academy which operates two branches here and at Gulfport, Bay St. Louis and Pass Christian. Troxler, also secretary of the local association, keeps on the jump trying to get everywhere in time for her many classes.

Hazel Nuss, popular local teacher, did excellent work in rounding out a junior minstrel show at the Knights of Columbus Hall this week.

Local teachers are bringing presents to the home of Marie Laurent, of the Laurent's School of Dancing, where a second daughter was born last week.

### Kansas City Drama Schools in Recitals

KANSAS CITY, Dec. 21.—The Velma Ruth Personality School gave recitals December 11 and 13 at the school studio. Students appearing included Mary Jane Coleman, Ruby Pavrow, Chas. Childers, Doris Bohannon, Emma Lee Coleman, Luther Pavrow, Davy Saunders, Benola Sanders, Grace Martinez, Tommy Martinez, Esther Evans, Pattie Jean Angell, Everett Lattin, Herlinda Martinez, Betty Stoker, Shirley Liston, Herbert Beauchamp.

The University of Kansas City will present their students in *Cradle Song* the latter part of this month. Pat Dunn, 18-year-old bass singer who won first place in a Bowes amateur contest last August, will play Antonio. Margaret Ramage and Ruth Warrick will play important roles. William C. Troutman is director. Other members of the cast include Vera Gregory, Mary Gilchrist, Janice Talbot, Stella Shea, Edie Kratchman, John Adams, Mildred Vanderhoof, Geraldine Reed, Rose Newton, Joseph Castagno, Harold Mulligan, Georgetta Liston and Barbara Montrose.

### Corbera Recital a Hit

NEW ORLEANS, Dec. 21.—The Joelle Corbera Dance School presented its annual November revue at Jerusalem Temple November 22, drawing a capacity crowd. School claims the largest enrollment in the State and presented a long, but fast, show.

Among the students participating were Pat and Marie O'Hara, Lily B. Staehling, Betty Miller, Dorothy Kay Burk, Gilda Schaeffer, Rudolph Valentino, Minnette Starts, Junior Bevinetto, Shirline Vogt, Rita Laporte, Anna Mae Cook, Annette Eason, Frank Bernard, Vivian Evelyn and Mildred Banville, Leonard Claret, Harriet Briede, Violet Mae Ahrens, Nougie Richard, Cuple Aucoin, Shirley Carlin, Marion Starts, Margie Leblanc and Hayes Hebert.

### Weinfeld Resuming Vaude

DETROIT, Dec. 21.—Sam Weinfeld, head of Weinfeld School of Dancing, is preparing to go out on the road with *Gracie Lee* in a new act. Weinfeld has been giving courses in character acting particularly. He has also been teaching tap here. Weinfeld has developed a clientele recently among Detroit night-club performers.

### Recognition for Dance Men

HOLLYWOOD, Dec. 21.—The Academy of Motion Picture Arts and Sciences has decided to make awards to film dance directors from now on. Mervyn Leroy, director, has been appointed to work out a plan.

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CHRISTMAS  
AND THE  
NEW YEAR



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# Warner Music Houses To Drop 50 Employees; Theme Songs Worry

NEW YORK, Dec. 21.—As intimated some time ago, Warner Bros. Pictures, Inc., is reducing the staffs of its music publishing subsidiaries effective January 1. The reduction concerns about 50 employees, and according to the statement issued by Warner's various professional department help will not be needed because of the inauguration of a new system of song plugging. Well-known orchestra leaders are worrying about their theme songs and unless special deals are made by stations several leading hands will have to obtain new signature music as the result of Warner's dropping out of the American Society of Composers, Authors and Publishers. Bands whose theme songs are involved include Fred Waring, Paul Whiteman, Guy Lombardo, Rudy Vallee, Abe Lyman and others. Whiteman orchestra has a new tune ready in connection with his new program series for Woodbury, the title being *Glorious Girl*.

The Warner statement follows in part: "1. Effective January 1 our companies will inaugurate a new system of publishing and selling music. They will not employ the old-fashioned methods of so-called 'song plugging,' especially on the radio. They will conduct the publishing of music as an independent and self-sustaining business. The abandonment of systematic 'song plugging' means that the services of a number of persons in the professional and arranging departments will no longer be required. The heads of these de-

## Haney and Stockman Raise Charity Fund

NORTH VERNON, Ind., Dec. 21.—J. Francis Haney gave a charity ball for the 'Kiddies' Playground Fund here Thanksgiving Day. Louis Stockman, noted Indianapolis dance authority, taught a ballroom routine and his entire faculty entertained.

Kenneth Stockman was the applause hit with his tapping, while Jeffery Van Norman, radio soloist, also scored. Dance teachers from Indiana, Ohio and Kentucky attended. Chief of Police Bannister gave the \$48.75 net profit. He is chairman of the fund, whose only other members are Haney and Stockman. Close to \$500 have been raised by the trio for the playground.

## New Ticket Sale Plan

NEW YORK, Dec. 21.—Theater tickets will be sold on the chain store system if new ticket-selling outfit, Neighborhood Ticket Distributors, is successful. Organization has placed tickets for legit productions on sale at more than 400 retail outlets in Westchester, Long Island, New Jersey, Brooklyn and parts of Manhattan. Neighborhood stores being picked as the spots. Plan has been endorsed by the League of New York Theaters, and is considered one possible way of cutting in on the scalper trade.

## Dance News From Atlanta

ATLANTA, Ga., Dec. 23.—Pierre Davis and Sonya Shurman have opened dancing schools here.

The Apollo Trio, consisting of the Two Apollos and Mary Duncan, and Catherine Dittig and Marion Rosenberg, pupils of Virginia Semons School, have landed professional work.

Pupils of Jessie Reese School are featured in a Christmas prologue at the Capitol Theater.

## William Gillette Returns

NEW YORK, Dec. 21.—William Gillette announced this week that he would leave his retirement January 13 to appear in a revival of *Three Wise Fools*. Play, originally presented on Broadway in 1918, is by Austin Strong. Revival will open in Newark and will tour before coming to New York.

Last time Gillette deserted his Connecticut estate to return to the stage was in 1929, when he appeared in a limited revival of his old success, *Sherlock Holmes*. He celebrated his 80th birthday last July.

partments and certain key men are, however, being retained.

"2. Beginning January 1 our companies will be deprived of the income heretofore derived from their membership in the American Society of Composers, Authors and Publishers. Until the new basis on which these companies will be conducted has been firmly established it is obviously necessary to make all possible retrenchments."

## Studio Buys Booking Agency As Outlet for Own Talent

LINCOLN, Neb., Dec. 21.—Hazel Johnson studios here has closed a deal with the Midwest Vaudeville Exchange, latter to become the outlet for booking the studio revue as well as its other various acts. Formerly owned by Jimmy Wiley, who started it here 10 years ago, it was sold when he planned to move to Washinton, D. C. Hazel Johnson had a 25-people act at the Orpheum here recently, featuring Patsy Benson, rumba stepper; Phyllis Jean Brinson, acro dancer, and an accordion trio, Robert Sexton, Frederick Tunberg and Lucille Butz.

## Hattiesburg Recital

HATTIESBURG, Miss., Dec. 21.—The Lions' Revue, a colorful extravaganza of 18 acts, was presented at the Saenger Theater early November under direction of Virginia Street Orr. Made up principally of dance studio students, the revue was a huge success. Little Doc and his Doctors of Rhythm, consisting of small pupils, were in the pit. Miss Bessie Conn did an excellent *Sis Hopkins* and Margaret Conn and Freddie Dillstone excelled in a tap. The highlight was a Navajo dance by Miss Orr.

## Daly Students in Films

DETROIT, Dec. 21.—Students in Arnold Daly's dramatic classes at the Artisan Guild are gaining practical experience in motion picture work, a limited number of more advanced students being used in the production of commercial pictures at Metropolitan Motion Picture Company studios. Daly is directing a number of pictures for Metropolitan. Practical stage work in minor parts will also be available to the Artisan Guild classes next month, when Daly opens the Detroit Repertory Theater in the Detroit Institute of Arts as a permanent dramatic stock company, using well-known stage names for leading roles.

## Fricker Dance Recital

DETROIT, Dec. 21.—The Olga Fricker Dance School presented a program last month at Lansing jointly with the Lansing Symphony Orchestra. This marked the first important dance recital in Lansing in several years. With a group of 14 advanced pupils from the school, Miss Fricker also appeared personally in several numbers.

## Another Free School

DETROIT, Dec. 21.—Junior Players of Detroit, children's theater, is to be established by Mrs. Bertha Bright Knapp, singer and former actress. The project is receiving the co-operation of the Detroit Federation of Women's Clubs and of the Board of Education. Training will be free to all children accepted.

## Amateur Makes Good

NEW YORK, Dec. 21.—There are amateurs and amateurs, but only a few make the grade. Here's one that made it.

Jack Gelfman, knocking around in amateur nights the past two years, has now advanced enough to change his name to Jack Gifford. Won an RKO amateur contest recently and became a protégé of Milton Berle, going into the Oriental Theater, Chicago, next week with him.

Has played amateur contests for Loew, RKO and indie houses. Completed work in a Paramount short yesterday.

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## News of Columbus Dance Teachers

COLUMBUS, O., Dec. 1.—Jack Sherick, teacher of tap at the Jorg Pashing Studios here, has returned following from the recent Dancing Masters convention in Cleveland.

Mary Curl, of the Mary Curl School of Dancing, has returned from Chicago, where she attended the Chicago Dancing Masters convention. She announced three additional classes in ballet ad tap at her Clintonville Studio.

Jimmy Rawlins has opened a dance school. One of the features is the policy of teaching all ballroom classes with orchestral accompaniment.

The December social dance for students of the Oscar Conrad School of Dancing was held recently, pupils presenting an informal program before the dance.

Franklin Conservatory of Music, Inc., has chosen *Prelude to Spring* as its Winter recital presentation. Every department of the conservatory will be represented. Fanny Schwartz Vallin and William Wendelgeist are arranging the musical ensembles and special routines are being created by the dance department.

## Dance, Drama Schools Active in New Orleans

NEW ORLEANS, Dec. 21.—Madelin Stier, dance teacher and daughter of Mrs. Ellen Stier, official pianist of the Louisiana association, was married November 15.

Stella Mercadal, former Louisiana president, entertained with a shower at her studio recently in honor of one of her star pupils who is to marry soon. A number of teachers were present and helped to entertain. Hazel Verges and Anais Mitchell did some real good turns. Adele Lafon, dance teacher, has closed her branch studio at Biloxi, Miss., and will soon turn over local studio duties to her sister.

A new dancing and character school has been opened in the Levy Building, Shreveport, by T. L. Lewis, of Austin, Tex. Associated with him is W. I. Schutz, of New York. Branch studios have since been opened at Vivian, La., and Longview, Tex.

## Feagin School Presents "Death Takes a Holiday"

NEW YORK, Dec. 21.—*Death Takes a Holiday*, the Albert Casella play rewritten for the American stage by Walter Ferris, was presented Thursday and Friday nights by the senior class of the Feagin School of Dramatic Art. A weird play, with much of its interest pointed toward the allegorical and philosophical, it was perhaps the most ambitious presentation of the school's four productions.

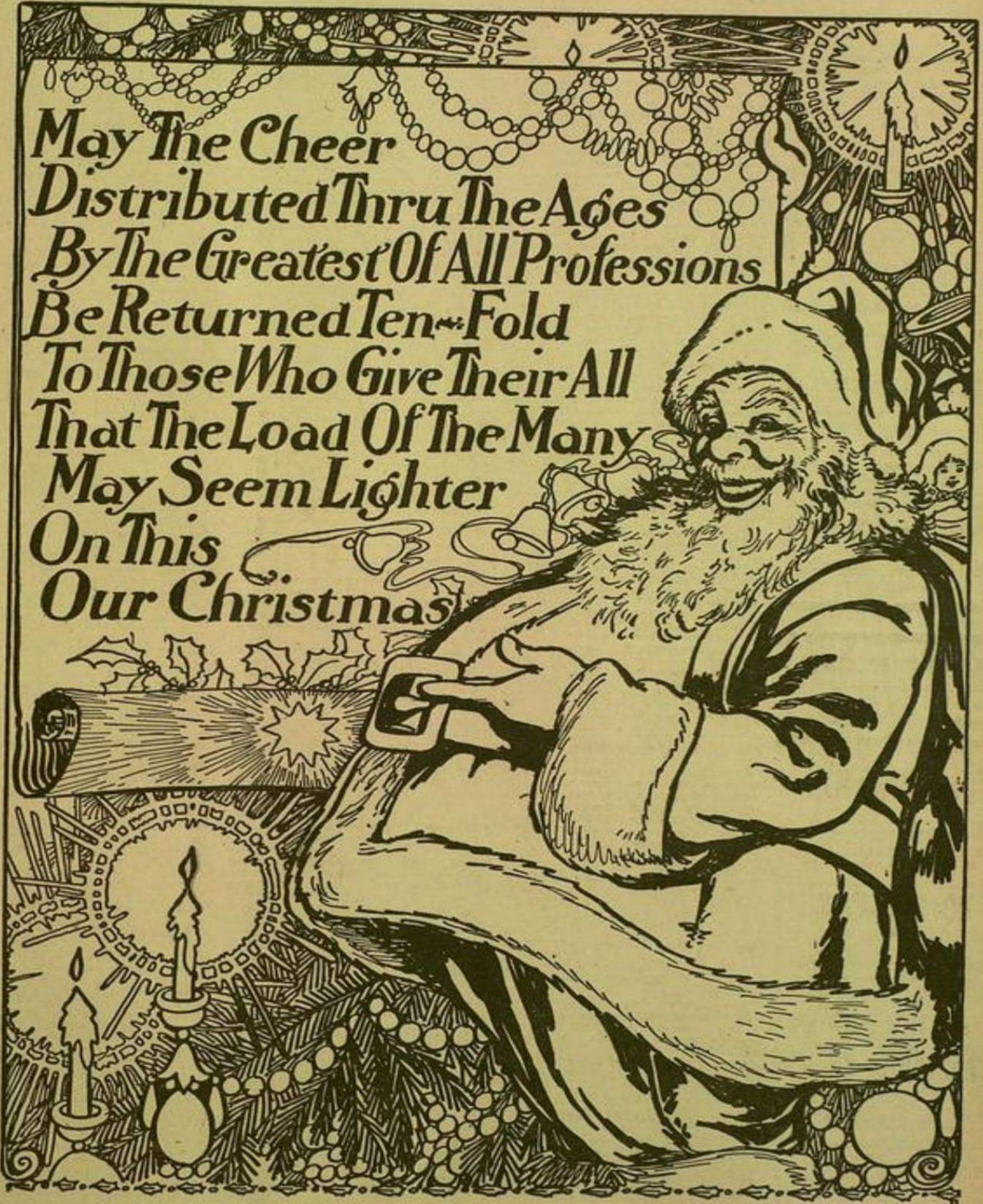
J. Sanderson Creamer, heretofore appearing in sophisticated parts, plays the title role adequately, but he is not as well cast as he was in *Distaff Side*. Merely a question of being better alive than dead. Russell Alford, as Duke Lambert, his most important role so far, bulks increasingly as a capable performer in embryo. Giving a toned-down characterization which relies for its effect on understatement, he has the effect of growing on the audience. Howard Kuscher, one of the better performers in last week's *Post Road*, revealed a rather good flair for comedy in the part of Baron Cesarea. Others in the cast were Dolores Warmers, Jean McCoy, Lee Stevens, Marjorie Davis, Lucille Kaye, Jean Franklin, Alexander Nicoli, Bud Edwards, Nell Crook and Brammer Binder.

P. A.

## Drama Association Contest

SAN FRANCISCO, Cal., Dec. 21.—The amateur playwright without a producer will have his chance in the Northern California Drama Association's competition for one-act and full-length plays. Second annual contest ends midnight January 2 says Miss Hester Proctor, executive secretary.

May The Cheer  
Distributed Thru The Ages  
By The Greatest Of All Professions  
Be Returned Ten-Fold  
To Those Who Give Their All  
That The Load Of The Many  
May Seem Lighter  
On This  
Our Christmas



## Old and New Favorites Delight Concert Dance Patrons in N. Y.

NEW YORK, Dec. 21.—Dance enthusiasts were greeted by the local debuts of Berta Ochsner and of Marina Yurlova this month in addition to viewing such old favorites as Argentina, Yvonne Georgi and Angna Enters. And as a sort of a climactic flourish four of America's leading dancers—Martha Graham, Doris Humphrey, Tamiris and Charles Weddman—and the New Dance League's Dance Unit appeared on one bill at a benefit in Carnegie Hall. All in all, a grand month for the disciples of Terpsichore.

Miss Ochsner, a dancer from Wisconsin, made her debut at the Guild Theater, revealing one of the most promising talents herabouts in years. Critics praised her for having a fine gift for movement, a wealth of attractive and individualistic ideas and an especially keen sense of caricature. Altho her efforts at humor were often weak, she was definitely successful in establishing herself as a first-grade artist.

Miss Yurlova offered a series of Spanish dances December 5 at Town Hall, with James Quillan as assisting pianist. Miss Yurlova, a graceful and attractive woman, kept close to the traditional lines of Spanish dancing, preferring to get her effects from concentrated motions rather than those of abandon.

La Argentina offered the second of a series of three recitals in Town Hall December 15. Essentially the same as her first program, it continued her successful appearances. A distinctive artist, she swept a wide gamut of expression, ranging from the gaiety of the Andalusian number to the dark moods of some of the other dances.

Miss Georgi, offering two recitals at the Guild Theater after an absence of four or five seasons, revealed herself an expressive and absorbing dancer. No longer partnered with Harold Kreutzberg, her first appearance as a soloist here was greeted by a more than appreciative audience. Excellent costuming and skillful use of hands were worth special mention.

Miss Enters, making her first appearance of the season at the Masque Theater after a summer of research in the Near East on a Guggenheim fellowship, offered a program that was more of an exhibition of her versatility as an actress than as a dancer. The numbers were generally picturesque and imaginative. All were absorbing.

The combination recital, of course, attracted a capacity audience which cheered lustily thruout the evening. Of left-wing leanings, the patrons applauded in particular those numbers seeking to establish political and social meanings.

### Cabaret Workers Elect

NEW YORK, Dec. 21.—Hotel and Restaurant Workers' Union, Local 16, which has men working in most of the big cabarets here, elected officers this week. They are Charles Baum, president; David Singer, vice-president; Paul N. Coulcher, secretary-treasurer; Al Radek, organizer; Leo Stenzler, business agent; Harry Koenig, labor chief; M. Kern, recording secretary. Executive board includes M. Bozo, B. Blumfield, J. Rodriguez and H. Stein, with William Diamond and J. Klein barely missing election.

### Rice Nays Pulitzer Post

NEW YORK, Dec. 21.—Elmer Rice, approached by William Lyon Phelps as a possible member of the Pulitzer Prize play jury, turned down the job after conferring with fellow dramatists. Two reasons given: the one-time-to-a-playwright rule is a violation of the terms of the awards, he said, and reversals by the trustees of the School of Journalism turn the jury jobs into mere secretarial posts.

### Littlefield Ballet Opens

PHILADELPHIA, Dec. 21.—Littlefield School of Dancing and Ballet gave its inaugural performance November 9 as a permanently organized American ballet company introducing Alexis Dolinoff as premier danseur and Thomas Cannon and Catherine Littlefield as principal soloists. Dolinoff is a Russian dancer formerly with Pavlova, Ida Rubenstein and La Nijinska, and Cannon was formerly with the Ballet Russe.

### Big Interest in Ballet

NEW YORK, Dec. 21.—When the Ballet Russe played here recently, more than 500 young dancers and students asked for a tryout. Most of them were too old, altho all who had had previous training were given the courtesy of a tryout. The ballet has an exceedingly young group of dancers, the premier ballerinas being only 15 and 17.

## Montreal Night Clubs Busy As Hockey Gates Dwindle

MONTREAL, Dec. 21.—With the slump in hockey attendance showing no signs of abating in this sector, night clubs are riding along on a wave of minor prosperity. The choice \$2.25 seats at the Forum (Hockey Rink) are going begging for customers, while the lower priced ducats are just as hard to dispense.

This is by far the brightest sign on the local horizon. With little more money to spend for entertainment this year, the villagers are giving the night spots a heavy play, with Saturday nights being turnaways thruout the white-light district.

However, while the uptown spots are sitting pretty, the east-end rendezvous are receiving a great deal of attention from the town's constabulary. With several unsavory court cases already disposed of, these places, having been branded as "breeding spots for immorality and crime," are sitting on the "hot seat" expecting a definite cleanup. Girls are being picked up wholesale in these spots, with the average nightly haul reaching about 15.

## City Projects Council Plans Play Competition

NEW YORK, Dec. 21.—The City Projects Council, union of white collar and professional workers on PWA jobs here, is launching a national play contest, in association with the New Theater League. It feels that there is a present necessity for plays on certain phases of the relief situation as they affect the lives of those concerned.

Four questions are offered to give the idea of the sort of play desired: 1.—The effect of relief on the traditional family relationship; 2.—The fate of the depression generation cast aside by modern industry; 3.—The effect of relief work on union standards; 4.—The fate of professional and white-collar workers on relief, or seeking to get on relief, when the "contradictory forces" of modern society begin to exert their pressure.

City Projects Council, in announcing the contest, also announces that it has no funds for prize money. Stating that it feels writing talent should be encouraged, it asks for contributions for the prize-winning purse.

## Teaches 6,000 Kids in Detroit

DETROIT, Dec. 21.—More than 6,000 children are attending dance rehearsals at the Bama, Riviera, Alger and RKO theaters in preparation for the Christmas shows. Miss Marjorie Halleck, of the Halleck School of the Dance, is giving instructions in tap, acrobatic and ballet.

The Malone Drama Guild is now affiliated with the Halleck School. The guild is under the management of James J. Malone, who has been identified with the professional stage the past twenty-five years. *The Halleck Dancette*, a four-page paper devoted to studio and theater news, is being published monthly. Maurice Lagrou will be the official photographer for the paper. Jack and Jean Walker, pupils of the school, scored sensationally in a dance contest held by Youth, Incorporated.

An informal recital was given by the younger pupils at the Ford School November 9. Vocal pupils of Sterling Hale, in charge of the school's vocal department, took part.

## Three-Year Pitt Pact

PITTSBURGH, Dec. 21.—The Theater Managers' Association of Pittsburgh and the movie operators' union here, having worked out an agreement on Sunday wages and working conditions, signed a new three-year contract this week. All chains, including Warners, Harris Amusement Company, Loew's and Shea-Hyde, are members of the association.

## Traverse City Turned Down

DETROIT, Dec. 21.—The offer of the Traverse City (Mich.) Chamber of Commerce to sponsor a movie production colony has been declined by at least two companies. Louis B. Mayer, president of Metro-Goldwyn-Mayer, and Carl Laemmle, president of Universal Pictures, have both replied to the invitation, stating that no step would be made toward a change.

## Camden Studios Staging Shows

CAMDEN, N. J., Dec. 21.—Schools here and in near-by towns have had an unusually active month presenting students in public performance and recitals.

Clarence Fuhrman, director of the Fuhrman School of Theater Arts, Radio and Music and musical director of Radio Station WIP, Philadelphia, presented his students in a series of three public recitals at the school auditorium on the 6th, 10th and 20th.

Steinberg pupils appeared in recital on the 5th before the Camden Women's Club. Lillian Hayden and Ruth Faux were the two honor students.

Elna J. Wood, director of the Camden School of Music, presented her student body at the Walt Whitman Hotel.

Students of the Brower Conservatory of Music at Collingswood appeared in recital on the 12th.

The Berul School of Music, Camden, presented its students in recital at the school on the 17th.

Dorothy Githens, soprano; Ada Mohrman, reader, and Ada Richter, pianist, gave the third program in the Treasure Chest Concert Series sponsored by the Richter School of Music, Merchantville, on the 14th in Grace Church. Students of the school assisted.

The Kochersperger School of Dancing is busy preparing for Christmas performances to be presented by students.

The Haddonfield School will be presented on the 20th and the Merchantville branch the 21st.

## Zone Appeal Granted

DES MOINES, Ia., Dec. 21.—The city board of adjustment has granted a zoning appeal of the Lincoln Theater Corporation to build a \$15,000 movie house at the southwest corner of Ninth and Caulder streets. The proposed building adjoins residential property and would provide less than the required amount of side-yard space. A building permit is to be issued soon.

## More Food Matinees

SAN FRANCISCO, Dec. 21.—San Francisco Theaters, Inc., which owns and operates four neighborhood houses here, stages its annual Christmas benefit for needy families Monday afternoon. Admission price for children and adults is canned standard foods or toys in good repair, which will be turned over to The San Francisco News for distribution. Theaters and managers in charge are El Rey, L. J. Williams; Harding, D. B. Levin; Coliseum, H. E. Wall; Metropolitan, Arthur Nickox. Entire staffs of the four houses are donating their services for the benefit. Circuit last year collected 7,000 cans of food for needy families.

## 3,000 in Philly's "Festival of Play"

PHILADELPHIA, Dec. 21.—Exactly 374 dance students are learning the peasant dance they are to perform at the Festival of Play in the Philadelphia Convention Hall January 17. Planned by John V. Smith, chief, and Minna B. Reichelt, supervisor, of the Philadelphia Bureau of Recreation, the festival is to include approximately 3,000 dancers, tumblers, musicians and marchers.

The country dance, when perfected, will move with effortless abandonment, according to Hildegarde Duffy, assistant principal of the Disston Recreation Center, who is chairman of this number in the Festival of Play.

To the measures of Gounod's ballet from Faust, 160 girls, from 14 to 18 years, are now rehearsing in 10 recreation centers. They are practicing in groups of 10 to perfect the steps of *Valse Charmante*, arranged after the Faust dance by Minna B. Reichelt. The girls will be costumed in pink, the climax coming when 64 form a periphery of dance motion around 96 others.

George H. Wenner is festival production manager. The Wansmaker department store is co-operating in the production, which will be the largest indoor spectacle ever presented here.

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has been the favorite of the profession. Its non-smearing, tear-proof, perfectly harmless qualities have earned this outstanding recognition from a group particularly fitted to appreciate their true value. Now contained in the ultra-compact new gold and scarlet metal pack case... 75 cents at all reliable toilet goods counters. Complete Refill, 35c.

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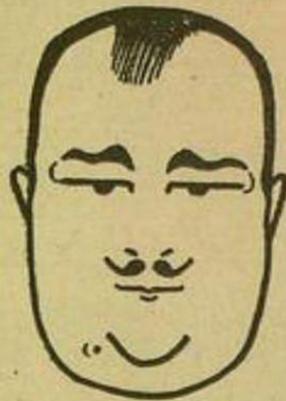
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Season's Greetings



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ROSE'S

"JUMBO"

★  
NEW YORK  
HIPPODROME

★  
GRATEFUL  
APPRECIATION  
TO

**KRAFT-  
PHENIX**

AND  
JOHN U. REBER  
AND HIS STAFF  
OF THE  
J. WALTER  
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**NBC  
NETWORK**



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**WOODBURY PRESENTS PAUL WHITEMAN'S  
MUSICAL VARIETIES EACH SUNDAY 9:45 P.M.  
EASTERN TIME WJZ AND THE BLUE NETWORK**

*Personal Direction:* JACK LAVIN, *Park Central Hotel,  
New York, N.Y.*

## NBC Using More Kid Time in Summer

NEW YORK, Dec. 23.—Summation of children's radio programs during the summer by the National Broadcasting Company shows network has reversed its policy of decreasing juvenile programs during hot weather. The maximum amount of such broadcasts during August, 1935, exceeded that of December, 1933, which was the previous high mark. August of this year saw 4.6 per cent of NBC time devoted to kid programs.

Reason for the policy change was that NBC decided to make an attempt to aid mothers solve vacation problems by putting on such shows designed to appeal to youngsters. Programs were light entertainment, adventure stories, nature stories, etc. Of the total time during the year 35 per cent was devoted to education broadcasts.

Approach to kid broadcasts is thru things partly familiar to them. Typical were dramatizations of the stories of King Arthur and Robin Hood. Hobbies were used as the avenue to increase children's knowledge of nature thru animal stories; of the world by stamp stories.

## London Night Clubs

LONDON, Dec. 17.—Savoy Hotel is going strong with an all-American show, with the three acts being Lowe, Burnoff and Wensley, adagio and ballroom burlesquers, who return here after a long absence to score heavily; Estelle and Leroy, a graceful and fascinating dance team both elegant and rhythmic, who create a record by being engaged for six consecutive weeks at this spot, and the Four Trojans, dandy all-male foursome of high speed acrobats and tumblers. Acts blend admirably.

May Fair Hotel has two American winners in Bernice Stone and Vic Oliver. Bernice Stone is about the most polished and personable of the many acrobatic dancers now appearing in London and she has a bunch of difficult tricks that seem to defy duplication. Girl is most popular here and gets a terrific but deserved reception. Vic Oliver is an ideal comedian emcee for floor work. Almost a host here and plenty liked.

Paul Duke scores sensationally at the Berkeley Hotel with an engaging and novel magical entertainment termed "A Symphony in Smoke."

Midnight Follies with Hollywood beauties continues at the Dorchester Hotel; *Un Peu De Paris*, Felix Perry-Jacques Charles production, is a winner at Grosvenor House. Plenty of nudity in the show, with the "Bat Dance" as chief feature.

Harriett Hutchins, American comedienne and impressionist, is a sensation at the Blitz; girl has a corking routine and sells it perfectly.

Dare and Yates have an amusing and appreciated novelty at the Piccadilly.

## George Skinner Is Dead; Long Active in Film Biz

NEW YORK, Dec. 21.—George A. Skinner, for more than 25 years identified with the motion picture industry and former president of the Educational Pictures Corporation, died of a heart attack in his apartment in the Peter Cooper Hotel here yesterday. He was 64 years of age.

He was formerly a director of the Motion Picture Producers and Exhibitors' Association and had aided in organizing the Motion Picture Research Council. Mr. Skinner also was treasurer of the Payne Fund, which carried out a three-year survey of the effect of motion pictures on children. The report of the survey, published in 10 volumes, was an important contributing cause of the Catholic drive and similar movements for better pictures.

Deceased was a regular contributor to *Education*, *Screen* and other periodicals. He is survived by his widow, Mrs. Peggy Skinner.

## Music Project To Absorb 200 Unemployed

JACKSON, Miss., Dec. 21.—A federal music project inaugurated in Mississippi this week is expected to absorb approximately 200 unemployed musicians from the relief rolls and retain them in the fields of music profession. Plans are to organize the musicians into groups, such as little symphonies, string ensembles, quartets, mixed quartets, choruses and dance orchestras, with hopes that the latter group may be organized for community centers.

Another plan is to provide music teachers for rural settlement community centers with piano tuners and repairers of other musical instruments to also be given work. The project will operate in every county of the State, with the Federated Music Clubs of the State to act as unofficial sponsors and to furnish an audition board which will grade all musicians employed.

Actual functioning of the groups will begin as soon as transfer from ERA relief rolls can be accomplished with the local music projects now operating under WPA to be absorbed.

## New England Solidly Against Duffy Bill

NEW YORK, Dec. 23.—John G. Paine, chairman of the board of the Music Publishers' Protective Association, has returned from a trip to Boston, where he made a survey of the music publishers and allied interests concerned with the passing of the Duffy Copyright Bill. Measure has already passed the Senate and this coming session will come up before the House.

The Boston music men went on record as being 100 per cent against the passage of the new copyright legislation and will fight against it.

Throughout New England the sentiment seems strongly against passage of the bill, particularly that portion which deals with copyright of design. Shoe manufacturers and also the cotton goods mill owners are greatly disturbed over the possibility of the Duffy Bill becoming law, since their business has much to do with protection of their special styles and designs respectively.

## E. T. Mfrs. Warn Stations To Get Full Perf. Rights

NEW YORK, Dec. 23.—Electrical transcription manufacturers are again

## Sophie Braslau Passes After Lengthy Illness

NEW YORK, Dec. 23.—Sophie Braslau, contralto and former star of the Metropolitan Opera Company, died at her home here yesterday after a lengthy illness. She was 43.

Deceased made her Metropolitan debut at the age of 18 in the company of such stars as Caruso, Gluck and Bori and became an overnight favorite. At the age of 28 she made a triumphant singing tour of Europe. She also toured this country a few years later with symphony orchestras.

Miss Braslau, born in New York of Russian parentage, is survived by her mother, Mrs. Alexandra Braslau.

## BAA Wants Contracts Signed or Terminated

NEW YORK, Dec. 23.—The Burlesque Artists' Association held another general meeting late last night at the Edison Hall, the officers calling the members to inform them of what transpired since their meeting a week ago. After they were told of the negotiations with the managers on the contract matter the membership voted that the contract either be signed this week or the agreement with the managers be terminated.

The membership also asked for action on performers who remained at the Bijou, Philadelphia, during the strike, and also sought to complete other outstanding business.

hastening to inform stations throughout the country, who may have subscribed to their libraries or taken other services for either sustaining or commercial program fare, that, although the manufacturing fee has been paid as per license of the copyright owner, the performing rights if vested in Warner Brother subsidiary publishers, do not go with the manufacturing license.

The electrical transcription manufacturers were reminded some time ago by the MPPA that their license to manufacture did not include the right to publicly perform because of having an ASCAP license, if the song in question belongs to a Warner Brother catalog.

Failure to have a Warner license for public performance may tie up a considerable amount of sustaining library music as well as many commercial disks unless substitutions are made.

## Weber Denies AFM Monopoly Angle

NEW YORK, Dec. 23.—Altho the American Federation of Musicians has received threats of a lawsuit, seeking to declare its new license system illegal, it has not yet been served with any papers indicating that a suit has really been filed.

It is known that several band bookers in this city have been meeting to formulate plans for fighting the license plan as being in restraint of trade and tending to centralize the band business into the hands of franchised agencies.

President Joseph N. Weber of the Federation answers this by insisting there is no monopoly angle because of agent or booker being compelled to take out a Federation license. It is strictly a voluntary action, he claims, and only those licensed are restricted to dealing with union musicians and with employers not on the Federation's unfair list.

Up to this morning more than 300 licenses have been issued. Weber prefers calling them licenses rather than franchises, because a franchise implies a sale of privileges and there is no sale involved in this instance.

Representatives of the NBC and the CBS Artists' Bureaus conferred with Weber last week and, according to Weber, have gone away satisfied. Their legal departments will go over the license contract again before giving it a final okay.

Weber estimates there are about 7,000 musicians with traveling bands affected by the license system.

## Unemployment and Old Age Taxes To Affect Show Biz

NEW YORK, Dec. 23.—Beginning the first of the year every employer of eight or more persons will be required to pay a special unemployment insurance tax and employees will be required to pay an old-age pension tax. Show business is, of course, affected by these new laws.

Employers affected by the law must pay 1 per cent of pay roll minus a credit for contributions to any State unemployment funds up to 90 per cent of the federal tax. New York, Wisconsin, Massachusetts, New Hampshire, California, Oregon, Washington, Alabama and Utah, along with the District of Columbia, now have unemployment funds in operation.

Old-age tax on employees will be collected thru the employer, with the employer adding a contribution.

Theatrical firms are now consulting their bookkeeping and legal departments to protect themselves against any future charges of negligence in this direction.

Altho the law is clear enough, there is still confusion as to the classification of actors and musicians.

Certain types of non-manual workers are exempted from the laws, but it has never been established whether performers and musicians are or are not non-manual workers.

## N. O. Indies To Get First-Run Warner Pix

NEW ORLEANS, Dec. 21.—Under a new movie setup in New Orleans signed this week first-run Warner Bros.-First National features during the coming year will be available to Indies for the first time in many years. This new arrangement calls for the opening of *Midsummer Night's Dream* at the St. Charles Theater with an elaborately planned preview on January 16. A general scale of \$1.10, with a few choice center seats of \$1.35 is hoped for by Manager Harry McLeon. Two performances a day are scheduled by McLeon, 2 and 8 p.m.

This is an unusual procedure here and for the first time Warner has failed to come to some agreement with the Seeger circuit, largest outlet in this area. In another deal said to be closed by Warner, Yeoman's and Silman's circuits of Mississippi and Alabama and the Orpheum Theater, New Orleans, are to get features and shorts in 1936.

## K. C. Dance News

KANSAS CITY, Mo., Dec. 21.—The Stover Dance School added another branch. Now has classes in the Benton Theater Building, the Uptown Building and on Main street.

The Flaugh-Lewis School of Dancing will have a midseason recital.

## What The Billboard Means in The Life of a Prison Inmate

It was my intention to write you a note of congratulation upon the Christmas Special Number, but it suddenly occurred to me that I should write a letter of gratitude instead. Gratitude, I mean, for the fact that there is a good old Billboard to bring its weekly cargo of friendly cheer into the barren existence of a sucker like me. Without it life would be emptier than a politician's hat.

Week after week for almost five years now "Old Billyboy" has been a faithful and most welcome visitor to my cell. Always garbed in a bright-hued jacket as colorful as the realm he serves, this loyal friend never fails to bring a faithful and interesting picture of Today in the Big Show of Life. In his cheery company stone walls and steel bars are forgotten as he tells me his weekly story in which adventure and romance, joy and sorrow, life and death play their respective parts in the glamorous history of the amusement domain.

There are no theaters, radios or cabarets in my exiled world; no circus or carnival ever comes my way. Yet no show ever opens on Broadway; no movie hits the screen; no new program rides the ether waves that Billyboy doesn't tell me about. Thru his kindness I have walked the "Broadway Beat" with Spelvin, seen "Coney" or dawdled "Out in the Open" with Traube. For years Nat Green has piloted me thru the "Loop" to the bright spots of the Windy City, and I saw the San Diego Fair with Felix Bley. Thru Charlie Blue I have heard the ballyhoo babble of a thousand midways, and with Wirth I have thrilled to the glamour and glow of "White-Top Land."

So with the holiday season at hand and a new year in the offing it seems an appropriate time to voice my appreciation for the priceless and myriad benefactions "Old Billyboy" has bestowed on me. Therefore, if a mug in the "Big House" is not out of order in so doing, I want to take this opportunity to wish you, Mr. Hartmann—and "Sugar"—Burr, Shapiro, Nelson, Harris, those mentioned above and the whole grand staff of The Billboard (including "Shylock" Bruns)—A VERY MERRY CHRISTMAS and A HAPPY, HEALTHY AND PROSPEROUS NEW YEAR!

Signature to the above voluntarily written letter is withheld for obvious reasons.—The Editors.

## DON'T MISS

The New Billboard

## ORCHESTRA DIRECTORY

Beginning on Page 52

# FRANK TOURS MUSICAL DIRECTOR

*extends wishes for a merry christmas  
and a happy and prosperous new year  
to all his friends . . . . old and new*

## STAGE

Musical Director  
"JUBILEE"

Now playing at the  
IMPERIAL THEATRE  
W. 45th St., New York, N. Y.,  
with Mary Boland, Melville  
Cooper and June Knight.

Musical Director  
"The Great Waltz"

Musical Director for the fol-  
lowing leading producers:—  
Max Gordon, The Shuberts,  
Sam Harris, Florenz Ziegfeld,  
Charles Frohman, Charles Dil-  
lingham, George Edwardes.

Musical Director of every  
Irving Berlin Show from  
"Watch Your Step" to "As  
Thousands Cheer."

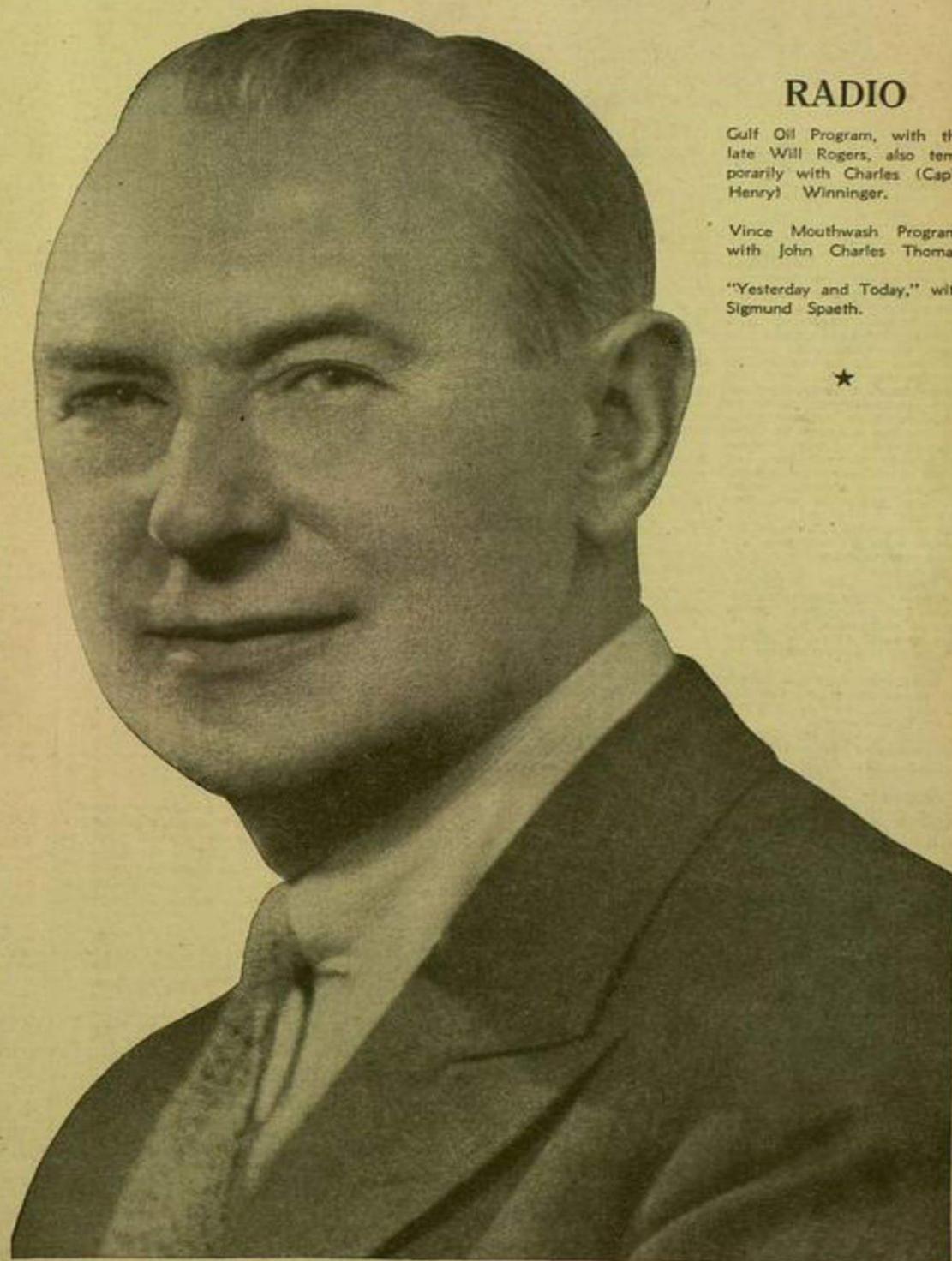
Music for "The Taming of  
the Shrew," Theatre Guild  
production, with Alfred Lunt  
and Lynn Fontanne.

★

## SCREEN

The unusual, much comment-  
ed-upon musical effects for  
the Hecht-McArthur Produc-  
tions, including "Crime With-  
out Passion," starring Claude  
Rains and Margot; "The  
Scoundrel," starring Noel  
Coward and Julie Hayden;  
and others.

★



## RADIO

Gulf Oil Program, with the  
late Will Rogers, also tem-  
porarily with Charles (Cap'n  
Henry) Winninger.

Vince Mouthwash Program,  
with John Charles Thomas.

"Yesterday and Today," with  
Sigmund Spaeth.

★

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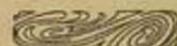
Membership Dues - - \$2.00 a Year  
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# 802 Faction Discontented

**Unemployed claim favored group gets most jobs — want to limit incomes**

NEW YORK, Dec. 23.—The unemployed faction of Local 802, AFM, the largest group of the local, is again expressing discontent, with the dissatisfaction mainly leveled at two conditions in the radio business. Included in the musicians expressing displeasure is a small number who, altho working, have but one or two jobs weekly and who barely eke out a living.

First complaint is that a regulation recently passed by the local concerning substitutes on jobs is not being observed. If it were, amount of unemployment would be lessened somewhat. The law was that men hiring substitutes on a job had to let the sub finish out and not play rehearsals only. This obtains mainly in radio, where conflicts in rehearsals force substitutes, but where the hours of broadcasts differ. In such cases the substitute only gets rehearsal money instead of the full job.

Next complaint is that the favored musicians are cleaning up, with the unemployed again attempting to limit income. This was tried once before. Story is that a definite group of musicians has the best jobs. The unemployed want to see this broken up and a limit to the number of jobs a man can hold.

## Contingent of European Acts Have Been Corralled

NEW YORK, Dec. 23.—Charlie Hart, who went abroad several weeks ago to scout European acts for George Hamid, head of George A. Hamid, Inc., and Frank P. Gravatt, of Steel Pier, Atlantic City, returned on the Ile de France from Havre with the following attractions signed for the booking office and the pier: The Redans, fem aero-velomobile sextet from the south of Germany; Lotte Witt, touted as the only woman in the world working on pole 220 feet aloft, from Danzig; the Rebras, mixed Belgian duo, in acrobatic belt perch and revolving drum with bike; Luisita Leers, muscle-grinding aerialist, who was on the Ringling-Barnum Circus for several seasons; the Erwings, mixed couple of double cloud swingers, and Engineer Ludwig, rocket catapultist.

Lotte Witt is scheduled to open with Ringling show at Garden here, with Boston Garden a possibility. Contingent will appear at Steel Pier during the summer. Hamid will leave for Atlantic City late this week to confer with Gravatt on an ambitious setup for the acts, booker stating that pier management intends to use a record outlay of open-air act material next season.

## Circus Biggies Angling for "Babe"

NEW YORK, Dec. 23.—A couple of circus biggies are angling for the services of Babe Ruth, figuring on using the former kid of sweat in the concert at a fancy salary and percentage. Whether the sultan is interested in another question, as he still has managerial plans for the next diamond season, but visiting big-top managers are after him just the same. The Babe's name and fame would probably draw kid trade in record numbers, but the rub is what the gentleman would do under canvas.

One manager says he'd have the youngsters throw baseballs at the Babe, who would bust 'em.

Another says it would be a good idea to have him autograph cheap pellets carrying the name of the show, same to be awarded to holders of concert admish duets, with maybe an extra nickel or dime charged.

A subexecutive, acting unofficially, believes he would interest Ruth in an after-show chat and lecture to the children. Chances are the grownups would be even more eager than their offspring, especially in the sections where the Babe hasn't appeared. Ruth hasn't been heard from on the subject.

## Davenport To Succeed Codona, Barnett Show on Rails, Rumors

CHICAGO, Dec. 23.—Rumors are going the rounds here that Orrin Davenport will succeed Alfredo Codona as equestrian director of the Hagenbeck-Wallace Circus and that Barnett Bros.' Circus will go on rails next season. It is understood that the Barnett show bought 10 cars recently.

## Williamson With Barnes

CHICAGO, Dec. 23.—O. H. (Blackie) Williamson will be boss property man with the Sells-Floto-Barnes Circus the coming season.

## UNIONS ASK

(Continued from page 3)

New York 1939 World's Fair, scheduled for that year in Flushing Meadows, Queens.

Signatories to the document were William Feinberg, vice-president Local 802, American Federation of Musicians; James Brennan, president Theatrical Protective Union No. 1, the stagehands' organization; Ralph Whitehead, executive secretary American Federation of Actors; Fred Marshall, business agent United Scenic Artists; Mrs. Augusta Ocker, secretary Theatrical Wardrobe Attendants No. 19770; John Scott, Sign Writers' Local 230, and Theodore Mitchell, president Association of Theatrical Agents and Managers. Local 906 of the International Alliance of Theatrical Stage Employees did not send a representative, while Actors' Equity Association, which was represented, is scheduled to take up the question with its council.

The resolution follows: "Whereas the City of New York is undertaking an exhibition to be known and designated as the New York 1939 World's Fair, to be held in the Boro of Queens, City of New York, and

"Whereas the aforesaid exhibition will attract nationwide interest and will be viewed by people from every walk of life, and

"Whereas it is a well-known and established fact that the great majority of our population throughout the world is in full sympathy with the principles of unionism and organized labor as laid down by the American Federation of Labor, and

"Whereas it is a further well-known and established fact that our members and/or employees of the various theatrical crafts will play a major part in the actual exhibition, and

"Whereas it will be absolutely essential to employ thousands of members and/or employees of the various theatrical crafts for the operation and/or exhibition of the fair,

"Now, therefore, be it resolved that we, the undersigned, all unions of the allied theatrical crafts and affiliated with the American Federation of Labor, present this resolution to the Honorable George McAneny, president of the New York 1939 World's Fair, demanding that in the formulation of the plans for the World's Fair provision be made that each and every employee associated with the theatrical crafts be a union employee, a member of one of the organizations duly affiliated with the American Federation of Labor. This would entail the employment of union musicians, stagehands, actors and/or entertainers, scenic artists, sign writers, bill posters, motion picture operators, wardrobe mistresses and, in fact, any employee who is in any wise connected or associated with one of the theatrical crafts."

NEW YORK, Dec. 21.—Unless a change is made at Rikers Island, for years a scene of dump fires, the holding of the New York 1939 World's Fair is problematical as far as the present site in Queens is concerned. Robert Moses, park commissioner, and reader of the site, told the fair committee this week. Rikers Island, outside Flushing Bay, was described as a spot of ashes and rubbish that is not only unsightly but odorous when breezes blow from the north. Moses said that a reclamation program must be put under way before the expo begins its operation, with the sanitation commission agreeing that such a program should be carried out and that dumping at the island will be stopped before and discontinued throughout the exhibition. Elimination of dumping will make the fires die out, and then the leveled dumps would be landscaped and

taken out of the eye-sore class.

A response from the federal government anent its share of the construction of the East River Tunnel from Manhattan to Queens will come in about 10 days. Mayor LaGuardia said. Upward of \$10,000,000 is expected from that source for the \$58,000,000 development.

## BASSON AGAIN

(Continued from page 3)

Louis Boritz, Morris Kravitz, Dick Cancellare, Samuel Clare, Benjamin Scher, Steve D'Inzilli, Edgar T. Stewart, Maxwell Horowitz, Charles Keilhurn and Harry E. Storin. The board of trustees includes Boritz, Horowitz and George Margarian.

Factional sidelights: Kravitz, Stewart and Clare are known to be Kaplan men; D'Inzilli and Scher ran as independents, and Popkin is a Sherman man who resigned along with the rest of the Sherman regime when the Alliance stepped in this summer.

## BURLESQUE ACTOR

(Continued from page 3)

that he was waiting to hear from Phillips. The managers held a meeting Tuesday night, and it is understood that they arrived at some decision with regard to working hours. Phillips spoke with Scribner Thursday night, the latter saying he would send a letter. Phillips claims that he never received it.

Yesterday the BAA finally started drastic action. A letter was sent by messenger to Scribner in which it was outlined that the question of hours was to have been adjusted within 90 days after September 9, and made mention of the numerous conferences since then. Also, that the BAA proposed a 1 o'clock in theaters and a 1:30 curtain. Furthermore, the letter stated that Scribner had promised to send a message December 19, which was never received. The letter finished by stating that unless a return mail communication were received the negotiations would cease and the BAA would act accordingly.

The BAA's executive board met all night, and this morning a five-page telegram was received from Scribner. Latter stated that he was unable to contact Phillips, that they had advised the BAA attorney, Henry Silverman, that the managers were willing to have

a 12:30 call and a 12:45 curtain, explaining that the performers now report at 11:30 a.m., which gives them an hour more to themselves each day. Also, that he could not understand Phillips refusal to meet with them, and that Phillips did not set forth the facts.

On receipt of this telegram Phillips called a general meeting of his organization for tomorrow midnight at Edison Hall. The players will consider the managers' offer as to schedule of hours, which affords them an hour's grace and taken away 15 minutes before curtain. It is expected that the actors will also make a counter-offer, asking for a 12:45 call and a 1 o'clock curtain.

## MILLION FOR

(Continued from page 3)

together the greatest group of elephants under one ownership, John Ringling has been asked to lay the cornerstone of the pachyderm house in the early spring. Mr. Ringling has accepted the invitation. It is expected to make the event a notable one, with leading members of official Washington present.

Dr. Mann has been working in active co-operation with the architects, and many innovations will be noted in the several structures when completed. The pachyderm house will not only serve as a home for the African, Indian and Sumatran elephants now on the zoo premises, but also will serve as a constructive museum of prehistoric pachyderms. Provision will be made in the same building for giraffes and hippopotami.

## ERNE YOUNG

(Continued from page 3)

sent his production at the big winter fair.

"This contract will assure appearance," he said, "of the largest outdoor revue ever seen at any time in the State of Florida."

As part of a big preparation program began some time ago. General Manager P. T. Strider of the Tampa Fair and Alabama State Fair, Birmingham, announced that 50 per cent more would be spent for grand-stand attractions than in any previous year. Building operations have been going on and an intensive advertising and publicity campaign is under way.

# Canadian Readers!!!

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## Many Acts Touring Sticks On Urging by Morris Agency

**Sally Rand pioneered tour—now taking out two-hour show—routing takes in dance dates, auditoriums and theaters—Ted Lewis, Johnny Marvin, Lum and Abner go**

NEW YORK, Dec. 21.—The road-showing of attractions thru the hinterlands is being given added plugging by the William Morris Agency, the office making an intensive drive in routing acts thru all parts of the country, taking in dance dates, theaters and auditoriums. A couple of the Morris attractions are even talking of taking their shows out under a tent. Sally Rand pioneered the tour of the hinterlands this time, having a successful run for months, and now that she is going out with a two-hour show the Morris office is sending other shows into the territory she already covered successfully.

Miss Rand's two-hour show is due to get started January 4, probably in the South, and the show is to go into a lot of auditoriums. Martin Wagner, of the Morris office, left Thursday night for the South to check up on conditions in that territory and also to check up on auditoriums.

Wagner has also routed Johnny Marvin and his radio unit for about 14 weeks of one and two-day stands. The Marvin show will open January 20 in Harrisonburg, Va., and will tour thru the Carolinas, Georgia, Alabama, Mississippi, Louisiana and Florida.

Ted Lewis and his band will go on tour starting with a dance date February 3 in Salt Lake City. He will follow with Oklahoma City for three days, opening February 8, then into Tulsa February 11 for three days; the Mainstreet, Kansas City, February 14 for a week, and then thru the West.

Lum and Abner, radio act, are being sent out by the Morris office also, and they will open January 11 in Huntington, W. Va., and the next day move into Charleston in the same State. The *Bring on the Dames* unit is going into the hinterlands also, the Morris office sending it into Wheeling, W. Va. The A. B. Marcus show has been playing the smaller towns in the East also, recently completing two-day stands in Elmira and Lockport.

The office is now negotiating to route Lacy Dan (Irving Kaufman) and the new Popeye the Sailor (Harry Foster Welch) on a tour of these dates.

### Alhambra, Milwaukee, Reopens

CHICAGO, Dec. 21.—L. K. Brin, former operator of the Garden and Majestic theaters, Milwaukee, has taken a lease on the Alhambra Theater there from the Schlitz estate and will reopen the house Christmas Day with a Major Bowes unit. On January 3 a combination policy will be inaugurated that will comprise a stage band under the direction of Dave Miller; a line of 10 girls, with numbers produced by Mary Vandae, and four acts booked by Billy Diamond from here. The Alhambra, closed for several months, will be direct competition to the Riverside Theater, which has been very successful with low-priced shows.

### "Top Speed" Opens

CHICAGO, Dec. 21.—Freddie Stritt's new unit, *Top Speed*, will have its opening tomorrow at the Ritz Theater, Cicero, and is then booked for Iowa and Indiana spots. Besides Stritt, who will head the show and emcee, the cast will comprise Jack and Jill, Hoffman, Marge and Collette, Healy and Mack, Roy Rhoda, Ben Fields, Babe Burns, a line of six girls and a band of seven under the leadership of Tony Nuzzo.

### Fisher Gets Folly, Brooklyn

NEW YORK, Dec. 21.—The Folly, Brooklyn, has moved over to Arthur Fisher's books. His first show went into the house today, the policy still being split week.

### Golde's All-French House

NEW YORK, Dec. 21.—Lawrence Golde now has the Imperial, Montreal, all-French house, on his books, his first show going in last week. House caters to an all-French clientele, playing French films, and Golde is booking eight acts. It is a full-week stand.

## Apollon May Play Paramount, N. Y.

NEW YORK, Dec. 21.—The return of stage shows to the local Paramount Theater will be known definitely on Monday, when a decision will be rendered by the theater-operating department. It appears very likely that the house will again harbor a combination policy.

The Casa Loma Orchestra goes into the house Christmas Day and may stay for two weeks. The booking office right now is negotiating with the Dave Apollon unit to follow the Christmas show in if the operating department gives its ok.

House has been hitting unusually low grosses of late, due to a run of weak pictures, and it is figured that a change to a combo policy is the only possible solution in getting the customers back into the theater.

### Kennedy Joins Simon

NEW YORK, Dec. 21.—Tom Kennedy joined the Simon Agency Wednesday to handle the night-club and radio fields for the office. He had his own offices for many years, producing and agenting acts.

### Welch the New Popeye

NEW YORK, Dec. 21.—Harry Foster Welch is the new Popeye the Sailor, the comic strip character, and he is current at the Roxy here. The King Features Syndicate turned the assignment over to him after using Billy Costello for many months.

### Daley Joins Detroit Office

DETROIT, Dec. 21.—John Daley, formerly of the team of Mack and Daley and of the Michigan Vaudeville Managers' Association, has joined the Amusement Booking Office as secretary of the office. He is also doubling as assistant editor of *The Detroit Rounder*, new monthly magazine devoted to local night spots.

## Freeman Seeks To Line Up a Tour of Paramount Affiliates

NEW YORK, Dec. 21.—The booking by Charles J. Freeman, booker of the local Paramount office, of a Major Bowes amateur show into 30 one-day stands in Florida operated by the Sparks Circuit may lead to Freeman finally being successful in his attempt to get all Paramount theater affiliates to buy their stage shows thru his office and not buy direct as they have been doing in the past. There are a number of Paramount theater affiliates in the South, and if they were to all book out of the Paramount office a most extensive Southern tour of one, two and three-day stands would be in the making.

Freeman, now associated with the Paramount booking office and not limited to the Interstate Circuit, has been trying to crack the affiliated circuits ever since he came into the office. A great many of them use stage

### Death Takes Date

NEW YORK, Dec. 21.—About a half hour after the Coast had teletyped Fanchon & Marco here of Theaters' sudden death RKO phoned an sketch to the office of a little better than two and a half weeks for her. She was to go into the Palace, Chicago, New Year's Eve with Ken Murray for 10 days and to follow with Boston, F. & M., planned to also use her in St. Louis and the Roxy here.

## Cushman Lands Midwest Houses

LINCOLN, Neb., Dec. 21.—A considerable chunk of vaude time to start around the first of the year was picked up in this section by Bill Arms, Los Angeles representative for the Wilbur Cushman Circuit. Tri-State houses in Waterloo, Cedar Rapids and Davenport, Ia., and Moline, Ill., will become three-day stands at that time. Promise of further grabbing of Omaha and Des Moines for a week and Sioux City, Ia., for three days looms if union negotiations prove successful.

This is a big step for Cushman, this section being barren for the most part excepting four days at the Electric, Kansas City, and the three-day Orpheum stop here every other week.

## Jefferson To Run 26 Weeks on Year

NEW YORK, Dec. 21.—In making its deal with the unions to again play shows at the Jefferson Theater here, RKO guaranteed the musicians verbally that it would play stage shows for 26 weeks out of the year. The house's first show will go in this Friday, booked by Danny Freundlich, of the RKO booking office.

The Jefferson's policy calls for four days of vaude, opening Fridays. Jerry Baker, night club and radio singer, will head the first bill.

### Alvin, Pittsburgh, Returns

PITTSBURGH, Dec. 21.—The Harris-Alvin returns to a combo policy Christmas Day with a bill including Lee Sims and Tomay Bailey, Eddie Stanley and Joe and Jane McKenna. Units, including Ray Perkins' new amateur show, will follow. Manager George D. Tyson states that the continuance of this policy will depend on the response from the customers.

### AFA Holiday Parties

NEW YORK, Dec. 21.—Performers will celebrate the holidays with parties staged by the American Federation of Actors. Headquarters here will throw a party at 752 Eighth avenue next Saturday night. The Boston AFA branch will hold a Christmas Eve party, with National Secretary Ralph Whitehead as guest of honor. The Detroit branch is also planning a party next week in its new quarters.

## RKO Corners "Name" Mart

**Buying attractions way into Feb.—Joe Cook, Ruth Etting, Frank Fay et al.**

NEW YORK, Dec. 21.—RKO has again cornered the "name" market in rounding up attractions for its combo policy houses, buying its shows way into February. With the circuit having the most playing time in the field and spending heavily for box-office draws, going as high as \$10,500 a week for an attraction, the other combo houses are having a tough time to round up "names" and must buy the shows on any open weeks that RKO may have left open.

Beginning with the first of the new year, there are a string of "names" set for the RKO houses. Among them are Ken Murray, Paul Lucas, Frank Fay, Joe Cook, Ruth Etting, Ted Lewis and ork, Duke Ellington and ork, Fred Waring's Pennsylvanians, Lillian Roth, Everett Marshall, Wayne King and ork, Earl Carroll's Ventriles, Ada Leonard's Cocktails, Pats Waller, Mary Small, Ray Perkins and unit, Clyde Beatty, Jane Froman, Joe Morrison and Ina Ray Hutton and band.

All the attractions are going into the Midwest houses and, except for a couple who are routed for from five to eight weeks, they are working on one and two-week contracts. Murray goes into the Palace, Chicago, New Year's Eve for a 10-day run; Lucas plays the Palace, Cleveland, January 10; Fay plays Boston January 9; Miss Etting moves into Chicago February 7 and Boston February 10; Cook plays Boston January 30, Chicago February 14 and Cleveland February 21, all at \$3,500 a week, and Lewis plays Kansas City February 14.

Waring's ork will open in February, as will Fenites and Miss Roth. The Hutton band goes into Cleveland January 31; Morrison opens in Boston January 9; Beatty hits Chicago January 31; Cocktails unit starts a string of dates Friday in Minneapolis; King and ork open January 3 in Cleveland; Miss Froman opens New Year's Eve in Boston, and Marshall and Miss Small are a part of Boston's Christmas show.

RKO's three houses playing big shows are the RKO Boston, Boston; Palace, Cleveland, and Palace, Chicago.

### Warren Witman Under Knife

ROCHESTER, N. Y., Dec. 21.—Warren Witman, of Gettysburg, Pa., member of the Weaver Bros. and Elvry act, was stricken ill just before the first show here Monday night and rushed to a local hospital for an emergency appendectomy. His condition is reported as good.

### Sherman Again Booking Richmond and Norfolk

PHILADELPHIA, Dec. 21.—Eddie Sherman, local booker, has again been given the National, Richmond, and the Norva, Norfolk, Wilmer & Vincent houses in Virginia. His first shows go in New Year's Eve.

Both houses are due to continue on with stage shows, playing full weeks, and Sherman already has them booked for shows way into next month.

### Harper on "Citizen"

NEW YORK, Dec. 21.—Ray Harper, actor, columnist and critic, is now running a theatrical column in *The Brooklyn Citizen*. Started this week, Harper as an actor ran off with one of the year's best sets of notices last season for his work in *But Not for Love*.

**DON'T MISS**

The New Billboard

**ORCHESTRA DIRECTORY**

Beginning on Page 52

**Loew's State, New York***(Reviewed Friday Evening, Dec. 20)*

George Jessel is here this week, doubling from the Versailles, and he's at the head of a delightful 68-minute show of which Joe Morrison is second headliner. George, who talks on and on of ever so many things, including his eight-month layoff, supper shows, the week before Christmas and the like, never loses that intimate touch and he's really a grand performer of performers. Fair enough his at this supper show, considering all the handicaps that should ordinarily make this a very poor day at the b. o. Film is Sylvia Sidney in *Mary Burns, Fugitive*.

*Sheppard and Carlton Resue* is a swell starter for the show, the mixed quartet of youngsters working swell. They dance and sing, all in talented and clever fashion, and they're surrounded by a turn that's staged and routinized most effectively. A girl pianist is the fifth member of the act.

Stone and Lee, missed around these parts, deuce for a hilarious 11 minutes. Still doing the camp-fire girl interviewing, with the lass spelling delightfully all the way at a rapid pace and the boy providing the answers nicely. Material is good, and the customers had plenty to laugh at. Get off with a trombone and song and dance bit.

Jessel takes this spot for about seven minutes to ad lib. about things theatrical and he does it as only a Jessel can. The audience warmed right up to him and laughed loud and often at his clever sallies. This was nice paving for the next act.

Joe Morrison found much favor with his charming singing. He has a lovely voice and his songs are carefully chosen. After a new and old pop tune he went into a medley of cowboy numbers, *The Last Roundup* bringing him a remembrance hand. Encored with *When Irish Eyes Are Smiling*, a tenor's delight.

Jessel again and he had the audience with him all the way. After a flock of wisecracks at the expense of the radio field Jessel goes into a song with one of his in-between inimitable talks. Uses *Thanks a Million*. After receiving a heavy hand he came back with *Easy To Remember*, telling a story during the number. He took his leave after announcing the next act and saying he has to eat.

Lizenz Arabians, 12 of them, is an act of acts among novelties. A great flash with the stage crowded by a dozen folks, and these people do great tricks. After five sets of outstanding pyramid tricks a healthy punch is landed when the understander supports 10 of his mates. Then they swing into a grand session of ground tumbling.

SIDNEY HARRIS.

**State-Lake, Chicago***(Reviewed Saturday Afternoon, Dec. 21)*  
*(First Show)*

As an added attraction this week Preston Sellers, at the console of the organ, is offering a *Vocal Christmas Greetings* number with slides, which comprises tunes such as *Santa Claus Is Comin' to Town*, *Jingle Bells*, *Skater's Waltz* and others.

Monroe Brothers gave the stage show a good start with their trampoline novelty. The boys, dressed as tramps, with trick clothes and several comedy gadgets, had the audience laughing frequently with their antics. One bow. Good hand.

Ray Conlin held the deuce spot with his subvocal calisthenics and got good results with his ventriloquial efforts. Has a pleasing line of chatter and closes with a song, *Nerve, Nerve, Nerve*. Brought on Verne Buck for a burlesque that got plenty of laughs. Good hand.

Balanow Five, four girls and a man, started with a number done on five accordions. One of the girls gave a fine vocal rendition of *When I Grow Too Old To Dream*; another did an acrobatic control number; still another did a toe tap, and they closed with all on as the boy did some sock steps. Big hand. Three bows.

Irving Edwards was next with a breezy line of comedy talk, all of which was easy to listen to except the pigeon joke. Edwards has an ear stand that he works throughout the act that gets him lots of laughs. Sings *On the Wrong Side of the Road* with a dramatic recitation, and closes with *I Love Me*. Good hand. Two bows.

The stage revue revealed a background of giant Christmas cards as the State-Lake Sweethearts, in old-fashioned costumes, did a neat routine. Dolly Bell, acrobatic dancer, followed with a clever

routine, and then Doris Ross, winner of a radio audition contest here, did two numbers over the microphone in a fair voice and then sang *A Thousand Times No* with comedy gestures. Three bows. The Perry Twins followed with two good tap routines, one with acrobatics; did a boxing number in tap rhythm, and closed with a series of short dance sketches. Good hand. The finale had Verne Buck, as Santa Claus, and the State-Lake Sweethearts, dressed as toys and animals, doing several dance bits. Christmas tree in the background and strings of colored lights gave a festive effect. F. LANGDON MORGAN.

**Shubert, Cincinnati***(Reviewed Friday Afternoon, Dec. 20)*

After a long siege of band acts and girly-girly tabs the Shubert this week offers something different—a fast and highly entertaining one-hour magic program presented by Blackstone and his company of mystery workers. Judging from the response at today's first show, the audience welcomed the change. It is undoubtedly the best vaude offering Blackstone has ever presented. Not only is the turn loaded with outstanding tricks, but Blackstone, with his dynamic and showmanly style, sells them for their full worth. His ultimate manner of working in the audience and with the kids on stage won the favor of these first-show customers. Only marling feature in the program are the frequent commercial plugs; no less than four not counting the one for his own books which are on sale in the lobby.

The Blackstone equipment and settings make for a considerable flash and this is further enhanced by a bevy of attractive girls. This first show went off without a noticeable hitch, something unusual for a magic show and a tribute to Blackstone's well-trained assistants. Severe weather held this first show crowd to fair size. A tieup with *The Cincinnati Post* on special 15-cent kids' tickets and with schools dismissed for the holidays the house should get an unusually heavy children's play for the balance of the Blackstone engagement.

Blackstone starts things off with the transfer of pigeons from bag to cage and follows with rapid-fire productions of parrots, more pigeons, shawls, ducks, a goose, winding up by producing a girl from a picture frame. Next is the animated handkerchief, which Blackstone puts over in grand style. He gets more from this trick than anyone we have ever seen. Next is the ducks from the tub, the vanish and the reproduction from a barrel. In the fourth spot is the floating electric light bulb, which Blackstone also works in the audience. Very effective.

Fifth item is Pigeons From the Air and another duck production and transfer, (6) Cutting a Woman in Three Parts and the Girl Without a Middle, (7) borrowed watch which is made to vanish then reappear tied to a rabbit found on the inside of a loaf of bread. This is followed with the usual sucker effect with the kid and the rabbit. (8) The Hope Chest, production of huge bottles of beer. This is followed by the Girl Thru a Ribbon and the Girl in the Tire, the latter a vanish and reproduction. (9) Piercing a Girl With Lights and (10) Sawing a Woman in Half (band-saw version), both highly effective illusions, (11) Disappearing Bird and Cage, which Blackstone does in the audience and again on stage with four people holding the cage. (12) Highlight of the show is the Keller Levitation. Worked with the subject uncovered and with lights up, this is the finest levitation presentation this writer has ever witnessed. (13) Girl vanish in midair, (14) another girl production and (15) the switch from animal to man and vice versa. Blackstone and his helpers bowed off to a sound hand.

BILL SACHS.

**Radio City Music Hall, N. Y.***(Reviewed Thursday Afternoon, Dec. 19)*  
*(First Show)*

A reporter covering the Music Hall again for the first time in two years finds things just about as they were: the same old concentric circles that were Mr. Rothafel's idea of a sunburst, the same tremendous stage that makes mere humans seem ridiculously insignificant, the same sort of production attempts, and the same wait for rehearsals to finish, long after the advertised time for the doors to open. There's also the same sort of punchless spectacle on the

stage, tho this week, of course, it is a Christmas number.

As a matter of fact, unless memory errs, it is based on the same framework as the Christmas show two years ago—the Delibes *Coppelia* music, danced to the story of a lad who fell in love with a doll, whose sweetheart took her place and whose blood was used by the naughty toymaker to bring life to the toys. It's a pretty story, and two years ago it was given an altogether splendid production, with Maria Gambarelli dancing magnificently in the chief role.

This time the production is not so good—altho it's good enough to make the ballet a pleasant interlude. The chief drawback is the fact that this time only a few dolls come to life, whereas in the former version the finale was a riot of color and mirth, with dolls, townsfolk and everybody else gamboling joyously. There's nothing to touch that this time.

Patricia Bowman dances nicely as the girl, and Nicholas Dake does his usual fine work as the boy. Michael Arshansky is sufficiently sinister—and then some—as the toymaker.

The big sock of the ballet is lent by a novelty act that's injected. It's the Lime Trio, and the contortionistic activities of the chief of the three men are amazing—so far as this reporter is concerned they're unequalled. The ballet corps executes several of Florence Rogge's bright routines, the singing chorus comes on sedately for the finale, and the Rockettes go thru one of Russell Markert's typically stirring precision numbers.

Before the cartoon, which cuts the stage show in the middle, there is the *Orpheus* overture, played nicely enough by the boys under Erno Rapee (with the violin cadenza excellently done by Jacques Gassel)—tho the amplification system distorts the tones almost unbearably. Also there's a de luxe house producer's idea of a religious spectacle, in which Edwina Eustis, Jan Peerce, Wilma Miller and some other singers are grouped at the sides of the stage like ikons, and clouds are flashed on scrim, with an occasional religious chromo also projected. At the end, confirming the customer's worst fears, the singing ensemble appears thru the scrim and three kings pace on. The doors open and a manger tableau is seen, while the chorus sings *Adeste Fideles* and the customers applaud—tho whether they applaud the birth of the Saviour or the cheap ingenuity of the Music Hall staff it's hard to say.

Picture is Shirley Temple in *The Little Rebel*, and the house was comfortably filled the first show opening day.

EUGENE BURR.

**Earle, Philadelphia***(Reviewed Friday Afternoon, Dec. 20)*  
*(First Show)*

Earle's holiday bill opened today with a fair response at the first show. Shopping competition still is felt, but it is expected business will start big Sunday.

Show opens with a medley of Christmas carols from the orchestra, with the audience vocalizing on *Silent Night*. First act on the bill is the DuPonts, dexterous jugglers. The male member of the team does some particularly clever work with balls, Indian clubs and tambourines, mixing comedy pantomime with his work. For a finale the two bounce rubber balls on drums in rhythmic measure to the orchestra's accompaniment.

Second act offers the Radio Rubes with some good hillbilly warbling and featuring Rufe Davis, sound imitator, who gives barnyard, airplane, train and

other weird noises to the audience's huge delight.

Rest of the show is Irene Vermillion's revue, featuring a girl orchestra (Kermit Dart's) of 22 and other entertainers in a colorful set, which presents an up-stage platform from which the dance star makes several appearances. At the opening of the curtains Miss Vermillion is conducting the band in a medley of hot tunes. Dart picks up the band job and Miss Vermillion finishes with a dance.

She is followed by Yvonne, a midget, who dances. Next the leading trumpeter does a solo specialty, and Evelyn Ellis, a torch warbler, does a good vocal job with *Stardust*. Miss Vermillion appears from the upper stage for a graceful acrobatic dance that won a big hand and is followed by the Kiel Twins, Philadelphia girls, who landed with the Vermillion outfit after winning an amateur contest at the Earle several months ago. They harmonize on *Broadway Rhythm*.

The girls, led by Miss Vermillion, then go collegiate with a medley of comedy college songs, with Miss Ellis, the Kiel Sisters and Yvonne adding singing and comedy. Five girls with trumpets then line up for a good rendition of *Sylvia*.

Another novelty song concerning various styles of hats is introduced by Miss Ellis and the Kiels, with the girls participating in various kinds of head-gear. Most of the band takes over toms, working up to the finale, when Miss Vermillion appears in the upper stage in a hula garb and does a South Seas dance, followed by acrobatic stepping. During this number Miss Ellis, the Kiels and Yvonne sing Hawaiian songs.

The film is *Broadway Hostess*.

H. MURDOCK.

**Orpheum, Lincoln, Neb.***(CHIC SCOGGINS' UNIT)**(Reviewed Friday Night, December 20)*

Locally assembled, this unit has its moments. It's hitting on all six at times, then drops the pace and gets drowsy. Handicapped somewhat with fact that a local dancing school recital opens the show and lends it the miseries for 15 minutes. When the kiddet stuff is over it looks like a cinch for any kind of entertainment to hit, which it does, altho the kids leave a bad taste.

Unit proper, built around Chic Scoggins' band, is a snappy 40 minutes, using the Three Dares, acrobats; Ray Laughlin, violinist; Lee and Roule, dancers; Blanche La Bow, girl singer, and Dobbs, Clarke and Dare, knockabout artists.

The band, strong in its brass moments, opens with an original fantasy and goes directly to the Three Dares, who work with a teeter board. It's two men and a girl, the latter saving the act with some smooth mid-air flipping. The band cuts up with *Mama Don't Want No Music Played in Here*, and immediately afterward fronts Laughlin, who gets an encore out of his *Play, Fiddle, Play*, and has a hard time getting away after his offering of *Day Is Done*. The boy is very clever.

Lee and Roule, great pair of dancers, appear twice on the bill, once at this juncture and next ahead of the finale. Both are small and a good-looking duo, the gal heavy on sex appeal. Their numbers are trim and snappy. First it's a ballroom offering; punched later by a hot *Dark-Town Strutters* bit. The last time on it's a rumba.

Blanche La Bow, buxom black-eyed belle, offers three numbers, *Heavenly Thing*, *Felin' You're Foolin'* and a comedy bit of jamed-up mellerdrama. She sells the stuff, tho the voice is no great shakes.

Dobbs, Clarke and Dare, hard on each

SEASON'S GREETINGS

**BOBBY HERMAN**

Now Appearing at LOEW'S STATE, New York

Featuring His Own Original  
**HIGH-HAT-DANCE**NOTE: Idea and presentation of  
same fully protected.

Direction—MAX RICHARD

From The Billboard's "Possibilities" Column.

**For LEGIT  
MUSICAL**

BOBBY HERMAN—young eccentric acrobatic dancer now with *Penthouse Revue*, vaude flash. His hoofing on a top hat is outstanding. If spotted properly and given the right chance should click heavily in legit musical.

other and hard on themselves, are on the floor more than they remain on their feet and met an applause roar of approval. They all take heavy punishment, especially on the close, one of the gang having some marvelous semi-swan dives into the boards. Finale has the band and Miss LaBow doing *Devil and the Deep* for a blaring finish.

Business was very good considering Christmas just a few days off. Nice plug for vaude considering the picture houses heavy victims of slump poison. Picture here is *Neuzy Wife* (Fox). B. OWE.

## Roxy, New York

(Reviewed Friday Afternoon, Dec. 29)  
(First Show)

Nice Christmas show, built for the kid trade, at the Roxy. New program starts Christmas Day.

Current layout is headed by the new Popeye the Sailor (Harry Foster Welch), who also appears on the screen in one of his cartoons. Unlike the appearance of the former Popeye, this one is featured by makeup and costume, the advisability of which may be questioned, since a human trying to look like a cartoon is a pretty grotesque sight. He does Popeye bits and various imitations, featuring his wide voice range, and ends with a one-man travesty on an opera performance that's a wow. It got him off to a tremendous hand and he was forced into a begoff.

Kathryn Parsons, this time without the aid of Joe Howard, is back at the house, singing her grand repertory of old-time songs and getting the customers to chime in with her on some of them. Stan Kavanaugh, even better than ever, if that's possible, adds to the general cheer and holiday effect with his amazing comedy juggling, which clicked solidly—as it always does. Dennis and DuRayne, a dance team, are featured in two of the production numbers. In the first the girl's outstanding contortion work won them a heavy hand, and they scored again later with a graceful and lovely ballroom routine. The lad also sings in one of the production scenes, displaying a very good voice.

The Gas Poster Girls' first routine is a bright and cute doll-and-toy-soldier

## Snappy Stuff

MT. EPHRAIM, N. J., Dec. 21.—An actor's wisecrack prevented a panic when a heater exploded in the cellar of a theater here. Male member of the Murphy and Johnson team offered this as a preventative against further panics: "Hear that noise, folks? Well, remember that old cow they tied out back of the theater? They just shot it. And that's no bull!" The audience, it is said, will recover.

affair; the second is a lovely toe ballet session that follows Miss Parsons' turn, and the third is a repeat of their grandly stirring South Seas number, which is a beauty. A couple of youngsters are pulled out briefly to lead it, and another line lass, a pretty brunet, sings one chorus effectively—so effectively that she definitely rates billing.

This week's air amateur winner is "Klondike" Cameron, a middle-aged chap who plays two clarinets at once, teasing some excellent harmonies out of them.

Freddy Mack is back after a week's absence, leading the pit boys and emceeing the show. Picture is \$1,000 a Minute, and house was fair the first show opening day. EUGENE BURR.

## Palace, Chicago

(Reviewed Friday Afternoon, Dec. 29)

Altho the bill this week is composed for the most part of good standard acts, it did not quite jell at the second performance today due perhaps to the attendance undergoing its usual pre-Christmas doldrums. Those who came in to escape the bitter cold outside literally sat on their hands thruout the show, not knowing that they could increase their circulation by clapping more, thereby making the actors happy, too.

The Four Ortons opened the show with their crack wire walking with numerous tricks, including a stunt done with small baskets on one of the men's feet, chair balancing by the woman, a leap thru a paper-covered hoop and the skipping of the rope on the wire, besides the usual comedy effects always

# AFA Opens Standard Contract Negotiations in N. Y., Boston

Follows franchising of bookers in Detroit—indie offices tackled first—contract demands AFA membership, compulsory arbitration, substitute dates

NEW YORK, Dec. 21.—After achieving what is practically a "closed shop" in Detroit, the American Federation of Actors has opened negotiations with vaude and night club bookers here and in Boston. Plan here follows the successful activity in Detroit, where the AFA has franchised vaude, night club and outdoor bookers who are pledged to observe minimum wage standards and other conditions. Ralph Whitehead, the AFA's executive secretary, has completed a revised draft of a standard contract form which he will urge bookers to sign. Most important new angle involved is a clause specifying the artist is a "member of the AFA in good standing."

Indie bookers are being approached first, the AFA figuring the indie field needs the protection of the pact much more than the circuits. One important local booker has already opened negotiations. As for the circuit booking offices (Loew, RKO, Warner and Comerford) Whitehead says "there have been very few complaints against them."

The AFA expects no trouble with the circuit offices. The circuits, on the other hand, may object to the AFA's intention to ask for elimination of booking fees on all circuit booking office contracts. The AFA came out for elimination of such fees last spring when it issued its "program," explaining at that time that the circuits were employers and there was no reason for employers to charge an employment agency fee. Except for this particular clause, the circuit and indie booking office contracts would be identical.

Whitehead goes to Boston next week to attend a Boston Branch Christmas party and also to confer with the local bookers and urge them to agree to use AFA standard contracts. The AFA insists the proposed contract form is a mutual protection idea in that the booker is protected against contract jumping by the acts and the acts against chiseling by bookers and employers. Clause 1 specifies that the employer must substitute within 30 days another theater under the same terms and conditions, if the date is not played thru no fault of the act. At the same time, the act may refuse to accept the substitute date, which must not interfere with "any of the artist's existing contracts."

Clause 4 protects the employer on re-hearsals, objectionable material and changes in personnel of the act and also makes it clear to the act just what conditions he has contracted for. Clause 9 that "all disputes and claims of any nature arising between them (employer and act) shall be submitted to a committee of three for arbitration." The committee's decision shall be final.

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## Grand Opera House, N. Y.

(Reviewed Friday Afternoon, Dec. 29)

Christmas shopping was evident in a scanty house at the G. O. H. this Friday afternoon. Vaude show fair, evenly divided as to appealing acts. Opener is one of them, Goodrich and Shaffer, male hand-to-hand acrobatic team. The understander is a powerfully built chap, who, in some good strong-man stuff, handles his smaller and lighter partner with plenty of ease and finish. The twosome nicely received.

Edith Griffith, second, offered the usual deuce single song affair. Pleasant voice, slightly nasal and metallic, latter partly due to the microphone, one surmises. Her songs, one of which she plays for herself at the piano, included *I'm in the Mood for Love*, a novelty; *Broadway Rhythm* and *Tip Top*. Carries a girl pianist.

Stuart and Samuels (Stuart and Lash and Samuels Brothers) is a new comedy combination, very good and quite similar to the comedy offering of the erstwhile Stuart and Lash act. The familiar business includes the gagging with the girl and the songs and gags at the mike. These last have been increased, if memory serves. The new stuff comes, with Samuels doing some very neat dancing, mainly burlesques.

Closer was *Merry Lane Revue*, much like the Borrah Minevitch mouth organ act. Lane leads with the same shoulder shrugs and wiggles for laughs, while a Negro midget is used for comedy in the same way Minevitch does. Five girls, a boy and the midget in the act. Playing

## Real Bowes Fans

JACKSON, Miss., Dec. 21.—Today will be a red-letter day here with Mayor Walter Scott announcing a general holiday in honor of Major Bowes' Day when Unit No. 2 will appear for two performances at the City Auditorium. "We all owe our debt of gratitude to Major Bowes for his great work in bringing back to Jackson and most of the remainder of the country good stage presentations," Mayor Scott said in issuing the holiday proclamation this week.

was handicapped by the mike but sounded okeh. JERRY FRANKEN.

## Bronx, Bronx, N. Y.

(Reviewed Friday Evening, Dec. 29)  
The Second Edition Bronx Theater Follies, a loosely constructed amateur (See VAUDEVILLE REVIEWS page 29)

## SEND IN ROUTES

The Route Department (appearing in this issue on Pages 27 to 29) represents one of the most important functions that this paper performs for the profession. Certain listings are obtainable only thru the conscientious cooperation of the performers and showmen involved.

How about helping your friends in their efforts to locate you? This can be done only by keeping THE BILLBOARD Route Department informed of your whereabouts, and sufficiently in advance to insure publication.

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# Season's Greetings



## RADIO CITY MUSIC HALL

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# The Season's Greetings!



There must be a  
reason \_\_\_\_\_

Returned to the Fox Theater, Detroit, week December 20th, after appearing at this theater week November 20th.

Just completed extended engagement at ultra-smart Detroit Athletic Club.

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### HOLIDAY GREETINGS

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Mayfair Theater Bldg., New York City

Lawrence J. Golde, Gen. Mgr.

### VAUDEVILLE REVIEWS—

(Continued from page 18)

revue presenting neighborhood talent, provides the present stage fare at this house. Produced and directed by Jack Regan, who also emcees, some 100 inds and lassies furnish good, bad and indifferent entertainment. Staged and dressed about as well as could be expected in a performance of this kind, the show has some good moments. As is the case with most of these embryonic affairs, what it needs is tightening up, more rehearsals and an injection of comedy.

With the exception of a Truckin' number, in which Rose Vessa and the chorus appeared to some advantage, most of the high spots were furnished by the specialties. A beefy colored chap named Porkchops managed to coax a few interesting jazz tunes out of a mouth organ. Jack Stone had moderate success with a banjo, and Jimmy Forrest's singing was fair to middlin'. Margie Durant, however, was distinctly THE vocalist of the evening. With a style not unlike Sophie Tucker's, the ample-bosomed young lady helped things considerably with her rendering of *Your Nobody's Sweetheart Now and Some of These Days*.

Johnny Reilly and Dave Rainey, two neat hoofers, unleashed some fast footwork rather above the amateur level. About equal in tapping, but Reilly, who really looks good from out front, gets the edge on stage presence and flash. Others contributing to the occasion in various capacities were Pearl Martin, Louise Peck, Mary O'Neill, Frank Venisio and the Joyce Brothers.

Pictures were *The Farmer Takes a Wife* and *The Terror*. Business not very good at this viewing. P. A.

with more than 30 specialty acts.

Stage show is titled *Christmas Night in Hollywood* and various scenes are given over to the major motion picture studios where certain musical pictures are being filmed. First scene is at Warner Brothers where Puck and the Fairies run thru a series of interesting capers. Second scene is at Paramount during the filming of *Collegeiate*. Third scene is at MGM during the shooting of *Tarasco*, and so on until all of the studios are visited and the weary traveler is given an inside glimpse of a famous Hollywood night spot.

Miss Fanchon personally staged this year's production and it is by far the finest juvenile production staged in Los Angeles for years and years. Costumes are all new, bright and fresh. Kiddies are clever and go thru their various routines without a hitch. Every type of dancing known to the American stage is presented and re-presented over and over again until each of the 432 youngsters has had his or her moment in the spotlight.

Outstanding production number is the finale entitled *Lone Makes the World Go Round*. Twenty-four girls do a ballet number with huge balls while 18 girls on skates go thru a series of difficult maneuvers. This is followed by four boys and four girls balancing on huge balls and go thru a number of difficult stunts without losing their positions atop the balls. In the closing number of the finale all of the 432 kiddies return to the stage.

Jimmie Butler, juvenile motion picture actor, acts as master of ceremonies and does an excellent job of it.

On the screen is a double feature bill of *Coronado* and *Nevada*. House packed, probably with relatives of the kiddies, at the first afternoon show.

PAUL BLACKFORD.

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It Helps You, the Paper and Advertisers to Mention The Billboard.

### Paramount, Los Angeles

(Reviewed Thursday Afternoon, Dec. 19)

During the Christmas vacation each year Fanchon & Marco present the members of their theatrical dancing school in Hollywood in a Yuletide stage production at the Paramount. This week 432 youngsters are taking part in a lavish production presented in 12 scenes and

## SCENERY DYE DROPS

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# NEW ACTS

## Stuart and Samuels

Reviewed at the Grand Opera House, New York. Style—Comedy. Setting—In one and full stage. Time—Fifteen minutes.

This act is a combination, with Stuart, of Stuart and Leah, and one of the Samuels boys from the Samuels Brothers' act. The turn is essentially the same as Stuart's old act. That means plenty of laughs and suitability for playing anywhere. Naturally the act needs a little tightening, but it's still new.

Routines have been changed only to bring in Samuels, who does a quite good burlesque of a Spring Song dance. It's a bit too long. The teamwork is the same, gagging with the girl, at the mike and the singing-gagging to close. J. F.

## Murry Lane Revue

Reviewed at the Grand Opera House, New York. Style—Harmonica group. Setting—Full stage (special). Time—Seven minutes.

This act is very similar to the ace Borrah Minevitch harmonica band but not as large. Use of original material seems to be scarce, both Lane's leading gestures and the use of an annoying

midget for comedy having been done for a long time by Minevitch.

Music is okeh, playing three or four numbers. Acts of this kind are usually popular with neighborhood audiences and this one will most likely be the same.

In view of patterning after Minevitch, the opening announcement made off stage that Lane will show something never seen before is somewhat out of place. J. F.

## Goodrich and Shaffer

Reviewed at the Grand Opera House, New York. Style—Acrobatic. Setting—In two. Time—Five minutes.

Satisfactory at either end of a bill any place, this is a good strong-man acro turn. Honors evenly divided, altho most will only see the understander, a well-built, powerful chap, and overlook his lighter partner. Both are equally good, plenty of strength and control.

Work is mainly strength stuff, understander lifting and throwing his partner up in the air, turning around on the stage, holding his mate up, etc. The closing offering is an excellent demonstration of this type work. J. F.

# VAUDEVILLE NOTES

MILT LEWIS back in New York after a long stay on the Coast. . . . Claims he'll probably head back soon as he's been doing all right out there. . . . Nat Kalchheim got billing in a Fox,

Philly, newspaper ad, quoting him on a plug for the Dave Apollon unit. . . . He wonders if his name meant anything at the box office. . . . Ferd Simon, flying to Cleveland last week, never got there, for the plane, within 100 miles of the city, had to return to the Newark airport because of a storm. . . . Harry Langdon will do the Victor Moore part in the Australian company of *Anything Goes*. . . . He'll sail next month to open February 1. . . . O'Hea Sisters (Evelyn, Kathleen, Marguerite) open Saturday at the Imperial, Montreal. . . . Bert Salter is no longer looking after the girls, Si Feinstein his successor.

NIRSKA, sensational wing dancer, made such a hit at the Chicago Theater, Chicago, last week that Louis R. Lipstone, production manager of Balaban & Katz, immediately signed her for a return engagement opening December 27, establishing a precedent with that theater as far as return bookings are concerned. . . . The Hudson Wonders rushed from the Stanley Theater, Pittsburgh, to Miami for rehearsals of the new Earl Carroll show which opens there New Year's Eve for the winter season. . . . Saul Graumann, who is playing Chicago houses at present with his "Musical Stairs," has signed up with the Barnes-Carruthers office to play fair's next summer. . . . Chicago's Dixiana showboat company is booked to play the Palace, Milwaukee, early in January. . . . Dave Miller's amateur show will reopen the Alhambra Theater, Milwaukee, Christmas Day. . . . Leo Salkin's unit, *Hit Parade of 1936*, is headed east, with Cati Mount ahead. . . . Earl Hoffman back in Chicago after a vaude tour as musical director for Sally Rand.

REGINALD TAYLOR'S Radio Robot drew a lot of agents and bookers out to the Majestic, Jersey City, last week. . . . Selma Marlowe goes into the Fox, Philadelphia, New Year's Eve and will remain there for eight days. . . . Hal Sands' unit, *Let's Sing It*, opened for RKO at the Tilyou, Coney Island, Friday for four days. . . . Harry Howard's unit, *Everything Goes* (same title as the Olsen and Johnson unit), goes into the Capitol, Trenton, for three days and following with one day at the State, New Brunswick. . . . And another unit, Manny King's show, went into the Tilyou, Coney Island, Tuesday. . . . Phil Wirth staged a special circus show for RKO at the State, New Brunswick, Saturday and Sunday.

MIZZY and TAYLOR, amateur song-writers, contracted by F. & M. and repped by Harry Flamm, have had two numbers accepted by Harry Engel for publication. . . . The tunes are *Dancing in a Dream* and *Let Me Draw Your Picture*. . . . Paul Dempsey, of F. & M. (See VAUDEVILLE NOTES on page 34)

## DANCE OF THE LOVERS

(Copyrighted)



Lela Moore

METROPOLITAN THEATER,  
Boston, Mass.  
December 20th.

## Greetings From Abroad

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# Back to the Sticks

EACH year at the close of summer the question of the future of vaudeville and stage shows presents itself. Encouraging to the performer has been the intensive and extensive use this season of stage shows in the smaller cities throughout the country. Denied bookings by the lack of warm-hearted support from the major cities, the producers and acts, as a last desperate measure, have reverted to the once despised channels of the so-called "sticks." Ironic as it may seem, these smaller towns, long starved for flesh and good shows, have risen heroically to their new responsibility and have made it possible for large shows to

continue profitably and consecutively thru what would have been otherwise a lean and barren period. Towns which have long been discarded as unworthy of theatrical recognition have been proven thru suitable name draws, circus publicity and honest to goodness entertainment, to possess almost as great, if not greater, monetary possibilities than those the patrons of the cosmopolitan area could muster.

This complete change of a situation, antiquating the idea that the sticks were always a last resort for a performer, came about thru sheer necessity. Some new avenue had to be unearthed, since operators in the key cities in a great many instances had found, for reasons peculiar to themselves, that a regular stage show policy was not the most advantageous method of theater operation. The scarcity of sure-fire attractions, the dearth of playable standard acts, the complete drying up of the font of new material, all contributed in no small extent to this attitude. It can, of course, be argued that had these theaters remained open and sufficient inducement in the way of consecutive playing time been offered to acts, the elimination of the cause would have been its own cure.

It must be emphasized that mere entertainment, altho the backbone of the theater, does not suffice. There must be some special incentive, be it a name familiar to radio, stage or screen, or be it some particular freak act which the quirks of publicity and the mass mind have built, such as Sally Rand. In some rare instance it may be a lavish girl show, accentuating the size of its company, the elaborateness of its production, such as the A. B. Marcus Show with its 70 people and its carloads of scenery and costumes. However, whatever the device for arousing the curiosity of the theatergoer, the existence of a device is vital.

Of utmost importance in the selling of these shows is the necessity for circus-type advertising, with its colorful lithographing and paper and the posting and

sniping of same. The old appeal of fanfare and ballyhoo must be closely nursed and the lifeblood of every attraction lies in the ability and imagination of its advance man. Wherever possible, the use of radio for spot announcements has proved a companion medium in aiding the securing of business for the theater.

There are many reasons why independently operated theaters in the smaller cities have been enabled to take advantage of this new trend toward making large attractions available to them. Most important is the speed and flexibility with which the operator can make his deal. Living his own problem and being in immediate touch with all of its phases, he is in a better position to decide what is most advantageous for his theater, and being unencumbered by a large and unwieldy organization, he can reap the benefits of what the moment has to offer. The fear that any arrangements he consummates might create a dangerous precedent is not his. In the case of circuits, certain percentage deals, while made for smaller houses, may have the effect of prompting the attraction to request the same type of deal in a dissimilar situation. Therefore the circuit, in order to protect its larger theaters, cannot take advantage of the opportunity offered it for the smaller houses.

However, by and large the strongest point in the favor of theaters in the smaller towns is their inexpensive operation induced by low rental, better arrangements with the musicians' and stagehands' unions, cheaper newspaper advertising rates and the like, which permit them to make percentage deals which hold greater attractiveness to a show.

Every argument that can be advanced for individual operation as opposed to supervision from a central office has been emphasized in the buying of these shows. It is now thought that the successful theater has no definite policy and the procedure of grasping whatever it can when the occasion arises is the wisest plan. Many of the more successful operators have changed their policies to the extent that they will take the picture out of the theater for an unusual road show such as the Eddie Cantor Show. Some play their pictures concurrently with radio attractions which do a personal appearance act of about 10 minutes' length, such as Amos 'n' Andy, or play unit shows, or band policy with a line of girls on the stage. When the picture policy is deemed sufficiently strong the theater foregoes stage shows entirely and sticks to the picture only.

The ritual of the old school of operation, that of religiously adhering to one mode of policy, is gone. For the first time in its history the Capitol Theater, New York, is devoid of stage shows simply because it is felt by its directors that at the present time this is the sanest method of operation.

The lack of an established policy in theaters is especially deplorable to the oldtimers who view the present state of affairs with misgivings and claim it to be the result of emphasizing the picture and not the flesh portion of the program. In the bygone period of franchised vaudeville each theater had a consistent business and could rely upon regular patronage to show a steady and healthy gross. However, with the new policy of laying stress upon the picture product, in the great majority of cases each gross is only as good as the film shown that week. Therefore it is no unusual sight to see a theater soar to a tremendous height with a Top Hat or a Miffy on the Bounty and drop correspondingly with the average program picture on the following week. This condition holds true with unusual stage attractions, and unless a consistency in pictures and attractions can be maintained the theater report will show sharp rises and falls.

One of the most important results from an actor playing theaters on percentage is the new and keener understanding that has been gained regarding the theater's problem. It is naturally to the actor's benefit, when playing on percentage, to lend every co-operation, and the fact that he is sharing on the gross makes him a partner with the full meaning and portent of the word. This policy has the additional virtue of getting the attraction at its true worth; namely, what it draws in at the box office. It eliminates the possibility of the theater standing alone on taking a loss, if any,

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*Week of December 28*

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SEASON'S GREETINGS

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*CHARLES S. BREED, Manager*

**Theaters Versus Unions**

ALL thru the season, with the condition of vaudeville in the sad state that it is, the general tendency is to lay the blame at the doorstep of the labor unions; the musicians and the stagehands. Theater operators, circuit officials and performers (even tho the latter are now affiliated with the American Federation of Labor) continue to decry the demands of the unions; but still there is the other side of the story. The unions, altho they are for the most part close-mouthed about answering accusations, will talk on occasion and reveal that it is not their demands that are so affecting the variety field; they claim that it has been the fault of theater operators themselves.

Negotiations have been going on practically all year between the theaters and the unions, the latter seeking but one thing—to get contracts that would guarantee a minimum number of weeks thruout the year. The circuits and independent theater operators, of course, oppose the establishment of a minimum time during which stage shows would have to be played. The unions, refused a guarantee, boost wage scales high enough to more or less penalize the theaters.

The theaters and their officials are outspoken in their attacks on the unions. In the case of the Loew Circuit, the unions in New York refuse to negotiate with the official because of his antagonism. The theaters complain that the wage scales sought are unreasonable, that they are of such a nature as to make it impractical to play shows. They condemn the musicians' union for its demands regarding the number of men to be employed and in general list complaints which have oft been heard.

The unions are almost always on the defensive when battling with the theaters. They have but one aim, and they work quietly in their attempt to achieve it. Negotiations all over the country between locals and theaters have evidenced but one trend: To establish a minimum number of weeks on the year for stage shows. The unions have in mind the tendency on the part of the theaters to drop shows and swing to straight picture policies whenever the spirit moves them. And, tho the guarantee they seek may seem exorbitant on the surface, they explain it is anything but that.

In the last few years, the unions have felt the depression considerably, with Loew disposing of stage shows in a wholesale manner, and theaters all over the country resorting to all-film policies. As a result unions are mindful of

the fact that they must at all costs get as much work as possible thruout the year. Unless the theaters agree to guarantee a certain number of weeks during the year, the unions do tend to make it almost impossible for them to operate with stage shows, with the wage scales boosted to exaggerated limits.

In St. Louis the unions recently successfully negotiated with Fanchon & Marco. The contract for the Ambassador Theater was settled when F. & M. agreed to guarantee 12 weeks during the year, after the unions had asked for 20 weeks. In New York, Loew has settled with the musicians' union by agreeing to guarantee 26 weeks after the union had asked for 32.

Of course, theater operators want to run their houses without interference. They object to dictation, and that is the principal reason for the battling with the unions. They want to be able to use stage shows when they desire; they want to be able to cut them out when a "super" film makes its bow.

A good insight on the union situation came in September of this year at the meeting which launched the American Federation of Actors' "Save Vaudeville" drive. A producer made a statement that "if stagehands and musicians would work for the same salaries as vaude acts, then more theaters will be opened." James Brennan, president of Local 1, New York, of the stagehands union, pointed out in rebuttal that 1,250 out of a membership of 1,600 were on relief, and that surely his organization sought more vaudeville in theaters. Representatives of the musicians' union, operators' union and others stepped to the fore to explain the position of the unions. They said that more work for acts meant more work for the crafts; that the theaters were not right in blaming the unions for the condition of the field, and that it was strictly the circuits' own selfish motives that were keeping flesh out of the theater.

Many circuit officials seldom mention the unions when asked about the vaudeville situation. Several of them claim that the source of acts is so limited that it is impossible to play shows 20, 30 or 52 weeks a year. Furthermore, they say that the public is disinterested in vaudeville. Most prevalent are statements such as, "What's the use of kidding ourselves; if the public wanted vaudeville we'd give it to them, but they don't demand it and don't support it when they do get it after asking for it."

The unions usually point out that

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circuits today are also in the picture business, and that they profit considerably when steering clear of combination policies; that by playing straight picture policies the rentals for the films and the percentages are increased considerably, this money going right back into the coffers of the company. Furthermore, they claim that operators today are seeking to run theaters at as little cost as possible, regardless of ultimate profits, and that naturally a theater's overhead is considerably reduced when stage shows are omitted.

The unions also say that theater pooling deals have been greatly responsible for throwing vaudeville out into the cold. An instance is cited in the Pittsburgh situation. Loew and Warner were battling in that city, both throwing their houses open to huge stage shows, but they soon got together and established a pool. Result was that stage shows were dropped from the Loew house and continued at the Warner house. This is a condition which exists in a great many cities throughout the country.

Opposition is a factor which has often opened a town to shows. An independent theater operator will come along and run stage shows in a straight film town; but the circuits will soon use enormously expensive shows to drive out the opposition. The latter is soon forced to exit, and the circuits follow soon after, going back to straight pictures.

The unions state that they will stand by their guns to the last man in their demands for establishment of contracts guaranteeing a minimum number of weeks' work thru the year, and that the public and the show world in general should stand behind them. The theaters, on the other hand, argue that they are in the business to show profits, that it is no longer a day of sentiment and that they will run their theaters their own way; not as the unions see fit.

Meanwhile the fate of vaudeville hangs in the balance. Stage shows will stand a chance only if both sides lean back a little. Surely the theaters can be shown the light if approached properly, and surely the unions are not adverse to accepting reasonable counter-offers.

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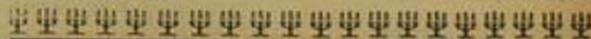


**HIPPODROME**

**THEATRE**

**BALTIMORE,**

**MARYLAND**



## Events of the Year in Vaude

Dates at the head of each paragraph are issues of The Billboard during 1935.

Jan. 5: Motion picture code committee given opposition. American acts are warned of German restrictions. Florida enjoys night-club boom, resulting in shortage of acts for theaters.

Jan. 12: Radio's amateur craze spreads to theaters. Salaries for acts are at "catch-as-can" level. Units take nationally known titles in attempts to be box office from Radio City Follies down.

Jan. 19: Pat Casey quizzed in NVA trial. New York State agency bill expected to include bookers and agents. Cincinnati opens its doors to vaude. Soviet bookings shape up.

Jan. 26: RKO on a vaude spree. Warner and Loew in opposition war in Pittsburgh. American Federation of Actors supports agency bill, aiding similar legislation in Massachusetts.

Feb. 2: Agents figure on rallying to fight unfavorable legislation. "Name" units step to fore. Units complain of Southern conditions.

Feb. 9: Vaude code changes near adoption. Buddy Irwin quits as Comerford booker. New York State license bill goes thru without theatrical clauses.

Feb. 16: Memorial, Boston, grosses \$38,900 on first week of return to a combo policy. Loew denies plan to drop vaude. NIRA board gets code criticism from actors. New York agents confer on bill for State regulation.

Feb. 23: Loew vaude conditions improve. Mastbaum, Philadelphia, scheduled for a February 22 closing. Agents plan to organize.

Mar. 2: American acts flock to Europe. Circuits continue on vaude-spending spree.

Mar. 9: Units tie up vaude books; same outlook next season. Attempts to book Bruno Hauptmann jurors bring protests and legislation making such appearances impossible.

Mar. 16: NVA drive endangered by litigation. Bookers double as agents and agents double as bookers. Chorus girls in demand again.

Mar. 23: Amateurs sweep nation as theaters make tieups with radio sponsors. Film "names" swing to vaude. NVA Fund and Henry Chesterfield settle differences. Code changes are finally okay. Organization of indie agents dissolved.

Mar. 30: AFA attacks amateur craze. Wilbur Cushman establishes 22-week unit route in South and Southwest. Herman Whitman exits from Albee, Brooklyn.

Apr. 6: Cincinnati's indie vaude venture forces RKO to use shows in the town. Loew censors shows. Percentage dates in sticks profitable.

Apr. 13: Amalgamated Agency revived. Acts trek to film studios. Cincinnati's indie vaude house, the Taft, flops.

Apr. 20: NVA Fund drive under way. Bookers eye South America as field for bands and flashes.

Apr. 27: Sophie Tucker to succeed Eddie Cantor as honorary president of AFA. British acts seek a quota to keep out American turns.

May 4: Marvin Schenck given testimonial dinner. Magic acts forge ahead. Mexico affords 12-week unit tour.

May 11: RKO starts vaude cutting, with only five weeks to remain. NVA policy change expected.

May 18: AFA adopts 25-point program and elects official ticket. 100 actors with relief units. Code gains for chorus listed.

May 25: Court drops NVA suit. Wilbur Cushman lines up 17 more weeks. Nate Blumberg denies RKO will close booking office.

June 1: Fox, Brooklyn, fined for using amateur minors. NVA in need of more money.

June 8: Midwest enjoys mild vaude boom. Nan Elliott joins new Artists' Booking Office. RKO down to four and a half weeks—bookers boom-doggie. NVA cuts relief aid.

June 15: Summer film policies in combo houses finds them taking b.-o. bookings. License Commissioner Moss again seeks to license agents.

June 22: Use of vaude in shorts helps acts and agents. James Braddock and Alabama Pitts offered to vaude. Interstate may line up 10 weeks.

June 29: Theater Authority distributes \$10,500 charity take. Moss boilers "cooper" in battle with agents.

July 6: Arthur Willk joins Radio pictures as talent scout. NVA Fund trims budgets as circuit loans are sought.

July 13: Circuit pooling deals a threat to field. Yonkers house folds and acts hold bag. AFA organizes thru Midwest.

Loew posts notices in weaker houses.

July 20: Mangan Troupe directs blast against Amsov, booker of Soviet dates. Major Edward Bowes brings his amateurs into theaters.

July 27: Senator Huey Long announces intention of forcing use of vaude in Louisiana. New York Roxy Theater finally out of the "red."

Aug. 3: RKO's vaude picks up. New York Capitol Theater announces a switch to a straight film policy. Australia lurking acts.

Aug. 10: Loew starts work on cutting vaude. New agency formed offering indie theaters units on a block-booking plan.

Aug. 17: RKO declares vaude in as important part of operations. Interstate time jumps to three-month total. Paramount, New York, figures on using stage shows again.

Aug. 24: Loew's time drops to six weeks. Loew and Warner enter into pool in Pittsburgh. No Sunday vaude for Pennsylvania.

Aug. 31: Loew in deal to book five outside weeks. AFA agitates for a federal circuit of straight vaude. RKO expected to total 15 weeks by October.

Sept. 7: Relief project sets up three more vaude units. Foreign agents and bookers invade the United States by the boatload. Philadelphia almost entirely deprived of vaude thru battle between theaters and unions.

Sept. 14: Commissioner Moss serves summonses on unlicensed agents. Acts get more relief work, with monthly wage upped to \$103.

Sept. 21: "Save Vaudeville" drive launched by AFA. Auto shows thruout country book "names." Musicians' union plans to soak Loew for its wholesale ousting of flesh.

Sept. 28: Lowry Theater Company formed to establish circuit of combo houses. Chicago a beehive of unit production.

Oct. 5: Thirteen hundred attend stormy mass meeting, opening gun in "Save Vaudeville" drive.

Oct. 12: Jefferson, New York, wants to play vaude but musicians' union tiffs with RKO. Philadelphia trouble settled and houses back to combo policies. Beacon, Newark, folds, paying acts off 61½ cents on dollar.

Oct. 19: Loew, RKO and indie agents plan to merge into one group. Canada enjoys vaude activity. Eddie Dowling appointed new relief adviser.

Oct. 26: Palace, New York, in "red" on first week as a double-feature spot. RKO's only vaude house in Greater New York is Tilyou, Coney Island (four days).

Nov. 2: Rudy Vallee succeeds Fred Keating as AFA's president. Agents agree to licensing provided new bill is drafted.

Nov. 9: Loew houses show indication of returning to vaude. RKO opens its Detroit house to shows. Minsky enters vaude field with units. Lowry firm folds as money man balks.

Nov. 16: East establishes Midwest as source of unit supply. Henry Chesterfield plans to open Mosque, Newark. Pittsburgh mayor turns m. c. at \$1,500 per.

Nov. 23: Bands crowd field, with Wayne King and Jack Hyton recent additions. Vaude coming back strong—at least for New Year's Eve.

Nov. 30: Country-wide poll made by Billboard of newspapers shows public wants vaude. Attempts being made to stamp out nudgy trend seeping into vaude.

Among those who passed away during the year were Frederick Francis Neffert, January 9; Harry L. Tighe, February 2; Mrs. Marion Sabel, March 1; Frank B. Morton, March 3; George M. Hall, March 8; Harry Klein, May 17; Mrs. Sammy Burns, May 28; Georgia Yantis Stanley, June 8; Morris Meyerfield, June 20; William Brode, June 29; Nellie King, July 1; Emma Young McIntyre, August 26; Julian Rose, September 13; Sam A. Maurice, October 6, and Nicholas Adams, October 23.

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ACTS, UNITS AND ATTRACTIONS

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

A

Adair & Richards (Park Central) New York, h.
Adler, Bernice (Club Alabama) Chicago, h.
Allen, Billy (Cocoanut Gardens) Chicago, h.
Alta Roscoe (Sidewalks of New York) New York, h.
Aldrich's Imperial Hawaiians (Rialto) Dur-

B

Bachelor, Paul (Uptown) Chicago, t.
Bale, Judy (Morrison) Chicago, h.
Baker, Babe, & Neil Stone (Howdy) New York, h.
Baker, Don, & Louise Rush (Paramount) New York, t.
Baker, Fay (Chez Paree) New Orleans, h.
Baker, Jerry (Del Monica's) New York, h.
Balabanov Five (State-Lake) Chicago, t.

C

Calms, Lillian (Greenwich Village Inn) New York, h.
California Collegians (Century) Baltimore 23-26, t.
Carnari Brothers (Alhambra) Paris 3-10, t.
Cavin, Al & Marguerite (National) Louisville, t.
Cavalli's Bros (Hippodrome) New York, t.
Campbell, Roy, & Royalists (Park Central) New York, h.
Camp, George (French Casino) New York, h.
Campus Eight (Park Central) New York, h.

D

Dario & Diane (Weylin) New York, h.
David, Johnny (Frolic Inn) Hollywood, Calif., h.
Davis, Ches, Chicago Polles (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Davis, Eddie (Leon & Eddie's) New York, h.
Davis, Marianne (Central Park Casino) New York, h.
Dawn, Dolly (Taft) New York, h.
Dean, Birdie (Royale-Frolics) Chicago, h.
Dean, Jill (Jung Roof) New Orleans, h.
De Bussy, Assis (French Casino) New York, h.
DeGaston, Gail (Harlem Casino) Pittsburgh, h.
Denise, Diane (Weylin) New York, h.
Dennis, Ruth (Dan Healy's Broadway Room) New York, h.
De Alvarez, Perry (Troceadero) New York, h.
DeBarris's Bros (Orph.) Waco, Tex., 28-30, t.
De Costa, George (Gay Nineties) Chicago, h.
Di Mill, Mae (Silver Cloud) Chicago, h.
DeLain & Dunn (Euclid Club) Bay City, Mich., h.
Decardos, The (Met.) Boston, t.
Dee, Sidney D. (Liberty) Oklahoma City, Okla., 28-31, t.

ROUTE DEPARTMENT

Following each listing in the ACTS-UNITS-ATTRACTIONS and BANDS AND ORCHESTRAS section of the Route Department appears a symbol. Those consulting the aforementioned sections are advised to fill in the designation corresponding to the symbol when addressing organizations or individuals listed.

EXPLANATION OF SYMBOLS

a—auditorium; b—ballroom; c—cafe; cb—cabaret; cc—country club; h—hotel; nc—night club; p—amusement park; ro—road house; r—restaurant; t—theater.

Caperion & Columbus (St. Moetiz) New York, h.
Carlton & Juliette (Cafe Rene) New York, h.
Carman, Jerry (Blue Lantern) Detroit, h.
Carmelia, Princess (Golden Dragon) St. Louis, h.
Casper, Imogen (Radio City Rainbow Grill) New York, h.
Carney, Jean (Village Nat Club) New York, h.
Carr, Andrew & Louise (Chez Paree) Chicago, h.
Carr, Buddy & Billy (Plaza) El Paso, Tex., t.
Carr, Harriette (Mayfair Club) Boston, h.
Carroll, Della (Leon and Eddie's) New York, h.
Carter, "Red" (Curley's Cab.) Minneapolis, h.
Carver & Schaub (Jimmy Kelly's) New York, h.
Casselle Sisters (Orph.) Waco, Tex., 28-30, t.
Case Bros. & Marie (Grand St. Louis, t.
Cash, Mack, Owen & Topsy (Pal.) Chicago 23-26, t.
Cellophane Scandals (Lyceum) Duluth, Minn., 30-Jan. 1, t.
Chandler, Evelyn (College Inn) Chicago, h.
Charles, Mildred Harris (Troxy) Steeple, London, 16-21; (Troceadero) London 23-26, t.
Charles & Barbara (Hollyhook Gardens) Warren, O., h.
Charles & Dorothy (Banker's Tavern) Philadelphia, h.
Charles, Ernest (Normandie) New York, h.
Chast, Edith, Rhythm-Elites, Manhattan Nights, Buck Cathey, Lucille Branch; Brownville, Tex., 23-26; Laredo 27-28; Nuevo Laredo, Old Mexico, 29, t.
Chavara, Miami (Greenwich Village Inn) New York, h.
Chiquita (Century) Baltimore 23-26, t.
Chilton & Thomas (Chicago) Chicago, t.
Choi, Paul (Paramount) Provo, Utah, t.
Clarence & Dolores (Fargo) Fargo, N. D., t.
Clark, Sammy (Marguerite Club) Chicago, h.
Clarke, Flo (Wilma) Missoula, Mont., t.
Clark's, Harry, Stars of Mirth (Plaza) Asheville, N. C., 28-29; (Rialto) Durham 30-31, t.
Clark's, Harry, Ritz Carleton Blondes (Rex) Seattle, t.
Clark's, Harry, Rancho Grande Revue (Plaza) El Paso, Tex., 25-27, t.
Clark's, Harry, March of Rhythm (Liberty) Oklahoma City, Okla., 25-27; (Posca) Ponca City 28; (Orph.) Wichita, Kan., 29-31, t.
Claverie, Rose (Club Alabama) Chicago, h.
Clewis, Carl (Frolic Inn) Hollywood, Calif., h.
Clmas Troupe (Uptown) Chicago, t.
Cocoanut Grove Revue (Uptown) Chicago, t.
Cody, Kay (Montclair) New York, h.
Colleen (5100 Club) Chicago, h.
Collette & Barry (Village Barn) New York, h.
Comely Stars of Hollywood (Fargo) Fargo, N. D., t.
Comer & Anderson (Ottumwa) Ottumwa, Ia., t.
Congo (Colosimo's) Chicago, h.
Conroy & Rowena (Princess) Nashville 31-Jan. 2, t.
Coogan, Jackie (Century) Baltimore 23-26, t.
Coogan, Mac (Edison) New York, h.
Cook, Gloria (Hollywood) New York, h.
Coral, Tito (Morrison) Chicago, h.
Corning (Hi-Rat Club) Chicago, h.
Coutin, Ray (State-Lake) Chicago, t.
Courtney, Ann (Normandie) New York, h.
Craddock, Four (French Casino) New York, h.
Crisler & Paige Capers of Mirth; DeKalb, Ill., 25; (Pantheon) Vincennes, Ind., 28; (State) Winston-Salem, N. C., 31-Jan. 1, t.
Cross & Dunn (Chez Paree) Chicago, h.
Cunningham & Bennett (Banker's Tavern) Philadelphia, h.

Deire & Mack (Ottumwa) Ottumwa, Ia., t.
Denzell Troupe (Mich.) Detroit, t.
Dermer, Charlie (Liberty) Oklahoma City, Okla., 28-31, t.
Dexter & McGilvy (Ottumwa) Ottumwa, Ia., t.
D'Yvons (Troceadero) New York, h.
Diamond, Ted & Mizzi (Club Lido) Montreal, h.
Diehl, The Princess (Nashville 31-Jan. 2, t.
Dimitri & Vergil (Dimitri's Club Gaudio) New York, h.
Dix, Josephine (Century) Baltimore 23-26, t.
Doig, Lew (Rendezvous) Brooklyn, N. Y., h.
Dolores (Colosimo's) Chicago, h.
Donatella Bros. & Co. (Oriental) Chicago, t.
Donis, Frank (Silver Cloud) Chicago, h.
Dooley, Jed, Co. (Orph.) Wichita, Kan., 29-31, t.
Douglas, Milton (Central Park Casino) New York, h.
Douglas, Skippy (Sweepstakes) Cleveland, h.
Dova, Ben (Hollywood) New York, h.
Dove, Evelyn (Connie's Inn) New York, h.
Downey, Morton (Troceadero) New York, h.
Drake Sisters (Plaza) El Paso, Tex., t.
Drayton Sisters (Carolina) Greensboro, N. C., 25-26; (State) Greenville 27-29, t.
Drew, Doryce & Freddy (Pennsylvania) Philadelphia, h.
DuFays, Grace, Revue (Mosque) Newark, N. J., t.
Duke, H. C. (College Inn) Chicago, h.
Dunfee & Collette (Nash Club) New Orleans, h.
Dunn, Jimmy (Met.) Boston, t.
Dyer, Herb, & Co. (Grand St. Louis, t.
Earle, Paul (Dooschen Grill) Clifton, h.
Earles, The (Lyceum) Duluth, Minn., 30-Jan. 1, t.
Eckhart, Lots (Man About Town) New York, h.
Edwards, Gus (Pal.) Rochester, N. Y., 23-26, t.
Edwards, Irving (State-Lake) Chicago, t.
El Cive (Mich.) Detroit, t.
Ellison Sisters (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Emmy, Carlin & Madwags (Earle) Washington, D. C., 23-25, t.
Enrico, Don (Colosimo's) Chicago, h.
Estes, Milton (Tropical Gardens) Middleboro, Ky., h.
Evans, James (Paradise) New York, h.
Evans, Roy (Marquette Club) Chicago, h.
Farnum, Frank (Greenwich Village Inn) New York, h.
Farrell, Billy, Co. (Rex) Seattle, t.
Farrell, Bill (Place Elegante) New York, h.
Fawn & Jordan (Music Box) San Francisco, h.
Faye, Frances (Thru the Looking Glass) New York, h.
Faye, Peggy (Delaware Club) Muscat, Ind., h.
Ferguson, Mal (Silver Cloud) Chicago, h.
Fermin & Mary Lou (El Troceadero) New York, h.
Fins, Sylvia (Dimitri's Club Gaudio) New York, h.
Finn, Dight (Savoy-Plaza) New York, h.
Flames, Three (Oriental) Chicago, t.
Francesco, Tony (Orph.) Waco, Tex., 28-30, t.
Fletcher, Tom (Village Barn) New York, h.
Fleeson, Neville (Radio City Rainbow Room) New York, h.
Flying Comets, Four (Carmen) Philadelphia 24-26, t.
Jan. 1, t.
Fonzals, Three (Roxy) New York, t.
Ford, Whitney & Ed (Mich.) Detroit, t.
Fox, Dorothy (St. Morris) New York, h.
Foy, Boy (Biltmore) New York, h.
Frank, Bob (Anne Millstone's) Chicago, h.
Fratus, Estelle (Jefferson) Lafayette, La., t.
Fraser Sisters (Hollywood) New York, h.
Fredderick, Freddy (Thesp's Cafe) St. Louis, t.
Friscio, Al (Collin Inn) Philadelphia, h.
Friscio, Joe (Jim Healy's Rendezvous) New York, h.
Froman, Jane (Earle) Washington, D. C., 23-26, t.
Frue, Bob & Virginia (Man About Town) New York, h.
Gale & Ferguson (Plaza) El Paso, Tex., t.
Gallagher, Stags (College Inn) Philadelphia, h.
Gambie, Harriett & Al (Sweepstakes) Cleveland, h.
Gardiner, Reginald (Montmartre) New York, h.
Gardner, Joan (College Inn) Philadelphia, h.
Garner, Nancy (Larue) New York, h.
Gay, Sally (Club Lido) Montreal, h.
Gay & Morris (Orph.) Waco, Tex., 28-30, t.
George & Elice (Claridge) St. Louis, h.
Georges & Jaina (Waldorf-Astoria) New York, h.
Gerard, Justine (Dutch) Chicago, h.
Gibson, Virginia (Village Barn) New York, h.
Gifford & Pearl (National) Milwaukee, t.
Gina & Glano (Chateau) Milwaukee, h.

Caperion & Columbus (St. Moetiz) New York, h.
Carlton & Juliette (Cafe Rene) New York, h.
Carman, Jerry (Blue Lantern) Detroit, h.
Carmelia, Princess (Golden Dragon) St. Louis, h.
Casper, Imogen (Radio City Rainbow Grill) New York, h.
Carney, Jean (Village Nat Club) New York, h.
Carr, Andrew & Louise (Chez Paree) Chicago, h.
Carr, Buddy & Billy (Plaza) El Paso, Tex., t.
Carr, Harriette (Mayfair Club) Boston, h.
Carroll, Della (Leon and Eddie's) New York, h.
Carter, "Red" (Curley's Cab.) Minneapolis, h.
Carver & Schaub (Jimmy Kelly's) New York, h.
Casselle Sisters (Orph.) Waco, Tex., 28-30, t.
Case Bros. & Marie (Grand St. Louis, t.
Cash, Mack, Owen & Topsy (Pal.) Chicago 23-26, t.
Cellophane Scandals (Lyceum) Duluth, Minn., 30-Jan. 1, t.
Chandler, Evelyn (College Inn) Chicago, h.
Charles, Mildred Harris (Troxy) Steeple, London, 16-21; (Troceadero) London 23-26, t.
Charles & Barbara (Hollyhook Gardens) Warren, O., h.
Charles & Dorothy (Banker's Tavern) Philadelphia, h.
Charles, Ernest (Normandie) New York, h.
Chast, Edith, Rhythm-Elites, Manhattan Nights, Buck Cathey, Lucille Branch; Brownville, Tex., 23-26; Laredo 27-28; Nuevo Laredo, Old Mexico, 29, t.
Chavara, Miami (Greenwich Village Inn) New York, h.
Chiquita (Century) Baltimore 23-26, t.
Chilton & Thomas (Chicago) Chicago, t.
Choi, Paul (Paramount) Provo, Utah, t.
Clarence & Dolores (Fargo) Fargo, N. D., t.
Clark, Sammy (Marguerite Club) Chicago, h.
Clarke, Flo (Wilma) Missoula, Mont., t.
Clark's, Harry, Stars of Mirth (Plaza) Asheville, N. C., 28-29; (Rialto) Durham 30-31, t.
Clark's, Harry, Ritz Carleton Blondes (Rex) Seattle, t.
Clark's, Harry, Rancho Grande Revue (Plaza) El Paso, Tex., 25-27, t.
Clark's, Harry, March of Rhythm (Liberty) Oklahoma City, Okla., 25-27; (Posca) Ponca City 28; (Orph.) Wichita, Kan., 29-31, t.
Claverie, Rose (Club Alabama) Chicago, h.
Clewis, Carl (Frolic Inn) Hollywood, Calif., h.
Clmas Troupe (Uptown) Chicago, t.
Cocoanut Grove Revue (Uptown) Chicago, t.
Cody, Kay (Montclair) New York, h.
Colleen (5100 Club) Chicago, h.
Collette & Barry (Village Barn) New York, h.
Comely Stars of Hollywood (Fargo) Fargo, N. D., t.
Comer & Anderson (Ottumwa) Ottumwa, Ia., t.
Congo (Colosimo's) Chicago, h.
Conroy & Rowena (Princess) Nashville 31-Jan. 2, t.
Coogan, Jackie (Century) Baltimore 23-26, t.
Coogan, Mac (Edison) New York, h.
Cook, Gloria (Hollywood) New York, h.
Coral, Tito (Morrison) Chicago, h.
Corning (Hi-Rat Club) Chicago, h.
Coutin, Ray (State-Lake) Chicago, t.
Courtney, Ann (Normandie) New York, h.
Craddock, Four (French Casino) New York, h.
Crisler & Paige Capers of Mirth; DeKalb, Ill., 25; (Pantheon) Vincennes, Ind., 28; (State) Winston-Salem, N. C., 31-Jan. 1, t.
Cross & Dunn (Chez Paree) Chicago, h.
Cunningham & Bennett (Banker's Tavern) Philadelphia, h.

Caperion & Columbus (St. Moetiz) New York, h.
Carlton & Juliette (Cafe Rene) New York, h.
Carman, Jerry (Blue Lantern) Detroit, h.
Carmelia, Princess (Golden Dragon) St. Louis, h.
Casper, Imogen (Radio City Rainbow Grill) New York, h.
Carney, Jean (Village Nat Club) New York, h.
Carr, Andrew & Louise (Chez Paree) Chicago, h.
Carr, Buddy & Billy (Plaza) El Paso, Tex., t.
Carr, Harriette (Mayfair Club) Boston, h.
Carroll, Della (Leon and Eddie's) New York, h.
Carter, "Red" (Curley's Cab.) Minneapolis, h.
Carver & Schaub (Jimmy Kelly's) New York, h.
Casselle Sisters (Orph.) Waco, Tex., 28-30, t.
Case Bros. & Marie (Grand St. Louis, t.
Cash, Mack, Owen & Topsy (Pal.) Chicago 23-26, t.
Cellophane Scandals (Lyceum) Duluth, Minn., 30-Jan. 1, t.
Chandler, Evelyn (College Inn) Chicago, h.
Charles, Mildred Harris (Troxy) Steeple, London, 16-21; (Troceadero) London 23-26, t.
Charles & Barbara (Hollyhook Gardens) Warren, O., h.
Charles & Dorothy (Banker's Tavern) Philadelphia, h.
Charles, Ernest (Normandie) New York, h.
Chast, Edith, Rhythm-Elites, Manhattan Nights, Buck Cathey, Lucille Branch; Brownville, Tex., 23-26; Laredo 27-28; Nuevo Laredo, Old Mexico, 29, t.
Chavara, Miami (Greenwich Village Inn) New York, h.
Chiquita (Century) Baltimore 23-26, t.
Chilton & Thomas (Chicago) Chicago, t.
Choi, Paul (Paramount) Provo, Utah, t.
Clarence & Dolores (Fargo) Fargo, N. D., t.
Clark, Sammy (Marguerite Club) Chicago, h.
Clarke, Flo (Wilma) Missoula, Mont., t.
Clark's, Harry, Stars of Mirth (Plaza) Asheville, N. C., 28-29; (Rialto) Durham 30-31, t.
Clark's, Harry, Ritz Carleton Blondes (Rex) Seattle, t.
Clark's, Harry, Rancho Grande Revue (Plaza) El Paso, Tex., 25-27, t.
Clark's, Harry, March of Rhythm (Liberty) Oklahoma City, Okla., 25-27; (Posca) Ponca City 28; (Orph.) Wichita, Kan., 29-31, t.
Claverie, Rose (Club Alabama) Chicago, h.
Clewis, Carl (Frolic Inn) Hollywood, Calif., h.
Clmas Troupe (Uptown) Chicago, t.
Cocoanut Grove Revue (Uptown) Chicago, t.
Cody, Kay (Montclair) New York, h.
Colleen (5100 Club) Chicago, h.
Collette & Barry (Village Barn) New York, h.
Comely Stars of Hollywood (Fargo) Fargo, N. D., t.
Comer & Anderson (Ottumwa) Ottumwa, Ia., t.
Congo (Colosimo's) Chicago, h.
Conroy & Rowena (Princess) Nashville 31-Jan. 2, t.
Coogan, Jackie (Century) Baltimore 23-26, t.
Coogan, Mac (Edison) New York, h.
Cook, Gloria (Hollywood) New York, h.
Coral, Tito (Morrison) Chicago, h.
Corning (Hi-Rat Club) Chicago, h.
Coutin, Ray (State-Lake) Chicago, t.
Courtney, Ann (Normandie) New York, h.
Craddock, Four (French Casino) New York, h.
Crisler & Paige Capers of Mirth; DeKalb, Ill., 25; (Pantheon) Vincennes, Ind., 28; (State) Winston-Salem, N. C., 31-Jan. 1, t.
Cross & Dunn (Chez Paree) Chicago, h.
Cunningham & Bennett (Banker's Tavern) Philadelphia, h.

DeGaston, Gail (Harlem Casino) Pittsburgh, h.
Denise, Diane (Weylin) New York, h.
Dennis, Ruth (Dan Healy's Broadway Room) New York, h.
De Alvarez, Perry (Troceadero) New York, h.
DeBarris's Bros (Orph.) Waco, Tex., 28-30, t.
De Costa, George (Gay Nineties) Chicago, h.
Di Mill, Mae (Silver Cloud) Chicago, h.
DeLain & Dunn (Euclid Club) Bay City, Mich., h.
Decardos, The (Met.) Boston, t.
Dee, Sidney D. (Liberty) Oklahoma City, Okla., 28-31, t.

Delore, Fred (Savoy-Plaza) New York, h.
Flames, Three (Oriental) Chicago, t.
Francesco, Tony (Orph.) Waco, Tex., 28-30, t.
Fletcher, Tom (Village Barn) New York, h.
Fleeson, Neville (Radio City Rainbow Room) New York, h.
Flying Comets, Four (Carmen) Philadelphia 24-26, t.
Jan. 1, t.
Fonzals, Three (Roxy) New York, t.
Ford, Whitney & Ed (Mich.) Detroit, t.
Fox, Dorothy (St. Morris) New York, h.
Foy, Boy (Biltmore) New York, h.
Frank, Bob (Anne Millstone's) Chicago, h.
Fratus, Estelle (Jefferson) Lafayette, La., t.
Fraser Sisters (Hollywood) New York, h.
Fredderick, Freddy (Thesp's Cafe) St. Louis, t.
Friscio, Al (Collin Inn) Philadelphia, h.
Friscio, Joe (Jim Healy's Rendezvous) New York, h.
Froman, Jane (Earle) Washington, D. C., 23-26, t.
Frue, Bob & Virginia (Man About Town) New York, h.
Gale & Ferguson (Plaza) El Paso, Tex., t.
Gallagher, Stags (College Inn) Philadelphia, h.
Gambie, Harriett & Al (Sweepstakes) Cleveland, h.
Gardiner, Reginald (Montmartre) New York, h.
Gardner, Joan (College Inn) Philadelphia, h.
Garner, Nancy (Larue) New York, h.
Gay, Sally (Club Lido) Montreal, h.
Gay & Morris (Orph.) Waco, Tex., 28-30, t.
George & Elice (Claridge) St. Louis, h.
Georges & Jaina (Waldorf-Astoria) New York, h.
Gerard, Justine (Dutch) Chicago, h.
Gibson, Virginia (Village Barn) New York, h.
Gifford & Pearl (National) Milwaukee, t.
Gina & Glano (Chateau) Milwaukee, h.

Gleason, Art, Town Scandals (Ritz) Chicago 23; (Mal.) LaBalle 26; (Egyptian) Sioux Falls, S. D., 28-29; (Paramount) Mitchell 30-Jan. 1, t.
Gloufied Revue, Jack G. Van's (State) Ballou, N. C., 29; (Stevens) Rock Hill, S. C., 28; (Carolina) Spartanburg 21-31; (O. H.) Newberry 29-31; (Colonial) Florence Glynn, Donald (Park Cafe) Burlington, Vt., c. Goff, Jerry, & Jack Kerr (Barney Oallant's) New York, h.
Gomez & Winder (Montmartre) New York, h.
Gonzales, Conchita (Arcadia Intl. House) Philadelphia, h.
Goodner, Jean (Paradise) New York, h.
Gordon, Al, & Dogs (Stanley) Pittsburgh, t.
Gordon, Frances (Club Paradise) Superior, Wis., h.
Gordiner, Nedra (Casas Madrid) Louisville, Ky., h.
Goss, Ray (Plaza) Pittsburgh, h.
Gosha, Betty (Century) Baltimore 23-26, t.
Grafton, Millie (Stater) Buffalo, h.
Graham, Sam & Co. (Marbro) Chicago, t.
Gray Family (Colonial) Dayton, O., t.
Gray, Joe, Trio (Madeleine's) New York, h.
Gray, Louis (Jefferson) Lafayette, La., t.
Gray, Maxine (Pennsylvania) New York, h.
Grenier, Ethel (Cocoanut Grove) Boston, h.
Grisham (Colosimo's) Chicago, h.
Grywne, Jack (Morrison) Chicago, h.
Gyldenreth, Baron Ebbe (Whirl) New York, h.

Hacker, Monty (Egyptian) Sioux Falls, S. D., h.
Hale, Ted (Concorde's Inn) New York, h.
Hall, Bob (Chicago) Chicago, t.
Hamilton, Kay (Jim Healy's) New York, h.
Hammond's Pets (Chicago) Chicago, t.
Hammond Family (Fox) Washington, D. C., 23-26, t.
Hansen, Louise (Anne Millstone's) Chicago, h.
Hardin, Harry (Madison Casino) Chicago, h.
Harrison, Irving (Orph.) Lincoln, Neb., t.
Harty, Tom (Park) New York, h.
Harris, Claire & Shannon (Chez Paree) Chicago, h.
Harris & Howell (Colonial) Dayton, O., t.
Harris, Shannon & Claire (Chez Paree) Chicago, h.
Harris, Ted, Band (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Hartman, The (St. Regis) New York, h.
Haverly, Ned (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Hawley, Mona (Harlem Casino) Pittsburgh, h.
Hayes, George (French Casino) New York, h.
Haynes, Mizzi (Hollywood) New York, h.
Hayward & Allen (Leon & Eddie's) New York, h.
Hazard, Nap, & Co. (Riverside) Milwaukee, t.
Heaney Sisters (Stanley Bar & Grill) New York, h.
Heim & Boone (Club Embassy) Nashville, h.
Hendrix, h.
Hedrick, Riley (Tower) Kansas City, t.
Hedra, Ray (Paradise) New York, h.
Hickman, Stanley (New Yorker) New York, h.
Higgins, Dot (Orph.) Waco, Tex., 28-30, t.
Hill, Flo (Gay Nineties) Chicago, h.
Hill, Wm. (Ephranta's Fox) Washington, D. C., 23-26, t.
Hinds, Nina (Music Box) San Francisco, h.
Hit Parade (Stanley) Pittsburgh 23-26, t.
Hogan, Bill & Band (Pal.) Chicago 23-26, t.
Holland & Hart (Roxy) New York, t.
Holliday, Mack (Club Starline) New York, h.
Hollywood Restaurant Revue (Pal.) Cleveland 23-26, t.
Hollywood Secrets (Century) Baltimore 23-26, t.
Holmes, Harry (Oriental) Chicago, t.
Holt, Nora (Club Comedex) Los Angeles, h.
Homan, Maxine (Jungle Inn) Beaumont, Tex., h.
Hot Parade (Stanley) Pittsburgh 23-26, t.
Housh, Jack (5100 Club) Chicago, h.
Hughes, Dick (Von Trapp's) Chicago, c.

Inez & DeWyn (Wilma) Missoula, Mont., t.
Inez, Mlle. (Stanley) Pittsburgh, t.
Jackson, Lawrence (President) New York, h.
James & Mathews (Hollywood) New York, h.
Jarrett, Lucille (Madeleine's) New York, h.
Janon, Barbara (Paradise) New York, h.
Jean & Gloria (Paradise) New York, h.
Jeanette & Carlo (Bat Cormley's Club) Lake Charles, La., h.
Jerry & Jean (Fargo) Fargo, N. D., t.
Jessel, George (State) New York 23-26, t.
Johnson, Olive (Princess) Nashville 21-Jan. 2, t.
Jonas, Roberta (Wive's) New York, h.
Jones, Bobby (Cameo Supper Club) Portsmouth, O., c.
Jones, Peg (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Jordan Sisters, Three (Blue Lantern) Detroit, h.
Jose & Renee (Cocoanut Grove) Vancouver, B. C., h.
Joy, Billy (Orph.) Wichita, Kan., 30-31, t.
Joyce, Jack (Colonial) Dayton, O., t.
Joyce, Vick (Edison) New York, h.
Jean & Marita (The Mansion) San Antonio, Tex., h.
Julius, Billy (Diamond Club) Wheeling, W. Va., h.
Jullans (French Casino) New York, h.
Kales, Joy (S. E. Zee) Chicago, h.
Kansasa Japs, Three (Paramount) Provo, Utah, t.
Kane-Le Barron Dancers (Adelphi) Philadelphia, h.
Kashman, Betty (Club Deauville) New York, h.
Katherine, May (Biltmore) New York, h.
Kasir, Ben (Place Elegante) New York, h.
Kay, Dolly (Royale-Frolics) Chicago, h.
Kean, Mildred (Town Casino) Philadelphia, h.
Kelly-Mack Revue (Tower) Kansas City, t.
Kelly, Nancy (Hi-Hat) Chicago, h.
Kelso, Joe, & Co. (Tower) Kansas City, t.

POLLY JENKINS AND HER PLOWBOYS

New playing with WLS National Barn Dance. SAM ROBERTS, Personal Rep.

Jerry & Jean (Fargo) Fargo, N. D., t.
Jessel, George (State) New York 23-26, t.
Johnson, Olive (Princess) Nashville 21-Jan. 2, t.
Jonas, Roberta (Wive's) New York, h.
Jones, Bobby (Cameo Supper Club) Portsmouth, O., c.
Jones, Peg (Paramount) Des Moines, Ia., 30-Jan. 1, t.
Jordan Sisters, Three (Blue Lantern) Detroit, h.
Jose & Renee (Cocoanut Grove) Vancouver, B. C., h.
Joy, Billy (Orph.) Wichita, Kan., 30-31, t.
Joyce, Jack (Colonial) Dayton, O., t.
Joyce, Vick (Edison) New York, h.
Jean & Marita (The Mansion) San Antonio, Tex., h.
Julius, Billy (Diamond Club) Wheeling, W. Va., h.
Jullans (French Casino) New York, h.
Kales, Joy (S. E. Zee) Chicago, h.
Kansasa Japs, Three (Paramount) Provo, Utah, t.
Kane-Le Barron Dancers (Adelphi) Philadelphia, h.
Kashman, Betty (Club Deauville) New York, h.
Katherine, May (Biltmore) New York, h.
Kasir, Ben (Place Elegante) New York, h.
Kay, Dolly (Royale-Frolics) Chicago, h.
Kean, Mildred (Town Casino) Philadelphia, h.
Kelly-Mack Revue (Tower) Kansas City, t.
Kelly, Nancy (Hi-Hat) Chicago, h.
Kelso, Joe, & Co. (Tower) Kansas City, t.

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

Kinnore, Stubby (Jefferson Lafayette) La., t.  
 Kinnora, Gregory (St. Moritz) New York, h.  
 Kiley, Irene (Banker's Tavern) Philadelphia, Pa.  
 King's Jesters (Terrace Room) Chicago, Pa.  
 King, Lou (Gay Nineties) Chicago, Pa.  
 King, Earl (Klub Revue (Paramount) Provo, Utah, t.  
 Kitaros, The (Mosque) Newark, N. J., t.  
 Klatina's Entertainers (Harmanns Bleecker Hall) Albany, N. Y., 23-26, t.  
 Knight & Western (Orph.) Lincoln, Neb., t.  
 Kramer, Dick (Lebanon) New York, Pa.  
 Kramer, Rezia (French Casino) New York, Pa.  
 Kuehn, Kurt & Marjorie (Grand) St. Louis, t.  
 Kunitzoff (Russian Kretchma) New York, Pa.  
 Kyra (Princess) Nashville 30-Jan. 2, t.  
 LaBelle Ray Troupe (Beacon) Hopewell, Va., 24, t.  
 LaFleur, Arthur (Hipp.) New York, t.  
 LaMar, Barbara (Town Casino) New York, Pa.  
 LaMar, Barbara (Club Monte Carlo) Sheboygan, Wis., Pa.  
 LaMarre, Barbara (Gypsy Tavern) New York, Pa.  
 La Mar & Frederick (Bowery Music Hall) St. Louis, t.  
 LaMout, Dorothy (Pirrone's) Los Angeles, Pa.  
 La Riviere, Lucien (Deauville) New York, Pa.  
 La Rue, Bobbie (Frolic Inn) Hollywood, Calif., Pa.  
 La Rue & LaVelle (Casa Madrid) Louisville, Ky., Pa.  
 La Tour, Teddy (Luck Eleven) Baltimore, Pa.  
 LaVenda Sisters (Eastown) Detroit 24-26, t.  
 LaVigne (French Casino) New York, Pa.  
 Lamb & Bellis (Harmanns Bleecker Hall) Albany, N. Y., 23-26, t.  
 Lamberton, Charlotte (Roxy) New York, t.  
 Lane, Leola (St. Moritz) New York, h.  
 Lane, Ted (Hickory House) New York, Pa.  
 Lang & Harper (Orph.) Wichita, Kan., 23-26, t.  
 Lang, Neal (Club Cadix) Atlantic City, Pa.  
 Langdon & Storey (Ottumwa) Ottumwa, Ia., t.  
 Lank Sisters (Cameo Supper Club) Portsmouth, O., c.  
 Larrick & Larrick (Torch Club) San Francisco, Pa.  
 Law, Jack (Marbro) Chicago, t.  
 Lawlor, Marvin (Wife's) New York, Pa.  
 Lawlor, Terry (Leon & Eddie's) New York, Pa.  
 Lawrence, Louise (Radio City Rainbow Grill) New York, Pa.  
 Lawson, Peggy (Montclair) New York, h.  
 LaToy, Harry (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 LaVere, Marie, Co. (Earle) Washington, D. C., 23-26, t.  
 Lee, Bob (Wife's) New York, Pa.  
 Lee, Bunny (Paradise) New York, Pa.  
 Lee, Dora (Cameo Supper Club) Portsmouth, O., c.  
 Lee, Jeannette (Paramount) Provo, Utah, t.  
 Lee, Linda (Club Normandie) New York, Pa.  
 Lee, Pinkie (Club Lido) Montreal, Pa.  
 Lee Sisters (Jefferson) Lafayette, La., t.  
 Lee, Storms & Lee (Uptown) Chicago, t.  
 Lee, Tanya (New Lookout House) Covington, La., Pa.  
 LaMotte, Jean (Terrace Gardens) Jamestown, N. Y., Pa.  
 Leon & Mace (Top Hat Dinner Club) Houston, Tex., Pa.  
 Lewis, Nina (Leon & Eddie's) New York, Pa.  
 Lewis Sisters (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Lewis & Dody (Barrel of Fun) New York, Pa.  
 Lewis, Erwin (Brown) Louisville, h.  
 Lewis, Joe (Royale-Frolic) Chicago, Pa.  
 Lewis, Joe (Royale-Frolic) Chicago, Pa.  
 Lewis Sisters (Club Paramount) Chicago, Pa.  
 Lilleda Troupe (State) New York 23-26, t.  
 Lilla, Beatrice (New Montmartre) New York, Pa.  
 Lilley, Joe & Jules Monk (Fifth Avenue) New York, Pa.  
 Lincoln, Fred (Stanley Bar & Grill) New York, Pa.  
 Little Maids, Three (Howard's Showboat) New York, Pa.  
 Lobeta (Paradise) El Paso, Tex., t.  
 Long, Nina (Chateau) Milwaukee, Pa.  
 Loretta, Dorothy (Stanley Bar & Grill) New York, Pa.  
 Love, Violet (Paradise) New York, Pa.  
 Lovell's, George, Concentration (Liberty) Oklahoma City, Okla., 30-Jan. 1, t.  
 Lowry, Fred (Ambassador) New York, h.  
 Loyala, Alf, Stallions (Fox) Washington, D. C., 23-26, t.  
 Luina, Ada (St. Moritz) New York, h.  
 Luncheon, Jimmie & Orch. (Pay) Philadelphia 27-Jan. 1, t.  
 Luther, Nera (Anne Millstone's) Chicago, Pa.  
 Lyda & Joresco (Radio City Rainbow Room) New York, Pa.  
 Lynn, Tommy (Club Lamare) Hollywood, Calif., Pa.  
 Lynch, Martin E. (Camerons Casino) Syracuse, N. Y., Pa.  
 Lyons, Jerry (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Lyons, Mary (Hi-Hat Club) Chicago, Pa.  
 M  
 Macdonald, Barbara (Royale-Frolic) Chicago, Pa.  
 Mack, Dave (Pirrone's) Los Angeles, Pa.  
 Mack, Winnie (Liberty) Oklahoma City, Okla., 23-26, t.  
 Macdonald, Grace & Kay (Leon and Eddie's) New York, Pa.  
 MacKay, Carol (Four Horsemen Club) Philadelphia, Pa.  
 Maddux, Frances (Savoy Plaza) New York, h.  
 Madrya, Marie (Frolic Inn) Hollywood, Calif., Pa.  
 Mahon & Rucker (Alexander Young) Honolulu, h.  
 Malina, Hubs (Hollywood) New York, Pa.  
 Mann, Peggy (Park Central) New York, h.  
 Manners, Floride (Club Alabam) Chicago, Pa.  
 Manners, Florine (Club Alabam) Chicago, Pa.  
 Manning, Peggy (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Mansen, Vera (Sheepskins) Cleveland, Pa.  
 Manya & Drigo (Waldorf-Astoria) New York, Pa.  
 Maran, Eddie (Wife's) New York, Pa.  
 Marbon Sisters (Cocoanut Gardens) Chicago, Pa.  
 March of Rhythm (Orph.) Wichita, Kan., 23-26, t.  
 Marcus Revue (Paramount) Syracuse, N. Y., 23-26, t.

Marcellino, "Muzzy" (New Yorker) New York, Pa.  
 Marcey Bros. & Beatrice (Oriental) Chicago, t.  
 Marcella & Marquet (Harlem Casino) Pittsburgh, Pa.  
 Mardo, Al (Wilma) Missouri, Mont., t.  
 Margent Sisters (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Marietta & Rudy (French Casino) New York, Pa.  
 Mario & Florio (Biltmore) New York, h.  
 Marlow, The Great (Torge Club) Jamestown, N. Y., Pa.  
 Marlowe, Great (Orph.) Lincoln, Neb., t.  
 Martin, Billy (Silver Cave) Chicago, Pa.  
 Martin, Dolly (Madison Casino) Chicago, Pa.  
 Martin, Dorothy & Co. (Princess) Nashville 30-Jan. 2, t.  
 Martin, Tex (Orph.) Lincoln, Neb., t.  
 Martin & Martin (Fox) Washington, D. C., 23-26, t.  
 Martin, Virginia (Hipp.) London 1-31, t.  
 Marvey, Gene (Paradise) New York, Pa.  
 Mason, Elsen (Show Boat) Pittsburgh, Pa.  
 Mason, Jack, Revue (Club Richman) New York, Pa.  
 Mason's, Jay, Bond Haythimettes (Delaware Mason, Jay, Delaware Club) Muncie, Ind., Pa.  
 Club Musclic, Ind., Pa.  
 Maxwell, Helen (Kit Kat) New York, Pa.  
 McAliff, Gibson & Lee (Liberty) Oklahoma City, Okla., 26-31, t.  
 Mattingly, Nell (Villa Moderne) Chicago, Pa.  
 Maughan, Dora (Thru the Looking Glass) New York, Pa.  
 Maurice & Cecobda (Central Park Casino) New York, Pa.  
 Maurine & Norma (New Yorker) New York, h.  
 Maxon & Wood (German Village) Columbus, O., Pa.  
 Maxwell, Ella (Versailles) New York, Pa.  
 May, Bobby (Chief Pare) Chicago, Pa.  
 May, Jean (Royal Palm Club) Miami, Pa.  
 Mayan Trio (Mayan) New York, Pa.  
 Maye, Dorothy (German Village) Columbus, O., Pa.  
 Mayle, Mitz (Waldorf-Astoria) New York, h.  
 Mayfield, Kay (Club Paramount) Chicago, Pa.  
 Mayo, Flo (Oriental) Chicago, t.  
 Mazzone, Frank & Co. (Cocoanut Grove) Boston, Pa.  
 McBride, Jack & Flo (Wilma) Missouri, Mont., t.  
 McEwan, Pat (Ponce de Leon) Dayton, O., Pa.  
 McGrath, Walter (Century) Baltimore 23-26, t.  
 McNair, Patsy (Pirrone's) Los Angeles, Pa.  
 Medrano & Dodina (Savoy Plaza) New York, Pa.  
 Mele, Vi (Commodore) New York, h.  
 Melton & Shay (Barrel of Fun) New York, Pa.  
 Melvin, Joe (Plaza) El Paso, Tex., t.  
 Meri-Belle (Stanley) Pittsburgh, Pa.  
 Meredith, Tiny (Music Box) San Francisco, Pa.  
 Millard & Anita (Monte Carlo) New York, Pa.  
 Miller, Louise (Riverside) Milwaukee, Pa.  
 Mills & Martin (Moscow) Newark, N. J., t.  
 Mill, Tommy (Place Elegante) New York, Pa.  
 Mitchell, Rena (New Black Cat) New York, Pa.  
 Modernists, Four (Paradise) New York, Pa.  
 Modern Prince (Arcadia Intl. House) Philadelphia, Pa.  
 Mohamed & Jazira (French Casino) New York, Pa.  
 Monroe & Adams Sisters (Colonial) Dayton, O., Pa.  
 Monroe Bros. (State-Lake) Chicago, t.  
 Monte, Hal (Royale-Frolic) Chicago, Pa.  
 Moore, Harry (Met.) Boston, t.  
 Moore, Lela (Met.) Boston, t.  
 Moore & Revel (Earle) Washington, D. C., 23-26, t.  
 Moore, Sadie (Club Alabam) Chicago, Pa.  
 Morales Bros. & Little Daisy (National) Detroit 30-Jan. 4, t.  
 Morgan, Charlotte (Orph.) Lincoln, Neb., t.  
 Morgan, Dorothy (Jimmy Kelly's) New York, Pa.  
 Morgan, Grace (Joe Howard's Showboat) New York, Pa.  
 Morgan Sisters (Club Alabam) Chicago, Pa.  
 Moriarty, Ed (Cocoanut Gardens) Chicago, Pa.  
 Morrison, Joe (State) New York 23-26, t.  
 Moyse, Charre (Marquette Club) Chicago, Pa.  
 Mura, Corinna (Barney Gallant's) New York, Pa.  
 Murray & Alan (Greenwich Village Nut Club) New York, Pa.  
 Murray, Jimmy (Banker's Tavern) Philadelphia, Pa.  
 Murray & King (Stanley) Pittsburgh, t.  
 Muth, Anita (Paramount) Des Moines, Ia., 30-Jan. 1, t.  
 Myers, Stanley, Band (Ottumwa) Ottumwa, Ia., t.  
 N  
 Nason, Art (Mendel's) Ft. Lauderdale, Fla., Pa.  
 Nations, Evelyn (Chateau) Milwaukee, Pa.  
 Neely, Phil (Paradise) New York, Pa.  
 Neff Brothers (Old Madrid) Philadelphia, Pa.  
 Nelson, Henri (Paramount) Des Moines, Ia., 30-Jan. 1, t.  
 Nelson's Elephants (Met.) Boston, t.  
 Nena, La (Wife's) New York, Pa.  
 New, Anita (Century) Baltimore 23-26, t.  
 New York, Pa.  
 Newhall, Clifford (Club Normandie) New York, Pa.  
 Nichols, Les (Orph.) Waco, Tex., 23-26, t.  
 Nielsen, Gertrude (House of Morgan) New York, Pa.  
 Night in Avalon (Orph.) Lincoln, Neb., t.  
 Nixon & Sara (Princess) Nashville 31-Jan. 2, t.  
 Noble, Carolyn (Fox) New York, Pa.  
 Norman Brothers (Cameo Supper Club) Portsmouth, O., c.  
 O  
 Odell & Flynn (Marquette Club) Chicago, Pa.  
 O'Brien, Jack (Sheepskins) Cleveland, Pa.  
 O'Connell & Lynn (Marquette Club) Chicago, Pa.  
 O'Connell, Nina (Stanley) Pittsburgh, Pa.  
 Olympia Boys (Porterville) Calif., Pa.  
 O'Neal, Cackles (Hollywood) New York, Pa.  
 Orton, Paul (Pal) Chicago 23-26, t.  
 Orton, Foss (Pal) Chicago (Pal) Cleveland 23-26, t.  
 Owens, Karlton (Frolic Inn) Hollywood, Calif., Pa.

P  
 Pablo (Chateau) Milwaukee, Pa.  
 Patee, Pat (Paradise) New York, Pa.  
 Parker, Marion (Club Alabam) Detroit, Pa.  
 Pat & Marilyn (Morey's Club) Detroit, Pa.  
 Paton Sisters (Hollywood) New York, Pa.  
 Paula (Stanley Bar & Grill) New York, Pa.  
 Payne Bros., Three (Paramount) Provo, Utah, t.  
 Payne, Chuck (Rex Arms) Minneapolis, Pa.  
 Payne, Babe (Cocoanut Gardens) Chicago, Pa.  
 Peacock, Melvin (Linger Bar) Sheboygan, Wis., Pa.  
 Pearl, Lew, & Boys (After the Show Club) Chicago, Pa.  
 Peebles, Harriet (Pioneer Club) Detroit, Pa.  
 Pedro & Luis (Black Cat) Wilmington, Del., Pa.  
 Perry Twins (State-Lake) Chicago, t.  
 Phillips, Bill, Band (Orph.) Lincoln, Neb., t.  
 Picard & Seal (Fox) Washington, D. C., 23-26, t.  
 Pierre & Sylvia (Pirrone's) Los Angeles, Pa.  
 Pike & Temple (Netherland Plaza) Cincinnati, Pa.  
 Popeye, the Sailor (Mosque) Newark, N. J., t.  
 Pocar, Portia (Joe Howard's Showboat) New York, Pa.  
 Powell & Nedra (Tower) Kansas City, t.  
 Powell, Ruth Sue (Paramount) Provo, Utah, t.  
 Prendergast, Agnes (Turf Club) Pittsburgh, Pa.  
 Pritchard, Ann, & Jack Lord (Paradise) New York, Pa.  
 Percy, Lee (Arcadia Intl. House) Philadelphia, Pa.  
 Purif, Marie, Everything Goes (O. H.) Waterbury, Conn., 24-26, (Olympia) Lynn, Mass., 27; (York) Althol 28; (Pal) Pittsfield 30-31, t.  
 R  
 Radio Rubes (Earle) Philadelphia 23-26, t.  
 Rahkants, Marianna (Wife's) New York, Pa.  
 Rad, Gladys (Linger Bar) Sheboygan, Wis., Pa.  
 Ramon & Ramona (Cocoanut) Vancouver, B. C., Pa.  
 Ramon & Renita (Ambassador) New York, Pa.  
 Rancho Grande Revue (Plaza) El Paso, Tex., t.  
 Rand, Katherine (Walton) Philadelphia, Pa.  
 Randall Sisters (Plymouth) Worcester, Mass., t.  
 Rardin, Joe (Paradise) New York, Pa.  
 Rasha & Rhona (Merry-Go-Round Club) Akron, O., Pa.  
 Raye, Alben (Biltmore) New York, Pa.  
 Raye, Gilbert & Vicky (Ray Ot Club) Niagara Falls, N. Y., Pa.  
 Raywin, Hal & Hilda (Jefferson) Lafayette, La., t.  
 Reams, Three (Music Box) San Francisco, Pa.  
 Reator & Doreen (Colonial) Dayton, O., t.  
 Reator, King (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Reed & Mele (Royale-Frolic) Chicago, Pa.  
 Reed, Howard (Roxy) New York, t.  
 Reed, Jack (Normandie) New York, Pa.  
 Reid, Gus, Orch. (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Reilly, Tom, & Jimmy Comfort (Charlie Weighman's 40 Club) New York, Pa.  
 Revel, Baxter & Dean (Uptown) Chicago, t.  
 Reyes, Paul & Era (New Yorker) New York, Pa.  
 Reynolds, Al (Marquette Club) Chicago, Pa.  
 Reynolds & White (Riverside) Milwaukee, Pa.  
 Reynolds, Redwanda (Uptown) Chicago, t.  
 Ricardo's Continentals (Plaza) El Paso, Tex., t.  
 Ricardo & Renee (Ye Olde Tav.) Ft. Wayne, Ind., Pa.  
 Rich, Rosales (Gay Nineties) Chicago, Pa.  
 Richards, Toots & Jackie (Bundogers) Chicago, Pa.  
 Richardson Sisters (Paramount) Provo, Utah, Pa.  
 Richman, Margie (Orph.) Waco, Tex., 23-26, t.  
 Rita Carleton Blondes (Wilma) Missouri, Mont., Pa.  
 Roberts, Frances (Club Cadix) Atlantic City, Pa.  
 Roberts, Dave (Plantation Club) New Orleans, Pa.  
 Roberts & White (Wife's) New York, Pa.  
 Robin Sisters (Mosque) Newark, N. J., t.  
 Rodrigo & Francine (Deauville) New York, Pa.  
 Rogers, Harley (Leson Circus) Hickory, N. C.; Gaffney, S. C., 30-Jan. 4, t.  
 Rogers, Sammie (Hector's Club) New York, Pa.  
 Rogman's Broadway Bandwagon (Rex) Seattle, t.  
 Rokast, Marion (Wife's) New York, Pa.  
 Rollins, Mimi (Thru the Looking Glass) New York, Pa.  
 Rolph, Wynne (Wife's) New York, Pa.  
 Romero, Carmita (French Casino) New York, Pa.  
 Romig & Rooney Circus (Eastown) Detroit 24-26, t.  
 Roof Garden Band (Wilma) Missouri, Mont., Pa.  
 Root, Isabella (Epicure) Philadelphia, Pa.  
 Rooney Jr., Pat (Orion Terrace) Detroit, Pa.  
 Roosevelt & Serrile (Terrace Room) Chicago, Pa.  
 Ross, George (Gay Nineties) Chicago, Pa.  
 Ross, Doris (State-Lake) Chicago, t.  
 Ross, Little Stanley (Ambassador) Cleveland, O., Pa.  
 Ross, Stanley (Mayfair Casino) Cleveland, Pa.  
 Ross, Wally (Club Paradise) Superior, Wis., Pa.  
 Roxyettes, Four (Banker's Tavern) Philadelphia, Pa.  
 Roy, Bill (Chief Pare) New Orleans, Pa.  
 Roy, Chas. (Jefferson) Lafayette, La., t.  
 Royce, Eleanor & Seymour (Larus) New York, Pa.  
 Ruell, Jack (Pioneer Club) Detroit, Pa.  
 Ruth & Buddy (Silver Cloud) Chicago, Pa.  
 S  
 Shaw, Teddy (Terrace Gardens) Jamestown, N. Y., Pa.  
 Samuels, Al (Village Grove Nut Club) New York, Pa.  
 Sanders, Anita (Royale-Frolic) Chicago, Pa.  
 Santos & Elvira (Jimmy Kelly's) New York, Pa.  
 Santrey, Frank, Co. (Liberty) Oklahoma City, Okla., 23-31, t.  
 Sargent, Jack (Ringside) St. Louis, Pa.  
 Savage, Joan (Southern) Baltimore, Pa.  
 Schaps, 854 (116 Club) Chicago, Pa.

Schenk, Al (Merry-Go-Round Club) Akron, O., Pa.  
 Schell's Marionettes (Fox) Washington, D. C., 23-26, t.  
 Seaton's, Three (Freddie's) Cleveland, Pa.  
 Sedano (Larus's) New York, Pa.  
 Senta, Mara (Bismark) Chicago, Pa.  
 Sexton Jr., Jack (1100 Club) Chicago, Pa.  
 Shannon, Louise (S. S. Zoo) Chicago, Pa.  
 Shawn, Jack (XX Club) Reynolds, Pa., Pa.  
 Shay & Parker (Orph.) Wichita, Kan., 23-26, t.  
 Shay & Armstrong (Club Lido) Montreal, Pa.  
 Sheldon, Gene (Palladium) London 1-31, t.  
 Sheppard & Carlton Revue (State) New York 23-26, t.  
 Sherman, Bebe (Chateau) Milwaukee, Pa.  
 Shipstad & Johnson (College Inn) Chicago, Pa.  
 Shipstad, Roy (College Inn) Chicago, Pa.  
 Shopta, Ethel (College Inn) Chicago, Pa.  
 Sibley, Olive (Club Lido) Montreal, Pa.  
 Simons, Henry (Parody Club) Chicago, Pa.  
 Simmons, Hilda (1523) Philadelphia, Pa.  
 Sims in Salt (Ottumwa) Ottumwa, Ia., t.  
 Sirois Trio (Rex) Seattle, t.  
 Skatelles, The (Orph.) Lincoln, Neb., t.  
 Smith, Russell (Black Cat) New York, Pa.  
 Snyder, Billy (Hi-Hat Club) Chicago, Pa.  
 Soldiers of Fortune (Jefferson) Lafayette, La., t.  
 St. Clair Sisters (Orph.) Wichita, Kan., 23-31, t.  
 Stanley, Shannon (Ottumwa) Ottumwa, Ia., t.  
 Star, Barney (Paramount) Provo, Utah, t.  
 Star, Florence (Park Central) New York, Pa.  
 Star, Fred (Club Alabam) Chicago, Pa.  
 Steele, John (Gay Nineties) New York, Pa.  
 Stewart Sisters (Daisy Club) New York, Pa.  
 Stone & Lee (State) New York 23-26, t.  
 Strathgore Revue (Liberty) Oklahoma City, Okla., 23-31, t.  
 Stretch & Strain (Back Stage) Cleveland, Pa.  
 Stula, Richard (Park Central) New York, Pa.  
 Sue, Lyla (Morrison) Chicago, Pa.  
 Sugar Cane (Chicago) Chicago, t.  
 Swann, Russell (Waldorf-Astoria) New York, Pa.  
 Symington, Mrs. Eve (St. Regis) New York, Pa.  
 T  
 Taka Sisters, Three (Harry's N. Y. Cabaret) Chicago, Pa.  
 Talbert, Ray (Club Monte Carlo) Sheboygan, Wis., Pa.  
 Tappan, Maxine (Ambassador) New York, Pa.  
 Tarr, Polly (Silver Cloud) Chicago, Pa.  
 Tarr, Terry, Girls (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Tascot, Betty (Gay Nineties) Chicago, Pa.  
 Taylor, Dorothy (Airport Tav.) Cleveland, O., Pa.  
 Taylor, Dubs (National) Louisville, t.  
 Taylor, Flo (Anne Millstone's) Chicago, Pa.  
 Theodore & Denesha (Delmonico's) New York, Pa.  
 Termini, Joe (Ritz & Carlton Hotels) London 1-31, Pa.  
 Thais (Old Roumanian) New York, Pa.  
 Thomas, Eloise (Anne Millstone's) Chicago, Pa.  
 Thorson, Carl (Orph.) Waco, Tex., 23-26, t.  
 Thomas, Anita (St. Moritz) New York, Pa.  
 Towne & Knott (Club Lido) Montreal, Pa.  
 Townsman, The (Montclair) New York, Pa.  
 Tracy's, Jack, Band (Fargo) Fargo, N. D., t.  
 Travers, Jean (Chief Pare) Chicago, Pa.  
 Tricker, Albert (St. Moritz) New York, Pa.  
 Tucker, Sophie (House of Morgan) New York, Pa.  
 Tucker, Smashups (Connie's Inn) New York, Pa.  
 Tucker, Tommy (Grand) St. Louis, t.  
 Tucker, Arthur (Club Comique) Los Angeles, Pa.  
 Tyler & St. Clair (Liberty) Oklahoma City, Okla., 23-31, t.  
 U  
 Udell Triplets (Rex) Seattle, t.  
 V  
 Val & Valarie (Merry-Go-Round Club) Akron, O., Pa.  
 Valdez, Vera (Frolic Inn) Hollywood, Calif., Pa.  
 Van, Gus (Uptown) Chicago, t.  
 Vandas, Mary, Girls (National) Louisville, t.  
 Velos & Yolanda (Palmer House) Chicago, Pa.  
 Venetian Duo (L'Algon) Chicago, Pa.  
 Verne, Edna, & Berue (Earle) Philadelphia 23-26, t.  
 Verne, Nita, & Don Donaldson (Versailles) New York, Pa.  
 Vernon, Pat (Mayfair Casino) Cleveland, Pa.  
 Vernon, Wally (Cosmopolitan) Chicago, Pa.  
 Vernon, Florie & Val (Greenwich Village Barn) New York, Pa.  
 Villani, Freddie (Madison Casino) Chicago, Pa.  
 Volland, Biscna (Village Gypsy Tavern) New York, Pa.  
 W  
 Wade, Billy (Lyceum) Duluth, Minn., 30-Jan. 1, t.  
 Wagner Sisters (Paramount) Provo, Utah, t.  
 Waldron, Jack (Hollywood) New York, Pa.  
 Waldron, Fred & Kay New Yorkers (San Antonio, Tex., 23-26, t.  
 Wally & Verdyn (Pal) Chicago 23-26, t.  
 Walsh, Sammy (Village Barn) New York, Pa.  
 Ward Sisters (Arabian Supper Club) Columbus, O., Pa.  
 Ward, Ada (Connie's Inn) New York, Pa.  
 Ward & Volks (Jefferson) Lafayette, La., t.  
 Ware, Dick (Club Paramount) Chicago, Pa.  
 Warwick Sisters, Three (1523 Club) Philadelphia, Pa.  
 Wayne, Clifford, Six (Fargo) Fargo, N. D., t.  
 Wayne, Carlisle (Fargo) Fargo, N. D., t.  
 Webb, Nela (Normandie) New York, Pa.  
 Weber, Rex (Aerobic) Philadelphia, Pa.  
 Wellington, Marcelle (Nixon) Pittsburgh, Pa.  
 Wells, Peter (Cocoanut Gardens) Chicago, Pa.  
 West & Roberts (Ottumwa) Ottumwa, Ia., t.  
 Weston, Sammy (Airport Tav.) Cleveland, O., Pa.  
 White, Bill (Town Bar) New York, Pa.  
 White, Jack (Jim Healy's Rendezvous) New York, Pa.  
 White, Olive (Penthouse) Detroit, Pa.  
 White, Teddy (Normandie) New York, Pa.  
 Whiting, Jack (Pal) London 1-31, t.  
 Whitman, Flo (Town Club) Chicago, Pa.  
 Whitman, Fred, Three (Stanley) Pittsburgh, t.  
 Wilbur's Circus (Fox) Washington, D. C., 23-26, t.  
 Williams, Art (Club Alabam) Chicago, Pa.

Williams, Dorothy (Jack Dempsey's) New York, Pa.
Williams, Jerry (Man About Town) New Wilson, Warren (Century) Baltimore 23-26, 1.
Winsette, Emily (Orph.) Waco, Tex., 24-30, 1.
Witt, Bob (Piaza) El Paso, Tex., 24-30, 1.
Wood, Ed E., Boston, 23-Jan. 2, 1.
Wood, Britt (Pal.) Chicago, 23-26, 1.
Wood, Milt (Mosque) Newark, N. J., 1.
Wonder Girls, Five (Riverdale) Milwaukee; (Princess) Nashville Dec. 31-Jan. 2, 1.
Wood, Elmore (Uptown) Chicago, 1.
Woodward, Earl, Jack & Betty (Embassy Club) Jacksonville, Fla., Dec. 24.
Worth Sisters (College Inn) Philadelphia, Pa.
Wright, Babbles (Club Alabama) Chicago, Pa.
Wright, Charles (Weylin) New York, Pa.
Wright, Cobina (Mons Paris) New York, Pa.
Wright, Katherine (Stanley Bar & Grill) New York, Pa.
Wynward & Wecker (Colosimo's) Chicago, Pa.

X

X Sisters, Three (Harriman-Bleeker Hall) Albany, N. Y., 23-26, 1.

Y

Yacopis (Fox) Washington, D. C., 23-26, 1.
Yarnell, Tony (Villa Moderne) Chicago, Pa.
York & Lewis (Jimmy Kelly's) New York, Pa.
Yost, Ben & California Varsity Eight (Holiday) New York, Pa.
Young, Arden (Margery) New York, Pa.
Yvette, Mlle. (Club Trouville) San Francisco, Pa.

Z

Zander & Xandria (Paramount) Des Moines, Ia., 30-Jan. 1, 1.
Zodella (Palais Royale) Lansing, Mich., Pa.

BANDS AND ORCHESTRAS

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

A

Adams, Johnny (Greyhound Lines) Dayton, O., Pa.
Acker, Jack (Yorktown Tavern) Elkins Park, Pa., Pa.
Albert, Al (Silver Cave) Chicago, Pa.
Alvin, Danny (Gold Coast Embassy Club) Chicago, Pa.
Ammons, Albert (Club de Lisa) Chicago, Pa.
Antobal (Stork) New York, Pa.
Armand, Johnny (Woodrow Wilson) New Brunswick, N. J., Pa.
Armstrong, Louis (Connie's Inn) New York, Pa.
Ashman, Eddie (Sharon) New York, Pa.
Aven, Al (Greyhound) New York, Pa.

B

Barton, Blue (Paradise Showboat) Troy, N. Y., Pa.
Bartel, Jess (Ambassador) New York, Pa.
Barkin, Alvin (St. Moritz) New York, Pa.
Belasco, Leon (Chez Paree) Chicago, Pa.
Benson-Cole (The Stables) Detroit, Pa.
Berger, Jack (Astor) New York, Pa.
Berkeley, Duke (Honkey-Dory) Stamford, Conn., Pa.
Bernie, Ben (Paradise) New York, Pa.
Black, Henry (Graystone) Detroit, Pa.
Black, Bob (Pere Marquette) Peoria, Ill., Pa.
Black, Stan & Lee (Ambassador Club) Spokane, Wash., Pa.
Blaswell, Freddy (Madium) Montreal, Pa.
Blaine, Jerry (Continental) Newark, N. J., Pa.
Bloomer, Harry (Greenbrier) White Sulphur Springs, W. Va., Pa.
Boyd, Zeke (Maripold) Denver, Colo., Pa.
Bridford, Forest (Glean Newspaper) Ky., Pa.
Brandwaine, Nat (Stork) New York, Pa.
Breese, Louis (Weylin) New York, Pa.
Breinholt, Verdie (Rainbow) Salt Lake City, Pa.
Brigode, Ace (Music Hall) Cincinnati, Pa.
Bring, Lou (House of Morgan) New York, Pa.
Brito, Alfredo (Versailles) New York, Pa.
Bromberg, Sammy (Von Thesen's) Chicago, Pa.
Buckner, Billy (Skirvin) Oklahoma City, Pa.
Buccaneri (George Vanderbilt) Asheville, N. C., Pa.
Buzkath, Johnnie (Casa Madrid) Louisville, Pa.

C

Campbell, Jimmie (Marquette Club) Chicago, Pa.
Carlton, Duke (Club Nightingale) Wausau, Wis., Pa.
Carper, Don (Old Country Club) Phoenix, Ariz., Pa.
Carr, George (Dempsey) Macon, Ga., Pa.
Cassaban, Cornelius (St. Regis) New York, Pa.
Cebesian, Emil (St. Regis) New York, Pa.
Conn, Irving (Arrowhead Inn) New York, Pa.
Continental Oysters (L'Algon) Chicago, Pa.
Cordard, Judy (Tower) Kansas City, Pa.
Copeand, Eddie (Casino) Sea Cliff, L. I., N. Y., Pa.
Corneilus, Paul (Hilote) Cincinnati, Pa.
Covert, Mike (Seneca) Rochester, Pa.
Cugat, Xavier (Waldorf-Astoria) New York, Pa.

D

Daley, Frank (Meadowbrook) Cedar Grove, N. J., Pa.
Dannan, (Madeline's) New York, Pa.
Dantale, Ed (St. George) Brooklyn, Pa.
Daw, Freddie (Graemeer) Chicago, Pa.
De Barbary, Yoshika (Dabont) New York, Pa.
De Singer, Bob (Highway Inn) Chicago, Pa.
Demetry, Danny (Vanity Ballroom) Detroit, Pa.
Denzy, Jack (French Casino) New York, Pa.
Dickerson, Carroll (Grand Terrace) Chicago, Pa.
Dolan, Harry (Silver Slipper) Memphis, Tenn., Pa.
Dictators, The (883 Club) Chicago, Pa.
Donahue, Al (Bermudiana) Bermuda, Pa.
Dsworth, Art (Chop House) Hartford, Conn., Pa.
Dupoll, Benny (Cornelia) Niles Center, Ill., Pa.
Dutton, Benny (Red Gables) Indianapolis, Pa.

E

Elliott, Baron (Bill Green's) Pittsburgh, Pa.
Erlinbach, Les (Arrowhead Inn) Cincinnati, Pa.
Ernst, Steve (Blue Lantern Club) Detroit, Pa.
Ernie, Val (Maxim's) New York, Pa.
Everette, Jack (Mayfair) Des Moines, Ia., Pa.

Farley-Riley (Onyx Club) New York, Pa.
Farmer, Willie (Leon and Eddie's) New York, Pa.
Felix, Al (Billy Gallagher's) New York, Pa.
Fields, Shag (Palmer House) Chicago, Pa.
Finch, Freddie (Vanity Fair) Kansas City, Pa.
Fio-Rlio, Ted (New Yorker) New York, Pa.
Fisher, Art (Town Club) Chicago, Pa.
Fleming, Basil (Savoy-Piaza) New York, Pa.
Francisco, Fran (Club Moderne) Battle Creek, Mich., Pa.
Frederick, Bill (Reed's New Casino) Niles, Mich., Pa.
Frotias, Lucille (Drink-o-Mink) Bakersfield, Calif., Pa.
Frisco, Al (College Inn) Philadelphia, Pa.

G

Gardner, Dick (Lord Baltimore) Baltimore, Pa.
Garrao, Don (Seneca Lake Tavern) Geneva, N. Y., Pa.
Gasparre, Dick (Savoy Piaza) New York, Pa.
Gendron, Harri (Royale) Chicago, Pa.
Geran, Tom (The Grove) Houston, Tex., Pa.
Gilberto, Don (Toreador) New York, Pa.
Gill, Emerson (Webster Hall) Detroit, Pa.
Gillis, Irving (Pierre) New York, Pa.
Goldan, Ned (Querc-Terrace) Woodside, L. I., N. Y., Pa.
Golly, Cecil (Radisson) Minneapolis, Pa.
Gordon, Frank (Nicotie) Minneapolis, Pa.
Goldthel, Manfred (Monte Cristo) Chicago, Pa.
Grant, Bob (Savoy-Piaza) New York, Pa.
Grier, Jimmy (Biltmore) Los Angeles, Pa.

H

Hagelston, Charles (Post Lodge) Larchmont, N. Y., Pa.
Hall, George (Taft) New York, Pa.
Halstead, Henry (Park Central) New York, Pa.
Hart, Little Jackie (White House) Newark, N. J., Pa.
Harris, Phil (Adolphus) Dallas, Tex., Pa.
Harris, Ted (Paramount) Des Moines, Ia., Pa.
Hart, Ruth (Wonder Bar) Lansing, Mich., Pa.
Harr, Michael (Steville Tavern) Dayton, O., Pa.
Haynes, Frank (Congress) New York, Pa.
Heldt, Horace (Drake) Chicago, Pa.
Henderson, Fletcher (Roseland) New York, Pa.
Herman, Dave (Jack Dempsey's) New York, Pa.
Hessberger, George (Old Heidelberg) Chicago, Pa.
Hestor, Don (St. Royal) Montreal, Pa.
Hill, Harry (Highsters) Peoria, Ill., Pa.
Hill, Teddy (Ubangi) New York, Pa.
Hines, Earl (Grand Terrace) Chicago, Pa.
Kirkham, Don (Hikeland Inn) Denver, Pa.
Hoff, Carl (French Casino) New York, Pa.
Hogan, Bill (Pal.) Chicago, Pa.
Holt, Ernie (El Morocco) New York, Pa.
Hope, Hal (Normandie) New York, Pa.
Hopkins, Claude (Cotton Club) New York, Pa.
Hopkins, Josh (Broad St. Tavern) Pawtucket, R. I., Pa.
Hutberg, Henry (Faust) Rockford, Ill., Pa.
Huntley, Lloyd (Stabler) Buffalo, Pa.

J

Janis, Freddie (Parody Club) Chicago, Pa.
Jarman, Lop (Showboat) St. Louis, Pa.
Jensen, Eugene (Hollywood) New York, Pa.
Jenkins, Ted (Castle Farm) Cincinnati, Pa.
Johnson, Charlie (Small's Paradise) New York, Pa.
Johnson, Johnny (Commodore) New York, Pa.
Jones, Inham (Lincoln) New York, Pa.
Jordan, Bill (Wooden Shoe Club) Chicago, Pa.
Joy, Harry (Madison) Chicago, Pa.
Joy, Violet (Lincoln Highway Inn) Mishawaka, Ind., Pa.

K

Kahn, Art (Case de Alex) Chicago, Pa.
Kane, Allan (Hirevort) Chicago, Pa.
Kassal, Art (Gibson) Cincinnati, Pa.
Kavellin, Al (Chicago) Chicago, Pa.
Kays, Frankie (St. Anthony's) Chicago, Pa.
Kay, Herbie (Edgewater Beach) Chicago, Pa.
Kaye, Sammy (Cabin Club) Cleveland, Pa.
Keller, Jack (Parkway Casino) Bridgeport, Conn., Pa.
Kellin, Leonard (Blamack) Chicago, Pa.
Kemp, Hal (Pennsylvania) New York, Pa.
Kerwin, Gene (After the Show Club) Chicago, Pa.
Kerr, Henry (Waldorf-Astoria) New York, Pa.
Klein, Jules (Stabler) Detroit, Pa.
Knapp, Orville (Cosmopolitan) Denver, Pa.
Korbis, Van (Madison Casino) Chicago, Pa.
Kraus, Ed (Ott Tunnel) Chicago, Pa.
Kroll, Nathan (Vanderbilt) New York, Pa.
Krumin, Goolya (Russian Bear) New York, Pa.

L

Kahn, Lee (Cedar Shore) Sayville, L. I., N. Y., Pa.
La Marr, Frank (Nuts) New York, Pa.
Lamb, Drexel (Club Lido) Jackson, Mich., Pa.
Landra, Mike (Beech) New York, Pa.
Lanc, Eddie (Governor Clinton) New York, Pa.
LaPorte, Manny (Manna-Bar) Ardmore, Pa.
La Salle, Frank (Wivel) New York, Pa.
Leifer, Allan (The Farm) White Plains, N. Y., Pa.
LeRoux, Duke (La Salle) South Bend, Ind., Pa.
Lee, Alan (Edison) New York, Pa.
Lehrer, Ivan (883 Club) Chicago, Pa.
LeRoy, Howard (McCurdy) Evanville, Ind., Pa.
Levi, Paul (New Windmill) Pittsburgh, Pa.
Levant, Phil (Schroeder) Milwaukee, Pa.
Light, Enocn (McAlpin) New York, Pa.
Lindeman, Udo (Gloria Palast) New York, Pa.
Litchon, Henri (Guyon's Paradise) Chicago, Pa.
Lombardo, Guy (Roosevelt) New York, Pa.
Long, Johnny (Ten Eyck) Albany, N. Y., Pa.
Loper, Vincent (Ambassadors) New York, Pa.
Lutzford, Jimmie (Pays) Philadelphia 27-Jan. 1, 1.
Lynch, Abe (Hollywood) New York, Pa.
Lynn, Bob (Commodore) Vancouver, B. C., Can., Pa.
Lyons, Al (Ambassador) Los Angeles, Pa.

M

McCarthy, Al (Baneroff) Springfield, O., Pa.
McNamara, Bill (Profile Inn) Hollywood, Calif., Pa.
Mack, Austin (Harry's N. Y. Cabaret) Chicago, Pa.
Madriguera, Enrie (Morrison) Chicago, Pa.
Maglio, Charlie (Pago Pago) San Francisco, Pa.
Mann, Milton (Village Barn) New York, Pa.
Mannone, Winky (Pamona Door) New York, Pa.

Maples, Nelson (Ye Olde Tavern) Fort Wayne, Ind., Pa.
Marisolo, Al (Club Mirador) Homestead, Pa., Pa.
Marzell, Gus (Stork) New York, Pa.
Martell, Paul (Arcadia) New York, Pa.
Martin, Johnny (18 Club) Chicago, Pa.
Martino, Johnny (Silver Cloud) Chicago, Pa.
Mayer, Artie (Belmont Grill) Bridgeport, Conn., Pa.
Meeker, Bobby (De Witt Clinton) Albany, N. Y., Pa.
Mee, Jimmy (Royale-Frolles) Chicago, Pa.
Meroff, Benny (Olmos Club) San Antonio, Tex., Pa.
Meyers, Jack (Club New Yorker) New York, Pa.
Miller, Gene (Alcator) Kansas City, Pa.
Miller, Floyd (Joe's Casino) Wilmington, Del.
Mohr, Bob (Dearyville Club) Santa Monica, Calif., Pa.
Monan, Jack (Green Mill Village) Porterville, Calif., Pa.
Monroe, Jerry (Circle) New York City, Pa.
Morgan, Jack (Hollywood) Tonawanda, N. Y., Pa.
Moss, Joe (Vanderbilt) New York, Pa.
Myers, Stanley (Ottumwa) Ottumwa, Ia., Pa.

N

Navara, Leon (St. Moritz) New York, Pa.
Navarre, Ted (Roseland) Brooklyn, N. Y., Pa.
Nelson, Ozzie (Lexington) New York, Pa.
Newling, Carl (Vine Gardens) Chicago, Pa.
Newman, Ruby (Rainbow Grill) Rockefeller Center, N. Y., Pa.
Niebur, Eddie (Casino Moderne) Chicago, Pa.
Nielsen, Paul (Park Avenue) Detroit, Pa.
Nitti, Joe (Club Havana) Chicago, Pa.
Noble, Buddy (Meadow) Appleton, Wis., Pa.
Noble, Ray (Rainbow Room) New York, Pa.
Norris, Joe (Eastern Star) Detroit, Pa.
Norton, Jack (5100 Club) Chicago, Pa.

O

Olson, Walter (New Julius) Gardenville, N. Y., Pa.
Oliver, Florello (Anna Held's) New York, Pa.
Olson, George (College Inn) Chicago, Pa.
Osborne, Will (Book-Cadillac) Detroit, Pa.

P

Pablo, Don (Merry-Go-Round) Ft. Wayne, Ind., Pa.
Pacelli, Bob (Granada) Chicago, Pa.
Pacheco, Trocadero (New York, Pa.
Perry, Ron (St. Moritz) New York, Pa.
Phillips, Bill (Orph.) Lincoln, Neb., Pa.
Piatt, Earl (Broad Street Grill) Harrisburg, Pa., Pa.
Pollock, Ben (Roosevelt) New Orleans, Pa.
Prague, Jean (Deauville) New York, Pa.
Purvis, Jack (Three Looking Glass) New York, Pa.

R

Rainbow Hamburgers (Piaza) Haverhill, Mass., Pa.
Ravel, Arthur (Essex House) New York, Pa.
Raymond, Richard (KM Kat) New York, Pa.
Reddy, Herbie (Casino) Chicago, Pa.
Regis, Gene (Sak's) Detroit, Pa.
Reid, Gus (Logan) Madison, Minn., Pa.
Reichman, Joe (Stabler) Boston, Pa.
Rhythms Girls (Log Cabin Inn) Chicago, Pa.
Richard, Joe (Showboat) New York, Pa.
Richards, Barney (Limehouse) Chicago, Pa.
Richardson, Florence (Rene) New York, Pa.
Rice, Joe (Logan) Madison, Minn., Pa.
Rioff, Stan (St. Zee) Chicago, Pa.
River, Joe (Francis) Monroe, La., Pa.
Robbins, Ted (Rosedome) Boston, Mass., Pa.
Rodriguez, Jose (Lakue's) New York, Pa.
Rodriguez, Raul (El Morocco) New York, Pa.
Romanelli, Leigh (King Edward) Toronto, Can., Pa.
Romer, Bill (Kringling) Baraboo, Wis., Pa.
Rita (Rita) Chicago 25 (Ma.) LaSalle, Ill., Pa.
(Royal) Sioux Falls, S. D., 25-29, 1.
Rose, Irving (Chase Supper Club) St. Louis, Pa.
Rosen, Tommy (Walter's Garden) Atlanta, Ga., Pa.
Rosenthal, Harry (LaRue's) New York, Pa.
Rosen, Eddie (Club) Chicago, Pa.
Russell, Jack (Vanity Fair) Chicago, Pa.
Russell, Jack (Melody Mill) North Riverside, Ill., Pa.
Rutherford, Al (Beaver) York, Pa., Pa.

S

Sales, Lew (Club Minut) Chicago, Pa.
Sanders, Joe (Blackhawk) Chicago, Pa.
Schneider, Sol (Old Russian) New York, Pa.
Scheidt, Fred (Dixie) New York, Pa.
Setaro, Fred (O'Neal's) Vicksburg, Miss.
Sherman, Maurice (Washington - Youre) Shreveport, La., Pa.
Shrivers, Seymour (Stevens) Chicago, Pa.
SIRA, Frank (Shell Beach Club) Lake Charles, La., Pa.
Smith, Joseph C. (Versailles) New York, Pa.
Smith, Eddie (Club Paramount) Chicago, Pa.
Sobel, Mel (Silver Slipper) Northumberland, Pa., Pa.
Sorey, Vincent (Rene) New York, Pa.
South, Eddie (Chez Paree) Chicago, Pa.
Spitalny, Phil (Stanley) Pittsburgh, Pa.
Starr, Fred (Claremont) New York City, Pa.
Stein, Maurice (Paramount Club) Chicago, Pa.
Sterr, Harold (Fifth Ave.) New York, Pa.
Sterner, George (Piaza) New York, Pa.
Stratig, Charley (St. Clair) Chicago, Pa.
Sweeney, Bud (Winter Casino) Buffalo, N. Y., Pa.
Sylvester, Bob (Congress) New York, Pa.

T

Taylor, Jack (Wintergarden) Wichita, Pa.
Teal, Ray (Jung) New Orleans, Pa.
Thurn, Otto (Bavarian) (Pittsford Inn) Pittsford, N. Y., Pa.
Timley, Bob (Colosimo's) Chicago, Pa.
Tippens, Al (Nelson) Chicago, Pa.
Tracy, Jack (Fargo) Fargo, N. D., Pa.
Tremaine, Paul (Gloria Palast) New York, Pa.

V

Van Duser, Roger (Larchmont Casino) Larchmont, N. Y., Pa.
Van Horn, Dave (Four Horsmen) Philadelphia, Pa.
Vance, Johnny (Club Joy) Lexington, Ky., Pa.
Vaughn, Walter (Rainbow Gardens) Chicago, Pa.
Velas, Ruth (Roosevelt) New York, Pa.
Wagner, Sol (Via Lago) Chicago, Pa.
Wardlaw, Jack (Jefferson) Columbia, S. C., Pa.

W

Warren, Arthur (Harney Gallant's) New York, Pa.
Watts, Kenny (Dicky Wells) Harlem, New York, Pa.
Weeks, Anson (Aragon) Chicago, Pa.
Weeks, Randy (Cocoon) Boston, Pa.
Weikly, Wee Willy (Columbia) Columbia, N. J., Pa.
Weisler, Al (Four Trees) New York, Pa.
Whitman, Paul (Hippodrome) New York, Pa.
Wilson, Bowdy (Palace Gardens) Lansing, Mich., Pa.
Wiley, Bud (College Inn) Dayton, O., Pa.
Williams, Ray (Coral Gables) Lansing, Mich., Pa.
Willy, Harry (Club Casino) Cincinnati, Pa.
Winegar, Frank (Stearns) Ludington, Mich., Pa.
Woods, Howard (Robert Treat) Newark, Pa.
Wylie, Austin (Kenners) Albany, N. Y., Pa.

Z

Zarin, Michael (Waldorf-Astoria) New York, Pa.
Zalour, Joseph (Biltmore) New York, Pa.
Zivilo, Sammy (Nut Club) New Orleans, Pa.
Zollo, Leo (Benjamin Franklin) Philadelphia, Pa., Pa.
Zutty, (Flagship) Chicago, Pa.

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Zollo, Leo (Benjamin Franklin) Philadelphia, Pa., Pa.
Zutty, (Flagship) Chicago, Pa.

DRAMATIC AND MUSICAL

Anything Goes (Grand) Chicago.
Blossom Time (Tulane) New Orleans 23-28.
Carroll, Earl, Vanities (English) Indianapolis 23-28.
Cass (Cass) Detroit 30-Jan. 4.
Dear Old Darling (Nixon) Pittsburgh 30-Jan. 4.
Dodsworth (Davidson) Milwaukee 23-28.
(Orph.) Kansas City 30-Jan. 4.
Draper, Ruth (Nixon) Pittsburgh 30-28.
Great Waltz (Auditorium) Chicago.
I Want a Policeman (Broad) Philadelphia 25-Jan. 4.
My Maryland (Forrest) Philadelphia 25-Jan. 4.
Odd Maid (Krieger) Chicago 23-Jan. 11.
Olive Star (Chestnut St.) Philadelphia 23-Jan. 4.
Personal Appearance (Harris) Chicago.
Personal Appearance (Garrick) Philadelphia 23-Jan. 4.
Squaring the Circle (Blackstone) Chicago.
Three Men on a Horse (Plymouth) Boston.
Three Men on a Horse (City Aud.) Shreveport, La. 25-26.
(City Aud.) Jackson, Miss. 27.
(Aud. Montgomery, Ala.) 28.
Three Men on a Horse (American) St. Louis 23-28.
Tobacco Road (Cox) Cincinnati 23-Jan. 4.
Tobacco Road (Met.) Minneapolis 23-28.
Ziegfeld Follies (Boston O. H.) Boston.

INDEPENDENT BURLESK

Big Revue (Brooklyn) Union City, N. J., 23-28.
(Werba) Hudson 30-Jan. 4.
China Dolls (Republic) New York 23-28.
Trocadero (Philadelphia) 30-Jan. 4.
Dainty Dolls (Howard) Boston 23-28.
(Hudson) Union City, N. J., 26-Jan. 4.
Dimpled Darlings (Trocedore) Philadelphia 23-28.
(Lyric) Allentown 30-31.
(Family) Mahanoy City Jan. 1.
(Met.) Williamsport 23-28.
(Orph.) Reading 3-4.
Fish and Dash (Howard) Newark, N. J., 13-28.
(Howard) Boston 30-Jan. 4.
Garden of Girls (Family) Mahanoy City, Pa. 25.
(Met.) Williamsport 26.
(Orph.) Reading 27-28.
(Variety) Pittsburgh 30-Jan. 4.
Merry Maidens (Gayety) Washington 23-28.
(Empire) Newark, N. J., 25-Jan. 4.
Modes & Models (Gayety) Baltimore 30-Jan. 4.
Ore Docks (Worcester) Worcester, Mass., 23-28.
Record Breakers (Werba) Brooklyn 23-28.
(Republic) New York 30-Jan. 4.
Youth Follies (Gayety) Baltimore 23-28.
(Gayety) Washington 30-Jan. 4.

MISCELLANEOUS

Bragg Bros.' Show: Bangor, Me., 23-Jan. 4.
Burke & Gordon Show: Paris, Ill., 24-28.
Corey Indoor Circus: Nanty Glo, Pa., 23-28.
DeCoe, Magician: Jackson, Mich., 23-Jan. 4.
Dressen & Purcell Circus Revue: (Strand) New Orleans 23-28.
Earl's Pan Show: Zolfo Springs, Fla., 23-28.
Harlan Mtd. Show: Chillicothe, O., 23-28.
Johnson, Judith, Mentalist: (Cory) Broadland, N. Y., 24.
King, George Cram & Nellie M. H.: (Joyland, 69th St.) Philadelphia, Pa., 23-28.
Marline-Pirestone Co.: Hot Springs, Ark., 23-28.
Original Floating Theater: Swansboro, N. C., 23-28.
Wilmington 30-Jan. 4.
Owen Bros.' Indoor Circus: Belleville, Ill., 27-28.
Litchfield 29-30.
Ramonn, King: St. Louis, Mo., 23-28.
(See ROUTES on page 132)

Ben Barnett Loses Parents

NEW YORK, Dec. 21.—Mr. and Mrs. Abraham Barnett, parents of Ben Barnett, of The Billboard staff, died this week at their home in St. Albans, L. I. Mr. Barnett's death occurred at midnight Thursday (19), two days after his wife, Minnie, passed away. Two other children survive, Mrs. Anna Hockstader and Charles. Details will be found in The Final Curtain on this issue.

Guild Shows for Chicago

CHICAGO, Dec. 21.—It is announced by the management of the American Theater Society that it probably will offer in its subscription series Porgy and Bess in February and The Taming of the Shrew with Alfred Lunt and Lynn Fontanne in March. Both are Theater Guild productions.

# NEW WARNER CONTRACTS

## Nothing Being Signed as Yet; Baldwin Gets Power of Attorney

**NAB head gets rush of powers of attorney from members—Warner contracts reported calling for fees of 40 per cent of ASCAP sustaining and two per cent of the net**

NEW YORK, Dec. 21.—Altho something definite may take place and a break come about in the Warner-ASCAP situation shortly before the year is actually out, "nobody is signing any contracts" appears to be the by-word among the broadcasters. James W. Baldwin, managing director of the National Association of Broadcasters, who was appointed a one-man commission and negotiator of the NAB members, has already received a number of letters giving him power of attorney to act for such NAB members as so desire. This is fast work and evidences a strong desire on the part of the broadcasters to have Baldwin act for them.

The NAB letters asking for power of attorney did not go out until Wednesday night from Washington, and powers of attorney have been coming in ever since. In regard to the Warner angle, it is understood that the group of subsidiary publishing houses thru their agent, Music Publishers Holding Corporation, is now sending out blanket contracts to radio stations which call for license fees approximately 40 per cent of what is now being paid to ASCAP as a sustaining license fee and 2 per cent of the net receipts of commercial revenue.

This license fee is too high in the opinion of both NAB officials and other broadcasters. Warner Brothers, thru their own survey, reported that their music has been played to the extent of 40 per cent of most musical programs. This is refuted by the surveys conducted by the NAB, which states that the Warner catalogs really rate but 18 to 19 per cent of the music on the air. Therefore the 40 per cent angle considered by Warners is held as being too high. An average on 23 stations was taken for the NAB figures. NAB believes that some weeks when a Warner musical film hit was riding the average may have been temporarily higher.

### NAB and Warners

Meantime James W. Baldwin and Leo Fitzpatrick, president of the NAB, attended a meeting of the ASCAP board on Thursday and talked over the possibility of a per piece plan of license fees. Other mutual matters were discussed in amicable fashion. Both Baldwin and Fitzpatrick believe that radio is being discriminated against. However, it is understood a more equitable solution of the problem is being gradually reached.

All music publisher members of ASCAP have now signed up, along with the writers, the only ones out now being the five Warner music houses, Harms, Inc.; M. Witmark & Sons; T. B. Harms, New World Music Corporation and Remick Music Corporation. Warners may still work out a per piece plan, and one report was that Warners would hold orchestra leaders to account.

In the opinion of NAB officials, a definite line of action will be taken within the week before New Year's. Networks are making their own experiments in the Warner-less days and will make known their findings.

### Hollinshead in Charge Campbell-Ewald Co., N. Y.

NEW YORK, Dec. 21.—M. A. Hollinshead has been appointed vice-president in charge of radio activities for Campbell-Ewald Company of New York, Inc. Mr. Hollinshead, as head of the radio department of Campbell-Ewald Company of Detroit, since its organization, has directed some of the best known programs on the air.

Lotus Dean, who joined the ad agency after several years with Columbia Broadcasting System and National Broadcasting Company, will continue his duties as department manager.

## DON'T MISS

The New Billboard

ORCHESTRA DIRECTORY

Beginning on Page 52

## Kid Actor Group Still Cleans Up

NEW YORK, Dec. 21.—A select group of kid actors in radio have the bulk of the acting jobs on the ether and are cleaning up as a result. Earnings are estimated as upwards of \$100 to \$300 weekly. Sometimes more.

Leader is Walter Tetley, 16-year-old Scotch boy. Tetley works on *March of Time*, *Fred Allen's program*, *Sobby Benson*, *Buck Rogers*, *Showboat* and *School of the Air*. He has others as well, one-time commercial shots and the like. Tetley usually makes a trip to London each summer for a short film in vaude there, doing an imitation of Harry Lauder.

Another topper is Billy Halop, now playing in *Dead End*, Broadway legit. Young Halop, besides playing the lead in *Sobby Benson*, in which is his sister Florence, another juvenile big wage earner, plays in *Home, Sweet Home*, and other script shows. Another money maker is Ethel Blum, with Jackie Kerk one more. He's now in *Jubilee*, musical hit. Two brothers, Bobby and Billy Mouse, big also.

The kids are like their seniors, always looking for more jobs. A corner on the third floor (studios) of NBC is known as "Mothers' Corner." They come there and boast, or cry.

## Memphis Daily Revises Mobile FCC Application

MOBILE, Ala., Dec. 21.—Revised application filed by *The Memphis Commercial Appeal* with the FCC at Washington this week, for a new large radio station here asks for a power of 1,000 watts at night and 5,000 during the daytime and requests 630 channel instead of originally 595 k. c. with the feature of a directional antenna at night.

*The Commercial Appeal*, in its application signed by H. W. Schlauch, agent, says that it's proposed to service Mobile and vicinity with NBC programs, news flashes and community service, consisting of features not now available thru the other large station here, WALA, CBS outlet.

## Sound on Film Again Boosted; Multiple Track Is Perfected

NEW YORK, Dec. 21.—The threat of sound on film recording for broadcast is being renewed, one firm here being reported as setting up a research department in this city to perfect the process. Successful sound on film, according to authorities, would revolutionize electrical transcription industry.

Understood that one of the principal obstacles in sound on film has been overcome. This is that more than one track on the same film, allowing a switch back to reverse the film in a thirtieth of a second so that no recording delay is noticeable in the playing. Previously it was necessary to record a half-hour show on nearly a half mile of film. Another handicap was that the speed of playing was too fast, being 90 feet a minute.

Present development, it is said, has reduced the speed nearly one-third. Also,

### No Listeners Wanted

NASHVILLE, Dec. 21.—For the third time in as many years, WSM has asked listeners to tune out, suggesting tomorrow night at 9 p.m. that listeners will find something more to their liking elsewhere on the dial. Reason is a radio party broadcast for the agents of the National Life and Accident Insurance Company, owner of the station. Program runs for six hours.

Station believes that few listeners actually dial out.

## Ford To Use Waring Over NBC Half Hour

NEW YORK, Dec. 21.—Ford Motor Company, largest time buyer in the radio field, will increase its expenditures shortly by buying another half-hour period on Friday nights from the National Broadcasting Company. Auto company will use Fred Waring and his orchestra, with Waring remaining on his hour spot Tuesday night on CBS.

In addition to these programs, Ford has two others on Columbia, both on Sundays. Afternoons have Jose Manzanera and a Spanish orchestra and the evenings have a symphony program. Total network time is three hours, with each program having a large network.

## NBC Ahead of 1934 In 11-Month Total

NEW YORK, Dec. 21.—National Broadcasting Company gross revenue for the month of November was \$2,941,321, which is approximately the same as that of November, 1934, when an additional \$40,000 was billed. This brings the 11-month total for 1935 to \$28,248,793, which is already over the 1934 total, which was \$27,833,616 for the 12-month period. This increase is generally credited to NBC's new station arrangements which went into effect this year, and with the same level reached as in December, 1934. NBC will gross over \$30,000,000 for 1935.

Columbia Broadcasting System gross billing for November was \$1,722,390, a sum slightly higher than that of the same month in 1934. CBS will run about \$2,000,000 over last year.

### Musical News Show

OAKLAND, Calif., Dec. 21.—Oakland Tribune is sponsoring a new type of program over KLX on Wednesdays at 8 p.m. It's a musical newspaper edition titled *The Rhythmic Reporters and Their Front Page Harmonies*, with a male quartet giving their scoops, quips and stories in a variety of melodies. The quartet consists of Mort Gleason, basso and director; Ralph Westell, baritone; Ray Neelan and Vic Detwiler, tenors, prominent Oakland business men. Theme song is *Good News*.

## 13-Wk. Initial Spud Airing Set for MBS

NEW YORK, Dec. 21.—For the first time the Axton-Fisher Tobacco Company will go on the air in the interest of its Spud Cigarettes, the concern having signed for a 13-week run on the Mutual Broadcasting System, using WOR in the East and WLW in Cincinnati. Show will be heard at 11 to 11:30 at night and probably be the most ambitious late-hour period to date. The first program going on January 7.

Program, which will be aimed at a male audience, will center about Tex O'Reilly, soldier of fortune, whose experiences will be dramatized. His background includes serving in nine armies engaged in revolutions; also a term under Pancho Villa, Chinese Army, and even in Japan as a schoolmaster. Also in the cast will be the Enoch Light Orchestra and Craig O'Donnell, bass baritone. Additional cast mostly men.

Show has been written and directed by Peter Dixon, director of the radio department of the Kenyon & Eckhardt Agency. Experimental electrical transcriptions of the same order will be tested on two large regional outlets also, but not thru the stations mentioned above, of course.

## WFIL Taboos Liquor; Beer and Wine Oke

PHILADELPHIA, Dec. 21.—Donald Withycomb, WFIL general manager, announced that effective January 1, 1936, station will taboo all whisky commercials and existing accounts will automatically be canceled. Believed that this policy was influenced by the Strawbridge & Clothier and the Lit Bros. department stores which jointly own the station. Store policy affecting the radio station has had WFIL local blue outlet, place ban on all commercial religious programs and church service broadcasts. More recently station adopted the statute of the State of Oregon governing the commensal copy for advertising dentists.

Altho no hard liquors may be blurbled, according to Withycomb, station edict does not include beer and the light wines. Only existing account which will go off on New Year's Day is with Oldtyme Distillers, Inc. Whisky concern came on December 2 with a daily news broadcast spotted 11-11:15 p.m. to give the station some degree of assurance that the kids would be abed at that late hour. Interesting angle is in that distillers were first interested in airing Wayne Cody's musical memory contest on the p.m. spot. However, Cody does a kiddies' program on an early a.m. stanza for the Strawbridge & Clothier store, and station mixed the idea of his selling liquor to the adults later in the day. Oldtyme account was placed by the Peck Advertising Agency of New York and handled thru the Ed Petty Company, national rep. for WFIL on an extended contract.

## KVOS Told To Quit Airing of AP News

SAN FRANCISCO, Dec. 21.—The decision by the Federal Court at Seattle has virtually been reversed by the Ninth District Court of Appeals here, which has ordered the Seattle court to enjoin Station KVOS, of Bellingham, Wash., from appropriating news gathered by the Associated Press.

Judge William Denman, of the Circuit Court, wrote a long decision in which he declared the public's interest was at stake and that the first amendment to the Constitution recognized the function of the public press in the provision of its freedom. The "broadcasting of the news for commercial program purposes was unfair competition," said the court.

It is understood that the National Association of Broadcasters, which helped Rogan Jones, station operator, to be financed for the appeal, will not take a hand in the proceedings any further, but will let the latest decision stand as a precedent where a similar case may crop up.

## 14 New Programs Starting on NBC

NEW YORK, Dec. 21.—National Broadcasting Company has 14 new shows coming on between yesterday (20) and February 5. Some of the shows are new and others are revised versions for the same accounts. Others are transfers of shows from one to another account.

Jack Berch started a morning series yesterday for Cox's Gelatine. Metropolitan Opera auditions start December 23 for Sherwin-Williams Paint Company after some legal difficulties which threatened to cancel the program. Phillips Lord (Seth Parker) joins the Philip Morris cigaret show December 24, with a series of weird adventure items.

On January 1 John Charles Thomas and Frank Simon and his orchestra shift to new times. Next day Bing Crosby starts his series for Kraft Phenix Cheese Corporation with Jimmy Dorsey and his orchestra and Bob Burns as m. c. Paul Whiteman shifts from this account January 5 to Woodbury's, which formerly sponsored Crosby. Albert Payson Terhune starts a new series January 4 for the same sponsor, Spratt's.

Procter & Gamble start another afternoon series written by Elaine Carrington, who wrote Red David. First show is January 6. Benjamin Moore Paint Company brings back Betty Moore January 8. January 28 the Vox Pop show shifts to a Tuesday night spot. Mary Pickford starts February 5 for the National Ice Advertisers, Inc., coming from Hollywood. Pittsburgh Plate Glass Company brings the symphony from that city starting February 6.

## KFRC Opportunity Show Reverses Bowes' Method

SAN FRANCISCO, Dec. 21.—Eddie La Montagne, major domo of KFRC's Opportunity Parade, reverses the process of the popular Major Bowes. Instead of recruiting from his amateur broadcasts for stage shows, La Montagne recruits from his stage shows for amateur broadcasts.

Major Bowes parades his entertainers before the mike and the best of them get the breaks in vaudeville. La Montagne conducts amateur shows in the various small theaters of Northern California and the winners are brought together each Tuesday night at 7 p.m. as contestants in his KFRC Opportunity Parade, which is sponsored by Grant Iros, local jewelry manufacturer.

Contrast continues. Whereas Major Bowes has admitted that all his quips and comments are really written in advance, however extemporaneous they may sound, La Montagne so far has adhered to ad libbing.

## New Biz, Renewals

NEW YORK, Dec. 21.—New accounts and renewals for the National Broadcasting Company:

CUMMER PRODUCTS CO. (Molle), thru Stack-Goble, starts January 28, Tuesday, 9-9:30 p.m., on WEAF and 22 stations. Vox Pop.

JOHNS MANVILLE CORP., thru J. Walter Thompson Co., New York, starts January 13, Monday, 11-12 noon, on WEAF and 59 stations. No program set.

STERLING PRODUCTS CO., thru Blackett-Sample-Hummert, Inc., New York, renews, effective February 7, Friday, 9-9:30 p.m., on WEAF and 17 stations. Lido Time.

STANDARD BRANDS, Inc., thru J. Walter Thompson Co., New York, renews, effective January 1, Wednesday, 8-8:30 p.m., on WEAF and 52 stations. One Man's Family.

PEPSODENT CO., thru Lord & Thomas, Chicago, renews, effective January 1, 7-7:15 p.m. and 11-11:15 p.m., on WEAF and 39 stations, Monday to Friday. Amos 'n' Andy.

STANDARD BRANDS, Inc., thru J. Walter Thompson Co., New York, renews, effective January 5, Sunday, 8-9 p.m., on WEAF and 57 stations. Major Bowes' Amateurs.

### CBS Accounts

STEWART WARNER CO., thru Blackett-Sample-Hummert, Inc., renews, effective January 2, Thursday, 10-10:30 p.m., on WAIC and 43 stations. Horace Heidt and his Brigadiers.

### New York Area

MICHAELS BROS., thru Palange Abrams & Palange, renews, effective December 28 (See NEW BIZ on page 33).

## Material Protection Bureau

Attention is directed to The Billboard's Material Protection Bureau embracing all branches of the show business, but designed particularly to serve Vaudeville and Radio fields.

Those wishing to establish material or idea priority are asked to inclose same in a sealed envelope, bearing their name, permanent address and other information deemed necessary. Upon receipt, the inner packet will be dated, attested to, and filed away under the name of the claimant.

Send packets accompanied by letter requesting registration and return postage to The Billboard's Material Protection Bureau, 6th Floor, Palace Theater Building, New York City.

## More Web Programs For La. Territory

SHREVEPORT, La., Dec. 21.—According to an announcement released this week by The Shreveport Times stations, KWKH and KTBS, listeners in the Ark-La-Tex area are to benefit from the most ambitious program setup in the history of that area's radio history. The announcement came with the completion of installation of RCA High Fidelity speech input equipment such as now used in the NBC headquarters in New York.

NBC has ordered adding to KTBS in January a half dozen programs heretofore unavailable to this area of the country, including the Major Bowes Amateur Hour, the Bakers' Broadcast and the Pittsburgh Symphony, beginning in February. This increase on NBC programs along with several new sustainings daily will bring KTBS up to over 75 per cent networks daily.

KWKH, the Columbia outlet, is also due to add more sustaining programs over that network beginning the first of the new year and will then have the largest percentage of CBS programs in Louisiana.

KRMD, a third station owned by this day, is affiliated with the World System but is on part-time operation, signing off at sunset in the central zone. This independent station broadcasts Trans-Radio, while KWKH and KTBS give news flashes via the United Press.

KTBS reports excellent response by listeners to a new morning feature, featuring the Rice Brothers and their Country Cousins, Abe Davis, Hoke and Paul and Mac, the Banjo King. This program is heard daily at 6:30 a.m. for a half hour.

## National Tel. Corp. Gets FCC Hearing

WASHINGTON, Dec. 19.—Oral arguments were heard here today by broadcast division of Federal Communications Commission in the matter of application of the National Television Corporation, New York City, for a permit to construct an experimental visual broadcast station, with an operating frequency assignment of 2,000-2,100 kilocycles. In a report to the commission by Examiner R. H. Hyde, he recommended that the application for a construction permit be denied. Decision was reserved.

In his report Hyde said that the proposal of the applicant for the station in question must necessarily be considered in relation to the particular frequency assignment applied for and in relation to the commission's rules and regulations applicable to experimental services. That it does not appear from the evidence presented in the

## Big Accounts Switch Seeking Different Time; Cantor Moves

NEW YORK, Dec. 21.—Changing radio program setups continued this week with a million-dollar account, Colgate-Palmolive-Peet Company shifting networks from NBC to CBS and Eddie Cantor changing his time from 8 p.m. to 7 p.m., also on Columbia.

Reason for the Colgate switch is said to be NBC's inability to provide a Saturday evening period. NBC officials said they offered the account such a time some months back, but it was refused. The program involved was the Palm-

# CBS Allotting \$2,000,000 For Sustaining Programs

Largest sum ever apportioned for network buildup and results from recent merger of commercial and sustaining programs departments—Lowman, Lewis to supervise

NEW YORK, Dec. 21.—Largest amount of money ever to be allotted to sustaining programs in radio history has been set aside by the Columbia Broadcasting System for 1936, with \$2,000,000 to be the budget for its program department. CBS, according to a representative, is planning numerous developments in its program set up, although the plans will not be announced until after the new year. Columbia's intent to brush up on programming became evident a month ago when the commercial and sustaining program departments were merged to be under the joint supervision of Vice-President Lawrence Lowman, attending to business management, and W. B. Lewis, in charge of program building. That announcement, however, simply made known the changes in the departmental setups.

Lewis is now on vacation, to return January 1. Details of the new arrangements, said to include an increase of personnel, will follow soon after his return. Rest of the department is mum until his return.

One of the motives for this step by CBS is thought to be the failure of radio to produce another star, or even a featured name, of any value in the past two years. Part of the plans said to include budgeting for buildups. Another motive may be that various outside forces have attacked radio as unproductive of any notable program ideas in the past years.

## WIP-WMCA Renewal Still Hangs Fire

PHILADELPHIA, Dec. 21.—Reports published elsewhere to the contrary, renewal of the WIP-WMCA deal has not as yet been consummated. Mutual agreement between the two stations ends December 31, 1935. Bertram Lebah, general manager of WMCA, came to Philadelphia Monday (16), and Ben Gimbel, WIP proxy, went to New York the following day to complete negotiations. But upon his return on the 18th deal was still in the air.

Difficulties are centered upon the question of class service to buy from the A. T. and T. and ironing out the sales commission. Stations have been using Class C service. Fact that there must be a 15-minute wait between reversals on this service, WIP had to turn down a number of commercial programs. New deal has WIP demanding it buy the Class A service to eliminate the wait. WMCA pumps 19 hours of commercial to its Inter-City group weekly, of which WIP contributes 11 hours. This forms basis for revision of sales commissions. Although there is no question that the link between the two stations will be renewed, these adjustments must first be met by WMCA.

Understood that WIP's agreement is strictly on a mutual basis and is only with WMCA and not with the Inter-City network. Stations on the Inter-City pay all the line charges and in addition must carry three hours of commercials weekly on a free basis.

proceeding the applicant's proposed use of the frequency assignment asked for would contribute substantially toward the progress of the radio art. On the contrary, Hyde said, it is quite apparent that this frequency assignment is not adapted to the further development of the proposed service.

The report, which is a lengthy one, discussed the mechanical scanning type of the station which applicant proposes to construct; the question of whether a mechanical scanner of the type of construction represented in the applicant's, with its high-speed revolving disks, may be developed or adapted to the transmission of images of sufficient detail to show a really satisfactory image and discusses proposal of applicant to transmit pictures at the rate of 20 or 24 per second, and says: "Fifteen pictures per second, which is less than the applicant proposes to transmit, appears to be the minimum number that would be found at all acceptable." Alexander Kahan and G. August Gerber, of New York, represented the applicant in the arguments made.

## Testimony Continues In KNX's Libel Suit

LOS ANGELES, Dec. 21.—KNX brought to a sudden stop Monday morning its \$500,000 libel suit against The Los Angeles Times for publication of an editorial attack on the stand of the station in refusing to co-operate with Press-Radio. After a full week of testimony it was expected that Monday attorneys for the station would resume with Herbert Moore, head of Transradio, again on the stand. Instead attorneys for the plaintiff rested their case after asking Norman Chandler, of The Times, the present net worth of the newspaper and getting into the record his testimony that the paper is worth between \$7,000,000 and \$8,000,000.

Immediately defense attorneys moved for a dismissal on the grounds that the station has failed to show that any damage had been done by the printing of the editorial and furthermore there was not just proof of libel. Judge J. T. B. Warne overruled the defense move for dismissal and the first witnesses for The Times were placed on the stand.

As a defense witness Bill Gordon, former bureau manager of the Pacific Coast division of Press-Radio, stated that the bureau did not operate under a set of rules and in most cases provided better news service to radio stations than the newspaper publishers had intended in organizing the bureau. Testimony was forced by Defense Attorney T. B. Cosgrove to refute the KNX claim that the bureau had been organized to keep hot news from the ether channels. Gordon also testified that, although the publisher-organizers of the bureau had limited radio releases to 30 words, many times he sent out as much as 800 words on a single story and sent out frequent bulletins on news stories throughout the day to add to the original flash.

Gordon was followed by Eugene McGuire, former employee of Press-Radio, who testified as to transcribing numerous broadcasts of KNX wherein attacks were made by the station on Press-Radio and publishers' suppression of news.

When the session closed Wednesday Ralph Trueblood, writer of the purported libelous editorial for the newspaper, was on the stand.

## Sprague Resigns From NBC Legal Department

NEW YORK, Dec. 21.—E. S. Sprague has resigned from the legal department of NBC, effective January 15. Robert P. Myers, attorney, for the past six years handling copyrights for RCA-Victor and RKO, will take over the copyright work formerly handled by Sprague.

# FCC Appoints Big Committee In Its "Non-Profit" Progress

**Federal Radio Education Committee formed—headed by J. W. Shoemaker, who may call first meeting late in January to discuss further co-operative movements**

WASHINGTON, Dec. 21.—Broadcast division of Federal Communications Commission announces that in compliance with the statements made by the Commission to Congress on the question of action respecting allocation of fixed percentages of radio broadcast facilities to radio programs or to persons identified with particular types or kinds of non-profit activities, it has appointed a committee to be known as the Federal Radio Education Committee, with Dr. John W. Shoemaker, U. S. Commissioner of Education, as chairman. Dr. Shoemaker has accepted the chairmanship.

Others named to this committee are: Waldo Abbott, University of Michigan; Merlin Aylesworth, president NAB; James W. Baldwin, managing director NAB; Edgar Hill, Station WMBD; Dr. S. Parks Cadman, Federal Council of Churches of Christ in America; Dr. Morse A. Cartwright, director American Association for Adult Education; Dr. W. W. Charters, director Educational Research Bureau, Ohio State University; Gardner Cowles Jr., *Des Moines Register*; Lester E. Cox, Station KWTO; Edwin Craig, Station WSM.

Dr. A. G. Crane, president University of Wyoming; Dr. Walter Damrosch, NBC; Milton S. Eisenhower, director of information U. S. Department of Agriculture; John Elmer, Station WCBM; O. D. Fisher, Station KOMO; Leo J. Fitzpatrick, president NAB; Willard Givens, secretary National Education Association; Tom C. Gooch; William Green, president American Federation of Labor; Mrs. Rose Jacobs, president Hadassah Women's Zionist Organization; Father George W. Johnson, Catholic University of America, Washington; Dr. C. B. Joffe, RCA.

Lambdin Kay, Station WSB; John P. Killen, director Broadcast Division FCC; Dr. Clive M. Moon, U. S. Education Bureau; Mrs. F. B. Langworthy, president National Parent-Teachers Congress; Miss Luella S. Laudin, Women's National Radio Committee; H. B. McCarthy, president National Association of Educational Broadcasters; A. J. McCosker, president Bamberger Broadcasting Service, Inc.; Mrs. Harold V. Millikan, president Women's National Radio Committee; Dr. Robert A. Milliken, president California Institute of Technology.

William S. Paley, president Columbia Broadcasting System; A. D. Ring, assistant chief engineer FCC; John Shepard III, president Shepard Broadcasting Company; Dr. Levering Tyson, director National Advisory Council on Radio in Education; Miss Judith C. Walker, Midwest educational director NBC; Frederick A. Willis, CBS, and George F. Zook, president American Council on Education.

It is expected that the first meeting of this committee will be called for the latter part of January. Appointment of this committee is under authority of Section 307 (c) of the Communications Act. Public hearings on the question involved were held by the commission from October 1 to 29 and from November 7 to 12, 1934, which were largely attended. A mass of testimony was offered by witnesses. Following, and as a result of these hearings, the commission recommended to Congress that no fixed percentages of radio broadcast facilities be allocated by statute to kinds or types of non-profit programs or to persons identified with them, for the reason the helpful purposes of the proposal could be accomplished under existing law, etc. Reasons in detail for this conclusion were then enumerated.

## West Coast Notes; "Happy" Show Off

LOS ANGELES, Dec. 21.—After being on the 12 stations of the Columbia-Don Lee network for the past four years, the Happy-Go-Lucky Hour, daily program, was discontinued following the Tuesday airing. Reason given by network officials was that program wore itself out. Al Pearce and his gang, now on the Pepsi-Cola program, started the hour back in 1931 from KPRC, San Francisco. For the past few months hour has been divided between KPRC and KHJ, Los Angeles, with each station contributing 30 minutes of the period.

Edward G. Robinson was signed this week by the J. Walter Thompson agency

to do a capsule version of *The Boss* on the Lux Theater program January 13.

Victor Young, orchestra conductor on the Shell Chateau program, has been signed by Paramount to write, conduct music and score pictures.

Ben Alexander's *Hollywood Boulevard* program over KPI and stations of the Coast NBC chain each Monday night will feature dramatized versions of the lives of various picture prominent every other week. First to appear on the program and take part in the dramatization of his own life is Boris Karloff.

Al Lyons and his orchestra, currently playing at the Cocosnut Grove of the Ambassador Hotel, have been contracted to furnish music for Mary Pickford's Pickfair Party broadcasts for American Ice Industries when the series starts over NBC in February.

Sudden spurt in radio business in the southern part of the State has Fred Ferrera increasing the wattage of his KXMO, just over the Mexican border at Tijuana, to 10,000 watts on January 1. Station is on the air 17 hours a day and has 15 hours of its time sold, with the greater portion of the accounts being Los Angeles concerns.

## San Francisco

*Happy-Go-Lucky Hour*, one of the oldest afternoon variety shows on the Western airmiles and cradle of many now nationally famous radio stars, bowed off the Columbia-Don Lee network Tuesday after almost eight years. Altho Harrison Holliday, KPRC manager, announced that the broadcast has been removed only temporarily from the schedules, general belief here is that it's off permanently.

Truth is the show hasn't lived up to its past high standard and lost favor with both dialers and studio audiences. When Al Pearce and Norman Nielsen were emceed it was tops. With their leaving the *Happy-Go-Lucky Hour* gradually lost class. Various other emceeds were tried but couldn't deliver the goods. Talent wasn't of the best either. In an effort to improve the Don Lee network officials recently divided the broadcast. First half hour emanated from KPRC. Balance of the broadcast was from KHJ, Los Angeles. Still it didn't click.

KROW has issued a supplement to its rate card outlining policies on acceptance of accounts and copy. The supplement explains that the station will not accept laxative accounts; products or services injurious to health; fear programs; numerology, astrology, horoscope continuities; cosmetics claiming rejuvenation, etc.; dental advertising claiming to be painless or mentioning prices; "free gifts" where purchase of product is required; hard liquor; controversial broadcasts disrupting public peace; criticism of public officials or government units except in political campaigns; material barred from mails or cited by Federal Trade Commission or Food and Drug Administration.

H. P. Drey, president of the Educational Broadcasting Corporation, which owns and operates KROW, in issuing the supplement stated that much advertising material which can properly appear in cold print cannot be presented in good taste by means of the spoken word.

"It is true that we have had to forego considerable revenue on account of this policy, but we are willing to bear such loss, believing that in time we will be compensated in listener acceptance and increased commercial business that is in the public interest," Drey said.

## Sheet-Music Leaders

(Week Ending December 21)

Based on reports from leading jobbers and retail music outlets from Coast to Coast, the songs listed below are a consensus of music actually moving off the shelves from week to week. The "barometer" is accurate, with necessary allowance for day-to-day fluctuations.

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

- |                            |                                  |
|----------------------------|----------------------------------|
| 1. Red Sails               | 7. I'm Sitting High on a Hilltop |
| 2. Treasure Island         | 8. Santa Claus Is Coming to Town |
| 3. Little Bit Independent  | 9. Eeny Meeny Miny Mo            |
| 4. Boots and Saddle        | 10. Thanks a Million             |
| 5. Twenty-Four Hours a Day | 11. Roll Along, Prairie Moon     |
| 6. Don't Give Up the Ship  | 12. I Found a Dream              |

PHONOGRAPH RECORD best sellers will be found in Coin Machine Section.

## STATION NOTES

Address All Communications to the New York Office

THRU THE signing of a contract between New Orleans' largest loan office and WSMB and Larry Jacobs, advance man for the Major Bowes Unit No. 2. WSMB is conducting a "Quest for Talent" series of eight programs, three winning acts to appear with this unit when it plays nine days at the Jerusalem Temple in New Orleans, beginning Christmas Day. Winners get \$50.

Auditions have already begun and the closing days of the series will be taken up with semi-finalists and finalists. Winners are to be paid \$50 for the act and in addition receive a silver loving cup donated by the loan office. Bill Brengel, program director for WSMB, is in charge of the auditions and listeners are to help in choice of acts.

A. S. POSTER, station director for WWL, New Orleans, has recovered enough from a recent appendicitis operation to return to his home and expects to be back on the job within a few days.

ROBERT S. BLOODWORTH, of Biloxi, Miss., a newspaper man of the Mississippi coast for some time, left this week for Glendale, Calif., where he will be associated with Radio Station KHJ and the Don Lee Broadcasting System of eight Coast stations.

DOC SCHNEIDER and his Texas Yodelling Cowboy Band are now on the NBC Blue network, having switched from the Blue chain. The act is playing theater dates thru New England, piloted by M. C. McCullah.

KMOX, St. Louis, celebrated its 10th year December 25. The station has gone from 5,000 to 50,000 watts, growing in proportion in importance and coverage. The station now has six large studios, including a playhouse seating 550 persons. K. L. Van Volkenburg is president of the station, others with KMOX being France Laux, announcer; Eddie Dunstedter, organist; Robert Hafner, program director.

WHIO, Dayton, O., is running advertisements in *The Dayton Daily News*,

etc.; dental advertising claiming to be painless or mentioning prices; "free gifts" where purchase of product is required; hard liquor; controversial broadcasts disrupting public peace; criticism of public officials or government units except in political campaigns; material barred from mails or cited by Federal Trade Commission or Food and Drug Administration.

H. P. Drey, president of the Educational Broadcasting Corporation, which owns and operates KROW, in issuing the supplement stated that much advertising material which can properly appear in cold print cannot be presented in good taste by means of the spoken word.

"It is true that we have had to forego considerable revenue on account of this policy, but we are willing to bear such loss, believing that in time we will be compensated in listener acceptance and increased commercial business that is in the public interest," Drey said.

Springfield (O.) News and Springfield Sun. Ads deal with the station's programs.

WLW, Cincinnati, has applied to the Federal Communications Commission to continue broadcasting with its 500 kilowatt transmitter until August 1, 1936.

A NEW record for business increase was set by WBT, Charlotte, N. C., when the business for November, 1935, almost equaled that of the entire year of 1934.

KDYL, Salt Lake City, has prepared a new advertising brochure called *The Advertisers and Agencies' Guide to the Rich Intermountain Region*.

H. R. SEAMAN is now sales manager of WHIO, Dayton. He was formerly with WOW.

BILL KELBAUGH is now with KDYL, Salt Lake City, in the press department.

THE FOLLOWING stations were granted renewal of licenses for the regular period by the FCC: KAST, Astoria, Ore.; KPJM, Grand Forks, N. D.; KGAR, Tucson, Ariz.; KOGG, San Francisco; KOKL, San Angelo, Tex.; KCKY, Scottsbluff, Neb.; KIDW, Lamar, Colo.; KNOW, Austin, Tex.; KPLC, Lake Charles, La.; KXO, El Centro, Calif.; WAGO, Waco, Tex.; WAGP, Dothan, Ala.; WAGM, Fresque Isle, Me.; WAZL, Hazleton, Pa.; WBTM, Danville, Va.; WCBS, Springfield, Ill.; WCNW, Brooklynn, N. Y.; WDAS, Philadelphia; WDNC, Durham, N. C.; WEDD, Rocky Mount, N. C.; WCHV, Charlottesville, Va.; WEHS, Cicero, Ill.; WELL, Battle Creek, Mich.; WGAL, Lancaster, Pa.; WGL, Port Wayne, Ind.; WGPC, Albany, Ga.; WHBQ, Memphis; WHDF, Calumet, Mich.; WHFP, Kosciusko, Miss.; WHFC, Cicero, Ill.; WIBM, Jackson, Mich.; WILM, Wilmington, Del.; WJBO, Baton Rouge, La.; WKBH, E. Dubuque, Ill.; WKBI, Cicero, Ill.; WKDV, Richmond, Ind.; WKBZ, Muskegon, Mich.; WKUE, Griffin, Ga.; WLAP, Lexington, Ky.; WLBK, Kansas City, Kan.; WLLH, Lowell, Mass.; WMBG, Detroit; WMBH, Joplin, Mo.; WMBR, Jacksonville, Fla.; WMBQ, Brooklyn; WMEX, Boston; WMFD, Wilmington, N. C.; WMPO, Decatur, Ala.; WNEP, Binghamton, N. Y.; WPAP, Parkersburg, W. Va.; WPAV, Portsmouth, O.; WQDM, St. Albans, Vt.; WRDW, Augusta, Ga.; WRGA, Rome, Ga.; WRSV, Buffalo; WSYB, Rutland, Vt.; WWSW, Pittsburgh; KMAC, San Antonio, Tex.; KONO, San Antonio, Tex.; KRKO, Everett, Wash.; KWBO, Hutchinson, Kan.

WILLIAM MAYER, formerly with the now defunct Morgan Productions, San Francisco radio school, has joined the continuity department of KPPO, that city.

BEN HARKINS, formerly with KROW, Oakland, Calif., has joined the continuity department of the Northern California Broadcasting System, which operates KJBS, San Francisco, and KQW, San Jose, Calif. Before coming to California he was on the continuity staff of KOMO and KJR, Seattle, Wash., for six years. Walter White, after an absence of several months, has returned to the announcing and continuity staff of KJBS.

R. H. OWEN, NBC engineer in charge at KOA, Denver, Colo., and Mrs. Owen were in San Francisco on an inspection tour of the network studios at 111 Sutter street.

DAVID DRUMMOND, with KGW, Portland, Ore., for the past five years, has joined the dramatic production department of NBC in San Francisco, taking over the work of Barton Yarborough, who will devote his time to *One Man's Family* in which he is cast as Cliff.

WILLIAM E. DRIPS, NBC agricultural director, Chicago, was in San Francisco on December 16 during his tour of country and conferred with network officials on plans for the coming year.

# PROGRAM REVIEWS

(EST Unless Otherwise Indicated.)

## "Parade of Youth"

Reviewed Tuesday, 6:15-6:30 p.m. Style—Juvenile news commentator. Sponsor—Ward Baking Company. Station—WABC (CBS network).

Youngsters now have their own branch of the news dramatizations, and if the plan works out ok it should prove an attractive proposition. In the manner of the regulation commentators the boy reporter, "Scoop" Ward, presents his material, but goes even further and has the items dramatized. First story concerned a real Boy Scout who did his bit by offering to sell his dog or give it to the local relief outfit so that some money could be realized on him. He tells his father about it first, then goes to the head man connected with the Community Chest and donates Spotty. It develops that 12-year-old Tommy Hopkins becomes something of a bombshell in town when the dog and story of his being donated is told and he is auctioned off, finally bringing no less than \$310. The man who buys him gives the dog back to Tommy. Story might not sound very original but surely was well dramatized. From the viewpoint of a youngster the item should strike a responsive chord. Another bit of fanfare and the next story was a flash from Hollywood, a dressing-room scene concerning Shirley Temple. Probably throwing a bone to the feminine element of the listeners. Newark Airport story of Dick Grace, dare-devil aviator, revealed a proposed stunt from a forthcoming picture in which he is to appear.

Ward Soft-Bun Bread took the credits, exhorting the boys and girls to "Be a champion—eat like a champion." Three times a day and perhaps three slices will do the trick of building them up. Big news was reserved for the following broadcast on Thursday, the audience being told to tune in for the announcement of prizes to be offered. According to the plan, a Scoop Ward Press Club will be formed, and children of all ages are eligible by simply sending in their name and address, no purchase being necessary. Each child will receive an official "press" badge authorizing him to cover neighborhood beats. Advancement will be made to star reporters and editors. Members of the club will send in news stories around their own experiences and prizes will be awarded for the 10 best stories. As many as possible will be dramatized on the air. Show is heard on 15 outlets in the East, thrice weekly. M. H. S.

## Danny and August

Reviewed Wednesday, 12:15-12:30 p.m. Style—News dramatizations. Sustaining on WBNX, New York.

Another program of news dramatizations, this particular one seeking out the human interest yarns and those coming under the head of oddities. Two main characters are used, Danny, the cop on post, and August, the delicatessen man. Each noon the cop ambles into his pal's shop, bringing his newspaper with him and they read off the headlines between bites. After each headline is read the story is dramatized.

There is every evidence that the program seeks to be different in as many directions as possible. The production is far above average and the characterizations especially good. Excellent choice of stories and buildup to a sort of blackout finish at times is another feature. Lively organ music starts the show off and also is used for the finish. Altho a number of yarns are involved at each show, there does not seem to be any undue rush in the presentation, at least it doesn't seem so to the listener.

Two newspaper men, Paul Daniels and Jackson Beck, are writing, producing and acting the scripts, assisted by a girl. Both men do all of the various characters and dialects. It is a neat show of its kind and not a bad job for a two-man cast. M. H. S.

## "Wrong Number"

Reviewed Wednesday, 9:30-9:45 a.m. Style—Sketch. Sustaining on WDAS (Philadelphia).

Initial stanza for what will be a bi-weekly spot presented a sock ether idea.

But it missed in too many spots. Lots Taylor, a newcomer to local radio, dishes out the trials and tribulations of a telephone operator at the switchboard in a mythical hotel. Mostly gab thru the mouthpiece, with g. f. at the cigar counter replete with interruptions by house guests calling for sundry info.

Miss Taylor does all the gabbing. Script limitation hampers. Tries to act or sound dumb, but not dumb enough to pull a laugh. As it stands, demands swifter pacing and punchier lines. Recorded platters, such as it is for wedding purposes, are used without reason. Surely they can find something better than a dance recording to introduce the stanza. In all, it lacks the showmanly angles that can be easily injected in the idea.

Running just 15 minutes, it's not too long. And as early a.m. session it seems a proper groove. Idea itself is a pipe for any radio station and home-product advertisers, with Mrs. So-So asking the telephone operator where to get a beauty once-over and Mr. Whoosiz calling the switchboard for a pants presser. ORO.

## Hy Gardner

Reviewed Thursday, 7:45-8 p.m. Style—Broadway chatter. Sustaining on WNEW, Newark.

Hy Gardner is WNEW's etherizing Broadway column, dishing out chatter in a style similar to that of the newspaper men covering the street. His program is a fast-paced affair, presenting items of a varied nature, more factual than gossipy in the sense of the latest "blessed events" or spicings. Delivery is somewhat stilted.

Guest star appears on each program. On the program caught it was Hal LeRoy, youthful dancer. Both tried to get the affair informal, succeeding in apparently ad libbing, to disregard the script. LeRoy was confident and handled himself well, giving the impression he might do on a regular series. J. P.

## "Treasures"

Reviewed Sunday, 4:30-5 p.m. PST. Style—Musical revue. Sponsor—Brook & Company, jewelers. Station—KHJ, Los Angeles, and stations of the Columbia-Don Lee network.

A wide variety of musical entertainment is on tap in this program. Frederick Stark and his symphony orchestra provide the musical background for the specialty artists, which include Margot Hegardis, violinist; Dr. Charles Frederick Lindsey, philosopher, and Marshall Sohl, vocalist.

Each specialty artist contributes two selections to the 30-minute period and balance of the program is made up of selections, both popular and classical, played by Stark and his concerters. Miss Hegardis is an accomplished violinist and her numbers are high spots in the program. Dr. Lindsey favors with the reading of "tone poems" . . . words spoken, without rhythm or reason, before a musical background. Marshall Sohl is a Coast favorite, and his rich voice interprets beautifully the numbers that go to make Treasures the ideal musical radio program that it is.

Selections are all labeled jewels from the treasure chest. Real showmanship is displayed in the opening announcement on each program when the announcer relates the jewels and countries

\* a sincere and heartfelt wish to all my friends the world over

MAY THIS CHRISTMAS AND THE NEW YEAR BE THE HAPPIEST AND MOST PROSPEROUS YOU HAVE EVER ENJOYED

*Belle Baker*

P. S.—I shall greet you in song January 7 on the Ben Bernie Program for American Can Co., from Florida Via NBC's Blue Network.

they are from while the orchestra mounts his words with rich Oriental music.

Featured also on each program is one number receiving the most requests from listeners. There is no limitation to the type or kind of number dialers may request and the number getting the most requests each week is played on the program.

William Ouzer Jr. handles the announcing. Program is one which holds considerable appeal to the type of patrons this famous Coast jewelry house caters to . . . the elite of the West Coast. P. W. B.

## NEW BIZ—

(Continued from page 31)  
cember 16, Monday, 9:30-10:30. Amateur program.

JOHN A. SCHWARZ, thru Palange, Abrahams & Palange, started December 16, Monday, Wednesday and Friday, 8:30-8:45 p.m. Shopping program.

### Dayton

A. ELLMAN & CO., spot announcements. WHIO.

H. C. SPITLER, service station, five announcements. WHIO.

BELTON TIRE SERVICE, announcements. WHIO.

### Cleveland

NESBITT SERVICE CO., 12 announcements. WHK.

ARCADE STAMP CO., announcements. WHK.

PROCTER & GAMBLE, daytime announcements. WHK.

FORD COAL CO., 12 announcements. WHK.

CLEVELAND WHOLESALE FURNITURE CO., announcements. WHK.

BOHEMIAN GROCERS, announcements. WHK.

### West Coast

KNOX CO., thru Allen C. Smith, started December 3, Tuesday, 9:30-9:45

a.m. Electrical transcription. KNX, Hollywood.

ZENITH RADIO CORP., thru H. W. Kastor & Sons, announcements. KNX.

COFFEE PRODUCTS OF AMERICA, thru Thomas B. Creamer, started December 9, Tuesday, Wednesday, Thursday, 6:30-6:45 p.m. Talk. KNX.

### New Orleans

GLESCO COUGH MEDICINE thru Heath-Seehoff Agency, of Chicago, six afternoon and three night spot announcements per week, December 15 to February 8. WWL, New Orleans.

WILLIAM WOLF'S BAKERY, direct, 15-minute program, Casano Kids in "Personality Plus." Fridays at 7:30 p.m. WJBO, Baton Rouge.

REINER'S LOAN OFFICE, direct, Quest for talent, winner to appear with Major Bowes Unit No. 2 for nine days in New Orleans, starting December 25. Half hour per week for 10 days. WEMM, New Orleans.

LOUISIANA SIGHT SAVING COUNCIL, half-hour transcribed programs each Thursday at 7 p.m., advocated by Optometrist Society of America with talks on sight care. WSMH, New Orleans.

### Philadelphia

ABBOTTS DAIRIES, INC. (milk), thru Richard A. Foley Agency; starts December 30 for 13 weeks daily except Sunday, 7:45-8 p.m. Musical revue KYW.

L. N. RENAULT & SONS, INC. (champagne), thru Al Paul Lefton Agency; starts December 16, ends December 31, 1935, 30 spot announcements. WIP.

FORD MOTOR CO. (cars), thru N. W. Ayer & Son Agency; starts December 16, ends December 21, 1935, four spot announcements daily. WIP.

ASSOCIATED BARR STORES, INC. (jewelers), placed direct; renewal starting December 16, ends March 13, 1936, Monday thru Friday, 8:45-9 p.m. Detective stories. WIP.

PHILADELPHIA RECORD (newspaper), placed direct; sponsoring Uncle Wip show on Tuesday, December 24, 7:15 p.m., also one spot announcement. WIP.

HENRY C. BASSETT (license tags), placed direct; starts December 20, ends December 31, 1935, 18 spot announcements. WFIL.

EVENING STAR CO. (legit show), placed direct; starts December 23 for one week, 24 spot announcements. WFIL.

JOHN MIDDLETON (tobacco), thru Payne Agency; starts December 16 for two weeks, two spot announcements weekly. WFIL.

MAWSON, DE MANY, FORBES CO. (furs), thru Hebbert Agency; starts December 23 for six weeks, four spot announcements weekly. WFIL.

HUBERMAN CREDIT JEWELRY CO., thru Dittman Agency; starts December 19, ends December 31, 1935, 24 spot announcements. WFIL.

# Network Song Census

Selections listed below represent The Billboard's accurate check on three networks, via WJZ, WEAF and WABC.

Only songs played at least once during each program day are listed. Idea is to recognize consistency rather than gross score. Period covered is from Friday, December 13, to Thursday, December 19, both dates inclusive.

Little Bit Independent . . . . .	37	Thanks a Million . . . . .	22
With All My Heart . . . . .	31	Boots and Saddle . . . . .	19
Treasure Island . . . . .	26	You Are My Lucky Star . . . . .	16
Moon Over Miami . . . . .	25	A Midsummer's Night Dream . . . . .	12
Where Am I? . . . . .	24	Begin the Beguine . . . . .	11
Red Sails in the Sunset . . . . .	23	Roll Along, Prairie Moon . . . . .	11
No Other One . . . . .	23	Cheek to Cheek . . . . .	10
Keney Meeny Miney Mo . . . . .	23	Written in the Stars . . . . .	10

**MILTON WATSON**  
 Management  
 ROCKE  
 PRODUCTIONS,  
 INC.  
 BOURJOIS PROGRAM \* NBC  
 CAMPBELL'S TOMATO JUICE  
 with BURNS and ALLEN \* WABC,  
 CBS.

Compliments of  
**CHICAGO FEDERATION OF MUSICIANS**

Local No. 10, A. F. of M.

**JAMES C. PETRILLO**  
 President

Best Wishes of the Season  
**ED WOLF**

Personal Manager

PICK and PAT  
 3X SISTERS  
 IVORY SOAP'S  
 "THE O'NEILLS"

MARY SMALL  
 MOLASSES and JANUARY  
 LARRY TAYLOR  
 LOUISE MASSEY and the Westerners

Suite 1400

1450 Broadway

New York, N. Y.

**AIR BRIEFS**

By JERRY FRANKEN

LAST column of the year, a prosperous one for the radio industry. Business for stations and networks in all fields climbed steadily, with every indication for even better incomes next year. Highlights in the programming field were few; there was no dominating broadcast to equal that of 1934's Morro Castle hearings. There were no new stars with the possible exception of Bobby Burns, who will most likely reach that standing next year. This past week has seen some exciting changes in the shift of Colgate-Palmolive-Peet to CBS from NBC and the possibility that Lucky Strike may take its Saturday evening period to Columbia. The cigaret concern is said to be planning two additional hour shows weekly, both to be on NBC. Auditions come up in a week or so.

Starting with the new year, WNYC, the City's Station, will add one hour to its broadcasting schedule. . . . The Four Smokers, on the Dill program, are also known as the London Four. . . . John Gilbert and Marlene Dietrich will be the guest stars on Mary Pickford's first ice program February 6 on NBC. . . .

CBS will dramatize the year's news highlights on New Year's Day. . . . Al Short returned to the air this past week after being away four years. . . . Fred Allen says that if much more gum is stuck under the seats of NBC's large studio, 8H, the network will have to take in pictures. . . . A candy account, recently renewed, is paying half of its music allotment to the musicians' union for a stand-by orchestra. . . . Vivian Ruth is transcribing for the Niagara power firm. . . . Frank Owen left Batten, Barton, Durstine & Osborn to go with Cleveland B. Chase. . . . George Allen is now with J. Stirling Getchell. . . . Loretta Lee is making a short for Paramount at Astoria. . . . Josephine Victor is starred in a new WHN series, doing excerpts from Broadway shows. . . . Angelo Palange is active again after eight weeks in a hospital. . . . Farley-Riley Band signed by Rockwell-O'Keefe. . . . Pick Padgett and Pat Malone, alias Pick and Pat and Molasses and January, have two Christmas presents in the form of one-year renewals from two sponsors, Dill's Best Tobacco and Maxwell House Showboat programs.

**CHI AIR NOTES**

By NAT GREEN

The Chicago debut of Al Pearce and his Gang and the inauguration of a new NBC program known as the NBC Cinema Theater were the highlights of the past week in local studios. . . . Pearce and his boys and girls did a bang-up job on their first appearance here, and later at a party in their honor at the Drake they all proved themselves "regular" folks whom it was a pleasure to meet. . . . The new NBC Cinema Theater program went on the air Wednesday night at 9, with Al Short returning to the conductor's stand after an absence of almost four years. . . . Idea of the new show is an excellent one, the aim being to give the air audience music, drama, newreel, etc., a la the movies, and it was well handled. . . . With Short's Orchestra were heard Betty Winkler and Sidney Elstrom in the opening feature drama; Ruth Lyon, soprano, and Charles Sears, tenor, in the "stage" show; Edward Davies, baritone, in the "screen souvenir"; Cliff Soubier, Charlie Lyon doing a newreel, and others. . . . This show should click.

among other small fry, three sailfish weighing 65 pounds each. . . . Lum and Abner played to a gross of \$6,000 in a two-day engagement at Port Wayne. . . . Dedication of Herbie Kay's new "land yacht" which will transport band members and their instruments from the Edgewater Beach Hotel to the WBBM studios for their early morning Gloom Dodgers broadcasts, was dedicated Sunday in Wrigley Circle. . . . This streamlined boulevard cruiser is painted yellow and black with aluminum trimming. . . . Honored last week by election to Phi Beta Kappa, Betty Ito, young Japanese co-ed, who has been appearing in *Myrt and Marge*, has received a request for pictures from Cecil B. deMille, m. p. director, who has been searching for a new Oriental star and is considering her as a possibility. . . . Maybelline accompanied its Christmas greetings to radio editors with a holiday-packed eye beauty kit.

December radio birthdays: December 18, Harry Kogen; December 19, Tom Shirley, CBS announcer, and Clark Dennis, NBC tenor; December 20, Charlie Goodman of Horace Heidt's Orchestra, Jack Daly of *The Story of Mary Martin* show, and Cherie McKay; December 21, Louise King, of the King Sisters' quartet heard with Heidt's band; December 22, Deema Taylor; December 23, Don McNeill, NBC announcer.

**VAUDEVILLE NOTES**

(Continued from page 21)

has booked Tastyest's Pageant of Youth, in conjunction with the Isaac Clemens Agency of Philly, into the Kenmore, Brooklyn, for New Year's Eve and has other dates to follow. . . . The Rony, New York, employees and the P. & M. gang tossed their annual party last week in the lobby of the theater after show time. . . . There were a couple of hundred present, getting a show, dancing and refreshments, the party lasting until about 4 a.m. . . . Leo Morgan, backstage expert, is no longer associated with Billy Rose's Jumbo. . . . He has other deals in the fire.

THE KENO party staged by the American Federation of Actors at the Wolverine Hotel, Detroit, last week netted \$151.45. . . . Entire funds will be used for relief of actors in that area.

EMIL VANDAS has left the State-Lake, Chicago, where he was assistant conductor of the orchestra, to join Wayne King's organization on the road. . . . He has been succeeded by Joe Hepburn, formerly of the Palace Theater orchestra.

WANT FOR JANUARY 1—Accordion and String Bass Player. Boy or girl. Must be able to double other instruments, Tap Dance or Sing. For little Blue Moonflowers. Salary \$18 to \$25 to start. Other Musicians write. Must send photos. Must be sober. Address FRED RICHARDS, Manager, No. 7 E. Dixie Dr., Raleigh, N. C.



**THE PRAIRIE FARMER STATION**

1230 W. WASHINGTON BLVD., CHICAGO, ILLINOIS

Barridge D. Betler, President

Glenn Snyder, Manager

New York Office: Graham A. Robertson, 250 Park Avenue

EXCLUSIVE V. L. & ARTIST'S BOOKING — W. L. & ARTIST'S INC. — EARL KURTZ, GEORGE PEROGON

It's a boy at the Cliff (CBS) Arquettes. . . . Born December 14, name Michael, weighed 7 pounds 9½ ounces. . . . Carnation Confessed Hour enters on its fifth consecutive year (NBC-WEAF) January 6. . . . Billy White, lyric tenor, is guest star on the *Friendly Neighbor's House Party* all this week. . . . Back from an 18-day vacation in Florida and Cuba, J. Kelly Smith, WBBM sales manager, reports he spent most of his time fishing, catching.

## After the Amateurs--What?

By PETER DIXON

IN the average day of the average advertising agency radio director, not less than 20 program ideas or scripts are submitted. During the past few months, almost 50 per cent of the ideas submitted have incorporated some phase of the amateur show idea. That the amateur show formula is a good one has been conclusively proved by Major Bowes, Ray Perkins and others; but I wouldn't give a plugged nickel for another amateur program. I haven't forgotten what happened to Tom Thumb golf and to Mah Jong. Some day the public's interest in amateurs is going to go pof, and that will be that. Sponsors caught with long contracts for amateur programs are going to have to do some fast thinking.

After the amateurs, what? If I knew for sure, I'd quit radio a year from today and have fun with my million dollars. As a matter of fact, I have one program in mind that I think will be as popular as Major Bowes' Sunday night soiree. But this space is not going to be used to explain that idea.

The minds behind the programs have a number of ideas about what will next capture the public's fancy. There is a growing belief that writers will become of paramount importance; that a program written, let us say, by Clarence Buddington Kelland or Sinclair Lewis will be of first interest. I do think writers will become increasingly important, but I don't think the time will ever come when the public will consider the writer more important than the performer. Jimmy Cagney's "Bottom", and not a script writer named Shakespeare, won the notices and plaudits on the recent movie production of *A Midsummer Night's Dream*. Writers will continue to do the hard work and the performers will get the applause and the money; it has always been that way and it will continue to be that way. My sympathy goes out to the writers, but my common sense tells me to look for colorful performers.

One bright young program idea man happened along one day with what looked like a good idea.

"I've got the most novel program in radio," he said. "Every artist in it is a professional."

And he wasn't far wrong. New York, Chicago and Hollywood are crowded with the finest entertainers the world has ever known. Nineteen out of 20 of them are unknowns. They haven't had the breaks. They can't get the breaks, either. A sponsor is perfectly willing to spend \$10,000 to present the talents of a dozen dubious amateurs, but he won't gamble \$100 on the entertaining abilities of a performer whose name he has never seen in lights or in a Broadway column. Yet these people have

been trained in entertaining. They are really good, and you'd like to hear them. Some day, some sponsor is really going to give them a chance. When the amateurs have gone back to their ditches, their typewriters and their kitchen sinks, perhaps the professionals will come into their own.

I do think that dramatic programs are going to become increasingly important. Leslie Howard and Helen Hayes have dignified radio drama. While the audience for a dramatic program is invariably smaller than the audience that listens to a dance band or a variety program, the dramatic program's audience is really attentive. The listeners really listen. Hence the commercial message is much more effective, because the listener's ear and brain are attuned to words rather than rhythm.

If I were a sponsor and had a reasonable amount of money to spend on radio advertising—and a reasonable amount for time and talent is around \$10,000 a week—I wouldn't try to build a program that might attract everyone. Instead I'd decide how many persons I wanted to buy my product. Perhaps I am selling tooth paste. Perhaps my tooth paste is in a tube that lasts an average family two weeks. Sales totalling 1,000,000 tubes a week might be my objective. Therefore I would seek a program that would really please 6,000,000 listeners, and hope that at least one out of three listeners would try my tooth paste after being exposed to my sales arguments—and out of sheer gratitude.

Six million listeners is not an unheard of audience. Since a coast-to-coast hookup can be bought on one of the major networks for approximately \$6,000, I'd still have \$4,000 to spend on talent. And you can buy a lot of entertainment for \$4,000 if you aren't blinded by the glamour of a name.

I've already gone on record as being opposed to amateurs. What could I buy for \$4,000? Well, I could study the formula of the *Saturday Evening Post*. That publication has a circulation of more than 2,000,000. I feel confident that I could offer in a 30-minute program as varied entertainment as is offered each week in the *S. E. P.* I would reason that if the *S. E. P.* can get 2,000,000 people to pay five cents for the magazine, I ought to be able to get 6,000,000 to listen to my program for nothing. It takes but little study to realize that the wide appeal of the *Post* is in its variety—therefore the wide appeal of my program would be in its variety!

The answer? Variety and more variety!

How to get it?  
That's your problem!

# Season's Greetings

from **GERTRUDE BERG**

The HOUSE OF GLASS  
RISE OF THE GOLDBERGS

Season's Greetings

from

THE OLD MAESTRO

**BEN  
BERNIE**

AND

ALL THE LADS



MERRY CHRISTMAS

**Jackie Heller**

ON TOUR  
TO COAST

BROADCASTING  
NBC NETWORK

Is Your Subscription to The Billboard About To Expire?

# The Retail Advertiser in Radio

By BERTRAM LEBHAR JR.  
Director of Sales, Station WMCA

**L**OCAL radio stations have their audiences no less important to the advertiser than the audiences who tune in on chain broadcasts. Retail advertisers are learning, more and more, that broadcasting is not an advertising medium exclusively available to the big national advertiser.

A list of radio programs that have been on the air for over five years will show a surprising preponderance of retail concerns. Many retail advertisers have used radio successfully for more than 10 years. A number of retail advertisers are on the air seven days a week, something very few national advertisers have been able to make profitable.

The answer to all this is very simple. The wise advertiser on radio, local or national, is the advertiser who gauges his program to attract the audience that will buy his merchandise.

Herbert's, "The Home of Blue-White Diamonds," with two retail stores in New York City, has an entirely different sales problem from the A. & P. grocery chain, yet both have successfully used radio for a number of years, one advertiser sending his programs out over

a large network, the other using only one station.

The A. & P. programs have been calculated to reach large numbers of people in the many cities and towns where retail outlets are located; the other program concentrated in the area covered by the two retail stores. Pepsi-Cola with Amos 'n' Andy has a national radio program that draws its listeners from every class and group. The Schwartz Furniture Company, with retail outlets in Brooklyn, finds a local amateur hour most profitable as program material for its weekly radio presentation.

The selection of the program to suit the market, the product and the listener is the truly important factor in radio advertising. The wise retail advertiser in turning to radio does not try to compete with the networks, nor does he try to make his program an imitation of a network broadcast. Programs built for retail advertisers do not permit of the large expenditures for talent that are

justified with large chains. Imitations are usually cheap affairs and radio listeners are as quick to detect shoddiness in entertainment as they are to detect it in merchandise.

The wise retail advertiser looks about for a program that has a local appeal instead of attempting to build a program with a general national following. A German band that has a large following in a German community will command a larger audience for a sponsor in that community than would a name band. Native music seldom heard on the networks is almost certain to appeal to racial groups. The advertiser with a large following among one class or group can increase his sales by catering to that group in his broadcast programming.

In practically every city and on practically every radio station there will be found a local broadcast celebrity. The business man who tells stories or discusses the local news, the singer who has grown up in the city, with his large local following of friends and listeners, or perhaps the master of ceremonies who has appeared in local theaters for a number of months.

The wise local advertiser looks for a personality of this type on which to build a program. The most famous of amateur hours is built around a personality who is familiar to listeners throughout the world thru his radio broadcasts. Many local station programs are built around individuals who have in their own communities followings comparable to those of Major Bowes or Ray Perkins, nationally.

Local sporting events are often more interesting to local audiences than national sports. The annual Thanksgiving Day football game between the two local high schools will draw more listeners in Nashville, for example, than will the broadcasts of the outstanding national football contests. The wise local sponsor will find in such a competition a better opportunity to build good will than if he were able to sponsor the national contests on the networks of all the chains in America.

The use of local programs, with local appeals, coupled with careful merchandising of the program and clever tieups with local groups make it possible for the local advertiser often to get a greater return per dollar for the money he invests in radio than can be had by many national advertisers with the whole nation to draw on.

At WMCA we have both the problems of the local broadcaster and of the client who has a larger field to cover. Many of the commercial programs built for our listeners are designed to reach only the New York market, while others are calculated to reach throughout the entire Eastern seaboard territory covered by the stations of the Intercity group.

Because we see both types of advertisers and because we are intimately connected with both types of programs, we have given careful study to the problems of the different groups of advertisers in radio, comparing, weighing and testing. We therefore feel that we know whereof we speak when we say that radio offers to the local advertiser as big if not a bigger opportunity, comparatively, than it offers to the national distributor.

## SEASON'S GREETINGS

**GEORGE  
BURNS**  
AND  
**GRACIE  
ALLEN**

MANAGEMENT  
WILLIAM MORRIS AGENCY, INC.



Season's  
Greetings

**FRED  
ALLEN**

JACK and LORETTA  
CLEMENS

Management  
ROCKE PRODUCTIONS, INC.,  
and NBC ARTISTS' BUREAU

BLUE COAL  
PROGRAM-NBC

WEAF  
11:15-11:30 A.M.  
Tues., Wed. and Thurs.

# Merchandising E. T. Service To Stations and Advertisers

By F. E. CHIZZINI

Assistant Manager NBC Transcription Service

**T**HE roster of subscribers using The-saurus Recorded Program Service totals over 100. The number of advertisers using programs totals many times that figure. The service is comparatively new; five months old to be exact. How did we manage to put it over so quickly and meet the approval of our subscribers?

Building an electrical transcription service that stations and advertisers can and will use with effectiveness takes planning and plenty of it. That fact became plain to us at the very outset when we scanned the market—and the wholesome, healthy competition which faced us. Was there room for another good transcription service? The growing use of transcriptions for spot broadcasting supplied the answer to that, but it was apparent that the service had to be in tune with the existing needs and requirements of the market. It had to be something a little different in order to be distinctive. The big question was how to make it so—and where to start. There was at our disposal all that could be desired for producing program material of high quality—NBC's own artists, all of its facilities and resources—but we did not start there. The place to start was where the program material was to be used—the broadcasting stations.

Asking broadcasters for help and ideas was the first and most important step in the planning of this service. It was applying merchandising at the source. An idea of what stations desired and

needed helped a great deal, but the next question was how to produce a service that would be different, that would have the flexibility and economy that was necessary to make it appeal to stations and advertisers alike. Showmanship came into play at this point, and then, after the months of casting, writing, rehearsing and recording were over we had what the broadcasters asked for:

1. A wealth and variety of musical material recorded by RCA Victor's High Fidelity Process designed to be flexible enough for any program need.
2. The best in talent, name artists and organizations, offering not stock but original and special arrangements and orchestrations of the best in music—names like Ferde Grofe, Nathaniel Shilkret, Rosario Bourdon, Xavier Cugat, Harry Reser, the Master Singers and a host of others.
3. Continuity that gives direction and flexibility to the wealth of program material and special continuity for "name" programs designed for use by different types of businesses from a drug store to a bank.
4. A unique and ingenious cataloging system that is an invaluable aid in intelligent programing of the music and material in the library.

In short, we had produced an up-to-date transcription service that could be merchandised, that could pay its own way. And when the time came to name the service we had to select a name that was as different as the service and at the same time descriptive of it. The name *The-saurus* was selected. It means *Treasure House* and that is what a good service is, a *treasure house of recorded programs*.

The design and production of the service was the second step in the plan of merchandising the service. The third step was exploiting the service to broadcasters. A campaign of advertising in the trade press and by mail told of its coming, and at the National Association of Broadcasters' Convention at Colorado Springs the service made its debut and was a definite success.

The planning, however, did not stop at the sale of the service to broadcasters. Looking ahead, we realized that merchandising assistance would have to be provided—sales promotion material, photographs of artists and publicity, newspaper mats and, last but not least, a sales manual that station representatives could use in talking over program requirements with clients and prospects. Beyond that, there is further assistance to be rendered—telling advertisers and agencies about the stations offering the service. Advertising plans for 1936 will expand on this idea of co-operation, and bring the attention of national spot advertisers to stations offering the service.

The story is one of plan from beginning to end—plan to provide program material by renowned artists and organizations; plan to increase the enjoyment of radio listening on the part of the public; plan to provide local and spot advertisers with inexpensive yet high-grade programs to serve as a background for their selling message; and finally, plan to provide stations not only with excellent program material for sustaining use, but also programs that they could merchandise to advertisers who heretofore hesitated to use the power of radio because of the expense of suitable programing.

To those interested in electrical transcription, such a service must reveal new frontiers because of its wide and useful application. In conjunction with all other good transcription programs and libraries that are now available on the market, it should help build an even greater acceptance on the part of the listening public for recorded programs generally.

## Downey With Columbia

NEW YORK, Dec. 21.—Morton Downey has again signed with the Columbia Artists' Bureau and will be under exclusive CBS management for at least one year. Downey, who opened Wednesday night at the Trocadero, class night spot, as the headline attraction, will have a CBS wire and broadcast two

## SOMETHING NEW IN RADIO SERVICE!

**A**DVERTISERS will find in WHN a background of showmanship unique in radio history . . . combining with its own entertainment success that of Metro-Goldwyn-Mayer Pictures and Loew's world-wide circuit of theatres.

Sincerity of purpose and a keen understanding of the types of entertainment that build and sustain audiences have brought WHN from obscurity to leadership in local popularity.

For your service, WHN offers a skilled production staff with first call on unequalled talent sources . . . WHN Artists' Bureau, Wm. Morris Agency, M-G-M Studios and Loew's Theatres.

# WHN

LOEW STATE THEATRE BLDG.  
B'WAY AND 45th STREET  
NEW YORK, N. Y.  
1010 Kilocycles 1000 Watts



MELODIES BY **LARRY WMCA**



**GYPSY LEE**, Accordion.  
**Polly Welch**, Harp.  
**NOW ON TOUR.**  
Personal Management **FRANCIS GORDON.**

**PHIL HARRIS**  
AND HIS ORCHESTRA,  
With LEAH RAY,  
Adolphus Hotel, Dallas, Tex.,  
During December.

**UNCLE EZRA**  
(PAT BARRETT)  
Monday, Wednesday, Friday  
6:15-6:30 P.M., CST.  
NBC-RED NETWORK.  
(Courtesy Alka-Seltzer.)

**JUDY CONRAD**  
AND HIS ORCHESTRA,  
8th Week On the Stage  
TOWER THEATRE, KANSAS CITY, MO.

**ACE BRIGADE**  
AND HIS ORCHESTRA  
Music Corp. of America, Chicago, Ill.

**THE LONDON FOUR**  
Also known as the  
**FOUR MODEL SMOKERS**  
DILL TOBACCO PROGRAM  
Every Monday, WABC, 8:30-9:00 P.M.  
WESTCHESTER BOOKING SERVICE  
480 Lexington Ave., New York City.

TELL THE ADVERTISER IN THE  
BILLBOARD WHERE YOU GOT  
HIS ADDRESS.

Happy Easter  
**Easy Aces**

**PHIL DUEY**  
Season's Greetings

half-hour periods per week, the hour now being set.  
Offers to play Loew vaudeville and double to Loew's State are being considered by Downey. Also commercial program offers.

**KFRC Being Remodeled**  
SAN FRANCISCO, Dec. 21.—KFRC, after many years of promise, is having its face lifted. The entire plant in the Don Lee Building is being remodeled and renovated at a cost of several thousand dollars. New sales and executive offices are being built. A new library and traffic department added. The studios are being enlarged and many improved facilities added for programs and auditions. Plans also call for a new large studio. Important changes are likewise planned for the monitoring and control rooms. The entire business of broadcasting will be done on the second floor of the building and a rubber-tiled main foyer will lead to the various studios and departments.

**ERNIE AND HIS ORCHESTRA**  
Broadcasting Via WTIC-NBC.  
NOW ON TOUR.  
Dix. CONSOLIDATED RADIO ARTISTS.  
1810 Broadway, New York, N. Y.

**FLETCHER HENDERSON AND HIS FAMOUS ORCHESTRA.**  
Now Playing 8th Season  
ROSELAND BALLROOM, New York, N. Y.  
Management MOE GALE.  
RKO Building, Radio City, N. Y.

**FRANK MORGAN AND HIS 25th CENTURY ORCHESTRA**

**DAVE HERMAN AND HIS MUSIC.**  
New Appearing at  
JACK DEWESEY'S CORNER,  
New York, N. Y.

**JACKIE MAYE**  
"The Night Club Nightingale."  
INTERNATIONAL FAVORITE OF SONG.  
Personal Direction ROBERT H. EDSON.

**DON RICHARDS AND HIS MUSIC**  
Smart Rhythms For the Smart Set  
Exclusive Management EDW. FISHMAN, Orchestra Corp. of America, 1619 Broadway, New York, N. Y.

**"MIKE" DURSO**  
The Voice of the Golden Trombone  
NOW ON TOUR.

**FRED YANKEE AND HIS SOCIETY SWING ORCHESTRA.**  
NOW ON TOUR.  
Permanent Address—350 West End Ave., New York, N. Y.

Now Playing at the FAMOUS DOOR, New York  
**WINGY MANNONE**  
(The New Orleans Swing King and His Jam Band)  
Exclusive Mgt. MILLS ARTISTS, INC.,  
780 7th Avenue, New York City.

**ERNIE WARREN AND HIS ORCHESTRA.**  
Direction, MILLS ARTISTS, INC.,  
780 7th Avenue, New York, N. Y.

**HENRY HALSTEAD AND HIS ORCHESTRA**  
COCONUT GROVE.  
Hotel Park Central, New York City.  
Exclusive Management EDW. J. FISHMAN, O. C. A.,  
1810 Broadway, New York City.

### 1935 Radio Events

Some of the highlights appearing in the radio news columns of The Billboard during the past year, with week of occurrence.

**D**UE to new commitments, Henry Ford takes lead as major time buyer. . . American Society of Composers, Authors and Publishers seeks to break up directorate so that it will not interlock with that of the Music Publishers' Protective Association. . . National Broadcasting survey shows radio is the favorite medium of the dealer. Week ending January 5.

Hampton Gary resigns from Federal Communications Commission. Week ending January 12.

Mutual Broadcasting System elects officers and sets policies. . . American Broadcasting System makes an overnight shift from WMCA, New York, to WNEW, Newark, for its key outlet when George Storer breaks with the WMCA operators. . . Ray Noble admitted to American Federation of Musicians. . . NBC completes reorganization plans of its Artists Service. Week ending January 19.

Storer thinks his network (ABS) is operating at a profit. . . Ten network accounts spent over \$1,000,000 each in 1934. Week ending January 26.

Columbia Broadcasting System puts new discount method into effect and rate card is boosted. . . Free & Steinger and World Broadcasting System work out a spot broadcast deal. . . Wired radio tests again under way. . . FCC tells Congress that special allocation for non-profit educational programs are not needed. Week ending February 2.

Listeners demand CBS Pittsburgh stations drop Transradio News broadcasts. . . NBC out after \$31,600,000 year for 1935. . . Clark-Hooper, Inc., sends out samples of its survey for a group of clients, partial result claiming higher circulation costs than radio's own figures. Week ending February 9.

Hauptmann trial helps radio circulation thru broadcasts of bulletins and courtroom stories. . . NBC saves \$6,000 weekly on budget cuts. Week ending February 23.

Inland Daily Press Association gives Press-Radio big boost. . . Code Authority gets after time chiselers. Week ending March 2.

CBS sold a total of \$3,500,000 worth of talent in 1934, including outside bookings. . . N. Y. indie outlets plan a mid-night curfew as a result of the Local 802 (AFM) \$3 tax on sustaining programs from remote night spots. . . WGH joins CBS chain. . . Major Bowes Amateur Hour about set for NBC and Chase & Sanborn. Week ending March 9.

Squawks and then censorship take the Bircenjel program off WMCA. . . Major League baseball to be on more stations this year. . . Script shows in high favor. . . Original radio musical comedies fail to create big sheet music hits. Week ending March 16.

Biggest spot time deal as Chevrolet buys electrical transcription coverage through World Broadcasting System on a possible 300 stations. . . WHN ready to take on vaude acts as result of deal with William Morris office. . . Spring exodus of web accounts under way. . . FCC calls another hearing on educational allocation. Week ending March 30.

Donald Flamm sets WMCA with Inter-City hookup with four outlets. . . Storer's American Broadcasting Company gives up the ghost and another "third chain" kicks the bucket. WNEW retains the ABC name, however. . . Major Bowes is now the all-in-all of the amateurs and going great guns. . . New York outlets seek ways and means of beating \$3 musicians tax. . . Mrs. Georgia Aylesworth, mother of M. H. Aylesworth, died in Fort Collins, Colorado, April 4. Week ending April 6.

CBS assigns playwrights to do scripts. . . NBC March gross revenue hits all-time high. Week ending April 13.

NBC in favor of the Copeland (food and drug) Bill. . . WJR quits NBC and signs with CBS, effective September 28. . . Loew issues dual contracts for vaude and (WHN) radio. . . NAB gets a squawk on KVOS fund. Week ending April 20.

Code Authority again checks free time grabbers. . . Congress studies copyright bills. Week ending April 27.

NAB and ASCAP hold a conference. . . Procter & Gamble shelve first original radio musical comedy for different type show. . . Press-Radio news bureau cases up on restrictions. Week ending May 4. U. S. asks preference date in ASCAP trial. . . Radio news in turmoil as three

news gathering organizations seek to sell news to advertisers or make it available. . . Abraham Goldberger, credited with having started Guy Lombardo on his career, dies in Cleveland, May 6. Week ending May 11.

FCC holds another education program hearing. . . Yankee Network buys International New Service news for broadcasting. Week ending May 18.

N. Y. musicians seek to make \$3 tax national. . . WLW buys talent in New York. . . FCC committee to study educational allocation proposals. . . Trade wonders if CBS didn't create too much of a hullabaloo in conjunction with its new policy statement pertaining to laxatives, etc. NBC reveals it had already covered such territory. Week ending May 25.

Transradio News sues networks, press associations and newspaper publishers, plus individuals, for \$1,700,000, alleging conspiracy, etc. . . Conquest Alliance asks FCC for a direct opinion on re-broadcasting of commercials by short-wave. . . ASCAP extends NAB performing rights licenses to December 31. Week ending June 1.

NBC sets new electrical transcription library service plans. . . Broadcasters (web and some big watters) seek ASCAP agreement as U. S. anti-trust trial against the composers' society looms. . . WMCA starts artists bureau. . . CBS appoints a censor. . . NRA death hits Equity hope of organizing the radio actor. . . CBS considering buying press service news for sale to sponsors. Week ending June 8.

Government's anti-trust suit against ASCAP starts. . . Meantime ASCAP signs the networks on same type of license for another five years. Week ending June 15.

NAB meet with Advertising Federation of America held to be a successful one. . . U. S. vs. ASCAP trial gets under way in New York for second week. Week ending June 22.

ASCAP trial halted at request of U. S. attorney and because of other factors. Tentative date set for November, when conference will be called on possibility of definite date. Week ending June 29.

Vanguard of NAB Convention arrives in Colorado Springs. . . United Press files its answer to Transradio suit. Week ending July 6.

NAB Convention opens in Colorado Springs. . . A. J. McCosker re-elected WOR president for three-year term. Week ending July 13.

Leo J. Fitzpatrick elected president of NAB, James W. Baldwin chosen to succeed Phil Loucks. Week ending July 20.

Music Publishers' Protective Association starts work on reorganization. E. C. Mills goes on tour to visit radio stations and iron out other matters on contracts. Week ending July 27.

Future radio competition via wired radio and ticker services seen. Week ending August 3.

Coast in scramble to obtain news services. . . Women's National Radio Committee issues new program review pamphlet. Week ending August 10.

Hedging by some broadcasters seen in the ASCAP anti-trust action. . . Million-dollar flop in Gibson Family program, which folds. . . Duffy Copyright Bill passes house. Week ending August 17.

Radio unrest in news field grows. . . NBC makes daytime survey. Week ending August 24.

NAB favors the open door policy; is against the Dickstein alien bill as it affects artists. Week ending August 31.

WNRC gives further views on radio. . . Contests on the wane, altho premiums of utility type grow. . . FTC protects broadcasters and gives them same consideration as other mediums. . . American Newspaper Publishers attack radio. Week ending September 7.

Talent sales in hands of "big three," two webs and one outside office. . . Fred Waring seeks copyright protection. Week ending September 14.

Scripts-Howard organization buys WFBE, Cincinnati, preparatory to entering radio field on large scale. . . More Nebraska outlets bought by Omaha World-Herald. . . California broadcasters organize. . . ASCAP licenses ticker service. Week ending September 21.

Great Atlantic & Pacific Tea Company shows not for general public, as Kate Smith goes on tour for concern. . . Herman Starr of Warner brothers elected to ASCAP board, but this does mean Warner subsidiary publishers will not quit the Society. . . NAB committee talks to ASCAP on possibility of a "per piece" basis. . . South American Radio gains as an advertising and talent medium. Week ending September 28.

**LEITH STEVENS**  
Conductor  
exclusive management  
COLUMBIA BROADCASTING CO.

**VICTOR** Shell Oil Program.  
WITH **WALLACE BEERY**  
**YOUNG**  
WEAF, Saturday, 9:30-10:30 P.M. NBC Network.

**EDDIE LEONARD, JR.**

Harry A. Roman, Representative, RKO Bldg., Radio City, N. Y.

**charles carlile**  
Now Appearing at  
BOOK-CADILLAC HOTEL, Detroit, Mich.

Broadway's Sensation  
**PAUL MARTELL**  
AND HIS ORCHESTRA  
194th Week Arcadia Ballroom, New York

**HEALY** W N E W  
"The Chorus Girls' Boy Friend"  
DAN HEALY'S BROADWAY ROOM,  
231 West 54th St., New York, N. Y.

**HUGH CROSS AND HIS RADIO GANG**  
Courtesy GEORGIE PORGIE cereal  
10 A.M.—WWVA—4 P.M.  
ERNIE BRODERICK, Pers. Rep.

**FRANK ANITA JOE ROSS • PIERRE • SCHUSTER**  
THE BIG BROADCAST OF 1935.  
Now on Tour.  
Direction: NAT KALCHEIM, Wm. Morris Office.  
JACK KALCHEIM, Western Rep., Chicago.  
ROGER MURRELL, RKO Rep.

**LEO KAHN AND HIS ORCHESTRA**

Figures given out by ASCAP on number of times its catalog was performed as to the leading tunes during 1934. Love in Bloom leads with 24,374 credits. . . NAB and others to help WDAS, Philadelphia, fight disk suit brought by Fred Waring. . . Sabbath again strongly set with good concert music and best of comedians. . . Less than usual seasonal drop revealed in check of August business throughout country. Week ending October 5.

Jumbo getting ready to go on air for Texas Company. . . WCKY definitely remains an NBC unit as new deal places it on red and blue webs, with NBC clearing Cincinnati and adjacent territory situation. . . Radio fan mags having tough sledding. . . Host of new programs hit air waves. Week ending October 12.

Electrical transcription men worried about 1935. . . Jack Hylton gives first broadcast for Standard Oil Co. of Indiana via short wave as he prepares to leave London for U. S. . . Advertising men and manufacturers seek to stay local New York drug bill. . . NAB appoints two committees, commercial and engineering. . . ASCAP huge third quarter dividend of \$800,500. Week ending October 19.

NAB 1936 convention set for Chicago (the 14th annual) to be held the last (See 1935 RADIO on page 44)

Conducted by ROGER LITTLEFORD, JR.—Communications to 25 Opera Place, Cincinnati O.

## More Florida Club Bookings

**Tucker, Berle, Boyer, Metaxa, Rosenthal, Strauss Troupe, Symington booked**

NEW YORK, Dec. 21.—Sophie Tucker is going into the House of Morgan for four weeks, followed by an engagement at the Hollywood Country Club, Miami, Florida.

Others booked for Florida this season are Lucienne Boyer, opening at the Town Casino, Miami; Milton Berle, opening at the Hollywood Country Club; Mario and Floria opening at the Ronney-Plaza, Miami, January 12, and Georges Metaxa and Harry Rosenthal, at the Colony Club, Palm Beach.

Eve Symington and Dwight Fiske are also slated to leave local spots for Palm Beach dates next month.

Sarah Mildred Strauss, dance producer and teacher, has signed to stage a girl troupe for Arthur Bouche's Miami Beach night club. Troupe of nine leave today. Booking is the first-time Miss Strauss has put a troupe into a night spot. Has been doing only concert films and musical comedy work.

Paul Small has spotted Jerry Goff and Jack Kerr into Ira's Supper Club, Miami. Al Donahue's Orchestra has closed at the Waldorf-Astoria and is going down to Bermuda for the winter run.

PHILADELPHIA, Dec. 21.—Jack Lynch, of the Cafe Marguery, Adelphia Hotel, is leaving for Miami shortly in response to a proposition to operate a swank night spot there.

## Kilby Adds Booker; To Open Miami Branch

NEW YORK, Dec. 21.—Harry Kilby office has added Eileen Mercedes to the staff. A former singer and pianist, she will handle night-club bookings for Kilby. Harry Pearl, associate, has taken over exclusive booking of the Jermyn Hotel, Scranton, Pa.

The Kilby office is now booking exclusively the Adelphi Hotel, Philadelphia; Silver Lake Inn, Clementon, N. J.; Penthouse, Baltimore; Frank Dalley's Meadowbrook, 20th Century Tavern, Philadelphia.

Kilby is leaving for Miami Beach January 10, where he plans to open a branch office.

## Dornfield Booked for Furniture Market Show

CHICAGO, Dec. 21.—W. C. Dornfield, who has just closed a seven-week engagement as magical emcee in the Walnut Room of the Bismarck Hotel, opens a three-week engagement at the Pantland Hotel, Grand Rapids, on January 2. The show at the Pantland is designed especially for the entertainment of the hundreds of furniture buyers who visit the Furniture Market held periodically in Grand Rapids. Dornfield played the last market period there and also directed the entertainment, and did such a good job he has been re-engaged.

## Casino in Trouble

NEW YORK, Dec. 21.—The Central Park Casino, which is reorganizing under Section 77B under the Bankruptcy Act, was faced by demonstrations by Local 119 of the Hotel and Restaurant Workers' Union this week. The union claims the spot "locked out" 50 members and that it owes the discharged workers \$5,000 in back wages. The management claims it only let out "about 12 men" and that the back debts "will be paid off in time."

## Carter With Mnpls. Agency

CHICAGO, Dec. 21.—Harry Carter, formerly of the vaude act of Carter, Stanley & Willis, has joined the Carter Booking Agency, Minneapolis, conducted by his brother Mac. Carter has been in Chicago for the past week visiting old friends after 10 years' absence from the city.

## To the Rescue!

CHICAGO, Dec. 21.—Local cafe owners' wives went on the warpath here last week. A group of nearly 40, calling themselves the Ladies' Auxiliary of the Liquor Retailers' Local No. 6, campaigned to eliminate hostesses from their husbands' night spots, claiming that they "aimed to stimulate a clean business . . ." They emphasized the fact that they were not afraid for their husbands, but rather for their husbands' business.

## Detroit-N. Y. Band Offices Affiliate

DETROIT, Dec. 21.—Graystone Orchestras and Attractions, managed by Frank M. Steltenkamp, has affiliated with Consolidated Radio Artists, New York, and has taken the exclusive franchise on bands for Michigan and Ohio. Graystone bands being booked reciprocally in other States by Consolidated.

Frank and Milton Britten were booked into the Michigan Theater at Ann Arbor for the past week, after playing at the Fox Theater here with following date at Fort Wayne and Toledo.

Lowrey Clark has been booked into Arcadia Ballroom here, following Ralph Webster's band, who went to the New Elms Ballroom.

## Frank Veloz in Hospital

CHICAGO, Dec. 21.—Frank Veloz, of the noted dance team of Veloz and Yolanda, was taken to St. Luke's Hospital Monday suffering from an acute attack of pleurisy. His physician said that while his condition is not serious, he will be unable to dance for some time.

## NIGHT CLUB REVIEWS

### Biltmore Hotel, New York

Mario and Floria, who recently succeeded Estelle Taylor here, and Boy Foy, Katherine May and Howard Lally Orchestra comprise the show here. Foy is being given a big advertising buildup, his recent command performance getting special mention. Youth is still doing a spectacular routine of juggling and balancing while riding a unicycle.

Mario and Floria, who have played this spot before, contribute three numbers and each one a beauty. Have fine appearance to start with, and know how to combine graceful movements with acrobatic flourishes. Opening number is their best, comprising a wire variety of ballet posturing, terrific whirls and acrobatics, embraces and soft glides. Second is a Spanish dance and third a Cuban dancant. A ballroom team that is distinctive.

Miss May is still contributing her pleasant vocalizing, while Lally is leading his boys thru tingling dance rhythms.

Doing two shows a night, with business picking up somewhat, due presumably to increased advertising in the papers.

### Pago Pago, San Francisco

Al Pinetti and Angelo Torre's Pago Pago (pronounced Fango Fango) is one of the most delightful dine and dance spots in town. It's different, with a distinct South Sea Island setting. To enter this smart nitery, located in the heart of San Francisco's Latin quarter, patrons must cross an ocean-liner gang plank.

Furnishings are smart and in keeping with the general atmosphere. Lighting effects add beauty with their deep, soft midnight glow, reminiscent of Blue Lagoon. To the rear of the dance floor is a replica of a bow of a ship anchored in the lagoon, where diners sit and sip.

Show at the Pago Pago is varied, snappy and entertaining. Horace Perazzi, saxophonist in Charlie Maggio's five-man band, emcees, alternating with Dave Hacker of the dance team of Hacker and Sidell. Both boys are versatile entertainers who know how to keep things moving at a fast clip. Only fault with Perazzi is that he hides behind the mike. The boy is clever, tho, and knows how to put over a comedy song. Jarvis Lee, a shapely blond eyelet, in a black

## Detroit Cracks Down Hard; Agents Responsible for Acts

**Steps being taken to eliminate chiseling practices as city joins AFA in drive to fix responsibility as between act, booker and club operator**

DETROIT, Dec. 21.—Harold Brow, of the Amusement Booking Office here, was this week sentenced to pay a fine of \$25 or spend 30 days in jail by Judge Edward J. Jeffries in Recorder's Court, for booking Cleo Pike, a 16-year-old girl, into a beer garden. Wesson M. Dickinson, superintendent of private employment bureaus, stated that he lacked jurisdiction in the case, except that the girl had been booked by the "Harold Brow Booking Agency," which does not exist. Brow is with the Amusement Booking Office. Dickinson, however, took up the case with Mrs. Stella M. McLeod, of the Office of Labor and Industry, who prosecuted the case.

### Guy Martin Bookings

NEW YORK, Dec. 21.—Guy Martin, booking for the Herman Berle Office, has spotted Maureen and Norva into the Hotel New Yorker; Peter Higgins and Marino and Mona into the Town Casino, Philadelphia; Edna Sedgewick into the Arcadia Restaurant, Philadelphia, and Jean Goodner into the Paramount Restaurant, this city.

### Vermont Niteries Gain

BURLINGTON, Vt., Dec. 21.—Vermont niteries will be able to stay open a half hour later under the new regulations of the State Liquor Control Board. Former closing of 12 o'clock is being extended to 12:30. Board also set special limit of 1:30 for serving liquor and 2 o'clock for closing on New Year's Eve. Regulations are strictly enforced with large corps of inspectors.

### Miami Spot's 6th Year

MIAMI, Dec. 21.—Jim Elliott and his Society Orchestra furnished the dance music and Dorothy Mayer was the featured soloist at the sixth annual opening of Laura Jacobsen's Cafe in the Hotel Urney here tonight.

### Harris To Manage Casino

NEW YORK, Dec. 21.—Blumenthal and Shapiro, operators of the French Casino, have sent Nat Harris to Miami to manage their new French Casino spot there. New spot is slated to open in a couple of weeks, with the current French Casino show transferring to Miami.

### Vallee Into Casino

NEW YORK, Dec. 21.—Rudy Vallee has signed for a four-week run at the Casino de Pares, big theater cabaret here. He will double from George White's Scandals, which opens on Broadway next week. The cafe has been closed since spring.

## London Night Spots

LONDON, Dec. 14.—American acts again supply over 90 per cent of London's night club attractions.

Principal new opening is that of Lita Grey Chaplin, who opens at the Cafe de Paris. It's her first time in England. She has an appealing style and a nice choice of numbers. Act is a winner and augurs well for her forthcoming vaude tour.

Bernice Stone, red-headed Chicago danseuse, hits solidly with great and peppy routing at the Mayfair. Probably the best in her line, with quite a few new tricks that are all her own.

Trio of American acts at the Savoy Hotel are booked with discrimination by Eric Wohlheim. They are Estelle and Leroy, graceful, rhythmic and lissome dance team, whose work is faultless; the Three Swifts, international club juggling comedians, with a corking routine, and the black-face comedy drummer, Jack Powell. All score solidly. Sherko, brilliant pantomimist and comedy dancing eccentric, is a natural (See LONDON NIGHT on page 45)

## DON'T MISS

The New Billboard  
ORCHESTRA DIRECTORY  
Beginning on Page 52

**MING-TOI**

extends  
to all of her friends, both in and out of show  
business, best wishes for  
*A Merry Christmas*  
and promises  
*A Happy (Box-Office) New Year*  
to those playing 1936's greatest Dance Sensation

**MING-TOI AS**

**"SIVA THE GODDESS OF PASSION"**

MING-TOI, Permanent Address Suite 357 Hippodrome Bldg., Cleveland, O.

Season's Greetings

from

"California's Chatterbox"

**DICK BUCKLEY**

M. C.

Direction: B. BERNARDI, 85 Riverside Drive, New York

HOLIDAY GREETINGS

**Gwynne**

"THE ARISTOCRAT OF DECEPTION"

TENTH WEEK

MORRISON HOTEL, CHICAGO

**MANYA AND DRIGO**

Held Over 2d Month, Empire Room, Waldorf-Astoria

"Nice looking pair, execute excellent routine, vivid movements and grace—should look swell spotted in production scenes in a review."—Possibilities Column in "Billboard."

"For a slant on new ballroom dancing see Manya and Drigo, who make all other dancers of this ilk step out of the spotlight."—Urban in Park Avenue Social Review.

GREETINGS OF THE SEASON

**DAVE "Curly" ROSS**

WOODS BLDG., CHICAGO

THEATERS — HOTELS — CAFES — BANQUETS

JACK WHITE LILLIAN LA HAYE BOB PRICE

NEW YEAR'S SPECIALS FOR DANCE HALLS, CAFES, CLUBS, HOTELS, ETC.

- BALLROOM CRYSTALS (Dance Floor Wax), 10-Lb. Carbin . . . . . 2.50
- BALLOON SHOWER BAGS—Complete with Baitons (This is a big surprise and very entertaining number.) Each . . . 1.50
- CONFETTI—50 Lbs., \$3.50; 25 Lbs. . . . . 2.50
- SERPENTINE CONFETTI, 20 Threads, 15 Lbs. Pkg. Per 100 Pkg. . . . . 3.00
- NOVELTY PAPER SNOW BALLS, Gro. 1.00
- BALLOONS, Per 100 \$1.00, \$2.00 and 3.00
- SQUAWKER BALLOONS, 100, \$1.00, 2.50
- Extra Loud PAPER HORNS, 100, \$1, \$2 & \$3
- Special Noise Maker Assortment—100 Pieces, Assorted, \$1.00, \$2.00, \$3.00, \$4.00 and \$6.00. Order from this ad. AIR MAIL—Send half cash with order, balance C. O. D. Ask for complete Catalog. Be sure and mention line of business you are in.
- NEW NOVELTY PAPER HATS
- Low Priced ASSORTMENT, Per Gro. . . \$1.00
- SPECIAL ASSORTMENT, Per Gross . . . 1.50
- Assorted, Decorated, Per 100 . . . . . 1.50
- FANCY CREPE, Ass'd, Per 100 . . . . . 2.00
- Novelty New Year's and Motives, . . . 3.00
- Extra Fancy Crepe HATS, Decor. 100 . . . 3.00
- Miniature Comic Cardboard HATS, 100 . . 1.50
- Miniature Assorted Metallic Paper, 100 . 2.50
- Ass'd. Gp's & Shapes Metallic HATS, 100 4.50
- Large Size Metallic HATS (Our Best Assortment), Per 100 . . . . . 15.00

**Mills Gets Under Way on Series Of 120 Disks for Am. Record Corp.**

NEW YORK, Dec. 21.—Irving Mills, president of the Mills Artists, Inc., started his first recordings today for Brunswick in connection with his new contract with the American Record Corporation, which also manufactures Okeh, Columbia, Vocalian and Perfect phonograph disks. In his new deal Mills has the extraordinary assignment of making exactly the kind of recording he sees fit, following no precedent but acting the role of creator and stylist of new sound effects, instrumentation and arrangements.

While the backbone of his orchestras will naturally be Duke Ellington, Cab Calloway, Lucky Millinder with Mills Blue Rhythm Band and others, Mills will also take the pick of his soloists and

other fine musicians and spot them in various combinations not heretofore used in either recording, on the air or for stage presentation. Each recording will be a distinct novelty comparable to no other disk, and the selections chosen will be of the exclusive type and songs specially picked for long life. Thus the disks are expected to last beyond the average usual life of a popular song.

Swing music will have an important part in the new series of recordings which will total 120 during the coming year. Other hot types of recording will be made as well, with Mills having absolute carte blanche to do as he pleases. First releases will be ready right after the first of the year.

**CLUB CHATTER**

JILL DEAN, until last week with the Blue, King and Dean turn at the Jung Roof in New Orleans, is currently headlining the show at the same spot, featuring a swell Mexican hat routine. . . . Barry and Alba, dancers; King and Blue, the International Trio, Velma Baye and Von Elkins fill out the bill. . . . Gene Youngblood, promising young New Orleans emcee and radio entertainer, is at the Pickwick Club in Birmingham. . . . Hollyhock Gardens in Warren, O., has resumed the policy of lengthy floor shows with Mile, Elena, songstress; Leo and Rito and Charles and Barbara, dance teams; Billy Bugbein, prima, and the Six Dorothy Frank Girls offering the current entertainment. . . . Izzy Schechter, former owner of the Club Dexter in Detroit, has opened the Silhouette Cafe on the site of the former Chinese Gardens. . . . Luile Lewis' Orchestra is furnishing the music.

to the Milwaukee spot early in January. . . . Al Plunkett, fully recovered from a recent illness, returns to Krausmann's in Montreal next week as emcee. . . . Brett and Young have been stopping the show at Krausmann's with their sensational dancing. . . . Joe Carr is back in Montreal headlining the show at Ford Hotel's Bishop Grill. . . . Barnes and Gordon, dance team, are current at the Hollywood Club in Montreal.

REX WEBER is being held over at the Adelphi Hotel, Philly, and Pierre and Temple at the Netherland Plaza, Cincinnati, both booked thru Harry Kluby Office of New York. . . . New Palm Room, Commodore Hotel, New York, show com- See CLUB CHATTER on opposite page)

LIBBY HOLMAN will open at the Chez Paree, Chicago, December 27, and will be surrounded with a new revue in which Babs Ryan and her brothers, formerly with Fred Waring's Orchestra, will be featured. . . . Milwaukee's amateur show, which made a hit at the College Inn, Chicago, last week, was booked into the Schroeder Hotel, Milwaukee, for the night of December 20. . . . Plans to reopen the French Casino, Chicago, with a new continental revue have been abandoned. . . . Nelidoff and his company opened a return engagement in the Walnut Room of the Bismarck Hotel, Chicago, December 21, with a tab version of the opera Carmen in which Nelidoff, Janina Laboda, Angela Tricomi and Leonardo Balsamo are featured. . . . Also in the company are Mata Monteria, Leonore Felden and Walter Camryn, dancers, and Muriel Davenport and Maxim Kostiluk, singers. . . . A new show with a line of girls will open in the Terrace Room of the Morrison Hotel, Chicago, early in January. . . . At the Hotel Sherman, Chicago, elaborate preparations are being made for a New Year's Eve celebration. . . . George Olsen and Ethel Shutta will be in the College Inn, Duke Ellington and his band and a complete floor show in the Bal Tabarin, and Louis Panico and his orchestra in the Grand Ballroom.

THE COTTAGE, Kenosha, Wis., spot operated by Arthur Dupes, of Racine, was destroyed by fire Monday (16). . . . Erwin Lewis left the Club Madrid in Milwaukee last week to emcee at the Brown Hotel in Louisville during the holidays, returning

**WANTED NIGHT SPOTS AND CAFES**

Chicago's Livest Bookers Can Handle a Few More Spots

Managers Desiring the Best Talent at Prices You Can Afford to Pay,

**GET IN TOUCH WITH US**

**MARR and CLARK**

Woods Theater Bldg., Chicago

LET'S HEAR FROM ACTS, TOO.

**COMPOSERS!**

Give your songs a real break. Send for complete details and Free Booklet.

**MONARCH RECORDING CO.**

1658 Broadway, Dept. B. New York.

**VAUDEVILLE AND CABARET ACTS WANTED**

UNLIMITED ENGAGEMENTS

**EDWARD F. CALLAHAN**

VAUDEVILLE AGENCY

315 Fox Theatre Bldg., Philadelphia, Pa.

New and Unknown Acts please send Photographs; Returned if Not Used.

SIX-PIECE ORCHESTRA. Join at once. Prefer Girl Musicians. Wire post Leonard, Send photos. FOSTAIRE, General De-livery, Lynchburg, Va. Also Girl Singers and Dancers. Opening 29th.

**DANCE HALLS!** **PROTECT YOUR PROFITS**

Our Patented Dance Check fits through button-hole. Cannot be removed and passed without destroying. Guards your profits. Priced low, \$10.00 a Thousand. Ass'd colors. Samples and prices sent on request. Order today. Made in U. S. A.

**LEATHERY NON-TRANSFERABLE DANCE CHECK**

WESTERN BADGE & NOVELTY CO., 402 N. Exchange St., ST. PAUL, MINN.

HOLIDAY GREETINGS

**"DORNFIELD"**

Magical Emcee

Direction DAVE O'MALLEY, 140 No. Dearborn St., Chicago.

Seventh Week Bismarck Hotel, Chicago.

**MIDWEST MERCHANDISE CO.**

1026-28 BROADWAY, KANSAS CITY, MISSOURI.

# Opportunities for the Night Club Performer

PERFORMERS who have looked upon vaudeville, musical comedy, pictures or radio as the "big time" of show business and who are now playing night spots probably found it difficult to adjust themselves to the night spot field. If the average act playing night clubs slope and thinks, however, it will find its lot is not half bad.

The night spot field itself is divided into a sort of small and big time. There are thousands of neighborhood beer gardens, small cafes, midget night clubs and honky-tonks throut the country. They constitute the "small time."

Acts playing these spots and having to endure the discomforts of cramped floors, listless bands, noisy patrons, lack of dressing room facilities and other inconveniences will probably feel they have fallen into a rut. But these same "joints" are ideal places for developing new talent. They more or less constitute the break-in time for variety performers today.

It is in spots like these that an act can polish material and gain confidence necessary to try the better spots. Most of these spots, incidentally, can be booked direct, either by personal solicitation of the owner or by mail. An "audition" usually precedes actual booking. Some of these spots are, of course, run by irresponsible people and sometimes they don't pay off. This is an evil that is diminishing steadily, fortunately. Acts caught in such a situation, however, can always appeal to the nearest police or State trooper. They may also file a complaint with the nearest office of the State Labor Department or (if they are

members) with the American Federation of Actors.

Ambitious acts can climb out of the small-time class and begin playing the better spots in the cities. Booked thru agencies, most of these spots provide talent with a genuine opportunity to get a break. Many of them advertise and thus give the acts publicity. Many are patronized by public officials and business leaders. Out of these contacts, acts can pick up private entertainment dates.

The New York class spots are easily the best so far as showing is concerned. Not only is the money good in most of the swank spots but the patrons are often picture, radio or legit agents on the lookout for talent. Picture scouts, for example, signed Bill Brady when he was at the Paradise Restaurant. Alice Faye went to Hollywood out of the night club field and so did many others.

With the so-called vaudeville break-in time a thing of the past and with burlesque no longer adaptable to development of variety routines and personalities, night spots comprise the only large amusement field that can keep new talent working. The smaller spots are the break-in houses and the great number of cafe agents constitute the eyes of show business ever on the alert for promising talent.

Unfortunately, the night club floor does not give every type of act an even break. It is a tough place for comedy talk, due to the clatter of dishes and chatter of voices, but it is good for sight comedy turns, dance acts, especially the

nude type, and for singers. Since most of the better spots are equipped with microphones, singing and talking acts can polish up their radio technic—if there is such a thing—and thus be in a better position to crash the radio studios.

Cafe work is very trying on comedy and talk acts. It forces them to work at top speed and with enormous zest in order to hold attention. But this condition is also a fine thing in that it forces acts to be on their toes and makes them alive to audience reactions. It deepens their knowledge of audiences; a knowledge which serves them well when they graduate into theater work.

Cafe work is also a fine testing ground for magicians, as it presents them at such a disadvantage that they are compelled to sharpen their technic. A magi-

cian finds a night club audience a much more stimulating crowd than a theater audience.

Dance acts have the same trouble. They can't get away with shoddy work as easily in night clubs as they sometimes do on the stage. The proximity of the audience and the lack of distracting background and fancy lighting force the dancer to concentrate on talent rather than appearance.

To ambitious and alert performers night club work is a challenge to talents and wit. They need more talent because of the closeness of the audience, and they need keener wits because of the general insecurity of cafe work.

Altho cafe work is still a necessary evil to certain acts, it is nevertheless a stimulating and profitable business to a great many others.

## CLUB CHATTER

(Continued from opposite page)

prise Bergere Sisters, Gypsy Markoff, Terry Green and Johnny Johnson's Orchestra. Booked by MCA. . . . New Kit Kat Club, New York, show is all colored and includes Buck and Bubbles and Six Spirits of Rhythm. . . . Deslys and Clark opened Thursday at the Restaurant Larue, New York. . . . Eve Symington left the St. Regis, New York, last week for a vacation. Returns January 2. . . . Pat McGowan is working his novel dummy impersonations this week at the Ponce de Leon Club in Dayton, O. . . . Louis Arley and the Oliver Sisters opened December 23 at the Merry-Go-Round Club in Dayton, where they will do novelty acrobatics for two weeks.

DOWN IN MIAMI Florence Dillard, widow of the late Joe Dillard, of the Miami Embassy Club, is back in town.

. . . . Gallagher on the Beach is offering tickets with each cocktail, entitling a lucky woman holding a certain ducat to a case of giggle water and the lucky man to a case of Scotch. . . . Proceeds for the Empty Stocking Fund. . . . It's rumored that a row over money angles may prevent Ben Bernie from moving into the new French Casino. . . . From all indications Buddy Wagner, Enrica and Novello and Sammy Walsh have signed to open at Ira's.

A TWO-ALARM fire early Saturday (14) morning wrecked the Beaux Arts Cabaret in Atlantic City. . . . Anthony LaRosa, proprietor, stated that damage amounted to approximately \$12,000.

The Ritz-Carlton, only Atlantic City spot offering daily cocktail and supper dancing thruout the year, has inaugurated dinner dancing in the Merry-Go-Round Grill, using Eddy Bradd's Music. . . . McNeely and Chapman are singing this winter with Ada Leonard's Cocktails of '26 unit. . . . Show has 17 weeks solid booking and opens December 27 in Minneapolis for a swing of the RKO circuit. . . . Billy Julius is dancing his acrobatic and eccentric routines at the Diamond Club in Wheeling, W. Va. . . . Count Pro-zo and Blondin are in Buffalo, N. Y., this week filling several club return dates.

PITT BRIEFS: Joe Hiller, local booker, closed a deal with Tony Conforti of the Nixon Cafe to supply Ernie Young-produced floor shows into that spot beginning December 30. . . . Bill Green booked Jenet and Hardy, dancers, to head his spot's new floor bill. . . . Supporting performers include Marcia Davis, mimic, and Sally Page, acro and tap dancer. . . . J. M. Lutterman opened Sonya's, a new club in the Harlem district. . . . Show, presented nightly, includes Ralph and Jerry, Rosalie Crumpton, Joe Grey, Peter Good and the Yvonne Royal Melodiers. . . . Paul Gannon, popular night spot tenor here, joins Sid Page's stage unit in Indianapolis December 27. . . . Jack Secher's new Samovar opened this week. . . . Sylvia Hart is heading the new revue at Joe Rubin's Club Mirador.

HARRY AND HELEN STIRLING, dance team, recently closed an engagement at the Muehlbach Hotel, Kansas City, and have returned to Chicago.

SALT LAKE CITY'S newest dance hall, Rainbow Ballroom, opened Monday (23) under the management of Harry Eckstein. New hall, built at a cost of \$50,000, is located near Covey's big dance hall, and gives the latter spot first competition for over a year. Verdie Breinholt's Orchestra, with Don Corey as soloist, is featured.

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**ARMSTRONG**

**AND HIS ORCHESTRA**

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## Trends of the Year In Night Spot Field

**I**N the night spot field certain definite trends stand out:

The decline—with one important exception—of the big theater cafes on Broadway is important. This year only one theater cafe, the French Casino, opened, and it immediately established its second season as a terrific money-maker. The original French Casino show was sent out as a vaudeville unit, while the current one will be transferred to the new French Casino in Miami opening in a couple of weeks. A new revue will follow in the New York spot.

The French Casino is important because it is easily the most lavish and costly night club floor show in the country. It can only be presented in huge spots where a quick turnover and

packed audiences can be achieved. The Casino de Paree and the Manhattan Music Hall failed to reopen this fall after closing their old season in receivership. Broadway, however, still has several large cafes, such as the Hollywood, Paradise and the Congress Restaurants, all with huge capacities.

Despite these prominent examples of big spots making good money, Broadway this season has seen the return of popularity to the smaller, intimate spots. They appear to be coming back strong. Special mention should go to swank spots such as the House of Morgan, Versailles and New Montmartre, which book high-priced musical comedy and radio stars. The House of Morgan even invaded the concert field for Escudero, the dancer.

A trend noticeable in New York and key cities is the increase of advertising space in the dailies being taken by night spots. This is an encouraging sign, indicating the night spot field is reaching out for bigger audiences and competing with the movie houses for attention on the theatrical pages.

Another trend worth watching is the increasing attention being given to orchestras and floor shows by hotel dining rooms. Realizing that night clubs are stealing a good money-spending patronage away from them, the various hotel associations have been advising member hotels to begin now to build up the night-out dining-and-dancing trade.

With prohibition out two years, many hotels had failed to take advantage of the opportunity to pick up the trade released by the speakeasies. The hotels seem to have awakened finally, and are now out to battle the night clubs for this patronage.

With competition keener and the edge of repeal drinking worn off, night club acts and bands are beginning to get a break in salaries in proportion to the heightened demand.

The night spot field is definitely looking up. The new year is full of promise.

### NIGHT CLUB

(Continued from page 39)

Mabel Van, the choreography was nearly perfect. Ice Skating, Indian rumba, waltz and tap routines and a gypsy finale were done with first-rate co-ordination. Pat Reynolds and Miss Alice, of the Adorables, do some equally notable specialty solos.

The real fault of the show is its brevity—a 20-minute run, with each act cut to a skeleton. For a spot with a \$1.50 cover charge, Detroiters expect more. Rates.

### Sidewalks of New York

This spot is building slowly since Mrs. Lena Hoberg took it over last month and renamed it. Furnished in the informal manner, with a small bar in the back and tables clustered around a center dance floor, it is strictly a popular-price spot. No cover or minimum.

Roscoe Ails, veteran vaude headliner, is emcee and does much to knit the show together. He is a lively comedian, spilling a few gags, doing some swell acrobatic and eccentric dancing and introducing the acts. Betty Lewis, his latest protégé, is partnered with him in several fast eccentric dances and displays a nice personality and talent.

Amedeo is the only other male in the show and he scores easily with his intimate sleight-of-hand tricks. Does paper, lighted cigaret and cigar manipulating and needle swallowing tricks that are effective. Needle number is outstanding and the sort the customers always like.

June Carroll, brunet, contributes vicious singing and a bit of wiggling, while a line of six Helen Polka girls are on for a few numbers. Girls were okay, although their makeup could have been improved.

Sid Austin's 10-piece orchestra handles the dance assignment and accompanies the show. A pleasing outfit, with Austin doing a bit of singing and Ralph Buck stepping out for tenor numbers.

Doing two late shows, although more may be added when business warrants it. Dents.

### Club Richman, New York

On 56th street, this club, operated by the Schwartz brothers (Lou, Dave and Arkie), is still enjoying a good play from the folks who like their club entertainment different and inexpensive. Different from the standpoint that the show is made up of boys having girlish tendencies, and inexpensive because there's no minimum or cover. You pay

for what you have, and most of them have beer at 60 cents a bottle.

The show, produced by Jack Mason, is no world beater, but just average entertainment, with the swishy lads going to town with an outstanding array of tasteful gowns and parading them in a fashion that would put dyed-in-the-wool manikins to shame. That's about all the show is—one long session of a gown parade, although there are a couple of the boys (?), just a couple, who have talent.

Tex Hendricks is emcee of the 41-minute show, and the swishies are on the floor often, either as a chorus or for specialties. Tex is a nice emcee, with a pair of shoulders that would put most footballers to shame. Freddie Monroe, in tux throughout, does grand impersonations, especially that Helen Morgan take-off. He's a likeable chap. Harry Bernie, also in tux, does neat tapping. Al De Marco and Ned Lynn, a swell ballroom team, are one of the highlights of the show.

Then there's Lee Carr, who is a most graceful Oriental dancer, Bobby LaMarr, whose makeup would fool most anybody, and Jackie Eagles, Bobby Dell, Bobby McNeer, Jose, Francis Parker, Jimmy Lyons, Gene Lewis and Johnny Mangum.

Jack Mayo leads a seven-piece ork which plays the show and dancing okeh. A Hawaiian quartet alternating with them on the dance music. New show comes in Christmas Eve, again produced by Mason, with lyrics by Fred Monroe and costumes by L. Lalonde. Harris.

### Chase Supper Club, Hotel Chase, St. Louis

With the return of Irving Rose and orchestra to the Chase Supper Club, business has taken a decided upward trend. Rose, who returned November 30, was booked originally until January 4, but his contract has been extended for an additional five weeks, due unquestionably to his drawing power at the club.

Floor entertainment changes every two weeks, with respective acts changing their routines on second week. Current bill offers the Two Eileens, two attractive blondes, who do a very neat routine of ballroom, acrobatic and tap dancing in admirable costumes.

Verna Burke, until recently the sing-

### NATE FIELDS

(Donald Bain)  
Imitator-Comedian  
A SENSATIONAL NOVELTY ACT!  
Entertaining—Clean—Different!  
Manager: HARRY FLAMM,  
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### ★ LE PAUL ★

Ace of Card Manipulators.  
Direction  
NORTH & FLAUM—HARRY NORWOOD

ing star of the *Hit Parade* of 1936 and for the past several years prominent on the radio, is the featured attraction. Miss Burke, whose home, incidentally, is in St. Louis, is one of the finest singers of sophisticated songs heard in these environs for many a day. She is full of personality, very attractive and is really charm personified. She was repeatedly called back at both shows to sing *Sing, Brother, Sing, Lonely Street, I'm the Laziest Gal in Town, I Feel a Song Coming On, Lady in Red, As Long as the World Goes Round and Round* and a special arrangement of *Mood for Love*. Miss Burke has the knack of putting over different type songs for all they are worth.

Bob Marlow and his Marionettes, a novelty act, makes a decided hit. It is one of the most unique turns ever seen at a night spot here, prominent celebrities of stage and screen in marionette form are operated by Marlow in full view of the patrons, with the finale figure, that of a drunkard, exceptionally strong.

Ruth Miles and Eddie Kover, dance duo, round out the show with dance routines brought here direct from the *Ches Paree* in Chicago. Ballroom, acrobatic and apache dances are executed by this clever team with equal abandon, begging off with a thank you after several encores.

A \$2 dinner is featured, and when the patrons do not have the dinner a cover charge of 50 cents a person on week nights and 75 cents on Saturday nights is made. Two shows are given nightly except Monday, when the club is closed. Joering.

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## Minimum Versus Cover Charge

**H**OW to make the customers spend is an old night club problem: it's an old problem for any merchant, as a matter of fact. But, to the night spot owner, in particular, it is an especially bothersome problem because he is trying to sell two things, food and drinks and also entertainment, and must worry lest the customers take the floor show for granted and complain they are paying too much for food and drink.

It seems that most night spot customers unconsciously compare the menu prices with those of regular restaurants. They rarely take into consideration the cost of the floor show, music and even the decorative atmosphere. As a result, it is the job of the night spot operator to make the customer feel the food and drink prices are not so steep after all. But, in doing this, the owner must never forget that he has just so many chairs and tables and they must produce a certain revenue.

As a result of this endeavor to squeeze as much money as possible from the customers, the proprietor uses such devices as minimum charge and cover charge. Some spots use neither, some use both, and most use one or the other.

Advocates of the cover charge, which incidentally is supposed to have become popular during speakeasy days, claim this method is the fairest so far as the entertainment is concerned. The idea is that the customers immediately link this extra charge with the cost of the music and show, and are therefore more attentive and possibly more appreciative as an audience. By making the patrons conscious of the extra cost of having a show, they are expected to become more alive to its existence. Not only that, but the proprietor can then mark up the total amount of cover charges against the price of the show, and see whether the show is paying for itself. Whether this is a fair bookkeeping method or not is debatable, however.

Another angle on the cover charge is that it is a method for attracting certain types of patronage. A high cover charge, for example, will frighten off the

small spenders and make the night spot more exclusive. Most of the swank spots feature a cover charge.

The minimum charge, on the other hand, is used by big spots going after wide and moderate-spending patronage rather than small and big-spending type.

To the proprietor, this means he can figure each occupied table good for the minimum charge at least, and he can lay out his budget accordingly. For the spots catering to transient and out-of-town trade, the minimum charge is usually not heavy enough to frighten many away, yet at the same time it protects the owner against the type of patron who sits thru a whole show and sips a single glass of beer. The minimum charge is primarily aimed at this type.

On the other hand, there are quite a few well-known night spots thruout the country which advertise the fact that they have no cover or minimum. The Rainbow Grill of Rockefeller Center, for example, last month adopted this policy in an endeavor to attract younger patronage. This device, however, is used mostly by new spots anxious to build up trade.

## DETROIT CRACKS

(Continued from page 39)

eliminate this practice. Need of definite authorization from the beer garden operator to the booker is being insisted upon, so that there will be a definite responsibility for payment of wages.

Besides action on the part of city officials, the night club setup here has recently been strongly attacked by the American Federation of Actors. Led by Walter Ryan, local representative, the AFA has been realizing great success regulating wage scales for acts working local night spots.

At present, professional people are well protected with a \$4 a night minimum wage scale for appearing in any sort of club. Amateur talent must be paid at least \$1 a night. Altho a few professional turns are appearing as "amateurs" in clubs at the amateur rate, a great majority are collecting the professional rate as set forth by Ryan. The AFA has also held the booker responsible for adherence to the law, and not the entertainer or the club operator.



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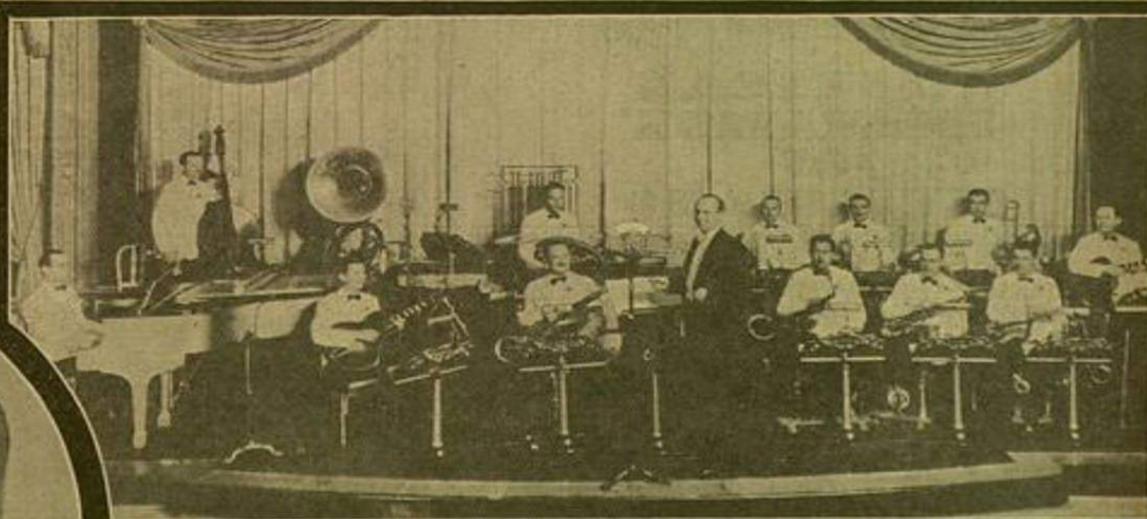
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December 24, 1935.

Dear Santa:

If you will be kind enough to fill my stocking this year with the fine friendships of my old friends and new ones made in 1935, and if you will remember them in the same way during this Christmas Season, I shall look forward to 1936 and the years to come with much happiness.

Phil Harris

## BANDS and ORCHESTRAS

**DON KIRKHAM'S ORCHESTRA** has opened at the Blakeland Inn, Denver. . . . Maurie Sherman opened at the Washington-Yorsee Hotel, Shreveport, this week. . . . Ivan Ippincoff is alternating with Leon Belasco in furnishing dance music at the Chez Paree, Chicago. . . . Seymour Simons, now at the Hotel Stevens, Chicago, goes into the Schroeder, Milwaukee, January 4, succeeding Phil Levant, who finishes a two-month engagement there. . . . Succeeding Simons at the Stevens is Charles Gaylord. . . . Ben Pollock has been held over at the Roosevelt, New Orleans.

in their 10th week at Ben Collins' Yorktown Tavern, Elkins Park, Pa.

**FREDDY BLACKWELL** and his 11-piece band, set for the winter at the Stadium Ballroom in Montreal, recently closed a 19-week engagement at the Fairmont Country Club, near Montreal, with the distinction of being the first musical combo to have been held over at that spot. . . . Personnel of the band includes Charlie Cawker, Ed Washburn, Mike Mus-solun, Don Hopkins, Wimpy McGillis, Clint Atkins, Bill Marshall, George Ven-tura, Dick Bowley and Hugo Diggins. . . . Louie Clancy and band, with Pauline Gibson singing, will close at the Hotel Dempsey in Macon, Ga., January 15 to open a three months' engagement at the Grill in Mobile. . . . Duke Berkeley recently moved from Jack Delaney's in Bridgeport, Conn., to the Honkey-Dory in Stamford. . . . Al Levinson's Pied Pipers moved into Delaney's.

**IRVING ROSE**, who recently returned to the Chase Supper Club in the Hotel Chase, St. Louis, for a month's engage-ment, has had his contract extended an-other five weeks. . . . Roster has Eddie Braur, Tony DiPardo, Frank Lucas, John Bambridge, Rolls Coughlin, Forrest Alcorn, Ernest Harszy, Gus Orhn, Rolla Thatcher and Charles Freeman. . . . Seymore Simons will make his third ap-pearance in Milwaukee when he follows Phil Levant at the Hotel Schroeder, Jan-uary 4. . . . Will Osborne is at the May-fair Room of the Book-Cadillac, Detroit, this week, with Dick and Dorothy Rogers featured on the floor show. . . . Bob Cros-by and band last week replaced Art Jarrett at the Netherland Plaza in Cin-cinnati.

### 1935 RADIO

(Continued from page 38)

two weeks in July. . . . U. S. puts off ASCAP's trial date to after first of year. . . . Pacific Coast ad men hold first meet with American Association of Ad-vertising Agencies. . . . WDAS, Philadel-phia, files answer to Waring disk suit. Week ending October 26.

Lehn & Fink adds 19 live talent spot broadcasts as supplementary feature. . . . Opera star franchise tax talked over by CBS and NBC. . . . New York hotel bands about to return to ether follow-ing long silence as result of \$3 tax. Week ending November 2.

Association of National Advertisers hold Atlantic City convention. . . . Mutual Broadcasting System angles for Coast tie-up. . . . Edgar Kobak, NBC vice president in charge of sales, says 1936 will be a peak year, in talk at Advertis-ing Federation of America's 10th district annual dinner in Oklahoma City. . . . FCC Commissioner G. H. Payne blasts his usual warning to broadcasters. Week ending November 9.

MPPA decides not to go ahead with ban on ET programs being made of live talent shows on air. . . . James O'Shaugh-nessy, recently appointed sales head of the National Independent Broadcasters (100 watter organization), hopes to have a rate card out soon. Card now being worked out and approved by members. . . . New form of the Cooperative Analysis of Broadcasting (Crossley reports) threw a scare into the subscribers who still read it the old way. . . . Women's Na-tional Radio Committee again on tap giving radio criticism thru medium of its bulletin. . . . Amended complaint in Waring-WDAS suit filed by WDAS attor-ney. Week ending November 16.

Wide range of spot advertisers revealed in NBC survey. . . . FCC follows British ban of Baron Aloist's CBS speech. . . . Colorado station airs State legislature for first time. . . . Opera amateur contest hits legal snag. . . . KOIL sold. Week ending November 23.

Deny CBS-Don Lee split on the Coast. . . . FCC recesses ATT coaxial cable hearing until January 6. . . . Chicago bands warned by union not to mention title of films from which songs are taken when playing tunes on remote sustaining broadcasts; plan may spread to New York. . . . Ad agencies and sta-tions join the Proprietary Association, some 20 agencies and 16 outlets augmen-ting the list. Week ending Novem-ber 30.

**JOE PALVO**, former leader of an or-chestra in Pittsburgh, has joined the B. A. Rolfe outfit in New York. . . . Benny Burton has been engaged by the Fort Pitt Hotel in Pittsburgh to furnish the dance music for New Year's Eve. . . . The Jean Wald, Bernie Armstrong, Dave Broudy and Kay Kyser orks in Pittsburgh donated their services on Saturday to the Variety Club Milk Fund broadcast.

**BOB HOPFSTATTER** and C. B. Briggs, former booker and manager of the Hila Morgan show, have taken over the Alex White dance band combo. . . . Unit will be under the direction of Hoffstatter after the first of the year and will bear his name, with Briggs handling the biz end. . . . Will continue at the Hotel Fran-ces in Monroe, La., until January 15, when they begin a string of one-nighters thru Texas. . . . Henry Johnston's Pull-man Porters are playing every night but Monday at the Nine-Mile House, near Cincinnati.

**IN PHILLY** Manny La Porte is doing a return at the Anchorage and WIP adds that band to its dance remote roster. . . . Irene Vermillion heading the Earle bill this week. . . . Tom Lenin moves in at Grats. . . . Frankie Richardson leaves the Old Madrid with Harold Knight re-turning. . . . Joe Ritchie comes up from Camden, N. J., to the Rendezvous. . . . Freddy Bowers replaces femme band at the Streets of Paris. . . . Annadell Inn at Whitmarsh, Pa., joins the field with Russ Chapman. . . . Torch Club opens the 19th with Freddy Boeger. . . . and the Village Barn with Frank Fisher. . . . Charity Ball in Camden, N. J., on the 27th has Leo Reisman. . . . Doc Dougherty returns to town at the Tloga with a WDAS wire.

**HARRY BOWMAN** is filling a holiday season date at the Greenbrier in White Sulphur Springs, W. Va., closing New Year's Eve to return to Montgomery. . . . Personnel of the Bowman combo includes Eldridge Farrond, Hal Brown, Alf Huddles-ton, Ray Marshall, Woodrow Coleman, Seed Thomas, Mitchell Oliver, Davis Holmes, Johnny Huey and Ralph Hogs-head. . . . Marshall, Huddleston and Davis handle the vocalizing. . . . Al McCarty and band opened the new cocktail lounge in the Bancroft Hotel, Springfield, O., last week. . . . Jack Taylor and His Yellow-jackets go into the Wintergarden Ball-room, Wichita, Kan., for the holidays, with Fern Carol Hilyard singing. . . . Roster includes Gus Smith, Harve Mills-paugh, Galen Bertram, George Berantz, Jack Cuthbertson, Max Freeburne, Henry Jent and Duane Reed. . . . Jack Adcock and Music, featuring Sally La Marr, are

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### DON'T MISS

The New Billboard

### ORCHESTRA DIRECTORY

Beginning on Page 52



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AND HIS INCOMPABLE MUSIC

NOW YORKTOWN TAVERN ELKINS PARK, PA.

PERSONAL MANAGEMENT

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### Hotel Winthrop presents ART MCGILLIS

AND HIS FAMOUS ORCHESTRA,  
Featuring their Celebrated Trio and MISS ANNE PADGIE, Soloist.  
K. V. I. and Columbia Network.

Merry Christmas  
and a Happy New Year

# RUDY VALLÉE

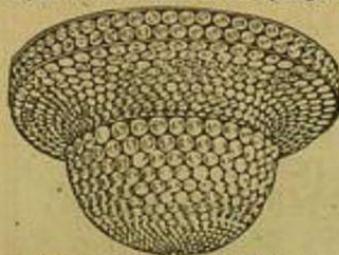


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Crystal Showers with Colored Spotlights



Spotlights, etc., for your Floor Shows  
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Season's Greetings!  
**BOB MOHR**  
and his ORCHESTRA  
Management M. C. A.

**MUSIC NEWS**  
(Communications to New York Office.)

Clarence Williams, writer and publisher, has just issued a new number entitled *Look Out for the Brown Bomber, the Kid From Alabama* as his latest contribution to the topical tunes of the day. Song has numerous extra comedy verses.

Movietone Music Corporation has a couple of new ones in *I Love To Ride the Horses* and *Polly-Wolly-Doodle*. The former is by Jack Yellen and Lew Pollack, written for the Fox picture, *King of Burlesque*; the latter is for Shirley Temple in *The Littlest Rebel*.

Mayer Music Corporation being established in the Hollywood Theater Building brings the last of the sheet-music jobbers up from downtown New York. The publishers have long been above 42d street, but for years the most important jobbers were as far downtown as 20th street and lower. As it happens all important wholesale outlets are now in the neighborhood of Broadway and the early Fifties, with one spot on 54th street but way over west.

Robert Bruce has moved his office from the MPPA suite and has taken quarters of his own on West 42d street, New York.

**LONDON NIGHT**

(Continued from page 39)  
at the Berkeley, where he has the audience in shrieks.

Vic Oliver still doubles at the Ritz Hotel and the Trocadero and even manages to put in vaude appearances at the Holborn Empire, thus proving that class comedy is always in demand.

Paul Duke, American conjurer, with an act that is far and away the best novelty of its kind, is a smash hit at the Savoy-Berkeley and has an enormous reception.

Betty Kean, American rhythm dancer, still show-stops at the Trocadero Grill Room, and Gracie Shenk and Company hit sensationally with an acro-dancing and musical novelty at the Piccadilly Hotel.

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**The Franchising of Band Bookers And Agents by the Musicians' Union**

THE American Federation of Musicians' franchise system for bookers, agents and representatives of musicians and bands, going into effect January 1, is not novel. Altho new to the music field, Equity has had a similar plan operating for years.

Equity was forced to do something about regulating agents when some of them wouldn't be businesslike, and now the AFM is pressing regulation for the same reason.

In the case of the musicians, however, the field is much larger and the problem much more grave. The AFM estimates there are at least 3,000 offices handling musicians in this country and Canada. Some of these offices are merely high-pressure men with their entire bookkeeping system in their hats. It is the office-in-his-hat booker and the many other fly-by-night agents and bookers whose wings the AFM wants to clip.

Going back a little, we must understand that the AFM, as an international union, has certain union standards it is pledged to uphold. The economic depression came along and the terrific competition for jobs compelled tens of thousands of musicians to accept work at below-the-scale prices and conditions not up to union regulations. The various locals soon knew all about it, but since 99 per cent of the membership was doing it, the locals usually kept quiet and hoped it would blow over. The Federation also knew about it. But since enforcement of such regulations was almost entirely a local matter, it could do nothing.

Of course there were mild attempts to call violators of union rules to the carpet. In fact, some locals really attempting to reform conditions were simply swamped with complaint cases. Most of the complaints were by members against other members. Since almost everybody was guilty of some sort of violation, it is obvious that no real discipline was possible.

The necessity for doing something to remedy this situation became so great that the 1935 annual convention approved of a plan to franchise all persons handling or participating in the booking of musicians. If the union could not maintain union standards thru its own members, then it would have to force the agents into becoming associate watchdogs. And that is just about what the AFM's franchise plan involves.

The AFM has invited all handlers of band and musician bookings to accept AFM franchises which would bind them to observe all union regulations and to see to it that the musicians booked observed them, too. The franchisees make the agent or middleman a party to every contract he secures, and make him responsible for paying off the musician. They also compel the agent not to hire non-union musicians. In turn, the AFM pledges to aid the agent in collecting fair commissions and offers him a hearing whenever he lodges a complaint against a musician or an employer.

The franchise system also seeks to tie up the employers of musical talent by notifying them that they must hire only union musicians and, if hiring thru an agent, that the agent must be franchised.

If the AFM can make all agents accept franchises and if all employers promise to avoid non-franchised agents, the AFM can really begin to regulate the field. It can then drive an agent out of the business by revoking his license and it can make it impossible for an employer to get further music talent by calling him "unfair" and forbidding franchised agents and union musicians to deal with him. Of course, if a member is found guilty of any violation, the locals have the usual disciplinary powers of fine, suspension and expulsion.

This sewing-up of the field is theoretical. The AFM has received 250 applications for franchises, at this writing. It has a long way to go. Its future action will depend to a great extent on the opposition of bookers and the militance with which the locals police the franchise system. Altho the AFM is administering the system from its national headquarters, the locals are the ones expected to make complaints and get evidence.

It is probable that later on, if ordinary disciplinary tactics fail to keep the franchised bookers in line, the AFM

may compel bookers guilty of violations to post a bond. There is also a chance that some day, if it feels strong enough, it may even demand that all franchised offices post a bond. This action is up to the AFM's executive board, which meets every three months.

The AFM's franchise plan is an important move in the Federation's history. Altho it has a large membership, it has always had trouble keeping it under control. Perhaps the franchise system, if it works, will be the thing to tighten up the entire organization. If the plan doesn't go over, however, it will injure the organization's prestige; irreparably, it is believed.

**The \$3 Tax**

The decision of the executive board of Local 802, AFM, to enforce a ruling on its books whereby musicians on sustaining remote broadcasts were to be paid \$3 per broadcast was the beginning of a short but bitter fight between the local and the organized hotel men of New York City. The fight was notable for its seeming passiveness and for the surface inactivity of the opposing sides. Most exciting thing about it was the unending series of rumors concerning a give-in by either side.

Rumors often made the rounds that 802 was going to, 1—reduce the tax to \$2; 2—withdraw the regulation; 3—allow one broadcast weekly free and one to be paid; 4—arrange a duel between Jack Rosenberg, secretary of the local, and the secretary of the Hotel Men's Association. The last had as much truth as the others. On the other hand, the report was ever present that the hotels were going to capitulate.

The purpose of the regulation on the part of the musicians is quite clear. They feel that the musician in a hotel orchestra is paid to play at the hotel, for the customers thereof. They feel that if a hotel broadcasts, it is direct advertising for the hotel; that both the hotel and the radio station or network are benefited by such broadcasts; the hotel by the advertising and the station by the small fee received and the supply of a program which, if not broadcast, would have to be produced at a greater cost by the station. All this, felt Local 802, would not be possible were it not for the musician. So the laborer was worthy of his hire.

In addition, the New York musicians had another very definite purpose in mind, and that was to "organize" the hotels. Bands broadcasting had to comprise union men—but not so those playing for private parties and the like. This may have been one reason that the hotel men, thru their organization, never, according to 802, acknowledged any letters sent them by the musicians.

As soon as the musicians arrived at their decision to enforce the \$3 regulation—which had been a ruling for a long time, but never enforced—discussion of the situation went in two channels. First was that the hotels were in a better position to stand the lack of broadcasting; second was that the musicians would suffer—bands would be

reduced—and in some cases—dispensed with entirely.

There was a considerable bloc within the ranks of the musicians' groups opposed to enforcement, feeling that unemployment would result. However, the only opposition they could offer was verbal and facts soon caused them to drop their claim. There was no curtailment of music in the hotels. The running-mates of the hotels—insofar as broadcasting is concerned—the Broadway cabarets—gave in with practically no opposition, and the French Casino and the Hollywood, for example, continued on the air. The hotels had to keep their bands or give up their grills and roofs, as far as after-dark income was concerned.

Local 802 was anxious to pass its law thru the AFM on a national basis, and the \$3 proposition was earmarked for the convention of the musicians. It never reached a vote. There was considerable discussion among the delegates, with the larger cities such as Chicago and Philadelphia ardently in favor. If they followed New York's practice, the income would go to the unemployment fund. But the smaller cities and towns—which, obviously, predominate in the AFM—said no. In the smaller spots, such a law would undoubtedly mean the firing of local orchestras, with less competition for the night clubs in such cities meaning they could use either the radio or recordings. Stations affected by the ruling thru the curtailment of remote broadcasts would simply use their house bands more. A few would benefit at the expense of many. The proposal was dropped. Philadelphia, where the local had been battling with the stations, passed it independently.

Meanwhile, the hotels in New York were still holding out, the newspapers and radio columnists were still printing rumors and the New York stations were bringing in out-of-town bands by remotes or near-by small outfits beyond the jurisdiction of Local 802.

This was the situation until October, when the hotel line started to waver. The break came in two places and just about the same time: with Little Jack Little at the St. Moritz and Ted Fiorito at the New Yorker. Both leaders had contracts calling for network wires. Both insisted on their broadcast. The St. Moritz finally gave in to Little, but at the last minute, threatened with expulsion from the association, postponed a week. Little gave his notice, to be later got his wire. As soon as Little started on the air, others followed suit. Fiorito got his wire, and the \$3 pieces started flowing into the Local 802 unemployment fund.

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# The Administration of a Smaller Musicians' Local

By GEORGE BECKER

President Local 101 (Dayton, O.), American Federation of Musicians

THE American Federation of Musicians of the United States and Canada and the musicians' local associations are actuated by a common interest in matters which affect the preservation of the fundamentals of the musician's heritage, the protection of the interests of the musician in matters which involve dealings with the musical profession, the administration of justice to members—and the furtherance of the music profession as a science.

this civility and courteousness in receiving the member, which invites free business and social intercourse between officer and member, constitutes the incomparable advantage which the smaller organization has enjoyed. On the other hand, it has been the experience of a member of a community local to be affected by a prejudiced and unfair administration, but this is the rare occasion. The remedy to correct such an evil is at the election booth.

Administration of a musicians' local is the act of directing and managing its affairs—governing and enforcement of its laws. This act applies to large and complicated organizations such as New York and Chicago, as well as to small and less complex locals. In the latter case the act of superintending is reduced to a personal and human understanding of the problems and needs of the membership. It is vitally true that all locals operate under and are controlled by virtue of one parent constitution and one set of laws, rules and regulations. However, in some instances different interpretation and application of laws and commands, in black and white, can be made. It is when such cases arise that the less complicated organization, the smaller one, is at an advantage. The officers of such an organization know not only the problem, but also the man. The officers, or some at least, are personally acquainted with the man and therefore can more readily sense and understand the need. This affability, this quality of readiness to converse—

In the nature of things, the local association can rightly sponsor special causes, can be the spokesman of special interests, and can soundly take up the gauge of battle in behalf of the views of any class or group of musicians. Upon specific proposals, when they are offered and come within the scope of its chartered objects, the members of the local do at times reach a consensus of opinion and make definite recommendations as to such measures. Until such an authentic consensus of opinion is reached in the organization as a whole, upon specific proposals, musicians speak and act individually, and not in the name of the organized music profession.

There is full and untrammelled discussion of the problems. Some may doubt the wisdom and good taste of particular methods of discussion, but that is hardly of major importance. Certainly it does not warrant challenge or denial of the right and duty of free discussion. There is no need or place for intolerance. At almost any hazard, the avenues of full and fair discussion are kept open—and are kept free from all personal influences and special and selfish interests.

The officers, business agent and the members of the executive board are men of not only musical ability, but of commercial experience and of keen and honest business judgment. They are men who associate and are constantly in

contact with leaders in other walks of life; they are men in the prime of life; men eager to serve the organization. These men have no designs for personal power or financial gain—either directly or indirectly. Their sole object is one of service. With this type of officer at the head of the local, there is no fear or imprudent doubt on the part of its members as to the bona fide accomplishment of the object and the ultimate usefulness which the organization purports to attain for its members. A local is as strong as the character and ability of its officers and representatives. Members realize that their local can make little progress in its community and among its own members unless men of sufficient character and qualifications are elected to office. This type of officer and representative gains easily the confidence and respect of the members.

There is a difference of attitude among members. Some members, constituting but a minority, believe that their organization acts only as a policeman trying to catch the members in some violation. Such members are constantly devising schemes to escape the rules and to frustrate the object of the organization. The officers are largely responsible for these mistakes because they, tho' not always intentionally, assist and encourage petty violations. This practice undermines in time the morale of the membership. On the other hand, the attitude taken by members of the well-organized local is that of confidence and co-operation. These members believe that their organization has for its sole objects advancement, usefulness and helpfulness. Its officers have gained confidence and accomplish the object and purpose of the organization thru honest and industrious efforts.

An Examining Committee has been created within the author's local for the purpose of acquainting the new member with the laws, rules and regulations of the organization, which training will ultimately raise the standard and morale of the entire membership. It is encouraging to this local of 300 members that in the 10-month period from January 1, 1935, to October 30, 1935, a financial gain in liquid cash of more than \$3,000 has been made.

The installation of fair, honest, unselfish and keen-minded men as officers and representatives of locals will tend to, if not wholly, eradicate the law-breaker or chiseler.

## Events of the Year In Orchestra Field

Newly elected officers of Local 802, APM, voluntarily reduced salaries early in January, later in the year taking an additional cut by legislating that no paid official of the local could take a musical job.

Ray Noble, English composer-leader, was admitted to the APM in mid-January, having previously been rejected.

At the end of January, Local 802 decided to enforce its regulation calling for \$3 per man on all remote broadcasts, which had been on the books of the local, but had never enforced. It marked the beginning of a deadlock lasting almost a year between the musicians and hotel men.

Richard Himber was before Local 802 on underscale charges in March. Later he was fined \$1,000.

Rudy Vallee was booked to play the Canadian National Exhibition at the end of March.

Local 802 taxed all working musicians three per cent at the end of March.

England again planned to bar American musicians early in April.

Philadelphia musicians passed the \$3 broadcast fee early in April.

Convention of APM was held at Asbury Park in June. Joseph N. Weber was re-elected unanimously. Plan to license bookers was discussed and later adopted. Traveling tax of 10 per cent was retained.

Night clubs and restaurants paid the \$3 fee, but hotels still refused, in early July.

Local 802 expelled Don Bestor at the end of September, and he was later re-arrested by the national body.

Hotels gave in in fight on \$3 fee and began to go on the air again in late October and early November.

Local 802 fought the WPA in November, charging anti-union tactics. A strike was threatened, but a last minute compromise brought peace.

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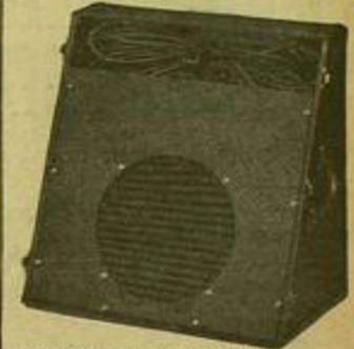


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# Past Year Tough Sledding for Music Publishers

By JOHN G. PAINE

Chairman of the Board, Music Publishers' Protective Association

THE year just passed has been one of the most unsatisfactory years in the music publishing industry. Every activity of the music business has been under a specific curb for the last 12 months. The principal cause of the difficulties has been the fact that the public using music has been made to believe that the industry of creating musical works and making them publicly available is in some way or other an eleemosynary institution charged with the responsibility of furnishing

music to users for nothing, and that as soon as anyone associated with the industry attempts to charge for the use of a musical composition there is something sinister, illegal and racketeering about that fact.

This attitude towards music and the music industry has led to a great number of legal difficulties, chief among

which at the present time is a Government suit against the American Society of Composers, Authors and Publishers and the Music Publishers' Protective Association, claiming that these organizations are combinations in restraint of trade.

For the whole year the industry has been under the onus of this suit, with the result that the industry has had to work under a cloud that has been a definite handicap to the development of any forward-looking policies. The unfortunate part of any situation of this character is that not only does the immediate industry have to suffer, but the suffering is likewise reflected on music outlets, music schools and music teachers in exactly the same proportion that it is on the industry itself.

The year has been one of definite retardation, and the seriousness of this is reflected in the turn of events existing at the present time. Copyright users have never been confronted with such a serious situation as confronts them today, not only from the standpoint of license complications, but primarily from the standpoint of a decided retrenchment in publication. The raw material source for industries built on the exploitation of music has been cut into more seriously than at any time in the recent history of American musical creation. The effects of this will be felt for years to come. Fewer outstanding musical creations have come on the market this year than in any recent year previously. This should be the serious concern of every organization interested in music, and should be the serious concern of every organization interested in American culture. The mechanical manufacturers of all kinds who rely on music for the commercial value of their products are being slowly but surely hoist by their own petard.

There are, however, some interesting highlights that the year has brought forth. The increased public acceptance of musical pictures has been a matter of very promising purport. The slow but sure development of a subjective interest in music on the part of the public has reflected in increased enrollments in music schools and increased sale of musical instruments. It will take two or three years, however, before this change in musical interests on the part of the public is felt by the industry.

To review the year in the Music Publishers' Protective Association brings us first to the remembrance of the Code. After two years of strenuous struggle before the various boards of the NRA, the music publishing industry was finally granted a Code, and the popular side of the industry promptly organized under the Code and proceeded effectively to administer the provisions of the Code under a Code Authority consisting of Mr. Edward B. Marks, Mr. Edwin Morris, Mr. E. P. Bitner, Mr. Walter Douglas and the writer, and under the administration of a trade practice committee efficiently and effectively manned by Mr. Jack Bregman as chairman; Mr. Rocco Vocco and Mr. Lester Santly.

Not for years has anything so beneficial occurred in the music industry as the Code. During the period that it was in operation the industry noticeably advanced in solidarity and in effectiveness. Unfortunately, the Code was abolished by the Supreme Court decision in the Schechter case.

The Music Publishers' Protective Association has brought 12 civil actions against copyright infringers in the name of various publisher-members, and has successfully carried out each of these cases, either to a decision or to a satisfactory settlement.

It has collected and distributed to the publishers \$125,000 during the past year for the use of music in synchronization or timed-relation with motion pictures, and it has seen the electrical transcription business grow by leaps and bounds, so that a \$54,000 distribution for the year 1934 has grown to a \$102,000 distribution for the year 1935.

The phonograph record business has been in a most precarious condition, and serious delays in the collection of royalties have prompted the Association to prepare a new form of license agreement which will in the opinion of the counsel for the Association more adequately pro-

tect its members. Such an agreement has now been presented to its members with the suggestion that each of the members give very careful study to the agreement and adopt it if it meets with their approval and the approval of their counsel. This agreement, it is believed, will effectually correct the present difficulties in the relationship between the record manufacturers and the copyright proprietors.

The facilities of the Association have been used by its members in effectual studies in reference to various lawsuits in which the members were involved, and exhaustive studies have been completed in connection with *Home on the Range* and with *Estrellita*.

At present the Association is engaged in arguments before the Federal Trade Commission looking to the correction of certain trade abuses now existent in the trade by the adoption of rules under the Federal Trade Commission Act which will effectually bring to an end these several trade abuses.

The year ended with the institution by the writer, as agent and trustee of a suit against Electrical Research Products, Inc., for the sum of \$142,000, alleged to be still due and owing under the terms and conditions of the foreign license agreement.

The Association, believing that the year 1936 will be one in which enlarged activity on the part of publishers will be called for, has reorganized and become an incorporated body under the laws of the State of New York, and will be ready to function in its new capacity on January 1, 1936.

This has been a year of serious moment in this industry, but it is sincerely hoped that it will prove the truth of the old adage that the darkest hour is just before the dawn.

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# One-Nighters for Orchestras

By JERRY FRANKEN

ONE man's liquor is another man's headache. That, as an alcoholic variation of an old theme, sums up what Repeal has done to the one-nighter field for orchestras. It has meant that only the name orchestras—the White-mans, Valloes, Warnings, Glen Grays—can take in the ballrooms, proms or what have you. The leader who is minus a reputation (and radio is the principal means of gaining it) is up against a stone wall when it comes to taking to the road.

Repeal's damage to the one-nighter field is the headache. The other side is the renaissance of night clubs, beer gardens and similar after-dark spots and the employment of the talent that goes with the revival.

Years back, if a local dance promoter wanted to run an affair, he hired an orchestra—a national reputation wasn't necessary—advertised, and charged usually \$1 per head. That was during Prohibition, and the only competition consisted of the local theaters, other ballrooms and speakeas. The more he paid for the band, and the bigger the name, the better the take.

But the new competition is in the small nighteries or local after-dark emporiums that present a local band that just plays, a few acts and maybe a small line. There is seldom a cover charge, with maybe a minimum up to \$1 week days or \$1.50 week-ends. A couple or party can sit for a long time, see a show and spend little.

That puts the dance promoter on the spot. He has two choices. He can cut the tariff to compete with the night club man, sacrifice the name band and expect to take a loss. Or he can keep the name band, charge his regular price and lose money. He thus has two ways to lose. Regarding admission cutting, this summer saw a Scranton dance hall cut its admission to 16 cents. That was the talk of the business for a while.

Numerous dance spots are taking the bull by the horns and, instead of just using a local outfit, have taken to putting in shows. But that, too, has its drawbacks. The dance halls want the younger crowd, and without sniffling their noses they state that the shows attract a different class of people, a class they do not want, one that is not steadfast in patronage and that scares the steady trade. So they usually take their chances playing the top flight orchestras, who can usually survive without trouble. But there aren't many.

One-nighter season lasts from Easter to October 15 at the very latest. The summer has obvious advantages. Parks, pools, piers, beaches are open, and the college kids are home. That's when it's good, but again, good only for the names. With an unknown band, a promoter can't get a good admission.

This year, like last, has been pretty sad since the middle of October. The big thing now, as then, is college dates. Naturally, the New Year's season is a temporary life saver, just as it is for the vaude performer.

Anybody in the business knows that a radio buildup is the main thing for an orchestra. It has built more orchestras than anything else, and explains the natural eagerness of a leader for a wire. It also explains why chiseling is an

ever-present threat in orchestra bookings. The publicity and buildup that result prone to open an avenue for low money in order to get the big money that may follow. Yet a wire cannot do everything—a casual band doesn't get very far. There must be something distinctive about the music.

Legitimate bookers of dance bands and the straight-playing promoters are now thanking the American Federation of Musicians for its recently enacted franchise regulation. They are signing eagerly and expect that the gyp, both on the selling and buying side, will soon be eliminated. Gyp bookers have taken plenty of money out of the honest bookers' pockets. They hang up both the promoter and the band, fly by the night, and often make the buyer leery of ever taking anything but a top outfit. That makes it tougher for the crew that is still on the way up. Now the crooks may be automatically washed out.

The leading bookers in New York are not expecting any changes in the field for next year. The only thing, possibly, may be that it will continue to get more difficult for newcomers and climbers. Any change, of course, will be in the box-office values of the leading bands today. They are changing, some getting bigger, other falling off. Bookers have a good idea of which ones mean less at the box office. So have the promoters.

While Ohio and Kentucky are two of the best States for one-nighters, because of the many parks and outdoor spots there, many bookers look to the deep South for the real money. Bookings are plenty in Ohio and Kentucky, but the money is less than that which can be snared out of the Southern States. The latter have few ballrooms and dance halls. Instead, dances are held in auditoriums or tobacco warehouses. It's not unusual, they say, to get 3,600 people out for an affair at \$1 a throw.

## Rise of Jam Bands

A LITTLE less than a year ago a group of musicians put their hands in their pockets and came out with enough to start a night club. It was to be mainly for themselves, for other musicians and show people—but instead it became one of the overnight favorites of the lalty. Its popularity has continued, and so has the popularity of a vogue started at the spot.

The place was the Famous Door, and the vogue was for jam bands. The seething rhythms turned out by crews of this type helped start off others that grew as popular as Louis Prima, the Famous Door leader. Among the others are the Parley-Riley jam band and the Wingy Mannone band.

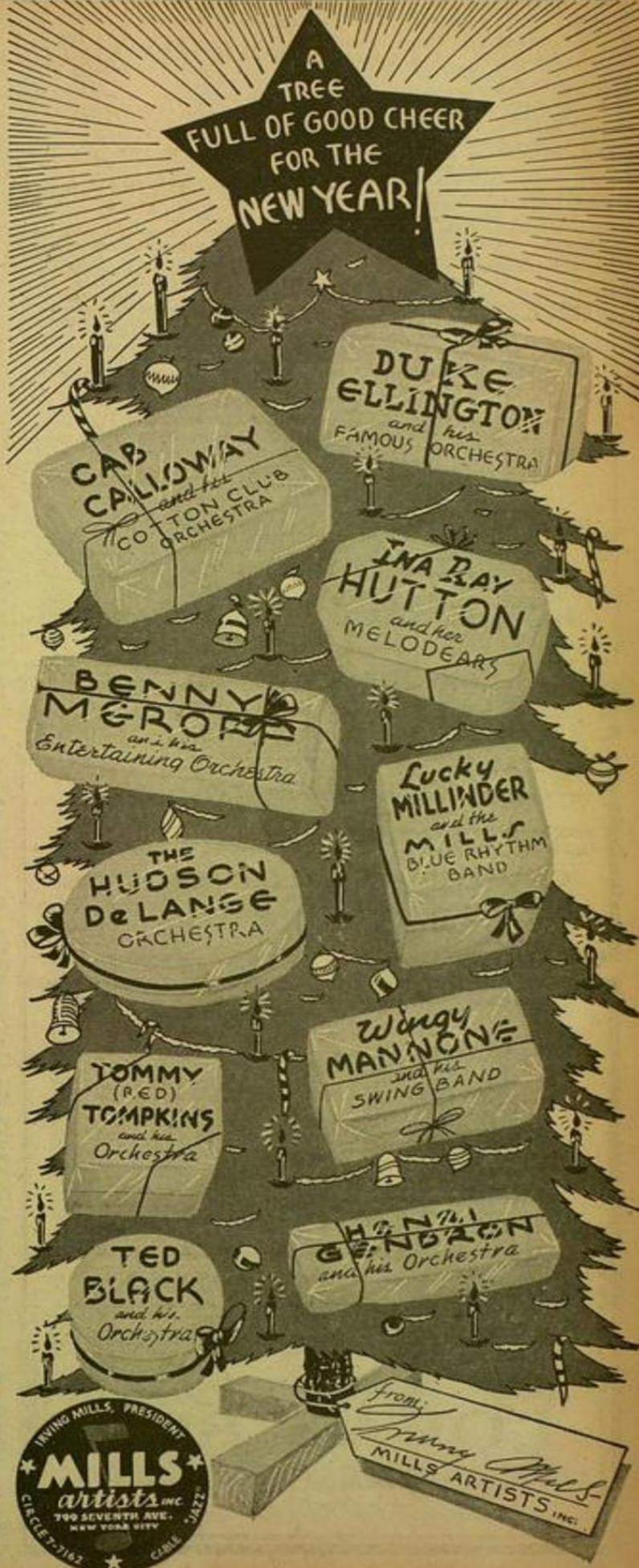
A jam band is an orchestra of four or five pieces, usually the latter, consisting of three rhythm instruments—guitar, bass and piano—and a trumpet and clarinet. The last two are always red hot.

The music bears a distinct relation to that of the old-time "Dixieland groups", but is hotter, always "cleaner" (better musicianship) and has more rhythm. The most distinctive thing about jam music, however, is that solos by any one instrument, usually one of the two wind pieces, are played, with the musician giving his own interpretation to the tune, going away from the printed note and ad libbing. This same quality leads the uninitiated to regard the music as just "hot" stuff. It isn't, and calls for definite talent.

Musicians state that sometimes even the best orchestra players can't jam. They say that even the best jazz aggregations, likewise, often can't jam. They may be able to play hot music, but they can't ad lib. Prima, Mannone, Mike Riley, Eddie Farley et al. are all noted for this ability.

The music of a jam band is the music of a hot Negro orchestra made more compact, even hotter, and with the aforementioned ad lib. distinction added. That may explain why people like it—because it is savagely rhythmic, almost primitive in its qualities.

It may be that the present time and the pace of our civilization have contributed to the success of jam bands. Maybe it is because few can listen to a jam band and hold on to worries. Perhaps jam bands are a form of musical intoxication.



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 to All"

### ASCAP's Headaches

THROUGHOUT the show business, whether it be in radio, vaudeville, pictures, night spots, hotels or outdoors, no single item or situation manages to inject itself into the picture so completely as that of licenses for public performance of profit, of copyrighted music. Which item, is more or less synonymous with the title, American Society of Composers, Authors and Publishers. True, there are other performing rights societies operating in this country, but to the rank and file of music users, it is ASCAP in red letters. It so happens that publisher and writer members of this organization write or publish the greater portion of the music desirable for entertaining the public. There is much music in the public domain; some of foreign origin that is too expensive for regular use, such as certain operas, and other copyrighted material is available but not over desirable.

Just as the any other commodity, ASCAP seeks to get as much as it can for its product and the buyers seek to obtain it at the lowest possible price. Many see no reason that they should pay for the performing rights of music, yet the largest customer of ASCAP—radio—states it wishes to pay and never wanted it for nothing. It merely seeks a different yardstick whereby it can measure and pay only for what it uses, on a "per piece" basis. ASCAP licenses so far have always been for complete and discretionary use of its catalog. Radio, especially, has reached the conclusion that it is best to deal with one central organization for the majority, or nearly all of its music, rather than deal with a vast host of individual copyright owners. Thus there exists a sort of "friendly enemy" situation. Perhaps the situation's emphasis might be placed on "enemy" rather than "friendly." Along comes still another situation, long threatened but now a reality, unless a last-minute truce prolongs or patches it up.

The several publishing houses owned by the Warner Brother interests, making up an important and goodly share of the ASCAP catalog, have served notice of not renewing their agreement with

ASCAP, and consequently effective December 31, 1935, the music controlled by these houses may be used only under licenses issued by the Warner subsidiaries, or organization thru which they designate as their collection agency. The ramifications are far reaching and nothing short of a headache to all concerned, with no exceptions.

To date the ASCAP headaches are as follows:

United States vs. ASCAP et al.; action on anti-trust grounds, case pending and trial expected early in 1936.

U. S. Internal Revenue Department vs. ASCAP; suit for alleged income tax irregularity . . . \$1,270,000, including double penalty, sums claimed for some years back, but year 1931 mostly. Settlement or compromise probably reached soon.

State of Washington vs. ASCAP; anti-trust and monopoly suit. Receiver appointed to handle the administration of ASCAP affairs in the State. It is hoped that high courts will find action unconstitutional.

Warner Brothers subsidiaries secede. Other publishers may join.

Tax laws in 11 States are being angled around. Taxes in most cases will exceed the ASCAP revenue in each of these States.

Duffy copyright measure which passed the Senate last session of Congress will virtually put ASCAP out of business if it passes the House next session. Its chief feature in this respect is the exclusion from the Copyright Act of 1909, the minimum damages of \$250 for each infringement, thus taking away a certain amount of protection.

General and usual dissatisfaction in the ranks of members in regard to their classifications. The proposed new method of classification may clarify situation.

Individual members or officers may worry about the staggering array of forces against the organization, but the direct rap appears to fall upon the shoulders of E. C. Mills, general manager of ASCAP. Altho there is a president

and capable front man in Gene Buck, plus a representative board of directors, the shock absorber is still Mills. He is entrusted with carrying the banner and the fight, and consequently has earned in some quarters the nickname of Czar, a title evidently distasteful to him. Thus when a delegation arrives to propose or demand certain of Mills' propositions he avoids arbitrary decisions and lets the delegation tell its story before the ASCAP board.

Latest such move is that of James W. Baldwin, managing director of the National Association of Broadcasters. Baldwin has been hammering away at ASCAP for both a "per piece" basis of license and also a reduction to compensate for the loss of the Warner catalog. The answer to the latter has been "No." As to the "per piece" proposal, Baldwin, along with Leo Fitzpatrick, resident of NAB, are to attend an ASCAP board meeting at this writing. Arthur B. Church and H. K. Carpenter, along with the other two NAB officers, have already been in conference with Mills on the question of a "per piece" basis of payment for use of music. The "per use" argument is important, because the Warners have such an idea in mind for their method of licenses, and should a good proposition of this sort be developed, perhaps after all, the Warners may be induced to remain in ASCAP, since they will be able to obtain the amount of money they seek, provided their music is used as much as they believe or expect.

Warners' chief complaint has been lack of sufficient income from performing rights licenses thru ASCAP. The past year Warners received \$340,000 in dividends. They set forth that it should be much more, perhaps a million dollars, and that radio is not paying enough.

Herman Starr, of the Warner organization, is the head man in so far as the music publishing subsidiaries are concerned. Starr was instrumental in getting the motion picture company to buy out such long-established music houses as Harms, Inc., controlling the major portion of popular musical comedy tunes; Renick Music Company; T. B. Harms and M. Witmark & Sons. These were bought before the stock market crash of 1929 and at a sum estimated between \$10,000,000 and \$11,000,000. Despite this huge payment, currently, the motion picture is of course the Warner Bros.' "business" and the music end comparatively small potatoes. Nevertheless, it is probably up to Herman Starr to see that an adequate return is received on the big music investment. Thereby hangs more than just an ordinary tale.

One of the regrettable twists of this "tale" is the fact that during the post 1929 reverberations, Warners were on a losing tangent, probably going into the red for \$50,000 weekly on its film business and a possible \$10,000 weekly on the music subsidiaries. Radio Music Company which had been formed with Leo Feist and Carl Fischer companies as a nucleus, with the National Broadcasting Company in control and virtually sole owner of the stock, had an excellent opportunity to buy the portion of the music business then held under Warner control. No agreement could be reached and someone in NBC may be credited with plenty of short-sightedness. It couldn't spare the cash then. Radio as an industry could have been sitting comparatively pretty with such a group and sword to swing. Now the Warner music houses have done nicely and thru the medium of the musical films and signed writers created numerous hits, considered indispensable to numerous programs on the air. Whether radio et al. can do without the Warner catalog remains to be seen. It may or may not try.

Added to the ramifications that are in the offing are such items as writers being signed by Warners and their product automatically assigned for publication rights to their subsidiaries, yet the same writers being signed with ASCAP for performing rights. This particularly applies to Harry Warren and Al Dubin, who at the moment are riding high as hit writers.

Other suits may develop, such as ASCAP writer members suing Warners because they wish their performing rights to remain with ASCAP; ASCAP suing Warners, or vice versa, on copyright matters as a result of search of real ownership and assigned rights. Radio networks and affiliates also have it within their province to sue ASCAP for not delivering the Warner catalog as per the five-year agreement signed last spring. So much can happen it is doubtful whether any sane person is eager to stand in the shoes of either the ASCAP officials or its general counsel, Nathan Burkan.

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- "SWING THAT THING"  
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# The Billboard Orchestra Directory - 1936

## A

ADAMS, JOHNNIE, AND HIS ROYAL VIRGINIANS, care Billboard, Cincinnati, O. Mgt.—Music Service Corporation.

ADCOCK, JACK, AND HIS ORCHESTRA, 122 S. 5th St., Philadelphia, Pa. Mgt.—Jack Adcock.

ALABAMA ACES, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

ALBERT, WILL, AND HIS ORCHESTRA, Mgt.—Davis Music Service, 1587 Broadway, New York City.

ALDEN, WM., AND HIS ORCHESTRA, Bessemer, Mich. Mgt.—Wm. Alden 3600.

ALEXANDER'S RAC-TIME RUBES, 3265 Woodland Ave., Philadelphia, Pa. Mgt.—Vaughn Horton.

ALFREDO'S, DON, MARIMBA ORCHESTRA, care E. Ralon, 471 Central Park, West, New York City. Mgt.—Alfredo Jamesworth.

ALLAN, LEN, AND HIS OLD MILL ORCHESTRA, 35 Old Mill Rd., Toronto, Ont., Canada. Mgt.—Len Allan.

ALLEN, BENNIE, AND HIS ORCHESTRA, Williamson, W. Va. Mgt.—Wm. B. Allen.

ALLEN, DICK, AND HIS ORCHESTRA, Pinehurst, N. C. Mgt.—Famous Orchestra Service.

AL'S CLOWN BAND, 3919 Castello Ave., Chicago, Ill. Mgt.—A. W. Kantner.

ANDERSON, KEN, AND HIS ORCHESTRA, 403 Turner St., Allentown, Pa. Mgt.—Kenneth Anderson.

ANDERSON, MEL., AND HIS ARISTOCRATS OF MELODY, Y. M. C. A. Bldg., Grand Rapids, Mich. Mgt.—Anderson's Orchestra Service.

AMBAASSADORS, THE, 3715 Garrison Ave., Baltimore, Md. Mgt.—Herb Golden.

AMEND, BOB, & HIS ORCHESTRA, 412 Knoblock, Stillwater, Okla. Mgt.—Bob Amend.

ANSON, DOM, & HIS ANSONIANS, Mgt.—Unique Enterprises, 15 Langley Pl., New Brunswick, N. J.

APPLE, EDDIE, AND HIS ORCHESTRA, Wisconsin Dells, Wis. Mgt.—Eddie's Nite Club.

ARMAND, JOHNNY, AND HIS ORCHESTRA, Box 422, New Brunswick, N. J. Mgt.—Armand Associates.

ARMSTRONG, LOUIS, AND HIS ORCHESTRA, Connie's Inn, 48th St. and Broadway, New York City. Mgt.—Joe Glaser.

ASHLEY, BOB, AND HIS ORCHESTRA, 292 Allen Ave., Muskegon, Mich. Mgt.—Bob Ashley.

ATKINSON, CONNIE, & HIS BERKLEY-CARTER ORCHESTRA, Mgt.—Unique Enterprises, 15 Langley Pl., New Brunswick, N. J.

AULD, GEORGIE, AND HIS ORCHESTRA, 1587 Broadway, New York City. Mgt.—Davis Music Service.

AUSTIN, SID, AND HIS ORCHESTRA, 6422 Roosevelt Ave., Woodside, L. I., N. Y. Mgt.—Zachary Ross.

AUSTIN, SHAN, AND HIS ORCHESTRA, Mgt.—Betty Bryden Entertainment Bureau, 532 Fox Theater Bldg., Detroit, Mich.

## B

BADGER, HAGWOOD, AND HIS MUSIC, Millers Supper Club, Marian, Ind. Mgt.—Hagwood Badger.

BADGER STATE BARN DANCE ORCHESTRA, 3407 S. 16th St., Milwaukee, Wis. Mgt.—H. Quisenberry.

BAIRD, MAYNARD, AND HIS ORCHESTRA, 2645 Jefferson Ave., Knoxville, Tenn. Mgt.—Maynard Baird.

BAKER, BOB, AND HIS ORCHESTRA, Mgt.—Ralph S. Briggs, Indiana University, Union Bldg., Bloomington, Ind.

BALDI, JOE, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, Union Trust Bldg., Cleveland, O.

BARNES, CLAUDE, HARLEM RHYTHM KINGS, 18 E. 116th St., New York City. Mgt.—Lincoln Roach.

BARNETT, JIMMY, AND HIS ORCHESTRA, Yankton, S. D. Mgt.—Vic Schroeder.

BARNETT, OSSEY, AND HER MUSIC, 635 E. Elizabeth St., Detroit, Mich. Mgt.—Affiliated Orchestras, Inc.

BARRO, MONTE, AND HIS ORCHESTRA, 1019 14th St., Fort Arthur, Tex. Mgt.—A. A. Montebano.

BARRON, LOU, AND HIS ORCHESTRA, Gilmore Club, Baltimore, Md. Mgt.—Davis Music Service, Cleveland, O.

BARTE, BOB, AND HIS BAND, Mgt.—Frank C. White, 135 Central Ave., Dunkirk, N. Y.

BARTHA, ALEX, AND HIS STEEL PIER ORCHESTRA, 15 N. Delavan Ave., Atlantic City, N. J. Mgt.—Harry D. Squires.

BASHFORD, BACHELORS, THE, Mgt.—International Music Service, 928 Main St., Buffalo, N. Y.

BASTIE, JOE, AND HIS MADISON SQUARE GARDEN BAND, Madison Sq. Garden, New York City. Mgt.—George Hamid.

BASTE, BOB, AND HIS ORCHESTRA, 305 E. 21st St., Erie, Pa. Mgt.—Bob Baste.

BAUMAN, ORIE, AND HIS ORCHESTRA, Mgt.—J. Allan Lustman, 1576 Broadway, New York City.

BEARER, FREMONT, & HIS ORCHESTRA, 1003 Millcreek Rd., Johnstown, Pa. Mgt.—Fremont Bearer.

BEATY, JACK, AND HIS CLUB RENDEZ-VOUS ORCHESTRA, Hotel Fairmont, Fairmont, W. Va. Mgt.—Raymond E. Michael.

BEAUFORT RHYTHM BOYS, 205 Ann St., Beaufort, N. C. Mgt.—E. P. Flint.

BEAUMARIS HOTEL CLUB ORCHESTRA, 307 Glenlake, Toronto, Ont., Can. Mgt.—Clifford Donovan.

BECHTEL'S, LEON, ORCHESTRA, Lansing, Ia. Mgt.—Frank Bechtel.

BECKER, BILL, AND HIS ORCHESTRA, 801 Dempster, Evanston, Ill. Mgt.—Becker's Music Shop, Inc.

BECKWITH, AL, AND HIS ORCHESTRA, 1030 E. 47th St., Chicago, Ill. Mgt.—Kennaway, Inc.

BEECHER, KEITH, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 32 W. Randolph St., Chicago, Ill.

BELASCO, JACK, AND HIS ORCHESTRA, Flournoy Rooms, 4317 Flournoy St., Chicago, Ill. Mgt.—Jack Belasco.

BELASCO, LEON, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 745 Fifth Ave., New York City.

BELL, JIMMY, AND HIS FLORIDIANS, 3937 S. State St., Chicago, Ill. Mgt.—Kennaway, Inc.

BELLIS, DUKE, AND HIS ORCHESTRA, 177 Regent Ave., Providence, R. I.

BENJAMIN, "CHUB," & HIS ORCHESTRA, Bradford, Vt. Mgt.—"Chub" Benjamin.

BENNETT, & HIS WAKIKI NOVELTY BOYS, 403 S. Market, Wichita, Kan. Mgt.—W. W. Bennett.

BENVENUTI BROS., AND THEIR ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

BENVENUTI, DICK, AND HIS ORCHESTRA, care A. V. Benvenuti, Garde Theater Bldg., New London, Conn.

BERENDT, TINY, AND HIS ORCHESTRA, 3434 Broadway, Chicago, Ill. Mgt.—Tiny Berendt.

BERK, SAMMY, AND HIS RHYTHM KINGS, 719 N. Chicago St., Joliet, Ill. Mgt.—Sammy Berk.

BERKSHIRE COUNTY CLUB, THE, ORCHESTRA, 51 Ross St., Hartford, Conn. Mgt.—Don Strammiello.

BERNARD, BEN, AND HIS ORCHESTRA, 1026 Linn Drive, Cleveland, O. Mgt.—Mike Special.

BERNARD, BOBBY, AND HIS RHYTHM MASTERS, 3455 Elaine Pl., Chicago, Ill. Mgt.—Robert Bernard.

BERNARD'S JAZZ BAND, 256 Manchester St., Manchester, N. H. Mgt.—Prof. Willie J. Bernard.

BERNIE, BEN, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 32 W. Randolph St., Chicago, Ill.

BESTOR, DON, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 745 Fifth Ave., New York City.

BETH'S RHYTHM MAKERS, 308 North 12th St., Waco, Tex. Mgt.—Jeff Unruh.

BILJO, PETER, OLD BALALAIKA ORCHESTRA, Russian Bear Restaurant, 645 Lexington Ave., New York City. Mgt.—Baron Matilaw von Tarwid.

BISTOCCHI, FERDIE, AND HIS ORCHESTRA, 149 Robinson St., Scranton, Pa. Mgt.—Ferdie Bistocchi.

BLACK, BOB, AND HIS BAND, Peoria Room, Hotel Pere Marquette, Chicago, Ill. Mgt.—Jerry B. Gordon.

BLACK, STAN-LEE, AND THEIR MUSIC, Ambassador Club, Spokane, Wash. Mgt.—Lee Black.

BLACK, TED, AND HIS ORCHESTRA, 799 Seventh Ave., New York City. Mgt.—Mills Artists, Inc.

BLACKMAN, CHARLES, AND HIS CONTINENTAL MUSIC, 587 Alabama Ave., Brooklyn, N. Y. Mgt.—Charles Blackman.

BLACKWELL, FREDDY, AND HIS ORCHESTRA, Stadium Ballroom, Montreal, Que., Can. Mgt.—Moon Music, Reg.

BLAISDELL'S, "HACK", ORCHESTRA, Linden Ave., Ithaca, N. Y. Mgt.—"Hack" Blaisdell.

BLAKE, LOU, AND HIS ORCHESTRA, Jackson Hotel, Sioux City, Ia. Mgt.—Tom Graves.

BLOCK, BERT, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 745 Fifth Ave., New York City.

BLUE BARRON, AND HIS ORCHESTRA, 836 Parkwood Drive, Cleveland, O. Mgt.—Harry N. Freedlin.

BLUE CHIEFS ORCHESTRA, THE, 12 W. 117th St., New York City. Mgt.—Ted Nelson.

BLUE, TOMMY, AND HIS ORCHESTRA, 737 Prospect Ave., Cleveland, O. Mgt.—Mall Booking-Exchange.

BOB AND THE LADS, Box 135, Ausable Forks, N. Y. Mgt.—Bob Snow.

BOLEY, JULIAN, AND HIS ORCHESTRA, 97 Graham St., Jersey City, N. J. Mgt.—Julian Boley.

BOLLER, GEORGE, AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.

BOULANGER, CHARLES, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

BOWMAN, BOBBY, AND HIS MUSIC, Logan Hotel, Omaha, Neb. Mgt.—King George.

BRADFORD, FOREST, AND HIS ORCHESTRA, 604 Vine St., Cincinnati, O. Mgt.—Jack Middleton.

BRIGODE, ACE, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 32 W. Randolph St., Chicago, Ill.

BRIGODE, HENRY, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

BRILL, NED, AND HIS ORCHESTRA, 2548 N. Jessup St., Philadelphia, Pa. Mgt.—George W. Muller.

BROMBERG, IRV., AND HIS ORCHESTRA, 11 Warron Ave., Roselle Park, N. J.

BROOKS, BILLY, AND HIS ORCHESTRA, Hotel Gayoso, Memphis, Tenn. Mgt.—J. Peyton Boon.

BROOKS, SUNNY, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, Oviatt Bldg., Los Angeles, Calif.

BROOME, DICK, AND HIS ORCHESTRA, 123 Shaphard Ave., Newark, N. J. Mgt.—Abner J. Greshler.

BROSSEAU, HARVEY, AND HIS ORCHESTRA, 147 Cliff St., N. Adams, Mass. Mgt.—Charles Grippa.

BROUGHTON, CY SERENADERS, care of The Billboard, 1564 Broadway, New York City. Mgt. Cy Broughton.

BROWN, H. C. ORCHESTRA, Louisville Hotel, Louisville, Ky. Mgt.—Bobby Burns.

BROWN, JOHNNY, AND HIS ORCHESTRA, 602 Fox Theater Bldg., Philadelphia, Pa. Mgt.—Clinton G. Smith, United Orchestra Service.

BROWN, TAY, AND HIS ORCHESTRA, 1540 Piedmont Ave., Atlanta, Ga. Mgt.—Matt E. Chotas.

BROWNE, WILL, AND HIS ORCHESTRA, Mgt.—J. Allan Lustman, 1576 Broadway, New York City.

BRUCE, KAY, & HER CALIFORNIA GIRLS, Stevens Point, Wis. Mgt.—Irv Lutz.

BRUNELLI, JIMMY, AND HIS COMMANDERS, 120 N. Penn Ave., Greensburg, Pa. Mgt.—Jimmy Brunelli.

BRUSS HAWAIIAN ISLANDERS, 404 N. Laramie Ave., Chicago, Ill. Mgt.—Ernest Bruss.

BRUSS WAIKIKI SERENADERS, 404 N. Laramie Ave., Chicago, Ill. Mgt.—Ernest Bruss.

BRYANT, WILLIE, AND HIS ORCHESTRA, Mgt.—Gale, Inc., RKO Bldg., Radio City, N. Y.

BUCCANERS, THE, 808 Jackson Bldg., Asheville, N. C. Mgt.—W. A. Stringfellow.

BUECHL, ALBERT, AND HIS ORCHESTRA, Box 538, Buffalo, N. Y. Mgt.—L. C. Fink.

BUNDY, RUDY, AND HIS ORCHESTRA, 7418 Dellenbaugh Ave., Cleveland, O. Mgt.—Dan Perkins.

BURCHILL, GENE, AND HIS ORCHESTRA, care of The Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.

BURKHOLDER, DAN, AND HIS ORCHESTRA, 711 W. Johnson St., Madison, Wis. Mgt.—Dan Burkholder.

BURNETT, BARNEY, AND HIS ORCHESTRA, 427 Lemcke Bldg., Indianapolis, Ind. Mgt.—Burton Theatrical Offices.

BUSSE, HENRY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

BURTHETT, EARL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

BUZZE, JOE, AND HIS ORCHESTRA, 1518 Blair, Waco, Tex. Mgt.—Joe Buzze.

BYRON-CONNOR ORCHESTRA, Mgt.—Eastern Orchestra Service, 258 Courtland St., Bridgeport, Conn.

## C

CACERES, EMILIO, AND HIS ORCHESTRA, 2723 Park Ave., Royal Apts., No. 26, Detroit, Mich. Mgt.—Emilio Caceres.

CALLOWAY, GERTRUDE, ORCHESTRA, 1104 1/2 Carter St., Chattanooga, Tenn. Mgt.—Cluster C. Camp.

CAMPBELL, JOE, AND HIS WASHINGTON AND LEE ORCHESTRA, Mgt.—Continental Orchestra Corp., Hotel Utica, N. Y.

CAMPBELL, JIMMY, & HIS ORCHESTRA, 4148 N. Avers Ave., Chicago, Ill. Mgt.—Jimmy Campbell.

CANULLO, JOE, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

CANTRELL, FIELDEN, AND HIS ORCHESTRA, P. O. Box 964, Spartanburg, S. C. Mgt.—Fielden Cantrell.

CAP, ANDY AND FLIP, Radio Station WVVA, Wheeling, W. Va. Mgt.—Warren Caplinger.

CAPPI, JOE, ORCHESTRA, 72 Bedford St., New York City.

CAPRARO, JOE, AND THE NEW ORLEANS AMBASSADORS, Club Belvedere, Hot Springs, Ark. Mgt.—Joe Capraro.

CARLE, FRANKIE, AND HIS ORCHESTRA, Mgt.—Eastern Orchestra Service, 258 Courtland St., Bridgeport, Conn.

CARLIN, RAY, AND HIS ORCHESTRA, 79 East Philadelphia Ave., Detroit, Mich. Mgt.—Ray Carlin.

CARLOS, DON, AND HIS MARIMBA BAND, 93 N. Michigan Ave., Chicago, Ill. Mgt.—Kennaway, Inc.

CARR, CLARENCE, AND HIS PALACE ROYAL ORCHESTRA, 610 State St., Madison, Wis. Mgt.—Clarence Carr.

CARR, MYRON, AND HIS ORCHESTRA, Mgt.—Eastern Orchestra Service, 258 Courtland St., Bridgeport, Conn.

CARROLL, FRANK, AND HIS ORCHESTRA, 1947 Broadway, Room 319, New York City. Mgt.—Frank Carroll.

CARSON, HOWARD, AND HIS WEST VIRGINIANS, Morgantown, W. Va. Mgt.—Howard Carson.

CARTER, HARRY, AND HIS ORCHESTRA, New Howard Hotel, Baltimore, Md. Mgt.—Harry Carter.

CARVER, JACK, P. O. Box 27, W. Nyack, N. Y. Mgt.—Starrrett-Carver Attractions.

CASA MIRA ORCHESTRA, 2725 Carter St., Detroit, Mich. Mgt.—Fred Gibbs.

CASA ROMA ORCHESTRA, 742 Butler Ave., Now Castle, Pa. Mgt.—Joy Gentile.

CASEY, JAMES, AND HIS ORCHESTRA, 702 N. Eighth St., Sheboygan, Wis. Mgt.—Glen James, Jr.

CASHMAN, JIMMY, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

CASSELL, ALLYN, AND HIS ORCHESTRA, Hemling, Minn. Mgt.—C. J. Matthews.

CASSELL, CARELTON, AND HIS ORCHESTRA, 556 Carendon St., Syracuse, N. Y. Mgt.—Onondaga Orchestra Bureau.

CAVE, DON, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Cal.

CHAPIN'S CHAPS, Monmouth, Ill. Mgt.—George L. Chapin.

CHAPMAN, JACK, AND HIS ORCHESTRA, 541 N. Kenmore Ave., Chicago, Ill. Mgt.—Kennaway, Inc.

CHARLES, DON, AND HIS ORCHESTRA, 640 Main St., Buffalo, N. Y. Mgt.—Ray S. Kneeland.

CHELLY, PAUL, AND HIS ROYAL ROMAN ORCHESTRA, care of The Billboard, 1564 Broadway, Mgt.—Frank B. Chiro.

CHESTER, BOB, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.

CHICAGO NIGHTINGALES, Mgt.—Jimmy Daley, 11 N. Pearl St., Albany, N. Y.

CHIEF WINNESHIEK'S INDIAN BAND, Lebanon, Pa. Mgt.—Bob Morton and Geo. Hamid, Inc.

CHILDS, REGGIE, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

CHINO, FRAN, AND HIS SOCIETY DUKES, Recreation Center, Arlan, N. J. Mgt.—Charles and Con Franchino.

CHRISTIE, GEORGE, AND HIS CHICAGO FIVE, Club Silhouette, Chicago, Ill. Mgt.—George Christie.

CHITTY CHATTS JUNGLE BAND, 223 E. Aley St., Norristown, Pa. Mgt.—Tony Veroni.

CINCINNATI BOB AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.

CLARK'S, COTTIE, "GEORGETTES", 107 Park Pl., Station E, Atlanta, Ga. Mgt.—Mrs. Cottle Clark.

CLARK, HARRY, AND HIS DIAMONDS, Star City, W. Va. Mgt.—Harry Clark.

CLARK, HY, AND HIS ORCHESTRA, Mgt.—Davis Music Service, 1587 Broadway, New York City.

CLARK, MAC, AND HIS ORCHESTRA, Radio Station KXYZ, Houston, Tex. Mgt.—Mac Clark.

CLAYTON, BOB, AND HIS ORCHESTRA, care of The Billboard, Cincinnati, O. Mgt.—Bob Clayton.

CLEGG, ALAN, AND HIS BERMUDIANS, 191 Main St., East Orange, N. J. Mgt.—Allen B. Clegg.

CLIFFORD, IRVING, & HIS MUSIC, 98 Brook St., Hartford, Conn. Mgt.—Jimmy Daley.

CLIFTON, DON, AND HIS SYN-COLLEGIANS, Mgt.—Collegiate Booking Agency, Piney Woods, Miss.

CLINE, HAL, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

CLUB ROYALE ORCHESTRA, Marigold Ballroom, Denver, Colo. Mgt.—S. C. "Zeke" Boyd.

COAKLEY, TOM, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

COBURN, JOLLY, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

CODORI, BUD, AND HIS PENNSYLVANIA RAMBLERS, Gettysburg, Pa. Mgt.—Bud Codori.

COLE, MARIE, AND HER HOLLYWOOD ORCHESTRA, 3302 N. Commercial Ave., Portland, Ore. Mgt.—Marie Cole.

COLES, JIMMY, HARLEM RASCALS ORCHESTRA, Penn Yan, 448 Lexington Ave., New York City. Mgt.—Jimmie Cole.

COLEMAN, BOOKER, AND HIS HOT CHOCOLATES, 6930 Ninth St., N. W., Washington, D. C. Mgt.—The Interfraternity Collaboration Club.

COLLEGIANS, THE, Mgt.—Abe Shugerman, 2805 Enslay Ave., Birmingham, Ala.

COLLINS, SINON D. J., AND HIS ORCHESTRA, 510 Delaware, Leavenworth, Kan. Mgt.—Sinon D. J. Collins.

COLLEGIANETTES, Mgt.—Chloe Brown, 5 Shaw Apts., Dayton, O.

COLLYARD, VIC, AND HIS ORCHESTRA, Hibbing, Minn. Mgt.—Vic Collyard.

COLONELS, THE, P. O. Box 696, Morgantown, W. Va.

COLONIAL CLUB ORCHESTRA, Colton, Calif. Mgt.—George B. Reardon.

COMMONWEALTH BAND AND ORCHESTRA, 47 Hancock St., Room 20, Boston, Mass. Mgt.—Edward F. Tracy.

CONNIE'S MUSICAL MAIDS, Rick's Ballroom, Waterbury, Conn. Mgt.—Constance Brackon.

CONNOR, HUGHIE, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

CONRAD, JUDY, AND HIS ORCHESTRA, Tower Theatre, Kansas City, Mo.

CONTI, STEVE, AND HIS ORCHESTRA, 1523 McGuffey St., Youngstown, O. Mgt.—Phil Di Piero.

COOK, DOC, AND HIS COLUMBIA RECORD AND NBC ORCHESTRA, 603 New Brunswick Ave., Perth Amboy, N. J.

COOK, STUART, AND HIS COMMANDERS, 113 Lowell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.

COOK, TED, AND HIS ORCHESTRA, 15 Cornell St., Schenectady, N. Y. Mgt.—Graham Orchestra Agency.

COOK, TED, AND HIS ORCHESTRA, 127 W. Aley St., Norristown, Pa. Mgt.—John F. Gries.

COOKE, HARRY, AND HIS ORCHESTRA, 8 Cedar St., Dorchester, Mass. Mgt.—Harry Cooke.

COON, DELL, AND HIS ORCHESTRA, care of The Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.

COOPER, JACK, AND HIS ORCHESTRA, 4508 Locust St., Philadelphia, Pa.

CORFMAN, POP, AND HIS CAVALIERS, Upper Sandusky, O. Mgt.—Pop Corfman.

CORNELIUS, PAUL, AND HIS ORCHESTRA, 1221 Vine St., Cincinnati, O. Mgt.—Paul Cornelius.

CORNING, TIP, AND HIS ORCHESTRA, 347 State St., Albany, N. Y. Mgt.—Tip Corning.

COSTAS, JOHNNY, AND HIS ORCHESTRA, 771 Madison Ave., Albany, N. Y. Mgt.—Roy Baker.

COTTER, BERNIE, AND HIS ORCHESTRA, 18 River St., Hudson, Mass. Mgt.—Bernie Cotter.

COURTNEY, DEL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.

COWBOY BAND, INC., Hardin-Simmons University, Abilene, Tex. Mgt.—G. B. Sander.

COX, AL, AND HIS ORANGE BLOSSOM ORCHESTRA, 301 Fox Theatre Bldg., Detroit, Mich. Mgt.—Del-Ray Orchestras and Entertainment.

CRAFT, OZZIE, AND HIS ORCHESTRA, Moose Danceland, Hamilton, O. Mgt.—Martin Craft.

CRAIG, FRANCIS, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.

CRAIG, GENE, AND HIS COSMOPOLITANS, 1135 S. Euclid Ave., Oak Park, Ill. Mgt.—Hal Bossert.

CRANE, FRANK, AND HIS CANADIAN BOAMERS ORCHESTRA, 820 Green Lane, E. Liverpool, O. Mgt.—Walt Davis Enterprises.

CRAWFORD, JACK, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Tower Petroleum Bldg., Dallas, Tex.

CROSS, CLIN, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

CROWE, TIMMIE, AND HIS COLONIAL DANCE ORCHESTRA, 444 S. Main St., Waterbury, Conn. Mgt.—Timmie Crowe.

CUGAT, XAVIER, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

CUMMINS, BERNIE, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

CUMMINS, BUDDIE, AND HIS ORCHESTRA, 28 S. Oxford St., Brooklyn, N. Y. Mgt.—Felix Edwards.

CURRENT, CLOSTER, AND HIS "NIGHTINGALES," 625 E. Elizabeth St., Detroit, Mich. Mgt.—Affiliated Orchestras, Inc.

CURTIS, ALLAN, AND HIS ORCHESTRA, Mgt.—Charles Shribman, 444 Little Bldg., Boston, Mass.

CURTIS, JACK, AND HIS MUSICAL CLOWNS, Mgt.—Amusement Service, 303-5 Lehigh Bldg., Omaha, Neb.

CUTLER, HOWARD, AND HIS CASTLETONIANS, 23 Gloucester St., Arlington Mass. Mgt.—Ralph H. Cutler.

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DAMINGGAS, SAM, AND HIS ORCHESTRA, Mgt.—Gale, Inc., RKO Bldg., Radio City, N. Y.

DARE, RONALD, AND HIS BROADCASTING ORCHESTRA, 918 Spruce St., Kulpmont, Pa. Mgt.—Ronald Dare.

D'ARTEAGA AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.

DAVALOS, MARCOS, SPANISH ORCHESTRA AND SHOW, Park View Hotel, Columbus, O. Mgt.—Otha Zimmings.

DAVIDSON, BILL, AND HIS AMBASSADORS, 504 State St., Bristol, Tenn. Mgt.—Interstate Orchestra Service.

DAVIS, BILLY, AND HIS ORCHESTRA, Mgt.—Davis Music Service, 1587 Broadway, New York City.

DAVIS, "EDDIE," AND HIS ORCHESTRA, 1650 Broadway, New York City. Mgt.—E. Davis.

DAVIS, HERBIE, AND HIS SOUTHERN AIRS, 1215 9th Ave., Huntington, W. Va. Mgt.—Sunny South Orchestra Service.

DAVIS, JOSH, AND HIS ORCHESTRA, New Albany Hotel, Albany, Ga. Mgt.—L. P. Harris.

DAVIS, MEYER, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.

DAWSON, EDDIE, & HIS DEMONS OF RHYTHM, 323 McKinley, East, Peoria, Ill. Mgt.—Eddie Dawson.

DECKER, CHIP, AND HIS ORCHESTRA, 1479 Point Breoco Pl., Far Rockaway, N. Y. Mgt.—William Homan.

DE COURCY, JOE, AND HIS ORCHESTRA, Belmont Manor, Hotel, Bermuda. Mgt.—Moon Music, Reg.

DIEMS, SAL, AND HIS ROYAL MIDSHIPMEN RANKER ORCHESTRA, 141 Webster Ave., Yonkers, N. Y. Mgt.—Charles B. Yacono.

DE LA ROSA'S ORCHESTRA, Hotel Belvedere, 4th St., W. of Broadway, New York City. Mgt.—Oscar De La Rosa.

DELBRIIDGE, DEL, AND HIS ORCHESTRA, 301 Fox Theatre Bldg., Detroit, Mich. Mgt.—Del-Ray Orchestras and Entertainment.

DELMAR, JACK, AND HIS ORCHESTRA, 602 Fox Theatre Bldg., Philadelphia, Pa. Mgt.—Clinton Smith, United Orchestra Service.

DEMES, SANDY, AND HIS ORCHESTRA, 7 Park Ave., White Plains, N. Y. Mgt.—Sandy Demes.

DENNIS, MORT, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

DENNY, CLAUDE, AND HIS FOURSOME, care of The Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.

DENNY, JACK, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

DE RITTER, HAL, AND HIS ORCHESTRA, 174 Madison Ave., Paterson, N. J. Mgt.—Hal De Ritter.

DE ROSIER, EDDIE, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

DESJARDIS, GERRY, AND HIS CALIFORNIANS, 531 S. 21st, Baltic, Conn. Mgt.—Louis Desjardis.

DENSON, O. D., AND HIS HARMONY KINGS, 113 Chet St., Donaldsonville, La. Mgt.—O. D. Denson.

DEVLYN, FRANK, AND HIS ORCHESTRA, Del Rio Ballroom, Kankakee, Ill. Mgt.—Frank Devlyn.

DEXTER, FRANKLIN, AND HIS DEXTERIANS, care of The Billboard, Cincinnati, O. Mgt.—Richard "Chuck" Vincent.

DEXTER'S, FRED, PEERLESS PENNSYLVANIANS, 610 State St., Madison, Wis. Mgt.—Fred Dexter.

DIAMOND, LEW, AND HIS ORCHESTRA, 3629 Ditchman Ave., Chicago, Ill. Mgt.—Kennaway, Inc.

DICK, LLOYD, AND HIS ARISTOCRATS, 3620 Cornell St., Des Moines, Ia. Mgt.—Lloyd Dick.

DICTATORS ORCHESTRA, Mgt.—Jimmie Daisy, 11 N. Pearl St., Albany, N. Y.

DIONISIO, TOMMY, ORCHESTRA, General Delivery, Springfield, Mass. Mgt.—Mayfair Booking Agency.

DIXIE CAVALIERS, Club Okeena, Hayti, Mo. Mgt.—Lee Ulbrich.

DIXON, LARRY, AND HIS ORCHESTRA, Mgt.—L. Gilbertson, 913 Polk St., Black River Falls, Wis.

DIXON, LEE, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.

DOGE, BOBBIE, AND HIS ORCHESTRA, 40 Third St., Somerville, N. J. Mgt.—Robert Dodge, Jr.

DOLIN, GERALD, AND HIS ORCHESTRA, 160 W. 46th St., New York City. Mgt.—Fred Robbins.

DONAHUE, AL, AND HIS ORCHESTRA, RKO Bldg., Rockefeller Centre, N. Y. Mgt.—Rockwell O'Keefe.

DORAN, MONTE, AND HIS ORCHESTRA, Hotel Greystone, Paris, Tenn. Mgt.—Monte Doran.

DORNBERGER, CHAS., AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

DOSTAL, JERRY, AND HIS ORCHESTRA, Silver Lake, Minn. Mgt.—Jerry Dostal.

DOWNING, JOE, AND HIS ORCHESTRA, R. Y. A. C., 7th Ave. and 59th St., New York City. Mgt.—A. Feinberg and Tom O'Connell.

DRAGON, GARMEN, AND HIS ORCHESTRA, Palace Hotel, San Francisco, Calif. Mgt.—Jerry Busciana.

DREAMLAND ORCHESTRA, 95 Main, Claremont, N. H. Mgt.—Harold C. Crossman.

DREBY, WALLACE, AND HIS ORCHESTRA, 1102 W. Marshall St., Norristown, Pa. Mgt.—John Gries.

DREW, JACK, AND HIS ORCHESTRA, 139-29 84th Rd., Flushing, L. I., N. Y. Mgt.—John Soderling.

DRISDALL SISTERS SINGING GIRL ORCHESTRA, 6241 North Drive, St. Louis, Mo. Mgt.—Nell Drisdall.

DROPKIN, NORM, AND HIS BAND, 124 N. Centre St., Pottsville, Pa. Mgt.—Mal Davidson.

DRUMMOND, JACK, AND HIS ORCHESTRA, 314 Hudson Ave., Albany, N. Y. Mgt.—S. J. Frost.

DRUMMOND, JOHNNY, AND HIS ORCHESTRA, 529 W. Monroe St., Jacksonville, Fla. Mgt.—Johnny Drummond.

DUBROW, ART, AND HIS BRIGADIERS, 22 Edgewood St., Hartford, Conn. Mgt.—Art DuBrow.

DUIERS, DOLPH, AND HIS ORCHESTRA, 11404 Orville Ave., Cleveland, O. Mgt.—Dan Rugg.

DUFFY, RAY, AND HIS ORCHESTRA, 602 Fox Theatre Bldg., Philadelphia, Pa. Mgt.—Clinton G. Smith, United Orchestra Service.

DUKE, RICHARD, AND HIS KENTUCKIANS, 221 Lilac St., Syracuse, N. Y. Mgt.—Richard Duke Orchestras.

DUKE'S ENTERTAINERS, 630 S. Second St., Mankato, Minn. Mgt.—Harold Duchene.

DUNCAN, AL, AND HIS MUSIC, Stephen, Minn. Mgt.—Arno LaRoche.

DUPREE, AL, AND HIS ALL CANADIAN BAND, 113 Lowell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.

DWYER, AL, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

DUCHIN, EDDY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

DUFFALO, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.

DURST, HENRY, AND HIS ORCHESTRA, 1219 Garfield, Topeka, Kan. Mgt.—Henry Just.

DWYER, AL, AND HIS ORCHESTRA, 200 Western Ave., Lynn, Mass.

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EDWARDS, BARRY, AND HIS KNIGHTS OF MELODY, 413 S. 4th St., Darby, Pa. Mgt.—Barry Edwards.

EDWARDS, JIMMY, TWIN OAKS ORCHESTRA, Mgt.—James Brothers Amusement Enterprises, P. O. Box 491, Holyoke, Mass.

EDWARDS, MEL, AND HIS BAND, 1108 S. 11th East, Salt Lake City, Utah. Mgt.—Stevon Terry Enterprises, Inc.

ELCROMS, THE, 16 Matt Pl., Rockaway, N. J. Mgt.—Purr Hardie.

ELERONG, HAROLD, AND HIS ORCHESTRA, President Cafe, Minot, N. D. Mgt.—John Severus.

ELKADIANS, THE, Elks Ballroom, Chanute, Kan. Mgt.—J. C. Bogie.

ELLINGTON, DUKE, AND HIS ORCHESTRA, 799 7th Ave., New York City. Mgt.—MGM Artists, Inc.

ELLIOTT, BARON, AND HIS ORCHESTRA, Ft. Pitt Hotel, Pittsburgh, Pa. Mgt.—Jimmy Breznan.

ELSMORE, LINTS, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

EMERTON'S, PHIL, DIAMONDS, 160 W. 46th St., New York City. Mgt.—Fred Robbins.

ENGEL, FREDDY, AND HIS ORCHESTRA, 257 S. Pearl St., Albany, N. Y. Mgt.—J. J. J. J.

ENGBROM, DON, AND HIS DANCE BAND, Holdrege, Neb. Mgt.—C. E. Engstrom.

EPPINOFF, IVAN, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

ERDON'S, ART, OLD HEIDELBERG ORCHESTRA, Berkshire Hotel, Detroit, Mich. Mgt.—Arthur Erdon.

ERICKSON, WALLY, AND HIS ORCHESTRA, Jackson Hotel, Sioux City, Ia.

ERWIN, LEE, AND HIS SOCIETY ORCHESTRA, Mgt.—Davis Music Service, 1587 Broadway, New York City.

ESQUIRE, JACK, 9 West St., Morgantown, W. Va. Mgt.—Robert McKinley.

EVERETT, TIG, AND HIS MANHATTAN CLUB ORCHESTRA, 3215 Columbia St., Des Moines, Ia. Mgt.—Floyd Bangham.

F

FACEMYER, HERBERT, AND HIS ORCHESTRA, Bridgeton, N. J. Mgt.—Raymond and Brown.

FAIRGRIEVE, FRANKIE, & HIS ORCHESTRA, 3063 Williamsburg Rd., N. Y. City.

FARMER DICK'S RHYTHM SIX, 24 Sherman St., New Rochelle, O. Mgt.—M. Farmer.

FARLEY-RILEY ORCHESTRA, Onyx Club, 72 W. 52nd St., New York City. Mgt.—Edward Farley.

FARRELL, CHIC, AND HIS ORCHESTRA, 186 River Ave., Sharon, Pa. Mgt.—James Moore.

FELTO, LUPPY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

FENTON, RAY, AND HIS ORCHESTRA, 720 Railway Ave., Elizabeth, N. J. Mgt.—J. Allan Lustman.

FERNEAU, FRANK, AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theatre Bldg., Columbus, O.

FERNANDO, DON, AND HIS ORCHESTRA, 809 Sheridan Rd., Chicago, Ill. Mgt.—John Benson.

FIDLER, DICK, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.

FIELD, LEE, AND HIS ORCHESTRA, 6930 9th St., N. W., Whittington, D. C. Mgt.—Interfraternity Cottillon Club.

FIELDS, FRANK, AND HIS ORCHESTRA, 2877 Fernwald Rd., Pittsburgh, Pa. Mgt.—Ed Schneider.

FIELDS, SHEP, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

FIO-RITO, TED, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

FISCHER, SYDNEY, AND HIS MUSIC, 565 5th Ave., New York City. Mgt.—Sydney Fischer.

FISHER, HENRY, AND HIS NEGRO GHOSTS, Stockton, Calif. Mgt.—Henry Fisher.

FISHER'S BILL ACES, 7406 S. E. 67th Ave., Portland, Ore. Mgt.—Bill Fisher.

FISHER, BUDDY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

FISCHER, CHARLES L., AND HIS ORCHESTRA, 2122 Waite Ave., Kalamazoo, Mich. Mgt.—Chas. Fischer Office.

FITZPATRICK, ED, JR., AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.

FLEISCHMAN, KEN, AND HIS ORCHESTRA, 1730 Parkview Ave., Reading, Pa. Mgt.—John F. Gries.

FLETCHER, BOB, AND HIS MUSIC, Pendleton, Ore. Mgt.—R. W. "Bob" Fletcher.

FODOR, JERRY, AND HIS ESTROIL BEACH CASINO ORCHESTRA, 937 Kingston Ave., Toledo, O. Mgt.—Mickey Fullap, Jr.

FOUR RHYTHM SYNCOPATORS, THE, 163 McNaughton St., Rochester, N. Y. Mgt.—Fred A. Monson, Jr.

FRANCISCO, FRAN, AND HIS ORCHESTRA, 123 E. Dutton St., Kalamazoo, Mich. Mgt.—Stan Jackson.

FRANK, CARL, AND HIS ORCHESTRA, 121 Huguenot Ave., Englewood, N. J. Mgt.—see Waitliss.

FRANZELL, GREIGORE, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

FREDERICK, BILL, AND HIS ORCHESTRA, 121 N. Main St., Mishawaka, Ind. Mgt.—Bill Frederick.

FREIBURGER'S IMPERIALS, Bartlesville, Okla. Mgt.—E. M. Freiburger.

FRIKIN, BOB, AND HIS ORCHESTRA, 1152 Nelson Ave., Bronx, N. Y. Mgt.—Stanley N. Willis.

FRIES, GALEN, AND HIS ORCHESTRA, Mgt.—J. F. Gries, 420 Windsor St., Reading, Pa.

FUCMANN, TED, AND HIS ORCHESTRA, 1019 N. Rose St., Kalamazoo, Mich. Mgt.—Ted Fugmann.

FULLER, JIMMY, AND HIS ORCHESTRA, Raleigh, N. C. Mgt.—Southeastern Orchestras Service.

FULLER, LARRY, AND HIS ORCHESTRA, care of Rustic Tavern, Houghton Lake, Mich. Larry Fuller.

FUTORAN, SAMUEL, APOLLO ORCHESTRA, 555 W. 184th St., New York City. Mgt.—Emmett-Callaham.

G

GAHAN, DON, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

GAINES, FLO, & HER SYNCOPATORS, care Sugarman, 1023 President St., Brooklyn, N. Y.

GALASSI, FRANK, ORCHESTRA, 1926 Gates Ave., Bronx, N. Y. Mgt.—Leonard Anderson.

GARDER, JAN, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

GARCIA, RALPH, AND HIS SPANISH MANDOLIN ORCHESTRA, 1404 N. Raynor Ave., Joliet, Ill. Mgt.—H. Hohenshell.

GARRIGAN, JIMMY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

GARRON, DON, AND HIS ORCHESTRA, 27 De Jonge St., Rochester, N. Y. Mgt.—H. S. Exchange and Sligh and Salkin.

GARRY, DON, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

GASKILL, JACK, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

GATES, "Buddy," AND HIS 12-PIECE BAND, 30 1/2 W. Campbell Ave., Roanoke, Va. Mgt.—Pat Gates.

GAUL, GEO, AND HIS ORCHESTRA, 1366 Orls Pl., N. W., Washington, D. C. Mgt.—George Gaul.

GAYLORD, BOYD, AND HIS ORCHESTRA, Mgt.—J. F. Gries and F. J. Tenney, 420 Windsor St., Reading, Pa.

GAYLORD, CHAS., AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

GELTMAN, BOBBY, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.

GENDRON, HENRI, AND HIS ORCHESTRA, Hotel Sheridan, Ritz, Chicago, Ill.

GENEVA, GLENN, AND HIS ORCHESTRA, Box 321, Green Bay, Wis. Mgt.—Glenn Geneva.

GENUSSO, TONY, AND HIS BLUE RHYTHM KINGS, Lake Charles, La. Mgt.—Tony Genusso.

GENOVESE, VINCE, & HIS ORCHESTRA, 934 N. 9th St., Murphysboro, Ill. Mgt.—Vince Genovese.

GENTRY, TOM, AND HIS AMBASSADORS, 555 Surf St., Chicago, Ill. Mgt.—Frederick's Bros. Music Corp.

GEORGE, BERNIE, AND HIS ORCHESTRA, 246 Ohio St., Johnston, Pa. Mgt.—Bernie George.

GERUN, TOM, AND HIS ORCHESTRA, care of Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.

GIBSON, LARRY, AND HIS INTERNATIONAL ORCHESTRA, Box 192, Macomb, Ill. Mgt.—Universal Orchestras.

GILBERT, JOHNNY, AND HIS DREAMERS OF MELODY, 6021 De La Roche St., Montreal, Can. Mgt.—J. A. Wheeler.

GILBERT, LEN, AND HIS ORCHESTRA, Mgt.—Hy Green, 1658 Broadway, New York City.

GILBERTO, DON, AND HIS ORCHESTRA, 7 W. 110th St., New York City. Mgt.—Don Gilberto.

GILL, EMERSON, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

GISH, EDNA, AND HER BOY FRIENDS, 461 N. 6th St., Chillicothe, Ill. Mgt.—H. W. Hinman.

GLEN, MAC, AND HIS GOLDEN NOTES, 424 Jackson St., Sterling, Colo. Mgt.—Dick McGill.

GLEN, DUKE, AND HIS CRYSTAL CLUB ORCHESTRA, Box 487, Rome, N. Y. Mgt.—John Hayes O'Neill.

GOLDCOASTERS, THE (NOBLE AND DONNELLY), 7005 S. Merrill Ave., Chicago, Ill. Mgt.—Kennaway, Inc.

GOLDEN, NEIL, AND HIS ORCHESTRA, 1585 Broadway, New York City. Mgt.—Neil Golden.

GONDOLIERS, THE, Hotel Samuels, Jamestown, N. Y. Mgt.—Martha Brissenden Madison.

GOODMAN, AL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.

GOODMAN, BENNY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.

GOODNOW'S SINGING ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.

GOODRICE, ALLAN, AND HIS ORCHESTRA, Mgt.—Hy Green, 1658 Broadway, New York City.

GORDON, GRAY, AND HIS ORCHESTRA, care of The Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.

GORDIN, ROGER, AND HIS ORCHESTRA, Mgt.—International Music Service, 928 Main St., Buffalo, N. Y.

GORMAN, "Howdy," AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theatre Bldg., Columbus, O.

GORRELL, RAY, AND HIS ORCHESTRA, 301 Fox Theatre Bldg., Detroit, Mich. Mgt.—Del-Ray Orchestras and Entertainment.

GRACE, JAMES, AND HIS SOCIETY BAND, Mgt.—Miller-Dibrell, 1409 S. 17th St., Ft. Smith, Ark.

GRACE, PAUL, & HIS ORCHESTRA, 75 South, Blideford Ave., Mgt.—Bob Solberg Booking Agency.

GRADY, JAMES, AND HIS BAND, N. Clinton St., Boswell, Ind. Mgt.—G. N. James.

GRAHAM, CHAUNCEY, AND HIS BAND, 135 Central Ave., Dunkirk, N. Y. Mgt.—Frank White.

GRANT, DOUGLAS, AND HIS MIDSHIPMEN, 27 Kimball St., Haverhill, Mass. Mgt.—Kenneth Stazekpala.

GRAVES, HILBURN, AND HIS ORCHESTRA, 620 N. 3rd St., Paragould, Ark. Mgt.—H. B. Graves.

GRAYSON, BOBBY, AND HIS ORCHESTRA, 301 Fox Theatre Bldg., Detroit, Mich. Mgt.—Del-Ray Orchestras and Entertainment.

GRAYSON, HAL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.

GREEN, "RED," AND HIS ORCHESTRA, 436 N. 12th St., Quincy, Ill. Mgt.—K. E. Green.

- GREENE, JOHNNY, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- GREENE, MURRAY, AND HIS EMPIRE BALLROOM ORCHESTRA. Mgt.—Hy Green, 1658 Broadway, New York City.
- GREER, BILL, AND HIS ORCHESTRA, 227 Falls Bldg., Memphis, Tenn., care of Russell M. Ramsey.
- CRESH, RED, AND HIS ORCHESTRA, 602 Fox Theatre Bldg., Philadelphia, Pa. Mgt.—Clinton Smith, United Orchestra Service.
- GRIER, EDDIE, AND HIS ORCHESTRA. Mgt.—J. Allan Lustman, 1576 Broadway, New York City.
- GRIER, JIMMY, AND HIS ORCHESTRA. Mgt. Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- GRIER, RAYMOND, & HIS ORCHESTRA, 273 N. McKinley Ave., Battle Creek, Mich. Mgt.—Don Hirshman.
- GRIFFIN, BENNIE, AND HIS ORCHESTRA, 640 Main St., Buffalo, N. Y. Mgt.—Ray S. Kneeland.
- GRIFFIN, VELMA SHOTWELL, AND HER ACCORDION GYPSIES, Box 142, Delroy, O. Mgt.—Gypsy Griffin.
- GROHER, MA, AND HER HARMONY BOYS, 154 S. La Salle St., Aurora, Ill. Mgt.—May Groher.
- GROVE'S BAND WITH LIGHTING EFFECTS, 235 N. 11th St., Newark, O. Mgt.—Leslie Grove.
- GROVES, JACK, AND HIS ORCHESTRA, 435 Jackson St., Rochester, Pa. Mgt.—Obba Valley Entertainment Service.
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- HAGGETT, H. F., AND HIS ORCHESTRA, 33 Summer St., Somerville, Mass. Mgt.—H. F. Haggett.
- HAIGHT, LES, AND HIS ORCHESTRA, 11 N. Pearl St., Albany, N. Y. Mgt.—Jimmy Daley.
- HAIN, LIN, AND HIS ORCHESTRA, care of Leslie Grant, 740 S. Broadway, Los Angeles, Calif. Mgt.—V. Jennings.
- HALL, AL, HOLLYWOOD ORCHESTRA. Mgt.—Shribman Attractions, Little Bldg., Boston, Mass.
- HALL, GEO., AND HIS NEW HAVENERS, Boynton, Fla. Mgt.—George Hale.
- HALL, SLEEPY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- HALLTET, MAL, AND HIS ORCHESTRA. Mgt.—Charles Shribman, 444 Little Bldg., Boston, Mass.
- HALLSTROM'S ORCHESTRA, 803 Dempster St., Evanston, Ill. Mgt.—Bill Becker.
- HAMMILL, MEL, AND HIS MUSIC, The Cave Cabaret, Winnipeg, Canada. Mgt.—Mel Hammill.
- HAMILTON, GEO., AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- HAMMOND, HARRY, AND HIS KEYSTONERS, New Castle, Pa. Mgt.—B. J. Blondi.
- HAMPTON, JACK, AND HIS DETROITERS, Carro Radio Hotel, Mason City, Ia. Mgt.—Jack Hampton.
- HANDY, JACK, AND HIS ORCHESTRA, WFLA Studios, Tar Bldg., Tampa, Fla. Mgt.—Jack Handy.
- HANSEN, RAY, AND HIS STRING BAND, R. D. No. 1, Box 175, Norlina, N. C. Mgt.—Ray Hansen.
- HAPPY AND HIS CLUB LIDO ORCHESTRA, 453 Fenn St., Pittsfield, Mass. Mgt.—Joe F. Sorensen.
- HAPPY HANK'S HILL BILLIES, 3407 S. 16th St., Milwaukee, Wis. Mgt.—H. J. Quartermont.
- HARMON, BUDDY, AND HIS SWEET MUSIC, 58 Weybosset St., Mattapan, Mass. Mgt.—Buddy Harmon.
- HARRINGTON'S NEW ENGLANDERS. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- HARRIS, BUDDY, AND HIS ORCHESTRA, 1902 16th Ave., N. Birmingham, Ala. Mgt.—Buddy Harris.
- HARRIS, PHIL AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- HARRIS, TED, AND HIS ORCHESTRA, 3049 S. 48th St., Lincoln, Neb. Mgt.—Ted Harris.
- HART, BILL, AND HIS CASINO CLUB ORCHESTRA, 2140 1/2 N. Talbot Ave., Indianapolis, Ind. Mgt.—Central Amusement Service.
- HART, BILL, COLLEGIANS, P. O. Box 696, Morgantown, W. Va. Mgt.—James M. Fienklick.
- HART, FREDDY, AND HIS ORCHESTRA, Buffalo, N. Y. Mgt.—Fred Hart.
- HART, RONNIE, AND HIS ORCHESTRA, 1265 Stanley St., Montreal, Canada. Mgt.—Paramount Entertainment Bureau.
- HART, RUTH, AND HER VIRGINIANS, 2503 Wabash, Detroit, Mich. Mgt.—Ruth Hart.
- HART'S, TED, VIRGINIANS. Mgt.—Jimmy Daley, 11 N. Pearl St., Albany, N. Y.
- HARTMAN, DAVE, AND HIS ORCHESTRA, Hotel Wilson, Harrisburg, Pa. Mgt.—David H. Edleblute.
- HARVEY, NAT, AND HIS ORCHESTRA. Mgt.—Hy Green, 1658 Broadway, New York City.
- HATTIE'S RADIO GIRLS SOCIETY ORCHESTRA. Mgt.—Hattie-India Band Bookers, Butterfield Bldg., 218 N. 15th St., Ft. Smith, Ark.
- HAUER, MIKE, AND HIS ORCHESTRA, Dayton, O. Mgt.—Howard Wiley Attractions, Inc.
- HAUSER, WILLY, AND HIS ORCHESTRA, 1001 Banklick St., Covington, Ky. Mgt.—Will Hauser.
- HAWAIIAN AMPLIFIED FIVE. Mgt.—Unique Enterprises, 15 Langley Pl., New Brunswick, N. J.
- HAWKINS, JESS, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- HEFNER, "GINIA" BECK, AND JAZZ GIRL BAND. Mgt.—Hattie-India Band Bookers, Butterfield Bldg., 218 N. 15th St., Ft. Smith, Ark.
- HEIDT, HORACE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- HERBECK, RAY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- HERSONE, MAL, AND HIS ORCHESTRA. Mgt.—Seymour Parker, Jr., 84 Elm St., Northampton, Mass.
- HENDERSON, FLETCHER, AND HIS ORCHESTRA, care of Gale, Inc., RKO Bldg., Radio City, New York. Mgt.—Gale, Inc.
- HENDERSON, JACK PALMER, AND HIS BAND, care of The Billboard, 1564 Broadway, New York City. Mgt.—Jack Palmer, Henderson.
- HENRI, DON, AND HIS ORCHESTRA, 113 Lowell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.
- HENRY, HI, AND HIS ARISTOCRATS, Sufferles, N. Y. Mgt.—Henry Reynolds.
- HERMAN, DON, Manchester, N. Y. Mgt.—Belvedere Cafe.
- HERTZ, IRVING, ORCHESTRA, care of Hy Green, 1658 Broadway, New York City. Mgt.—Hy Green.
- HEUER, AL, AND HIS ORCHESTRA, 1508 Pacific Ave., Long Beach, Calif. Mgt.—J. H. Heuer.
- HICKS, ART, AND HIS ORCHESTRA. Mgt.—Eastern Orchestra Service, 258 Courtland St., Bridgeport, Conn.
- HICKS, EARL, AND HIS IMPERIAL CLUB ORCHESTRA, Hotel Windsor, Hannibal, Mo. Mgt.—Hicks Orchestra Service.
- HIGGINS, JACK, AND HIS ORCHESTRA, Bloomington, Ill. Mgt.—Jack Higgins.
- HIGGINS FAMOUS BAND, 514 E. St., N. W., Washington, D. C. Mgt.—Frank F. Higgins.
- HIGGINS, LAURIE W., AND HIS ORCHESTRA, 1203 Maryland Pl., San Diego, Calif. Mgt.—Thomas Leo Artists' Bureau.
- HIGH HATTED ARISTOCRATS, THE. Mgt.—Jimmy Daley, 11 N. Pearl St., Albany, N. Y.
- HILL, H. HAL, ORCHESTRA. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- HILL, TEDDY, AND HIS ORCHESTRA. Mgt.—Gale, Inc., RKO Bldg., Radio City, N. Y.
- HIMBER, RICHARD, AND HIS ORCHESTRA. Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.
- HINKS, EARL, AND HIS ORCHESTRA. Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.
- HINNANT, FLOYD, AND HIS ORCHESTRA, 6930 9th St., N. W., Washington, D. C. Mgt.—The Interfraternity Cotillion Club.
- HIRSCH, BERT, ORCHESTRA, 444 Madison Ave., New York City.
- HOAGLAND, EVERETT, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- HOFF, CARL, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- HOFFMAN'S FIVE ORCHESTRA, Pottstown, Pa. Mgt.—Paul R. Hoffman, Mgr.
- HOLLAND, "PAT," AND HIS SOUTHERN SERENADERS, Cavalier Hotel, Virginia Beach, Va. Mgt.—James Saunders.
- HOLMES, HERBIE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Tower Petroleum Bldg., Dallas, Tex.
- HOLTZ, PHIL, AND HIS KENTUCKY COLLEGIANS, Hopkinsville, Ky. Mgt.—Phil Holtz.
- HOPIWELL MOUNTAINERS, Weeu-Reading, Pa. Mgt.—Nagle and Kahler.
- HOPKINS, JOSE, DOWN-EAST YANKEES, 76 Fisher St., N. Attleboro, Mass. Mgt.—James T. Andrews.
- HOPPE, CHET, Shoboygan, Wis. Mgt.—Chet Hoppe.
- HOT HENRI AND HIS RECORDING ORCHESTRA, 552 Park Ave., West New York, N. J. Mgt.—Henry H. Fleischman.
- HOUSTON, BILLY, & HIS MERRYMAKERS. Mgt.—Unique Enterprises, 15 Langley Pl., New Brunswick, N. J.
- HOWARD, JACK, AND HIS WHISPERING BAND, Box 133, Ramsay, Mich. Mgt.—Jack Howard.
- HOWARD, PHIL, AND HIS MUSIC, 175 W. Washington St., Chicago, Ill. Mgt.—Phil Howard.
- HOWARD, TEX, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- HUBBARD, BOBBY, AND HIS ORCHESTRA, P. O. Box 175, Ashtabula, O. Mgt.—Hubbard and Reynolds Productions.
- HUCINSON, BOB, AND HIS ORCHESTRA, 8th Ave. Club, Ft. Worth, Tex. Mgt.—Bob Hutchinson.
- HUCKLEBERRY, JIMMY, AND HIS AMBASSADORS OF RHYTHM, Murray Hotel, Knightstown, Ind. Mgt.—Jimmy Huckleberry.
- HUBB, BARRY, AND HIS ORCHESTRA, 202 Broad St., Riverton, N. J. Mgt.—Clarence Hubbs, Jr.
- HUDSON DELANCE ORCHESTRA, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.
- HUGO, VINCENT, AND HIS ORCHESTRA, 1627 5th Ave., New Kensington, Pa.
- HUMMEL FAMILY ORCHESTRA, THE, The Billboard, Cincinnati, O. Mgt.—Ray C. Hummel.
- HUNTLEY, LOYD, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- HUNTLEY, LOYD, AND HIS ISLE O' BLUES ORCHESTRA, Hotel Statler, Buffalo, N. Y. Mgt.—Music Corp. of America.
- HURTI, LOUIS, TED, DANCE BAND, Strand, Apt. 29, Poughkeepsie, N. Y.
- HUTTON, INA RAY, AND HER MELODEARS, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.
- HYDE, ALEX, AND HIS ORCHESTRA, care of WHN, 1540 Broadway, New York City. Mgt.—William Morris Agency.
- HYLAN, HARRY, AND HIS AMBASSADORS, Radio Station WKBN, Youngstown, O. Mgt.—Charles W. Fowler.
- HYLTON, JACK, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
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- IMPERIAL CLUB ORCHESTRA, Bryan, O. Mgt.—Dale Howey.
- IMPERIALS, THE, COLLEGE ORCHESTRA. Mgt.—Dave Salmon, P. O. Box 852, Syracuse, N. Y.
- IRWIN, VIC, AND HIS ORCHESTRA, Richfield Park, N. J. Mgt.—A. and S. Lyons.
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- JACKSON, EPPIE, AND HIS KINGS OF RHYTHM, 2312 E. Main St., Lexington, Mo. Mgt.—Eppie Jackson.
- JARRETT, ART, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- JEAN, VAL, AND HIS NEW ENGLAND CHAMPIONS, 113 Lowell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.
- JENNINGS, HOWARD, AND HIS ORCHESTRA, 1009 6th Ave., Huntington, W. Va. Mgt.—Howard Jennings.
- JENNINGS, TED, AND HIS ORCHESTRA, 17 East 49th St., New York City. Mgt.—Harold Oxley.
- JENSEN'S, OLE, JESTERS, Oshwa, Ia. Mgt.—Roy Jensen.
- JINRIGHT, ED, AND HIS ORCHESTRA, Box 2082, W. Palm Beach, Fla. Mgt.—Cavalier Booking Agency.
- JOHNSON, HOWIE, AND HIS ORCHESTRA, care of Brunk's Comedians, Cicco, Tex.
- JOHNSON, JOHNNY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- JOHNSON, REGGIE, AND HIS MUSIC, 113 Lowell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.
- JOHNSON'S, TOMMY, TROJANS, 6930 9th St., N. W., Washington, D. C. Mgt.—The Interfraternity Cotillion Club.
- JOLIE, FRED, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- JONES, CHAS., AND HIS ORIGINAL BLUE DEVILS, 1104 1/2 Carter St., Chattanooga, Tenn. Mgt.—Chester C. Camp.
- JONES, HERB, AND HIS KENTUCKY MOON ORCHESTRA, 822 Keith Bldg., Cleveland, O. Mgt.—Radio Enterprise, Inc.
- JONES, ISHAM, ORCHESTRA, Hotel Lincoln, New York City. Mgt.—Jim Broyley.
- JONES, PAUL, AND HIS GAY NEW YORKERS, 301 Duval St., San Antonio, Tex. Mgt.—K. J. Jones.
- JORDAN, BILL, AND HIS ORCHESTRA. Mgt.—United Feature Attractions Corp., 530 Majestic Theatre Bldg., Columbus, O.
- JOURDAN, BILL, AND HIS AMBASSADORS, Sutherland Hotel, 47th and Drexel Blvd., Chicago, Ill. Mgt.—Tommy Sacco.
- JOY, JIMMIE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- JOY, VIOLET, AND HER ORCHESTRA, 1614 Oak St., Niles, Mich. Mgt.—John M. Glade.
- JUIELLE, DON, AND HIS ORCHESTRA, 1677 Broadway, New York City. Mgt.—Herman Flaik.
- JURGENSEN, WALT, AND HIS ORCHESTRA, 126 E. Warren St., Michigan City, Ind. Mgt.—Max Carlson.
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- KAHN, ART, ORCHESTRA, Hotel Montclair, New York City.
- KAHN, LEO, AND HIS MUSIC, 3434 Knox Pl., New York City. Mgt.—Leo Kahn.
- KALSOW, KARL, AND HIS "400" CLUB ORCHESTRA, 1320 9th Ave., N. Ft. Dodge, Ia. Mgt.—K. F. Kalsow.
- KANE, PAUL, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- KARAS, JAY, AND HIS ORIGINAL BLUE-JAYS, care of The Billboard, Cincinnati, O. Mgt.—O. L. Weaver.
- KASSELL, ART, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- KAVELIN, AL, AND HIS ORCHESTRA. Mgt.—Music Corporation of America, 32 W. Randolph St., Chicago, Ill.
- KAY, FRANCES, AND HER RHYTHM GIRLS, care of The Billboard, Cincinnati, O. Mgt.—Richard "Chubby" Falincent.
- KAY, FRANKIE, AND HIS ORCHESTRA, Box 172, Hollywood, Ill. Mgt.—Frank Nemece.
- KAY, FREDDY, AND HIS CBS ORCHESTRA. Mgt.—Continental Orchestra Corp., Hotel Utica, Utica, N. Y.
- KAY, HERBIE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- KAY, TOMMY, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.
- KAY, WESLEY, & HIS ORCHESTRA, 2521 E. Falls St., Niagara Falls, N. Y. Mgt.—International Orchestra Service.
- KAYE, SAMMY, AND HIS ORCHESTRA, care of MCA, 32 W. Randolph St., Chicago, Ill. Mgt.—George K. Moffett.
- KAYSER, NICK, AND HIS MICHIANANS, Berzoin Center, Mich. Mgt.—Nick Kayser.
- KEATING, FRED, AND HIS MODERN MEL-OCHIE, Hotel Normandy, Montreal, Que., Canada. Mgt.—Moon Music, Reg.
- KEENE, SHERMAN, AND HIS ORCHESTRA. Mgt.—Mahoney and Hastings, 1775 Broadway, New York City.
- KELLER, LEONARD, AND HIS ORCHESTRA. Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.
- KEMP, HAL, AND HIS ORCHESTRA. Mgt.—Alex Holden, Hotel Pennsylvania, New York City.
- KENNEY, KEN, AND HIS SWING KINGS, Aylmer Aquatic Club, Aylmer, Que., Canada. Mgt.—Moon Music, Reg.
- KENT, ROGER, AND HIS ORCHESTRA, 413 S. 4th St., Darby, Pa. Mgt.—Roger Kent.
- KENTUCKY HILLBILLIES, 2123 S. First St., Louisville, Ky. Mgt.—J. C. Cundiff.
- KENTUCKY KNIGHT OF RHYTHM, 720 Sycamore St., Owensboro, Ky. Mgt.—Booker Washington.
- KESHNER'S STRING ENSEMBLE, 208 S. Fair St., Olney, Ill. Mgt.—W. J. Keshner.
- KEYES, RAY, AND HIS ORCHESTRA, Albert Lea, Minn. Mgt.—R. E. Keyes.
- KIBLER, FRED, AND HIS CASA NOVA ORCHESTRA, Pinchurst, N. C. Mgt.—Southern Radio and Entertainment Bureau.
- KIMMEL, DON, AND HIS GLOBE TROTTERS, Arlington, O. Mgt.—Billy Blythe Players.
- KING, DON, AND HIS AMBASSADORS, 801 N. Virginia, El Paso, Tex. Mgt.—Grady V. Raper, Jr.
- KING, HENRY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- KING, WAYNE, AND HIS ORCHESTRA. Mgt.—Music Corporation of America, 32 W. Randolph St., Chicago, Ill.
- KINKER, PAUL, AND HIS CRUSADERS, care of WPAY, Portsmouth, O. Mgt.—WPAY Artists' Bureau.
- KINNEY, ANDY, AND HIS ORCHESTRA. Mgt.—Amusement Service, Leifang Bldg., Omaha, Neb.
- KIRK, ANDY, AND HIS ORCHESTRA, 7200 Ballantyne, Kansas City, Mo. Mgt.—Ballantyne of America Music Corp.
- KIVLIN, JACK, AND HIS ORCHESTRA, 12 5th Ave., Watertown, Mass.
- KNAPP, ORVILLE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- KNIGHT, RUSS, AND HIS ORCHESTRA, 99 Nebraska St., Akron, O. Mgt.—Vic Welis.
- KNITE OWLS, THE, Salem, Mo. Mgt.—C. F. Grishaber.
- KOEGEL'S CIRCUS AND CONCERT BAND, 2000 3rd Ave., Seattle, Wash. Mgt.—James J. Koegel.
- KOHR, JERRY, AND HIS ORCHESTRA, Hibbs, Minn. Mgt.—Jerry Kohr.
- KOZAK, JIMMY, AND HIS ORCHESTRA, 6733 N. Campbell Ave., Chicago, Ill. Mgt.—Kennaway, Inc.
- KRAEMER, HOWARD, AND HIS ORCHESTRA, 619 East Walnut St., Green Bay, Wis. Mgt.—Howard Kraemer.
- KRAFT, JOHNNY, AND HIS FROLIC CLUB ORCHESTRA, 5403 6th Ave., Brooklyn, N. Y. Mgt.—F. W. Bechtold.
- KRAUSS, EDDIE, AND HIS ORCHESTRA, 1355 Irving Ave., Chicago, Ill. Mgt.—Eddie Krauss.
- KRUCER, R., AND HIS ORCHESTRA, 640 Main St., Buffalo, N. Y. Mgt.—Ray S. Kneeland.
- KUHN, LEE, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.
- KUHN, RICHARD, AND HIS ORCHESTRA, Room 3102, 12 W. 42nd St., New York City. Mgt.—Richard Kuhn.
- KULP, EVERETT, AND HIS ORCHESTRA, 350 Walnut St., Phoenixville, Pa. Mgt.—John F. Gries.
- KURT'S HAWAIIAN SERENADERS, P. O. Box 262, Fort Jefferson, L. I. Mgt.—Alfred A. Curtin.
- KUSHNER, HARRY, AND HIS RENDEZVOUS ORCHESTRA. Mgt.—B. Jurin, 76 2nd Ave., New York City.
- KYSER, KAY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
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- LA FAVE'S, BILL, NINE-PIECE ORCHESTRA, Highland Ave., Malone, N. Y. Mgt.—Willard J. La Fave.
- LA FRANCE, JOE, AND HIS ORCHESTRA, 366 Indian Orchard, Mass. Mgt.—Joe La France.
- LA MANN, FRANK, AND HIS ORCHESTRA, 229 Carroll St., Reading, Pa. Mgt.—Claude Weinhold.
- LAMB, DREXEL, AND HIS ORCHESTRA, 414 Orange St., Elkhart, Ind. Mgt.—Stanley Johnson.
- LAMOTHE, OLIVA, AND HER ORCHESTRA, 769 Park St., Hartford, Conn. Mgt.—Oliva La Mothe.
- LAMONTHE, JERRY, 34 Marcel St., Aldenville, Mass. Mgt.—Jerry Lamontha.
- LANE, EDDIE, AND HIS ORCHESTRA, 7 Park Ave., New York City. Mgt.—Music Corp. of America.
- LANE, SHADY, AND HIS AVONLEERS. Mgt.—Miller-Dibrell, 1409 S. 17th St., Ft. Smith, Ark.
- LANIN, LESTER, AND HIS MUSIC, The Congress, 69th St. and Central Park West, New York. Mgt.—Edward S. Lane.
- LANIER, JACK, AND HIS ORCHESTRA, 113 Lovell Ave., Utica, N. Y. Mgt.—Graham Orchestra Agency.
- LANE, HARRISON, AND THE DEL REGIS ORCHESTRA, 1622 Chestnut St., Philadelphia, Pa. Mgt.—William F. Smith.
- LA PORTE, JOE, AND HIS ORCHESTRA, Madison Hotel, Newark Hotel, 123 W. 74th St., New York City. Mgt.—Teddie La Porte.
- LASSEN SERENADERS, Westwood, Calif. Mgt.—Clyde Anderson.
- LAVA, BILL, AND HIS ORCHESTRA, 5220 Kenmore Ave., Chicago, Ill. Mgt.—Sydney F. Moore.
- LAWRENCE, JOE ORCHESTRA, 40 Nassau St., Newark, N. J. Mgt.—Al Thoma.
- LAYNE, LESSE, AND HIS ORCHESTRA, 27 Feazkline Ave., Staten Island, N. Y. Mgt.—Lesse Layne.
- LAYNOR, KEN, AND HIS ORCHESTRA, 349 N. Front St., Reading, Pa. Mgt.—Kahler and Welis.
- LEAR, JERRY, AND HIS MUSIC, 5400 Howland St., Philadelphia, Pa. Mgt.—Bob Bennett's Orchestras.

LEE, BOB, AND HIS ORCHESTRA, 2510 Monument Ave., Richmond, Va.  
 LEE, EDNA, AND HER PLAYBOYS, 3014 S. Kirkwood, Milwaukee, Wis. Mgt.—W. W. Lee.  
 LEE, GLENN, AND HIS ORCHESTRA, care of The Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.  
 LEE, LARRY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 LEE, MAJOR, AND HIS COWBOY BAND, Box 243, Monett, Mo. Mgt.—Major Lee.  
 LEE, NAT, AND HIS ORCHESTRA, Albany, N. Y. Mgt.—Empire Orchestras.  
 LEE, STAN, AND HIS MUSIC, 11404 Orville Ave., Cleveland, O. Mgt.—Dolph Duerr.  
 LEMMON SQUEEZERS, Hillsdale, Mich. Mgt.—K. W. Lemmon.  
 LEROY, HOWARD, AND HIS ORCHESTRA, 1915 Berenice Ave., Chicago, Ill. Mgt.—John Benson.  
 LEROY, TEDDY, AND HIS ORCHESTRA, Mgt.—Hy Green, 1658 Broadway, New York City.  
 LESMAN, DON, AND HIS ORCHESTRA, 1020 Williams St., Albuquerque, N. M. Mgt.—Don Lesman.  
 LEU, PAUL, ORCHESTRA, Mgt.—Lee Hickie, 1350 Mill St., Wilkesburg, Pa.  
 LEVANT, PHIL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.  
 LEVY, STAN, AND HIS CALEN HALL HOTEL ORCHESTRA, 1218 Eckert Ave., Reading, Pa. Mgt.—J. F. Gries.  
 LEWIS, GUY, AND HIS MUSIC, Mgt.—J. Allan Lustman, 1576 Broadway, New York City.  
 LIGHT, ENOC, ORCHESTRA, Hotel McAlpin, New York City. Mgt.—Al Zugsmith.  
 LILLY, GERALD E., AND HIS ORCHESTRA, 318 E. Broad St., Millville, N. J. Mgt.—Gerald E. Lilly.  
 LISHON, HENRI, & HIS ORCHESTRA, 1944 No. Spaulding Ave., Chicago. Mgt.—Clark Yellman.  
 LITTLE, JAMES, AND HIS ORCHESTRA, 815 9th St., N. W., Washington, D. C. Mgt.—Mrs. C. L. Little.  
 LITTLEFIELD, FRANKIE, AND HIS MUSIC, Galveston, Tex. Mgt.—Frankie Littlefield.  
 LITTLETON, SHIRLEY, AND HER MELODEARS, 18 W. Vernon Lane, Ft. Thomas, Ky. Mgt.—Don Koornig, The Billboard, Cincinnati, O.  
 LIVEK, JOIE, AND HIS ORCHESTRA, 1532 Illinois St., La Salle, Ill. Mgt.—Joie Livek.  
 LLOYD, EDDIE, AND HIS ORCHESTRA, 418 Parkway Drive, Erie, Pa. Mgt.—Eddie Lloyd.  
 LOCKAGE, FRANK, AND HIS ORCHESTRA, Muskegon, Mich. Mgt.—Frank Lockage.  
 LOCKWOOD, CLYDE, WHITE CITY ORCHESTRA, Mgt.—White City Ballroom, Ogden, Utah.  
 LOFNER, CAROL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 LOMBARDO, GUY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 LOMBARDO, VINCENT, AND HIS ORCHESTRA, 204 E. Walnut St., Louisville, Ky. Mgt.—H. R. Brown.  
 LOND, MORT, AND HIS LONDONEERS, 4636 N. Albany Ave., Chicago, Ill. Mgt.—John Benson.  
 LONDON, JACK, AND HIS ORCHESTRA, Hartford Ent. Club, Hartford, Conn. Mgt.—Jack London.  
 LONG, JOHNNY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 LOPEZ, VINCENT, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 LOSSEZ, BILLY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 LOUISVILLIANS, THE 4229 Feedsonway, Louisville, Ky. Mgt.—Carl L. Moorman.  
 LOVE, STEVE, AND HIS ORCHESTRA, Rainbow Garden, Little Rock, Ark. Mgt.—Steve Love.  
 LOVELL, BOB, AND HIS ORCHESTRA, 650 Leonard St., Brooklyn, N. Y. Mgt.—E. J. Martin.  
 LOW, TOMMY, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.  
 LUCAS, CLYDE, AND HIS CALIFORNIA DONS, care Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.  
 LUNCFORD, JIMMY, AND HIS ORCHESTRA, 17 E. 49th St., New York City. Mgt.—Harold Oxley.  
 LUPINI, GEORGE, AND HIS ARCADIAN, Carthage, N. Y. Mgt.—Reg. O'Connell.  
 LUSTER, LARRY, AND HIS ORCHESTRA, Mgt.—J. Allan Lustman, 1576 Broadway, New York City.  
 LYNCH, PHIL, AND HIS MUSIC, 1423 Pennsylvania Ave., Washington, D. C. Mgt.—Phil Lynch.  
 LYNDON, KEN, AND HIS ORCHESTRA, 3734 Edwards, Rd., Cincinnati, O. Mgt.—A. L. Dahlman.  
 LYNN, CORDEY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.  
 LYON, BOB, AND HIS ORCHESTRA, 10315 122nd St., Edmonton, Alberta, Canada. Mgt.—Bob Lyon.  
 LYONS, AL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.

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MacDONALD, CARL, AND HIS ORCHESTRA, Club Lido, Nauli, Quebec, Canada. Mgt.—Moon Music, Reg.  
 MACK, BARE, AND HER ALL GIRL ORCHESTRA, Mgt.—Continental Orchestra Corp., Hotel Ulica, Ulica, N. Y.  
 MACK, MURLE, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.

MACK, TED, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 MADER, JOE, AND HIS ORCHESTRA, Box 110, La Crosse, Wis. Mgt.—Joe Mader.  
 MADRIGUERA, ENRIC, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.  
 MALLORY, AILEEN, AND HER MELODY MAIDS, Fort Dodge, Ia. Mgt.—Northern Booking Co.  
 MALONE, DON, AND HIS ORCHESTRA, 934 Popper Ave., Lincoln, Neb. Mgt.—Don Malone.  
 MANHATTAN SERENADERS, 23-30 Newtown Ave., Astoria, Long Island, N. Y. Mgt.—Chas. Casar.  
 MANNING, RICHARD, AND HIS BAND, 2738 W. Belmont Ave., Chicago, Ill. Mgt.—Rosa Manning.  
 MANNONE WINCY, AND HIS ORCHESTRA, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.  
 MARCO, OSCARE, AND HIS BAND, New Orleans, La. Mgt.—Maurice Entertainment Bureau.  
 MARIMBA, ORCHESTRA, THE, Cerro No. 601, Havana, Cuba. Mgt.—R. A. Lopez.  
 MARITZ, EDGE, AND HIS ORCHESTRA, Mgt.—Joe Sanna, 165 Gainsell St., New Bedford, Mass.  
 MARO, ART, AND HIS ORCHESTRA, 303 Lefflang Bldg., Omaha, Neb. Mgt.—Amusement Service.  
 MARRIER, "CHET", AND HIS ORCHESTRA, 419 Delta Ave., Gladstone, Mich. Mgt.—Jack Fodor.  
 MARSHALL SAXY, AND HIS ORCHESTRA, 113 Lowell Ave., Ulica, N. Y. Mgt.—Graham Orchestra Agency.  
 MARSTON SHIRLEY, AND HIS ORCHESTRA, Mgt.—Moon Music, Reg., The King's Bldg., 1231 St. Catherine's St., W. Montreal, Canada.  
 MARTIN, BILL, AND HIS ORCHESTRA, Raleigh Hotel, Chicago, Ill. Mgt.—Harry Clark.  
 MARTIN, FREDDY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 MARTIN, SLIM, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 MARTIN, TED, AND HIS ORCHESTRA, Hotel Alvin, 52nd St. and Broadway, New York City. Mgt.—Childs Co.  
 MARTZ, "CHUBBY", AND HIS CHOICE MUSIC, 919 Milam St., Houston, Tex. Mgt.—K. A. Martz.  
 MASSARD KURZHEIM, ORCHESTRA, 35 W. 45th St., N. Y. Mgt.—New York City.  
 MASSEY, JACK, AND HIS ORCHESTRA, care Billboard, New York City. Mgt.—Jack Massey.  
 MASTERS, FRANKIE, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 MATTESON, GEO., "MATT", AND HIS MARDI GRAS ORCHESTRA, Power's Hotel, Rochester, N. Y. Mgt.—Dan Farwell.  
 MATTESON, MATT, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 MAURY, CHAS. L., JR., AND HIS GROOMING SERENADERS, care Radio Artists League of America, 201 Robinson Bldg., Birmingham, N. Y. Mgt.—Irving L. Shugler, Jr.  
 MAXON, WEB, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 MAYENHOFF, EDDIE, AND HIS ORCHESTRA, Mgt.—Eastern Orchestra Service, 258 Courtland St., Bridgeport, Conn.  
 MAYLER, AL, AND HIS ORCHESTRA, 11404 Orville Ave., Cleveland, O. Mgt.—Dolph Duerr.  
 MAYNO, ARTIE, AND HIS ORCHESTRA, Mgt.—Edw. F. Janus, 64 Adams St., Bridgeport, Conn.  
 MAZIE, AND HER MELODY BOYS, 836 Emerson Ave., Elizabeth, N. J. Mgt.—Maxie Bayes.  
 McBRIDE'S ORCHESTRA, St. Marys, Pa. Mgt.—Chas. E. McBride.  
 McCoy, CLYDE AND HIS ORCHESTRA, care Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.  
 McDaniel, LON, AND HIS ORCHESTRA, Washington, N. C. Mgt.—Leon S. Manning.  
 McDONALD, JACK, AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.  
 McDONALD'S MUSIC MIXERS, 2556 Lakeview Ave., Los Angeles, Calif. Mgt.—G. W. McDonald.  
 McDONNELL, HAL, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 McFarland, ADOLPHE, AND HIS ORCHESTRA, Mgt.—Bliss Billie McGill.  
 McGARVEY, GEO., AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.  
 McGill's, BILLIE, NOVELETTES-FEMME BAND, 954 Pingree Ave., Detroit, Mich. Mgt.—Bliss Billie McGill.  
 McGillis, ART, AND HIS ORCHESTRA, Hotel Winthrop, Tacoma, Wash. Mgt.—Ted Clark.  
 McGINLEY, DICK, AND HIS ORCHESTRA, Mgt.—Interstate Orchestras, 655 Little Bldg., Boston, Mass.  
 McGINLEY, BILL, AND HIS OKLAHOMA COWBOYS, 622 N. Hudson St., Oklahoma City, Okla. Mgt.—F. B. Jackson.  
 McGREW, ROBERT, AND HIS ORCHESTRA, Aladdin Apts., Kansas City, Mo. Mgt.—Kennaway, Inc.  
 McINTYRE'S COMMANDERS, 46 Norwood St., Meriden, Conn. Mgt.—John Dallasandro.  
 McKay, BYRON, AND HIS ORCHESTRA, Calbas Club, Sikeston, Mo. Mgt.—Byron McKay.  
 McKay, COYLE, AND HIS ORCHESTRA, 301 Fox Theater Bldg., Detroit, Mich. Mgt.—Dal-Ray Orchestras and Entertainment.

McKAY, JACK, AND HIS 12 COMMODORES, 13010 Kercheval, Detroit, Mich. Mgt.—Jack McKinney "McKaye".  
 McKinney's COTTON PICKERS, 301 Fox Theatre Bldg., Detroit, Mich. Mgt.—Dal-Ray Orchestras and Entertainment.  
 McRAE, JERRY, AND HIS TEXAS RANGERS-ETTES, 421 Marshall St., San Antonio, Tex. Mgt.—Jerry McRae.  
 McWREATH, ABBIE, AND HIS BAND, 333 E. Beau St., Washington, Pa. Mgt.—R. E. Heberling.  
 MEERER, BOBBY, AND HIS ORCHESTRA, 1265 Stanley St., Montreal, Canada. Mgt.—Paramount Entertainment Bureau.  
 MEERER, PAUL, AND HIS BAND, 409 Brize Hill Rd., Deerfield, Ill. Mgt.—John Benson.  
 MEERTE, MAURICE, AND HIS ORCHESTRA, 1265 Stanley St., Montreal, Canada. Mgt.—Paramount Entertainment Bureau.  
 MELLEN, EARL, AND HIS HOTEL CHAMBERLIN ORCHESTRA, 197 Sheldan Ave., Pittsburgh, Pa. Mgt.—Robert Geffel.  
 MELLE, JOHNNY, AND HIS ORCHESTRA, 413 S. Main St., Urbana, O. Mgt.—John Balle.  
 MELODIANS ORCHESTRA, THE, 63 Hamason Ave., Buffalo, N. Y. Mgt.—Wm. Moeller.  
 MELODY MAKERS ORCHESTRA, 115 E. Washington St., Suffolk, Va. Mgt.—Backus Amusement Co.  
 MERCADO, ANGELL, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.  
 MERCHANT, BILLY, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 MEROFF, BENNY, AND HIS ORCHESTRA, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.  
 MERRIAM, CORA, & HER ORCHESTRA 200 W. 54th St., N. Y. City.  
 MERRY MAKERS, Madison, Me. Mgt.—Antonio DeSanetis.  
 MESCOFF, JOSEPH, AND HIS CONNECTICUT TROUBADOURS, 779 Connecticut Blvd., East Hartford, Conn. Mgt.—John T. Nesco.  
 MESERVE, "GENE", AND HIS MELODY BOYS, 1 Hancock St., Dover, N. H. Mgt.—Eugene S. Meserve.  
 MEYER, BERT, AND HIS ORCHESTRA, Mgt.—J. Allan Lustman, 1576 Broadway, New York City.  
 MEYER, HARRY, AND HIS AUSABLE CHASM ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.  
 MICHEL, ERWIN ORCHESTRA, Mgt.—Ed. Yeatman, 4005 Lafayette Ave., St. Louis, Missouri.  
 MILES, BILLY, AND HIS ORCHESTRA, care Tom Blumberg, Sec'y, 4711 13th Ave., Brooklyn, N. Y. Mgt.—Vincent Nappo.  
 MILLAR, BOB, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 MILLER, ARMY, AND HIS CLUB ROYALE ORCHESTRA, 4938 Loughborough, St. Louis, Mo. Mgt.—Town.  
 MILLER, DAVE, AND HIS ORCHESTRA, Wisconsin Theater, Milwaukee, Wis. Mgt.—Frank Burke, Sligh & Seikin, Inc.  
 MILLER, GENE, AND HIS "LUCKY LEVEN," Petersburg, Ind. Mgt.—Midwest Orchestra Service.  
 MILLER, KEN, AND HIS ORCHESTRA, Mgt.—Lowry C. Ciccone, 1913 Investment Bldg., Pittsburgh, Pa.  
 MILLINDER, LUCKY, AND HIS MILLS BLUE RHYTHM BAND, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.  
 MILLS, FLOYD, AND HIS ORCHESTRA, Suite 12-A, 5100 Walnut St., Philadelphia, Pa. Mgt.—Floyd Mills.  
 MILO, DON, AND HIS ORCHESTRA, 820 Garden St., Hoboken, N. J. Mgt.—J. Rothenberg.  
 MILYONIE AND THEIR ENTERTAINING BAND OF ENTERTAINERS, 424 Book Bldg., Detroit, Mich. Mgt.—Paul E. Field.  
 MINICH, EDDIE, AND HIS ORCHESTRA, 15760 Littlefield Ave., Detroit, Mich.  
 MINNESOTA COLLEGIANS, THE, Red Wing, Minn. Mgt.—"Big" Boiland.  
 MISSISSIPPIANS, THE, Oxford, Miss. Mgt.—Bob Ray.  
 MISSOURI COTTON PICKERS, Mgt.—Ed Yeatman, 4005 Lafayette Ave., St. Louis, Mo.  
 MISSOURIANS, THE ELEVIN, 602 Fox Theater Bldg., Philadelphia, Pa. Mgt.—Clinton C. Smith-United Orchestra Service.  
 MITOR, JULIUS, AND HIS ORCHESTRA, 120 Genesee St., Trenton, N. J. Mgt.—Julius Mitro.  
 MOELLER'S OLDTIMERS, Box 695, Tracer, Ia. Mgt.—Theodore Moeller.  
 MOFFETT, HAL, AND HIS GEORGIAN, P. O. Box 944, Jackson, Miss. Mgt.—Continental Booking Agency.  
 MOHR, JACK, AND HIS ORCHESTRA, Newark, Del. Mgt.—Tom Stone.  
 MOHR, BOB, AND HIS ORCHESTRA, 718 E. California St., Pasadena, Calif. Mgt.—Music Corp. of America.  
 MOLIN, WALDO, AND HIS ORCHESTRA, 640 Main St., Buffalo, N. Y. Mgt.—Ray S. Kneeland.  
 MOLINA, CARLOS, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.  
 MONAN, JACK, AND HIS ORCHESTRA, Box 73, Bakersfield, Calif. Mgt.—Russ Belknap.  
 MONING, MONTY, AND HIS OHIOAN ORCHESTRA, 360 Wayne St., Kenton, O. Mgt.—M. Moninger.  
 MONROE, JERRY, AND HIS CASA NOVA ORCHESTRA, Circle Ballroom, 985 8th Ave., New York City. Mgt.—Albert A. Monroe.  
 MONROE, BABE, SILK TOPPERS ORCHESTRA, care Billboard, New York City. Mgt.—J. Grexer, Jr.  
 MOON, BILL, AND HIS ORCHESTRA, 529 S. Alabama St., Indianapolis, Ind. Mgt.—Wm. J. Moon.

MOON, HAL, AND HIS MUSIC, Radio Station CRCM, Montreal, Canada. Mgt.—Moon Music, Reg.  
 MOORE, CARL, AND HIS ORCHESTRA, care Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.  
 MOORE, BILL, AND HIS ORCHESTRA, Beacon Theater, Winnipeg, Canada. Mgt.—Hal Marshall.  
 MORAN, KAY, AND HER RHYTHM BOYS, Mgt.—International Music Service, 925 Main St., Buffalo, N. Y.  
 MORGAN, ELTON D., & HIS MUSIC MASTERS, Madison, Wis. Mgt.—Morgan's Circuit Stock Co.  
 MORGAN, JACK, AND HIS ORCHESTRA, Hollywood Cafe, Tonawanda, N. Y. Mgt.—Hazen K. Ferris.  
 MORGAN, RUSS, ORCHESTRA, Mgt.—NBC Artists Bureau, 30 Rockefeller Plaza, Radio City, N. Y.  
 MORRIS, GRIFF, AND HIS CLEVELANDERS, 1407 Woodruff Rd., Cleveland, O. Mgt.—Griff Morris.  
 MORRISON'S MUSIC, 619 1/2 Pike St., Seattle, Wash. Mgt.—H. A. Morrison.  
 MOSS, PETE, AND HIS 15 AMBASSADORS, 6930 9th St., N. W., Washington, D. C. Mgt.—The Interfraternity Collision Club.  
 MULLANEY, JOHNNY, AND HIS ORCHESTRA, 3010 Poplar St., Chicago, Ill. Mgt.—Kennaway, Inc.  
 MULLINEX, RUBY, AND HER DIXIELAND MELODY GIRLS, 330 S. Garfield Ave., Burlington, Ia. Mgt.—Ruby J. Mullinex.  
 MURDOCK, JOHNNY, AND HIS ORCHESTRA, Mgt.—Continental Orchestra Corp., Hotel Ulica, Ulica, N. Y.  
 MURPHY, BILLY, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 MUSICAL MAGPIES, 10, 4622 Baum Blvd., Pittsburgh, Pa. Mgt.—Steve Forrest Agency.  
 MYERS, CHIC, ORCHESTRA, 65 N. Forest Ave., Indianapolis, Ind. Mgt.—Chic Myers.  
 MYERS, L. CLAUDE, AND HIS BAND, care Billboard, Cincinnati, O. Mgt.—L. Claude Myers.  
 MYERS, STAN, AND HIS ORCHESTRA, Chatfield Apt. Hotel, 3333 W. Washington Blvd., Chicago, Ill. Mgt.—Kennaway, Inc.

N

NAGAR, PAT, AND HIS ORCHESTRA, 2152 S. Myrtle, Chicago, Ill. Mgt.—The Globe Theatrical Booking Exchange.  
 NAGEL, HAROLD, AND HIS ORCHESTRA, Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.  
 NAKASH, MICHAEL, AND HIS ORCHESTRA, 1 Grand St., Paterson, N. J. Mgt.—Michael Nakash.  
 NAKREYKO, OLGA, AND THE PARISIAN CLUB ORCHESTRA, Mgt.—Jamaes Brothers Amusement Enterprises, P. O. Box 441, Holyoke, Mass.  
 NASH, GORDON, AND HIS ORCHESTRA, 140 Broadway, N. Y. Mgt.—Ben Hurst, Jr.  
 NAVARRE, TED, AND HIS ORCHESTRA, 14 Bay 17th St., Brooklyn, N. Y. Mgt.—Ted Navarre.  
 NAYLOR, OLIVER, AND HIS ORCHESTRA, care NBC Artists Service, 30 Rockefeller Plaza, New York City.  
 NELD, JAMES, AND HIS CONCERT BAND, Columbia, Tenn. Mgt.—James Neld.  
 NELSON, OZZIE, AND HIS ORCHESTRA, Mgt.—Music Corporation of America, 745 5th Ave., New York City.  
 NELSON'S, PERCY ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 NEWELL'S, FRANK, ORCHESTRA, Mgt.—Yankee Orchestra Service, 28 Sterling St., Worcester, Mass.  
 NEWMAN, BERT, AND HIS ORCHESTRA, Omaha, Neb. Mgt.—Amusement Service.  
 NEWMAN, RUBY, & HIS ORCHESTRA, Mgt.—Ben. David, 30 Rockefeller Plaza, N. Y. City.  
 NICHOLS, RAY, AND HIS ORCHESTRA, 160 W. 46th St., New York City. Mgt.—Fred Rabboni.  
 NICK-O-DEMUS, AND HIS BAND, care Avalon Buffet, Phoenix, Ariz. Mgt.—Nick O. Demus.  
 NIELSEN, PAUL, AND HIS ORCHESTRA, 123 E. Dutton St., Kalamazoo, Mich., Mgt.—Stan Jackson.  
 NIGHT-HAWKS, 4, 2450 N. Ballou St., Chicago, Ill. Mgt.—O. G. Rascoe.  
 NOBLE, "CLINT", AND ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.  
 NOBLES, JIMMY, ORCHESTRA, Mgt.—L. O'Brien, 913 Polk St., Black River Falls, Wisconsin.  
 NORTEEN, JACK, AND HIS ORCHESTRA, 360 Collins Ave., Miami Beach, Fla. Mgt.—Jack Norteen.  
 NORTON, HAYWOOD, AND HIS REVELERS, Greenville, Tex. Mgt.—Chas. P. Atkinson Co.

O

OATS, JESTER, AND HIS ORCHESTRA, Mifflord, Del. Mgt.—Sammy Kogan.  
 OEHLER'S ORCHESTRA, Plainfield, Ill. Mgt.—Ed J. Oehler.  
 O'HARA, JOE, AND HIS ORCHESTRA, E. Main St., Lansdale, Pa. Mgt.—John F. Gries.  
 O'HARE, HUSK, AND ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.  
 OKLAHOMA MABEL AND HER NIGHT RIDERS, 3407 S. 16th St., Milwaukee, Wis. Mgt.—H. J. Quartermont.  
 OLD SETTLERS ORCHESTRA, 565 Main St., Torrington, Conn. Mgt.—Floyd F. Halstead.  
 OLIVER, DUKE, AND HIS ORCHESTRA, 182 Acushnet, New Bedford, Mass.  
 OLIVER'S, KING, VICTOR RECORDING ORCHESTRA, Mgt.—O. R. Wall Agency, Marion Hotel, Marion, S. C.

- OLIVETTE'S SERENADERS, Maysville, Ky. Mgt.—Starling Ralph.
- OLSEN, GEO., AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- OLSON, WAL, AND HIS NIGHT HAWKS, 1099 Walden Ave., Buffalo, N. Y. Mgt.—Wal Olson.
- 121ST FIELD ARTILLERY BAND, Armory, Janesville, Wis. Mgt.—Dr. E. J. Sartell.
- ONX CUBAN ALL-GIRL ORCHESTRA, Cerro No. 601, Havana, Cuba. Mgt.—R. A. Lopez.
- OPITZ, BOB, AND HIS CALIFORNIANS, 113 Lowell Ave., Ulica, N. Y. Mgt.—Graham Orchestra Agency.
- ORIGINAL BLUE JAYS, Box 175 Highbridge, N. J. Mgt.—Wm. Schneider.
- ORMSBY, FRANKIE, AND HIS ORCHESTRA, 303 Lefflang Bldg., Omaha, Neb. Mgt.—Howard White.
- OSBORNE, WILL, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- OWENS, HARRY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- OWEN, MORT, AND HIS ORCHESTRA, Centralia, Ill. Mgt.—Doc Decker.
- P**
- PABLO, DON, AND HIS ORCHESTRA, care Billboard, Cincinnati, O. Mgt.—Castle Farm.
- PACELLI, BOB, & HIS ORCHESTRA, 1139 N. Lewis Ave., Chicago, Ill. Mgt.—Bob Pacelli.
- PAGE, AL, AND HIS ORCHESTRA, Hotel Murry Hall, 5220 Third, Detroit, Mich. Mgt.—Charles Bond.
- PAGE, GENE, AND HIS SOUTHERN COLONELS, care Billboard, Cincinnati, O. Mgt.—Gene Page.
- PALLET, MAC, AND HIS BAY STATE ORCHESTRA, 99 Thordike St., Cambridge, Mass. Mgt.—Mac Pallet.
- PALO, ANGIE, AND HIS PARAMOUNT STUDIO ORCHESTRA. Mgt.—Farnk Duncan, 1560 Broadway, New York City.
- PANCINO, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- PANICO, LOUIS, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- PANUS-MURRAY ORCHESTRA, Grand Opera House, St. Louis, Mo.
- PAQUIN'S LEO, BLUE RIDGE MOUNTAINEERS. Mgt.—James Bros. Amusement Enterprises, P. O. Box 441, Holyoke, Mass.
- PARADISE CLUB ORCHESTRA, 755 Church St., Norfolk, Va. Mgt.—J. Frank Panella.
- PARADISE ORCHESTRA, 920 Fawn St., Baltimore, Md. Mgt.—Frank Mateno.
- PARENDO, LEN, AND HIS ORCHESTRA. Mgt.—James Bros. Amusement Enterprises, P. O. Box 441, Holyoke, Mass.
- PARIS, BEN, AND HIS MUSIC, 555 Huntington Ave., Providence, R. I. Mgt.—Ben Paris.
- PARKER, BERT, AND HIS ORCHESTRA, 1001 Cumberland St., Little Rock, Ark. Mgt.—Bert Parker.
- PARKER, LEN, AND HIS ORCHESTRA, Runomede, N. J. Mgt.—Len Parker.
- PARTELLO, LOUIS, AND HIS BAND, 411-411-A Pennsylvania Bldg., Indianapolis, Ind. Mgt.—H. S. Partello.
- PATERSON, BOB, AND HIS ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- PATTEE, AND HIS MUSIC, Price Rd., St. Louis, Mo. Mgt.—Miss Virginia Davis.
- PAUL, AL, AND HIS ORCHESTRA, 413 Oneida St., Beaver Dam, Wis. Mgt.—Bertie Paul.
- PAULL, DON, AND HIS ORCHESTRA, 309 N. E. 2d St., Washington, Ind.
- PAUL EDDIE, AND HIS ORCHESTRA, Medina, O. Mgt.—Eddie Paul.
- PAUL, HARRY V., AND HIS ORCHESTRA, 405 Chester Pike, Darby, Pa. Mgt.—Harry Paul and J. Macraze.
- PAUL JACK, AND HIS ORCHESTRA, 822 Keith Bldg., Cleveland, O. Mgt.—Herb Jones.
- PAYTON, EDDIE, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.
- PEASE, BURT, AND HIS ORCHESTRA, 141 Main St., Delhi, N. Y. Mgt.—Burt Pease.
- PEDRO, DON, AND HIS ORCHESTRA, care Billboard, Chicago, Ill. Mgt.—Kennaway, Inc.
- PEET, WALT, & HIS ORCHESTRA, 234 Roosevelt Ave., Syracuse, N. Y. Mgt.—Walt Peet.
- PELL, LARRY, Mgt.—Hy Green, 1658 Broadway, New York City.
- PENDARVIS, PAUL, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.
- PENN TROUBADOURS, THE. Mgt.—Jack Wright, Mount Holly, N. J.
- FENNINGTON, JIMMIE, AND HIS CALIFORNIA ORCHESTRA. Mgt.—W. H. Emery, Hotel National, Cambridge, O.
- PETERSON, ERIC, AND HIS ORCHESTRA. Mgt.—Eastern Orchestra Service, 258 Courland St., Bridgeport, Conn.
- PHILLIPS, BILL, AND HIS ORCHESTRA, 1966 Brooklyn Ave., Los Angeles, Calif. Mgt.—Bill Phillips.
- PHILLIPS, DON, MINUTE MEN ORCHESTRA, 803 S. Chestnut St., Seymour, Ind. Mgt.—Don Phillips.
- PHILLIPS, JOCKO, AND HIS ORCHESTRA, Broadview Hotel, Emporia, Kan. Mgt.—Jocko Phillips.
- PHILLIPS, LEE, AND HIS PENNSYLVANIANS, 7 East Central Ave., West Carrollton, O. Mgt.—Lee Phillips.
- PHILLIPS, WALT, AND HIS ORCHESTRA, 4461 Silverwood St., Philadelphia, Pa. Mgt.—Universal Artists Bureau.
- PIERCE, LARRY, AND THE COLLEGIANS, Barro, Va. Mgt.—Robert T. Burley.
- PLAYING PARADISE, THE, Delaware, O. Mgt.—Fred Reider.
- POLLACK, BEN, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- PORTER, LINK, AND HIS ORCHESTRA. Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.
- FORTLOCK, BILL, AND HIS COMMODORES, V. F. W. Cabaret and Nite Club, Country St., Portsmouth, Va. Mgt.—E. G. Myera.
- POWELL, BOB, AND HIS ORCHESTRA, Ray's Dance Studio, 825 W. Main St., Findlay, O. Mgt.—Bob Powell.
- POTOMAC CLUB ORCHESTRA, 17 A St., Brunswick, Md. Mgt.—E. Donald Darr.
- POWELL, WATSON, AND THE MOODS IN BLUE, 6930 9th St., N. W., Washington, D. C. Mgt.—The Interfraternity Cotillion Club.
- POYNER, JIMMY, AND HIS N. C. STATE COLLEGIANS, 202 Groveland Ave., Raleigh, N. C. Mgt.—Jimmy Poyner.
- PRICE, HARRY, AND HIS SOUTHERNERS, 210 1/2 West Washington St., Charleston, W. Va. Mgt.—H. J. Price.
- PRICE, JACK, & HIS ORCHESTRA, Petersburg, Va. Mgt.—Pumpkin.
- PRINDL, FRANKIE, AND HIS ORCHESTRA, Fairlie St., Charlotte, Mich. Mgt.—Cels Hay.
- Q**
- QUINN'S, OTTO, ARKANSAS RAMBLERS. Mgt.—Miller-Dibrell, 1409 S. 17th St., Fort Smith, Ark.
- R**
- RAES PARISIAN DOLLS, Johnson City, N. Y. Mgt.—Ray E. Ryan.
- RAY, JOHNNY, & THE CASA NOVA ORCHESTRA. Mgt.—Unique Enterprises, 15 Langley Pl., New Brunswick, N. J.
- REGINSKY, MISSA, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- RAMOS, RAMON, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- RANAUO, MATTY, AND HIS ORCHESTRA, 1537 Broadway, New York City. Mgt.—Davis Music Service.
- RAPIER'S, GRADY, SMART MUSIC, 705 N. St. Veain, El Paso, Tex. Mgt.—Grady Rapier, Sr.
- RAPP, BARNEY, AND HIS NEW ENGLANDERS. Mgt.—J. Allen Lustman, 1576 Broadway, New York City.
- RAY, FRANKIE, AND HIS ORCHESTRA, Milwaukee, Wis. Mgt.—Ray Pregont.
- RAYMOND, RICHARD, AND HIS ORCHESTRA, 645 West End Ave., New York City. Mgt.—Al Raymond.
- READ, KEMP, AND HIS TIVOLI ORCHESTRA, 100 Bedford, Mass. Mgt.—Kemp's Studio Music Bureau.
- REAL, BETTY, AND HER RHYTHM BOYS, Park Central Hotel, New York City. Mgt.—Andy Fine.
- REDDEN, WAYLAND, AND HIS RAGTIME BAND, 158 S. Kanawha St., Beckley, W. Va. Mgt.—Hugh Alexander Orchestras.
- REDMAN, DON, AND HIS ORCHESTRA, 160 W. 46th St., New York City. Mgt.—Fred Robbins and King & King.
- REDMAN, LEW, AND HIS COLORED BELLHOPS. Mgt.—Continental Orchestra Corp., Hotel Ulica, Ulica, N. Y.
- REED, BOB, AND HIS MUSIC. Mgt.—J. Allen Lustman, 1576 Broadway, New York City.
- REED, KEN, AND HIS ORCHESTRA, Mt. Vernon, Ill. Mgt.—Doc Decker.
- REEVE, BILLY, AND HIS COLUMBIANS. Mgt.—W. R. Reeve, 31 Rawson Rd., Wallington, Mass.
- REICHMAN, JOE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- REISMAN, LEO, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- RELY, A. A. BUDD, AND HIS ORCHESTRA, 338 Vilet St., Cohoes, N. Y. Mgt.—A. Reily, Jr.
- REX SERENADERS, care of The Billboard, New York City. Mgt.—John Grexer, Jr.
- RENALDO, VINCENT, AND HIS ORCHESTRA, 304 E. Walnut St., Louisville, Ky. Mgt.—W. R. Wright.
- RESER, HARRY, AND HIS ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- REYNOLDS, JIMMIE, AND HIS ORCHESTRA, 14 W. 19th St., Chicago Heights, Ill. Mgt.—Jimmie Reynolds.
- RESH, BENNY, AND HIS ORCHESTRA, 51 Bishop St., Providence, R. I. Mgt.—Benny Resh.
- RHYTHM KINGS, West Bend, Ia. Mgt.—Nesson Orchestra Service.
- RHONE, RAYMOND, AND HIS ORCHESTRA, Tyler, Tex. Mgt.—Flavil Lampton.
- RHYTHM KINGS, THE, Dawson, Minn. Mgt.—Don Jackson.
- RHYTHM RASCALS, 3447 W. 63rd Pl., Chicago, Ill. Mgt.—Phil Royals.
- RHYTHMETTES, THE, 1046 Elmwood Ave., Buffalo, N. Y. Mgt.—Edith Chasin.
- RICARDO, DON, AND THE FAMOUS CONCENTINALS, 64 N. Dearborn St., Chicago, Ill. Mgt.—Don Ricardo.
- RICCI, ALDO, AND THE PHANTOM STRINGS, 144 W. 86th St., New York City. Mgt.—Aldo Ricci.
- RICHARDS, HAL, AND HIS ORCHESTRA, Worcester, Pa. Mgt.—John F. Gries.
- RICHIE RAMBLING JACK, care of F. Richards, 845 Sheppard Ave., Danville, Va. Mgt.—Fred Richards.
- RINES, JOE, AND HIS ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- RINGER, JOHNNY, AND HIS ORCHESTRA, 2354 Yaleville Ave., New York City. Mgt.—Frank Ringer.
- RIOPOL, LORETTA, AND THE AVALON SERENADERS, P. O. Box 441, Holyoke, Mass. Mgt.—James Bros. Amusement Enterprises.
- RISS, HAL, AND HIS ORCHESTRA, Streator, Ill. Mgt.—Fred Dexter.
- ROACH, WM., AND HIS "LAS CUCARACHAS" ORCHESTRA, 635 E. Elizabeth St., Detroit, Mich. Mgt.—Affiliated Orchestras, Inc.
- ROBBINS, SAM, AND HIS ORCHESTRA. Mgt.—Music Corp., 745 5th Ave., New York City.
- ROBBINS, TED, AND HIS CAPE CODDERS, 875 Washington St., Boston, Mass. Mgt.—Johnny An.
- ROBBINS, TED, HOTEL BELGRADE ORCHESTRA, 875 Washington St., Boston, Mass. Mgt.—Johnny An.
- ROBBINS, TED, KENNEL CLUB ORCHESTRA, 875 Washington St., Boston, Mass. Mgt.—Johnny An.
- ROBBINS, TED, HOTEL ROSSMORE ORCHESTRA, 875 Washington St., Boston, Mass. Mgt.—Johnny An.
- ROBBINS, TED, TOURNAIE GARDENS ORCHESTRA, 875 Washington St., Boston, Mass. Mgt.—Johnny An.
- ROBIN, GIL, AND HIS ROBINS ORCHESTRA, 615 Seagirt St., Wilkingsburg, Pa. Mgt.—Jean Gray.
- ROBINSON, FRANK, AND HIS ORCHESTRA, Estherville, Ia. Mgt.—Frank Robinson.
- ROGERS, BUDDY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- ROGERS, TONY, AND HIS SPIRITS OF RHYTHM. Mgt.—Jimmy Daley, 11 N. Pearl St., Albany, N. Y.
- ROLAND, HAL, AND HIS ORCHESTRA, 3023 Mermaid Ave., Brooklyn, N. Y. Mgt.—Hal Roland.
- ROLAND, WILL, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.
- ROLANDS', EDDIE, ORCHESTRA, Beauville Hotel, Somerville, N. J. Mgt.—Bill Bellerjeau.
- ROMAINE, JOE, AND HIS ROYAL KNIGHTS ORCHESTRA, 84 Highland St., Paterson, N. J. Mgt.—Milton Levy.
- ROMANELLI, LUIGI, AND HIS ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- ROMANET, "CLEM," AND HIS JAZZBO RHYTHM BOYS, 5625 Belmont St., Dallas, Tex. Mgt.—Louis C. Romanet.
- ROMANO, PHIL, AND HIS ORCHESTRA, 1525 E. 7th St., Brooklyn, N. Y. Mgt.—Phil Romano.
- ROSE, RAYMOND, AND HIS STROLLERS, 4718 Winthrop Ave., Chicago, Ill. Mgt.—Raymond Rose.
- ROSEN, TOMMY, AND HIS ORCHESTRA, Wisteria Gardens, Atlanta, Ga. Mgt.—Southern Booking Service.
- ROSS, BILL, AND HIS HILLBILLYS, 28-41 Steinway St., Astoria, L. J. Mgt.—Bill Ross.
- ROUND, "HUCK," AND HIS ORCHESTRA, Dodge Center, Minn. Mgt.—"Huck" Round.
- ROUND THE TOWN ORCHESTRA, 214 Mulberry St., Cincinnati, O. Mgt.—Carl Roy.
- ROYAL ARCADIAN, 16 Park Terrace, Hartford, Conn. Mgt.—Joe Uricchio.
- ROYAL SCOTTISH HIGHLANDERS CONCERT BAND AND ORCHESTRA, Room 20, 47 Hanover St., Boston, Mass. Mgt.—Willard Bodemer.
- ROYALE KOMMANDERS, Mason, Mich. Mgt.—Derwood Carr.
- RURAL RUBES JUVENILE HILLBILLY BAND, Deferiet, N. Y. Mgt.—Norris Higgins.
- RUSSELL, TONY, AND HIS ORCHESTRA, Louisiana State University Cafeteria, Baton Rouge, La. Mgt.—A. C. Pickett.
- RUSHTON, LES, AND HIS ORCHESTRA, 640 Main St., Buffalo, N. Y. Mgt.—Ray S. Kneeland.
- S**
- SACKETT, REGGIE, AND HIS ORCHESTRA, 77 Hancock St., Cambridge, Mass.
- SAGE'S, EARLE, CONTINENTALS, 15 Miller St., Norwich, N. Y. Mgt.—Earle Sage.
- SAGONE'S LA PARADISE ORCHESTRA, 5133 Penn Ave., Pittsburgh, Pa. Mgt.—Emanuel Sagone.
- ST. LOUIS FOLLIES BAND AND FLOOR SHOW, care of The Billboard, Cincinnati, O. Mgt.—Ada J. Myers.
- SALMAGGI, GUIDO, AND HIS ORCHESTRA, 652 Carroll St., Brooklyn, N. Y. Mgt.—Norwich, N. Y. Mgt.—Earle Sage.
- SALOMONSKY, JACK, AND HIS SYNCOFATORS, Norfolk, Va. Mgt.—Henry J. Roseman.
- SAMPLE, JOHNNY, AND HIS WROL STAFF ORCHESTRA, WROL, S. Gay St., Knoxville, Tenn. Mgt.—John S. Sample, Jr.
- SANDERS, JOE, AND HIS ORCHESTRA, care of MCA, 32 W. Randolph St., Chicago, Ill. Mgt.—Music Corp. of America.
- SANDUSKY, BOB, AND HIS ORCHESTRA, Crawford Hotel, Carlsbad, N. Mex. Mgt.—Bob Sandusky.
- SANSON, HENRY, AND HIS ROYAL VAGABONDS, N. Y. Mgt.—No. 1, Cleveland, O. Mgt.—Leo Slevin.
- SAXE, JIMMY, AND HIS ORCHESTRA, 1914 E. 139th St., Indiana Harbor, Ind. Mgt.—Kennaway, Inc.
- SAXE, WILLIE, AND HIS ORCHESTRA, 3405 Mayfair, Cheviot, O. Mgt.—Don Koenig.
- SCANLON AND MCKENNA'S IRISH ORCHESTRA, 403 Market St., Paterson, N. J. Mgt.—John Scanlon.
- SCHALK, FRANK, & HIS BAND, care Apple Orchard Inn, Mankato, Minn.
- SCHENK, FRANKIE, AND HIS 13-PIECE ORCHESTRA, 433 W. Grand Ave., Lima, O. Mgt.—Frankie Schenk.
- SCHNEIDERS, DOC, AND HIS ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- SCHREIBER, CARL, Forest Park, Ill. Mgt.—Carl Schreiber.
- SCHOLE, BILLY, AND HIS ORCHESTRA, 2839 Edgemoor, Camden, N. J. Mgt.: Billy Schode.
- SCOGGIN, CHIC, AND HIS ORCHESTRA, 140 N. Dearborn St., Chicago, Ill. Mgt.—Universal Amusement.
- SCOTT, CECIL, CLUB CASA NOVA ORCHESTRA, West End Hotel, St. Louis, Mo. Mgt.—Cecil Edward Scott.
- SCOTT, PHIL, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 745 5th Ave., New York City.
- SCOTTI, BILL, AND HIS NBC ORCHESTRA. Mgt.—NBC Artists Service, 30 Rockefeller Plaza, New York City.
- SCOTTY AND HIS TOWNSEND CLUB ORCHESTRA, 128 7th Ave., Troy, N. Y. Mgt.—Robert Dallas.
- SEARS, VIC, AND HIS VARSITY ORCHESTRA, Palace Hotel, 1043 W. 6th St., Los Angeles, Calif. Mgt.—West Coast Orchestra Corp.
- SEARS, WALT, AND HIS ORCHESTRA, 176 E. 2d, Chillicothe, O. Mgt.—Southern Ohio Orchestra Service.
- SEAVER, MAL, AND HIS BAND, Medford, Mass. Mgt.—Ross Frisco Agency.
- SECRET SIX ORCHESTRA, THE, Bloomingdale, Mich. Mgt.—Luther Howard.
- SERR, SYD, AND HIS ORCHESTRA, 1560 Broadway, New York City. Mgt.—Rudy Feiman.
- SHAFFER, LLOYD, AND HIS ORCHESTRA. Mgt.—Maboney & Hastings, 1775 Broadway, New York City.
- SHAFFER, "CHAZZ," AND HIS AMBASSADORS, 24 Colt St., Norwich, Conn. Mgt.—Charles Shaffer.
- SHARAPPA, "PAT," AND HIS ORCHESTRA, 512 Main St., Bradley Beach, N. J. Mgt.—Pat Sharappa.
- SHAW, JACK, AND HIS BOURDON STREET RHYTHM CLUB ROYALE, McAllen, Tex. Mgt.—Jack Shawn.
- SHERMAN, MILTON, AND HIS MUSIC MASTERS, 364 Fairmount W., Montreal, Can. SHIVELY-YATES ACE COLLEGIANS, care of Spanish Ballroom, Dover, O. Mgt.—Ballroom Service Associates.
- SILK TOPPERS ORCHESTRA, care of Larry Contursi, 96 Quincy St., Brooklyn, N. Y. Mgt.—John Grexer, Jr.
- SILVERMAN, JACK, AND HIS ORCHESTRA, 3303 Lawrence Ave., Chicago, Ill. Mgt.—Jack Silverman.
- SIMMONS, BERT, AND HIS SONGSMITHS. Mgt.—Frank Minshull, 260 Jongs Ave., Toronto, Canada.
- SIMMONS, WAYNE, AND HIS MUSIC, Thompson Bldg., Providence, R. I. Mgt.—Jos. H. Kolodney.
- SIMON, SEYMOUR, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- SIMS, GEO., AND HIS ORCHESTRA, 1265 Stanley St., Montreal, Canada. Mgt.—Paramount Entertainment Bureau.
- SIR GEORGE AND HIS ROYAL VIRGINIANS, 2548 Jernigan St., Philadelphia, Pa. Mgt.—George W. Muller.
- SISSLE, NOBLE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- SITAR, JOHNNY, AND HIS ORCHESTRA, 71 Mountain St., Swyersville, Pa. Mgt.—Sitar.
- SKINNER, BILL, AND HIS ORCHESTRA, 37 E. 39th St., Bayonne, N. J. Mgt.—Harold Range.
- SMITH, BILL, AND HIS ORCHESTRA, Fox Theater Bldg., Philadelphia, Pa. Mgt.—Clinton G. Smith.
- SMITH, BRADFORD, AND HIS ORCHESTRA, 140 N. Dearborn St., Chicago, Ill. Mgt.—Ken-Ray Associates.
- SMITH, LARRY, AND HIS AMBASSADORS, Sinton Hotel, Cincinnati, O. Mgt.—Horaco G. Williamson.
- SMITH'S, SAMMY, SYNCOFATORS, 5211 S. Halsted St., Chicago, Ill. Mgt.—Sammy Smith.
- SMITTY'S ST. LOUIS FOOT WARMERS, Galesburg, Ill. Mgt.—Ernie Smith.
- SMYTHE, CHARLES, AND HIS ORCHESTRA, 306 Main St., Phoenixville, Pa. Mgt.—John F. Gries.
- SNYDER, BILL, AND HIS MUSIC, The Church-Hill Hotel, Canton, Ill. Mgt.—Jack Phillips.
- SNYDER, BOB, AND HIS RAMBLERS. Mgt.—Jimmy Daley, 11 N. Pearl St., Albany, N. Y.
- SOBER, MEL, AND HIS RHYTHM ACES, 450 Vincent Ave., Sunbury, Pa. Mgt.—Mel Sober.
- SOPHIE AND HER NIGHT CLUB QUEENS, 11 Nevada St., Nashua, N. H. Mgt.—Miss Sophie Lysik.
- SOREY, VINCENT, AND HIS ORCHESTRA, 44 W. 95th St., New York City. Mgt.—Vincent Sobery's Orchestras.
- SOSNIK, HARRY, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.
- SOUTH, EDDIE, AND HIS ORCHESTRA, care of NBC Artists Service, 30 Rockefeller Plaza, New York City.
- SOUTHWAN, NEW ADERS, Cairo, Ill. Mgt.—Everett Mertz.
- SOUTHERNERS ORCHESTRA, THE, Gainesville, Ga. Mgt.—Jimmie Cincielo.
- SPIKER, RAY, AND HIS 10-PENNY SPIKES, 303 Lefflang Bldg., Omaha, Neb. Mgt.—Amusement Service.
- SPITANY, MAURICE, AND HIS ORCHESTRA. Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.
- SPLITER, CLEM, AND HIS ORCHESTRA, 1508 Hoffman Ave., Dayton, O. Mgt.—Harry McConnell.
- SPOOKS & HIS SPIRITS, 210 43d St., Newport News, Va. Mgt.—E. D. Ashworth.
- SPRAY, JACK, AND HIS FAMOUS RADIO DANCE BAND. Mgt.—Torchie Babcock, 2621 Highland Ave., Cincinnati, O.
- SPRINGER, BILL, AND HIS ORCHESTRA, 435 Jackson St., Rochester, Pa. Mgt.—Ohio Valley Entertainment Service.
- STAFFON, BILLY, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.
- STANCO'S ALL-AMERICAN BAND, 2033 McClellan St., Philadelphia, Pa. Mgt.—Jos. A. Stanco.

STANLEY, STAN, AND HIS ORCHESTRA, Ritz Hotel, Canton, O. Mgt.—Music Corp. of America.  
 STANLEY'S, AL, BAND, Dempsey Hotel, Mason, Ga. Mgt.—Stanley.  
 STARBLY, AL, AND HIS ORCHESTRA, Mgt.—Chas. Shribman, 444 Little Bldg., Boston, Mass.  
 STAYTON, HERSEL, AND HIS ORCHESTRA, Wooster, O. Mgt.—A. W. Frew.  
 STEELE, BLISS, AND HIS ORCHESTRA, Mgt.—I. Alton Lustman, 1576 Broadway, New York City.  
 STERN, HAROLD, AND HIS ORCHESTRA, Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.  
 STERNY, GEO., AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.  
 STEWART, KEITH, AND HIS ORCHESTRA, Carthage College, Carthage, Ill. Mgt.—Mid-West Amusement Service.  
 STEWART-KAY ORCHESTRAS, 1658 Broadway, New York City, Mgt.—Columbia Musical Enterprises.

STILES, DICK, AND HIS ORCHESTRA, 2013 New Hampshire Ave., Washington, D. C. Mgt.—Klipis Agency.  
 STOCK, OTTO, KNIGHTS OF RHYTHM, 126 10th Ave., Rochester, Minn. Mgt.—Otto Stock.  
 STONE, RALPH, AND HIS ORCHESTRA, 163 W. 78th St., New York City. Mgt.—Roy C. Hall.  
 STONE, RUSS, AND HIS ALL-AMERICANS, Gladstone Hotel, Casper, Wyo. Mgt.—Russ Stone.  
 STORER, BOB, AND HIS ORCHESTRA, 119 N. 11th St. Lincoln, Neb. Mgt.—Storer's.  
 STRICKLAND, DON, AND HIS ORCHESTRA, 117 Macubin St., St. Paul, Minn. Mgt.—Don Strickland.  
 STRONG, CHARLEY, AND HIS ORCHESTRA, 160 W. 46th St., New York City. Mgt.—Fred Robbins.

STROSS, JIMMY, AND HIS OHIO STATE ORCHESTRA, 5219 Dolford Rd., Cleveland, O. Mgt.—Independent and Mr. Special.  
 STROUD'S, CHARLES, AND HIS ORCHESTRA, Oshkosh, Wis. Mgt.—Chas. Stroud.  
 STROUT'S HUSSAR BAND, 430 5th Ave., La Salle, Ill. Mgt.—E. D. Strout.  
 STUART BROS. ORCHESTRA, 15 Devon St., Toronto, Ont., Canada. Mgt.—Syd Stuart.  
 STUART, LEE, AND HIS ORCHESTRA, 1031 S. 16th St., Milwaukee, Wis. Mgt.—T. Edward Brain Attractions.  
 STUART, NICK, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 SUDBURY, DUKE, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 5th Ave., New York City.  
 SULLIVAN, BUDDY, AND HIS ORCHESTRA, 1000 Broadway, New York City. Mgt.—Sullivan.  
 SULLIVAN'S NOTE-ORIOUS COLLEGIANS, 1437 N. 48th St., E. St. Louis, Ill. Mgt.—Derrill Sullivan.

SULLIVAN'S ROYAL AMERICANS, Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.  
 SUNSET CAFE ORCHESTRA, 721 Mackinaw St., Saginaw, Mich. Mgt.—R. E. Knapp.  
 SUTTON, "SWING," AND HIS BLUE AMBASSADORS, 3301 Brooklyn, Kansas City, Mo. Mgt.—Henry Zinn.  
 SYLVESTER, BOB, AND HIS ORCHESTRA, Mgt.—Gale, Inc., RKO Bldg., Radio City, New York.

TAILSPIN TOMMIE AND THE RHYTHM SQUADRON, 204 North St., Steubenville, O. Mgt.—Tommy Bevan.  
 TATRO, BILL, AND HIS ORCHESTRA, 131 Broadway, Chicopee Falls, Mass. Mgt.—Bill Tatro.  
 TAYLOR, JOHNNY, AND HIS ALABAMIANS, Box 326, Gadsden, Ala. Mgt.—Johnny Taylor.  
 TAYLOR, PAUL, AND HIS CAVALIER ORCHESTRA, 2000 Conn St., Gary, Ind. Mgt.—Paul Taylor.  
 TAYLOR, STUBBY, AND HIS GREEN PARK HOTEL ORCHESTRA, Lenoir, N. C. Mgt.—Stubby Taylor.  
 TELGMAN, JACK, AND HIS ORCHESTRA, La Salle Hotel, Kingston, Ont., Canada. Mgt.—Marty Music, Reg.  
 TESCH, EDDIE, AND HIS BAND OF BANDS, 153 E. Elizabeth St., Detroit, Mich. Mgt.—Amusement Booking Service.  
 THOMAS, TOMMY, AND HIS ORCHESTRA, Mgt.—I. Alton Lustman, 1576 Broadway, New York City.

THOMPSON, KENT, AND HIS ORCHESTRA, 1690 W. Winter St., Salem, Ore. Mgt.—Bill De Souza.  
 THRELKELD, L'RHUE, AND HIS IOWA COLLEGIANS, 1722 B Ave. E., Cedar Rapids, Ia. Mgt.—L'Rhue Threlkeld.  
 TOMPKINS, TOMMY, "BIG," AND HIS ORCHESTRA, 799 7th Ave., New York City. Mgt.—Mills Artists, Inc.  
 TOPE, DICK, & HIS ORCHESTRA, Newnan, Ga. Mgt.—Dick Tope.  
 TOWNER, GEORGE, AND HIS ORCHESTRA, 37 Neil St., Saranac Lake, N. Y. Mgt.—George Towner.  
 TRACE, AL, AND HIS ORCHESTRA, 439 W. Garfield Blvd., Chicago, Ill. Mgt.—Bill Parent.  
 TRASK, BUDDY, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.  
 TREVOR, FRANKIE, AND HIS ORCHESTRA, Hillaire's Little Club, Portland, Ore.  
 TRIPP, DOCK, AND HIS CIRCUS BAND, Jackson, Mich. Mgt.—T. J. Tripp.  
 TROMBLY, WALTER, AND HIS ORCHESTRA, 45 E. Washington, Rutland, Vt. Mgt.—Jos. R. Baerman.  
 TROUTMAN, PAUL, AND HIS ORCHESTRA, 631 W. Lafayette St., Norristown, Pa. Mgt.—J. H. Troutman.  
 TRUMAN, EDDIE, AND HIS ORCHESTRA, 3103 University Ave., Des Moines, Ia. Mgt.—Eddie Truman.

TUCKER, GENE TOMMY, AND HIS ORCHESTRA, 217 Western Ave., Toledo, O. Mgt.—R. E. Tucker.

TUCKER, ORRIN, AND HIS ORCHESTRA, 506 Gables Blvd., Wheaton, Ill. Mgt.—Kennaway, Inc.  
 TUCKER, TOMMY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.  
 TURNER, JIMMIE, AND HIS ORCHESTRA, 417 Garrison St., Fremont, O. Mgt.—J. R. Turner.  
 TWEDDY, BOB, AND HIS ROYAL SCOTS, The Edgeworth Club, 44 Ashland St., Taunton, Mass. Mgt.—Ted Curran.  
 TWELVE ESQUIRES, THE, P. O. Box 696, Morgantown, W. Va. Mgt.—James M. Fleishken.  
 TYLER, TED, AND HIS ORIGINAL CASA DEL RIO ORCHESTRA, 4106 3d St., N. W., Washington, D. C. Mgt.—Howard G. 14 Marshall St., Phillipsburg, N. J. Mgt.—William Weikly, Lowd.

UNCLE HENRY'S ORIGINAL KENTUCKY MOUNTAINEERS, Radio Station WLAQ, Lexington, Ky. Mgt.—Henry C. Warren.

VAAST, VIC, AND HIS ORCHESTRA, Mgt.—Eastern Orchestra Service, 258 Courland St., Bridgeport, Conn.  
 VAGABOND, CHARLES, AND HIS FAMOUS ORCHESTRA, 2306 N. Harding Ave., Chicago, Ill. Mgt.—Charles Vagabond.  
 VAGABONDS, THE, 915 1/2 Main St., Lynchburg, Va. Mgt.—V. Smith.  
 VAL VERDE, PETS, & HIS BOYS, P. O. Box 104, Deming, N. M. Mgt.—Pete Val Verde.  
 VALENCIA'S LATIN ORCHESTRA, 1707 21st St., N. W., Washington, D. C. Mgt.—Jack Bertell Bureau.  
 VALIO, EDDIE, AND HIS ORCHESTRA, P. O. Box 701, Princeton, W. Va. Mgt.—Harold Brown.  
 VALLEE, RUDY, & HIS ORCHESTRA, Steinway Hall, N. Y. City.  
 VANCE, JOHNNY, AND HIS ORCHESTRA, Club Joy, Lexington, Ky. Mgt.—J. W. Sauer.

VAN HAEGUE, ARTHUR, AND HIS LA SALLE CAVALIERS, La Salle Hotel, Montreal, Que., Canada. Mgt.—Moon Music, Reg.  
 VAN HORN, DAVE, AND HIS ORCHESTRA, 602 Fox Theater Bldg., Philadelphia, Pa. Mgt.—Norman C. Graham.  
 VAN HORN, BOB, AND HIS SONGSATIONS, 260 Jones Ave., Toronto, Canada. Mgt.—Frank Minshull.  
 VAN POOL, MARSHALL, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Tower Petroleum Bldg., Dallas, Tex.  
 VAN STEEDEN, PETER, AND HIS ORCHESTRA, 420 Madison Ave., New York City. Mgt.—NBC Artists' Service.  
 VELAS, ESTHER, AND HER ORCHESTRA, 44 W. 95th St., New York City. Mgt.—Columbia Broadcasting System.  
 VENUTI, JOE, AND HIS ORCHESTRA, Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.  
 VEON, BOB, AND HIS ORCHESTRA, Mgt.—United Feature Attractions Corp., 530 Majestic Theater Bldg., Columbus, O.  
 VERMILLION, IRINE, AND HER ALL-GIRL BAND, 137 W. 48th St., New York City. Mgt.—Roger Murrel Agency.  
 VERNON, EARL, AND HIS ORCHESTRA, 221 W. 57th St., New York City. Mgt.—Meyer Davis Office.

VERONI, LOU, AND HIS ORCHESTRA, 223 E. Alry St., Norristown, Pa. Mgt.—John F. Gies.  
 VICTOR'S ORCHESTRA, 522 5th Ave., New York City. Mgt.—Victor Artists' Bureau.  
 VILLAGE SMITH AND HIS BAND, 1805 Liberty St., Parkersburg, W. Va. Mgt.—Bill Heaton.  
 VINCENT, FRANKLIN, AND HIS ORCHESTRA, 1224 Dodge St., Omaha, Neb. Mgt.—Best Theater.  
 VINCENT, RICHARD "CHUCK," AND HIS KINGS OF RHYTHM, care of The Billboard, 25 Opera Pl., Cincinnati, O. Mgt.—Richard "Chuck" Vincent.  
 VINCENT, VERN, ORCHESTRAS, Golden Gate Theater Bldg., San Francisco, Calif. Mgt.—Lou Emmel Artists' Service.  
 VIRGINIANS, THE, Asheville, N. C. Mgt.—Ken Horron.  
 VITTON, PETER J., AND HIS ORCHESTRA, 401 Springdale Ave., Pittsfield, Mass. Mgt.—Art Robert Show Boat.

VON EISEN, PAUL, AND HIS ORCHESTRA, Tiffin, O. Mgt.—Donald Von Eison.  
 VON KALTENBACH AND HIS GREYSTONE MANOR ORCHESTRA, Branford, N. J. Mgt.—V. K. Orchestra Syndicate.  
 VOORHEES, BILL, AND HIS ORCHESTRA, 35 Broadway Bldg., Malverno, L. I. Mgt.—Arthur Kunz.  
 WADE, GEO., AND HIS CORN HUSKERS, 2066 Clarence Ave., Montreal, Que., Canada. Mgt.—Geo. Wade.  
 WAGNER, WALLY, & HIS ORCHESTRA, 8145 S. Normandie Ave., Chicago, Ill. Mgt.—Wally Wagner.  
 WALDMAN, HERMAN, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Tower Petroleum Bldg., Dallas, Tex.  
 WALKER, JACK, AND HIS ORCHESTRA, 8 Chippewa Dr., Dayton, O. Mgt.—Jack Walker.  
 WALLACE, ART, AND HIS ORCHESTRA, Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.  
 WALSH, JIM, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 WALSH, JIMMY, AND HIS ORCHESTRA, 142 1st Ave., Weonsocket, R. I.  
 WALTON, CLYDE, AND HIS ORCHESTRA, Broad and Hancock Sts., Lansdale, Pa. Mgt.—John Walton.

WARREN, LAW JACK, AND HIS ORCHESTRA, Box 363, Raleigh, N. C. Mgt.—Columbia Artists' Bureau.  
 WATERFIELD, STUART, AND HIS ORCHESTRA, 133 Hart St., Taunton, Mass.  
 WEBB, CHICK, AND HIS ORCHESTRA, Mgt.—Gale, Inc., RKO Building, Radio City, N. Y.  
 WEBB, SPEED, ORCHESTRA, 524 1/2 Indiana Ave., Indianapolis, Ind. Mgt.—American Orchestra Service.  
 WEEKS, ANSON, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.  
 WEEKS, RANNY, AND HIS ORCHESTRA, Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, New York City.  
 WEEMS, TED, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 32 W. Randolph St., Chicago, Ill.  
 WEIKLY, WEE WILLIE, AND HIS ORCHESTRA, 14 Marshall St., Phillipsburg, N. J. Mgt.—William Weikly.  
 WELBORN, DUKE, AND HIS ORCHESTRA, 3 McDavid Apt., Greenville, S. C. Mgt.—Duke Welborn.  
 WELLS, LESLIE, AND HIS ORCHESTRA, Grand and Ballroom, Wewoka, Okla. Mgt.—Leslie I. Wells.  
 WELLS, NEAL, AND HIS COOPER WELLSIANS, Decatur, Ind. Mgt.—Neal Wells, Stanley Harrison.  
 WENDELL, CONNIE, ORCHESTRA, 419 N. Murray, Madison, Wis. Mgt.—Connie Wendell.  
 WESLEY, KAY, AND HIS ORCHESTRA, Mgt.—International Music Service, 928 Main St., Buffalo, N. Y.  
 WEST, MARGARET, AND HER ORCHESTRA, 804 Bldg., New York City.  
 WESTCHESTER, 3273 Giegerich Place, New York City. Mgt.—Hal Popken.  
 WHALEN, CARROLL, & HIS ORCHESTRA, Metronome Ballroom, Lewiston, Ida.  
 WHALEY, ENNIS, AND HIS RHYTHM ROLLERS, 220 Spruce St., Hannibal, Mo. Mgt.—Ennis Whaley.  
 WHARTON, FORD, ORCHESTRA, THE, 615 Main St., Stamford, Conn.  
 WHEATLEY, "KIPP," AND HIS ORCHESTRA, Lawrence Hotel, Erie, Pa. Mgt.—Harry H. Wheatley.  
 WHIDDEN, JAY, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 WHIRLWIND SERENADERS, THE, 2033 McClellan St., Philadelphia, Pa. Mgt.—Joseph A. Stanco.  
 WHITAKER, EVERETT, AND HIS ORCHESTRA, 1520 Park St., St. Joseph, Mo. Mgt.—Everett Whitaker.  
 WHITE, ALEX, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Tower Petroleum Bldg., Dallas, Tex.  
 WHITE, JOE, AND HIS ORCHESTRA, 605 West 1st St., Jackson, Miss. Mgt.—Joe White.  
 WHITE, DAVE, AND HIS MUSIC, 144 West 23d St., New York City. Mgt.—Louis Ponzini.  
 WHITE, PEEB, AND HIS MUSIC, 20 Bennett St., Howell, N. Y. Mgt.—Peeb White.  
 WHITE, LEE, AND HIS TUNESMITHS, 904 Jackson St., Paducah, Ky. Mgt.—Dub and Al King.  
 WHITEMAN, PAUL, care of Jack Lavin, Park Central Hotel, New York City.  
 WHITING, JOHN, AND HIS ORCHESTRA, 4803 Claremont Ave., Chicago, Ill. Mgt.—Berth Peck.  
 WHITING, NORMAN, AND HIS ORCHESTRA, 713 Clairmont St., Port Huron, Mich. Mgt.—Norman Whiting.  
 WIDMER, BUS, AND HIS ORCHESTRA, 926 5th St., Canton, O. Mgt.—Bus Widmer.  
 WILCOX, HOWDY, AND HIS ORCHESTRA, P. O. Box 222, Fort Wayne, Ind. Mgt.—Howdy Wilcox.  
 WILLY, AL, AND HIS ORCHESTRA, Mgt.—United Artists' Bureau, care Station WCAU, Philadelphia, Pa.  
 WILLARD, DON, AND HIS ORCHESTRA, 1135 Ogden St., Denver, Colo. Mgt.—Don Willard.  
 WILLIAMS, EARL, AND HIS ORCHESTRA, 1435 Ormond Ave., Camden, N. J. Mgt.—C. W. Pflingst.  
 WILLIAMS, GRIFF, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 WILLIAMS, JOHN, AND HIS ROYALS, 420 S. Edgewood, Albuquerque, N. M. Mgt.—John Williams.  
 WILLIAMS, OZZIE, 48 Debi St., Guelph, Ontario, Canada.  
 WILSON, JIMMY, AND HIS OZARK MOUNTAINEERS, Mgt.—Miller-Dibrell, 1409 South 17th St., Fort Smith, Ark.  
 WILSON, TED, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, 745 Fifth Ave., New York City.  
 WINN, WINDY JOE, AND HIS ORCHESTRA, 428 Malvern St., Hot Springs, Ark. Mgt.—Windy Joe.  
 WINSTON, JACK, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Guernewood Park, Calif.  
 WINTERS, VERNE, ORCHESTRA, 616 Walnut St., Waterloo, Ia. Mgt.—Vern Winters.  
 WINTON, BARRY, AND HIS ORCHESTRA, 121 W. 57th St., New York City. Mgt.—Meyer Davis Office.  
 WOLFE, PAUL, AND HIS ORCHESTRA, 1136 N. W. 29th Terrace, Miami, Fla. Mgt.—Paul Wolfe.  
 WOLVERINE COLLEGIANS, 17 Parkway, Niles, Mich. Mgt.—Leo Wolfer.  
 WONDERBAR, THE ORCHESTRA, The Wonderbar, Jackson, Mich. Mgt.—Jos. C. Applegate.  
 WOOD, NEIL, AND HIS ORCHESTRA, Lafayette Hotel, Detroit, Mich. Mgt.—J. W. Sanderson.  
 WOOD, SQUIRE, AND HIS ORCHESTRA, Box 363, Raleigh, N. C. Mgt.—Jack Wardlaw.  
 WOOD, STAN, AND HIS ORCHESTRA, Mgt.—Paramount Entertainment Bureau, 1265 Broadway, New York City.  
 WOODS, HOWARD, AND HIS ORCHESTRA, 86 Lincoln Place, Irvington, N. J. Mgt.—Howard Woods.

WOODWARDS, I. C., AND HIS FAMOUS ORCHESTRA, 320 Lee St., Alexandria, La. Mgt.—T. H. Cronc.  
 WOODYARD, BART, AND HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 WORCESTER BRASS, Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.  
 WORCESTER CITY, Mgt.—Yankee Orchestra Service, 25 Sterling St., Worcester, Mass.  
 WRIGHT, HUNTER, AND HIS ARKANSAS HILL-BILLYS, Mgt.—Miller-Dubrell, 1409 S. 17th St., Fort Smith, Ark.  
 WRIGHTMAN, NEIL, AND HIS MUSIC, 222 Davidson Bldg., Des Moines, Ia. Mgt.—Wrightman Music Service.  
 WULACH, LEONARD, & HIS ORCHESTRA, 530 West 157th St., N. Y. City.  
 WYETH, EARL, ORCHESTRA, Newark, Ohio. Mgt.—Earl Wyeth.  
 WYLLIE, BERT, & HIS ORCHESTRA, Mgt.—Music Corp. of America, Union Trust Bldg., Cleveland, O.

YELLOWJACKETS, THE, 1025 Constitution, Emporia, Kan. Mgt.—Jack Taylor.  
 YEOMANS, HAROLD, & HIS WALKATHON ORCHESTRA, 24 S. Boston Ave., Atlantic City, N. J. Mgt.—Geo. L. Ruty Enterprises.  
 YORK, ROY, & HIS JAM BAND, Mgt.—Miller-Dibrell, 1409 So. 17th St., Ft. Smith, Ark.  
 YOUNG, BOB, & HIS ORCHESTRA, Mgt.—Music Corp. of America, Oviatt Bldg., Los Angeles, Calif.  
 YOUNG, IRVIN, & HIS ORCHESTRA, 16 Alice Court, Brooklyn, N. Y. Mgt.—Al Donahue.

ZARIN'S, MICHAEL, WALDORF-ASTORIA Orchestra, Waldorf-Astoria, N. Y. City. Mgt.—Meyer Davis.  
 ZOLLO, LEO, & HIS ORCHESTRA, Mgt.—NBC Artists' Service, 30 Rockefeller Plaza, N. Y. City.

ZARIN'S, MICHAEL, WALDORF-ASTORIA Orchestra, Waldorf-Astoria, N. Y. City. Mgt.—Meyer Davis.  
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SHEET MUSIC

(Continued from page 51)  
 can be stocked on the hits of a smash success by the time it arrives in his town. Thus, when a customer says, for example, "I saw Thanks a Million last night—let me have a copy of 'I'm Sittin' High on a Hilltop,'" the dealer is all set to fill the order—no matter how new the number may be.

Not only is sheet music merchandising more expert than ever before, but the average of ability in the writing of songs is higher today than it was in the over-lamented past. Of course, we shall always miss such giants in the field of operetta and musical comedy compositions as Victor Herbert, Julian Edwards, Reginald De Koven, Gustave Luders and the like, but we also have composers of musical shows today who write with a great degree of musical skill—men like George Gershwin, Rudolf Friml, Arthur Schwartz, Cole Porter and so on. And how about some of the still-youthful veterans whose work spans both eras—Jerome Kern, whose show and picture tunes keep both musicians and up-to-date, and Irving Berlin, who never did a more sparkling score than his Top Hat.

As for the average popular song of the moment, it is far above the average of those written three decades ago in the musical competence of its composition. Most of the popular song hits of our time are the product of real musicians—men whose abilities consist of far more than a mere knack of turning out catchy, singable lines.

Among the many respects in which we are immeasurably ahead of the "good old days" is that of the important matter of safeguarding the interests of those engaged in the writing and publishing of music. Not only is the professional welfare of our active songsmiths most ably looked after, but even our veteran song writers, who may be no longer active creatively, are assured of an income through life, thanks to the fine work of the American Society of Composers, Authors and Publishers under the potent leadership of such men as Gene Buck and E. O. Mills. Further, the interests not only of the publishers but of the writers are cared for in such matters as copyright protection, synchronization and mechanical returns, etc., thru the beneficial activities of the Music Publishers' Protective Association, under the highly capable leadership of John G. Paine.

When reckoning up the factors contributing to the present advance of the industry, we must also take into account the publishers. They, thru their foresight and their persistence, have not only built up for themselves strong business structures out of what were in many cases rather modest ventures at first, but have collectively helped to establish firmly what is now a very stable industry. Add to them the various jobbers, with their very important contributions as to prompt, complete and efficient service to the dealer, and, finally, the progressive dealers themselves, and you have a sheet music industry of which those who are a part of it can justly be proud.

# ANNOUNCEMENTS COME TRUE

## But Only 47 Per Cent of Them, With Rest of Fall Hopes Dead

Thirty-seven of 134 plays announced in September have seen the light under announcing managements—52 are still on lists, but many of them are plenty doubtful

NEW YORK, Dec. 21.—Thirty per cent of the 134 plays announced with reasonable assurance at the beginning of September have seen production so far, with 17 per cent more either in production, in tryout, or remaining definitely on the schedules. That makes 47 per cent production out of the original fall announcements, not a bad average for any man's season, as theater production goes. Getting specific, 37 of the plays announced the first week in September have been produced by their original managements. Three more have also seen the Broadway light, but under the sponsorship of managements other than the one which announced them in September. That makes a total of 40 shows produced out of 134 "definitely" announced.

Fifty-two more still remain on the schedules of their original managements, and of these 17 are in rehearsal, on tryout tours or with more or less definite dates set. The 35 others are on the schedules, too, but that's about all. Maybe yes, maybe no. Also, six others of the shows announced in September are now on the lists of other managements. All of these are more or less definite.

Thirty-six shows, or 27 per cent, are out at present writing, with probably plenty of recruits from the still scheduled but indefinite 35. Fifteen of them are completely out of the picture, either thru flopping in tryout or rehearsal, thru folding or permanent inactivity of the announcing management, or thru being definitely announced as dropped. The other 21 have quietly faded out of the picture, with little or no chance that they'll see the light.

Crosby Gaige, among the major announcers, has clung most tenaciously to his original plans, having produced two of his five on schedule—the Merivale-Cooper Shakespeare troupe and *Whatever Goes Up*—and still insisting he'll do the others. The Shuberts also stick to their early-season announcements. *At Home Abroad* is in the bag, the *Follies* are set, and *The Family Album* is still a spring possibility. With 13 announcements in September, they still have all but two on their lists, the chances of many of them are plenty slim.

Tabulation of the 134 which were announced is as follows:

Produced by original managements—37.  
Still on original schedules—52.  
Produced by other managements—5.  
On other schedules—6.  
Flopped in tryout, etc.—15.  
Dropped—21.

Most damaging wreck was that of the Theater Alliance, announced repertory group which first wasn't and then was headed by Emser Rice. After plenty of publicity, much talk of plans, announcement of many subsidiary features such as a carefully picked student group, announcements of new shows, public vote on revivals, plans for subscription campaign and plenty more, the outfit finally flopped, with internal warfare raging between Rice and other members. Rice eventually landed in the spot of regional director for the PWA drama project, which, according to his recent announcements, is where he wishes he wasn't.

### Chappell Buys New One

NEW YORK, Dec. 21.—Delos Chappell has bought rights to *Friends and Romans*, a comedy by William Miles based on the novel of the same name by Virginia Faulkner, and will present it in association with Garry Wharton. Date of production will depend on casting of the chief role.

### Chicago "Boy" Company

NEW YORK, Dec. 21.—Casting for the Chicago company of *Boy Meets Girl*, smash current at the Cort, is finally under way, with Eric Dressler and Harold Vermilyea set as the two crazy writers around whom most of the plot revolves. Show opens at the Selwyn, Chicago, January 19.

### Chorus Equity Notes

DOROTHY BRYANT, Executive Secretary

The executive committee of the Chorus Equity Association wishes to all their fellow members in Chorus Equity a Merry Christmas and a Happy and Prosperous New Year. The fall of 1935 has been the best season Chorus Equity members have had in three or four years. However, we still have a very high percentage of unemployed members, and we hope that the new year will bring work and a lot of successful musical productions.

Five new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Nancy Lee Blaine, Adele Butler, Nelly Daly, Charlotte Davis, Liela Gans, Gladys Harris, Eda Hedin, Marge Hylan, Marion Hylan, Fred Holmes, Faith Harding, Inez Murray, Dorothy Mellor, Evelyn Page, Carol Raffin, Percy Richards, Ragna Ray and Carolyn Russ.

The list of checks held for members represents claims which Chorus Equity was unable to collect immediately due to the fire. When the claims were collected we had no addresses for the members to whom the money is due. Chorus Equity has a splendid record on

### "Darling" May Speed Up

NEW YORK, Dec. 21.—Reports on George M. Cohan's *Dear Old Darling*, scheduled for Broadway showing January 27, indicate that the show is shaping up even better than expected. It's going so well that it may advance its opening date to January 20. Nothing definite yet, tho.

claim collection. Only the death of the person against whom a claim was held has prevented us from eventually, even in the most complicated cases, collecting the amounts due our members. Sometimes this is a question of months, in a few cases it has been of years.

In the meantime the members who have filed claims leave the business. As members holding withdrawal cards they no longer get *Equity Magazine*, which gives them news of their association. And they neglect to keep us informed of their whereabouts.

Members who have never been paid on claims they have filed in Chorus Equity would do well to watch this column in *The Billboard*—few of them ever go so far away that they are unable to get it from the newsstands. A number of our members who had claims arising from their engagement with *The Mitrack* wrote us from China, where they were playing, stating that they had seen their names listed among the "checks held" in *The Billboard*. This morning we had a letter from Florida from a member we have been trying to find in order to pay her. She too had seen her name listed here.

Chorus Equity never abandons its efforts to collect money rightfully due its members. Don't give up hope because you think you've waited a long time. Keep in touch with us.

If you are out of town and unable to call at Chorus Equity's headquarters for your mail, write and ask that it be forwarded. During the holiday season many of your friends who have lost touch with you write you here. Because of the frequent changes of address of our membership mail is forwarded only on the written request of the members.

## FROM OUT FRONT

By Eugene Burr

With the yuletide comes the pleasant duty of thanking those players who, by dint of fine performing, made theatergoing a pleasurable task during the fall season. Each time one these semi-annual thank-you notes gets itself written, it seems, it is prefaced by a remark that the acting, during the period under review, was better than at any other time within memory. That, of course, is only natural; acting which stands out freshly in the memory looms larger than that which has been slightly eroded by the waters of time. Only a few granite performances can survive the lapping of the combined waves of time and constant theatergoing.

But, despite the usual statement and its surface banality, it must be made again. This fall has really seen some remarkable acting—so much of it, in fact, that a list of this sort can only skim the surface for the thickest of the cream. If anyone doubts, let him turn to the casts, the complete casts, of *Winteraset*, *Fride and Prefudice*, *Boy Meets Girl*, *First Lady* and various other attractions past and present—and above all to that superlative cast playing at the Empire in Mme. Nazimova's version of *Ghosts*. Any such cursory survey should set all doubt at rest.

This list, then, skims the surface, with many deserving players omitted because of limitations of space. With that understanding, then, this reporter's sincere and heartfelt thanks:

To the Civic Light Opera Company, all-inclusive, who made the late summer bearable by presenting good stock versions of the Gilbert and Sullivan repertoire—and particularly to Miss Dean Dickens, whose delightful Hebe in *Pinafore* almost stole the show; to William Edmunds, for grandly effective old-school character work in *Moon Oper Mulberry Street* (*Filippo's Italian Rose* to you); to Olga Druce, a charming lass whose tender and effective pretending in the same show stamped her as an ingenue find; to Joseph Sweeney, for an absolutely right performance as a sporting butler in *A Slight Case of Murder*, in which Mr. Damon Runyon backed the wrong horse; and to Beatrice Lillie, Ethel Waters, Eleanor Powell, Paul Haakon and Reginald Gardiner for grand work in *At Home Abroad*, the material in which failed to live up to the capabilities of their combined talents.

To Edmund Breese and Robert Shayne for excellent performing as the rival attorneys in *The Night of January 16*, Mr. Al Woods' courtroom novelty; to Arthur Pierson, Walter Pidgeon and Verna Hillie, for fine contributions as some of the witnesses worked on by Messrs. Breese and Shayne; to Lee Baker, for his human and affecting job in what might have been a maudlin role in *Paths of Glory*, Arthur Hopkins' muddled and ineffective stage presentation of a book that deserved a better fate; to Burgess Meredith, Eduardo Ciannelli and Richard Bennett, each of whom, in *Winteraset*, gives a performance that is outstanding; to McKay Morris, for a sympathetic and effective portrayal of the president in *If This Be Treason*, a pleasant daydream of what a world might be like were it not like this; and to Mary Phillips, for sincere and amazingly believable pretending in *A Touch*

(See FROM OUT FRONT opposite page)

## Reliance Pix Enters Legit

Announces plan for Broadway production—4 plays considered for leadoff

NEW YORK, Dec. 21.—With Broadway already swept by film companies backing individual plays and producers' entire schedules, and also by film directors and execs with a yen to dabble in legit, the flood still rushes on, spreading even beyond the field of the major celluloid outfits. Newest company to announce its entry into Broadway and the legit field is Reliance Pictures, Inc., headed by Harry Goetz.

Reliance plan is the same as that announced by all the others—but seldom worked out. It is to use Broadway as a testing ground for new plays that will later be converted into films. Companies which sponsored legit in the first era of invasion soon found out the impracticality of that; also many in the new flood, with various of the companies simply backing the plays for what's in it, and then competing in the open market for the film rights if the show is worth screening.

Hope for using Broadway as a film testing ground usually goes bust quickly. In last decade, even in the case of touring legit, taste on Broadway is in sharp contrast, most of the time, with the taste of the rest of the country. It is in even sharper contrast with the taste of pix customers. Result is that many of the plays tested, if successful, are worth little in celluloid form—and good film material is apt to flop on the Steim, thus partially spoiling its pix buildup.

Goetz, returning from Hollywood, made the announcement of the Reliance plan this week. Four scripts are now being considered, he said, and one of them will be used to launch the venture, tho no date was given. Goetz said the others will follow if the first turns out to be successful. Success, he said, will not be judged from the b-o. point of view, but from the angle of testing for films.

Step marks Reliance's first venture into legit. Among the others interested now in legit production are Warner, Para, MGM and Thalberg.

### Koster Ahead of 'Dodsworth'

CHICAGO, Dec. 21.—Charles (Kid) Koster left here Thursday to advance Walter Huston in *Dodsworth*. Show is booked to the Coast, with a week's stop in Kansas City, Mo.; Des Moines, one day; Omaha, one day; Denver, three days; San Francisco, two and one-half weeks, and Los Angeles, two weeks. After that the company heads back eastward thru the South.

### Violet Carlson Is Injured

CINCINNATI, Dec. 21.—Violet Carlson, comedienne, fractured and dislocated her right elbow and broke off a tooth when she tripped in her comedy walk routine with Bobby Clark in the final performance of Earl Carroll's *Vanities* at the Cox Theater here Wednesday night. She was removed to the Bethesda Hospital here for treatment. Clark sustained a few minor bruises in the fall. Miss Carlson left the hospital late yesterday to return to her home in Great Neck, Long Island. She will be unable to work for at least two months.

### Jerome Plans New Play

NEW YORK, Dec. 21.—Helen Jerome, who was heaped with hosannas for her adaptation of *Fride and Prefudice*, has agreed to write a play based on the life of John Paul Jones, to be produced by J. J. Vincent. Completed script, according to agreement, is to be in Vincent's hands by May 1. Drama will deal with Jones at the court of Catherine the Great.



# The New York Legitimate Stage Season of 1934-35

## PERTINENT FACTS REPRINTED FROM THE BILLBOARD THEATRICAL INDEX

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**NUMBER OF THEATERS USED**—Forty-nine, which is a drop of one under the low 50 of the previous season. It is 14 less than the season of 1931-32.

**TOTAL SEATING CAPACITY**—55,838, which is a gain of more than 4,500 over the previous season. This rise, despite the drop in the number of theaters used, is explained by the fact that many large picture houses were taken over for musicals. They include the Hollywood, the Broadway and the Center, the last named, in Radio City, adding 3,700 seats.

**TOTAL NUMBER OF PRODUCTIONS**—The total number of productions in New York went up to 189 from the previous season's 154, a gain of 35. This gain, however, was due almost entirely to the increase in repertory and stock engagements. There were 168 dramatic productions, a gain of 28 over the previous season's 130, and 31 musical productions, seven better than the previous season's 24. However, of these no less than 49 shows fell into the stock, repertory, return engagement or special engagement class, as against only 14 in that category the previous season. Of these "special" shows 36 were dramas and 13 were musicals, whereas the previous season only four dramas had come under the "special" heading. Therefore, subtracting the "specials" from the total number of productions, there were during 1934-35 just 146 commercial productions, exactly the same number as the previous season. Of these commercial productions 122 were dramatic, a drop of four, and 18 were musical (a gain of four). The large gain in the so-called "special" categories is explained by the number of return engagements, several solo performances, other special showings, and the appearances of repertory and stock troupes such as the Irish Players, Walter Hampden's company, Eva Le Gallienne's company, the Moscow Art Players, the D'Oyly Carte Company and the Civic Light Opera Company.

**COMMERCIAL PREMIERES**—In order to get the number of commercial premieres we must further reduce the above figures by the number of revivals booked for regular runs and by the number of shows running at the start of the season. There were four dramatic-run revivals and no musical revivals in for runs, while there were four dramas and one musical running at the start of the season. The dramas, therefore, must be reduced by eight, leaving a total of 114 commercial dramatic premieres, as against the previous season's 120. The musicals, reduced by only one, show a commercial premiere total of 17, four better than the previous season's 13. The total number of commercial premieres for both classes was 131, two less than the previous season.

**ESTIMATED PERCENTAGE OF FAILURES**—Revivals booked in for runs must be figured in this category, but the basis of calculation is the number of shows closing, not opening, during the season. One hundred performances is arbitrarily chosen as the lowest run for a hit show. On this basis 81 per cent of the season's productions were failures, one percentage point more than the previous season. The actual figure is 110. Ninety-nine of the failures were dramatic, the drama failures standing at 83 per cent. This is an improvement over 1934-34, when 84 per cent of the dramas failed. The percentage of musical failures went way up, however, with 11 musicals closing before the 100-performance mark had been reached. This gives them a failure-percentage of 69, as against only 43 per cent the previous season. It should be remembered, however, that in all probability many dramas running less than 100 performances made a slight amount of money, whereas certain musicals running longer probably lost.

**AVERAGE LENGTH OF RUNS**—Despite the slight increase in the percentage of failures the average length of run went up, an extremely healthy sign. It showed a rise of five performances, or more than half a week, going from 55 to 60. Dramatic shows were responsible for the increase, going up from 46 performances to 55, a gain of

more than a week. Musical, however, showed an average drop of 35, or almost four and a half weeks, moving down from 137 to 102.

**SUDDENNESS OF FAILURE**—The depression habit of closing failures as quickly as possible was less marked in 1934-35 than it had been in 1933-34, indicating the slow return of the great middle class show which was formerly the backbone of the theater—shows which ran not quite long enough to become hits, but which managed to return the backers' money and perhaps a bit more besides. The total number of shows closing in five weeks remained the same, 87, but in 1934-35 that was only 64 per cent of the total, as against 65 per cent the previous season. Just 79 of these were dramatic productions, as against 84 the previous year, thus explaining the excellent rise in the average length of dramatic runs. Dramas closing within five weeks were 66 per cent of the dramatic total, against 70 per cent the previous year. Eight musicals closed within five weeks. Just half of the total figured in this category. Of the 87 shows closing within five weeks 27 closed with runs of a week or less, 26 plays and one musical; 47 more closed between the first and the fifth weeks, 43 plays and four musicals; 13 closed during the fifth week, 10 plays and three musicals.

**HITS**—The number of hits dropped three below even the meager mark of 29 set the season before. There were only 26 hits which closed during 1934-35, dramas holding steady at 21 and musicals dropping from eight to five.

**NUMBER OF PEOPLE INVOLVED**—The total number of people involved took a decided jump during 1934-35, partly explained by the presence of the repertory companies and partly by the fact that producers put on more large-cast shows. The total number of actors employed went up from 2,174 to 2,703, a gain of more than 500. Most of the increase was registered in the dramatic division, in which actor employment went from 1,724 to 2,171. Musical players jumped from 450 to 532, with no chorus people counted in the musical division. There were 198 authors, 24 librettists, 43 composers, 46 lyric writers, 44 sketch writers, 122 designers and 52 scenic executors. The total number of people involved was 3,324, as against the previous season's 2,726.

**NUMBER OF PRODUCING OFFICES INVOLVED**—123, a gain of five.

**PLAYER IN MOST PRODUCTIONS**—Repertory and stock companies returning to the field, players in them naturally led in the number of productions. Two English groups took the lead, the Irish Players and the D'Oyly Carte Opera Company, the Dubliners winning by a slight margin. May Craig, of that troupe, topped the season, having appeared in 13 shows, while Maureen Delaney and Aldean O'Connor were seen in an even dozen each. P. J. Carolan and Eileen Crowe were in 11 each, with other members of the company trailing. Dorothy Gill and Martyn Green led the D'Oyly Carters with nine shows each, closely followed by Marjorie Eyre, Kathleen Francis and Sydney Granville with eight. Another foreign group, the Moscow Art Players, also appearing in repertory, included B. Kremenetzky, who was seen in six shows, with many other members of the company appearing in five. Among the players in strictly commercial productions, four actors and an actress led in the field, appearing in five shows each. They are Claudia Morgan, Nicholas Joy, Edward Broadley, Edward Mann and Charles Waldron, the last named appearing in all three of Katharine Cornell's productions. Nine actors (and no actresses) appeared in four shows each.

**BUSIEST PRODUCERS**—Again, of course, repertory came to the fore. Elbert A. Wickes, who was responsible for the engagement of the Irish Players, has their 46 repertory productions to his credit, while the D'Oyly Carte Company comes next with its nine, all musical rep. S. Hurok, responsible for

the engagement of the Moscow Art Players, gets their eight repertory productions. Among commercial managements the Shuberts again led also with eight (and, of course, with their fingers in countless other productions for which they received no program credit). Two of the eight were presented by Lee Shubert and the other six by the Shuberts. The Theater Guild came next with the usual six productions of its subscription season, one of them this year made in association with Charles B. Cochrane. The Franklyn Corporation (Harold B. Franklin and Arch Selwyn) followed with five, one of these also in association with Mr. Cochrane, and one in association with Arthur Hopkins.

**MOST PROLIFIC PLAYWRIGHT**—Shakespeare obviously wasn't prolific during 1934-35, but he regained the lead he usually held in the number of shows produced. The previous season he had lost it; not a Shakespearean play was seen on the boards. In 1934-35, however, there were four, and Shakespeare shared top honors with Lennox Robinson and John Millington Synge, both of whom owed their standing to the repertory of the Irish Players. Three of Shakespeare's four were due to the repertory efforts of Walter Hampden, and the fourth was Katharine Cornell's production of *Romeo and Juliet*. Sean O'Casey had three plays produced, two of them in the repertory of the Irish Players, while Clifford Odets also had three, all of them new, but two of them one-acters.

**MOST PROLIFIC LIBRETTIST**—As usual, the late W. S. Gilbert led the field, getting 12 productions thru the combined efforts of the D'Oyly Carte Opera Company and the Civic Light Opera Company. No one else had more than one show.

**MOST PROLIFIC COMPOSER**—Will Irwin had music in three shows. The late Sir Arthur Sullivan, of course, had his 12 repertory productions.

**MOST PROLIFIC LYRIC WRITER**—Gilbert wrote the lyrics for the 12 Savoy productions. No one else wrote lyrics for more than one show.

**MOST PROLIFIC SKETCH WRITER**—Allan Baxter had his sketches in four shows, and H. I. Phillips, the columnist, was represented in three.

**BUSIEST STAGE DIRECTOR**—James McRobbie Gordon staged the nine D'Oyly Carte rep revivals. Among the commercial directors, George Abbot led with five shows. Guthrie McClintic and Frank Merlyn followed with four each. Two of McClintic's were Katharine Cornell productions.

**BUSIEST DANCE DIRECTOR**—Robert Alton, who shared the lead with Ned McCurn the previous year, took a clear lead this time, directing dances for five productions.

**BUSIEST SCENE DESIGNERS**—Jo Mielzner, who was in a triple tie for first place the previous year, took a solo lead this time, the number of his shows remaining steady at 10, one of them being a holdover from the previous season. Raymond Sovey, fourth the previous year, had nine (on holdover) and P. Dodd Ackerman, tied for the lead the previous year, had eight (one holdover). Watson Barratt had a straight seven.

**BUSIEST SCENIC EXECUTOR**—R. W. Bergman Studios kept their lead in this field, increasing the number of shows painted from 17 to 21. The Triangle Scenic Studio came back into the running with 15 (three holdovers), and P. Dodd Ackerman and the Ackerman Studios had 11 (one holdover). The New York Studios had eight.

**THEATER WITH MOST SHOWS**—Limited engagements and repertory are not included. The Cort changed its marquee lights most often, housing nine shows during the season, all of them opening at the house. The Ritz and the Longacre were next with eight shows apiece, the all of the Ritz's opened there while one of the Longacre's moved in after opening at another house.

Events of the Year in Legit

**D**ECEMBER, 1934: Equity lost a verdict awarding \$40,000 damages to Robert Dufloy, who had produced a flop which, it was alleged, was closed by Equity for nonpayment of salaries. The verdict was later reduced to \$13,165.

The Code Authority demanded that ticket brokers post bond, extending the deadline from time to time with only a few brokers posting. Finally a list was drawn up of those okehed, and League members were forbidden to do business with the rest. It was noticed that all brokers had a good supply of tickets on hand for the Christmas rush.

**January, 1935:** The Federal Communications Commission claimed it had no jurisdiction over legit's squawk against free radio broadcasts. . . . Bills were introduced into the New York State Assembly and Senate legalizing Sunday legit performances under specified conditions. . . . Equity voted to fine or suspend members playing in benefits not sanctioned by the Theater Authority.

**February:** The Actors' Forum, insurgent group in Equity, drew up a slate of names to stand for election to the nominating committee. The administration slate won at a stormy meeting later in the month.

**March:** The Actors' Dinner Club folded after serving free meals to hungry actors for three years. . . . The Equity nominating committee picked a regular slate of candidates for office, choosing only administration names. . . . Richard B. Harrison, renowned as De Lawd in *The Green Pastures*, died. . . . Equity council appointed a committee to go into the possibilities of pay for rehearsals.

**April:** The State Legislature passed the Sunday show bills, making performances legal in the State. Municipalities still had to okeh the performances locally, and Equity had to change its ruling forbidding them, before they could become an actuality. . . . Equity took steps to put into operation various new rules affecting the summer stock field. . . . The Code Authority, which had voted an

appropriation to force ticket brokers to get in line, still waited to hear from the NRA whether or not the move was okeh. Later in the month it was finally conceded that nothing would be done about the brokers until the next season.

**May:** The American National Theater and Academy, sponsored by financial and cultural leaders as a sort of national theater, was given a federal charter. . . . The NRA folded after the Supreme Court ruled against it, and the Code Authority, including its plans against the ticket brokers, dissolved. . . . At the annual Equity meeting the administration candidates on the regular slate, who were opposed by a specially nominated Forum slate, were elected by a vote of almost five to one. . . . The Sunday show question was also voted, but results were so close that it was decided to send a national referendum to the entire Equity membership.

**June:** Arthur Ruhl, critic and writer on the theater, died. . . . Equity council passed a ruling providing for pay for rehearsals. . . . New York City aldermen passed an ordinance allowing Sunday shows—but the shows were still held up, awaiting Equity consent.

**July:** Equity officials suggested a sliding scale of compensation which might have revolutionized production, inviting comment from the membership. No comment came. . . . The League of New York Theaters asked Equity for a basic agreement to stabilize conditions in legit.

**August:** Equity membership voted to allow Sunday shows, but to charge an extra one-eighth of a week's salary for them, even the another day off were provided. . . . Managers voted not to give Sunday performances with the extra eighth. Some managers later gave them in order to avoid conflicts in opening dates. . . . Stagehands joined Equity in demanding extra dough for Sunday work.

**September:** Equity members, at a quarterly meeting, voted to ask the council to submit to them any working agreement with the managers. . . . The season was exceptionally slow in getting underway. . . . Mrs. Hallie Flanagan, Vassar prof, appointed head of the national theatrical WPA relief project, held a series of conferences with union heads and managers in an endeavor to work out details of the plan.

**October:** The season finally began to swing under way, with various shows catching on and attendance in general better than at any time since the start of the depression. . . . Details of the WPA relief plans were finally announced, with various projects listed. Chief among them was a try-out plan to be administered by a committee of the League of New York Theaters. Complaints immediately began pouring in from actors regarding conditions, and from managers regarding possible competition. . . . Hopes for a road return rose, with a number of attractions reporting excellent grosses on tour. Tobacco Road, still running after almost three years in New York, was closed on moral grounds in Chicago.

**November:** Date for the start of the WPA project came and went with nothing happening. Complaints and objections still poured in, and red-tape tangles seemed to have everyone tied up. . . . Frank Gillmore and Paul Dullzell, president and executive secretary of Equity, threatened to resign because of the Forum group. They set a show-down meeting, at which the membership would be expected to decide between the Forum and the administration. . . . The Sunday show ruling was slightly revamped, but an extra eighth was still charged. . . . The administration-Forum showdown rocked legit and kept actors in a hubbub for weeks.

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**EXHIBITORS ORGANIZATIONS**

The December issue of the Bulletin of the Associated Theater Owners of Indiana, just issued, is an interesting and informative little sheet. Many items of interest to exhibitors at large are included, some of them of national importance. Discussing the general business situation, the Bulletin says:

"For a good many months we have not mentioned the general business situation, because business was bad, and every exhibitor knew it and was faced with the necessity, such as faced all other business men, of riding out the storm. The volume of most businesses for the country as a whole is almost back to normal, yet about 10,000,000 people are still out of work. In industry this means that the same production is now being done with fewer men. Until these millions of unemployed are largely taken back to work again staggering taxes will continue, with the threat that monetary inflation may win in Congress due to the insistent demands of many groups now enjoying the benefits of 'easy' money from the national treasury.

"There are two main groups expressing ideas about relieving the unemployment situation. The first group feels that there must be a revival of the building trades and the supplying of housing which is now being needed in most parts of the country due to several years when little or no building was done. It is felt that 1,500,000 workers will go back to work when building becomes active again. In addition to this, perhaps 500,000 men engaged in the manufacture of plumbing and other building supplies will be taken back to work. The second thought advanced is that the people now having jobs should be paid higher wages so that they can use more goods and services, which increased demand will be reflected in many of the people now unemployed going back to work to provide things for the people who have jobs. It looks as if there will be continuing demands for higher wages, and, as theater men, you will gain in your business from higher wages, since people will have extra money to spend for amusements.

"The year 1936 is a Presidential campaign year and the present administration has the money appropriated and undoubtedly will spend many millions of dollars in order to 'pep things up' between now and the fall of 1936. This spending by the Administration should be reflected in increased receipts in your theaters. It may be that the pepping up will put the country back on its feet again, or there may be a slump again after the elections are over and the Administration stops spending money on various projects.

"There is a strong likelihood of a war in Europe, but this will not have the effect on your business that the last war had. During the last war European nations borrowed millions in this country for supplies they were buying here. This time such a situation will not exist.

"The outlook for the theaters is good for the next 12 months, but watch your step and use your heads."

**Events of the Year in Films**

LATE in December, 1934, a national film buyers' strike loomed because of preferred playdates and high-percentage pictures.

Early in January Eastern exhibitors pledged themselves to support independent producers to encourage more product.

A St. Louis grand jury indicted major producers in January, charging violation of the Sherman anti-trust law.

Late in January, 1935, the Screen Actors' Guild received an APL charter.

February saw Congress flooded with anti-film bills, most of them covering block booking and blind buying.

Sidney Samuelson was elected national president of Allied States Association in February.

Late in February Mary Pickford announced definitely that she was retiring from the screen in order to become a film producer.

Louis Mayer backed Joe Schenck in a threat to move studios from California (See **EVENTS OF THE YEAR** page 67)

**"CORONADO"**

(PARAMOUNT)

TIME—71 minutes.

RELEASE DATE—November 29.

PRODUCER—William LeBaron.

PLOT—A nasty little squirt who is supposed to be amusing falls in love with the gal singer at a swank country spot and fools her into thinking he's poor. He's very rich, and there are the usual misunderstandings and the usual efforts of the two families to break it up. They put on a show together at the hotel, and end in a welcome clinch. Welcome because it finishes the film.

CAST—Jack Haley, Leon Erroll, Johnny Downs, Betty Burgess, Alice White, Andy Devine, Jameson Thomas, Burton Churchill and others. Haley and Erroll save the film from complete phooey by their hilarious antics, which are practically unaided by the script. Downs, Burgess and White in romantic leads are impossible, tho Burgess, a pretty kid, shows signs of developing into an actress, maybe in 15 or 20 years.

DIRECTOR—Norman McLeod. Routine, if that.

AUTHORS—Screen play by Don Hartman and Frank Butler from story by Hartman and Brian Hooker. Music and lyrics by Richard A. Whiting and Sam Coslow. A boring and impossible story with embarrassingly bad dialog. The title song, which ends the picture, is a grand number worthy of a better film.

COMMENT—The comedy interludes with Haley and Erroll are swell, but it's too bad they had to put the rest of the picture around them.

APPEAL—The musical trade.

EXPLOITATION—Song and dance routines.

**"THE LITTLEST REBEL"**

(20TH CENTURY-FOX)

TIME—70 minutes.

RELEASE DATE—December 27.

PLOT—Little Virgie's father goes away to fight gallantly in the Civil War, and returns on occasion to scout the Yankee lines and to see his family. Little Virgie, determinedly Rebel, makes friends with a kind Union Colonel. Virgie's mother dies, with faithful Uncle Bill, a slave, getting Virgie's father thru the lines to see her. He's caught by the Yankee, who lets him go, giving him a passport to get Virgie to some relatives. But he's again caught, and both he and the Yank are condemned to death. So little Virgie and Uncle Bill go to see President Lincoln in Washington, and he issues pardons. Next week we play Shenandoah.

CAST—Shirley Temple, John Boles, Jack Holt, Bill Robinson, Karen Morley, Guinn Williams, Willie Best, Frank McGlynn and others. Temple is more self-conscious and calculatedly precious than ever, which isn't really her fault with all the adulation heaped upon her. Holt excellent, and there's a grand performance from Robinson.

DIRECTOR—David Butler. Okeh.

AUTHORS—Screen play by Edwin Burke, from the play by Edward Peple.

COMMENT—Typical late Victorian hoke, but that won't matter to the Temple fans. Shirley has a chance to sing and to dance and to act cute until it almost hurts, so they'll all like it. There's what is supposed to be a very touching scene with Lincoln, but unfortunately they haven't included Charles Laughton reciting the Gettysburg address.

APPEAL—Temple fans, which means almost everyone.

EXPLOITATION—Shirley, of course.

**FILM CONSENSUS**

"Below are listed the films reviewed in last week's issue of The Billboard, together with a tabulation of the critical vote. Papers used in the tabulation include The Times, Herald-Tribune, News, American, Mirror, Post, Sun, World-Telegram and Journal among New York dailies, and Film Daily, Motion Picture Daily, Motion Picture Herald, Hollywood Reporter, Picture Business, Box Office, Harrison's Reports, Daily Variety, New York State Exhibitor, Variety and The Billboard among trade papers. Not all of the papers are used in each tabulation, because of early trade showings, conflicting publication dates, etc.

Name	Favorable	Unfavorable	No Opinion	Comment
The Great Impersonation . . . . . (Universal)	4	8	3	"Ineffective."—Film Daily. "Confusing."—Times.
Your Uncle Dudley . . . . . (20th-Fox)	13	4	3	"Good family audience entertainment."—Film Daily. "Thoroughly amusing picture."—Picture Business.
Millions in the Air . . . . . (Paramount)	5	9	3	"Average."—M. P. Herald. "Unimportant."—World-Telegram.
Seven Keys to Baldpate . . . . . (Radio)	9	0	3	"Should please generally."—Film Daily. "Likable little melodrama."—Times.
Personal Maid's Secret . . . . . (Warner)	3	4	2	"Sentimental and improbable."—News. "Well wrought little comedy."—American.
Stormy . . . . . (Universal)	8	0	0	"Good, clean horse copy."—Picture Business. "Okeh for the nabs."—The Billboard.
Wolves of the Underworld . . . . . (Regal)	2	0	2	"Commonplace but not dull."—The Billboard.
The Singing Vagabond . . . . . (Republic)	4	0	2	"Commercial entertainment."—M. P. Herald. "Saved by Autry."—The Billboard.
Lawless Border . . . . . (Spectrum)	2	1	0	"Good average Western."—The Billboard.

**NEWS OF THE WEEK**

Weekly attendance at the nation's film houses averaged 80,000,000, no less, according to estimates drawn up by the Association of Motion Picture Producers and Distributors last week. That figure is 20,000,000 higher, it was said, than the average for the past few years—which means an increase of 33 1/3 per cent over the previous years. Continuing with its estimates, the association figures that the nation's movie bill for 1936 will reach \$1,040,000,000, basing the figure on the 1935 attendance, with variations, and using 25 cents as the average price of admission throught the country.

In line with the above prosperity message, studios are preparing for increased activity during the coming year. Paramount has drawn up its most extensive production program since 1930, with the schedule calling for 38 releases between January and August. Other studios show the same trend.

With critics throught the country compiling lists of 10 best pictures of the year, with various organizations voting on them, and with nation-wide polls being conducted, the children were first under the wire with their list. Their "10 Best" selection was compiled by a vote of the Young Reviewers of the National Association of Four Star Clubs (junior review group of the National Board of Review), which has had the kids giving opinions on pix for the past five years. Selections, which were made without adult influence or help, show a marked leaning toward literary and historical masterpieces. Kids' choice is as follows, listed alphabetically: *The Crusades*, *David Copperfield*, *The Informer*, *Les Miserables*, *The Lives of a Bengal Lancer*, *A Midsummer Night's Dream*, *Mating on the Bounty*, *Naughty Marietta*, *Shipmates Forever* and *Top Hat*. Runners-up include *Alice Adams*, *Annu Karenina*, *Broadway Melody*, *The Call of the Wild*, *The Dark Angel*, *Roberta* and *The Three Musketeers*.

The Screen Writers' Guild, following the recent move of the Screen Actors' Guild to tie in more closely with the Actors' Equity Association, is taking similar steps to bind itself closely to the Authors' League of America. Guild's move, according to reports, has more in it than is seen on the surface. National Authors' League is a loose amalgamation of various writing bodies, each with representation on the league council. Aim of the guild, it is said, is to bind all these component parts more closely together and to get one large writers' union that could act as a unit in all fields. Point to loose classification as one reason, with screen writers also writing plays, dramatics writing short stories, etc.

Modern Times, Charlie Chaplin's first film in nearly five years, will have its world premiere at the Rivoli Theater, New York, the evening of Thursday, January 16. Arrangements have been completed between Arthur W. Kelly, vice-president of United Artists, and George Skouras, operator of the house, for a much-blurred, reserve-seat opening. According to Rivoli policy, however, the premiere will be followed by popular-priced showings, starting the next morning. Not decided as yet whether or not Chaplin will himself be present at the start of his film.

Columbia is starting immediately upon an enlarged studio construction program which will embrace an expenditure of \$1,000,000, it is figured. Plan will include additional stages, technical and administrative buildings and alterations and improvements to existing structures. Stage building will be rushed to be ready for *Opera Hat* and *Grace Moore's* next film.

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**"THE PERFECT GENTLEMAN"**

TIME—73 minutes. (MGM) RELEASE DATE—November 22.

**PLOT**—Major Charteris, a good-natured and impecunious ne'er-do-well, gets in the hair of his strait-laced son, who's a vicar in a small and dull town, and even more in the hair of his fussy budget sister. Chased by creditors, without money, he falls in with a provincial variety singer and, by gallantly helping her at her London opening, becomes a part of the act. Sister tells him he's ruining his son's career, so he gallantly leaves, gives all his money to sonny boy to get married with, and goes back to a garret. But he marries his vaudeville queen in the end.

**CAST**—Frank Morgan, Cicely Courtneidge, Heather Angel, Herbert Mundin, Una O'Connor, Henry Stephenson, Richard Waring and others. A grand cast, despite some genial overacting from Morgan. Courtneidge is immense, and Angel proves again that she's a lovely, charming and highly talented actress who rates far bigger breaks than she receives. Others all excellent.

**DIRECTOR**—Tim Whelan. He gets real flavor into it, and points up the music hall sequences beautifully. Also includes a stage production number which could actually fit on a stage, which rates him a medal.

**AUTHORS**—Screen play by Edward Childs Carpenter from his own play, which in turn was taken from a Cosmo Hamilton novel. A grand piece of genial, amusing and effective hok.

**COMMENT**—Thoroughly enjoyable all the way.

**APPEAL**—Certain types may not take it, but it ought to go nicely in the metropolitan centers. Thick English atmosphere may hurt, but only in over-provincial spots. It's okeh for the carriage trade.

**EXPLOITATION**—Play up the character of the Major. Also give some of the Courtneidge background, which is worth plenty.

**"SWEET SURRENDER"**

(UNIVERSAL)

TIME—78 minutes. RELEASE DATE—November 25.

PRODUCER—William Rowland.

**PLOT**—Danny O'Day, bashful radio singer, in love with Delphine, a ballerina, makes no headway until both meet on the ship Normandie. By this time Danny has achieved some bad publicity which prompts his sponsor to forbid him to participate in a big broadcast on the ship. Plot thickens with the appearance of a female posing as Delphine. She steals the latter's passport and money, Delphine meanwhile gets Danny to compose a song for a nutty peace propagandist, who has Danny sing it over the air—with great success. When the French police grab the pacifist as an agitator, Delphine is taken along as an accomplice. The double by this time is cashing in on the ballerina's name by signing a contract to appear at the opera. Our heroes clear themselves just in time to straighten up the mess.

**CAST**—Frank Parker, Tamara, Helen Lynd, Russ Brown, Abe Lyman and His Californians, Jack Dempsey and others.

**DIRECTOR**—Monte Brice. Has made a dull picture, dragging from one tedious situation to another.

**AUTHORS**—Story by Herbert Fields. Screen play by John Weaver. LYRICS AND SCORE—Edward Heyman and Dana Suesse. With so much talent lying around there's no excuse for this stuff.

**COMMENT**—A good word for the Sara Mildred Straus ensemble dancers, who make the production number, *Apostrophs*, the only relief in an otherwise consistent stretch of celluloid aridity.

**APPEAL**—Not much.

**EXPLOITATION**—Using the names is about all.

**"SCROOGE"**

(PARAMOUNT RELEASE)

TIME—68 minutes. RELEASE DATE not given.

PRODUCER—Hagen-Twickenham.

**PLOT**—Scrooge, a miserable old money-lender with a flinty heart, has gone thru life hated, feared and despised. Going home one Christmas Eve, he falls into an uneasy sleep. Visited by three spirits who show him his past and present mode of life contrasted with the happiness he might have had, together with the horrible future he may expect here and in the next world, Scrooge begs only for a chance to reform. Arising next morning in startled joy at finding himself alive after a life of such crabbed wickedness, he goes on an orgy of generosity, climaxing it by raising the salary of his timid, faithful "clerk," Bob Cratchit, over whose poverty-stricken family the former skinflint now determines to become a guardian angel.

**CAST**—Sir Seymour Hicks, Donald Calthrop, Robert Cochran, Mary Glynn, Gary Marsh, Athene Seyler, Philip Frost, Barbara Everest and Morris Harvey. Commendable performance all around, with honors to Hicks and Calthrop.

**DIRECTOR**—Henry Edwards. Competent, subdued direction in keeping with Dickens' sentimental fantasy.

**AUTHOR**—Based on Dickens' *Christmas Carol*.

**COMMENT**—Successful as an artistic effort, this fragile piece does well by Dickens. Scrooge, Cratchit, Tiny Tim and the old English Christmas spirit. As box office, rather doubtful.

**APPEAL**—Class.

**EXPLOITATION**—Dickens' name and the timeliness of the release.

**"THE NEW FRONTIER"**

(REPUBLIC)

TIME—53 minutes. RELEASE DATE not given.

**PLOT**—Young John Dawson, leading a band of homesteaders into a stretch of newly opened Western territory, finds on his arrival that the mushroom town is already steeped in vice. Learning that the leader of the lawless element killed John Dawson Sr. when the latter tried to preserve law and order, the son becomes sheriff, and, aided by an outlaw he once befriended, cleans up the place. Love in the offing.

**CAST**—John Wayne, who is a rather personable fellow, with a supporting cast of friends, villains, loved ones and horses.

**DIRECTOR**—Carl Pierson. Okeh for this stuff.

**COMMENT**—An attempt made at the beginning to make the film a bit more classy than the usual run of Westerns, but it winds up with the same bathos.

**APPEAL**—Western fans.

**EXPLOITATION**—Homestead angle, along with other historical facts.

**"EAST OF JAVA"**

(UNIVERSAL)

TIME—72 minutes.

RELEASE DATE not given.

**PLOT**—Red McGovern, a fugitive from justice, is attempting escape on a Chinese ship, sailing with a load of tigers and lions for a circus. On the ship also are Larry, salesman for a mail-order firm, and Ann, daughter of an explorer, recently dead. When he hears a radio announcement naming him as a fugitive McGovern forces the captain to run into a reef, where the ship is wrecked. The survivors escape to an island, where, after finding safety in a cave, they are surrounded by the animals. Several are killed, but the rest are rescued at the last minute, just as the animals attack. McGovern dies in aiding the others to escape.

**CAST**—Charles Bickford, Elizabeth Young, Frank Albertson, Leslie Denton, Siegfried Rumann, Jay Gilbuena, Clarence Muse, Edgar Norton, Charles McNaughton, Ray Turner, Torben Mayer. Bickford is forthright and brutal as the convict and gives a good performance. Young and Albertson are likable. If nothing else, Fenton is a Chinese a la Hollywood. Rumann, in one scene where he loses his mind, is excellent, aided by a good directorial and lighting job.

**DIRECTOR**—George Melford. A nice piece of work, believable almost thruout. But ridiculous when not.

**AUTHORS**—Story by Gouverneur Morris. Screen play by Paul Perez and James Ashmore Creelman.

**COMMENT**—A first-class thriller and meller.

**APPEAL**—Adults, mainly men.

**EXPLOITATION**—This is the picture in which Bickford, allegedly, was bitten by a lion.

**"BROADWAY HOSTESS"**

(FIRST NATIONAL)

TIME—69 minutes.

RELEASE DATE—December 7.

**PLOT**—It seems impossible to chase film musicals out from backstage. This one tells of Winnie, fresh from the country, who's given a night-club chance, thanks to Lucky Lorimer, her manager. She is, of course, as usual, an overnight sensation, rocketing up to the big dough. She's in love with Lucky, but he's on the make for an heiress who turns him down. He therefore opens a gambling house and gets involved in a robbery. Both gals rally round, and he marries the heiress. After some more unbelievable and dull hooey he's shot by his brother-in-law but recovers. Singer marries her accompanist.

**CAST**—Wini Shaw, Genevieve Tobin, Lyle Talbot, Allen Jenkins, Phil Regan, Marie Wilson, Spring Byington, Joseph King, Donald Ross and others. They're almost as bad as the picture, with only King (in a small part), Regan and Wilson standing out. Regan, a personable lad, should go on and up. Wilson, as remarked here before, has a real quality of pathos; she rates an important dramatic chance. Shaw, in an attempt to build to stardom, sings uninterestingly and acts appallingly. Jenkins does his usual act.

**DIRECTOR**—Frank McDonald. Lack of imagination is the least of the shortcomings.

**AUTHORS**—Screen play by George Bricker, with music and lyrics by Allie Wrubel and Mort Dixon. Bricker should get a prize for including every stale and boring cliché ever discarded. Music sections undistinguished.

**COMMENT**—Ouch!

**APPEAL**—Non-existent.

**EXPLOITATION**—Playing up music, etc., may pull in the backstage-musical addicts. But have apologies ready.

**"THE LAST DAYS OF POMPEII"**

(VARIETY FILMS)

TIME—65 minutes.

RELEASE DATE not given.

PRODUCER—M. Korda.

**PLOT**—Glaucus and Ione, patrician Greeks living in Pompeii, are hindered from consummating their mutual love by the villainy of Arbaces, a pagan priest skilled in the black arts. Wanting his ward, Ione, for himself, he provides Nydia, a blind flower girl in love with Glaucus, with a love philter to use on the latter. The potion has the effect of making Glaucus temporarily insane, so that he runs amuck. The priest, who has just killed Ione's brother because he deserted the pagan cause in favor of Christianity, accuses the insane Glaucus of the crime. Seized with an unused dagger in his hand, Glaucus is imprisoned, and, a few days later, thrown into the arena to provide sport for the populace and meat for the lions. Just as someone accuses the real criminal Vesuvius erupts; the lions lose their appetite; the wicked perish and the good escape.

**CAST**—Victor Varconi, Maria Korda, Bernhard Goetzke, Countess de Liguoro and others.

**DIRECTOR**—Carmine Gallone. A thoroughly impotent job, lacking all distinction and coherence. Sequences abrupt. Film flickers.

**COMMENT**—Imported, but one piece of Gorgonzola after another. A hybrid affair, synchronized with sound and English narration.

**AUTHOR**—Based on the novel of the same name by Bulwer-Lytton.

**APPEAL**—Very doubtful.

**EXPLOITATION**—Billed as the only authentic version of the story; you may as well try that.

**"THE SILENT CODE"**

(INTERNATIONAL)

TIME—58 minutes.

RELEASE DATE not given.

**PLOT**—Gal's father is killed out in the great Northwest, just after he's made a gold strike. Her wicked uncle who runs the trading post did it, with his gang of evil fellows, but they manage to pin the blame on the upstanding young corporal of the Northwest Mounted, who loves her. They get the gold, too, but after the usual amount of would-be suspense it's all cleared up satisfactorily.

**CAST**—Kane Richmond, Blanche Mehaffey, Barney Purey, Pat Harman, Wolfang (dog) and others, including a Canadian Indian who talks with a Texan accent. Even the dog isn't so hot.

**DIRECTOR**—Stuart Patten. He must have been living on a diet of 1912 mellers.

**AUTHOR**—Screen play by George Morgan. An unbelievable job. Most of the action authors try to be just a little different, but not this guy.

**COMMENT**—Way below even the pony-opus average.

**APPEAL**—Kids—very young ones.

**EXPLOITATION**—Give it the routine and forget it.

KATHARINE  
**HEPBURN**

or  
**SYLVIA  
SCARLETT**

with  
CARY GRANT \* BRIAN  
EDMUND GWENN

*Directed by George Cukor  
Pandro S. Berman Production*



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TIONS OF THE YEAR FOR CHRIST-  
MAS AND NEW YEAR'S!..THAT'S  
RKO-RADIO'S HOLIDAY GIFT TO  
THE SHOWMEN OF AMERICA!**



**LILY PONS**

*in*

**"I DREAM TOO  
MUCH" . . . . with**

**HENRY FONDA**

ERIC BLORE · OSGOOD PERKINS

*Directed by John Cromwell  
Pandro S. Berman Production*

*Music by*

**JEROME KERN**

*Composer of "Roberta"*

# The Theatrical Unions in 1935

By PAUL DENIS  
(Labor Editor.)

**R**ELIEF work policies, jurisdictional squabbles, intra-union factional fights and increasing unemployment of members provided the major headaches for theatrical unions this year.

Most spectacular development was the Forum group's challenge of Equity administration policies. Most important development, however, was the International Alliance of Theatrical Stage Employees extending its jurisdiction over all theater workers, except actors and musicians, and its bitter fight with the International Brotherhood of Electrical Workers.

The Frank Gillmore-Paul Dullnell administration of Equity had flourished it seemed for ages unchallenged by any faction. Therefore, when the Forum came along it just about stole the show. The beginning of the year found the Equity progressive faction organized and pushing its policies with hard-hitting aggressiveness. Prodding the administration along, it forced it to take action on the relief situation, on rehearsal pay and, finally, on more frequent membership meetings.

Altho now ostensibly disbanded, as a result of the stormy "abow-down" meeting called by the administration, the Forum group still wields a tremendous influence among the Equity membership by taking the leadership in vital issues of policy.

The spreading out of the IA is important. For years the IA has prided itself that it was a sort of vertical union, taking in all backstage workers despite craft lines. With the projectionists an integral part of the union, altho organized in separate locals, the IA has always considered organizing the rest of the workers of the theater, except actors and musicians.

The IA never did anything about it, however, and when the NRA stimulated organization of ushers and other front-of-the-house employees, the IA suddenly

awoke to the opportunity. Wardrobe attendants are already organized in Federal locals in several cities, and service employees organized quite a few Federal locals themselves. In addition, the Building Service International Union had become active in theaters. At this point the IA managed to win from the executive board of the American Federation of Labor, meeting in Atlantic City in September, approval of its jurisdictional claims over service employees.

Thus, in one stroke, the IA laid the foundation for expansion, cut out the building service union and also gave it another weapon to fight the alleged encroachments of the International Brotherhood of Electrical Workers. At this writing, the IA is openly fighting to push IBEW men out of theaters and is also attempting to regain its position in the Hollywood studios.

As for the musicians, the Federation's plan to franchise all band bookers, which goes into effect January 1, is easily one of the most important moves in its long history. The franchise system, announced after the annual convention, hopes to make violations of union contracts practically impossible.

The year was marked by two big fights between locals and the Federation. In New York, the new "progressive" administration of Local 803 is definitely hostile to President Joseph N. Weber of the AFM and is going ahead with spectacular and militant reforms. The Passaic local is the other thorn in Weber's side. It is now suing Weber and the AFM, asking for an injunction against revocation of its charter by the AFM. It is the first open revolt by a local against the Weber administration in quite some time.

Getting back to the actors, the year featured the emergence of the Grand Opera Artists' Association, which was granted an AFL charter by the actors' international (Four A's) at its annual meeting in May. The problem of interchangeability of cards among member unions of the actors' international came

up at the May meeting, but was voted down.

The American Federation of Actors is just rounding out its second year as an AFL union, and has made substantial progress. It acquired a new president, Rudy Vallee, and a new honorary president, Sophie Tucker. It opened several new branches and won several new government relief appropriations, including money for a circus project, for the renewal of the vaude relief projects and for the new Works Progress vaude-musical comedy project. In the night club field, it has almost tied up the Detroit clubs and agents and has also signed two large New York cabarets.

The virtual passing out of the vaude company union, NVA, is another highlight of the year, as is the emergence of the Screen Actors' Guild as a dominant force in Hollywood. Its close alliance with Equity, the decline of the producer-dominated Academy of Motion Picture Arts and Sciences and the reorganization and growing strength of the pro-Guild writer and director groups are other factors that contributed to the Screen Actors' Guild's growing importance.

The unions' relationship to the various Government relief projects consti-

tuted another big problem this past year. Equity, Chorus Equity, AFA and the musicians, in particular, had several run-ins with Government officials.

Another important angle this past year has been the emergence of a progressive faction within the IA, led by Local 306 in New York. These liberal tendencies, so sharp among the New York group, account to a large extent for the formation this summer of an alliance of 23 unions to organize hotels and another alliance to organize night clubs and private clubs. The musicians, waiters, stagehands and actors were spearheads in both instances.

Altho the alliances have not been very active the past two months, they are holding their ground and are looked upon as forming the nucleus of a theatrical union council embracing all crafts.

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Headquarters: Palace Theater Bldg., 1564 Broadway, New York

## The Government Aids Unemployed

A SITUATION that held the spotlight consistently thruout the year has been the Government's attempts to take care of the thousands of unemployed and destitute performers, musicians and workers of show business.

The Wall Street crash and the attendant economic depression had thrown an increasing number of theatrical workers into the ranks of the jobless. It was hoped that show business could absorb them in time, but this did not happen. As most performers were hardly capable of doing anything else, they constituted a serious problem for relief agencies.

Under pressure from actor and theatrical unions, the Government emergency relief organization had approved appropriations for several theater projects, but it was not until this summer, when \$27,500,000 was appropriated for the "arts," that the groundwork for a serious effort to relieve the distress was laid. Of this figure, \$6,000,000 was set aside for "theater projects."

Under the new title of Works Progress Administration, the Government started to take theatrical workers off the relief rolls and put them to work at useful projects. Mrs. Hallie Flanagan, a Vassar College professor, received the appointment as Federal Theater Director and began setting up a national administration.

She was immediately accused of favoring the "arty" theater idea, and her critics pointed at her appointments of regional directors as proving she was emphasizing the non-professional angle. Mrs. Flanagan denied this and insisted she was not forgetting that relief of the unemployed was first consideration. Rehabilitation of the theater was a secondary factor, she said.

The WPA took over the few existing PWA projects and proceeded to launch new ones. Then the confusion set in. The projects were not launched quickly enough, and thousands of theatrical people found themselves going thru a wearing and tearing red-tape mill with nothing happening. Complaints poured in. To meet the situation, Mrs. Flanagan ordered that all those who had been on home relief prior to November 1 and who had been requisitioned for projects be put on the WPA payroll immediately, even if the projects had not actually started.

This helped ease the situation, but additional thousands rushed to the WPA after failing to get jobs with units and shows when the new season started. Under the Federal WPA ruling only those who had been on home relief prior to November 1 could get on the WPA projects, altho all projects were permitted a 10 per cent margin for requisitioning non-relief workers. Equity and Chorus Equity demanded that a much higher margin be allowed because of the peculiar nature of the theater business but, at this writing, this has not been allowed.

The WPA projects in New York are now paying performers and musicians \$23.50 a week. Supervisors and assistants get more, while old-time performers no longer able to act are spotted in smaller-wage classifications as attendants, etc. In New York last month, Local 802 of the American Federation of Musicians forced a cut in hours which brought the hourly WPA scale close to the union scale.

Altho money has been allocated for theatrical projects in almost a score of cities, there has been as yet no attempt to tour units. The hitch here is the difficulty of getting money for transportation expense and the various WPA limitations on overhead costs. Eddie Dowling's plan to tour musical revues, for example, has been shelved because the cost of costumes, music, scenery and transportation would be prohibitive.

Clearing away the confusion of red tape, incompetent personnel, personal bickering, attacks by the unions and the uncertainties of the Roosevelt administration, there can be found a very definite basic viewpoint of WPA officials in regard to the theatrical projects.

For the first couple of years, the Roosevelt administration had treated the relief situation as an emergency that had to be met with a dose. This attitude has changed, and the WPA is supposed to usher in a new era in which all capable relief recipients are given useful jobs. Now Mrs. Flanagan, Elmer Rice and her other assistants claim that altho they are not unmindful of the

primary need for giving work to broken-down spirits, they also would like to see the WPA projects rehabilitate the stage and eventually become self-sustaining.

If the projects become self-sustaining thru charging admissions, the commercial show business will be faced with government-backed competition. The whole movement is in such a flux, however, that it has been difficult for commercial show business to pin down and attack specific WPA policies. The smoke is there, however, and we may expect a fire one of these days when WPA units really come into competition with commercial outfits.

## EVENTS OF THE YEAR—

(Continued from page 62)  
to Florida because of the proposed high tax.

Late in March the Screen Actors' Guild had achieved membership of 2,300 and was definitely set to eclipse the producer-controlled Academy of Motion Picture Arts and Sciences.

In the middle of February Allied threatened to boycott any majors who used announcements of building as bludgeons to sell product.

Monogram changed its name to Republic and became national in April.

More restraint of trade suits began pouring in on the majors during the spring.

John Coogan, father of Jackie Coogan, died in San Diego after an auto accident May 4.

Early in May General Talking Pictures filed suit against Electrical Research Products, Inc., charging monopoly.

In June Will Hays' contract was renewed for a period of five years.

Late in June Al Lichtman was named president of United Artists.

Independent theater owners began setting up buying combines during the early summer.

Independents declined a voluntary code early in July.

Late in July the Code Authority was liquidated.

During August it was announced that the Senate would investigate the high fees for the Paramount reorganization, as Congressman Strovich demanded an investigation into the morals and finances of the film industry.

Will Rogers died August 15, killed in an Alaskan plane crash with Wiley Post, aviator. The entire nation mourned.

Early in September Will Hays announced that he would try to control the "unfair competition" situation.

A picture shortage was foreseen in mid-September.

Late in September it was reported that a government investigation of the Hays office might be listed for the next Congress.

The St. Louis conspiracy suit of the government against the majors finally began the first week in October.

Opposing attorneys brawled and skir-

**Local** 306, MOTION PICTURE MACHINE OPERATORS' UNION OF NEW YORK CITY, IS HAPPY TO JOIN WITH ALL OTHER LEADING FACTORS OF THE INDUSTRY IN WISHING THE BILLBOARD MANY MORE ANNIVERSARIES LIKE THIS.

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## MOTION PICTURE MACHINE OPERATORS UNION, LOCAL 306

251 West 42nd Street, New York City

mished for minor points as the trial progressed, with forecasts going out that it would last for weeks.

General Theaters plan of reorganization was filed early in October.

In mid-October it was reported that the plan of Allied to form an indie production company was ready.

Benjamin Warner, father of the Warner brothers, died in Youngstown, O., November 3.

Gambling nights in theaters flourished thruout the country all fall, despite legal and exhib opposition in many quarters.

More anti-trust suits reared their

heads in mid-November, as the industry still waited for the result of the St. Louis trial.

The St. Louis case finally ended November 11 with a victory for the majors, the jury voting for acquittal.



## The Rise of Amateur Shows

A MATEUR shows are not new. Yet they raised a terrific rumpus in show business this year.

Amateur shows—that is, impromptu and non-commercial—are probably as old as civilization. Amateur shows as a pathway into the professional theatrical field are old, too. Yet the entire country became suddenly amateur-conscious this year, with Major Edward Bowes easily grabbing the spotlight as the personification of the modern amateur idea.

The craze for amateur shows really hit its stride this year when Major Bowes' Tuesday night amateur hours over WHN had gained such tremendous popularity that they were bought by Chase & Sanborn as a commercial program over the NBC network. By this time practically every radio station was running one or more amateur programs and almost every picture house was bringing its old customers back by presenting the neighborhood girls and boys in talent-display contests. Some movie houses were running as many as four and five amateur nights a week, usually presenting each one under a different title—Radio Night, New Talent Night, Local Follies Night, Auction Night, Opportunity Contest.

As might be expected, the craze was quickly capitalized by smart bookers, promoters and theater, cafe and radio station owners. Bookers rounded up broken-down acts and booked them over their circuits of "amateur nights." Acts were usually guaranteed carfare and a dinner, or a flat couple of dollars, and

then urged to compete for the prizes, which are usually \$6 first prize, \$3 second and \$2 third.

Under the guise of giving the new talent a chance, a lot of night clubs, theaters and stations got free talent which they exploited before a paying public. But since the average amateur was dying to get near a mike and under a spotlight, it would hardly be fair to say they were being exploited against their wishes.

"Why the amateur craze?" is a common question, and anyone's guess is as good as another's. Important is the fact that a depression-ridden public was only too anxious to see pots of gold at the end of amateur contest rainbows. Economic conditions seem to have quickened the public's eagerness for quick and easy riches, which might explain the terrific popularity of sweepstakes, lotteries, policy numbers and other forms of gambling. The amateur contest had and still has tremendous appeal to unhappy and poverty-stricken people, as well as attracting the usual amount of exhibitionists, half-wits and youngsters.

The craze probably reached its peak this summer and now appears to be subsiding—altho its force is not spent by any means. There are still national advertisers featuring amateur programs on network time and there are still plenty of theaters running amateur nights once or twice weekly instead of three and four times. It is probable that a widespread return of vaudeville will take the edge off amateur nights.

Americans are proud of the industrial achievements that have made their brawn, courage and ingenuity world famous. The chief disease which threatens that supremacy is tuberculosis. It is the greatest cause of death between the ages of 15 and 45. Help protect American man power from this enemy by purchasing the Christmas Seals that fight it all year round. The seals you buy today may save your life tomorrow.

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# Brooklyn Houses in Jam With License Department

**Commissioner Moss holds hearing on Minsky's, Star and Oxford—Baptist Temple complains of indecent shows—Republic case still in Appellate division**

NEW YORK, Dec. 21.—License Commissioner Paul Moss has not relented any in his supervision of the burlesque houses in this city, despite his awaiting a decision from the Appellate Division on the suspension of the Republic Theater's license. His inspectors are still covering the theaters, and last week he summoned the three Brooklyn burlesque houses, the Minsky's, Star and Oxford, to his office for a hearing on the complaint of the Baptist Temple of Brooklyn. It is understood that he warned all three operators that their licenses are jeopardized by such complaints. Another hearing on these Brooklyn theaters will probably be held shortly. Further reports on the shows are reported as having been made to the commissioner and at the next hearing there will again be representatives of the Baptist Temple, the complainant, in attendance.

Commissioner Moss also stated this week that the Minsky case of the Republic Theater is still in the Appellate Division, the Minskys appealing from the lower court which sustained the License Department's right to suspend or revoke a theater's license if the evidence is clear. Contentions of the operators has been that the department has no right to suspend or revoke a license unless a conviction on an indecency charge is made in the courts.

Moss said also that whatever may be the Appellate Division's decision the case will go further to the Court of Appeals. If his department is not granted the decision he intends taking it to the higher court, and that he expects the Minskys will do the same thing if they lose the decision.

## Yvonne Cappell, Manager, Injured in Plane Crash

HUNTINGTON, W. Va., Dec. 21.—Yvonne Cappell, the "Tassel Dancer", and her manager, Don Moore, were injured last Saturday night when the plane flown by Moore crashed in a forced landing at South Point, O., 10 miles west of Huntington.

They were jumping from Knoxville to Cincinnati when Moore was blinded by sleet, forcing him to land in the hilly terrain.

Miss Cappell was removed to a Huntington hospital, where her condition was pronounced serious. She will be confined in the hospital for several weeks. Moore escaped with minor cuts and bruises.

ALICE KENNEDY is happy that she has shed a lot of weight.

## Miami a Tonic

MIAMI, Dec. 21.—Morton Minsky, on a flying trip here to make arrangements for the opening of his Miami Beach house, talked about his girls in the following manner. "They'll all be charming, Miami's climate is good for the girls, judging from last year. They all went back to New York in high spirits and took new enthusiasm to the show there."

## Indie Gets Pitts As Worcester Exits

NEW YORK, Dec. 21.—The Independent Burlesque Circuit, headed by Isay Hirst, is undergoing some changes, the Worcester, Worcester, exiting from the wheel and going into a stock policy, and the Variety, Pittsburgh, joining the circuit to fill in the lost week. Hirst also is now a partner of the Empire, Newark.

The Worcester house is slated to go into stock December 29, with Freddy O'Brien producing. Yet Pittsburgh, operated by George Jaffe and which several times this last month, comes in at the end of the month to make up for the week lost.

Hirst entered into the Newark picture by buying out Ed Rowland's interest. As a result, Hirst is now partnered with Harry Brock, and Hughie Mack goes in as manager.

## Follies, Albany, Folds

ALBANY, Dec. 21.—The Follies Theater here, operated by Max Rudnick under a so-called musical comedy policy but drawing on burlesque talent, folded suddenly last Saturday night. House, however, had been running on a week-to-week notice, the notice having gone up after the first week.

# Burlesque Review

## Gaiety, New York

(Reviewed Tuesday Afternoon, Dec. 17)

Gaiety this week presents a fast-moving show, running an hour and 50 minutes. Altho showing nothing unusual in the way of routines, strippers and production numbers, Paul Morokoff has yet managed to stage a show which keeps the case-hardened fans chuckling and interested practically all the way.

Line consists of 14 steppers of assorted shapes and sizes, who adequately fill in the pauses between the more spicy numbers. A few mild dance specialties, done by girls from the line, deserve little more than passing mention. Real honest-to-goodness steppers wouldn't be half bad.

The strippers all sing a bit and make more or less successful ado about nothing. Gladys McCormick, a teasing pleaser, was called for two encores. She together with Gay LaBarr, a dynamic

redhead, were tops. Other strippers receiving perfunctory applause were Mary Brown, Dorothy Lawrence and Evelyn Whitney. Most of these a. g. gals are overdoing the nonchalant angle.

Sharing the comedy honors are Bert Marks, Harry Evanson and Billy Arlington. Marks, a nutty Yid comic, is most consistent in getting laughs, however. Evanson, fed by Jack Coyle, is a riot in one sketch—famous lovers of history. Arlington does a grand takeoff on opera.

The staging, tho on the gaudy side, sometimes approaches real beauty. The *Lady Wrapped in Cellophane* number is a swell eyeful, tho possessing nothing unusual in the talent direction. Catherine Erwin and Coyle add to the production value by singing the show delightfully.

Big good at this performance and the customers are getting their money's worth. P. A.

## Burly Briefs

BILLY WATSON writes in that the Orpheum, Paterson, N. J., will be remodelled at an expense of about \$40,000. . . . Says that Max Kroll hasn't a chance of getting the house.

COUNTESS NADJA got a swell blurb recently in the Literary Review of University of Minnesota. . . . It was written by Peter Edmonds. . . . She's laying off until this Friday, entertaining her son during the Christmas holiday. . . . Morton Minsky flew to Miami and back, but on the return trip the plane was forced down in North Carolina and he had to tramp it back to New York. . . . Georgia Sothern closed for the Wilmas last week and is going to Buffalo. . . . Peaches also closed to jump on to Chicago. . . . Other Wilbur closings are Johnny Cook, a victim of laryngitis, and Virginia Jones. . . . Irving Place, New York, is drawing in the Peoples, further downtown, for its people.

RUSS TRENT closed for the Minskys in New York Saturday and Diamond and Faye gave in their notice also. . . . Later boys said something about being fed up on sunshine and excursions. . . .

Trent's ailing with laryngitis, as is Jack Greenman. . . . Bob Alda is closing at the Ettinge, New York. . . . Madge Carmyle opened with the Marshall and Leonard show on the Independent's one-nighters. . . . Paul, due to open at Minsky's Brooklyn last week, is still at the Bijou, Philly. . . . George Tuttle is leaving the Star, Brooklyn, to join the Worcester stock. . . . Betty King, who closed at Bijou, Philly, Saturday night, is also slated to go to Worcester. . . . Lorrie Lamont closed at the Roxy, Cleveland, Thursday. . . . Margie Lee and Jo Ann Dare replaced Helen Greene and Dorothy Jordan at that house.

JOE DE RITA goes into the Ettinge, New York, Friday, following his engagement in Cleveland. . . . Phil Stone just arrived in the East from Florida and he's hunting a job. . . . Alice Donaldson, a recent bride, claims she's definitely thru with burlesque, at least she hopes so. . . . Bob Eugene left New York for Minneapolis with a 10-week Mill Schuster booking under his belt. . . . Barbara Bow closed with the Indie circuit for an engagement at the Garden, St. Louis. . . . Joyce and Ray. (See BURLY BRIEFS on page 78)

## U-NOTES

By UNO

SANTA CLAUS was bulletin-boarded by the Star, Brooklyn, chorines asking for the following gifts. Jerry DeVeer, a trip to California; Anne Schaeffer, a week-end in Panama; Estelle Barry, tonal removal; Alice Bard, fur coat; Dotty Kane, mink coat; Helen King, chromium cocktail set; Mim Osborne, police dog; Orace Murray, limousine; Audrey Craig, keg of beer and a straw; Jessie Van Kirk, portable noiseless typewriter; Vivian Jacobs, parachute; Helen Moore, a Ford; Babe Dane, longer working hours; Irish Butt, a dog; Peggy Stile, fare to the old country, and Babe Cummings, lesson in truckin'.

HARRY BENTLEY, comic, doing a scene about China dolls he did 20 years ago on the old wheel. Then he had Martha Pryor as a straight woman. Now he has Viola Spaeth as the new vampire.

GEORGIA SOTHERN signed a new Winner contract that will keep her at the Apollo and Irving, New York, until January 16, 1937. One stipulation enables her to extra attraction elsewhere whenever occasion arises.

NED CRANE, long associated as backstage director in Minsky houses in New York and Brooklyn, left Friday to join an indie circuit show as road manager.

BARBARA JANIS (Mrs. Herbert Faye) with *Big Revue*, indie circuit, wants this column to convey thanks to co-members in the show for large floral pieces, tokens of sympathy, sent to her upon the death of her dad on December 3 while the troupe was in Newark. Also thanks to friends for cards and telegrams.

HELEN GREENE, red-headed dancer at the Roxy, Cleveland, birthday partyed (See U-NOTES on page 72)

## MARY "MARVA" BROWN

Talking, Stripping, Singing Exceptional.

## THE HIP-SWINGING SENSATION.

## LORRIE LAMONT

Artistic Strip Specialist and Straight.

## DOLORES WEEKS

DANCING—TALKING—STRIPS.

## DUDLEY DOUGLAS

Straights With HERBIE FAYE, Indie Circuit.

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Enjoying a Pleasant Season with Minsky Shows.

## MARGIE WHITE

PERT, PERSONABLE AND PLEASING.

## BETTY-MACK SISTERS—SHIRLEY

In Dances, Assorted, Including Acrobatic and Modernistic.

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Show Stopping at the Ettinge, New York City.

## SUGAR—KAYNE SISTERS—SEE

Singing and Dancing Specialties and Strips

## KITTY (SEIFERT) CAMPBELL

THAT GORGEOUS RED-HEAD

## BETTY KING

THE VIVIAN YEAGER

Dancing Nat Moran

## JOAN DEE LEE

The Blonde Vegetation at Burlesk.

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Acrobatic Dancing, Tap, Vocal, Piano, Vocal, Jive, Swing.

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The Sophisticated — Personality

## BARBARA BOW

PERSONALITY PLUS TALENT.

## MURRAY LEWIS

Fast, Low, Eccentric Comedian.

## MICKEY O'NEIL

Roxy's (Chicago) Protege.

THE RED-HEADED BOMBSHELL.

## JUNE PAIGE

## ESTELLE THOMAS

A NEW BLONDE THRILL

With a Singing Voice.

## BETTY ROWLAND

Youth, Charm, Personality and Ability

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(JUNE RHODES)

Back From the West With New Novelties.

## HERB-LEIPSIG & MORGAN-PAT

Singing Jux. Straight—Southeast Versatile.

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Captivating Charm and Beauty.

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MINSKY'S LATEST SENSATION.

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# Burlesque--The Theater's Bush League

**B**URLESQUE, often referred to as the bush league of the theater, the testing ground for advancing the performer to more lucrative fields, finally showed some indication this season that it deserves that reference. Thru no fault of its own, burlesque had been disregarded the last several seasons by talent scouts, with the performers having to be content with staying in their own backyard. This season round the field again living up to its reputation, with other branches of the amusement world drawing upon its resources.

Surprisingly enough, strip women seemed to have comprised the greatest proportion of the graduating class this season. The night club field recruited them for the most part, and, of course, paid them more handsomely than burlesque. The sudden influx of nudity into vaudeville units also brought the strip woman into popularity, with vaude another field to which these girls had access, altho they probably did not favor the lack of consecutive playing time in vaudeville. However, the nudity trend in vaudeville is being stamped out to some extent and the use of strip women in clubs has quieted down.

Burlesque scenes and other material, always begged, borrowed and stolen by the nationally known comedians of the radio, by the Broadway revue writers, by the movie dialog experts, came into their own this season. London bookers of the Palladium in that city notified their New York representative to buy up a flock of worth-while burlesque bits. Sid Fields, formerly of Greenman and Fields, was signed to a two-year contract by Eddie Cantor and is writing for him in addition to other duties. Now many in burlesque who have trunk loads of material are taking advantage of the situation and are intent on selling their scripts to other fields.

Sid Fields, as mentioned, achieved much success this season. Not only is he writing for Cantor's broadcast, but he is also appearing on the broadcast and in the Cantor picture on the United Artists lot. He also went on the Wallace Beery Shell Chateau air program for one broadcast, paired with Bert Gordon.

There are countless comics and other principals who deserve an opportunity in other fields, but to be drawn from their own backyard they would have to be given more than just promises. They have a pretty good backyard right now, what with its consecutive booking. The salaries may not be inviting, but such players are assured a minimum of at least 30 weeks out of the year.

With burlesque at least affording steady work, a lot of performers have returned from vaudeville into burlesque. Then, too, with vaudeville break-in and showing houses at a premium and practically extinct, the youngster with stage ambitions is drawn to burly. To learn the ropes he must turn to that field, and it is to burlesque's credit that once the beginner gets into the field he or she is usually given a chance. Chorus girls double as strip women, they are given opportunity to talk, and many of them do hoofing specialties.

Comics, unfortunately, are having a tough time graduating to the other fields. The Bert Lahrs, Joe Penner, Jack Pearls, etc., stepped their way up via vaudeville, but the comics today are missing that step and they have to make a terrific leap, either right to radio or the legit stage. Of course they can go into vaude, but the fellow who's making his \$50, \$75, \$100 or \$125 in burlesque isn't going to take so kindly to working one, two and three-day stands at four bucks or the like a day.

Another item hampering burlesque as a minor league is the fact that in the big cities, where talent is sought, burlesque shows are not presented as they once were. Not so much the thought of talent today as of girls, girls and more girls, plus overdoses of flashiness. Comics are usually relegated to second place.

Burlesque, however, is still the minor league for talent, and the other fields will thank their lucky stars one of these days that this field managed to hold on. Films, radio, legit and all other branches of the show world will continue to need talent, and burlesque can still be relied upon to supply it, provided the talent scouts get out and visit the burlesque theaters.

Every Best Wish for 1936

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FEATURED IN MINSKY BURLESQUE HOUSES

GREETINGS OF THE SEASON

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1935 - 1936

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JEAN



to all

- Managers
- Performers
- Agents

BEST WISHES

FOR A PERFECT '36

MINSKY BROS. AND WEINSTOCK

# Advantages of Burly Circuit Operation

By ISSY HIRST

(President Independent Burlesque Circuit)

**C**IRCUIT operation in burlesque is of considerable advantage to all parties concerned—the burlesque field itself, the operator, the performer and the audience. Yet of them all the performer appears to benefit most, for circuit operation assures him of conditions which make his work much easier. At the same time a circuit is extremely

valuable to the others concerned. It tends to make burlesque a healthier field, it enriches the operator and makes his duties much lighter, and the audience benefits to the extent of getting variety rather than sameness.

How does the performer benefit? Firstly, and a very important item in the welfare of the artist, circuit opera-

tion provides him with consecutive booking. In the case of the Independent Burlesque Circuit, for example, he is assured of nine consecutive weeks, and very often a talented performer is sent around the circuit on a repeat. In stock the performer has no assurance of the length of his booking. He may get his notice on the opening day or stay for a full season.

Other benefits to the performer are many. No excessive rehearsals are necessary; all the rehearsing is done the week before the show opens. In many circuit houses policies are not continuous, as in the grind stock houses, and the performer gets the advantage of doing only two and three shows a day. An extensive wardrobe is not as necessary on a circuit as it is in stock, and salaries for the most part are higher.

When a performer plays on a circuit he is given valuable training. By traveling from one house to another he gets the extremely valuable experience of learning how to play to a variety of audiences. Furthermore, by playing to audiences in various cities, the performer establishes a wide reputation. When part of a circuit, the performer selects only his best material, and does not have to worry about new bits and other items each week, as he does in stock. In general, there is much opportunity for advancement.

The burlesque field itself benefits extensively from circuit operation. Coverage of a large number of towns aids the field in general, and, if the shows are of a worth-while nature, the public can be weaned away from the impression that burlesque is a low form of entertainment. Furthermore, thru providing consecutive employment, circuits bring new performers into the field, for players can seldom secure consecutive employment today in vaudeville. Seldom do you hear of action against circuit houses by authorities as you do in the case of stock houses—or in any event action is not as prevalent as it is in the case of stock policies.

The theater operator who is a part of a circuit is afforded many advantages. He is given an opportunity to concentrate on the theater operation, which certainly needs much attention. In doubling lies a grave weakness of burlesque today. Operators can seldom be successful at both operating and producing. Also, the expense of the show is cut down considerably by playing circuit attractions. The operator shares pro rata with other circuit operators the cost of scenery and wardrobe, and gets a better buy on talent thru the medium of consecutive booking.

The audience also benefits—and when an audience benefits so does the theater operator. Thru circuit operation the audience is offered new faces each week, and is not compelled to see the same people in different bits as in the case of stock houses. Also, the audience gets the performer's best show. And repetition of music, scenes and the like are avoided in circuit shows.

Yet circuit operation is not the bed of roses that it might seem to be on the surface. It takes lots of attention, and must be nursed and watched carefully. Tho' not easy to bring about and difficult to manage, the many benefits that it provides make all the hard work worth while. The houses comprising a circuit must be carefully selected so that shows can be routed with the least possible expense and difficulty. Much care must be exercised in the building of shows, so that they are payable in each town comprising the circuit. It is necessary that each show carry a company manager to see that the company does not lay down; that it does the same show every day of the route. It is all very well to have a performer in the role of a company manager, but it has been proved that one actor does not like to take orders from another.

Comedy is the strongest factor in audience reaction in the case of our circuit's shows. The circuit audiences indicate clearly that they are more interested in getting laughs than they are in watching a lot of girls or trunkloads of wardrobe and scenery. All-round talent and a good show are preferred to a show built around girls and finery. Circuit operation must be a partnership agreement. One man must be chosen to head the circuit and to make

all decisions and to supervise productions. The theater operator's needs must be carefully considered, but all the operator need worry about is that the show meets the cost originally specified. The one chosen to head the circuit must be given great freedom in his duties, for if all members of the circuit were to interfere at random the success of the circuit would be very unlikely.

Now the question arises of whether a circuit embracing the East and Midwest is feasible. The day is not very far off when this will be brought about, and circuit operation will not be limited to the East. The Independent Circuit has been approached by Midwestern operators with requests to make them a part of the wheel, but they were not strategically enough located to make it possible to include them on the tour. However, others will come along and there will eventually be a circuit that stretches from New York to Chicago, one that will total upwards of 25 weeks.

The same advantages to the Midwestern operators exist as they do for Eastern operators even more so because the Midwest, with its limited supply of performers, would be provided with many new faces. Shows would be cheaper and at the same time better. By careful routing shows could be sent out to that territory without involving heavy railroading.

The Independent Burlesque Circuit is now in its second season, and enjoying success. It numbers among its successful spokes in the wheel the Republic, New York; Minsky's, Brooklyn; Trocadero, Philadelphia; Empire, Newark; Hudson, Union City; Howard, Boston; Gayety, Washington; Gayety, Baltimore, and a week of Pennsylvania one-nighters. The bigger houses as well as the smaller ones have shown themselves to be adaptable to this sort of show. The New York and Brooklyn houses, accustomed to heavier budgeted shows, are supplementing the units with their own stock casts, which affords their audiences a still bigger show for the money.



GREETINGS TO EVERYBODY

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**MARJORIE FRANCE**

Direction • NAT MORTAN

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**Events of the Year in Burlesque**

Date references at head of paragraphs are to issues of The Billboard during 1935

Jan. 5: Ettinge, New York, cast freed by court of indecency charge. Burlesque Artists' Association has one-week salary claim against George Katz on his Waterbury house.

Jan. 12: Independent Circuit loses three more houses. Sam Scribner-Max Wilner circuit is rumored. Minsky's Miami Beach to open January 18.

Jan. 19: BAA active in collecting salaries due members. Max Rudnick and Eddie Madden withdraw from Supreme Circuit. BAA boosts initiation fee to \$25.

Jan. 26: Reports of a circuit war labeled as strictly a sham.

Feb. 2: I. H. Herk and George Jaffee to open Galety, New York, February 1.

Feb. 9: BAA prepares to launch a drive against dirt. George Katz seeks to acquire lease of Empire, Newark.

Feb. 16: Miami Beach cast joins BAA. Musicians pulled out of Apollo, New York, in attempt to clean up musician situation in burlesque.

Feb. 23: License Commissioner Moss keeps a watchful eye on burly. BAA prepares to invade the Midwest. Musicians favor a general burly walkout.

Mar. 2: International Alliance of Theatrical Stage Employees offers BAA a working pact. Censorship heat is on in New York. Waterbury folds with salaries due cast.

Mar. 9: BAA tieup with other union crafts not set.

Mar. 16: BAA holds well-attended meeting, with New York managers also meeting.

Mar. 23: Burlesque code is due to be shelved. Burly union war still prevails.

Mar. 30: Republic, New York, beset by union trouble. Commissioner Moss attacks theater go-betweens.

Apr. 6: United Burlesque Artists' Union springs into being and seeks a New York State charter. New York musicians' union victor in burly strike.

Apr. 13: BAA labels rival organization a company union. Police make arrests at Galety, New York. License Commissioner Moss meets with managers.

Apr. 20: New York censorship threat dies.

Apr. 27: New York managers form organization. BAA seeks to enjoin George Katz from opening theaters.

May 4: Katz succeeds in opening Civic, Syracuse.

May 11: Lowdown given on new managers' guild. Katz has his hands full in Syracuse. BAA gets a "closed shop" in Detroit. New actor union refused charter.

May 18: BAA holds New York meeting, attended by 200. Judge frees Galety. New York girls but holds managers.

May 25: Licenses of New York theaters being held up.

June 1: Max Wilner-Issy Hirst circuit rumored. BAA nominees for office are selected.

June 8: Issy Hirst in deals with Minskys.

June 15: New York houses get licenses after month's delay. New BAA contracts under way.

June 22: Burly code dies. Independent Circuit folding.

June 29: BAA to incorporate. Outlook for new season is dim.

July 6: BAA plans relief fund. Fifth Avenue, New York, gets license. Minskys to open Hollywood house July 13.

July 13: BAA elects its officers.

July 20: New BAA contract may include a day off for chorus, and no actor-managers.

July 27: Operators await BAA contract, claiming delay will make it a late season.

Aug. 3: New BAA by-laws being prepared. The Minsky-Weinstock firm plans additional Coast burlesque. Issy Hirst looks in on the Midwest.

Aug. 10: BAA turned down by Theater Authority in request for a share of charity distribution. BAA's new contract ready for managers. I. H. Herk to take over Empire, Newark.

Aug. 17: Minskys align with Hirst in the Indie Circuit. New York managers organize for contract battle with BAA.

Aug. 24: BAA informs managers it is ready for contract talks.

Aug. 31: BAA and managers in deadlock over contract. George Katz settles salary claims. Apollo, New York, settles union jam after walkout.

Sept. 7: Managers and BAA still at odds, with settlement or walkout pending.

Sept. 14: Burlesque actors strike in contract dispute but settle after managers give way to BAA in major points under dispute.

Sept. 21: Peace prevails after strike. Indie Circuit gets started.

Sept. 28: Eastern Burlesque Managers' Association established.

Oct. 5: Managers' organization promises cleaner shows.

Oct. 12: EBMA gets charter. Eastern burly situation called unhealthy. George Katz expands, opening Providence.

Oct. 19: Irving Place and People's, New York, quit EBMA. Indie Circuit expands. District attorney's office checks New York burly.

Oct. 26: BAA sets hearing for 32 complaints, an outcome of strike. Katz folds Providence after two-week run.

Nov. 2: Republic, New York, denied injunction restraining license suspension, yet given a stay. Minskys invading other fields.

Nov. 9: George Katz in Baltimore does a mid-week fold. Gotham and Union City also leave EBMA.

Nov. 16: BAA-EBMA peace threatened by tiff over George Katz and contract delay.

Nov. 23: Republic, New York, aided in tiff with Commissioner Moss. Max Rudnick leases State, Albany. George Jaffee opens and closes his Pittsburgh house.

Nov. 30: Threatened blowup between BAA and EBMA still in the offing.

Among those who passed away during the year were Fred Irwin, May 12; Charles Robinson, early in June, and William Austin, July 26.

**BURLESQUE ARTISTS ASSOCIATION**

- Extends its greetings for a very Merry Christmas and a Happy and Prosperous New Year to each and every member of the Burlesque Artists' Association and to the entire theatrical profession.
- Sincere thanks to those who gave moral, financial and physical support during our recent trouble.

**THOMAS J. PHILLIPS**

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## Ben Atwell Writing Story on Showboats

CINCINNATI, Dec. 21.—Ben H. Atwell, director of publicity for Columbia Pictures, is preparing a comprehensive story on the showboats of yesterday and today in connection with Columbia's forthcoming Harry Richman production, *Rofitis' Along*.

The film has for its locale in a very consequential sequence an old-time Mississippi River showboat. Atwell's yarn on the showboats is to be syndicated to a restricted list of non-competitive newspapers. He is getting much of his material for the story directly from the present-day showboat operators.

## Maggard To Augment His "Spices of Paris"

CINCINNATI, Dec. 23.—Jack Maggard, general manager of *Spices of Paris*, currently on Midwestern dates, announces that he is augmenting the company to 50 people after the first of the year to tour thru the South and Southwest to the Coast as a two-hour road show. The new unit will boast 30 blond chorines, Maggard says. His present show has been out since July 24 last.

In the present *Spices of Paris* roster are Earl Hampton, Jack Spangler, Lou Selter, Dorothy Manners, Jean Caron, Helen Heath, Dorothy Stork, Dode Simms, the Lee Sisters, Maude Watson's Sallorettes and Harold Green and his orchestra.

The company opens at the Majestic Theater, Chillicothe, O., tomorrow for a four-day engagement.

## Billroy Show Briefs

MIAMI, Fla., Dec. 21.—One finds, in giving this town the once over, little in the way of flesh on current theater programs. The Paramount offers the only stage show and that only for the last three days of the week. Walter Witko's Band is featured, bolstered by specialties in all probability recruited from local night spots.

Minsky's burlesque and the larger clubs are yet to open—Miami's season is still to get under way "officially."

Besides Mr. and Mrs. Billy Wehle and children, Winona and Billy Jr., other Billroyans enjoying the layoff here are Mr. and Mrs. Harry Rollins, Rhody and Jean Jordan, Walter (Handicapper) Bowker, Russell and Gladys Duncan, Pa and Ma Parley, Ernie and Beth Barthel, Jack, Betty and Tom Hutchison, Benny Fratantoni, Martin Arnold and the writer. Daley Murphy and Bonnie Mack are also here and the Hinkles, Ivy and Norman, are the guests of friends at Lake Wales.

Betty Rawlinson, Dolly and Albert Crites, Eddie Mellon and the crew are keeping the home fires burning in West Palm Beach, where we will reopen.

JOHN D. FINCH.

## Treibley Troupe Ends Season

VIENNA, Va., Dec. 21.—Treibley's Vodvil Tent Show, owned and managed by Mr. and Mrs. Francis Treibley, has just concluded a 32-week tour of Virginia and South Carolina. Entire company will spend the winter here and will play night clubs in this territory until after the holidays. Season just ended was a pleasant one from a business standpoint, Manager Treibley reports. The roster, which remained unchanged all season, included Mr. and Mrs. Francis Treibley, Rastus Kelly, Charley Masters, Letha Masters, Peggy Treibley.

## Brunk Biz Up

KANSAS CITY, Mo., Dec. 21.—Henry L. Brunk's Comedians are playing their regular territory in Texas under their large tent theater and business is said to be exceptionally good despite unfavorable weather conditions for a canvas attraction. In the roster are Henry L. Brunk, Mr. and Mrs. Glen Brunk and daughter, June; Mercedes Rey, Betty Froman, Daley Johnson, Mr. and Mrs. Spalding, the Wolf twins and Irene, Joe Haggerty, Buster Fair, Clarence Klein, Sam Bright, H. B. Johnson Jr. and Bob Grady.

## Rep Ripples

GEORGE JACOBSON PLAYERS have closed on their Minnesota circle, with the members going to their homes for the holidays. Company enjoyed a pleasant season of 30 weeks. In the roster at the time of closing were George Jacobson, Gitta Gibson, Buster Allen, Dolly Day, Charles Aicher, Billy Remick and Lodema Corey. Jacobson Players are slated to resume on another Minnesota circle shortly after the holidays.

GEORGE H. STEVENS, who has operated the Stevens-Mossmen picture and vaudeville show for more than 40 years, wants his many friends to know that the report of his death which appeared in *The Billboard* dated December 14 was very much in error. "I am very much alive," Stevens pencils, "and in the best of health." He is at present operating a circle for the merchants, with headquarters at Mattoon, Ill.

MR. AND MRS. EDWIN WEEVER, past season with the Norma Ginnivan Show, have been touring the Southland with their house trailer since the show closed early in September. They will spend the holidays with Mr. and Mrs. Ball in Athens, Ga. From Athens the Weevers will motor into Florida to remain there for the balance of the winter.

LOU AND AMY LA GLEDE and Carl Savage and his wife, Amy Lee, were visitors at the home office of *The Billboard* last week. Savage has been in town several weeks, while Lou, Amy and Myrtle pulled in last week to spend the holidays at home after a long season with the Billy Blythe Players thru the New England territory. They are slated to resume with the same company right after the first of the year. Lou reports that the season just ended was a good one in all respects.

RICHARD L. ABBOTT, who formerly had out the Richard L. Abbott Players, is leaving Salina, Kan., shortly after the first of the year for the West Coast, where he expects to do vaude, club and film work. He was off the boards last season due to illness. He also had been suffering lately from a throat ailment brought about by last year's duststorms in the Kansas area, and a mole on his right shoulder has also been bothering him of late. However, he has tossed off both these ailments and is ready for harness again. He has worked 81 performances during the last year with Laura Rogers, accompanist. Miss Rogers will not make the trip to the Coast.

## Kansas City Jottings

KANSAS CITY, Mo., Dec. 21.—Herbert Walters, manager of Walters' Comedians, who recently closed a long season under canvas, was seen on the main stem this week-end accompanied by Mrs. Walters.

Mr. and Mrs. Clarg Feigar, widely known in Midwest rep circles, have returned here from their trip to the West Coast.

Art Holbrook, formerly with McOwen Stock Company, is connected with Station WIIW, Topeka, Kan.

Robert and Marie McDonald have closed with the Todd No. 2 Show now trouping in Nebraska.

Raymond Cox, formerly with the Orpheum stock here and with the New York production of *The Apple Carri*, now has a show of his own in Colorado.

Walter Price was seen on the local radio this week after closing with the Billy Trout stock in Topeka.

Mr. and Mrs. Wayne Hinkle, after closing Walters' Comedians, are at their home in Oklahoma for the holidays.

Bob and Kitty Bly, formerly with Jack Alfred, are now working a stock in Ft. Worth.

Princes Players, under management of Rod Brassfield and Jack Irwin, are now trouping in Alabama territory.

Billy Trout, former manager of the Trout Stock Company in Topeka, closed his show recently to join the McOwen stock in Phoenix, Ariz. Earl and Jole Gregg have joined the same company.

Mr. and Mrs. Charles Hammond, after closing with the Scotty Greenhagan show, departed for their home in Medford, Mass.

Kathryn Kays, who recently closed with Scotty Greenhagan, is in the village. David Riggan has joined the Hender-

son-Topp merry-go-round trouping in Iowa territory.

Marion Raymond, character woman, has left here for Chicago.

Earl and Jeanne Whittaker, who recently closed a long season with the Ben Wilkes Players under canvas, have organized a show of their own in partnership with John and Myrtle Evans, formerly with W. I. Swain. They are playing houses in Mississippi.

"Cotton" Cairns, one of the Seven Cairns Brothers, formerly well known in rep, is now managing the Wooden Shoe Tavern night club, Decatur, Ill.

Mrs. Cody Thomas is a recently arrival here from Texas to spend the holidays with her parents.

Eddie and Lois Lane have closed with the Crago circle in Illinois and will spend the holidays at their home in Pratt, Kan.

Issy Edwards recently joined the Fred Brunk Show in Texas.

Sunny and Mickey Hale, well-known sister team, are now actively engaged in the night club field here.

Mrs. H. V. Darr, of the Darr-Gray Show, was called to her home in St. Louis recently on account of the serious illness of her mother.

Delpha Kent has closed with the Ted North Show to join Fred Brunk's Comedians.

Mr. and Mrs. Herbert Menden and son closed with Ray Howell's show and are sojourning in a Texas city.

Mr. and Mrs. Ross McKay and Mr. and Mrs. L. K. McKay, motored to the West Coast on a vacation after a long season under canvas with the Herbert Walters Comedians.

Toad and Zanza Tharpe have joined Goff's Comedians in Texas.

Ernie Hawkins, formerly with Justus-Romain, has joined Jim Andrews' merry-go-round in Eastern Missouri.

P. C. Franklin, former repertoire advance man, is now connected with the Lyric Theater in Tulsa, Okla.

Ted North Players, who have been in stock at Convention Hall, Tulsa, Okla., closed temporarily last week. They will reopen on Christmas Day with a matinee. Recent visitors on the show include Veros and Jeanne Cross, Billy and Dolly Young and L. D. Brunk.

Jimmie and Louise Jukes, sojourning in Ft. Worth, are expected to depart for Florida soon to spend the winter.

Jimmie Murphy and Beverly Sutherland have joined the Hill and Dale troupe now circling in Iowa, with headquarters at Cedar Rapids.

Mr. and Mrs. Jack Lowry, after sojourning briefly in Chicago, have departed for Peoria, Ill., to visit friends and relatives.

Everett Stover, for many years with the Harley Sadler Show, is now connected with Station KVOO, Tulsa, Okla.

Fred Forbes, after closing with the Everett Evans circle, has accepted a temporary commercial position here.

Billie Baucum, formerly with the Princess Stock Company, is sojourning for the holidays with the home folks at Brunswick, Mo.

Tillie Poole recently joined the Todd circle No. 2 and is playing a route of towns in Nebraska.

Larry Fitzgerald, formerly with Harold English Players, is now a permanent resident of Dallas, where he conducts a string of amusement machines.

Andrew Leigh, character man, is now with Max Halperin's Lone Ranger Company. Louis Morgan, of one-night stand fame, is booking the attraction.

Charles Unruh and Helen Gentry are with Bud Todd's circle in Nebraska.

A. Ross Robinson has taken over the Topeka stock formerly managed by Billy Trout. A new cast has been engaged which includes, besides Mr. Robinson, Frances Valley, Mr. and Mrs. Wayne Huff, Jack Phillips and Harry Biethrode. Policy will be two changes weekly.

## Dixiana Reopens Xmas Night

CHICAGO, Dec. 21.—Dixiana Showboat, which closed recently to permit the members of the company to enjoy a brief holiday vacation, reopens Christmas night at a new location on the lake front here. In the roster at the closing were Emile Conley, Harry Cansdale, Eddie Gardner, Guy Astor, Dick Lee, Roy Lewis, Boote Weber, Dione Oliver, Phyllis Gordon, Margaret Conlon, Rose Manden, Anna Winters, Jessalyn Dellzell and Hazel Haslam.

## Princess Stock Still Touring

KANSAS CITY, Mo., Dec. 21.—Princess Stock Company, under the management of Ed C. Ward, is still trouping under canvas in Southern territory, and business is said to be a great deal better than at this time last year. It is probable that the company will stay out all winter with the tent as it did last year. Roster includes Ed C. Ward, manager; Mr. and Mrs. J. Richmond Roy, Hobart Jones, Jimmy Griffen, Don Null, Myrtle Null and Lucille Clemons.

## Saranac Lake

By BETTY HUNTINGTON

Mr. Herman Levine (the little man with a big heart), one of the NVA staff in New York, paid the Lodge an unexpected visit last week. Needless to say how his agreeable manner and kindly interest helped to cheer the patients here, who were glad to see him.

Bob Faricy and Ford Raymond have gone in for artistic photography on a large scale. They are kept busy these days turning out some fine work for Christmas gifts, much to the satisfaction of their NVA buddies.

Vernon Lawrence, ex-NVA patient and expert leather-craft teacher, has left Saranac Lake for a while. If all goes well Vernon will winter in Florida and will return here next spring.

May Fisher still hears from her ex-NVA pal, Rosalie Sussman, who left here last year in good condition. Rosalie is doing great.

Dorothy Merrick, petite wife of Bob Merrick (NVA boy), was rushed to the General Hospital here last week for an emergency operation, which was successfully performed by Dr. Jameson, of Saranac Lake. Dorothy is doing well and enjoys the company of her sister, who visits her daily.

Mina Morse and Sal (Honey) Ragone celebrated another birthday last week. Poor "Morose" fell and sprained her ankle, while Sal enjoyed the day with a spaghetti supper in his room. Better luck next time!

Tommy (Dancin' Toes) Vicks left Saranac Lake last week for Boston. Tommy expects to make his home with his brother in that city.

Freddie (Bones) Bachman tells a cute one: "He just begins to 'come to' at 11 bells and then it's too late to do anything about it." Ten p.m. being curfew time here.

Please check on your health to avoid "the cure," but write to those you know in Saranac Lake.

Bob Faricy and Ford Raymond have gone in for artistic photography on a big scale. They have been kept busy these days turning out some fine work, much to the satisfaction of their NVA buddies.

## Bessie Hicks Drama School Students in Double Show

PHILADELPHIA, Dec. 21.—The musical comedy department of the Bessie V. Hicks School of Expression and Dramatic Art presented its first production of the season yesterday in the Presser Building, Stuart Ross conducting. The musical show was followed by a period play, *The Ladies of Northampton*, by Colin Clemens, and was presented by an evening class in dramatic art under the direction of Stanley Ruth.

Students participating included Elisabeth Baker, Ellen Hartshorn, Beatrice Getchell, Corinne Scott, Marguerite Geiger, Josephine Whelans, Selma Manelius, Helen Kennedy, Robert Halter, Charlotte Anderson, Margaret Clinton, Betty Grabosky, Theodore Brockhouse, Mary E. Bator, Douglas Clinton, Donald Clinton, Mary Hess and Gabrielle Gimare.

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## Square Dances Coming Back?

**N. Y. Society finds them  
gaining favor—Truckin' is  
still popular**

NEW YORK, Dec. 21.—The New York Society of Teachers of Dancing, Inc., meeting Sunday in the Hotel Astor, agreed that not only was Truckin' making good headway, but the old square dances of the '90s were quietly gaining popularity. Many teachers reported a revival of square dances at college and private functions, pointing that the co-edition figures, favored by the old society elite, were again in demand by dance students.

As for Truckin', the latest Harlem dance, the teachers agreed that it continues to hold its own. Evelyn Hubbell and Oscar Duryea gave a ballroom version of the dance, arranged by Mrs. Hubbell, while James R. Whitton presented the basic steps rearranged in a tap dance.

Others who demonstrated dances were Portia Portar, Mexican numbers; Sarah Mildred Strauss, presenting her group in Jazz Dance and Broadway Rhythms; Clara I. Austin, new ballroom dances, and Leona Turner, tapping on a high hat.

The society appointed chairmen of committees for its annual benefit ball to be held on the eve of Washington's Birthday. They are Miss Doris Weber, A. J. Weber, Roderick Grant and Oscar Duryea.

## Willis-Lane Putting Students on WHN Series

NEW YORK, Dec. 21.—The Willis-Lane Studios inaugurate a new series of weekly kiddie programs over WHN tomorrow 12:30 to 12:45 p.m. Program will be called Uncle Tom Kiddies, with "Uncle Tom" bringing the school's more talented youngsters to the mike. A deal with a commercial sponsor is being closed now.

Among the better-known kiddies who will "guest star" on the program will be Bobby Jordan, now in *Dead End*; William and Allen Tinney, now in *Porgy and Bess*, and Marilyn Herman, radio "veteran."

## New Stage-Radio School

DETROIT, Dec. 21.—The Monte Carl School of Stage and Radio Arts was recently opened on the second floor of the Charlevoix Building by Mrs. Lillian Thibodeau. Staff includes Monte Colbert, formerly with *Night Life in Harlem* Revue, tap dancing; Sidney Stern, dramatic; and M. Friedland, acrobatic.

## To Produce New Plays

DETROIT, Dec. 21.—The Detroit Institute Players, directed by Donald Armand, plans production of several new and timely plays by unknown writers. First will be *Monument*, by Conrad Sells. All plays are secured from Frieda Fishbein, New York producer. The plays will be cast from the advanced classes at the Detroit Institute of Music Arts, whose dramatic department is under Armand.

## Don't Miss Review of N. Y. Dance Recitals

A review of the more important dance recitals presented the past month in New York City will be found in the Feature News section of this issue.

## Sisters Dance Their Way Thru College

COLUMBUS, O., Dec. 21.—Students of the dance since childhood, two sisters, freshmen at Ohio State University, have opened a dance school by which they hope to pay their way thru college. Jane, 17, and Marguerite Linton, 18, known as the "The Nasty Twins," are enthusiastic over their venture.

## Free Classes A Headache

**N. Y. teachers alarmed, but  
uncertain as to best action  
—Mrs. Hubbell's idea**

NEW YORK, Dec. 21.—Altho the recent closing of the government's free School of Music, Dance and Drama has pleased most local teachers, there is still sentiment for a vigorous campaign to eliminate the remaining free classes. There is still a Free School of the Theater downtown, and the State Department of Adult Education is still giving free courses in theater technique, playwriting and music at 80 Center street.

What attitude to take toward this problem has been agitating the memberships of the Dancing Teachers' Business Association and other dance groups. As there are so many angles involved, such as aiding destitute teachers, most of them are timid about coming out with an out-and-out blast against the government's policies. The DTBA, for example, is now circulating its members and asking them whether they lost any business due to competition from government free classes. Any action it takes will undoubtedly be based on answers to this poll.

A recent letter to *The New York Times* by Evelyn Hubbell, incidentally, has caused some talk. She urged the Board of Education to permit the public school buildings to open at least twice a week for community dancing, the PWA to contribute dance orchestras, and a small admission fee to be charged to cover salary of dance instructors.

## Chi ADM Normal School

CHICAGO, Dec. 21.—Chicago Association of Dancing Masters conducted a traveling normal school at Des Moines December 8. Attendance was close to 100 teachers. Betty Jean Harris, regional director of the CADM, was responsible for advance work before the full-day session and William J. Ashton, secretary of the association, was in charge of arrangements. The faculty was composed of Ruth Pryor, premier danseuse of the Chicago Civic Opera Company, ballet; Bruce R. Bruce, acrobatics; Leo Kehf, ballroom; Bobby Silvers and J. Allen McKenzie, tap routines.

## No Commercial Field for Fine Dancing? Not to Sol Hurok!

NEW YORK, Dec. 21.—The so-called better type, or cultural, entertainment pays, too! At least one theatrical producer finds it a good business. He is Sol Hurok, who has been importing for years dance, comedy and music soloists and entire troupes for the delight—and cash—of American customers.

An immigrant of Russia 30 years ago, Hurok is now hooked up with the NBC Artists Service, which arranges his national tour bookings while he is commuting to Europe on the lookout for new novelties.

## Experiments With Radio Playlets

NEW YORK, Dec. 21.—Station WVEB has launched three new weekly series of radio plays. One is a series by the Theater Union in which established plays will be adapted to radio. Another, by the Air Guild, will present original playlets, with Jane Manner directing. The third, Experimental Theater of the Air, is being sponsored by the West Side YMCA. Opening production was an original play by Henriette K. Harrison.

The studio is also broadcasting descriptions of how a student group is taught various phases of the theater.

## Coast Dance Teachers Meet

SAN FRANCISCO, Dec. 21.—The Western Society of Dancing Masters, Inc., will hold its semi-annual convention at the Ludwig Studio, Oakland, Calif., December 29. It was announced by Rayna Allen, secretary, following a special business session in Fresno, Calif. Teachers selected for the convention faculty include Jack E. Kofeldt, Portland, Ore.; Mabel Hesse, Stockton, Calif.; Grace Markwell, Fresno, Calif.; Lu Martin Allen, E. Carmille Allen and Rayna Allen, San Francisco; Olive De Leon, Vallejo, Calif.; Jean Morris Ludwig, Oakland, Calif.; Albert Ludwig, San Francisco; George Stegler, Stockton, Calif.; Betty Morris, Ruby Gunn, Shyrle Pedlar and Frances Clinkinbeard.

## Atlanta Schools Have Talent

ATLANTA, Ga., Dec. 21.—Fall work demonstrated by local theatrical schools found much talent rapidly coming to the front. Among the new schools is that of Sonya Shurman, former *Ziegfeld Follies* dancer, whose school looks promising. A glimpse of a recital by Jack Rand's pupils showed remarkable work by Charlotte Bishman and Betty Anne Pritchard, personality singer. Catherine Bittig, personality singing and taps, and Marion Rosenberg, control acrobatics, scored heavily in the recital staged by pupils of Virginia Semon.

## Pawtucket Teachers Active

PAWTUCKET, Dec. 21.—Pupils of George P. Moran, Doris Gonyea, Marguerite Seaton and Irene Owens appeared in the Kiddie Revue program at the Leroy Theater Thanksgiving Day under sponsorship of Pawtucket Lodge No. 902, B. P. O. E.

## Manning-Haney Reunion

NORTH VERNON, Ind., Dec. 21.—Jack Manning, making a teachers' tour of this country and Canada, spent a week with his old friend J. Francis Haney here recently. They went hunting, Manning killing a giant red fox, whose fur will soon adorn Mrs. Manning's coat.

## School Using Student Films

**Studio-made films effective  
in showing development  
of students**

NEW YORK, Dec. 21.—Willis-Lane Dance and Vocal Studio here has found it effective in impressing students to continue courses to show films of classes taken a year or two back. Altho taking moving pictures right in the studio is fairly expensive, Hal Willis says it is well worth it when large classes are involved.

Films can be screened months later and students shown how clumsy they were then and then told how they have improved. New films may even be shown right after old ones to make the contrast more vivid.

New complete sound film cameras can be purchased for \$1,000, with usually a \$400 deposit demanded. For schools too small to afford full-size cameras, a portable, even pocket-sized, movie camera is enough to do the trick. Altho the projection later will have to be on a small screen, this will be no handicap if the film was taken clearly.

This same angle was used recently by a local agency when it filmed vaudeville acts while performing in theaters or in night clubs. The agent then unrolled the silent films when trying to sell the talent to foreign bookers. Pictures were taken during regular performances and without the patrons being aware of it.

## 200 Students in Kelley-Mack Show

KANSAS CITY, Mo., Dec. 21.—The Marie Yelley-Wm. J. Mack School of Dance and Drama gave its annual Fall recital recently in Ararat Temple Auditorium under the personal direction of Mack and his chief assistant, Myrdred Lyons, who is director of dance. Nearly 200 students were presented. The recital was offered in four acts, all elaborately mounted with special scenery which would surpass that of many legit productions. The small tots, five and under, scored heavily, and the other boys and girls rendered their parts well in truly artistic manner.

A comedy bit was presented by Master J. H. Lanier Green, song and dance by Josephine Thompson and Roy Schultz, *The Inspiration Waltz* by Billie Marie Mack and Jimmie Eads, *East of the Sun* by Frahes Marie McCormick, and *Idle Gossip* by Marie Mendelsohn, Anthony Rinella and Vincent DeCappo. Others were Patty Hockesmith, Bobby Craven, Kayo Schudy, Dukie Finkelstein, Mary Ellen Smiley, Betty Frances Laparr, Virginia Lee Richards, Baby Augustine Rinella, Margaret Ella Atherton, Gloria Nelson, Leah Siewel, Mary Lee Ashcraft, Jack Fox, Margaret Ann Barkofeke and Betty Jo Payne.

## Friero School Expands

DETROIT, Dec. 21.—The Olga Friero School of the Dance and Drama has opened a new branch on East Jefferson avenue. Music department operated jointly with the Detroit Foundation Music School.

## For Further Information:

Anyone interested in obtaining street addresses and other information concerning any schools mentioned or advertised in this department should communicate with Theatrical Schools Editor, The Billboard, 1564 Broadway, New York.

# News of K. C. Music Studios

**Schools busy presenting students in recitals—holiday weeks appropriate time**

KANSAS CITY, Mo., Dec. 21.—Local voice and music schools are busy staging recitals for students, with the holiday weeks being in particular favor.

The Conservatory of Music is making a strenuous effort to meet all requirements of the National Association of Music Schools. Last year when the examiners visited the school the library became the subject for criticism. Miss Lillian Sellars, assistant director, has sought to secure books and records which will bring the library up to standard. Six hundred volumes have been added to the library, in addition to 225 Red Seal records.

The Conservatory of Music has signed George Elliott Simpson on the faculty in the theoretical department. Mr. Simpson will teach counterpoint, composition and orchestration.

Dorothy Rickman presented her piano pupils in recital this month at her home studio.

The music department of Raytown School recently presented *The Flower of Venice*, an operetta directed by Martha Katherine DuBois, head of the department.

The Federated Music Teachers of Kansas City met this month at the La Salle Hotel and were addressed by Mrs. Gertrude Grayham Walker.

Mrs. E. W. Henry presented her intermediate and junior classes in a piano recital this month, at which time Mrs. Arthur Gillis spoke on "How to Listen to Music."

Dorothy Hopkins Courtney presented her piano pupils in a recital of Christmas music yesterday.

The Christmas recital of the Kansas City Guild of Music was given December 15.

The Conservatory of Music gave its first informal musicale recently. Advanced pupils of Stanley Deacon, Ann St. John and Forrest Schulz were present.

Ann Fisher Kammer and her piano pupils have elected the following club officers for the coming year: Junior club, J. Earl Farris, president; Mary Davis, vice president; Reed Hake, secretary; Betty Lee Funk, treasurer. Intermediate club, C. R. Moreland, Jr., president; Betty Ann Meyers, vice president; Betty Lu Whitescarver, secretary; Phil Harris, treasurer.

Mrs. Theima Steele presented her piano students in a musicale recently at Epperson Hall. Mrs. Wheeler Godfrey assisted.

Mary Witters McNeal presented her pupils in a piano recital recently at Epperson Hall. The student orchestra of the Lenore Anthony Theater Craft School assisted.

The Federated Music Teachers presented their pupils of the intermediate and student departments December 11 at the Liberal Center.

Dr. John Thompson, director of the Conservatory of Music, lectured on "Interpretations of the Old and New in

## Charge of Selling Roles Aired in Opera Lawsuit

CHICAGO, Dec. 21.—The old story of opera producers "selling" roles to singers was dramatized in court here when Mrs. Daisy Maude Underwood declared Paul Longone, general manager of the Chicago City Opera Productions, had demanded the first guarantee to play \$5,500 before he would give her roles in "Aida" and "Cavalleria Rusticana." Longone denied the charge. Mrs. Underwood was known on the stage as Princess Paganini.

## Native Pop Opera Group in Philly

PHILADELPHIA, Dec. 21.—The first unit of the American Opera Guild, which intends to present American artists in popular opera on a repertoire basis in various cities, is being formed here.

It plans to produce its first opera at the Scottish Rite Temple on February 6. Many well-known Philadelphia artists are in its personnel, with Rollin W. Van Horn president; Jan Rudow, business manager; Dr. Walter Origaltis, music director; and Robert Steel, artistic director. Enrollment has started. Auditions now being held at the studio, preference being given to Philadelphia singers.

## Schuster-Martin Drama School Staging Plays

CINCINNATI, O., Dec. 21.—Schuster-Martin School of Drama here is carrying a heavy schedule of activities this winter. Walter Eyer, head of the drama department, is preparing *Girls in Uniform* as the second production of the senior class. Mme. Patia Power is directing an eight-week course in choral speech, returning to Hollywood immediately afterward.

Children's Theater staged *The Magic Flute* last night at the Little Playhouse with Little Patsy Cep, winner of the Post-RKO Silver Cup, having a prominent role.

Gina Malo, a graduate of the school, is now playing the lead in *The Gay Deceiver* in London.

Musio" at the Kansas City Musical Club's piano assembly.

The Barstow School presented a program Thursday at its studio, which included seasonal numbers and a play, *The Christmas Miracle*, by Dorothy Lehman Sumeran.

Richard Canterbury presented his pupils in their annual Christmas recital today at his studio.

The music department of the Athenaeum featured excerpts from Wagner in a recent program. Mrs. Victor Seiter was leader; Walter Ehrman, guest soloist, and George Harold Miller director of the chorus.

Catherine Hatch and Mary McKee gave a twin piano recital for the Port-nightly Club of St. Joseph, Mo., this month.

Mrs. W. Lanphere Cook presented her piano pupils in a recital this month.

Helen Casper presented a group of pupils in a piano recital December 8 in the La Salle Hotel.

# Claim Male Singers Preferred; News of N. Y. Music Teachers

NEW YORK, Dec. 21.—If we believe Dr. Hadley Cantril, of Teachers' College, and Dr. Gordon W. Allport, of Harvard, male singers have a better chance on the radio. The professors say a survey discloses 95 per cent of the radio listeners would rather hear a male than a female voice, and that women with vulgar, uncouth voices are more likely to succeed on the air than those with cultivated voices.

And now for more prosaic local news: The Mabel Corey Watt School of Music had added Florence Kay to the staff.

The Dalton School had Carl Dels play Opus 26, Opus 27 and Opus 28 of the Beethoven Piano Sonatas recently to illustrate the analysis of these sonatas by Arthur Mendel, lecturer.

The New York Schools of Music awarded an honorary professorship to Nick Hope, accordionist, recently.

Kay Macrae, radio soprano, is now teaching private classes here.

Dorothy Gertyn Wyth left this week for a holiday visit to Iowa.

Mme. Gerater-Gardini, head of a vocal

# Philly Drama Studio News

**Holidays increase number of plays given by schools—Jennings opens studio**

PHILADELPHIA, Dec. 21.—Not lacking in ambition, students of the various drama and theater arts schools are busy preparing for productions. These local thespians are taking their art seriously in the hope of one day landing on Broadway.

*In Santa Claus Land*, a fantasy in two acts and four scenes by Marian Howlett, especially written for the pupils of the Dauphin School of Arts, was presented in the Dauphin Auditorium Wednesday night, and today. Leading role was played by Joseph Hood. Cast included 130, with leading parts played by Josephine Hood, Marcella Presser, Lenore Presser, Edmond Black, Eva Shipman, Roger Shipman, Mrs. Estie Mallin, Robert Littler, Mildred Woodward, Eileen Herzog, Charles Hogg, Estelle Smith and Alvin Smith.

Earlier in the month, the Speech Arts School presented *The Queen's Husband*, by Robert Sherwood, before the University Club. Directed by Mrs. Nelzie Fincher, the cast included Joseph Derham, P. J. Derham, Dorothea Moody, K. Iris Bause, Lillian S. Lamb, E. Smedley Boyer, S. Robert Way, E. Tracy Bishop, Walter Crittenden, Donald Vining and Sidney Naeble.

Miss Shalet's School presented her students Wednesday in a farce comedy, *Winnie and the Wise Young Man*, at the Junior Theater Guild.

Paul M. Praley has written a series of radio dramatizations especially designed for pupils of the Ruth H. Bernstein School of Theater Arts. Programs are aired Sunday afternoons thru WIP in conjunction with Uncle Wip's revue.

Helen Price Jennings announces the opening of a school devoted to theater arts.

There are persistent rumors that a group of localities are making overtures to Donald Brian to head a new dramatic school.

## Add Drama Courses

NEW YORK, Dec. 21.—Harold Yeamer and Jack Miller, directors of the Rialto Studios of Stage and Radio Arts here, have installed a drama department after many requests. Violet Hill, of the Broadway stage, has joined the faculty in charge of the department.

## Series by Feagin School

NEW YORK, Dec. 21.—Feagin School of Dramatic Art has been staging a series of performances by Senior Class students Thursday and Friday evenings in its own Playhouse. Presented *Death Takes a Holiday* this week, with Clifford Brook directing, and *Post Road* the week before, with Hubert Osborne directing.

# Goodman School Students Present "Distaff Side"

CHICAGO, Dec. 21.—As the third play this season, third-year students of the Goodman School of the Theater presented *The Distaff Side* to seven almost capacity audiences that were loud in their praise of the students' histrionic abilities. The future actors and actresses play in one of the most modern theaters in the city are directed by Maurice Gnesin, and the settings, under the direction of Jean Sutherland, are usually comparable to the best legit productions.

There were several good performances in this production. Kamila Staneska, as the mother, and Mary Elizabeth Aurelius, as one of the sisters, have definite dramatic possibilities, although Miss Staneska is inclined at times to become a bit theatrically throaty. Otherwise she gave a smooth and interesting performance. Of the men Jack D. Hubbard, as the young movie director, stood out, with Kenneth V. Helmbock and James V. Russo a tossup for second honors. Phyllis Ellerman, as the sophisticated aunt, was a bit too coy for the role she was supposed to represent. Some of her mannerisms, such as the constant pouting, were more like a spoiled school girl than a much-married woman of the world. She has, however, a distinct flair for comedy roles.

Others in the cast were Edith Jameson, Cecile Bruyere, Ruth Blesold, Frederick Heider, Paul Prickett and Jean L. Hall. Robert Brower's lighting for the most part was okay, except for the distracting bright lamps on the mantelpiece in the sitting room set.

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# Pitts. Dance Teachers Busy

Staging outside shows—also routines for vaude acts—St. Denis recital a hit

PITTSBURGH, Dec. 21.—Jack Bowman, president of the local theatrical society and a leading dance master here, has been contracted to produce a special show for the Syria Temple Club at Syria Mosque, Monday. A cast of nearly a hundred students will participate in specially-prepared ballet, tap and acrobatic production numbers. Rae Russell assisted in the preparation of the show. Gene Kelly, local dance master, rounded two numbers for the Belmont Sisters, now on the road with the Benny Davis revue. Benny also took options on Fred Kelly, Gene's younger brother, and Claire Kay, one of Gene's star pupils. Gene has been kept extremely busy this last month, having produced two knock-out shows for the Getstown Fire Company in Johnstown and the American Legion in Legonier. He is now entering his fifth year as conductor of dancing classes of the Beth Shalom Synagogue here.

Jack Manning has been in town teaching new routines at local schools.

Don Martini is going to Miami, January 1, to open a studio.

Sylvia Hart, one of Lou Bolton's star pupils, is scoring at the Club Mirador in Homestead with her great acrobatic work. Tiny Wolfson, another of Bolton's students, has gone to New York where a job in a coming musical is in the offing.

A packed Carnegie Music Hall greeted Ruth St. Denis at her dance recital early this month. A pageant preceded Miss St. Denis, produced by Ferdinand Pillion and Karly Heinrich, heads of a local theatrical school. Students from that school comprised the core of the dancing ensemble of the pageant which totaled 400.

William Pillich is still taking bows for the excellent showing he made at the Cinderella Ball with his fresh and delightfully entertaining show.

## Student Notes

NEW YORK: Selma Myra Weinstein was an outstanding entertainer in the semi-annual recital of the Marshall School of Dancing last week in Brooklyn. . . . Bob Bohm, nephew of the late Chauncey Olcott and a tap routine graduate of Johnny Mattison's School, is angling for professional work. . . . And Rudy Messenger, another Mattison student, has joined Hattie Althoff's latest vaudeville act. . . . Jane Brown has returned to the Alviene School of the Theater after turning down a role in a road production of Tobacco Road. . . . Susan Fox, former Alviene student, will undertake a lead role in Arthur Richman's new play, The Season Gloses. . . . Dorothy Gertyn Wyth is boosting two star students: Gertrude Blauvelt, personality singer, who is already doing some radio work, and Ann Donnelly, ballad singer, who will be ready for professional engagements soon. . . . Sylvia Fina, a Barnard student, is making a name for herself in local night clubs. . . . Martha Redding has developed into a fine singer under Georgio Kanakas' direction. Kanakas uses the Bel Canto method.

"Promise"—that's one word that has caused a lot of trouble for teachers and students. Students claim the teachers promise to get them professional work, or at least "led them to believe" this would follow the courses. And, on the other, teachers complain that students often misinterpret even the most casual comment that maybe a professional job is open. "Promise" is a dangerous word.

NEW ORLEANS: Latest graduates of a New Orleans school to make good in Broadway shows are Dolly and Nancy Antoine, cousins, Dolly under the name of Mona Gray and Nancy under her own name. Both are in Jumbo as members of the Allan K. Foster ballet. Peter Villere, their teacher here, took them to New York two years ago as a faculty member of the Dancing Masters Normal school.

A New York dance teacher built up a reducing and dancing class of elderly and stoutish ladies. He worked them hard and they seemed to lose weight, but somehow or other the weight always returned before the next lesson. Then one day he found out: the ladies had formed the habit of running down to a restaurant in the same building for glasses of beer. And so, as fast as he danced away their fat, they put it back!

KANSAS CITY: Peggy Cornell, former student of Dorothy Perkins, is now leading woman with a musical stock company touring Canada. . . . Margaret Dietrich presented her pupil, Betty Jenn Davison, recently in a piano recital at the Jenkins Auditorium. . . . Lucille Dale Bhalette recently presented a group of advanced students in a piano recital, with Veda Coleman, cellist, and Minnie Deleo, violinist, assisting.

The depression has changed so many things in the operation of a successful studio. For one thing, the teacher must often be a sort of parental adviser to students who have family troubles, job troubles and just plain ordinary troubles. In the old days, the teacher gave his lessons and received his fee and that was that. Now he has to give lessons and then sit down with his students and dope out a way for the student to raise money to pay the fee. It's a tough world!

CHICAGO: Mary Fisher, student of Mary Vandas recently opened an engagement at the Club Madrid, Milwaukee. . . . Nicholas Tsoukalas will present Josephine Aleksa, one of his students, in a dance recital at his Little Theater of the Dance January 5. . . . Three students of the Radio Arts Department of the Chicago Conservatory were selected by the Sligh & Salkin booking agency for professional work. These were Mary Martin, Gwyn Gonzales and Polly Perry, all singers.

# New Orleans Still for Tap

Dance teachers find Carico and Piccolino quick fadeouts—tap still okeh

NEW ORLEANS, Dec. 21.—Only one more week remains until the Louisiana Dancing Masters' Association holds its annual convention. In the meantime New Orleans' dancing circle rings with the Christmas spirit. Plenty of benefits find teachers and pupils busily trying to do their part in raising thousands of dollars for bringing Christmas cheer into homes of the less fortunate.

While lotto and card parties have been financially successful enough to insure the best convention on record, the association finds itself unable to get many nationally known figures to join its faculty. However, with Bernice Holmes to direct ballet and Bobby Rivers, tap, the three-day school should bring great results, according to Emelda Troxler, local secretary.

At least two-dozen teachers from out of the State have announced their intention of coming, and Rita Owens, movie player and graduate from a local school, will attend.

Tap remains at top of popularity list, the Carico and Piccolino appearing to have faded into discard. That is why local schools are again enthused over the third annual appearance of Jack Manning, New York tap teacher, January 12. Jack will conduct his own classes as usual at the Monteleone Hotel. The circle here looks upon him as "the best tap teacher in the country," and his previous two appearances here proved of great help.

The end of the year finds a noticeable increase in branches operated by city schools in larger rural towns. One or two schools are running four to five branches, with classes conducted one day a week at each point.

## Music Teachers' 57th Annual Meet

PHILADELPHIA, Dec. 21.—The 57th annual meeting of the Music Teachers National Association will be held in Philadelphia on December 27 to 31 in conjunction with the annual meeting of the National Association of Schools of Music. Headquarters will be at the Bellevue-Stratford Hotel.

Many prominent musicians and educators will participate. Among the musical events will be concerts by the Philadelphia Orchestra, the American Society of the Ancient Instruments, the Philadelphia Orchestra, the American Society of Music Teachers' Association, piano recitals by Mrs. H. H. A. Beach and Evelyn Swardthout, and a harpsichord recital by Alice Ehlers.

First general session will be held next Saturday morning and the second Monday morning when Henry St. Drinker Jr. will speak on present needs in music teaching; Joseph Yasser will demonstrate his revised conception of tonality, and Olin Downes will discuss the work and problems of the music critic. The two associations will hold a joint meeting Tuesday morning, with an orchestra forum Tuesday afternoon, as well as a theory forum.

## Chi Dance Group In Regional Meet

DES MOINES, Ia., Dec. 21.—Dancing teachers from six States met at Hotel Kirkwood last week. The group, comprising members of the Chicago Dancing teachers from six States met at Hotel Union of Betty Mae Harris, of Boone, Ia., regional director. There were 90 pupils and teachers from Iowa, Missouri, Nebraska, South Dakota, Minnesota and Illinois.

The day's program included a series of exhibitions by pupils of the foremost Iowa dancing schools, culminated by a floor show and banquet in the evening.

LASAR GALPERN, who has been operating the Chamber Art Studio of Dance and Drama in New York the past half year, is expanding his staff.

## Contract for Kiddie Dancer of Akron, O.

AKRON, O., Dec. 21.—Four-year-old Dickie Larimore, pupil of Norwood Dixon School of Dance here, has left for the West Coast, where he will enter the movies for Warner. His dancing instructor, Norwood Dixon, accompanied him. They plan to play several vaude dates on route to Hollywood.

## Opera Dying? Not To Fortune Gallo

CHICAGO, Dec. 21.—Opera is not dying—at least not to Fortune Gallo, who is touring his San Carlo Grand Opera Company thruout the country. Gallo says his company played to 85,000 persons at the 24 performances here at a 25-cent to \$2 price range. He grossed \$80,000.

Gallo rapped Lawrence Tibbett's statement that "opera is dying on its feet" and offered to wager \$10,000 that Tibbett was wrong.

## Mattison Back From 2-Month Southern Tour

NEW YORK, Dec. 21.—Johnny Mattison returned this month from a two-month tour of Georgia and North Carolina. Participated in the Carolina Dancing Teachers' Association convention November 29 and 30 in Charlotte and landed front-page photos and stories in the local Observer. Miss Bessie Burkheimer, president, and Miss Helen Fowell Foole, secretary-treasurer, handled the convention detail.

Mattison was accompanied by his wife and 12-year-old daughter, Ethelyn, who danced for the convention teachers.

## Sound Recordings Class

HOLLYWOOD, Dec. 21.—The Academy Research Council has added a course in the fundamentals of sound recording at the Liberal Arts Building of the Hollywood High School. A. P. Hill is instructor.

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# Kansas City's Oldest Dancing Master Favors Soft-Shoe Style

KANSAS CITY, Dec. 21.—John J. Cassidy, age 77, oldest dancing master in this city, perhaps the oldest active and practical teacher of all styles of dancing in the United States, has conducted a dancing academy in the downtown district for the past 12 years.

For 40 years he was a member of the team of Pearl and Cassidy, a singing and dancing act that trouped the country in the days of Chauncey Olcott. Pearl, his wife, died 12 years ago. This ended his vaudeville act. He started a dancing academy, embarking on a fresh career at the age of 66. Cassidy does not have classes any more, but his private pupils range in age from 4 to 75.

Cassidy is a reminder of other days when he reminisces. "Soft-shoe dancing has always been a favorite with me," he said. "I guess I belong to the old counting school of tap dancing. Some new teachers do not count their taps, but it shows in the technique of their pupils. Your taps must be even, too. In the old days when they were judging soft-shoe dancing the judges listened from underneath the stage. It is just like a fine speaking voice—good tap dancing is even and smooth."

"Not always have dancers had regular tap dancing shoes. We used to wear singles. Two pennies were sewed in the insole, which made a very good accompaniment to the dancing."

# News of N. Y. Dance Studios

**Staff additions — movie angles — closings — plugs for Dunbar**

NEW YORK, Dec. 21.—News items about local dance teachers and dance schools:

Dorice Dittmar, operator of the Dance Training Center, has closed her school prior to taking a fling at night club work. Her new dance act, Dorice and Roland, is booked to open next month at the Park Central Hotel. She intends reopening a studio, but on a smaller scale, later.

Frank Starr is now teaching tap for the Willis-Lane Studios.

Peggy Taylor, who performed before several large society affairs this month and also gave an exhibition of Oriental dancing for the Society of Dancing Teachers, will write articles on the concert dance for *The Dancing Times* magazine of South Africa.

James Gaston, who is credited with having created modern adagio dancing in England and importing it here several years ago, is back with a new partner, Miss Andrea. He says the 500 members of the Imperial Society of Teachers of Dancing in London recently voted that ballroom dancing must go back to the Charleston this season. Trunkin, the Continental and the Piccolino failed to arouse much enthusiasm abroad, he says.

Sara Mildred Strauss was quite excited over the recent opening of the picture *Sweet Surrender*, for which she staged several spectacular ensemble numbers.

Jack Pomeroy, night club dance producer, may leave for Hollywood soon. He has a couple of picture offers.

Fred LeQuorne has the rights to Hy Jackson's musical, *Two on the Aisle*, and may produce it on Broadway soon.

The Arthur Murray Dance School has taken an entire floor in the National City Building and an additional floor at its 44th street location.

Edward Sinclair, tap and ballroom teacher, is pushing a new technique to take tap away from the rough style and give it more "distinction."

Dixie Dunbar received a double-page spread recently in *The Daily News* showing her doing the new Louisville Lope dance. It's a slap, kick, stomp and twist affair.

Mrs. Jeanine Dawson and dance group from the Branche Francaise taught *Les Tricotelets* as done in Provence 300 years ago during the Folk Festival Council's French evening last month.

## Fricker School Expands

DETROIT, Dec. 21.—The Olga Fricker School of the Dance and Drama gave a concert in Bay City November 25 in addition to the concert at Lansing given jointly with the Lansing Symphony Orchestra the next day. Miss Fricker has opened an East Side branch of her school in conjunction with the new Detroit Foundation Music School. Miss Dorothy Hood is in charge of the new school, in addition to the new branches in Grosse Pointe and Mt. Clemens, Mich. The Mt. Clemens school will be for dance work only.

## Students Present Plays

BOSTON, Dec. 21.—Students of the dramatic department of the New England Conservatory of Music staged a dramatic recital in Jordan Hall December 6 and 7. Program included *The 12-Pound Look*, *Anna Christie*, *Les Romaniques*, *Story of the Pattern Plate* and a musical. Clayton D. Gilbert directed the recitals and Stanley Hassel the orchestra.

## Starts Workshop Theater

DETROIT, Dec. 21.—Richard Dunham, director of dramatics at Wayne University, is establishing a Workshop Theater, in addition to the University Theater, which has a dozen productions already to its credit. The opening number was Chekhov's *Uncle Vanya* November 22.

## Alvienne Adds Theater

NEW YORK, Dec. 21.—Alvienne School, which occupies an entire building on West 85th and has a faculty of 35 to 40 teachers, has installed a small theater on the lower floor. It is fully equipped for modern stage productions. Performances are given by advanced students almost nightly.

## School's Santa Party

DETROIT, Dec. 21.—Students of the Roth and Berdun School of Stage and Radio Arts, Inc., and their *Closets and Frouns* radio program, will play Santa Claus and host to a hundred poor children here. Following the broadcast over CKLW by remote control from Convention Hall, a Grab Bag Party will be held at the school tomorrow.

# Philadelphia Music and Dance Schools Stage Pupil Recitals

PHILADELPHIA, Dec. 21.—Those possessing talent in the music and dance need not feel their aptitudes have been born to blush unseen. Those in the know, the directors of the various schools and conservatories, are steering them in the right direction. Essie Marie Dorsey, director of La Maison de la Danse, is especially interested in adults who could not study dancing under a competent teacher because of high prices, and is awarding scholarships to those who have talent.

Members of the Littlefield Ballet School performed their dance interpretations at the Christmas party of the Emergency Aid of Pennsylvania in the Bellevue-Stratford Hotel. Participating were Karen Conrad, Joan McCracken, May Woods, Ann Stuart, June Graham, Betty Kearns and Julia Steward. The world premiere of *The Snow Queen* will be presented by the Littlefield School December 28 at the Academy of Music. Principal dancers will be Alexis Dolinoff and Thomas Cannon. Joan McCracken and Karen Conrad, two brilliant Philadelphia students, have principal parts. Scenarios, dialogue and choreography is by Catherine Littlefield, premiere danseuse and director of the school.

The International Folk Dance Society held a mid-season student party December 8. The evening was devoted to a general review of all the previous dances.

The Miller Conservatory of Dancing has had a busy season. On December 5, it gave a program with the Philadelphia Music Club, with the dancing in *Romany*

## Bag Punching as an Aid to Rhythm Dancing

NEW YORK, Dec. 21.—Bag punching as an aid to dancing is being advocated to students by the Willis-Lane Studios here. Joe Pascal, champion bag puncher, is teaching private lessons at the studios and says bag punching is not only a good body-builder, but also develops an ear for rhythm, making ensuing dance lessons easy.

# News Notes of Chicago Studios

CHICAGO, Dec. 21.—Mary Vandas, who recently took over the quarters vacated by Arthur Kretlow in the Fine Arts building, has a line of eight girls at the National Theater, Louisville. She recently had another line at the Michigan Theater, Detroit.

Dr. Maurice Gnesin, head of Goodman School of the Theater, is spending a few days in Florida on a well-earned vacation. He will return to his duties after the holidays.

The Weiss Twins, Isabel and Evelyn, who appear with one of the WLS Barn Dance units, have been getting some new routines from Fran Scanlan. Steps that sounded particularly good over the radio were taught as the girls use the dance over the air.

Bruce E. Bruce reports that his school did more business during the week ending December 14 than during any single week of the seven years he has conducted a studio in the Chicago loop, and business is constantly getting better. Eldorado Uber, representing an European newspaper syndicate, recently spent considerable time at the Bruce School gathering material for foreign newspaper and magazine articles.

Zotinne, famed nudist, took a few lessons in grace of movement from Nicholas Tsoukalas while she was playing here. Bernice Loyris, another pupil of Tsoukalas, is dancing opposite Paul Bachelor in the *Cocoon* Grove Revels and is making a nice impression.

The mid-season recital of the Clarita Imperio School of Dancing has been postponed until January 19 due to the recent illness of Miss Imperio. Alex Palmer, general manager of the school, reports a nice enrollment for their teacher's Christmas course.

Larry Forbes, now playing at the Club Silhouette, is figuring on opening a dance school here.

GEORGE MARSHALL DURANTE, New York radio school, has taken additional floor space for his new drama and vocal department.

# Pittsburgh News Notes

PITTSBURGH, Dec. 21.—Bob Russell has returned to Wilkinsburg as an associate teacher in Jack Bowman's School of Dancing. Bob is Bowman's protege, taking lessons from him when 4 years old.

Dolores DeMartini, William Pillich's piano accompanist, has joined Irene Vermillion's new Peacock Orchestra. Pillich is busy staging the annual Cinderella Ball.

Kitty McDowell, head of her dancing school in Morgantown, W. Va., left for a vacation to her native Warsaw, Poland. School is now in charge of Jack Bowman and Bob Russell, associate.

P. M. Caputo, of the Caputo School of Dancing in New Kensington, Pa., staged a show at the Columbia Theater, Kittanning, Pa., December 5.

Ruth Paigriev, who has a number of pupils from wealthy families, has just added a granddaughter of Andrew Mellon.

John F. Box, president of the Cleveland, O., Association, who attended the local convention, revealed that his association has voted to affiliate with the DMA.

Dancers from Karl Heinrich's School enacted the ballet scenes in *Joris Maximilian's God Has Won Again* at the Experimental Theater here last month.

## LeQuorne Enlarges Studios; Gallery of Noted Dancers

NEW YORK, Dec. 21.—Fred LeQuorne has taken over half a floor in the Roosevelt Building. New quarters include a miniature night club floor, with adequate lighting so that bookers can view dancers under favorable circumstances. A small auditorium with a capacity of 75 seats and a public address system that will bring sound from any of the studios right into Le Quorne's special room for bookers and agents are other features.

A room devoted to a permanent exhibition of photos and sketches of noted dance teams the past 20 years is being equipped now.

## Ryan Joins Etienne

DETROIT, Dec. 21.—Mrs. Etienne's School of the Dance has added Walter Ryan, vaudeville dancer, to the staff. Ryan is giving instruction in tap. He is well known to the profession as local representative of the American Federation of Actors.

KAREN JARDANE, a Peggy Taylor student, is now appearing at the Mayfair Casino, Cleveland, where she is doing solo dances created by Miss Taylor. Opened December 13 for a three-week run.

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# THRU SUGAR'S DOMINO

PERHAPS the historian's method is best after all: that of waiting until the hysteria attendant upon the occurrence of an important event has subsided before taking his pen in hand. That, in effect, is what this columnist has tried to do in connection with the amateur rage. We have commented on the phenomenon from time to time in a descriptive sense but conclusions have been withheld for the obvious reason that we could not—out of fairness to all concerned—arrive at them with a conviction that every possible angle has been covered. We are not ready for the ceremony of handing down judgment even yet when the rage seems to be losing its force to some extent and when the excitement over the arrival of this troublesome body in the drawing room of show business has subsided accordingly.

Yet the time seems to be ripe when we should lay before our readers a batch of reflections brewed from constant mulling over the matter. The primary function of a writer is to stimulate; the propagandist is he who seeks to instruct. Perhaps with these random reflections set before them many of our readers will be helped in their efforts to arrive at conclusions regarding the amateur situation; conclusions that might serve them in determining a course of action in accordance with their best interests.

It is necessary, from the start, that we regard the amateur cold-bloodedly; not as some have done. Those who look upon him as a destructive force because juster voices than theirs have condemned him as a blot on the escutcheon of the show business. We must ask ourselves: Is the amateur friend or enemy to the show business? But to arrive at this point certain other considerations must be dealt with dispassionately.

We must determine whether the amateur (this is, the species definitely minded to some day turn professional) is bringing new ideas, new faces, new talent and new money to theaters, broadcasting studios and night clubs. We must probe and find out to our own satisfaction whether the amateur is displacing older performers because of his superior ability; or whether it is only because of his youth. Or does the amateur movement bring into the ranks of show business pleasant appearing persons with no genuine talent.

Should seasoned performers encourage amateurs as a move to revivify interest in the flesh sector of the show business? Or should the professional connive to keep the amateur out of the business? Is interest in amateur shows a sign of revived public interest in stage entertainment? Or is this interest merely the manifestation of those who crave to see play-acting by their relatives and neighbors? Lastly, if amateurs are definitely detrimental to the show business what means are to be employed to keep them out?

We cannot answer these questions—yet. We doubt whether anybody in the show business can answer all of them correctly.

SEVERAL weeks ago we cashed in to the extent of one column by a visit to Chicago. This column, it may be recalled, dealt with conditions as we found them to be in the Windy City's booking mart. So far we haven't been threatened by any of the trigger men. But there have been interesting letters from Chicago showmen and from showmen in near-by cities who are well informed about Chicago conditions. We were happy to find that most of the correspondents agreed with our findings. Busy men rarely write letters for the express purpose of keeping their secretaries busy. It is apparent from the unsolicited response received that there is real interest in the matter as well as the personality discussed therein. This being our contention we feel privileged to quote herewith excerpts from a few of the communications. Besides, it's a swell way to fill a column when a guy is up to his neck preparing for *Billyboy's* (hold your breath) 41st Annual Amusement Review and Holiday Greetings Number and opening envelopes the livelong day expecting to find checks and finding instead the latest styles in greetings cards and crank letters on the eternal question: Who killed Cock (Vaudeville) Robin?

Writes our good friend, Morris Silver, head man of the Chicago William Morris office:

After reading your column . . . I felt prompted to write you a few lines to commend you on some of your slants with reference to certain conditions that exist in the booking of talent for units with box-office value and "taverns" that are in the habit of paying from two to three dollars a night for individual entertainers. The writer is really astounded when he learned what a number of places are in the habit of paying for their talent as a result of having sent out a number of circulars, a copy of which I am herewith inclosing.

I booked cabarets when cabarets were cabarets. I supplied the talent in former years at Rector's, the North American, the States and other leading eating places thruout the Middle West. Even in those days the worst dive in the world would not dare to offer a performer the mere pittance they are offering them today. I can say without reservation that we deliberately ignored or refused more than 50 so-called "taverns" who wanted us to service them on a basis of \$3 a head per night. If this is what the show business is coming to it is high time for thoughts in other directions. We still believe that good performers are deserving of good salaries, and unless we can have good places to book them in we certainly will make it our business to get along without the other kind.

John E. Matthews, magician of Detroit and one of the leading lights of the Society of American Magicians, has this to say about the Chicago article generally and about W. C. Dornfield in particular:

I believe every magician in this neck of the show world will applaud this week's column wherein you eulogize our mutual friend, W. C. Dornfield. We agree in every detail with what you say in the last paragraph, and I speak for a number of fellow-magi.

Not as a friend, but as an impartial observer of the entertainment panoramas for the last 15 years. I have often wondered what was lacking in the faculty of the amusement-seeking public which failed to register appreciative response to a personality that so well deserves recognition of the highest order. It always seemed that "Dorny" took Detroit audiences by storm when he made an occasional appearance here; only to retire to Chi again where (as "Dorny" always expressed it), "A prophet is without humor in his own realm."

Now from your analysis we see the light. It isn't the public that is blind and deaf to "talent" but very often, as in the case of Chi, the agent. While you use "Dorny's" case as an instance to prove a general theory, magicians and a host of others will be more impressed by the instance than by the theory. We recognize him as an institution. How many times have we seen "Dorny" submerge his own personality, his own talents, into the success of a collective enterprise? How many times have we seen him stand in the background, avoiding the publicity, boosting the fellow with inferior talents?

"Dorny" has not reached the top. But I'll gamble if he accomplishes that precarious feat a thousand of us (vain as we are) will get a bigger kick out of it than if it were the first person singular.

## The Broadway Beat

By GEORGE SPELVIN

THEY say that the Christmas tree in the plaza at Radio City cost \$500 to bring to New York, with the cost of the tree (a monster size), shipping, lighting, etc. . . . And it goes to town without a twig busted. . . . Sign of prosperity: Philanthropic organizations say that contributions are increasing, both in numbers and in size. . . . Manufacturers of Monopoly, the new game that gained sudden and widespread popularity last spring, have hired a Broadway press agent, J. M. Josefsberg, to snatch space. . . . The idea offers vast possibilities: Charley Washburn blurbing Tiddledyswink, Russel Grouse publicizing parlor football—and, maybe, Dick Maney press-agenting the new Diaper Dolls. . . . The Astor Hotel front, with its face lifted, now looks decidedly modernistic. . . . Maybe they had to do it so it wouldn't clash with the coffee shop. . . . According to reports from the first public previews of *Soak the Rich*, the new Hecht-MacArthur flicker, the production rather than the customers was lying in the aisles. . . . Some of the audience comments were devastating—and quotable. . . . Dick Mayers, who used to be in picture business, quit to sell a new kind of faucet washer. . . . Maybe the same kind they used to clean up films after the Legion of Decency Drive. . . . The Met Op opened last Monday with the usual pomp and splendor, but with the new management, of course. . . . Speaking of opera, reports say that Beniamino Gigli, formerly the top tenor at the Met, will shortly make a talkie. . . . At last the film customers will be able to hear a real voice—the Gigli's popularity with the celluloid addicts isn't in the bag, since he's a bit stout and a bit florid. . . . Incidentally his voice, fine enough anyhow, would have been as great as Caruso's if he hadn't forced it too early, yielding to the demands of the Metropolitan clique. . . .

Under the guidance of Boris Goldreyer, manager of the amusement department, *The Post* has gained 92,763 lines of amusement advertising during the year, a gain of more than 46 per cent. . . . It was the only Manhattan daily which didn't show a loss. . . . Legit in these effete modern days seldom evokes such enthusiasm as that which greeted Mme. Alla Nazimova after her portrayal of Mrs. Alving in *Ibsen's Ghosts*, the revival at the Empire. . . . They stood up and cheered—but cheered. . . . And the performance rated every bit of it—as fine and moving and altogether effective an example of the art of the stage as New Yorkers have ever been privileged to see. . . . Theaters were socked pretty heavily last week by the shopping. . . . But stores reported the best Christmas rush since the start of the depression. . . . Certain class spots claim that they've never had such Christmas trade, not even in the best of the good days. . . . Christmas cards are going out early this year. . . . Gilbert Miller's production of *Libel* was the only play to brave the traditional jinx of the week before the holidays. . . . It opened Friday (20). . . . *Let Freedom Ring*, Albert Bein's labor play, which got excellent notices but little business uptown, has been opened by the Theater Union at the Civic Rep, following the left-wing boys' ridiculous production of *Mother*. . . . The Theater Union once held the option on *Let Freedom Ring*, but let it go, with Bein finally producing it himself. . . . One of the nicest Christmas bookings in recent years was the playing of the British production of *Scrooge* (based on Dickens' *A Christmas Carol*) in Loew houses hereabouts. . . . It looks like a wild and woolly New Year's Eve on the Stem. . . . A Merry Christmas and a Happy New Year to all!

## Chicago Chat

By NAT GREEN

HOLIDAY Greetings! To our friends everywhere may we extend the sincere wish that you and yours may enjoy the happiest Christmas in years and that the new year may hold for you a generous share of health, happiness and enjoyment! We would like to individually thank each of you who has sent greetings, for we appreciate your thoughtfulness. But many are from distant places—Honolulu, Bermuda, Norway, Mexico—and the senders might be in some other clime before a letter could reach them. So to all we say Merry Christmas and Happy New Year, and may we continue to deserve your friendship!

And now a bit o' rialto news. . . . Most everyone too busy with holiday shopping to spill any dirt, but this corner must be filled—so: . . . Max Reinhardt's picture production of *A Midsummer Night's Dream* did such tremendous business at the Apollo that it is being brought back on Christmas Day for another two-day run at \$1.50 top. . . . Originally booked for two weeks, it was selling out at the end of the third and closed only because of a previous booking of *Metropolitan*, which could not be canceled. . . . The opera season here closed with the smallest deficit ever recorded by a resident company—something like \$5,000. . . . It would have been larger but for the generosity of the city fathers in donating 10 grand. . . . Walter Hawley, who, in the days when vaudeville was something, was Chi NVA manager, is very ill in American Hospital. . . . He has been in poor health for a long time. . . . Clifton Edwards, better known as "Ukelele like" who has been haled into court before by his former wife, Mrs. Gertrude Edwards Ryrholm, was ordered this week by Judge Sabath to pay Mrs. Ryrholm \$820 for the benefit of their legless son, Clifton Jr., 14 years old, who lost his legs in a railroad accident in Maywood three years ago. . . . Edwards is now in George White's *Scenelads* in New York. . . . Lola Bartram, fan dancer, who died in New York last week, was formerly the partner of Sammy Clark, now m. c. at the Marquette Club here. . . . She was in the *Ziegfeld Follies* in 1932, and in '33 was one of the first fan dancers to win attention at *A Century of Progress*.

One of our informants reports that three hams, all half shot and half asleep, were riding north on a Clark street car of which the conductor was an Englishman who dropped his h's. . . . As the car neared Huron street the conductor opened the door and shouted: "urou next." . . . Rousing himself, one of the hams grunted: "You're mistaken, buddy; we opened the show."

Merle Machain, of Howie Mayer's *Midwest News Service*, writes from Bermuda: "Thought it would please you to know (especially if this arrives on a nice cold day) that I spent the afternoon surf boating under a hot December sun." . . . Thoughtful, considerate guy, that Merle! . . . It was sleeting when the letter arrived. . . . Kay Donna, who is doing so well on the radio, was discovered by Orville C. Tronsen, of Western Book. . . . Operators of the showboat *Dixiana* have filed a voluntary petition in bankruptcy, listing liabilities of \$140,000. . . . Elinor Harriot, Broadway and Chicago dramatic star, will be the permanent feminine lead on the *Grandstand Thrills* air program. . . . Bill Targ, bookseller, has started *The Book Collector's Journal*. . . . Grad Sears and other Vitaphone biggies, stopped off here on their way to K. C. for a salesmeeting.



# Magic and Magicians

By BILL SACHS  
(Communications to Cincinnati Office)

NEVIN HOEFERT, of Warren, Ohio, was re-elected president of the Gus A. Doeright Ring, International Brotherhood of Magicians, Youngstown, Ohio, at the recent annual meeting. Arthur Bush was elected vice president and Everett Duncan, secretary-treasurer. A special program was presented by William Dunlea and John McKinrent, new members. Nevin Hoefert, Harry Tuttle and Everett Duncan presented several effects in an impromptu program.

DR. ZINBAD, mentalist under the management of Theodor Megeard Jr., is currently playing theater engagements in the East. On January 8 he opens for Warner Brothers at the Savoy Theater, Newark, N. J. He is assisted by Jenn D'Murea. Dr. Zinbad is also conducting a astrology column in two Brooklyn newspapers—*The Long Island Daily Advocate* and *The Central Queens Post*.

SIDNEY LEVINE, Montreal magish, is recuperating at his home in that city from a month's illness.

ENJOYED A PLEASANT visit on Tuesday of last week from Fred Merrill, advance agent for Blackstone, who is at the Shubert, Cincinnati, this week with a grand magic show. Merrill left on Wednesday night for Dallas, where the Blackstone show begins a swing of the interstate houses December 28. The company closes in Cincinnati December 26 and loses one day in making the leap to the Texas city. Blackstone and his company are set on the Interstate Time until February 10.

BEN ALI, magician, is at the Pettit Casino in Paris.

THE WANDA SISTERS are presenting an excellent illusion number at the Arena Music Hall in Brussels, Belgium. Lewison, illusionist, is at the Pole Nord Brasserie in Luxembourg.

GIOVANNI, "pick-pocket," is at the Corso in Zurich, Switzerland.

RECHA, magician, is with the Cirque Amar Preres in Algiers, Algeria.

VIROIL THE MAGICIAN, who recently arrived in Chicago from the West Coast, writes in to say that George Boston, known to magi everywhere as an ace assistant, recently demonstrated to Windy City folk that he is capable of giving a darn good performance on his own. According to Virgil, Boston, with one assistant, two suit cases of magic and two rag-picture boards, recently staged one of the finest hour-and-a-half shows he has seen in a long time. "Boston has a manner of presentation all his own and is a master with the kids," Virgil pens.

REPORTS FROM Miami Beach, Fla., state that Howard Thurston is practically recovered from the effects of the stroke which laid him low in Charleston,

W. Va., 10 weeks ago, and that he is expected to resume his tour in Charleston shortly after the new year. Thurston is now taking a rest cure in Miami Beach.

PELKIN THE MAGICIAN postcards from Houston: "We have been water-bounded in the Houston flood district and lost three of our towns on account of the high water. Some of the highways are three and four feet under water. We have another week's bookings in Texas and then will return again to Louisiana."

BEATRICE HOUDINI, in the greeting cards she is sending out this season, refers to herself as "the oldest living lady magician in the world."

M. L. HULICK reports that the San Diego Magicians Club appeared in a joint show with the Little Theater Players at The Barn Theater in that city recently. The magi occupied the last half of the program. Among those who participated were Lanson Andrus and Lloyd Enochs, of Glendale, Calif. Latter also gave a private show for the San Diego magi boys on the following evening.

EDDIE GOODWIN is playing many private and club dates in and around San Diego these days.

OENE SONDA, mentalist, is now visiting with her sister in Cheyenne, Wyo., and will head for the West Coast in a few days with a new mystery idea using three people. She recently concluded an eight-week run at Palm Garden, Miami Beach, Fla. "There is an opportunity in Miami Beach for a good mentalist who will work clean," Miss Sonda writes. "But if you haven't the money to land and pay the high license and rents, it is better to stay away. Worked schools and clubs across the southern part of the United States. Found Alabama, Louisiana and Texas very good. Arizona and New Mexico not so good. They are terribly superstitious in the last-named States."

ALBERT BEHREND'S, magician, and Johnny Cooper, colored ventriloquist, are working the Wilson department store, Brooklyn. Four-week run ends Christmas Eve.

MASSILLON, O., played host to two magic shows December 12—Birch at the east end of town and Frye in the west end. Both shows had turnaway matinees—so how do they figure magic is dead? Both Birch and Frye enjoyed visits from a number of the magi boys in the Eastern Ohio territory during their engagement there.

MADAME RICHEY, accompanied by Captain Roy Edwin, acting as her "eye"; her son, Robert, and Albert Kazi, magician, opened a two-week engagement in daily astrology and magic demonstrations at one of New Orleans' largest department stores last week.

KIRMA, hypnotist, is working independent theaters thru Mississippi en route south for the winter.

HADJI BABI and Company are appearing as a feature of *Mardi Gras Nights*, Cushman unit booked to a string of 20

ENTERTAINMENT



CLEANED DURING THE PAST WEEK BY MEMBERS OF THE BILLBOARD STAFF

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

The "possibilities" grouped below are contributed weekly by members of the staff thru their contacts with various entertainment forms. The field is not limited to theaters and other amusement spots covered in line with review assignments.

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

## For RADIO

BARBARA BLAKE—contralto with versatile and appealing style, caught recently at Rich's, night spot on the Boston Post Road at Greenwich. Sings with Wharton Ford Orchestra, which plays the spot. Is equally good at blues and ballads. Is also good looking, which should help in stage work.

DON BAKER—organist now doubling between New York Paramount Theater and Manhattan Room of the Hotel Pennsylvania. Specializes in hot rhythm tunes, turning out gay numbers spiced with a great variety of tone combinations. Should do well on the air.

THREE LITTLE MAIDS—three singers (Edith Park, Dorien Gale and Sally Wallace) now appearing at Joe Howard's Showboat, night spot in New York. Pretty youngsters who harmonize popular numbers sweetly and well. Their arrangements are far

above average, and do much to give the trio distinction.

## For FILMS

MARIE BROWN—youthful legit actress who made her Broadway debut recently in *How Beautiful With Shoes*, short-lived drama at the Booth, New York. Lovely blond youngster with appealing personality who should screen excellently. Offered a delicate, sensitive and amazingly effective study in her one big role, and showed all sorts of promise for the future. The screen could use her.

JANS AND LYNTON—ballroom dance team now playing in vaudeville. Exceptional grace and charm mark this couple as far better than average. Are naturals for a spot in a musical picture. Also recommended for legit musicals.

ber of the old-time minstrel lads have been helpful to Kattenberg in gathering material and photos of some of the old-time contortion workers.

MORALEE BROS. AND DAISY are working theaters and night clubs in Detroit.

"IN ANSWERING Bob Reed's recent outburst in your column," postcards Al Tint, "I want to tell him that the confab, as he calls it, which has been going on in the minstrel section between 'H. Brown' Bobby Burns and myself has not been a cheap publicity stunt. I want to ask Bob Reed if he ever was a professional minstrel and ever made an 11:45 parade with such an organization. Also, I want to ask him how he came to start the minstrel association and why he started it. Can he or the minstrel organization bring back minstrelsy? Why don't you quit kidding yourself? Profes-

(See MINSTRELSY on page 81)



## Minstrelsy

By BOB EMMET  
(Cincinnati Office)

ARNOLD AND LEAHMY are working theaters and night clubs in the Detroit area.

BURNS KATTENBERG will be the first in Minneapolis to revive the burnt cork entertainment for the coming year. He has begun work on his annual production of a minstrel show for the Holy Trinity English Lutheran Church there which will be presented shortly after the first of the year. Kattenberg is an authority on contortionists and is now writing a book on the benders. A num-

Saenger houses in Louisiana, Mississippi, Alabama, Florida and Texas.

PATRICOLA, the "aristocrat of magic," reports good business in Northern Ohio nighteries. He is specializing in close-up work, doing cigs, silks and miscellaneous magic.

ROY HOWARD, who bills himself as the "Gay Deceiver," is booked in the Pittsburgh area until after the holidays. He recently added Kay Evans to his act, which he has labeled *Magical Flirtations*. Howard says he did well on a recent swing thru Western Pennsylvania, West Virginia and Ohio.

MILBOURNE CHRISTOPHER, Baltimore magus, is now holding forth at the Hotel Alexander Tavern, Hagerstown, Md., after a several weeks' run at the Hotel LaFayette, Washington.

CARL SHARP is back in Chicago after closing at the Chez Paree, Peoria, Ill. His engagement there was marked by a continuous round of magic, including a party in his honor by Mr. Ruche. Among those who attended were Verne Black, Thorn and Correll.

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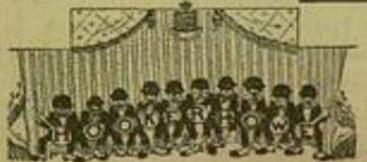
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## Steinel Walkie Has Five and One at 1,110

SPRINGFIELD, Mo., Dec. 21.—The Jack Steinel show here in Shrine Mosque auditorium has struck its stride and is packing them in with plenty of action and show as the bill of fare. Five couples and one solo were left on the floor at 1,110 hours, with hot shots and bombshells featuring matinees and evenings.

The show is under management of Paul Roscoe, who can credit another Steinel success to his past performances with the organization. The platform is strongly represented, with Bernie Marr, who was recently joined by King Brady, sharing the show hours and giving the fans plenty of entertainment with the assistance of Pistol Pete Wilson and Red Oleski, who are doing the comedy.

Chick Franklin and Hal Brown are doing a fine job and pleasing the late crowds which are hanging on in the early hours. Judges Forrest Bailey and Wilste Preston were recently joined by Joe Brandl in the capacity of heat man to wind up the show and the trio are performing a good job.

The show has caught on with the merchants, who are co-operating to the

fullest extent in presenting features, such as auction and farm night. Credit is due Tiny Schillinger for his snappy dog sheet and publicity and Lane Jasper for his preparation of all scenic and sign work on the show.

## 4 Couples, 2 Solos On Talbot Floor

DECATUR, Ill., Dec. 21.—With almost 1,800 hours scored up on the board, Hugh A. Talbot's Derby Show continues to please Decatur fans. Four couples and two solos remain to battle it out for the \$1,000 prize money offered the winner.

Those remaining on the floor are Jack and Marjorie Glenn, Irene Dunn and Phil Rainey, Don Freeman and Esther Snyder, Frank and Helen Swann, Leonard Durce and "Irish Tenor" Dick Higgins, whose melodious voice has won for him a host of fans.

"Mysterious Eddie" (whose true name has not been divulged) has been added to the staff as floor judge, aiding Johnny Agrella, the "meatman" in Decatur, and these two have won for themselves 10,000 enemies, and for the kids on the floor 10,000 friends. But whether or not they will succeed in beating down the resistance of the remaining teams remains to be seen.

The show, the surprise of the year inasmuch as Decatur has always proved uncrackable, is drawing well and promises to finish well in the black.

In adopting the new slogan "Play fair with the kids and the town in which you play and they'll play fair with you" Talbot believes that he will avoid troubles so many other operators have experienced in the past.

## TIDBITS

By RICHARD S. KAPLAN  
NEAA General Counsel

### A New Idea

Newspapers are giving a considerable amount of space in Chicago to Leo A. Seltzer's TRANSCONTINENTAL ROLLER DERBY idea which he inaugurated early this year. Editorials have praised this new sport which, starting at the Coliseum in Chicago, outdrew the six-day bicycle races in Louisville a few weeks ago. In fact, it met with such a splendid response that a new show is to be started soon in the Coliseum.

At first the roller derby appeared to me to be slow and unattractive. But gradually Seltzer introduced innovations until today it is a fast moving, thrilling, exciting sport, not needing artificial "heat" and attracting fans by the thousands.

Leo Seltzer is to be highly complimented for conceiving and developing a new sport. Let's hope for the best for the new show—meantime, we'll all be cheering for him.

The following is an actual excerpt from a daily paper and refers to the recent Joe Louis-Paulino Uzcudun fight: "One moment he was there for all to see, a vigorous, wholly vital human being—then, suddenly, he was gone, finished, inert, all but lifeless; his legs excommunicated, his head and shoulders bloody from the bosom to the hair line.—The stockyards are more humane, but not as artistic."

And on the same page was another story telling of the Colonel's Lady and Judy O'Grady, who were there, the cream of the "Four Hundred" mingling with the East Side of New York, all there to watch the inhuman slaughter, including the mayor, high city and State officials, business and professional men, all cheering at the mayhem going on before their sparkling eyes.

AND THE WALKATHON IS BARRED BECAUSE OF ALLEGED CRUELTY! ! It's enough to exasperate a cockroach.

I have been asked why laws against the endurance contest are passed. You know as well as I do. But the mere fact that laws are passed does not prove they are reasonable. There are many foolish laws in existence as, for example, the law in Boston which forbids keeping a dog more than 10 inches high, a law in Portland, Me., forbidding any male from tickling a girl under the chin; a law in Los Angeles, Calif., forbidding anyone from shooting at a hare or jackrabbit from a street car, and another law in Charleston, S. C., compelling prisoners to pay \$1 for riding to jail in a patrol wagon.

All this is just as sensible as a certain statute which commenced (in all seriousness) as follows: "An act to amend an act to amend an act to amend an act striking out the comma in the fourth line of the seventh paragraph of." etc. Silly, isn't it? So are the ordinances and statutes barring endurance contests and yet permitting other contests many times more dangerous to roll merrily on. The Neanderthal man must be chuckling in his grave at the antics of modern foolish mortals.

When it is discovered that a red flag excites a bull what do you do? Naturally you remove the red flag. Why not follow the same line of reasoning with reference to the endurance contest? Remove the objectionable features. May I suggest the following, which should be permanently removed and, if the show can't be run in a particular city without these features, DON'T RUN THE SHOW:

Chains, straps or bandages.  
Blowing of whistles in the ears of contestants.  
Establishment of Squirreley Clubs.  
Establishment of Turtle Clubs.  
The use of hell and damn promiscuously by so-called comedians. (I've always maintained that a comedian who relies on the use of those two words to get a laugh had better start peddling shoes.)  
Unkempt and ill-dressed contestants.  
Shouting and yelling into the radio microphone.  
Oh, I know, there'll be plenty of op-  
(See TIDBITS on opposite page)

## Anderson-Orr Take Wenatchee Super

WENATCHEE, Wash., Dec. 21.—The George C. Cobb super walk here closed December 7, after 342 hours of steady grinding, featuring derbies, positive elimination and spot periods. This is said to have been one of the really toughest contests ever staged in this part of the country. Night before closing was featured by an elimination derby between three solo boys, Bill Murray, Nick Taylor and Walt Parris. Taylor managed to last 11 hours and one minute, with Parris making the round for another hour to make it an even 12-hour grind.

The winners of the show were Eddie Anderson and Kitty Orr, with Calvin Dorr and Dot Curl taking second place and Walt Parris and Dot Carson coming in third. Trainers Kid Chissell and Morgan are due for plenty of credit for keeping the kids in good condition for the tough grind. Other staff members were Lewis Brock, head emcee, assisted by Johnny Russo; Dick Steves and Dick Joseph, floor judges; Vivien Anderson, Selma Brock and Cricket Chivers, nurses; Sgt. Lumley, night pianist; with the orchestra including Carl Dugart, Doc Reid and Bill Reed. Box office was handled by Eleanor Gault, with Al Schaefer, doorman; Bob and Goldie Elliott, dietitians, assisted by Vyvan Rozek. Also the show is reported as a financial "red ink." George C. Cobb paid off in full.

## Staff Briefs

JIMMIE WILSON, staff man and contestant for the past four years, tells us from Boulder City, Nev., that he is now operating a dry cleaning establishment. He would like to hear from Slim Pickens, Bob Austin and others with the Carl W. Raabe Western shows.

MOON MULLINS, writing from Monticello, Ia., says he wants 'em via the Letter List from Eddie Burke, Bob Lee, Ray C. Alvis, Harry Jarkey, Chick Snyder and Kenny Werkman.

JOE B. GULLA, head trainer for S. B. Ramagos and Pop Dunlap, cards from Long Branch, N. J., that he would like to hear from Mrs. and Ray Dunlap, Dick and Jo Jo Loyer and Mickey Rosenberg.

LES MCGULLAM, emcee, recently with the Decatur, Ill., show, tells us from Philadelphia that he is taking a little vacation at home for the first time in three years.

KENNY WERKMAN, on the staff of the Arcadia Gardens show in Chicago, would like to hear from Billy Smith, Charlie King, Frankie Sharabba, Johnny Graves and others he met on Southern shows last winter.

JOHNNY RUSSO, clown emcee with the recent George C. Cobb super in Wenatchee, Wash., had the misfortune of losing his father recently in Los Angeles.

TINY SHILLINGER, with the Springfield, Mo., Steinel show, would like 'em via the Letter List, from Jerry Martone, George Grow, Dick Strickland and Buddy Saunders.

BERNIE MARR, on the Springfield, Mo., show, and his wife are contemplating spending the holidays at the home of Manager and Mrs. Paul Roscoe, in Shenandoah, Ia.

## Contestant Notes

BABE HILL and Les Griesbaum want one from Jimmy Burke. They are in Alton, Ill., waiting "patiently" for a show to open.

MACK ROBERTSON, formerly with W. E. Tebbetts' shows, writes from Waukegan, Ill., that he would like to hear from Dick Strickland, Van Mills, Goober Wilson, Bill McDaniels and Wally Adams.

JACKIE LEONARD info from Salt Lake City that he is all set for another show and would like to hear from George  
(CONTESTANT NOTES opposite page)

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## SEASON'S GREETINGS

From

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Address DERBY SHOW (Packing Them In, and How), Decatur, Ill. No Collect Wires or Phone Calls. You Pay Yours; I'll Pay Mine.

## TORRINGTON, CONN., SHOW POSTPONED UNTIL JANUARY 3rd

DUE TO THE HOLIDAYS

Hughie and Babs, Eric and Betty Lee, Frank and Lee, Violet Kretshel, Ann Bishop, Bill McQuade, Blacky Latessia, wire me at once. Any other kids knowing Ernie Steel or Len White, come on.

FRANK COOK, 484 Main St., Torrington, Conn.

# THE FORUM

This department of The Billboard is conducted as a clearing house, where readers may express their views concerning current amusement matters. Opinions regarding particular shows or acts will not be considered. Neither will attention be given on this page to communications in which personal problems are discussed. Letters must be signed with the full name and address of the writer and should be written on one side of the paper. Those not exceeding 300 words are preferred. Send communications to The Forum, The Billboard, Box 372, Cincinnati, O.



Janesville, Wis.

I read with interest the article on slowness of relief program in the East. Far be it from me to advise the "powers" what to do, but it seems a shame that people with practical show experience

## Relief Project Experience Is Being Bemoaned

were not assigned to head these projects. Being off the road since November 1, I have made an effort to connect with the project here. It all seems Greek to directors. Just as soon as a performer shows he has some technical knowledge he is "frozen up," and that means your exit. You are kept running from pillar to post with the same results. The projects take away what little show work one might get, yet some of the worst amateurs are given preference over well-seasoned actors, musicians and performers. The stalling is terrible, simply from lack of another crying evil is that those amateurs cop the project work two of three nights a week and then chisel in on the tavern work for little or nothing, thus leaving those who could be of value as entertainers holding the sack.

F. C. HENRY.

Chicago.

Over the air we hear orchestras until sometimes we have more than enough. But they are all good, it must be admitted. Why don't the circus folks wake up and let us hear an announcer say, "We will now listen to Circus Band." This would be good advertising and the public likes a circus band. If this were done, I would suggest a band of not too many pieces, playing regular music as it is played during a performance, and not soaring too high with complicated music. This could be made novel by presenting with it a circus performance as it was in our parents' day. Call it a one-ring circus and have the announcer announce the acts. Have the clown and the ringmaster talk and joke with the same jokes and same songs of, say, the '70s. We have heard our grandmothers and mothers tell of the delights of those days. Also have the banjo picking and songs as they were at that time. Surely there are people in the show fraternity who could put this over and it would be wonderful advertising. C. AMRINE.

Mansfield, O.

There seems to be demand lately to know a little more about the ins and outs of old-time tent shows. As an old-timer, I think I am fit to add my bit by relating my experience in 1893, 40 years ago. I closed my engagement of 16 weeks at Paul Hartman's concert hall in Cincinnati. John F. Stowe, Covington, Ky., organized a small circus that spring. I joined to do my specialty and clown on bars. It was a small affair, a 60-foot round top and two 40-foot middle pieces. But brand-new from centerpole to stakes. Carried a German band of eight pieces. John F. Stowe was proprietor and general manager; Mrs. Mamie Stowe, treasurer and ticket seller; Bert Stowe, front door, and Ed Sloman, advance agent. Performers in the big show were Frank Morris and his dog and pony troupe, featuring a midget horse; Elliot family, Tom, James, Polly and Annie, bicycle and velocipedes of that time; Will Irwin, head balancer on swinging trapeze; Mile. Irwin, iron jaw; Bell Brothers, acrobats; Ashton Brothers, horizontal bars; D. L. Nichols, wire act; Chauncey Powell, contortionist and monkey act on swinging perch; Billy Gibbs and Tom McInerney, Roman Gladiator and statue act; Sam Dickey, Al Devaney and Sam Boydell, clowns.

In the concert were John F. Stowe in his lightning-change act; Mamie Stowe,

serio-comic; Bert Stowe, old Negro character, singing I Love To Think of the Days When I Was Young; Devaney and Ray, sketch team; Gibbs and McInerney, boxing and wrestling, meeting all comers; closing with the old reliable actpiece, Mr. and Mrs. Brown.

Here is a record I think is hard to beat. Along the Ohio and Big Kanawha rivers we traveled by steamboat, along the C. H. & D. Canal by canal boat and overland by rail or wagon. At start of the season we played all the suburbs around Cincinnati, six weeks in all, three-day stands. As we all stopped in hotels, we were allowed street-car fare to reach the show lot. There were cable cars then; motors and airplanes had not made an appearance or no doubt we would have used those. The show made money. The following season, much enlarged, it traveled south and, while playing Florida, united with the Publications show and went to Cuba. I missed that treat, as I had gone west. Only 40 years ago—that's going back some.

HARRY LAKOLA.

Jeffersonville, Ind.

One of the bosses with a prominent circus the past season would have his way that no circus ever carried a 12-pole menagerie top. The John Robinson 10 Big Shows, here in 1901, used a menagerie top with 12 center poles. Perhaps someone who was with the show then can give a little information regarding it. Show was about 47-car size. Big top performances opened with the spec, King Solomon and the Queen of Sheba.

## Robinson's 10 Had a 12-Pole Menagerie Top

Among side-show attractions were Frank and Emma Caldwell, tattooed couple, who also did an impalement act. A white side-show band was carried instead of the customary colored band. An elevated cycle whirl with fireworks display was one of the outstanding features in the big show program.

As far back as 1898 the original "Uncle John" Robinson brought his wagon show to this town, old newspapers show, and came on numerous occasions up to the early 1900s, when it was one of the really big ones. Last appearance here was in 1906. An Italian band of 35 pieces, Antonio Oliveto, leader, was with the show then. Nowadays, sad but true, the four largest circuses (railroad shows) do not have bands of even 25 pieces.

C. E. DUBLE.

## TIDBITS

(Continued from opposite page) erators who will say, as they read these lines: "What does he expect us to do, turn this show into a Sunday school?" No, don't do anything of the kind, but run a clean, wholesome, thrilling and exciting show without the added UNNECESSARY frills that HURT the entire game.

The NEAA cards of Joe Rock, Eddie Tullis, Peggy Tullis and Irma Sager have been canceled for violation of the NEAA rules. Operators are requested to note this fact and to realize that this was done as a PROTECTION for other operators. When these contestants will show that they can observe rules and play fair with an operator they will be reinstated.

Yes, another city has just pulled a

"boner." Irvington, N. J., where Tebbets conducted a splendid show some time ago, has passed an ordinance BARRING Walkathons and similar endurance contests. The opinion of the General Counsel for the NEAA is that this ordinance is invalid and unconstitutional and may be successfully attacked.

Bank night is proving a success with many shows. Since first suggesting the use of this feature shows have gone over big on usual off-nights. Why not try it? Theaters have reaped a harvest by the use of bank night. And—many courts have held it legal and NOT a lottery as the patron buys nothing in order to reap the benefits. He merely registers in a book as he enters and MUST be in the house when his name and number are called.

Thanks for the many clippings which have been received by this office. Keep on sending them in. If you have any clipping relating to the endurance contest, new laws passed, arguments for and against the endurance contest or anything interesting relating to it, send it to me together with the name of the paper or magazine and date of publication. Or if something unusual happens at some show, let me know of it. This column is for the benefit of the entire field and you can help me make it as interesting as possible.

By the way, how DO you like this column? Write and tell me. 814 Gary State Bank Building, Gary, Ind., will bring it to me.

## CONTESTANT NOTES

(Continued from opposite page) W. Pugh, Al and Jean Wilson, Jimmy Valentine and Porky Jacobs.

WALT GROSS, Compton, Calif., wants 'em from Earl Clark, Chick Wiley and Chet and Dimples.

BOB TURNER and Mario Alessandro, dancing in the Casino Ballroom show at Quincy, Ill., want to hear from Ralph Ellis and Bill McDaniels.

VIC PUREE, Cleveland, wants letters from Ruth Booth, Kenny Reeves, Joe Solar, Cliff Real, Jerry Martona and Ray C. Alvis, care the Letter List.

SCOTTY REED writes from Lewiston, Ida., that he has just finished the Lewis-Picket show and would like to have communications from Vern Balfour, Joe Rock, Margey Knowles, Andy Lynch and Fred Carter.

EMMETT McCLELLAND writes: "On December 6 I visited the Talbot show in Decatur, Ill. They were featuring a wedding that night and the house was packed. On the way back we smashed into a truck. One of the girls was killed instantly, the other being cut and bruised and having several bones broken. I received two cuts above the right eye and a deep gash in the right leg. The car caught fire and burned completely, destroying all our luggage as well as my coat and hat. Both girls were Indianapolis girls and were fans of long standing, having witnessed their first show back in 1930. Am on my way to Danville, Va., where I was formerly connected with the Ernie Scott show there. Would appreciate hearing from old friends, either at Danville or thru Letter List."

## MINSTRELSY

(Continued from page 79) sional minstrelsy has been dead for some time. Let it rest in peace until a time comes when you can really bring it back. No organization can do it. It is up to the public."

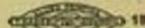
"DO YOU REMEMBER," asks the veteran Buck Leahy, "when Harry (Doc) Richards and myself played Coatesville,

41st YEAR  
**The Billboard**  
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Vol. XLVII. DECEMBER 28, 1935. No. 52

Pa., with the DeRue Bros. Minstrels? When Lawrence DeRue was manager of the Casino, Boston, and when Sam Barber was the Bean Town's favorite colored comic? When Billy Kramer carried Bill Collett's bass fiddle on the Guy Broca Minstrels? When Bert Proctor was with the Beach-Bowers' Minstrels? When Doc Witham, Art Crawford and Eddie Leahy spent a busy Sunday in Bay Shore, Long Island, and Dick Earl went to New York and missed all the fun? When Marion and Pearl did an acrobatic act with the Vogel & Deming Minstrels? When John R. Van Arman had out the circus? When Bill Conklin threw a tambourine at the trap drummer at Patchogue, Long Island? When James Bonnell did a barrel-jumping act?

OSCAR RAY, former tenor singer with Max Trout's Minstrels, is now located in Chicago.

BILLY MURRAY is now working in and around Minneapolis. Billy was formerly pianist with the Max Trout cork opsy.

BOB MACK pencils from New York City: "Just enjoyed a minstrel show presented by unit No. 1 of the Works Progress Administration. A 20-grand show which would pack any theater. A cast of 35 (count 'em) with its own band and orchestra. The feature is the first-part with three sets of endmen. An olio comprise five clever vaudeville acts. A rib-tickling courtroom farce by the entire company concludes the show. Many former headlines are in the roster. This line of entertainment was entirely new to most of the audience. The impersonations of George Primrose, Barney Fagan and Lew Dockstader recalled memories of these famous artists. Gone but not forgotten."

"HI-BROWN" BOBBY BURNS pens from Louisville, Ky., in regard the much-discussed amateur topic which has appeared frequently in this column recently: "While I have been a professional for a little while, I can still remember my Sunday school amateur minstrels. They have been the stepping stone for many of today's stars of the movie, radio and stage and at the present the amateur groups are keeping minstrelsy alive. At a near-future date I intend taking to the road with a mixed-cast minstrel act. Many of the old-timers like Prof. W. B. Leonard, W. H. Brabany, of Port Huron, Mich., and many others realize the benefits of amateur minstrelsy judging by the recent letters to The Billboard. I hope Bob Reed gets things under way soon and that we can keep both professional and amateur minstrelsy alive and united."

"I SUGGEST that 'Hi-Brown' Bobby Burns start the 'I love me' column; he sure needs it," postcards Al Tint from Detroit. "I hope he doesn't close again with the colored minstrel he is head of now as he did with the last show he was with from doing too much business. They generally fold from doing too much business. Bobby, tell the truth."

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The Billboard reserves the right to edit all advertising copy.

## Harvey Again With Russell

Fourth season as general agent—Bob Fisher's Flyers have been re-engaged

ROLLA, Mo., Dec. 21.—R. M. Harvey will act as general agent with Russell Bros.' Circus the coming season, making his fourth season with this show as its pilot. He recently spent several days at quarters here in conference with the proprietors.

The LaPearls and associates were recent visitors at quarters, also Frank Miller and wife, of Wright City, Mo. Mr. Miller will again have charge of the horse-show section of the Russell Circus.

Bob Fisher's Five Fearless Flyers will again be one of the prominent features with the show; in fact, this troupe may put on two big group acts. Bob is gradually recovering from the injury to his hand.

Glenn Booth and wife will have charge of the lunch and hamburger stand. They are now making their home here.

Harvey and Doran will have all concessions with show except the lunch stand. Harry Doran will be in personal charge of the department.

The Russell show has this winter supplied animals and live stock for two units, which have been providing Santa Claus parades for the merchants in a number of Western towns and cities.

George Werner expects to return to quarters early in the spring, as he will this season be advanced to position of lot superintendent after having so successfully handled the big top last year.

Many improvements have been made during the winter and within a few years the quarters and surroundings will be one of the show places of Missouri. Many of the old buildings are being torn down and new ones erected, and the spacious residence of Mr. and Mrs. C. W. Webb, the owners, has been equipped with many additional conveniences and much beautiful landscape work on the grounds has been done, being supervised personally by Mrs. Webb.

James Webb, nephew of the owners and one of the office staff on the road, has been performing the secretarial duties in quarters, and in addition to the clerical work has proved very efficient and versatile in other lines.

Ray Blankenship, treasurer, has been piloting one of the Santa Claus parade outfits.

The Springfield (Mo.) Wagon Works is completing several truck jobs for the Russell show.

## Sigsbee Signed By Jack Riddle

POPLAR BLUFF, Mo., Dec. 21.—Jack Riddle has signed Al Sigsbee as general agent for the Riddle Circus Unit and will make the fair secretaries' meeting in the Northwest in January. He was general agent for Sells-Sterling Circus for 12 years. Since closing of the unit, Riddle bought out his partner, Ross Harmon. He will have from nine to 11 people back with the show and two ahead. Sigsbee will have one car and truck. Three trucks and trailers will haul the show and two cars to transport the people. Recent visitors were Whitey Lewis and wife, on their way to Hot Springs, Ark., then Florida (Whitey is sporting a new housecar), and Jimmie and Mae Barnes, en route to St. Louis.

## Chi Billposters Elect

CHICAGO, Dec. 21.—At the annual election of Local No. 1, IABPB, this week the following officers were elected for the ensuing year: President, William Nichol; vice-president, Louis Oberhardt; recording secretary, David Davis; treasurer, Otto Kruger; business agent, P. A. (Babe) Boudinot; sergeant at arms, William Sloan.

Thomas Cahill, Fred Miller and Arthur Ednie were elected trustees, and Charles Lindblade, George Nelson and Charles Davis constitute the membership board.



J. D. NEWMAN, who recently was appointed general agent of the Cole Bros.-Clyde Beatty Circus. He has been connected with circuses, in executive capacities, for 43 years.

## New Animal Barn for Cole

ROCHESTER, Ind., Dec. 21.—Work on the new animal barn has started at the Cole winter quarters with installation of steam radiators in the east half of the main building and removal of forge and smithing equipment.

The new cat and elephant barn will be 250 feet long by 60 feet wide, and will be adequate for housing all cage and menagerie animals.

New housing arrangements include removal of repair shops to the building now used as a cat barn, directly to rear of the new cookhouse; conversion of present elephant barn to a wagon storage and paint shop, and inclusion of all ring and menage stock under one roof.

The horse barn is located adjacent to the newly appointed animal barn, and houses all ring stock. Baggage stock is quartered on the farm.

Arrival December 15 of three elephants, three menage horses, one buffalo and one zebra in charge of Cliff Whittaker and Frank Fowler, brings all leased animals back to quarters. The animals were those used by E. K. Fernandez on the Hawaiian tour.

Work on the remodeling plans of the office building will start immediately. With removal of the cookhouse last week, plans were started to enlarge both the administrative offices and publicity departments in preparation for the spring activities.

## Tiger Claws Trainer

PARIS, Dec. 16.—Cirque Medrano audience at Sunday matinee received an added thrill when one of the six tigers being worked by Togare struck out and clawed the face and shoulder of the tamer, who works semi-nude and without rods or clubs of any kind. Although bleeding freely, Togare regained control of his tigers and completed his act, and after treatment came back for the night performance.

## Bee Jung Seeking Damages

BALTIMORE, Dec. 21.—According to a report this week in *The Evening Sun* of this city, Bee Jung, trapeze performer, is seeking \$75,000 damages for injuries sustained from a fall at the Shrine Circus in the Baltimore Stadium summer of 1934. Miss Jung testified this week before a jury in the Court of Common Pleas concerning the injuries which were said to have interrupted her career as a performer.

## Cash and Carry on Coast

HOLLYWOOD, Calif., Dec. 21.—Don Cash and Frank Carry, comedy and juggling team, are visiting in the home of Cliff McDougall, press agent of the Barnes show. They were with the Hagenbeck show. They have been playing at the Orpheum and Million-Dollar theaters and Palomar Ballroom, Los Angeles.

## Hamid-Morton To Produce Concord, N. H., Shrine Show

NEW YORK, Dec. 21.—Bektash Temple Shrine Circus, Concord, N. H., sought after every year by a number of agencies, has been given to George Hamid and Bob Morton for staging at Hampton Beach, N. H., July 1-10. Contract was landed by Paul Denish, manager of the Boston office of Hamid, Inc., with Dr. Bullfinch affixing his signature as the Shrine's chairman of attractions. Dr. Bullfinch arrived in New York after signing and conferred with Hamid and Morton about various details.

Show was held at Hampton Beach the past July for 10 days, 19-28, but was set ahead for the '36 show to get in the benefits of July 4. Under the terms of the contract the acts and production are left up to the Hamid-Morton combination, and they immediately announced that majority of attractions will be drawn from the annual catalog lists, in addition to turns which will be imported for fair, park and circus engagements in this country.

Morton, who will be in personal charge of the show, arrived in from Southwestern and Central States and left immediately on an Eastern tour to complete negotiations for January-February indoor shows which will range from six to 10, he stated. He said he would announce the towns booked on his return.

## Final Rites for Alexander

SARASOTA, Fla., Dec. 21.—Final rites for Roy Alexander, head of the Alexander troupe of acrobats, who died October 2 in Shenandoah, Ia., were held here December 15 and interment was at Manasota Burial Park. Ashes were placed in a memorial. Masons of Sarasota Lodge No. 147 were in charge of services. He was a Knight Templar and Shriner.

He was in show business practically all his life, having been with Lemen Bros., Foveaux-Sells, Sells-Floto, Sparks and Hagenbeck-Wallace circuses. For several years he was with Joe Gates' production of *Up in the Clouds*. At one time he had his own unit, the Alexander Variety Wonders, in the South. The widow and three children survive.

## Silver Bros.' Show Closes Long Tour

PETERSBURG, Va., Dec. 21.—Silver Bros.' Circus closed a two and one-half year tour at Drewryville, Va., December 3 and is in quarters here on the fairgrounds. Cold weather was the reason for closing. Show will be enlarged and much new territory will be played next season. Pennsylvania, Maryland, Virginia, West Virginia, South Carolina and Georgia were thoroughly covered. Much visiting is the rule here with Kay Bros.' quarters only a block away.

Karl Annon and Charles Sinsel will be on the advance of an indoor unit which will go out shortly.

## Christy Buys Horses

HOUSTON, Dec. 21.—G. W. Christy and Merritt Belew arrived from West Texas with a load of horses and Belew wasted no time in getting the training under way. H. A. Christy is looking after some building around quarters. Andy MacFarland has been busy on the rental property. Bert Rutherford continues in the office. One of the Christy big tops is housing a church carnival this week. The recent flood did not reach any of the Christy property.

## Theo Forstall to Jersey

LOS ANGELES, Dec. 21.—Theo Forstall left for the usual trip back to Jersey and will make the home town, Montclair. Will take occasional trips to New York. He recently was nominated for presidency of the Pacific Coast Showmen's Association, bearing his honors modestly. Will be back in Los Angeles in time for the induction into office that is scheduled for January 6.

GRAND RAPIDS, Mich., Dec. 21.—The entertainment committee of the annual Shrine Circus, to be given in the Civic Auditorium, is headed by Clayton H. Hoffman, chairman. Is assisted by Orrin Davenport, who will also act as equestrian director. Owing to the limited size of the building, only one ring and one stage will be used. Merle Evans will conduct the band.

## Winter Tour For Goldmar

Opens at Stockdale, Tex.—has Sadler personnel—transported on 10 trucks

SAN ANTONIO, Dec. 21.—Goldmar Bros.' Circus opened at Stockdale, near here, December 5, business good at both performances. Show gives a parade. Besides living cars and autos, show moves on 10 trucks, and the advance is using two trucks and a sedan. Equipment is in fine shape, having been painted at close of Harley Sadler's Bailey Bros.' Circus. Practically entire personnel was selected from this show.

Show is managed by J. C. (Jack) Turner; Ralph Noble is superintendent; Felix Duval, general agent. Plans are to keep it out all winter and play Texas, Louisiana and Mississippi territory.

Program is handled by Fred K. Leonard; Buck Steele and company is the concert attraction; Fred Maxwell has the band of seven pieces; Rubie Egan is producing clown and works come-in. Side-show openings are made by Noble; Joe Ballard and Johnnie Mack are on ticket boxes.

## Comets, Perez Join Bradna in Havana

HAVANA, Cuba, Dec. 21.—The Four Comets, flying act, opened for Fred Bradna December 14 in the Santos & Artigas Circus here under canvas and went over for a big hit. Olvida Perez, on slack wire, also opened on the same date and registered. The remainder of the program—Irish Watkins' ponies, dogs, monkeys and chimp; Canestrellis; Pallenberg's bears, Harry Rittley, on the high tables; Madam Bradna and her famous horse, White Eagle; Daisy Guilaine, trapeze and statues; Yom Kam Chinese troupe; Denaro, Polidor and Pepito, clowns, is scoring as heretofore. The Antaleks left the show December 12. It appears as if all contracts will be extended by Santos & Artigas for three more weeks.

## Saile Bros. in Quarters

POPLAR BLUFF, Mo., Dec. 21.—Saile Bros.' show closed at Holly Grove, Ark., and is wintering at the fairgrounds here. Tom Atkinson, manager of Barney Bros.' Circus, was here last week and picked up an office trailer, truck, cage, leopard, seven head of ponies from the Saile show.

Cecil Woods, wire walker, recently spent a day with Martina Rozina, who is wintering here with Jack Riddle. Rozina did several new tricks on the tight wire for Woods. Gally Van Camp is also wintering with Riddle. He is working Christmas trees. Donald Sliges has signed contracts to produce clown numbers for Riddle's Circus unit next season. Some trailers are being built. L. E. Collins and Chief Rolling Cloud, who were here recently, will have a unit to play houses.

## Davis in Charge Of R-B Elephants

SARASOTA, Fla., Dec. 21.—Larry Davis, well-known circus bull man, has come back to the Ringling-Barnum Circus, this time in charge of the Big Show's elephants with the title of superintendent of the bull department, bringing with him his wife, a granddaughter of the late Mollie Bailey.

Davis came to Sarasota from the Downie Bros. Circus following a quarter century with such circuses as the old Ringling shows, Sells-Floto and John Robinson circuses. He will start work on the bull program for the next season within a few days, spending his first week or so in getting acquainted with Big Show policies and people.

Mrs. Davis will work in the menage number and in one of the aerial ballet numbers, which will be completely rehearsed for the coming year, it is understood.

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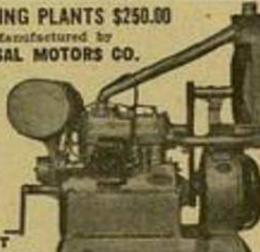
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**1936 Bargain List**

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FRANK H. HARTLESS, W. M. BUCKINGHAM,  
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(Conducted by JOHN SHEPARD, Editor "The White Tops," 609 Fulton St., Chicago, Ill.)

With the Holiday Number of The White Tops, John Shepard ceased to be editor of that publication. He wishes to thank all, both within and without the association, for their kind co-operation. Other matters will occupy his entire attention hereafter. Notice will be given later as to his successor. White Tops will be continued.

Phyllis Werling, Passaic, N. J., recently dropped in at Kelly's Photo Studios in New York City and procured a few circus pictures. Also visited The Billboard office in New York.

President Hartless, wife and son and son's wife motored from San Antonio, Tex., to Los Angeles. Will be away until January 2 when the head of the CFA and wife will return to San Antonio again.

George Barlow III, Binghamton, N. Y., will put on a circus for the Rotary Club on December 26. Is to be composed of talent recruited from the forthcoming Martin Bros. Circus. The Rotary Circus will be staged in the Spanish Ballroom of Hotel Arlington in Binghamton.

Fran Friedmann, St. Paul, is looking forward to the indoor circus to be put on at Minneapolis.

Frank T. Ford, Charlestown, Mass., sent us a novelty Holiday card depicting himself aboard a two-wheeled cart filled with large packages of Merry Christmas and drawn by a pony. Fine piece of trick photography. Ford's head being shown out of proportion to his body, but all photography.

Joe Minchin writes that he has seen most of the Broadway shows, both legit and movies.

**Letter From Stanley Dawson**

LOS ANGELES, Dec. 21.—The city is full of showmen and has the atmosphere of Madison Square Garden of yesterday in the spring time.

A recent arrival was Mr. Lind, known in the Ohio region as a promoter and manager of county fairs; Capt. Joe Woodward, of Ramsgate, Eng., came in long enough to attend the memorial exercises at Evergreen Cemetery at the showmen's plot on December 8. Also noted in the assemblage was Frank H. Hatch, of Pittsburgh. Slater Almeo Semple McPherson conducted the services.

Theo Forstall is soon to make his holiday trip east. Mark Kirkendall has not arrived yet. Ada Mae Moore arrived several days behind her billing. Abbe Nathan Albert and Denver Kline are working novelties at the May store. Art Borella and Engard back from Honolulu. Al Fisher is booking night club entertainers.

Eddie Brown, after returning from Chicago, made another flying trip to Los Angeles to be present at the Showmen's Memorial exercises. Unusual to the habits of Cliff McDougall, he does not show up at his usual haunts as often as formerly. Bert Nelson and mother were in attendance at the memorial. Bert visited at Glendale. Yellow Burnett is seen daily at the Cecil Hotel.

Cy Hawkins has been in Los Angeles for a couple of weeks but expects to return east soon. Joe Troskey expects to join Mike Hesly and Charley Meyers soon at New Orleans. Recently had a nice visit with the Hart Brothers. Spent a Sunday evening at the home of G. Horace Mortimer and wife. Entertained us for hours with stories of their adventures the many years they lived in Tahiti.

Attended the monthly luncheon of the Agents' Club, composed of the flower of press agency of yesteryear and a group who have, one by one, migrated from the Roarin' Forties to Hollywood. Colonel Mischler, showman of Altoona, Pa., was the speaker of the day. Frank Zehrung, of Lincoln, Neb., formerly mayor, missed the meeting, as Mrs. Jessie Zehrung was ill. Those in attendance were Lee Parvin, Chief Dodge, Fred McClellan, Mr. Raymond, George Harrison, Mr. Newman, Mr. Otto, Bill Molliter, Colonel Mischler, Edward Cooke, G. Horace Mortimer, Dick Mitch-

**MERRY CHRISTMAS and HAPPY NEW YEAR**



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ell, Nick Wagner, John Kelley, Mason Peters, Ed Nagle and the writer.

Mortimer was one of the staff of publicity experts who put over the Will Rogers show. All tickets were sold a few hours after being put on sale.

Had the pleasure and privilege of being a guest in company with Joe Troskey at the performance of the Drunkard and will reaffirm the expression of Willis Cobb that I never had a better time in my life. The show has so far had an unbroken run of three years and we want to give Lee Parvin, along with his associates, due credit for the unusual long run.

Must take our hats off to Archie Clark, Steve Henry, Joe Klug, Bill Wright, John Bachman and others of the live-wire committee who handled the advance details of the Showmen's Ball here.

Everyone getting ready for Christmas, and the figures given out by the retail merchants of Los Angeles show that there is just twice as much money being spent in Los Angeles this year than last. Let us hope that this will carry out next summer when the shows get on the road.

**Seils Show Has Crew At Winter Quarters**

MACON, Mo., Dec. 21.—After the closing of Seils-Sterling Circus on November 9 at Farmington, Mo., the show moved to its new quarters at the fairgrounds here. A crew of about 40 is here. Dal Dever is superintendent of quarters; Whitey Carroll, steward; Dad Wilson, in charge of ring stock.

King Baile, side-show manager, and Art Miller, contracting agent, after returning from Jefferson City, Mo., worked an attractive double-page advertising spread in The Macon Daily Chronicle Herald, using as the basis

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And  
**Happy New Year**  
to All

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"Macon Welcomes Seils-Sterling Circus."  
Al Lindemann and wife, Miller and Baile drove to Chicago, remaining there  
(See SEILS SHOW on page 88)

# SEASON NOT UP TO MARK OF 1934



Under the  
Marquee

By CIRCUS SOLLY

JIM McSORLEY is again at the Ewald Bird Store in Cincinnati for the winter.

PARVIN MILLER of Indianapolis, formerly with Ringling Bros. Circus, will go to Florida.

HERB SNYDER, former clown with Ringling-Barnum, is wintering at Palm Springs, Calif.

PEDRO MORALES has an act billed as Pedro and Luis and is playing vaudeville with a unit. Is booked solid.

ROBINSON BROS. Circus, H. A. Phillips, manager, in quarters at Monterey Park, Calif., will open in March.

HARRY VILLEPONTAUX, with Purcell's Stage Circus, made several parachute drops from a balloon the past season.

J. D. NEWMAN, general agent of Cole Bros., will go to Rochester, Ind., about first of year. He is now at Hot Springs, Ark.

WALTER L. MAIN Circus is wintering at Rock Hill, S. C., 26 miles south of Charlotte, N. C. Show is on the fairgrounds.

IN LOBBY of Fox Theater, Detroit, is a miniature "big cage" of Clyde Beatty and his cats. Scheduled to play there week of January 17.

GENEVA, O., in which Walter L. Main lives, is also the home town of Brent Bayes, banjo player, who is making his third trip around the world.

AN ERROR was recently made in a news item as to the population of Houston, Tex. It was stated that city had 70,000 people. There are more than four times that many.

THE TINY brougham coach, in which General Tom Thumb and wife rode, now at the Somerville (Mass.) Ford plant, will be shipped to the Henry Ford collection at Dearborn, Mich.

KLING BROS. (Pat and Bill), who clown with E. K. Fernandez Circus in Hawaii, are at present with their folks at Olendale, Ariz. Following their stay there, they will go east.

CHARLES KLINE will be at Vanderworks Land of Toys, Lansing, Mich., until Christmas, then go to Detroit for a few weeks, and then to auto shows in smaller towns after first of year.

DRESSER & PURCELL'S Circus Revue is at Strand Theater, New Orleans, this week, the first road show to play the house in five years. Show is booked for five weeks in that city.

BOB PRINTY was recently at Peru, Ind., and visited with Steve Finn, who is in charge of Ringling-Barnum baggage stock; Cheerful Gardner, boss bull man of Hagenbeck-Wallace, and others.

MARION WALLICK, who, with Mrs. Wallick, was with Lewis Bros.' Circus last season, is back in Dover, O., where he has opened a dance studio. The Wallicks expect to be with a circus again next season.

MONYA PODRES, last five seasons with the Barnes show, is presenting a dance with a snake at Gay Paree night club, Sacramento, Calif. A San Francisco booking will follow.

LORA VALADON, who is confined to the Rhode Island hospital, Providence, R. I., expresses thanks for letters, cards, flowers, etc., received from showfolk. She will be glad to have folks call on her when in the city.

LOU ADAMS, former billposter, having been with the Buffalo Bill Wild West Shows, is ticket taker at the English Theater, Indianapolis. Annie Oakley, whose life story was presented on the

WITH conditions improving as they have been, everybody interested in the circus business was of the opinion that the 1935 season would be the best for a number of years, but, according to reports from circus officials, it did not turn out that way. They stated that the 1934 season was better than the past year, altho 1935 was fairly good.

There were several reasons for the letdown. In the spring shows encountered a great deal of cold and rainy weather. Then along in the summer the extreme heat in some sections cut into receipts. Furthermore, some shows struck for the cotton section when cotton had not yet been picked. And added to this was the prevalence of infantile paralysis in Virginia at the time when circuses wanted to play that State. The Cole Bros. and Hagenbeck-Wallace circuses were among the shows scheduled to play stands in Virginia but had to cancel them. The Cole show later made the State.

According to reports, some shows did real well on the season, while others did just so-so. But taking the season as a whole (not a bad one), it did not measure up to what was expected.

## Ringlings Have Competition

One circus was added to the railroad class in 1935—Cole Bros.-Clyde Beatty—and the Ringling organization had competition for the first time in several years.

Some circus history was made at Rochester, Ind., last fall when it was announced that a new rail show, Cole Bros., would be on the road in 1935, with Jess Adkins and Zack Terrell at the helm. Clyde Beatty, animal trainer, who had been with the Hagenbeck show for a number of years, was the feature attraction. His name was used in the billing matter and show called Cole Bros.-Clyde Beatty. In assembling the show management purchased equipment, horses and elephants from George W. Christy, equipment and animals of Robbins Bros.' Circus and equipment and animals from other places. Show started out on 34 cars, but later five were cut in order that it would move more rapidly. It was a heavily loaded show, traveling in one section. For the first year the show had a most successful season.

Another railroad organization was planned to be on tour, that of John Robinson IV, of Cincinnati, but owing to illness in the Robinson family it was decided not to go ahead with it.

## New Truck Shows

There were approximately the usual number of motorized circuses. Several new ones were out. Harley Sadler, known in repertoire field, purchased the equipment of Bailey Bros.' Circus, which

screen at the Circle Theater, was a personal friend of Adams.

MARSH JONES has been elected president of the Indiana Hotel Association. He is the son of A. B. Jones, of Crawfordsville, Ind., who was elected an associate director. A. B. traveled with the big tops some years ago.

THE LEVINES (Charlotte and Harry) are playing a three weeks' engagement at 69th street in Philadelphia. After Christmas, they will return to their home in Pikesville, Md., where they have booked several night clubs.

FRANK (BLACKIE) MORGAN, superintendent of canvas, announces that he will be an independent candidate for City Commissioner at Omaha, Neb., in the spring primaries, and if elected will do all he can in behalf of showfolk.

FRANK WEBB, boss canvasman, formerly with Al O. Barnes Circus, recently underwent an operation at Laguna Honda Home, San Francisco, and will remain there for some time. Letters from acquaintances will be appreciated.

THE ELKS' LODGE, of Sioux Falls, S. D., will hold an indoor circus in the Coliseum early in January. The Barnes-Carruthers Fair Booking Association, of Chicago, is furnishing the entire program and has already engaged the

had closed, and opened at Tulsa, Okla., August 20.

Bays Bros.' Circus, Fred Bays, manager, new this season, closed suddenly at Ann Arbor, Mich., July 6 and went into quarters at Sullivan, Ind., where it was reorganized and opened there August 16 as Rice Bros.' Circus and Allen King's Wild Animals. Later title and equipment were sold by Bays to Ray Marsh Brydon and King. The middle of November Brydon acquired full control of the show.

The Barnett Bros.' Circus was cut at Flora, Ill., during the summer due to business not having been very good. Some trucks, seats and big top were sent to quarters and show then was given under managerie top and animals placed in Side Show.

Christy Bros. Wild Animal Circus, off the road for several years, did not go out the past summer, nor did Gentry Bros.' Circus. The Gentry equipment was sold to Fred Bays.

Among new heads of departments the past season were Ralph J. Clawson, manager of the Hagenbeck show; Arthur Hopper, general agent for the same show, who replaced Joe C. Donahue, who in turn succeeded George Meighan upon the latter's death; Alfredo Codona, equestrian director of H-W; Fred Ledgett, equestrian director of Russell Bros.' Circus. It was recently announced that J. D. Newman will be the new general agent of the Cole show, replacing Floyd King, who will pilot the Sells-Floto-Barnes Circus in 1936.

Cole Bros. and Hagenbeck-Wallace were in Chicago the same time for their openings, April 20-May 5. Cole and Mix played day and date at Sandusky, O., August 6. Barnes and Mix battled it on the West Coast, the shows, it was reported, covering each other's paper. They also clashed at two Montana cities, Helena and Butte. Barnes was at Butte June 5 and Helena the 6th, and the Mix show vice versa.

## Prospects for Future

Altho business for circuses during the past season was not as good as in 1934, due principally to climatic conditions, the future for the white-top organizations looks exceedingly bright. Now that we have emerged from the depression, employment being on the increase, there is no reason why circuses should not obtain their share of the business, not only for the coming season, but in seasons to come. When people have money and a good brand of entertainment is offered them the shows will benefit.

There were several new organizations on tour the past year, as related in another part of this article. Recently mention was made in these columns of two new small motorized shows for the 1936 season and it is likely that others may enter the field.

Flying Thrillers, Ruton's Dogs, Agnes Doss, Betty Thomas, Dainty Ethel Marine, Healy and Healy, Leo Hamilton and Eddie Mack.

WALLACE C. FORD, of Brooklyn, received a letter from Thomas Lynch, veteran boss hostler of Ringling-Barnum, stating that he had been retired and that he and his wife have returned from Sarasota, Fla., to their home at 149 Norman street, Bridgeport, Conn.

FREDDIE GERBER is at Lakeside Hospital, Cleveland. Has stomach trouble and expects to undergo an operation. He has been doing a ring act with his wife for more than 10 years, act known as Freddie and Jewell Gerber. Letters will be appreciated by Gerber.

HAROLD BARNES, youthful tight-wire performer with the Cole show the past season, and his parents are at their home at Miami, Fla., for the winter. He again will be with the show next season. The Herald, of Miami, in the issue of December 8, gave young Barnes quite a notice. Three pictures accompanied the article.

GEORGE HANNEFORD closed with Downie Bros. Circus November 8 and started on his indoor dates week of December 2, playing American Legion Circus at Plainfield, N. J. Week of December 20 he was at Loew Fox Theater, Washington. Is doing his big comedy

riding act, using five people and four horses.

LATE VISITORS to Circus Room, Hotel Cumberland, New York, were Frank Cromwell, Mike Haddad, Harry Locke, Charlie Fortune, James Kinella, Pauline Miller, Mr. and Mrs. Dell Darling, Eugene Kleih, Jules E. Jacot, Sam La-Pleur, Hip Raymond and Ray Goody.

JOE BONHOMME writes that Jack Casteel at Menlo Park, Calif., is breaking a novelty dog act. Act will consist of three people, two as toreadors and the other as a clown cop, and three large police dogs made up as Mexican Brahma bulls. Will be styled as Mexican bull-fight.

HAPPY KELLEMS and Van Wells, of the Barnes show, and George Harmon, of the Hagenbeck show, clowns, were engaged by the Sears, Roebuck & Co. stores in Philadelphia during the holiday season. They participated in a big Santa party at Camden, N. J., in which 10,000 kiddies turned out. Newsweek men were on the spot.

HOUSTON PICKUPS — Katherine Dockell, local favorite showfolk nurse, has had charge of the Gertrude Thomas case. . . . Schell Bros.' Circus, near here recently, has closed and moved to Minnesota for some winter bookings.

JOHNNIE JUDGE has been clowning at Kreege's store on Main street, Paterson, N. J. Says that it is the first time the store has had a joy and that Kreege's will place white-face clowns in every store next year. Johnny is the only one of the three original Judges alive today, and has been with circuses for 54 years.

BUTLER, Pa., may have a community park, developed under federal funds, as the result of a proposal made to city council by Attorney John C. Graham, known in the circus world. He informed council that he had a plot of ground containing 30 lots at the head of Wood street and that he would be willing to donate the land to the city for such a park. It would be clear of all encumbrances except city taxes. Graham said that the project, in addition to providing a playground for that district of the city would provide work for about 100 men for several months in developing the park.

E. W. ADAMS, with the Cole show the past season, sends the following data pertaining to shows that closed on Wednesdays in 1935: Gorman Bros., at Erie, Pa., August 7; Al O. Barnes, San Bernardino, Calif., September 23; Tom Mix, Barstow, Calif., October 23; Downie Bros., Brunswick, Ga., November 6; Cole Bros., Macon, Ga., November 6; Bond Bros., Hawkinsville, Ga., November 30. Three closed season in Georgia—Downie Bros., Cole Bros. and Bond Bros., and two of them are wintering in that State—Downie at Macon and Bond Bros. at Milledgeville. Two closed in California and are wintering in that State—Barnes at Baldwin Park and Mix at Compton.

## Atkinsons Back at Quarters

EAST ST. LOUIS, Ill., Dec. 21.—John Poes and Mr. and Mrs. Tom Atkinson returned to quarters of Barney Bros.' Circus here after a three weeks' trip to Ohio and Michigan, visiting relatives and friends. They recently visited with the Harley Sadler Circus in New Braunfels, Tex.; Mr. and Mrs. Bud Hawkins in Murray, Ky.; Mr. and Mrs. George Engesser, of Schell Bros.' Circus, San Antonio, Tex.; Mr. and Mrs. Bud Anderson, Emporia, Kan.

The Barney show bought animals, cages and office truck from the Sells Bros.' Circus. Eight men are in quarters. The show will be considerably larger next season. Capt. John Hoffman is working cat animals. Mr. and Mrs. Barney Enrath, of Schell Bros.' Circus, visited quarters and left for Los Angeles in their new car.

## Tom Mix to South America

LOS ANGELES, Dec. 21.—Tom Mix left for a trip to South America and plans an extended tour of that country. Expected to return to Beverly Hills March 20. Plans for the Mix 1936 season have been practically made. Dall Turney, manager, has returned from an Eastern trip.

# Important Events and Happenings From Decembr, '34, to December, '35

**HOPPER WITH H-W**—Announced at Sarasota, Fla., December 1, by S. W. Gumpertz that Arthur Hopper has been engaged as general agent for Hagenbeck-Wallace Circus. He replaces Joe C. Donahue, who succeeded George Melghan in the Chicago office upon the latter's death.

**CODONA TO DIRECT**—Alfredo Codona will be with Hagenbeck-Wallace Circus in 1935 as equestrian director. Announced by S. W. Gumpertz at Sarasota, Fla., December 8.

**KING WITH COLE SHOW**—Floyd King has been appointed general agent of Cole Bros.' Circus and will begin his duties January 1, 1935. For last several years he has been general press representative of Al G. Barnes Circus.

**WEBB DEATH**—Alfred Lacy Webb, 63, familiarly known as "Ollie," for more than 30 years in charge of the commissary for the old Ringling Bros. Circus and the present Ringling-Barnum Circus, in his South Orange (N. J.) home on December 18, following an attack of acute indigestion.

**NO MORE SEATING ON STRAW**—An ordinance prohibiting any circus exhibiting in Richmond, Va., from selling more tickets than there are seats to accommodate the buyers was passed by city council the latter part of December.

**FLOPS IN BRIDGEPORT**—The presentation of "The Mighty Barnum" at the Loew Majestic Theater in Bridgeport, Conn., first week in January, proved the "prize flop" of the season. Picture, which starred Wallace Beery as Barnum, pictured him as a cheat, a drunkard and an immoral character, and also Bailey as a drunkard. Local papers filled columns with condemnation of libeling of P. T. Barnum.

**DR. SCULLY JOINS R-B**—Dr. John R. Scully, former major in the United States Army Veterinary Corps and for 10 years commissioner of public works at Sarasota, Fla., as well as city and county sanitation officer, has resigned his municipal post to become veterinary with the Ringling-Barnum Circus, effective March 1, it was announced January 12.

**CLARK DEATH**—J. C. (Nobby) Clark, 55, circus concessioner, at the American Hospital, Chicago, January 15. He was for years with John Robinson Circus and at various times with other shows.

**BLOOD IN CHARGE**—Announced at Sarasota, Fla., January 19 by S. W. Gumpertz that George Blood, assistant to A. L. Webb, deceased, for 11 years, has been signed to replace Webb as boss of the cookhouse with Ringling-Barnum.

**ROGERS SOLE OWNER**—Ray W. Rogers became sole owner of Barnett Bros.' Motorized Circus latter part of January, buying the two-fifths interest held by William Hamilton.

**4-PAW SELLS TITLE ADDED**—Announced latter part of January by S. W. Gumpertz that the 4-Paw-Sells title will be added to Hagenbeck-Wallace and that show will be known as the Hagenbeck-Wallace-4-Paw-Sells Bros. Combined Circus. Roland Butler, as last season, will be general press agent for all the Ringling shows.

**HAAG DEATH**—Ernest Haag, owner of the Mighty Haag Circus, at Marianna, Fla., February 1, of heart failure.

**DILL DEATH**—Sam B. Dill, 49, who since 1920 had been either owner or part owner of a large motorized circus, in Los Angeles, February 1. The cause was pulmonary edema from cancer of the lungs. Late in 1934 he sold his interest in the Sam B. Dill Circus and Tom Mix Wild West Show to Mix.

**NEW PAPER FOR RINGLING**—Announced at Sarasota, Fla., February 2 that the three Ringling shows will have one of the most extensive lines of pictorial billing in circus history.

**LEDGETT TO DIRECT**—Fred Ledgett, equestrian director, will be in that capacity of Russell Bros.' Circus, and his wife, Irene, will be in program. Announced at Rolla, Mo., February 2.

**OWENS WINS SUIT**—Harry Buck Owens and wife, Rita Ty-Dell Owens, were winners in a suit against the Hagenbeck-Wallace Circus in Superior Court, Providence, R. I., latter part of January. Verdict was for \$4,500. A suit for \$10,000 was based on alleged breach of contract with H. W. Owens claiming a loss of \$125 a week for 17 weeks, etc.

**COLE BUYS CHRISTY SHOW**—Largest circus deal consummated in last six years was negotiated in Houston, Tex., during week of February 4, when Christy Bros.' Circus passed into ownership of Jess Adkins and Zack Terrell, of Cole Bros.' Circus. Entire equipment (20-car circus) was involved excepting horses and elephants. Title is not involved.

**CHAMBERS DEATH**—William W. Chambers, known as "The Star Kid," at Columbus, O., February 3. Was a former well-known driver, animal trainer and keeper.

**NOVEL OPENING FOR ENGESER**—George E. Engesser opened his Schell Bros.' Circus under church auspices at Houston, Tex., March 1. For the first time in that vicinity and probably in this country, circus posters were seen in the windows of a parish house.

**JENNIER'S SEAL DIES**—Buddy, wonderfully trained seal owned by Walter Jenner, at Compton, Calif., March 6 at opening of Tom Mix Circus just before the parade.

**RASPUTIN WITH H-W**—Announced at Sarasota, Fla., March 9 that Maria Rasputin, daughter of Russia's mad monk, engaged for the Hagenbeck show as a "name" feature. Will work animal act.

**HANNEFORD WITH GORMAN**—Poodles Hanneford has signed with Gorman Bros.' Circus as feature. Announced in New York March 16. Clark-onians also with show.

**RINGLING MATERIAL COPY-RIGHTED**—All new pictures, pictorial matter and other material of the three Ringling shows will, for the first time in circus history, bear the copyright symbol, indicating that it is protected. Announced at Sarasota, Fla., March 16.

**SPARKS SIGNS CODY**—Announced at Macon, Ga., March 23 that Charles Sparks, manager of Downie Bros.' Circus, has made arrangements with Bill Cody, screen star, to be feature of the show.

**MILLER LOSES RANCH CONTROL**—U. S. Judge Edgar S. Vaught at Oklahoma City latter part of March issued a ruling that swept Col. Zack Miller from control of the historic 191 Ranch near Ponca City, Okla., and opened the way to a complete breakup of the holdings, which once covered 101,000 acres. Miller said he would appeal.

**NELSON WITH H-W**—Eert Nelson, formerly with the white tops, and who has been appearing in pictures, is handling the big wild animal act on Hagenbeck-Wallace, which opened season in Chicago April 20.

**GORMAN'S SUDDEN CLOSING**—Gorman Bros.' Circus closed at Erie, Pa., August 7. Show moved along more or less successfully for a time, but a number of mishaps, plus a spell of bad weather, wrought havoc, with several performers leaving, also some of the executive staff.

**COOK BACK TO R-B**—S. W. Gumpertz on April 27 announced that Frank Cook, manager of the Hagenbeck show, had been recalled to New York to take back his old post as legal adjuster of Ringling-Barnum. The managerial position has been filled by Ralph J. Clawson, appointed fixer of R-B when Cook was named the Hagenbeck manager. Clawson is a veteran executive of the Hagenbeck organization, having been assistant manager and legal adjuster.

**KELLEY, FIELDS OUT**—F. Beverly Kelley, general press agent of the Hagenbeck show, and William Fields, member of the show's press staff, will terminate their connection with the show May 11, announced in Chicago May 4. Fields was given his two weeks' notice by Roland Butler, general press agent of the Ringling shows, and Kelley, feeling that Fields had been treated unfairly, handed in his resignation.

**CFA CONVENTION**—The Circus Fans Association held its 10th annual convention in Cincinnati May 9-11. The Fans met with the new Cole Bros.' Circus, which played at Covington, Ky., across the river from Cincy, on May 11. More than 200 members and guests attended the banquet. Frank Hartless re-elected national president, and W. M. Buckingham, national secretary.

**COSTELLO FAMILY RETIRES**—The closing of Henderson (N. C.) Merchants' Exposition and Circus

May 18 marked the farewell appearance of the famous Costello family from circus arenas.

**BAYS BUYS EQUIPMENT**—Fred Bays, of Sullivan, Ind., purchased equipment and animals of Gentry Bros.' Dog & Pony Show from the receiver at Bloomington, Ind., in May.

**JOHN RINGLING HONORED**—The 51st anniversary of the founding of Ringling Bros. was observed at Washington, D. C., night of May 19, with John Ringling as guest of honor at a dinner in the Hotel Mayflower. Arrangements were made by the James E. Cooper Top, Circus Fans' Association, and Melvin D. Hildreth, chairman of the CFA legislative committee.

**WORLD'S BRIEF TOUR**—The World's United Shows, owned and managed by Harry B. Chipman, which opened at Hollywood, Calif., playing for three days, folded night of May 27 in Burbank, Calif.

**BARNES' NIGHT SHOW**—Al G. Barnes performance at Ontario, Ore., May 29 started at 11:30 p.m. and ended at 1:30 a.m. Show had a late arrival. Tent was filled. Only one show was scheduled for that day.

**SEILS IN STORM**—Seils-Sterling Circus encountered a bad storm at Green Bay, Wis., June 12. Menagerie top was badly torn and side-show top blown down. No one was hurt. The menagerie was side-walled at Waupaca the following day.

**ELEPHANTS FOR COLE**—Nine more Asiatic elephants arrived at Detroit latter part of June for Cole Bros.' Circus. Show now has 26 "bills," all with one exception being of the Asiatic species, and it is also the only show to carry an African elephant, Jumbo II.

**BARNES IN NEAR BLOWDOWN**—Drumheller, Alta., Can., nearly proved the Nemesis of Al G. Barnes Circus (June 25), which experienced one of the worst wind and dust storms in its

history. Blowdown was narrowly averted only thru generalship of Manager S. L. Cronin and the strategy of Cap Curtis.

**DENNY DEATH**—William Denny, 55, superintendent of dining and sleeping cars on Al G. Barnes Circus, in a Winnipeg (Man.) hospital July 6.

**R-B'S QUICK WORK**—On account of flood conditions, Ringling-Barnum canceled Binghamton, N. Y., and played at Rome, N. Y., July 11 on one day's notice without billposting, bannering or lithographing of any description. Only newspaper publicity was used.

**BARNES IN TORNADO**—Al G. Barnes Circus was in a tornado at Rainy River, Ont., July 3 and nearly all canvas went down. Big show was without a top at several performances. No one was seriously hurt.

**BAILEY SHOW CLOSSES**—Bailey Bros.' Circus closed at Cushing, Okla., July 11, the intense heat affecting business. Show returned to quarters at Tulsa, Okla.

**EASTER DEATH**—Leroy Easter, 46, for 12 years manager of Conroy Bros.' Circus, at St. Mary's Hospital, Kansas City, Mo., July 29 of a heart ailment.

**ROBINSON DEATH**—John G. Robinson, 63, of the widely known Robinson circus family, at Cincinnati July 30 following a year's illness. He had a throat ailment. Had been in show business all his life. In 1901 he took over the management of the John Robinson 10 Big Shows and continued to operate it until 1916, when the title was sold. Mr. Robinson was the third generation of John Robinsons to own and operate the show.

**R-B FIRST ON FIELD**—Ringling-Barnum opened a nine-day engagement August 3 on Soldier Field, Chicago, the first circus to play on that spot.

**SADLER ENTERS FIELD**—Harley (See IMPORTANT EVENTS on page 88)

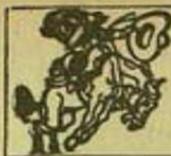
## Circus Table Season of 1935

Showing Territory Covered and Number of Spots Played by the Larger Shows	AL G. BARNES	COLE BROS.	DOWDIE BROS.	HAGENBECK-WALLACE	LEWIS BROS.	TOM MIX	RINGLING-BARNUM	RUSSELL BROS.	SEAL BROS.	SEILS-STERLING	TOTAL SPOTS EACH STATE
	ALABAMA	4	2	6				3			1
ARIZONA											4
ARKANSAS		7						12		15	34
CALIFORNIA	54					55					109
CANADA	53	13									66
COLORADO	7					13					22
CONNECTICUT				1	6		6				13
DELAWARE							1				1
FLORIDA					10		2				12
GEORGIA					9	19		4			32
IDAHO	4						1				5
ILLINOIS		5		9	11	4	5	23		27	84
INDIANA		5		1	21	6	6	12		13	64
IOWA		6			9	7	3	15			40
KANSAS		3		6		11	2	14	39		75
KENTUCKY		3	4	6		1	1			7	22
LOUISIANA							5				5
MAINE				16			3				19
MARYLAND		1		2			1				4
MASSACHUSETTS				14	8						30
MICHIGAN	11	11			34	14	5			6	81
MINNESOTA				1				12			13
MISSISSIPPI											5
MISSOURI		8				5	5	8	15	13	48
MONTANA							9				25
NEBRASKA	1	1		1		11		2		26	42
NEVADA											
NEW HAMPSHIRE				6	3			1			10
NEW JERSEY				7			4				11
NEW MEXICO											5
NEW YORK	4	16	13	17			1	11			57
NORTH CAROLINA		17	19								39
NORTH DAKOTA	3								3		6
OHIO		14	13	8	58	11	6	19			129
OKLAHOMA		5	5	1		25	6	11	7		55
OREGON							11				16
PENNSYLVANIA		10	22	19							60
RHODE ISLAND				1							2
SOUTH CAROLINA			5	12							19
SOUTH DAKOTA				1				5	21		27
TENNESSEE		1	8							30	45
TEXAS				30				10	2	40	82
UTAH	1										1
VERMONT		2	4								6
VIRGINIA							4				10
WASHINGTON	7					20					27
WEST VIRGINIA		7	5	6		1	1	3			24
WISCONSIN		2	7				7	15		73	104
WYOMING		3					6		15		24
TOTAL SPOTS EACH SHOW	167	156	173	148	124	214	131	153	194	185	
TOTAL STATES EACH SHOW	14	23	17	20	4	19	30	14	9	9	

\* Plus Canada

**CAPTAIN DANIEL E. FOX**  
and  
**MEMBERS OF THE SPOTTED HORSE TROOP**

Extend the Season's Greetings to their friends in the show world  
**NEW YORK STATE TROOPERS**  
SIDNEY, N. Y.



**The Corral**

By Rowdy Waddy

YEAR 1935 HAS BEEN better for rodeos than its several predecessors.

QUITE A NUMBER of rodeos, etc., in the West resumed this year after laying off during the "depression."

MABEL MACK and her hubby, Lyman H. Dunn, having closed their season, are at home in Orla Vista, Fla.

WHATSAY, Guy Weadick, aire you and Flora sorta "froze up" in them that Canadian hills? Let's have some action of your "writin' planer."

"TWO WELL-KNOWN and liked people who passed on this year, Mrs. Vern Tantlinger and Johnny Rufus," writes one of the hands of the Southwest.

CHIEF WHITE HORSE and Princess White Robe, bow and arrow artists, are appearing in the toy department of a large store in Chicago.

PRONUNCIATION of the word rodeo is similar to saying "either" among the masses. Some people prefer "ro-dayo," others "ro-deo;" likewise, some "i-ther" and others "e-ther."

ERE LONG many top-notch contestants will hie themselves to Denver for the rodeo in connection with the horse show. Also to Tucson, Ariz., for the annual rodeo at that city.

THE MARRIAGE of Ruth Liberty Coleman, daughter of the late Ray Montana, cowboy banjoist, to Allen F. Crabtree, Jr., cousin of Lotta Crabtree of

theatrical note, at Cambridge, Mass., (announced in the Marriages column of last issue) was attended by more than 100 persons. Among the guests were Mr. and Mrs. J. B. Swafford of Boston.

MILDRED DOUGLAS-CHRISMAN and Pat Chrisman, with their Aristocratic Goats attraction and nifty motorized transportation unit, were recently heard from. Were down Oklahoma way.

BUDDY MEFFORD, with his roping mare, Ginger, is wintering at the Harris Sales Company, Woodstown, N. J. He spends a portion of his time roping large and small calves on the Howard Harris stock farms.

JACK VAN RYDER, who roped at the Salem County (N. J.) Rodeo and at the New York and Boston shows, is at Tucson, Ariz., for the winter. Jack will contest at the early California, Arizona and New Mexico rodeos.

A TELEGRAM from June Leonard December 20 was as follows: "Find Tex Austin's father very ill Missouri Baptist Hospital, St. Louis." At press time for this department no later report was received.

COL. TIM MCCOY has augmented a two-way interest this year, his appearance with Ringling-Barnum Circus and motion pictures in which he starred. After seeing one (either circus or picture) thousands of people "took in" the other.

RELATED REPORT comes that Billy Binder, old-time rider with the Buffalo Bill Wild West, entertained Bill and Mary Parks and Tommy and Mildred Mix Horner at his Southboro (Mass.) home during the Boston Rodeo. Billy is handling high-class show horses at his eastern place and reports state that he is doing mighty well.

RECEIVED a copy of Fog Horn Clancy's Cowboy Songs and Poems. It is unique in makeup, being 5 by 12 inches in size. The cover is pea-green in color. On the front page a picture of "Fog Horn" in one of his most pleasing smiles and under a 10-gallon hat. There are about a dozen compositions, all "cow-boy," the concluding poem a masterly tribute to the late Will Rogers.

RED SUBLETTE, who has been doing some picture work and working at some of the California shows, is reported as planning to stay in and around that section, mainly at Hollywood, until March, then head for the rodeo at Ft. Worth, Tex. One of the hands info that Lew Rosenthal has Red, with his mule and two people, is booked for six weeks of fairs next season.

PROBABLY MANY of the old-timers of wild west shows, particularly those of the central and eastern States, have not known of the death of Capt. W. C. Sharp. To the best of this scribe's knowledge, his passing was not reported for publication. He passed away about a year ago at Veterans' Hospital, Sawtelle, Calif., after a short illness. He started his show career in 1891 with the old Buffalo Bill Wild West. He served in the World War as a sergeant-major.

LOS ANGELES—Montie Montana and Jess Kell recently put on a neat little rodeo at San Clemente, near San Diego. It went over without a hitch. Jess Kell crowned, Paris Williams, Augy Gomes and Montie Montana did trick roping, and Mr. and Mrs. E. O. Mielke did their long-lash bullwhips act. In the contest events winners were: Bronk Riding—Bob Brady, Fritz Truan, Leonard Ward, Steer Riding—Smoky Snyder, Bob Stephens, Bill Lawrence, Bareback Bronk—Smoky Snyder, Fritz Truan, Leonard Ward, Calf Roping—Andy Jauregui, Lloyd Saunders, Bill McFarland. According to report, plans are on foot to stage two rodeos a year at that place.

the 1934 show, and he confirmed Garden's confidence by grossing a record \$325,000, climaxing with a new record of \$332,000 for the 19-day show held October last.

What the Garden and others haven't been able to figure out is where to round up the sterling stock and the amount thereof—600 and more—owned or controlled by the colonel, should the arena management toy around with new blood or should agitation be renewed. Meantime, Colonel Johnson is believed to be formulating plans for putting out rodeo next year which will be smaller than the ones produced in New York and Boston, but still large enough to play big cities. Should his plans be realized, it is understood that he will use only the top stock of the rodeo and feature acts such as the Hardy Murphy trained horse, Buck, which is owned by the colonel, and Going Back to Texas, cattle pageant idea presented at his rodeos this year.

During an interview with The Billboard over a year ago, the colonel said: "As you know, there are a few people who are not responsible trying to chisel in and make any kind of a contract. Most of them have nothing to offer except a suitcase promotion. There are also several who are trying to get a cut of \$5,000 to \$10,000 for trying to throw the contract to someone else. I am not paying anybody for any contract. My show is running strictly on its own merits."

Mrs. Hearst's Milk Fund was deleted as auspices this year after a two-year tieup. A fund rep tried to reach the colonel at the Boston show early last month for a buidde but was unsuccessful. Milk Fund officials appear to be set on producing a show in opposition to the Garden, and another person who seems to be entering the picture is Mike Jacobs, promoter of the Joe Louis fights and projector of the Louis-Paulino fracas at the Garden recently by "friend-ly" arrangement, since the Brown Bomber is under contract to Jacobs, and if the Garden wishes to cash in on the Negro's terrific drawing power it has to play with Jacobs, who represents the Twentieth Century Sporting Club on West 49th street, a few paces from the Garden. Jacobs and the Milk Fund look like a more than possible combination for the '36 chute doings in New York.

Next year is expected to prove fruitful for indoor rodeos in six to ten large cities. Among them, in the prospect class, are Detroit, Cincinnati, Miami, Boston, Cleveland and several pending spots, as well as New York, which may have two within a few weeks of each other. Cleveland and Cincinnati are in the uncertain bracket because of lack of proper building accommodations. Detroit has a big civic angle in mind. The town already has the standout fighter in Louis, the diamond champs in the Tigers and the professional football title-holders in the Lions. It would be nice, they say, to have the World Series Rodeo enacted in the Auto City, too.

Should Mike Jacobs or the Hearst ranks stage a rodeo in New York, it would probably move his show from here to the fairs in Brockton and Springfield, Mass., and Trenton, N. J., provided he is awarded the contracts for the trio. The Brockton date would be in opposition to the Boston Garden. Other speculations are going the rounds, but the above represents developments in the probable category.

**Pickups From Europe**

PARIS, Dec. 9.—New acts with the Cirque Poutier at the Cirque Royal in Brussels are the Aturores, bicycle novelty, and the Grotos, trapeze. The Carre Brothers have completed their engagement at the Cirque Royal and are taking their horses and ponies to London, where they open at the Crystal Palace. The Four Kentons, aerial act, are at the Forum in Liege.

Howard Nichols, American hoop juggler, was featured on closing program at the Cirque Olympia in Barcelona. Olympia management will run circus programs at Olympia, Barcelona and Circo Price, Madrid, during the holiday weeks. E. Bartens, trapeze, is with the Cirque Staniewski in Warsaw. The Cirque Amar Freres is at Algiers, Algeria.

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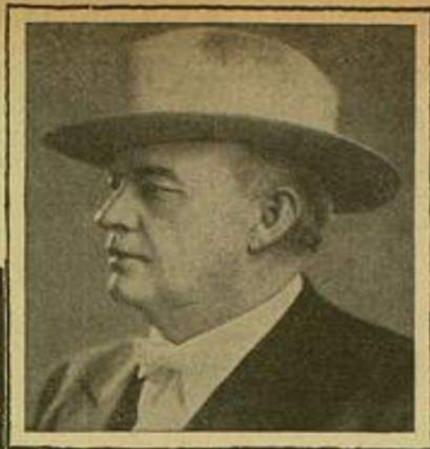


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**'36 Rodeo Contract Still in a Muddle**

NEW YORK.—Disposition of the 1936 contract for the Madison Square Garden Rodeo is more uncertain than it has been at any time during the tenure of the event in the historic arena on Eighth avenue. There have been some tough stages before, notably about two years ago, when agitators tried to discredit Col. W. T. Johnson, figuring on cutting in on the top takes which the San Antonio rodeo kingpin has been amassing. The colonel's contract was renewed for

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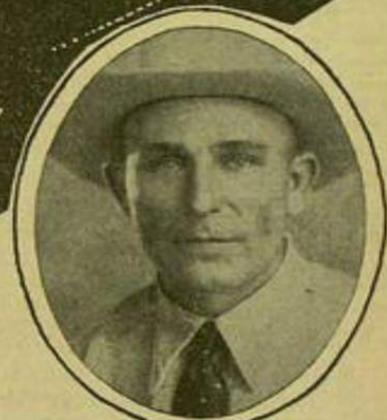
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Arena Director

### \$2,000,000 (Two Million)

Gross piled up during the five years of Colonel Johnson Rodeos in New York and Boston, 1931-'35. \$332,000 pulled at the gate alone in New York in 1935, beating the 1934 record breaker by \$7,000!



By CLAUDE R. ELLIS  
(Cincinnati Office)

**ROLLER** hockey has made its appearance in Pittsburgh for the first time in years as a sport for competing teams. Rainbow Aces, McKinneyport, and National Park Team, Aspinwall, have been organized, with several more teams to be formed. Regular games will be played.

A NEW roller skating act, composed of Jack and Billie Britton and Floyd Wright, Three Flyers, has been playing in Chattanooga and other spots in the South. Jack and Floyd are old-time pro solo skaters.

**ADELE INGE**, 9-year-old trapeze artist, is giving exhibitions of fancy ice skating to ice hockey fans in the Arena, St. Louis, at games between St. Louis Flyers and other teams in the league. Miss Inge took up fancy skating in the past year.

RECENT reference to the second anniversary of York (Pa.) Rink should have read 52nd anniversary of roller skating in York.

**FRED MURREE** (Bright Star) more than 75 years old, manager of Red Lion (Pa.) Roller Rink, is out with a challenge to old-time speed and fancy skaters. Fred, who has been skating since 1879, says he claims the title of pioneer champion and will grant a 10-year handicap to any prospective competitors. He has been drawing some good houses at dates played by him. Greatly interested in the notes from England by Cyril Beasall and the rink situation there, he is seriously considering a trip across the pond in the spring. He declares the book on roller skate waltz instructions recently issued by George A. Corbell, Chicago, a much-needed work in that field and one that should find wide circulation.

**LAND O' DANCE** roller skating relay team, Canton, O., took the fourth and deciding race from Windland Auditorium Rink skaters, East Liverpool, O., in the latter rink night of December 1. In preliminary races Dorothy McGrew, East Liverpool, outskated Thistle Kennedy, Canton. Pauline Reibenstein, Canton, won from Ruth Hall, East Liverpool, and Pete Pollock and Dick Bolton, East Liverpool, won from Merle Guist and Clint Berger, Canton.

**FINKS AND AYRES**, American roller skaters, are at the Bagdad in Paris. Eight Rolling Ladies, roller-skating flash, are at the ABC Theater in Paris. Rudi Lang and Suzzy Soucek are appearing in fancy skating exhibitions in Pole Nord Rink in Brussels. Ten Rhapody Girls, roller-skating flash, are with the Salamanka Circus in Riga.

**REX POWERS** and wife are working night clubs in and around Dallas, the team having gone to Dallas after a season in the East and Southeast.

**COLISEUM GARDENS**, Mansfield, O., defeated the relay race team representing Land o' Dance, Canton, O., on the former's floor December 13 before a large crowd. Each team has one victory to its credit. Rubber will be skated soon. Art Conrad, Mansfield, rejoined his teammates after six months' absence.

**LESLIE BRUCE**, owner-manager of South Main Roller Rink, Houston, who is offering programs of exhibition skating, finds the policy going over well.

Featured skaters include Clarence Pierson, whirlwind toe spinner; Jack Smith, jumper and stunt man, and Milton Bruce, fancy skater. A new loud-speaker system has been well received by patrons. Many special parties are being booked.

**MADISON SQUARE GARDENS**, Detroit, managed by Orville and Edward Godfrey, is completing an 11-week waltz contest. About 125 couples have competed nightly, with a silver loving cup as final trophy. Stenberg's Rollerband Band has moved from a stand on the rink floor to a band stand constructed in the balcony. Rink is staging a party every Saturday after 11:30 p.m. for the rink-sponsored Detroit Skating Club's 700 members. A 10-set amateur show is staged every Monday night, all acts being given by rink patrons and club members, many of them skating acts.

## On Rollers in England

By CYRIL BEASTALL

On November 24 I traveled with Derby Flyers roller-hockey team to Victoria Rink, Stockport, where we held Stockport Flyers to a draw, 4-4. Austen Armstrong is featuring hockey every Sunday night.

On November 30 accompanied a party of Derby skaters to Majestic Rink, Manchester, and had a delightful time with Billy Wood, owner of Majestic, and other local enthusiasts such as Bonnie McFarlane and Lew Cohen, who are widely known figures in the game. I am arranging for a Northern roller hockey team to oppose the pick of the South in Alexandra Palace, London, shortly, and Wood is co-operating in arrangements at the Northern end.

Northern team will be Tancred (Cheetham Hill), goalkeeper; Parnham (Sheffield), back; Hulmes (New Derbians), half; Wood (Cheetham Hill) and Brown (Accrington), forwards.

Billy Wood says his team may pay another visit to American Park Rink, Bordeaux, France, shortly if plans materialize.

A home-and-away representative match between Manchester and Derby has been fixed up. McFarlane, honorary secretary of Belle Vue Club, is in charge of arrangements at other end.

George P. Muddle, newly elected as district secretary of Lancashire and District Roller Hockey League, has 13 teams competing, with possibility of Liverpool entering late. Members are Cheetham Hill, Manchester Stars, Belle Vue, Manchester Maine, New Man-cunians, Preston, Chorley, Accrington, Sheffield, Batley Tigers, Stockport, Rish-ton, Barnoldswick.

Just had a line from my friend E. M. Moorar, at present in Philadelphia, to say that my criticisms are welcomed and are accepted in the friendly spirit that they are given, an attitude one can appreciate and work with.

Ronald D. Gilbey, chairman of our NSA (roller figure and dance center), states that we should have more co-operation from America in arranging of international events. I say, how can one expect much assistance from the U. S. when its organizations are so localized? The NSA of America appears to have faded right out of the picture and, in any case, that body never did take much interest in dance and figure skating.

Have advised Gilbey to see what Al Flath can suggest in the matter, but I cannot see any real progress being made until some live wires over there make a move towards formation of a more representative body. Flath, president of the U. S. Roller Skating Association, is connected with the most worthwhile organization of its kind at present operating in America and seems the only man able to make any sound move in the desired direction.

### PEN PORTRAIT

My personality sketch of this week relates to Ronald D. Gilbey, probably the greatest worker in recent years for

the furtherance of roller figure and dance skating in Europe. He first took to the sport in 1920 and patronized Holland Park Rink, London, up to the time it closed; since then he has skated at various other metropolitan rinks. In 1922-23, at the age of 12, he became an enthusiastic member of the NSA of Great Britain and passed his bronze (or third class) roller-dance test same year.

During the last decade he gradually developed into a brilliant all-round skater on both rollers and ice (first donned the blades at St. Moritz, Switzerland, in 1926). In 1929 Gilbey had his initial success in a national competition, winning the Devonshire Park Bowl for roller figure skating in the international style, repeating the feat the following year, when he also became amateur roller figure champion (international style) for the first time. He was amateur figure champion (international style) on rollers in 1930-34 and also showed to some advantage on ice, winning the Hoare Challenge Bowl at St. Moritz, Switzerland, in 1930—again for figures in the international style.

From 1929 to 1934 he officiated as honorary secretary for the roller figure and dance center of the NSA and during last season acted as chairman for the same committee. As an actual performer Gilbey holds the following NSA proficiency medals: Rollers, figures (international style), first class (or gold); dance, second class (or silver); speed, third class (bronze); figures (English style), third (or bronze) class; ice, figures (international style), second class; speed, third class; figures (English style), third class.

Official NSA judge for roller figure skating in the international style, he also is a judge of the International Skating Union (ice) in the same branch and must undoubtedly be rated as one of our most influential and enterprising roller people.

## SEILS SHOW

(Continued from page 82)

a few days. Baile left for Muskegon Heights, Mich., where he will spend the winter. Miller accompanied the Lindemanns to Sheboygan, Wis., remaining in that city a few days to work on some publicity ideas for the coming season. Will handle some advertising on several Western Wisconsin newspapers.

The Peasleys have an apartment here and intend to remain over the winter, reports J. Eddie Holmes.

## IMPORTANT EVENTS

(Continued from page 85)

Sadler, widely known repertoire showman, purchased equipment of Bailey Bros. Circus, Show has title of Harley Sadler-Bailey Bros. Circus and opened at Tulsa, Okla., August 23. Sadler is sole owner.

**COLE, MIX DAY AND DATE**—First day and date engagement of a major railroad circus (Cole Bros.) and a leading truck circus (Tom Mix) at Sandusky, O., August 6 brought responses from both managements that they were satisfied with attendance. Billing and newspaper campaigns were handled in a straight-cut manner. There was no covering of paper or pulling bills.

**H-W IN HEAVY RAINSTORM**—The worst rainstorm of the season was encountered at Scranton, Pa., August 1 by Hagenbeck-Wallace. Entire lot was flooded from a depth of two inches to more than one foot. Fire department pumped water from the midway and big top.

**McLACHLAN DEATH**—John A., 75, for many years trainmaster of Ringling-Barnum Circus, at Bridgeport, Conn., August 14.

**MRS. CLYDE BEATTY'S ACT**—The wife of Clyde Beatty, in August, started presenting a group of lions and tigers on Cole Bros.-Clyde Beatty Circus.

**RICE TO KING-BRYDON**—Fred Bays, early in September, sold title and equipment of Rice Bros. Circus to Allen King, wild animal trainer, and Ray Marsh Brydon, widely known showman.

**50TH ANNIVERSARY**—September 15 was the 50th anniversary of death of the elephant "Jumbo," and event was commemorated in St. Thomas, Ontario, where it occurred.

**GRAHAM DEATH**—Lew Graham, 73, former circus side-show manager and announcer, in a sanitarium at Middletown, N. Y., September 19. Was with the old Barnum show and Ringling Bros. and Barnum & Bailey Circus for 37 years.

McCOY AGAIN WITH R-B—R. W.

Gumpertz, of Ringling-Barnum, announced at Dallas, Tex., that Tim McCoy, Wild West star, who has charge of the concert, had signed contracts with the show for the 1936 season.

**ALEXANDER DEATH**—Roy Alexander, of the Alexander troupe of acrobats with Hagenbeck-Wallace Circus, at a Shenandoah, Ia., hospital, October 2 of pneumonia.

**GOODE HEADS CSSCA**—At seventh annual convention of Circus Saints and Sinners Club of America at Richmond, Va., October 3-4, John C. Goode, of Richmond, was elected national president, and Ches Goldston, national secretary.

**LANCASTER DEATH**—John Lancaster, 78, widely known clown, in a Washington, D. C., hospital, October 11. Had been with various circuses.

**IRA WATTS RESIGNS**—Ira M. Watts, assistant manager of Hagenbeck-Wallace Circus, resigned from show under date of October 15, resignation taking effect at end of season. Will try his hand in other lines of endeavor.

**MILLION-DOLLAR SUIT**—What is probably the largest suit in circus history was filed at Ft. Wayne, Ind., October 28, in the District Court of the United States for the Northern District of Indiana, Ft. Wayne Division. The plaintiff is John G. Robinson Jr., of Cincinnati, and the defendants are Bert Bowers, Mary Edith Mugivan and Mary Edith Mugivan, executrix of Jeremiah J. Mugivan estate, of Peru, Ind. The suit asks for \$1,000,000 damages and is based on alleged breach of contract by the defendants in the sale of titles and property of John Robinson's 10 Big Shows and John Robinson's 10 Big Shows Combined. The plaintiff states that other suits will follow.

**NEWMAN GENERAL AGENT**—Jesse Adkins and Zack Terrell completed arrangements early in November whereby J. D. Newman, formerly general agent of the Sells-Floto Circus, will be general agent of Cole Bros.-Clyde Beatty Circus season of 1936. Floyd King held that position this year.

**S-F TITLE BACK**—Announced at Sarasota, Fla., November 23 that Sells-Floto title will be combined with that of Al G. Barnes next season. Show will be known as the Sells-Floto-Al G. Barnes Combined Circus. Floyd King will be general agent, replacing J. B. (Ben) Austin, who has held that position for a number of years.

**BRYDON OWNS RICE**—In November Ray Marsh Brydon took over Allen King's half interest in the Rice Bros. Circus and is now the sole owner.

**DAILEY KILLED**—Thomas A., 80, was struck and killed by an auto at Lancaster, Pa., November 18. He had been an advertising car manager for a long time, retiring five years ago. He was with Ringling Bros. Circus, later Ringling Bros. and Barnum & Bailey Circus for many years.



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A Very Merry Christmas  
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## N. Y. 1939 Expo Echoes

NEW YORK, Dec. 21.—Organization known as "World Fair Special Information Bureau" was under investigation on a charge of doing registry work without being officially connected with the projected fair, but the to-do has died down for the time being.

There have been reams of newspaper and radio matter on the proposed East River Tunnel, with practically everyone agreed that the \$58,000,000 development across the river to Queens would prove not only beneficial to the fair in 1939, but to posterity for the next couple of generations. A leading advocate is Senator Robert Wagner.

M. J. Madigan and Richard V. Hyland, of the New York engineering firm of Madigan & Hyland, were awarded a \$90,000 contract by the board of aldermen for prepping of plans for the filling and grading of Flushing Meadows, where the plant will rise. A few years ago the same firm created the Rils Management Corporation to operate concessions at city-owned Jacob Rills Park in Queens. Another fee, \$17,000, was approved for the study of foundation conditions at the grounds. This work will be done by Daniel E. Moran and Carlton S. Proctor and both projects will be paid out of the \$200,000 appropriation set up by the board of estimate.

Committees are working on a uniform design and layout for the exposition, with a progressive, contemporary scheme favored. Sixty of New York's leading architects and industrial engineers assembled in the City Club the other day to talk things over in this connection.

Housing, merchant and general commercial building is about ready to get under way at Flushing Meadows.

## \$1,400,000 Revamping Work For Phoenix Meets Approval

PHOENIX, Ariz., Dec. 21.—W. J. Jamieson, State WPA administrator, has given the signal to start operations of a \$1,400,000 building program on Arizona State Fair grounds here. Construction to include grand stand, exhibit buildings and other structures, horse barns, paddock, feed barns, sanitation plant and fire protection system.

Work has been laid out to employ about 1,500 men for eight to ten months. Grand stand will be of reinforced concrete, with capacity of 10,000. Six months is allotted for construction, exhibit buildings will have floor area of 365,720 square feet and \$948,439 is allotment from federal funds.

There will be no fair this year, but plans are on for one in November, 1936.

## Nebraska State Fair Board Criticized by County Head

LINCOLN, Dec. 21.—Criticizing management of the State Fair here, Paul Cook, Lincoln, re-elected president of Lancaster County Agricultural Society, which sponsors the county fair, declares it's a self-perpetuating group and that status of the State show will not change until the "ring of oldtimers" is broken up.

He says Lancaster Fair, which operates at the same time as the State Fair on the State Fair grounds, is a wheel within a wheel and is "hamstrung."

Other officers elected are Mrs. E. E. Hartz, vice-president; Charles Damrow, treasurer, succeeding Frank Walker; H. F. Preston, re-elected secretary. Society has \$1,008.98 on hand, double the balance last year.

## For San Diego's Fun Zone

SAN DIEGO, Dec. 21.—In addition to the regular 1,500-foot amusement zone for the second period of California Pacific International Exposition here, January 15-September 9, there will be an enchanted island, announced Assistant Managing Director Wayne W. Dallard. Surrounding a tear-shaped lagoon will be about 35 attractions and concessions, he said. Willi Strobel has signed to erect a replica of a Heidelberg beer hall and gardens, contracting for 32,000 square feet. It also is announced that Henry Ford will participate in the second year of the expo, bringing in three major exhibits.

TRIPOLI TRIO, well-known Neapolitan singers and instrumentalists, have been signed for the 1936 fair season by Ernie Young, Chicago.

## DALLAS SPACE GOES

## Season Record For Auto Racing

Hankinson events drew attendance of 1,008,526—increased popularity seen

NEW YORK, Dec. 21.—From the executive office of Hankinson Speedways here Ralph A. Hankinson, in giving interesting data on activities during 1935, said that in 1934 gross attendance at meets sponsored by the organization more than 821,000 people set a new record from standpoint of attendance at automobile races exploited by one concern. At beginning of the season late in April this year staff of the Hankinson group were ambitious to secure attendance over the "million mark" and report shows a grand total of 1,008,526 for 1935.

Records show Hankinson Speedways licensed 24 different race courses and operated 36 sanctioned meets under supervision of the contest board, American (See SEASON RECORD on page 99)

## Profit \$17,000 in Syracuse

SYRACUSE, Dec. 21.—New York State Fair showed profit of \$17,000 on its 1935 show, annual figures reveal. Profit would have been nearly \$50,000, it is said, except that more than \$30,000 was spent on TERRA and WPA projects and permanent improvements. Although attendance was down from 1934, receipts jumped from \$161,000 in '34 to \$180,000 in '35.

## Expo in N. O. Is Projected

NEW ORLEANS, Dec. 21.—Directors of New Orleans Association of Commerce authorized President Mayer Israel to appoint a committee to investigate possibility of staging an exposition here in 1938 and 1939 to tie in interests of the Mississippi Valley and Latin-American countries.

## Young for Nashville Again

NASHVILLE, Dec. 21.—Ernie Young's Revue, including free acts, has been contracted for 1936 Tennessee State Fair, it was announced by James A. Cayce, fair director in charge of amusements, after his return from the Chicago conventions. Young's Trip Around the World made such a hit at this year's fair that it is being given credit for much of the success of the event.

LEW AND ELSIE, of the Aerial Christmases, were recent Chicago visitors from their home in Sheboygan, Wis. They report they had one of the best fair seasons in years.

## New Booking Bureau Is Discovered In "Santa" Beam's N. Y. Stocking

NEW YORK, Dec. 21.—Yule period offers a rarity—an outdoor booking office. New York gets them at infrequent intervals, average being about one in every three years. Latest addition to the local fair-park-celebration ranks is B. Ward Beam, manager of the International Congress of Dare-Devs, grand-stand unit, and home base is the Palace Theater Building. Mr. Beam's venture is the first made in the metropolis in about two dozen months or so, as far as the open-air stuff is concerned.

Even counting the smaller agencies, there are only about half a twelve-month summer trade offices in this area. This does not include agencies regarded as working almost exclusively indoors, with the "almost" provided by the numerous nibbles they make at fair-park shows.

Beam's dare-devils were launched five years ago and hung up big marks, pulling customers into fair gates on weak-sister days. Troupe includes head-on



JOHN G. (JACK) MEYER, who was elected president of the Fair Managers' Association of Iowa, at the Des Moines annual meeting on December 9 and 10. He is secretary of Howard County Fair, Cresco.

## Toledo Expo Signs Artists

TOLEDO, Dec. 21.—Among artists to appear with Thaviu's Band at Industrial Progress Exposition in Civic Auditorium here on January 18-25 are American Opera Quartet; Mme. Freda Savina, soprano; Miss Elizabeth Rushmore, coloratura soprano, and Pour Nighthawks. They will appear, afternoon and night, on January 20-25. First three days of the expo the American Legion National Prize Band, Columbus, O., will play, opening night being dedicated to the Legion.

## "One-Man Fair" Not Wanted

DOVER, O., Dec. 21.—Directors of Tuscarawas County Fair have voted to abolish the \$50-a-month and free-house-ten position and to split the \$90 between a superintendent, to live rent free in the residence on the grounds, and a part-time secretary to work under explicit orders of the board. J. D. Craig, veteran secretary, has held the post 15 years. "We are trying to get away from a one-man fair," directors said. Applicants for secretaryship and superintendent will be heard in January.

## Herold Dallas Head Again

DALLAS, Dec. 21.—Otto Herold was re-elected president of the State Fair Association of Texas at the annual meeting here. He has held the post four years. Other officers named are Hugo Schoellkopf, T. M. Cullen, vice-presidents; Roy Rupard, secretary, re-elected, and Fred F. Florance, treasurer.

## 60% Contracted For Texas Expo

Showmen and concessioners arriving at expo grounds—report on State Fair

DALLAS, Dec. 21.—Operations for Texas Centennial Exposition, to open here on June 6, are moving forward rapidly, according to department reports. Paul M. Massmann, director of exhibits and concessions, who returned from a swing thru the Middle West, where he contacted exhibitors and showmen, said that to date 60 per cent. of exhibit space has been contracted or is in final stages of closing.

Showmen who have been in Dallas recently or are here now include Frank Zambrino, negotiating for a "Believe It or Not" show; Gilbert Noon, shooting gallery operator; Walter K. Sibley, recently returned from Brussels with ideas on European shows; Harry A. Illions, ride operator, and T. A. Wolfe, with his religious art show which was at San Diego Expo; Ray Foley, director of works, announced construction is up to or ahead of schedule and that the last structure to be built by the management, a unit of Livestock Pavilions, will be contracted for this month.

Directors of the State Fair of Texas met on December 10 and elected J. C. Tenison to that body. Although the State Fair did not operate this year due to taking over of Fair Park by the exposition, it was announced that 1935 revenue of the fair was \$67,887.91, according to auditors' report. Of that sum \$57,580.07 was paid in by Texas Centennial Exposition Corporation for use of fair properties. State Fair directorate now comprises Edward Tiche, Harry A. Olmstead, E. J. Kiest, T. M. Cullen, Holmes Green, M. N. Baker and J. L. Lancaster.

Dufour & Rogers are expected in shortly after January 1 to supervise start of construction on their show buildings and restaurant which they expect to have completed before end of next month.

## New Houston Hall Assured

HOUSTON, Dec. 21.—A new exposition hall is certain, Chamber of Commerce officials having heard from Jesse Jones, chairman of the RFC, Washington, that federal funds are available and that work will be started soon. Plans call for seating capacity of 20,000, building to be of steel frame, long span and faced with stone and brick. There will be a smaller auditorium seating 2,000, eight large committee rooms and accessory building for machinery displays and other exhibits. Site is that of the present Sam Houston Hall, which is to be razed. Completion will represent an outlay of \$1,000,000 and there will be no bonded indebtedness, as all funds not furnished by federal government as a project will be spread over a long period and paid as derived from income.

## Nebraska Mutuels Stir 'Em

LINCOLN, Neb., Dec. 21.—At the annual convocation of State and county fair men here in the Cornhusker Hotel on January 20-22 it appears the most prominent topic will be pari-mutuels. Nine State and county fairs participated while the others held back, but with news of profits all around there'll be wholesale interest in this source of revenue. By assessment of a percentage of wagered money county fairs have rated dividends in excess of \$400 for their cut on the nine uses of legal betting.

SIX FLYING MELZORAS closed their Southern fair season at the Tallahassee, Fla., Fair November 30 and will spend the holidays at their home in Saginaw, Mich. Will play return engagements at many of the Florida fairs opening January 7.

Holiday Greetings to Our Friends  
of the Fair and Amusement World!

DEFINITELY ON THE WAY UP!  
**MISSOURI STATE FAIR**  
SEDALIA, AUG. 22-29, 1936

Attractions—Railroad Carnivals—Concessioners

Our New, Graded and Drained Carnival Grounds will be ready for 1936, as will other improvements costing \$104,000. Attendance in 1935 broke records of nine previous years. Concessions, Special Attractions and the Carnival scheduled for Missouri next year will make real money. We will welcome immediate inquiries from Special Attractions for Opening Day.

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ASSOCIATION of EXHIBITIONS**

will meet in the Royal Alexandra Hotel, Winnipeg,  
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President

SID. W. JOHNS,  
Secretary

Congratulations and Best Wishes

FROM KANSAS TO THE BEST PUBLICITY FRIEND THE COUNTY FAIR  
EVER HAD

and an invitation to all "Fair" minded people to attend the Thirteenth  
Annual Meeting of the

**STATE ASSOCIATION OF FAIRS**

at the JAYHAWK HOTEL in TOPEKA, KANSAS, JANUARY 7-8, 1936.

J. B. KUSKA, Colby, Pres. GEORGE HARMAN, Valley Falls, Secy.

**PHIL LITTLE**

EXTENDS THE SEASON'S GREETINGS  
TO HIS FRIENDS

THANKS TO THE MANY FAIRS THAT I PLAYED IN 1935  
FOR A MOST SUCCESSFUL SEASON

Always Interested in Location on Leading Fair Grounds  
Permanent Address—802 Newell St., Dallas, Texas.

CHRISTMAS GREETINGS

**RUTLAND, VERMONT, STATE FAIR**

WILL L. DAVIS,  
President and Treasurer

C. W. OLNEY,  
Secretary



Fair  
Grounds

HALIFAX, N. S.—Secretary-Manager E. F. Lordy, Nova Scotia Exhibition Commission, reported a \$31,504 deficit from the 1935 Halifax Exhibition. Deficit from the 1934 fair was \$28,093. He attributes the loss to abnormal carrying charges against the commission such as interest on bonds. Mr. Lordy succeeded H. D. Biden last summer. There has not been a surplus since the fair was resumed in a new plant eight years ago.

CHARLOTTETOWN, P. E. I.—J. W. Boulter, secretary-manager of Charlottetown Exhibition, who was elected president of the Canadian Association of Exhibitions at the recent Toronto convention, has the distinction of being the first person from Canada's smallest province to become head of the association. He has been directing head of the annual Charlottetown Exhibition, one of the leaders in the maritime provinces, for the past decade and is also deputy minister of agriculture for the province.

COUSHATTA, La.—Two exhibit buildings, assembly hall, athletic field, rodeo grounds and other improvements are under construction here on the recently acquired 14½-acre tract, purchased for future fairs of Red River Parish Association. Bonds have been disposed of for the work, with Louisiana State University loaning C. J. Hutcheson, of its engineering staff, for planning the new plant.

LARGO, Fla.—It will be Pinellas County Fair here in January, the word "free" having been dropped from the title, as a pay gate will go on, said General Manager William Gomme.

FORT WORTH, Tex.—City council on December 3 voted to purchase both the Fort Worth Stockyards Company's site for the Centennial Live Stock Show and the Van Zandt tract on Camp Bowie boulevard. The stockyards site is part of the tract originally voted for the exposition by the council, while the Van Zandt property has always been one of the locations suggested for the show.

BEAVER DAM, Wis.—Dodge County Fair Association has paid \$2,800 on notes secured in 1933. Increasing receipts of the past two fairs have permitted the association to repay this borrowed amount.

WOODSTOCK, N. B.—Surplus of \$292 from the 1935 Woodstock Fair was reported at the annual meeting. Altho receipts took a big tumble in recent years owing to dullness of the potato market, surplus has been registered by cutting down overhead. Indications are that a 1936 fair will be held.

FREDERICTON, N. B.—Fredericton Fair in 1935 had profit of \$2,513.80, especially welcome, as the association had prepared for a deficit of about \$3,000. Re-elected directors were D. W. Griffiths, racing secretary; R. W. Smith and F. L. Cooper. Preparations have been started for 1936. This year was first in history of the fair, established in 1852, devoid of rain during the eight days.

DALLAS.—Thousands of North Texas and Oklahoma residents visited grounds of Texas Centennial Exposition on December 1 for first of weekly "open houses" conducted by exposition officials. Gates will be open from 2 to 4 Sunday afternoons during the pre-opening period so that visitors may inform themselves at first hand on progress of construction and other preparations.

TORRINGTON, Conn.—Annual report shows 1935 Harwinton Fair to be most successful financially ever held, with record attendance. Use of free acts was credited by officials. Act contract for next season has been made with George Hamid.

SEASON RECORD

(Continued from page 89)

can Automobile Association. Two un-sanctioned events were held in Ottawa, Can., on August 23 and 24, permissible

by the board, as it assumes responsibility only for programs in the States.

Awards Top \$60,000

More than 150 licensed drivers took part in the 38 Hankinson events and more than \$60,000 was distributed to competing drivers during 1935, an average of \$1,147.61 paid at each meet to drivers. Including prize money, appearance moneys and guarantees to drivers, average distributed at each meet was \$1,563.25.

Audited statement shows a total of \$65,593.02 necessary in operation of the 38 meets. Included in this are payments to drivers, cost of licenses and sanctions to contest board, AAA officials, insurance fund and entry blanks. Cost of exploitation, publicity, rentals, overhead, salaries and other expenses are not a part of this budget and, judging from experience, still dates properly exploited and promoted, will vary in cost and usually run not less than five times amount of prize money to as high as ten times amount of prize money. Cost of operating fair dates usually runs three times amount of prize money.

At final meeting of the Hankinson organization official opening dates were decided upon, half-mile dirt track season to get under way in Reading, Pa., in May, opening of Langhorne Speedway to also be in May. Milwaukee is to be included in still-time operations next year and perhaps two other Middle Western cities where auto racing is considered to have good drawing power. The staff for 1936 will just about remain as in 1935.

World's Records Set

World's records established in 1935, including a new record for half-mile combination horse and automobile track and a new mile record on this same sort of track, were made by Billy Winn at Virginia State Fair, Richmond, on October 5. He negotiated half-mile in 26 1-5 seconds and mile in 53 2-5 seconds. Bob Sall established a new world's record for five miles or 10 laps in a competitive event with six starters on the same date in Richmond in 4 minutes 28 3-5 seconds. Dock Mackenzie, winner of the 15-mile feature, 30 laps, in Richmond, hung up a new world's record for this distance in 13 minutes 7 2-3 seconds. Kelly Pettilo, in winning the 100-mile national championship race at Langhorne, set a new world's record for a circular mile dirt track in 1 hour, 5 minutes, 17 3-5 seconds.

"This year has been our most successful season from standpoint of satisfactory financial returns and meritorious programs," said Mr. Hankinson. "We are elated over the outcome and plans are well on their way for next year. We are inclined to believe an invasion of Western drivers will be most noticeable during 1936. Our present schedule calls for 14 pre-fair season operations and about 30 fair dates. In analyzing the increasing popularity of automobile racing, we look forward to a most satisfactory increase in attendance in 1936."

AUTO JOKER

Still selling fast in every State in the Union. Best joke you can pull on your friends that gives a thrill. Beware of imitations; original made here. Red, white and blue wrapper with registered Patent No. 254924. Write for particulars. Also booklets Fireworks displays for any outdoor celebrations.  
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ACCOUNT OPENING NEW  
BRANCH OFFICES CAN USE  
A few more STANDARD FAIR  
and OUTDOOR ATTRAC-  
TIONS. Interested in BYCYCLE TROUPE,  
SENSATIONAL HIGH ACTS, ACROBATIC  
TROUPE, or anything New and Sensational.

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Ideal as Sunday Attraction for Fairs and a Sure Clicker for One or More Days During Fair Week.

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*Latest Sensational Record-Topping Rage*

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 Ask Atlanta, Georgia  
 Ask Rocky Mount, North Carolina  
 And Dozens of Others  
 We Claim It To Be the Most Colossal,  
 Most Thrilling and Most Magnetic Hair-  
 Raiser of Its Kind on Earth!

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 of Dullness and Doldrums, Write, Wire or Call*

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→ SEE NEXT RIGHT HAND PAGE

# Chart Showing, in Mass Figures, Attendance, Receipts and Expenditures Of Many Fairs in the United States and Canada From 1931 to 1935

Attendance Classification Figures Are Given In Thousands—Other Figures In Hundreds

Yr.	Attendance Classification.	No. Fairs.	No. of Admissions.	Cross on Main Cite.	Gross on Grand Stand.	Revenue from Carnival.	Indp. Concession Revenue.	Revenue from Exhibits.	Cost Grand Stand Attrs.	Cost of Fireworks.	Cost of Bands.	Total Income.	Total Expenditures.
1931	Under 50	131	12200-A	5744-C	1599-D	807-E	1268-F	492-G	1913-H	254-I	316-J	16220-K	16314-L
	50-100	6	4467	1360-M	824	261	500	362-N	531	92-O	119	4910	5191
	100-200	9	14386	4015-O	2276-N	409-N	2003	859-N	1733	151-P	267	17541	18173
	200-300	1	3226	M.	N	152	51	N	49	16	44	1283	2288
1932	FREE FAIRS	33	0	3923-Q	539-R	224-S	315-T	59-U	296-V	44-W	39-X	2004-Y	2092-Z
	Under 50	129	11037-Z	4783-C	1115-Ab	594-E	1052-H	498-Ac	1407-E	197-Ad	293-Ae	12450-Af	12478-Ag
	50-100	4	2925	1573	418	130	127-N	140-N	223	94-N	60	2559	2283
	100-200	9	12302	3989-O	1768-N	289-N	1541	595-N	1457	147-Ah	230-N	13146	13520
1933	FREE FAIRS	29	0	5539-Ai	714-Aj	217-Ak	324-Al	146-Aj	463-Ai	19-R	63-Am	2543-An	2575-Ao
	Under 50	140	10656-B	3702-Ap	1114-Ac	505-Aq	975-Ar	390-Aq	1075-As	134-Ai	224-Au	10177-Am	9502-Av
	50-100	3	2458	1177	409	142	279	234	311	30	41	2288	1953
	100-200	7	10619	2549	1182-N	168-N	919	348-Aw	690	64-Ah	145	7937	7523
1934	FREE FAIRS	31	0	5719-Ay	688-F	200-Ax	377-Ai	126-Ar	420-A2	14-As	49-T	2450-K	2268-AP
	Under 50	153	15579-A	3519-A3	1526-A4	814-A5	1207-A3	412-A6	1502-A7	166-A3	258-D	12468-Av	11295-Av
	50-100	10	11605	3204	1175-N	462	1049	511-Aw	958	72-Ah	182	9564	8521
	100-200	4	13124	3701	1255-N	473-N	456	288-N	426	15-Aw	129	11681	10179
1935	FREE FAIRS	28	0	7570-Ai	613-Aj	169Ak	190-Ak	56-Ai	379-T	11-R	30-T	1798-Y	1631-L
	Under 50	171	18279-A10	4072-A11	1802-A12	939-A13	1451-A14	544-A15	2045-W	208-A16	314-D	14330-A17	12699-A18
	50-100	4	1792-N	390-N	327	668	267	113	15-Ah	59	59	1832	1808
	100-200	8	11069	2506	1534	466	910	369-N	84-Aw	132	859	8134	6019
Average For 5-Year Period	FREE FAIRS	35	0	5740-Ai	837-A19	237-A20	450-A9	74-Aj	502-A21	36-Ae	38-A21	2293-Ax	2037-AP
	Under 50	145	115	26	14	8	10	5	13	5	3	97	93
	50-100	5	894	238	144	40	83	59	35	17	7	783	712
	100-200	7	1466	441	225	44	163	78	144	24	24	1399	1371
SECRETARIES OF ASSOCIATIONS should send in their dates, as inquiries are being made.	200-300	3	3050	831	451	115	119	97	113	37	65	2687	2059
	Over 300	1	4074	1168	497	180	248	98	177	29	65	2650	2189
	FREE FAIRS	31	0	352	69	10	14	7	28	8	2	83	85
	Under 50	145	115	26	14	8	10	5	13	5	3	97	93

## Fair Meetings

South Carolina Association of Fairs, January 6, Jefferson Hotel, Columbia. J. A. Mitchell, secretary, Anderson.

Wisconsin Association of Fairs, January 6-8, Hotel Schroeder, Milwaukee. J. F. Malone, secretary, Beaver Dam.

Indiana Association of County and District Fairs, January 7 and 8, Claypool Hotel, Indianapolis. Joseph L. Gintner, secretary, East Chicago, Ind.

Indiana Board of Agriculture (Indiana State Fair), January 8, Claypool Hotel, Indianapolis. Dick Heller, fair manager, Indianapolis.

State Association of Kansas Fairs, January 7 and 8, Jayhawk Hotel, Topeka. George Harman, secretary, Valley Falls.

Illinois Association of Agricultural Fairs, January 9 and 10, St. Nicholas Hotel, Springfield. J. H. Metten, secretary, Duquoin.

North Carolina Association of Agricultural Fairs, January 13, Sir Walter Hotel, Raleigh. C. S. Parnell, secretary, Mebane.

Ohio Fair Managers' Association, January 14-16, Deshler-Wallick Hotel, Columbus. Mrs. Don A. Detrick, secretary, Bellefontaine.

Minnesota Federation of County Fairs, January 15-17, Lowry Hotel, St. Paul. R. F. Hall, secretary, Minneapolis.

Nebraska Association of County Fair Managers, January 20-21, Cornhusker Hotel, Lincoln. Chet G. Marshall, secretary, Arlington.

Western Canadian Association of Exhibitions, January 20-22, Royal Alexandra Hotel, Winnipeg, Man. S. W. Johns, secretary, Saskatoon, Sask.

Western Canada Fairs Association, January 20-22, Royal Alexandra Hotel, Winnipeg, Man. Keith Stewart, secretary, Portage La Prairie, Man.

Maine Association of Agricultural Fairs, January 21, Falmouth Hotel, Portland. J. S. Butler, secretary, Lewiston.

Michigan Association of Fairs, January 22 and 23, Fort Shelby Hotel, Detroit. Chester M. Howell, secretary, Chesaning.

North Dakota Association of Fairs, January 23 and 24, Dakota Hotel, Grand Forks. H. L. Pinke, secretary, Minot.

Vermont Agricultural Fairs Association, January 23 and 24, meeting with Massachusetts Association in Hotel Weldon, Greenfield. Glenn W. Rublee, secretary, Enosburg Falls, Vt.

Massachusetts Agricultural Fairs Association, January 23 and 24, Hotel Weldon, Greenfield. A. W. Lombard, secretary, 136 State House, Boston.

Western Fairs Association, January 24 and 25, Hotel Whitcomb, San Francisco. Charles W. Paine, secretary, Sacramento.

Texas Association of Fairs, January 24 and 25, Adolphus Hotel, Dallas. Frank M. Thompson, secretary, Sherman.

Rocky Mountain Association of Fairs, January 27 and 28, Great Falls, Mont. Harold F. DePue, secretary, Great Falls.

Virginia Association of Fairs, January 27 and 28, John Marshall Hotel, Richmond. Charles B. Ralston, secretary, Staunton.

Pennsylvania State Association of County Fairs, January 29 and 30, Abraham Lincoln Hotel, Reading. Charles W. Swoyer, secretary, Reading.

Ontario Association of Agricultural Societies, February 3-5, King Edward Hotel, Toronto. J. A. Carroll, secretary, Toronto.

Association of Tennessee Fairs, February 4, Noel Hotel, Nashville. O. D. Maesa, secretary, Cookeville.

New York State Association of Agricultural Societies, February 18, Ten Eyck Hotel, Albany. G. W. Harrison, secretary, 131 North Pine avenue, Albany.

Association of Connecticut Fairs, February 18 (meeting place to be selected) Hartford. Leonard H. Healey, secretary, Hartford.

SECRETARIES OF ASSOCIATIONS should send in their dates, as inquiries are being made.

Analytical story of Fair Chart will be found starting on page 3.

Season's Greetings To All My Friends

# "LUCKY" TETER

World's Champion Daredevil---And His Original Troupe of

# HELL DRIVERS

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Two Hours of Automobile and Motorcycle Racing, Smashing, Crashing and Stunting . . . 14 Different Events of Rapid Fire Thrills You Will Remember the Longest Day of Your Life . . . Exciting, Educational and Entertaining.

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## Fair Elections

**DE RIDDER, La.**—Beauregard Parish Fair Association re-elected Lee Nichols, president; W. E. Sailor, vice-president; Ruth Calvert, secretary-treasurer.

**ESSEX JUNCTION, Vt.**—Champlain Valley Exposition elected Paul Raine president and Harry E. Drury vice-president. Mr. Raine was vice-president in charge of grounds. This year's meeting was best attended in history of the exposition. Treasurer's report showed a small but creditable operations profit before depreciation charges.

**LAUREL, Miss.**—E. P. Ford was re-elected secretary-manager of South Mississippi Fair at a board meeting on November 27, his 10th year with this fair. Plans are under way for the 1936 event.

**CINCINNATI**—D. L. Sampson was re-elected secretary of Hamilton County Fair Association (Carthage Fair) for three years, having been an association director 43 years and secretary 39 years. Mrs. Edith Phillips, Mt. Washington, is the first woman director to be elected. Miss M. A. Hartke, assistant secretary, has been a board member many years. Myers Y. Cooper and W. Mack Johnson were re-elected directors.

**ALBION, N. Y.**—Orleans County Fair Association elected as president Glen Clark, former vice-president. James H. Ryan was re-elected treasurer. Wilbur W. Mull was re-elected secretary-manager. He has had the post three years, during which profit has been shown each year.

**VIROQUA, Wis.**—F. M. Minshall was re-elected president of Vernon County Fair for his 18th term; J. E. Dickson, secretary; A. J. Beat, treasurer; R. H. Nustad, C. W. Moore, H. E. Jacobson, vice-presidents. Last year's fair, the 79th, showed profit of \$578.26, with gate receipts of \$4,799.38.

**PLYMOUTH, Wis.**—Sheboygan County Agricultural Association re-elected S. S. Mathisen, president; Emil Titel, Otto

Geussenhainer, vice-presidents; Henry Ott, treasurer; W. H. Eldridge, secretary. A request from the association that the county assume ownership and control of the fair will be heard by a county board committee.

**BEAVER DAM, Wis.**—Dodge County Fair re-elected Edward Dowe, president; H. E. Krueger, vice-president; J. F. Malone, secretary; E. R. Frederick, treasurer. Net earnings for 1935 were \$3,355.81, and in addition \$2,905 was paid off on notes issued by the association to tide over a 1933 deficit.

**GALESVILLE, Wis.**—Trempealeau County Agricultural Association re-elected Arthur Gibson, president; Alfred Ravnum, vice-president; Alfred Sagen, secretary; Leonard Larson, treasurer.

**NEW CASTLE, Pa.**—Joseph L. Burton was elected president of New Castle Fair Association; C. M. McCormick, vice-president; Thomas A. Gilkey, treasurer; A. Clyde Shoaf, secretary.

**MOUNTAIN VIEW, Ark.**—Stone County Fair Association, recently reorganized, elected G. H. Lackey president; C. O. Bosa, vice-president, and Roy Sanson, secretary-treasurer.

**MILLERSBURG, O.**—At the annual meeting of the Holmes County Agricultural Society, five directors were elected for three-year terms. They are F. A. Snyder and Mrs. C. B. Bell, of Millersburg; R. E. Hawkins, of Richland township; W. G. Troyer, of Clark township, and Theodore Zellers, of Monroe township. A resolution was passed providing each township with one director on the fair directorate, effective in 1936. Three directors will be elected at large.

**TORRINGTON, Conn.**—Hartwinton Fair Association re-elected Raymond Bentley, president; Lew Reynolds, treasurer; Seif Rauch, secretary; Louis L. Campbell, concession superintendent.

**COSHOCTON, O.**—W. O. Martin was elected president of Coshocton County Agricultural Society. It was voted to continue the night fair, successful for two years.

MR. & MRS.

**JORGEN M. CHRISTIANSEN**  
(OF HORSE FAME)

*Wish Everybody a  
Happy New Year*

ANNOUNCING A  
**MIGHTY NEW SENSATION**

*"as usual something unusual"*

- 12 GREAT DANES 12
- 2 MIDGET PONIES 2
- 1 Comic and 1 Assistant

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**GEORGE HAMID**  
1936 Fair Season

**"TINY KLINE, The Slide for Life Girl**  
IS ANOTHER THRILLER" IN  
**"JUMBO"** SAYS **WALTER WINCHELL**  
in N. Y. Daily Mirror

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Thanks to W. W.—Whose Name Contains  
"Thrill"—and to George Hamid—the Jumbo  
of Booking Offices

## Important Events and Happenings From December, '34, to December, '35

**YORK PURGE PLEASES**—Early in December officials of York (Pa.) Fair reported much better public feeling toward management because of mid-way cleanup of off-color concession games during October fair under censorship of James F. Murphy.

**COOPER IN CRASH**—Myers Y. Cooper, Cincinnati, honorary president of Ohio Fair Managers' Association and former governor of Ohio, narrowly escaped death in an auto crash near Utica, O., December 2. Sustained a fractured vertebra and was taken to White Cross Hospital, Columbus, O., for a long stay in a plaster cast.

**TORONTO HEARS NEWS**—During annual meeting of International Association of Fairs and Expositions in Toronto, November 25-27, President Fred A. Chapman, Ionia, Mich., declared many 1934 fairs to have been only a fraction under boom years in attendance and financial results. Elwood A. Hughes, general manager Canadian National Exhibition, Toronto, was elected president of IAFE.

**BIG YEAR IN DALLAS**—State Fair of Texas' 48th annual was biggest in years. President Otto Herold reported December 8, profit of \$61,998 having been made.

**MARGERUM A COLONEL**—J. Fred Margerum, general manager of Trenton (N. J.) Fair, was appointed on his staff, with rank of colonel, by Governor-Elect Harold C. Hoffman.

**IOWA CONSIDERS MUTUELS**—Prospective advantages to fairs of pari-mutuel race betting interested Fair Managers' Association of Iowa in Des Moines on December 19 and 21 and a committee was named to consider the project and draft a legislative bill.

**TEXAS HOLDS UP**—More than a score of Texas fairs reported in December to Texas Association of Fairs that 1934 held up well, despite drought, and attendance and receipts in some instances were better than in preceding year.

**SUCCESS IN PHOENIX**—Revived Arizona State Fair and Resource Exposition, November 10-15, was officially reported December 22 to have had estimated attendance of 200,000 and net profit of \$2,500.

**BROCKTON BEATS DEFICIT**—At the annual meeting of Brockton (Mass.) Fair December 15 Secretary Frank H. Kingman reported profit for 1934 of \$6,671.15, as against deficit in 1933 of \$14,513.26.

**HAMID NAMES DENISH**—Paul N. Denish, it was announced by George Hamid December 29, was appointed manager of Boston branch of George A. Hamid, Inc., booking office, succeeding the late Stuart Kollins.

**TORONTO HAS DEFICIT**—Annual report in January of officials of Canadian National Exhibition, Toronto, showed a deficit for 1934 of \$18,190.92. Increased costs were \$43,383 and adverse weather prevented show from meeting these, altho attendance increased \$3,000 and total revenues \$27,888 over previous year.

**UPTURN IN MONTANA**—It was reported by Harold F. DePue, Great Falls, secretary of Rocky Mountain Association of Fairs, that more fairs would be held in Montana and adjacent territory during 1935 than since 1931.

**GOPHERS RAISE ANTE**—Minnesota Federation of County Fairs in Minneapolis January 9 and 10 voted

to ask increased State aid, which would mean at least \$1,500 for each fair.

**BEAM IN AUTO RANKS**—B. Ward Beam, International Congress of Daredevils, announced January 12 that he would return to automobile racing field during season of 1935.

**AGIN PROMOTION FAIRS**—Virginia Association of Fairs in Richmond January 14, went on record of opposing "promotional fairs," put on by carnival managers and other attraction interests, as detrimental to established agricultural fairs.

**N. C. WANTS PREMIUMS**—North Carolina Association of Agricultural Fairs in Raleigh January 11 talked proposed legislation to eliminate non-premium fairs and to demand that each fair have premium list of at least \$1,000.

**REVIVE MICHIGAN FAIRS**—About a dozen fairs would be revived and several new ones would develop during 1934, it was announced at annual meeting of Michigan Association of Fairs in Detroit January 23 and 24.

**TAMPA BEATS 1934**—Florida Fair, Tampa, January 29-February 9, had a gate of 409,050, with a week and a half of bad weather, compared with 403,980 in 1934. Record was 445,346 in 1930.

**SANDELS DEATH**—A. P. (Put) Sandels, 64, notable figure in Ohio fairdom and politics, in Columbus February 25.

**CHI EXPO LAUNCHED**—Proposal for a permanent Chicago exposition was launched by civic leaders in Chicago week of March 4.

**NEBRASKA MUTUELS**—Passage of a bill legalizing pari-mutuel betting at shows with live-stock exhibits by Nebraska Legislature was announced March 16.

**VALLEE FOR ONE**—Contract signed by Rudy Vallee March 18 to play 14 days at Canadian National Exhibition, Toronto, August 23-September 7, called for \$35,000 guarantee, plus 50 per cent of net income.

**C. OF P. PROFITS**—Report on Chicago's A Century of Progress, made March 23, showed the World's Fair had paid its way and had profit of \$88,166 in cash and securities after all expenses were met.

**STAND BY IN IOWA**—"Politics" was hit by 40 Iowa fair officials, who took action against legislative bills proposing change in mode of selection of State Fair board.

**UTAH'S COMEBACK**—Revival of Utah State Fair in 1935, after a three-year lull, was set April 6, a legislative appropriation having been made.

**BRALY ADDS ONE**—New North Alabama Fair Association formed in Florence, Ala., in May, headed by Dr. E. R. Braly, also head of Middle Tennessee District Fair, Lawrenceburg.

**CHAMBLISS EXPANDS**—Norman Y. Chambliss May 11 announced he had added Clinton, N. C., to string of fairs operated by him in North Carolina—Raleigh, operated with George A. Hamid, as co-lessee; Rocky Mount, Greensboro and Williamston.

**N. C. EXEMPTIONS**—North Carolina Legislature May 9 passed a law exempting from State, county and city license taxes all amusements playing duly recognized fairs.

**BARRY DEATH**—W. F. Barry Sr., 74, 27 years secretary-manager of West Tennessee District Fair, Jackson, at his home there May 15.

**BUILDUP FOR N. Y.**—Dr. A. L. Brown, Deposit, N. Y., new director of New York State Fair, announced May 25 a big expansion program for next several years at the plant in Syracuse.

**SAN DIEGO OPENS**—California Pacific International Exposition opened in San Diego, Calif., May 29, to run until November 31, and first day's attendance was 65,125.

**SKIP DALLAS FAIR**—State Fair of Texas for 1935 was called off June 1 because grounds will be scene of much construction for Texas Centennial Central Exposition there in 1936.

**JAP EXPO FLOPS**—Reports were that bad weather had practically ruined amusement end of Yokohama Grand Exhibition March 26-May 24.

**BEER'S SUCCESSOR**—Willard W. Ellenwood, Coalton, was appointed June 18 to succeed Charles M. Beer as manager of Ohio State Fair, Columbus, and assistant State director of agriculture.

**NO BADGER MUTUELS**—Final defeat of pari-mutuels bills in Wisconsin Legislature in Madison was decisively administered at session in June.

**DEMAND FOR ACTS**—Reports early in July showed a big demand for acts at fairs, especially being increased in South and New England States.

**BIG DALLAS FUND**—Announce-

ment July 6 that city's appropriation, bond proceeds and federal aid would total \$12,000,000 for Texas Centennial Exposition, Dallas, in 1936.

**EARLY FAIRS GOOD**—Reports from fairs in Minot, Grand Forks and Fargo, N. D., in July were good and indicated a big season.

**BRUSSELS FIRE**—Fire burned 30 concession stands in Parc Des Attractions, Exposition De Bruxelles, Belgium, July 10.

**I. P. SCARE OVER**—It was stated August 5 that an infantile paralysis scare in Virginia and North Carolina was over and that fall fairs would not be affected.

**CARRUTHERS DEATH**—Edward F. Carruthers, 53, prominent for years in outdoor show field and member of Barnes-Carruthers, Chicago booking agency, after a long illness at his home in Chicago August 7.

**RUPARD FOR EXPO**—Roy Rupard, secretary of State Fair of Texas, Dallas, was appointed August 1 as assistant director of concessions for 1936 Texas Centennial Exposition.

**IKE ROSE DIES**—Ike Rose, international showman, after a long illness August 14 in San Diego, Calif., where he had midgets in a show at California Pacific International Exposition.

**WORTHAM SETTLEMENT**—Texas Centennial Commission settled for \$45,000 with Mrs. C. A. Wortham, Wortham Riding Device Company, to vacate area in Fair Park, Dallas, to permit preparations for Centennial Expo.

**TORONTO GATE UP**—Attendance at Canadian National Exhibition, Toronto, August 23-September 7, was given as 1,651,000, compared with 1,503,000 in 1934, gain of 145,000.

**BRUSSELS EXPO**—First 117 days of Belgian Exposition, Brussels, had 12,500,000 attendance, officials reported August 21.

**GATE IN SAN DIEGO**—California Pacific International Exposition passed the 3,000,000 mark September 4.

**N. Y. WORLD'S FAIR**—First announcement of plans for \$40,000,000 World's Fair in New York in 1939 made on September 22.

**FLEMING DEATH**—James W. Fleming, 58, former showman and manager of Ohio State and other fairs, at Magnetic Springs, O., September 13 after a long illness.

**FRISCO SITE PICKED**—Approval given to Yerba Buena Island as site for San Francisco Bay Exposition in 1938.

**SAN DIEGO MARK**—Attendance at California Pacific International Exposition, San Diego, passed the 4,000,000 mark on October 13.

**INTEREST IN IAFE**—Reservations indicated one of best attendances in years at International Association of Fairs and Expositions' 45th annual meeting in Hotel Sherman, Chicago, December 3 and 4.

**WEBB FOR DALLAS**—William A. Webb was named general manager of Texas Centennial Exposition, Dallas, October 25, after two predecessors, Walter D. Cline and Otto Herold, had resigned.

**S. D. FIRST PERIOD**—California Pacific International Exposition, San Diego, first period of which closed November 11, had attendance during the 167 days of 4,784,811.

**HEADS N. Y. FAIR**—George McAneny was elected president of New York 1939 World's Fair by directors November 20.

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Last Season at Des Moines Fair We TRIPLED THEIR INCOME  
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that 1936 will be a record-breaker for all of us.

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SEPT. 20-26, 1936

"WORLD'S GREATEST THRILL SHOW"—14 DEATH DEFYING STUNTS  
See 14 Daring Young Men Defy and Laugh at Death.

When... 2 Speeding Cars Crash Head-On.  
When... Speeding Darts Jump From Platform, Crashing Through Flaming Boards.  
When... A Motorcycle and Rider Loop Over a Parked Car—90 Feet Through Spins.  
When... Auto and Driver Crash Over and Over at 60 Miles an Hour.

**JIMMIE LYNCH** AND HIS **DEATH DODGERS**

Open for Independent Bookings in South Until April. Address Texarkana, Tex.

## He's Right!

ASHTABULA, O., Dec. 21.—A boy who "snuck" into the county fair last summer by climbing the fence has eased his conscience. A letter with 25 cents in stamps, the admission price, has been received by T. J. Weatherstone, fair-grounds superintendent, with this boyish sermon: "I feel the sooner people pay their honest debts, the better it will be for the world in general."

# WORLD FIREWORKS DISPLAY CO.

Now Booking Fairs and Celebrations. Write for Information. P. O. BOX 635, DANVILLE, ILL.

WANTED FOR JULY 4th CARNIVAL or RIDES. Also ACTS for Free Attractions. Estimated crowd last year, 14,000. AMERICAN LEGION, Sidney, Neb.

# YEAR IS TOPS IN SETTING RECORDS

## Let Public Know Fairs' Real Value

Address on "The Fair Business As I See It," by Maurice W. Jencks, manager of Kansas Free Fair, Topeka, and vice-president-elect of the IAFE, before the 45th annual meeting in the Hotel Sherman, Chicago, on December 3.

It is with hesitancy that I go into this subject, since I realize that most of the members of this association have been in the fair business for a long time, and have had experience which is essential to an intelligent discussion. However, it will afford me much pleasure to tell you of what I have learned on our own fairgrounds and at these helpful international meetings.

It seems to me that a fair must be operated on a business basis, the same as any other type of endeavor. At least ours has to be handled that way, since it is necessary that it be made to pay its own way on account of small State appropriations and no charge at the gate. Since taking over the management of the Kansas Free Fair I have kept this thought uppermost in my mind. We try to get away from the thought of fair week—we think in terms of the fair year.

### Laid Cards on Table

Our fair had two tough years just previous to my appointment. The business men of Topeka were cool toward it; the county commissioners of Shawnee County were opposed to it; we knew there was something wrong. It was my first thought that if the community in which the fair is located was unfavorably impressed and could not be made to see its value it would be impossible to rebuild a healthy structure.

The association was indebted \$31,000 in bills and \$160,000 on the grand stand. Under this handicap we took over the job and built the 1932 fair. Luckily we had a good year and managed to pay the 1932 bills. Immediately following the exposition we went into the task of (See **LET PUBLIC KNOW** on page 99)

THIS will go down as a year of top records in fairdom. Never before have so many all-time marks been made for attendances at gates and grand stand and of revenue therefrom. Uptrend, which started in 1932, proceeded toward a climax in all parts of the nation.

While this joyous reversal of conditions in the lean and dark years may be partially accounted for by apparent "fair-mindedness" following Chicago's A Century of Progress and; of course, to the fact that much more money has been in circulation and spending proclivities have increased, still much of it is undoubtedly due to the brilliant and heroic accomplishments of fair workers themselves.

They refused to be discouraged when gates tumbled after 1929, and each year since boards and their managers have shown real constructive ingenuity in doing those things which were needed to stimulate interest in the exhibition field. By aggressive attack they have expanded promotion and exploitation, a great many have boosted their attractions budgets, permitting more and better grand-stand shows, free acts, auto races and fireworks and have used novel angles to get folks thru the gates.

Advance sales and giveaways as pullers have been used extensively and, in short, result-getting methods have been developed that never were considered in the easier days when gates were merely opened and directors waited in the certainty that the crowds would come.

### Will Hold Ground

That the ground gained will be held there can appear no doubt, judging from the spirit of fairdom now, as evidenced at the recent Chicago convention of the International Association of Fairs and Expositions, when all talk and action were aimed comprehensively at the future. The first major fair meeting, that of Iowa associations in Des Moines this month, reported a banner year and prospects that 1936 will be as good or better. Probably in no past year have reports from fairs in all sections, large and small, been so indicative of more healthy operation.

Toronto, as usual, led off with attend-

ance, having 1,651,000 in the 14 days, 148,000 more than in 1934. Lincoln beat its red jinx and made some money. Reading lifted its debt and deficit. St. Paul went over the 500,000 gate mark at 25 cents, with "Everybody Pays" policy, had a midway gross record and made about \$23,000. Columbus, O., scored 500,000 attendance. Springfield, Ill., set an all-time gate record of 785,000, about 100,000 over all previous marks. Des Moines had 300,000 paid admissions, one-third more than in 1934, and fair was called best in five years. Ottawa's annual was third largest in its history in attendance with 305,000. Syracuse reported 252,878 paid admissions, only 7,000 behind its highest record.

### Top in Indianapolis

Biggest paid gate in its 83-year history was scored in Indianapolis with 310,927, and Labor Day, with rain, was short only 700 of the all-time mark for that holiday. Sacramento's receipts were up about 18 per cent over '34, profit about \$25,000, and a \$1,250,000 building program has started. Detroit's estimated attendance was 334,000 and bad weather marked the last half. Rochester and Memphis had winners. Rain put a crimp in Timonium. Nashville attained a 30-year mark for success in all departments with good weather. Allentown made a new record of 350,000 paid admissions, Hankinson auto races adding greatly to crowds.

Topeka made an all-time attendance record with an estimated 410,000 at Kansas Free Fair. Brockton went over big, near-by race-track opposition notwithstanding. Louisville's gate was down about 20,000, infantile paralysis being the damper. Hutchinson reported paid admissions of 50 per cent over last year. Trenton was pronounced best in five years, with pull of 85,000 on Kids' Day. Pomona went close to the half-million gate mark. Essex, Springfield, Mass., was biggest since 1930, with turnstiles clicking at 281,653, 40,000 more than in 1934, and held down by rain.

### Birmingham Comeback

Birmingham's second year was a knockover, paid attendance registering 379,467, 5,000 more than the first year

and resulting in a big construction program being under way. A late start in preparations hurt Tulsa. Puyallup went thru with the best in its history financially with a 254,942 gate. London, Ont., came out creditably. Gains were shown in Amarillo, with an estimated 350,000 thru the free gate. Salt Lake City, Laurel and Billings, all comebacks this year, hung up scores of which the managements are proud.

Atlanta went to an attendance of 650,000, beating 1934 by 124,582, with record gate and grand-stand grosses higher by 10 per cent than at any previous annual. Oklahoma City came near its 245,000 mark of last year and had three days' rain. Richmond tallied about 200,000 attendance, not equaled since 1929. York topped '34 with a 225,000 gate in adverse weather. Raleigh made a record, reporting attendance of more than 250,000 and a 25 per cent upturn in gate and revenue.

### Record in Sedalia

Sedalia also made a new gate record, trying out the "Everybody Pays" 25-cent gate policy with such success that it has been adopted for future fairs. California Pacific International Exposition, San Diego, announced a gate of 4,784,811 in the 167 days from opening to November 11, end of the first period, second edition to run from January 15 until September 9, 1936.

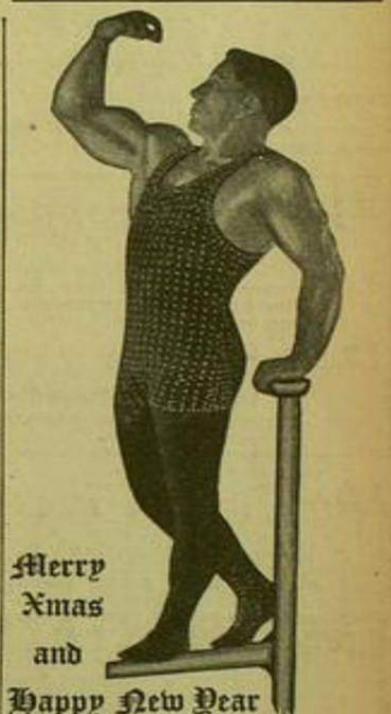
Good accounts were given by Minot, Grand Forks, Fargo, Huron, Great Falls, Davenport, Ionia, Milwaukee, Vancouver, Salem, Ore.; Dayton, O.; Rutland, Victoria; Jackson, Miss.; Charleston, W. Va.; Bloomsburg, Greensboro, Knoxville, Muskogee, Donaldsonville, Winston-Salem, Tupelo, Macon, Spartanburg, Beaumont, Shreveport, Columbia, Mobile, Augusta, and Anderson, S. C.

RITA AND DUNN, after a good season with their high-wire act, have been visiting in Cincinnati for several weeks.

## Statistics of Member Fairs of the International Association of Fairs and Expositions for 1935

Name of Fair	Gate Attendance	Price Money, Including Horse Race Purse	Value of Plant	% Increase-Decrease Attendance 1935 with 1934	% Increase-Decrease Night Grand Stand 1935 with 1934	% Increase-Decrease Right Grand Stand 1935 with 1934	% Increase-Decrease Gross Carnival Receipts 1935 with 1934
Brockton Fair	162,141	\$ 5,770.00	\$ 725,000.00	14 —D	24 —D	30 —D	5 —I
Calgary Ex. & Stampede	222,308	36,373.65	250,000.00	3,84 —I	6 —I	6 —I	—N
Canadian National Ex.	1,651,000	110,000.00	21,000,000.00	10 —I	—	5 —I	20 —I
Central Canada Ex.	306,800	25,000.10	2,000,000.00	10 —I	—	7 —I	13 —I
Cumberland Fair	45,890	25,016.90	300,000.00	3 —I	5 —I	25 —D	15 —I
Clay County Fair	152,180	4,336.49	205,000.00	18 —I	10 —I	24 —I	35 —I
Eastern States Ex.	281,653	60,000.00	3,000,000.00	15 —I	10 —I	10 —I	—N
Edmonton Ex.	125,537	23,630.00	700,000.00	9.5 —I	10 —D	—	10 —I
Indiana State Fair	310,450	114,000.00	1,500,000.00	43 —I	60 —I	35 —I	300 —I
Ionia Free Fair	238,051—A	8,765.43	215,000.00	—	12.4—D	17.5—I	7.6—I
Iowa State Fair	343,334	93,505.04	2,121,325.00	2.8 —D-K	53 —I	38 —I	93 —I
Kansas Free Fair	420,000—A	26,000.00	1,000,000.00	31.5 —I	65 —I	47 —I	45 —I
Kansas State Fair	250,000	24,073.54	800,000.00	12 —I	18 —I	23 —I	57 —I
Maryland State Fair	65,000	25,000.00	275,000.00	15 —D-L	15 —D-L	—	5 —D-L
Mid-South Fair	131,345	23,028.71	1,000,000.00	10 —I	—	—	39 —I
Minnesota State Fair	526,946	61,724.86	2,533,115.82	16 —I	28 —I	9 —I	38 —I
Mississippi State Fair	—B	5,000.00—C	—C	—	30 —I	25 —I	20 —I
Missouri State Fair	187,331	32,084.55	1,011,700.00	180 —I	285 —I	285 —I	20 —I
Miss. Valley Fair & Ex.	61,279	7,500.00	497,788.48	—	—	—	8 —I
National Dairy Show	135,000	15,150.00	—	—H	—	—	—
New York State Fair	262,993	86,563.71	4,000,000.00	5.5 —I	18 —I	—	29 —I
Nebraska State Fair	24,649.91	24,649.91	1,500,000.00	41.6 —I	136.5 —I	354.9 —I	172.6 —I
North Dakota State Fair	40,000	2,798.20	100,000.00	60 —I	10 —D	90 —I	110 —I
North Montana Fair	167,145	33,325.01	359,312.71	—P	2 —D	5 —I	34.6 —I
Northern Wis. Dist. Fair	120,000	6,400.00	150,000.00	40 —I	15 —D	40 —I	55 —I
Oklahoma Free State Fair	250,000—A	16,373.50—C	300,000.00	23 —I	44 —I	16 —D	24 —I
Oklahoma State Fair	228,227	25,614.25	825,000.00	6.7 —D-J	5.3 —D	9.6 —D	14.6 —I
Regina Exhibition	95,260	—	—	5 —I	—	13 —D	—P
South Dakota State Fair	153,000	32,250.00	485,000.00	53 —I	55 —I	65 —I	93 —I
Southeastern Fair	650,000	14,000.00—C	1,000,000.00	25 —I	15 —I	20 —I	100 —I-R
South Texas State Fair	168,000	5,000.00	500,000.00	22 —I	—F	—F	20 —I
Southwestern Exposition	300,000	60,000.00	1,000,000.00	20 —I	—	—	—
Tennessee State Fair	131,135	22,854.40	800,000.00	2 —I	—E	—E	22 —I
Tennessee Valley Fair	237,000	39,457.50	200,000.00	18 —I	—	23 —I	35 —I
Tri-State, Superior	180,000	8,400.00	300,000.00	20 —I	10 —I	12 —I	12 —I
Tulsa Four-State Fair	80,000	18,000.00	1,500,000.00	—H	—	—	—
Western Fair	156,668	23,350.00	850,000.00	9 —I	8.4 —I	8.4 —I	11.4 —I
Utah State Fair	102,879	15,806.69	500,000.00	130 —I-Q	36 —I	—	—
Wisconsin State Fair	362,741	49,000.00	2,700,000.00	13 —I	—	32 —I	25 —I-O
GRAND TOTALS	9,301,353 (37 Fairs)	\$1,220,000.34 (38 Fairs)	\$56,203,241.81 (36 Fairs)	29 —I	20 —I	24 —I	30 —I
AVERAGES	251,401 (37 Fairs)	\$32,105.28 (38 Fairs)	\$1,561,201.16 (36 Fairs)	21.8 —I	28.9 —I	37.9 —I	49.1 —I

KEY: A—Free gate, attendance estimated. B—Free gate, no estimate. C—No horse races. D—Decrease. E—Free grand stand. F—No grand stand. G—Buildings old, low value. H—No fair in 1934. I—Increase. J—Bad weather. K—Two days' rain. L—Rain each day. M—No program, rain. N—No carnival. O—Concessions, no carnival. P—Same as 1934. Q—Over 1932, no fair in 1933 or 1934. R—Carnival late in 1934.



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**THE STRATOSPHERE MAN**  
 World's Highest Trapeze and Swaying Pole Act. Finishing with a 500 foot Slide for Life. The most spectacular act in existence. Special illumination for night showing. Available for Fairs, Parks and Celebrations. Address **BILLBOARD**, Cincinnati, O.

# BANNER '36 SEASON VIEWED

## Rise at Resorts Seen by Gravatt

**Amusement interests can go limit on attractions, says president of Steel Pier**

ATLANTIC CITY, Dec. 21.—Amusement interests here are facing a record season, according to prediction of Frank P. Gravatt, president of Steel Pier.

"I have just returned from a trip in which I touched some of the larger cities," he said, "and things are looking up, with the result that resort amusement interests can look for a banner year. Atlantic City did a good business last season, but with presentation of the right kind of amusement program can do twice as much. At Steel Pier we are going after things in a big way and have already booked or are in process of booking some of the outstanding attractions of our history. We are running the three big theaters again, ballroom, small theater and stadium, and making additional space for new novelties and exhibits.

"General betterment of conditions over a few years ago, together with the fact it's a Presidential year, and plenty of ace conventions booked, should be an incentive for amusement interests, in resorts to go the limit on programs."

## Berni, on "Retired" List, Backs New Spot in Belgium

PARIS, Dec. 16.—Louis Berni, Franco-American outdoor showman who recently "retired" to his new Riviera home at Juan-les-Pins, is backing a new firm, Louis Berni and Company, which is constructing an amusement park in Antwerp, Belgium. Alvis Forti and Maurice Faure, of the JAK firm in Paris, are associated with Mr. Berni, and J. W. Shillan, amusement device manufacturer, London, is interested in several rides which will be installed in the new Luna Park.

Majority of rides, including big Scenic Railway, Water Chute and Shimmy, which Mr. Berni and the JAK firm exploited in their amusement park at the Brussels World's Fair, are being transferred to the new Antwerp spot.

Faure and Forti have returned from Bordeaux, where they have been arranging to take over and transform the old American Park into a modern fun resort.

## New Members of Committees For AREA in 1936 Are Named

NEW YORK, Dec. 21.—President George H. Cramer, American Recreational Equipment Association, has appointed the following committees for the ensuing year. It was announced here by Secretary R. S. Uzzell:

Program, Herbert Schmeck, chairman; C. V. Starkweather, Wallace St. C. Jones, M. W. Sellner; membership, Leslie G. Anderson, chairman; Richard Lusse, C. V. Starkweather, W. St. C. Jones, William Rabkin; nominating, William F. Mangels, chairman; Fred L. Markey, Fred Fansher, John Wendler and Ben O. Roodhouse.

Export, Richard Lusse, chairman; Maurice Plesien; contracts, C. V. Starkweather, chairman; R. E. Chambers; exhibit room, Wallace St. C. Jones, chairman; Lee W. Eyerly, L. L. Custer, William Rabkin; finance, C. V. Starkweather.

## Santa's Whiskers

NASHUA, N. H., Dec. 21.—There will be many a "Santa Claus" sporting around this Christmas season, more than in many years, according to John T. Benson, of Benson's Animal Farm, who supplies large costume makers of the country with Cashmere goat skins from which Santa whiskers are made. Mr. Benson said demand this year is the largest he has ever known and that he sold every piece of skin he had at the farm. For several years there has been little demand for Cashmere goat skins.



GEORGE H. CRAMER, new president of the American Recreational Equipment Association, formerly the Manufacturers' Division of the National Association of Amusement Parks, Pools and Beaches, elected at the recent annual convention in the Hotel Sherman, Chicago. He is president of the Spillman Engineering Corporation, North Tonawanda, N. Y., and an internationally known amusement device builder.

## President-Elect of AREA Began Career as Machinist

NORTH TONAWANDA, N. Y., Dec. 21.—George H. Cramer, president of the Spillman Engineering Company here, who was elected president of the American Recreational Equipment Association, formerly the Manufacturers' Division of the National Association of Amusement Parks, Pools and Beaches, at the December annual convention in the Hotel Sherman, Chicago, has spent many years in the amusement device field.

His early experience was practical, as a machinist, and he was given charge of the gasoline motor department of the former Herschell-Spillman Company for nine years, during which the company was building carousels in connection with the gasoline motor industry. Much interested in this, he traveled several years on the road, operating a carousel and Eli Ferris Wheel, when carnivals were in their infancy.

Called back by the Herschell-Spillman Company, he was made amusement department manager. In 1920 this department was discontinued and a new company was formed, of which Mr. Cramer was made general manager, and about three years ago he was made president of the Spillman Engineering Corporation. He declares that prospects in the industry look bright.

## Color, Beauty, Time Marches On!

"Fluorescent and Luminous Paints for Amusement Parks, Pools and Beaches" is the title of an address, accompanied by a demonstration offered by Fred Fansher, of Fansher Amusements, New York, and printed below, at the December 5 session of the NAAPB convention in the Hotel Sherman, Chicago. Mr. Fansher is a vice-president of the American Recreational Equipment Association, and has served both AREA and national association in the various capacities:

Time marches on! Scene Garden of Eden. Blue is the sky, green the foliage that glistens in the sunlight. Adam, due to Eden's new deal economic policy, was clothed in the fashion of the day—a broad smile and a leaf from a neighboring umbrella plant. It is autumn. Apple trees are full of the luscious fruit—gorgeous, delicious apples, some yellow, some brown and some a radiant crimson. Along comes Eve. "My dear," quoth Adam, "wilt thou have an apple this day?" "To keep the doctor away, you know." "Perhaps," replied the first woman, "if the color suits me." And Adam, who had been polishing a large red apple on his—oh! never mind—pre-

## Picnics Declared Most Important Of Field's Activities by McSwigan

Address by A. Brady McSwigan, Kenwood Park, Pittsburgh, on "Picnics, Stunts and Special Days—Their Worth to Parks, Pools and Beaches" before the annual convention of the National Association of Parks, Pools and Beaches in the Hotel Sherman, Chicago, on December 5.

To use the "barker's" bromide, "without fear of successful contradiction," I believe it is safe to say that every manager of an amusement park, beach or pool worthy of his title knows as surely as the sun sets that picnics, stunt days and promotions, if successfully conducted, are very worth while. That

special days of organized outings, stunt days and special activities, properly promoted, exploited and staged, not only prove profitable but keep your establishment alive and before the public in direct proportion to the importance you give these promotions.

The thinning and graying hairs on your speaker's cranium are mute evidence of the fact that in our amusement park we give much thought and value of first importance to picnics and promotions, so posing as a veteran picnic park operator, I modestly stand before you and again solemnly renew my faith in the promotional activities a park might do that is not content to sit and wait for crowds who may or may not come. Therefore, being sold 102 per cent on picnics I wish it were possible to come here and offer some formula, some panacea, that you who have no organized picnics might take home.

## "Dogs Days" Beaten

I wish, like the professor, it were possible to go to the blackboard and, with "X equaling Y" or some other such equation, demonstrate my problem. Unfortunately there is no set rule as you perhaps know, and in each individual case, you also know, it is very much a matter of locality because what one section of the country is able to do, another district must alter the plan to conform with conditions. I sincerely believe organized picnics may be conducted in any place there is an amusement park and that at every beach or pool some form of picnic, outing, beach party, call it what you will, may, with the necessary energy, be promoted.

I do know that with the right sort of picnics, the season's customary "dog days" are transformed into days of gold. I have seen in our park third of July gross receipts greater than those of a most successful July Fourth. I have frequently seen Monday or Friday grosses top best days of the week or surpass celebrations, such as Decoration Days, Labor Days or other large revenue-producing occasions. I have occasionally seen rain, wind and the elements furiously arrayed against us and after the day's take was counted, we were comfortably in the black.

## Work for Winter

In this brief, sketchy discourse I am trying to convey that picnics are actually the most important activity possible to conduct and those of you who as yet have not really tasted of the sweetness of this luscious fruit I am sure when you do you will want to bend every effort toward having your own orchard. What has been said concerning picnics and their faculty of producing revenue may in a degree be said about special days, such as merchant tie-ups, beauty contests, newspaper or radio days, five cent days and what not, but these promotions are not as numerous as organized picnics, because in picnics you have the whole field of human activity in which to work. Schools, churches, fraternal societies, industrial and civic organizations are a few of the possibilities.

If it is part of my program assignment to offer some plan for the obtaining of picnics, I can only remind you what you most certainly know. First, that picnics are gotten by earnest solicitation during winter months, not in (See PICNICS DECLARED on page 98)

## City Operation May Lose for Bridgeport

BRIDGEPORT, Conn., Dec. 21.—If the city continues municipal operation of concessions in parks next year, radical changes in the policy are probable, city officials declare. City's venture into municipal operation last summer, undertaken at request of Socialist mayor, Jasper McLevy, was not profitable. Figures are not as yet complete, but city officials tentatively estimate they will show a final deficit of about \$3,000.

Previously, when the park board leased the concessions, they had definite annual rentals. Numerous factors contributed to unsuccessful operation of park concessions. Some money was expended for expansion and refitting, and some business was probably lost thru discontinuance of sale of beer.

In operating bathing in Pleasure Beach Park the city broke about even. Account now shows profit of a few hundred dollars, which may be dissipated when Pleasure Beach Park Company submits bills for light and water.

Prospects are that, as a result of an FEPA project on which Pleasure Beach Park was repainted and new roads built, the city will get part of its rental from the park company this year, as the spot did better business this year. City's policy on Seaside Park concessions next year may be to employ a manager for them on commission basis, or the city may return to the old system of leasing out the concessions.

## For Warm Springs Pool Dupe

ATLANTIC CITY, Dec. 21.—President Roosevelt's approval has just been granted for building of a duplicate of the famous Warm Springs (Ga.) pool in Atlantic City, to be built at cost of \$35,000 in conjunction with the Betty Bacharach Home for Crippled Children.

sented it. "What a lovely, lovely apple!" It was a romantic red. Eden! Time! Color! Beauty, marches on!

Who of us is not thrilled by the marvelous hues and colorings of the maples and oaks in the fall—the grandeur of the time-mellowed colors of the Grand Canyon—the breath-taking beauty of Niagara at night—the wonders of the Painted Desert—and nearer at home the gorgeousness of a Ziegfeldian spectacle. Fireworks used so successfully by many parks thrill the onlooker because of the ever-changing, ever-beautiful riot of color.

My subject today sounds a little too scientific—for me. It is not the chemistry of color, but the effect of color upon crowds in amusement parks that I think will interest you.

Fluorescence, spelled FLUORESCENCE, according to the dictionary, is a property of certain transparent substances on account of which incident rays of light are emitted in colors different from their own, and from those of the fluorescent body.

I am not a magician, but some of the effects you will see shortly will appear

magical. In ordinary light, fluorescent paint is flat. It takes the ultra-violet to produce the proper effect. Not! You need not be afraid of getting tanned, for the shorter U.-V. rays are eliminated when they pass thru glass, and only the longer rays, which have no effect on the human body, pass thru. The light we use is invisible ultra-violet light. This combination with specially prepared luminous colors is called FLUORESCENCE. In combination with luminous paints, the phenomenon is called PHOSPHORESCENCE.

(Continued next week)

Amusement Park Table, 1932 to 1935. Showing Comparative Percentage of Increase or Decrease, By Years, in the Various Departments of 12 of the Leading Parks in the United States

Year	No. of Paid Admissions.	Gross on Cents.	Revenue from Pool.	Dance Hall Revenue.	Riding Device Revenue.	Revenue from Concessions.	Revenue from Amusements.	Other Concessions Revenue.	Cost of Bands.	Cost of Free Acts.	Cost of Fireworks.	Total Income.	Total Expenditures.
'32 with '31	14.63—D-1	24.56—D-1	28.09—D-4	13.65—D-3	23.46—D	15.43—D-5	25.99—D-6	25.99—D-6	.53—1-3	19.99—D-2	1.24—D-7	26.36—D-5	20.00—D-3
'33 "	14.19—D-1	9.55—D-1	24.28—D-4	1.35—D-3	2.43—D	1.11—D-5	.76—1-7	.76—1-7	6.87—1-2	4.74—1-3	19.84—1-2	5.62—D-5	3.46—D-3
'34 "	13.68—1-1	11.79—1-1	6.89—1-5	.34—D-3	27.09—1	3.24—D-4	101.13—1-7	101.13—1-7	16.07—1-3	15.11—1-4	11.55—D-2	14.82—1-6	9.37—1-5
'35 "	39.06—1-1	35.61—1-1	1.81—D-4	8.59—1-3	8.99—1	5.95—1-6	4.69—1-7	4.69—1-7	39.63—1-3	9.59—1-4	69.56—1-3	5.50—1-6	3.03—D-3
4-Year Average	5.98—1	13.29—1	13.82—D	1.68—D	2.45—1	3.46—D	20.15—1	20.15—1	15.77—1	2.36—1	19.15—1	2.91—D	4.28—D

Important Events and Happenings From December, '34, to December, '35

**FESTIVAL IN A. C.**—Myriad multi-colored bulbs were strung for a return of old-time Festival of Light in Atlantic City, N. J., and pre-holiday crowds were drawn in almost as large measure as during Christmas-New Year's week.

**NEW PARK BODY**—National Association of Amusement Parks, Pools and Beaches brought into being in annual convention in Royal York Hotel, Toronto, November 22-24, ratification being by members of former National Association of Amusement Parks and American Association of Pools and Beaches. Harry C. Baker, New York, headed new body. Negative attitude regarding NRA code.

**DEALERS STEP OUT**—Manufacturers and Dealers' Division of NAAAPPE at Toronto convention decided to form a separate organization and to take charge of future exhibits at conventions.

**DETROIT ZOO RECORD**—Director John T. Millen December 1 reported Detroit Zoological Park had had its best year, revenue from miniature railway and Jo Mendi Theater being big and season's attendance estimated at 1,600,000.

**L. I. HAD 5,000,000**—Long Island State Parks were visited by 5,050,000 people in summer of 1934, it was reported by Long Island State Park Commission.

**PIESEN TAKES HOLD**—Maurice Piesen, New York lawyer, new president of Manufacturers and Dealers' Division of NAAAPPE, was active early in December with other leaders in framing by-laws and a new name for device men's separate organization.

**LONG WITH SCHLOSS**—Leonard R. Schloss, general manager of Glen Echo Park, Washington, D. C., announced re-engagement for 1935 of large group of employees with him more than 10 years.

**SAVIN ROCK FIRE**—Fire in Savin Rock Park, West Haven, Conn., week of December 17 destroyed the landmark. Nosh's Ark, and three-story house, damage being estimated at \$25,000.

**MORRO HULK MOVED**—Early in January hulk of the Morro Castle, scene of the sea fire disaster, was moved into deeper water off Asbury Park, N. J., where its proximity to beach was considered a menace to the big Convention Hall.

**BAKER'S RALLY CALL**—President Harry C. Baker of NAAAPPE, January 13 called upon all members to become more active and to cease to let the "Georges" do all association work. He asked for ideas from all.

**BIG PLAYLAND GROSS**—Report by Chief Engineer Jay Downer January 12 was that gross of Playland, Rye, N. Y., for its first full season under Director Herbert F. O'Malley was \$615,950, spot being the most ambitious recreation project of Westchester County Park System.

**A. C. "BOWERY" DOOMED**—Property owners of one section of so-called Bowery sector of Atlantic City's Boardwalk late in January announced they would raze flimsy buildings and supplant them with modern two-story structures.

**PARK MEN NAME ENEGREN**—New England Section, NAAAPPE, at 7th annual meeting in New Bedford, Mass., February 26 and 27, elected as president R. E. Enegren, Lake Pearl Park, Wrentham, Mass.

**BUYS DENVER LAKESIDE**—Purchase of Lakeside Amusement Park, Denver, by new company headed by Benjamin Krasner, announced February 23.

**MEISEL IS PILOT**—Appointment of Louis Meisel as manager of Rockaway's Playland, Rockaway Beach, N. Y., announced March 16.

**KING AT A. C.**—Manuel King, boy lion trainer, signed contract for season, starting June 1, at Million-Dollar Pier, Atlantic City.

**SALE IN PENNSY**—Sale of Rocky Springs Park, Lancaster, Pa., to Joseph Figari for \$20,000, approved by court after two public sales failed to bring satisfactory bids, announced on April 27.

**GRAND VIEW TAKEN**—Announcement that Dan Goldman, as president of Risdan Amusement Corporation,

had purchased Grand View Park, Singak, N. J., made April 27.

**BOOKINGS RUSHED**—Eastern parks early in May were busy seeking flesh acts for coming season.

**R. D. B. TO MONTREAL**—Rex D. Billings, widely known park executive, signed with directors of Belmont Park, Montreal, to become general manager. It was announced May 15.

**KILL MD. BLUE LAW**—Governor Nice May 17 signed measure killing old Maryland blue laws and permitting operation of parks and amusement centers in Montgomery County, near Washington, D. C., in which Glen Echo Park is situated.

**BERGOFFEN DEATH**—Herman Bergoffen, 55, pioneer Coney Island (N. Y.) realty and amusement device operator, in Atlantic City June 1.

**NEW NAAAPPE OFFICES**—New offices of the National Association of Amusement Parks, Pools and Beaches opened by Secretary A. R. Hodge in Suite 2410, 100 North La Salle street, Chicago, June 1.

**EARLY BIZ GOOD**—Review of early spring business in amusement parks showed that on June 29 nearly all spots were considerably ahead of 1934, some as high as 25 per cent.

**PALISADES FIRE**—Fire caused estimated damage of \$50,000 in Palisades (N. Y.) Amusement Park on July 1.

**PIER OPENS BIG**—Atlantic City Steel Pier drew \$1,101 at opening of its 38th season June 29.

**NEW A. C. MAYOR**—Harry Bacharach, known as "Showman Mayor," quit office in Atlantic City July 18, succeeded by C. D. White.

**CINCY CHESTER PASSES**—Chester Park, Cincinnati, pioneer spot, being made into a recreational center, it was announced July 20.

**SCHOTT DROPS DEAD**—George F. Schott, 57, president and general manager of Coney Island, Inc., Cincinnati, stricken with acute dilation of the heart at 1 a.m., July 25 as he sat with an outing committee in Moonlight Gardens in the park.

**RISK PROBLEM UP**—Conferences on lower rates for liability insurance opened in New York August 15 by a special committee of the National Association of Amusement Parks, Pools and Beaches.

**N. E. MEN MEET**—New England Section, National Association of Amusement Parks, Pools and Beaches, held annual summer meeting July 20, dividing time between John T. Benson's Wild Animal Farm, Nashua, N. H., and Barney J. Williams' Pine Island Park, Manchester, N. H.

**WHITE CITY FIRE**—A \$35,000 fire destroyed a ride and other attractions in White City Park, Worcester, Mass., August 2.

**FLOOD IN OHIO**—Parks in Eastern Ohio, notably Chippewa Lake Park, Medina, suffered heavy damage from rising rivers in August.

**ROSENTHALS BUY**—Palisades (N. Y.) Amusement Park purchased by Jack and Irving Rosenthal, New York, on lease arrangement from Nicholas M. Schenck, its founder, early in August.

**IDORA'S FORTIETH**—Idora Park, Youngstown, O., celebrated 40th anniversary August 19-23.

**STEEL PIER GATE**—Steel Pier Company, Atlantic City, reported attendance of 45,221,902 since opening June 18, 1898, to July 31, 1935.

**SEASON BETTER**—Best season in five years reported by operators in Eastern Ohio and Western Pennsylvania.

**M.-D. PIER UP**—A season better by 50 per cent than any in the past three years reported by Young's Million-Dollar Pier, Atlantic City.

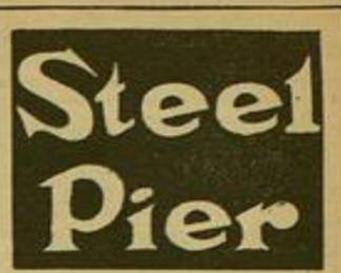
**NEW BODY IN PA.**—Pennsylvania Amusement Park Association, representing 20 parks, formed in Allentown August 29.

**BLAZE IN OHIO**—Casino in Sandy Beach Park, Russells Point, O., destroyed in spectacular fire, with estimated damage at \$100,000, September 21.

**ALLENTOWN DAMAGE**—Fire in Central Amusement Park, Allentown, Pa., razed concession buildings and coaster, with damage of \$40,000.

**MACKENZIE DEATH**—James P. Mackenzie, 79, president of Alban Herschell Company, amusement devices, at his home in North Tonawanda, N. Y., October 20.

**EXHIBITS BIGGER**—Demand for exhibit space for National Association of Amusement Parks, Pools and Beaches (See IMPORTANT EVENTS on page 98)



ATLANTIC CITY EXTENDS

Christmas Greetings

TO THE Show World

★ FRANK P. GRAVATT President

THE ATLANTIC CITY Steel Pier MINSTRELS

Send SEASON'S GREETINGS To Its Many Stars of Past Seasons And Wishes Them Luck at the Start

Of its 36th Successful year Thanks to FRANK P. GRAVATT At the World Famous ATLANTIC CITY

Steel PIER FRANK ELLIOTT DIRECTOR

EDWARD SHERMAN INC. VAUDEVILLE AGENCY

Philadelphia Office, New York Office, Real Estate Trust Bldg., Pennsylvania Bldg., Broadway 7595-7596, Mayfair Theatre Bldg., Bryant 9-1004-1005.

BOOKING HEADLINERS Into ATLANTIC CITY STEEL PIER IN PAST SEASONS

All Set To Gather New All-Star Summer Program for ATLANTIC CITY STEEL PIER IN 1936 Christmas Greetings

Analytical story of Park Chart will be found starting on page 3.

KEY: D—Decrease. D-1: Decrease on basis of four parks, eight having no admission. D-2: Decrease on basis of seven parks. D-3: Decrease on basis of eight parks. D-4: Decrease on basis of nine parks. D-5: Decrease on basis of 10 parks. D-6: Decrease on basis of 11 parks. D-7: Decrease on basis of six parks. I—Increase. I-1: Increase on basis of four parks. I-2: Increase on basis of five parks. I-3: Increase on basis of seven parks. I-4: Increase on basis of eight parks. I-5: Increase on basis of nine parks. I-6: Increase on basis of 10 parks. I-7: Increase on basis of 11 parks.

# BETTER SEASON HELD DOWN BY RAIN



## The Pool Whirl

By NAT A. TOR

(All communications to Nat A. Tor, care of New York Office, The Billboard.)

This column has always urged against the prevalent practice of swimming pools employing the trite slogan, "Swim in Water Fit To Drink." It has been the contention that when you lay too much stress on the sanitary conditions of your tank you immediately raise a point in the minds of the public that may not otherwise be there. You then set them a-thinking about the technical side of water control which they ordinarily don't understand. And it is a fact that when one doesn't comprehend a subject he or she becomes skeptical about the whole matter.

Furthermore, the I do know a little bit about the intricate workings of aquatic sanitation. I never could quite understand the meaning of "Swim in Water Fit To Drink." If you took the trouble to look back at the columns printed here weekly in the past three years you would discover that it has always been suggested to pool operators to refrain from using the old slogan, which, to my mind, was meaningless anyway.

Now an expert backs up this department. He is Chauncey A. Hyatt, swimming pool sanitarian for the State of Illinois, about whom much was written last issue. Hyatt, it must be repeated, knows as much, if not more, about water sanitation than any man in this country and it is his opinion, too, that the popular pool phrase, "Swim in Water Fit To Drink" is an unwise one.

According to the learned Illinois sanitary expert, the water we drink is most certainly not clean enough for swimming. And that in itself ought to push the aged adage into the ol' ashcan. Imagine advertising that your water is fit to drink and then to learn that the water we drink is not fit for swimming!

But suppose we let Hyatt explain it himself. "The water we drink," says the sanitarian, "contains a number of germs which are harmful. But when we drink that water goes down our alimentary canal and the stomach is so equipped to fight these germs, with the result that no harm is done. The more deadly germs are, of course, killed in the process of purifying water for drinking purposes. But should we take that same water and attempt to swim in it, the germs which remain would play havoc with the many parts of the body with which it comes in contact. Whereas in drinking a glass of water our throats and alimentary canals are touched by the germs, in swimming we expose our eyes, ears and noses as well as the entire skin of the body to them, with the further result that the water we drink is most certainly not fit for swimming."

So it seems that a more suitable sanitation slogan would be: "Swim in Water Better Than the Kind You Drink!" But, of course, that too, in my opinion, would be bringing up something that should be forgotten altogether.

That round-table discussion on swimming pool matters at the recent national convention was so interesting that lack of time prevented the last few topics from being aired. The subject of night bathing had just come up when the meeting adjourned and it was a pity, for many pool men were most concerned with night bathing, what with the poor results they've had from past experiences along these lines. And I, too, was most anxious to hear the various opinions on this topic, it having been one of the pet subjects of this column for some time.

However, the subject never came to life, the room having to be vacated

While the upswing was not as general as had been anticipated shortly after the season's opening, there was a pickup in business of amusement parks, pools and beaches and in resort patronage in general. The increase was spotty, being felt more distinctly in some localities than in others. In many sections no improvement in patronage nor revenue was reported. But, all in all, 1935 was heartening to operators who found a response to special efforts which they made in exploitation and promotion. Compared with three or four years ago, it meant decided uptrend.

Pre-season trade and the Decoration Day openings brought good tidings and it was freely predicted that the season would be big. Then came a visitation of bad weather, almost from Coast to Coast, and it was tough going for the next few weeks, putting an end to early enthusiasm. Then it was that the most resourceful managers put on their thinking caps and literally weathered the storm, getting some business, while more conservative or less ambitious operators took it on the chin.

### New Rides and Acts

Free acts and other entertainment and fireworks in numerous spots were used much more profusely, the past season and reports indicate that these features more than justified themselves. When new riding devices and other attractions were installed it was apparent that their acquisition met public approval and that had not such pullers been present it would have been just too bad. Fireworks did wonders for the new managerial setup in Lakeside Park, Denver, acts went over big in Eastern spots and some in the Middle West and management of West View Park, Pittsburgh, attributed much of its revenue rise to installation of new rides, to name some cases in point.

That any plans which will make for increased amusement park consciousness and stimulate gate attendance are crying needs for the industry is generously and generally admitted. There was talk at the recent Chicago convention of the National Association of Amusement Parks, Pools and Beaches of ways and means to propagate nation-wide interest in amusement parks, and some of the best brains of the industry are bearing down on this problem as never before. It is not too much to believe that within the next year it is likely a scheme or campaign may be evolved which will go a long way to prevent waning interest.

### Plans for Future

A gateway merchandise plan to pep up gates is being given much thought and other means of increasing revenue within parks as well as to swell attendance are uppermost subjects in the minds of leaders in the field. There has been talk along this line before, there is more talk now, but indications are that this time it is going to lead to concrete accomplishment.

For another meeting, I had the good fortune to learn at least one pool owner's experiences with night bathing.

I was put at the same table at the banquet with Ray Steck, Lake Hellums, Enid, Okla., and it was he who told me one of the most startling stories about night bathing I have ever heard. According to Ray, if it were not for his night bathing he would not have had successful seasons the past two years. He does most of his biz at night.

You pool men who can't get more than a handful of swimmers after 7 o'clock will keel over, I know, when I tell you that Ray Steck keeps his pool open all night and that he gets as many as 800 and 400 persons to his so-called "Sun-Rise Swim" at 3 in the morning. And his tank is in a very small town.

He told me he discovered there are a great many persons who love to swim the very first thing in the morning before breakfast. "Sort of gives 'em an appetite," he said. "And so I just give 'em what they want. I run a 'Sun-Rise' swim two and three times a week at my regular price of admission but throw in a platter of waffles after each swim, free of charge." People go to work early in those parts. From midnight to 3, Ray discovered, his pool was just the place for parties that were breaking up after a round of night spots. And so

Dance-hall business was on the up, name bands and special floor programs adding their drawing powers in this direction. Pool business showed no decline in popularity when weather was seasonable, but many tanks were hard hit by adverse temperatures.

### Better for Beaches

Beaches and piers reported a better season than in some years. Steel Pier and Young's Million-Dollar Pier, Atlantic City, had big pickups, the former with its stellar 24-hour bills of acts and other entertainment, and M.-D. Pier, with acts headed by Manuel King, boy lion trainer, chalked up a season better by 50 per cent than any in the past three years.

From Long Island came news of the best period in five years, that message being the consensus of interests in Rockaway Beach, Jones Beach, Long Beach, Roxbury, Broad Channel, Freeport, Oceanside, Hempstead, Mineola, Valley Stream and a dozen other localities. Eastern Ohio and Western Pennsylvania, locale of numerous pioneer amusement parks which have been run consistently along the same policies for a number of seasons, turned in the verdict that, with Labor Day business, they had had the best returns in five years. There was a big improvement at Cedar Point-on-Lake Erie, Sandusky, O., and large industrial outings, lapsed during lean years, came back in gratifying numbers.

Meyers Lake Park, long a Canton, O., landmark, did so well that an ambitious construction program is on for 1936. Summit Beach Park, Akron, has announced a rehabilitation plan and its management expects to return to a pay gate and free-acts policy. Carlin's Park, Baltimore fixture and exemplification of all-year-round operation with success, reported its best season since 1929. Casino Park, Lake Worth, Fort Worth, Tex., maintained operation at the 1934 mark.

### Baker's Good Report

Harry C. Baker, president of the NAAPFB and head of an operating company, said that the pickup in receipts in various parks where the company has equipment ranged from 10 to 50 per cent. Rockaways Playland reported an up of 10 per cent over last year.

Playland, Rye, N. Y., crack Westchester County operated spot, acknowledged revenue of as much if not more than in 1934, but this came with bad weather thru May and June and in September until closing time, evidently holding per capita spending to about the 1933-'34 level. Luna Park, Coney Island, N. Y., its management stated, had business 15 per cent over returns of any of the last five seasons.

Detroit parks came thru on top, varied amusements being emphasized, and Eastwood Amusement Park there is making progress in development of an all-season schedule.

he keeps open the pool all night long, playing to different types of persons all thru the day and night.

Whether you can follow this in your own section is another matter. It might pay, however, to study your prospective clientele more thoroly and, as Ray Steck has discovered, you may find, much to your surprise, that there are a great many people who may want to swim just after finishing a round of parties or as a wake-up tonic first thing in the morning.

DOTS AND DASHES—Annual water carnival for The New York American Christmas Fund held last week in Park Central indoor tank, New York.

Harry Ackley, pool constructor, says he's had more demands for wave machines recently than ever before, which is a sign of what?—Buddy Stegel, high diver, writes that he's contemplating building a new swim tank in Wichita, Kan., next spring and that in the meantime he's running an indoor gym. . . . St. George indoor tank, Brooklyn, has replaced its Bank Nights with so-called Carnival Nights, which I've got to go over and look up one of these nights. —Jimmy Monteith, University City pool, St. Louis, gets this department's vote for being one of the most dapper of all pool men.

## Atlantic City

By WILLIAM H. McMAHON

ATLANTIC CITY, Dec. 21.—Resort's plans for the holidays are complete, with eye to attracting from Philadelphia and New York especially. Gone in big for Eighth Annual Festival of Lights and spending plenty for novelty in decoration . . . hotels reporting reservations . . . Steel Pier installs big lobby display and at same time announces "progress" in connection with large Ford exhibit and plans for its continuation in even brighter setting.

I. Perlin, of the Colonial Theater, has ballyhooed his Monday night hour broadcast with Gus Edwards into the prominence of a first-night opening with result of packing 'em, altho idea was tried by half dozen others in varied forms with little success.

For its Major Bowes presentation tomorrow Steel Pier is selling tickets for individual shows, four having been scheduled, a new departure in usual custom of this amusement place . . . Strand Theater on Boardwalk closed for winter, except week ends . . . Dick Bergseth, former manager, definitely at Embassy on avenue.

## PICNICS DECLARED

(Continued from page 36)

the season when there are a multitude of other duties crying for attention.

### Must Have Facilities

Don't wait for picnics to come, go out after them and in the summer when you get them into your park, treat them as you would expect to be treated were you the picnic committeeman—the good old Golden Rule. And—may I suggest that immaculate cleanliness of grounds and groves, eating pavilions, comfort stations, good order, courtesy of help and plenty of drinking water are all essential and more important to the picnicker who is to be with you most of a day than to the transient patron who stays a short while.

May I be so bold as to state, if it applies to any of my hearers, that it might be well to check up first and see if you have the desired facilities to entertain picnics before going out soliciting for, after all, what is good business about spending time, money and sometimes labor on outings solicitation if, after you have gotten them, they won't come back the following season?

## IMPORTANT EVENTS

(Continued from page 37)

Beaches in Hotel Sherman, Chicago, December 2-6, indicated best show in some years.

RISK REPORT—Special insurance committee of NAAPFB reaches agreement on tentative plan for lower liability rates to members after meeting in Baltimore, action to be taken at Chicago convention in December.

SCHOTT CONEY HEAD—Edward L. Schott elected president and general manager of Coney Island, Inc., Cincinnati, November 7, to succeed his father, the late George F. Schott.

OKLA. ORGANIZES—Oklahoma Park and Pool Association formed in Oklahoma City, with Ray Steck, Enid, chairman, organization to be completed February 16, 1936.

DEATH OF DAVIS—Felix M. Davis, former manager of Paxtang Park there, at his home in Harrisburg, Pa., November 14 of heart trouble.

Season's Greetings  
Merry Christmas  
Happy New Year

JANE and ARCH  
CLAIR Norumbega Park,  
Auburndale, Mass.

Wanted for 1936 Season

Carnivals, Rides, Concessions, Free Acts.

CASINO PARK

MANSFIELD, OHIO.

Address All Communications to

G. W. TAYLOR, Manager, 66 Parkwood Blvd., Mansfield, O.

## WANTED

CARNIVAL AND FREE ACTS FOR A FOURTH OF JULY CELEBRATION.

LAKESIDE AMUSEMENT CO.

Guttenberg, Ia.

**American Recreational Equipment Association**

By R. S. UZZELL

The February meeting of our executive committee in the office of the secretary in New York City will outline a very comprehensive plan of activities for 1936. We expect to bring your exhibit home from the convention free of transportation charges. We shall endeavor to send you a new set of form of contracts for the various States. Remember, the laws have changed in one-third of the States and there are a lot of idle lawyers to pick flaws.

We are all for a bigger and better exhibit and for improvements in the conduct of it.

**Designs Now Plentiful**

We all missed the genial judge, Charles Wilson, from Louisville. He joined us in 1919 when we were debating whether we should fold up or get going. He has had an active career of usefulness with us, which is generally appreciated by the membership. Let us go out of our way to make his declining years pleasant and make him feel that his friends will not forget but long remember his fine contribution to the upbuilding of our national association.

George Lauerman is improving in a hospital and now we are promised he will be active among us again after a short period of convalescence. We did not want to tax his strength by having all of us call on him personally, but a few of our members saw him and he soon learned that we think of and appreciate him. We are hoping for George's speedy recovery.

Each of our manufacturers has either something new or new designs. There is enough material now available to build an entirely new and different park. We have had the courage to come thru and believe Mr. Parkman is going to get the contagion.

While the reaction from the convention is still being felt, it is interesting to hear opinions pro and con, but at the same time constructive and not destructively critical.

The one which follows is from W. F. Mangels of Whip fame. Whether you agree or disagree with him, why not write your author so that all may know your position. From it all will come helpful suggestion for improvements.

**Reaction of Mangels**

The Mangels letter follows:  
Dear Uzzell:

Now that we are all safely home from the convention it would be of great value if each member expressed his or her reaction and suggest possible improvements for future conventions. The following are my reactions to the convention just closed in Chicago. First in mind is the great optimism that prevailed throughout the week; exhibitors as well as visitors held up their heads and were smiling, all pessimism was taboo, all felt that we are "over the hill" despite the fact that no great volume of new business was consummated.

I believe that the next convention will be a hummer; there will be a greater number of new devices and appliances offered, buying power will have returned and the promoter and inventor will be rewarded for his outlay and effort. So much for that.

What about the program sessions? Ah, that is the weakest spot of the convention. The same old long-drawn papers read, the same feeling that just so much time has been wasted, the same audience sitting in silence. In my estimation there should be a radical change, and as a starter I suggest the following: The party who prepares a paper on a certain subject should also prepare a synopsis of his paper to be read by him at the program session, while the paper would be printed in the annual report, something like this: "Our next speaker on the program is Mr. Brown, who has prepared a paper on Roller Coasters. This paper will be printed in full in our annual report, but Mr. Brown will read

a short synopsis, and invites all those that are interested in the subject to a round-table discussion which will be held immediately after this meeting."

In this manner very little time is lost by those not interested in the subject matter. I dare say that few listeners get any benefit from long-drawn papers read at the meetings, most of them relying on the printed reports. If this system is adopted it would be imperative to print the annual report within a short time after the convention.

Another improvement I suggest is to cut the convention to three days, Tuesday, Wednesday and Thursday, exhibition hall open all day and every day, and program session and round-table talk all three days, thus the exhibitor can arrive Monday and depart Friday. There need be no fear that the open exhibition hall will interfere with the program sessions; those days have passed. Yours for a bigger and better convention.

**Long Island**

By ALFRED FRIEDMAN

FROM ALL AROUND: Big holiday biz forecast. . . . Roadside Rest, Broad Channel ("takeoff" name for Roadside Rest, near Long Beach), closed for the winter months. . . . Towers Club, Far Rockaway, has done a closeup for the winter. . . . What has become of Long Island's scores of miniature golf courses, brought into existence during the craze a couple of years ago?

Joe Herman, Far Rockaway tavern pilot, is now with the Paddock Grill, 52d street and Broadway. . . . Frank Buck on the Coast. . . . Three new movie theaters in construction around Long Island. . . . After all these years a radio script writer finally hit upon Great Neck as the location of a collar concern's factory. Pretty original, but maybe it's cold. . . . Bethpage State Park, where the National Municipal Golf Tournament will be held in July, is being put into first-class shape for the event.

Twice a week, it seems, there are developments of some sort in regard to the '39 World's Fair, to be held on the Island. Latest happenings seem to be the most important, for they concern finances of the expo. Many large concerns have already shown a willingness to buy space at the fair and conduct extensive expositions of their own. This, coming at so early a date, is seen as most encouraging.

Frank Buck, who makes his and his animals' headquarters on Long Island, is said to be contemplating big things for the '39 fair. Unless we miss our guess badly, Buck should be as prominently identified with the coming fair as Sally Rand was with the Chi event.

ROCKAWAY BEACH: Coast guards ride the Boardwalk every night in autos, looking for potential rum smugglers. Gives a little excitement to the winter's dull moments. . . . MIT Goldberg, Boardwalker, has gone in for cartooning, and a national newspaper syndicate has already purchased a few of his creations at good prices. . . . Quite a snicker resulted at a recent Board of Trade meeting when somebody mentioned wheel chairs for the Boardwalk. . . . Judge Ben Marvin is absorbing some of Berneda's sun.

LONG BEACH: Old Boardwalk being ripped down and new one starts January 15. That's very definite, too. . . . Lots of the shops are closing for the winter months. . . . Exactly 100 hotels in Long Beach, against 150 in Miami. . . . Benefit show a success, and Morty Gold is largely responsible. . . . Gang recalling days when Will Rogers used to summer here regularly and get so much enjoyment out of throwing a soft ball around on the beach with his pal Eddie Cantor.

**With the Zoos**

SALT LAKE CITY—Zoo troubles apparently have been settled and a board has been named by the city commission on recommendation of Mayor Louis Marcus, consisting of Dr. Charles G. Plummer, William R. Pollock, Edward L. Vetter and J. Frank Ward, to act with Commissioner P. H. Goggin, ex-officio, to manage Hogle Gardens Zoo. Dr. Plummer is the only hold-over member of Salt Lake Zoological Society, which for several years has had the zoo in charge. If the zoo continues in Hogle

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**REASONABLE LEASE** | **On Conneaut Lake**

SEASON MAY 30th—SEPT. 7th, 1936

New Contracting for New and Novel Rides and Games, Book Conventions, One-Day Picnics, Group Parties, Rehabilitation Program Now Under Way.

WANT Old Mill, Water Scooter, Dodgem, Kiddie Rides, Miniature Railroad, Address WILLIAM KLEEB, Gen. Mgr., Conneaut Lake Park, Pa., or Peoples-Pittsburgh Trust Co., Pittsburgh, Pa.



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WATER SKOOTER.

Gardens it will be because the new board deems this advisable. It may be moved back to Liberty Park. Future finances constitute a problem.

ATLANTA—Grant Park Zoo has delivered 12 lions to Hart McKillop, McKillop-Hutton lion farm, near Fort Lauderdale, Fla., recently established and now having about 80 lions. Zoo has five lions remaining.

NASHUA, N. H.—Recent births at Benson's Wild Animal Farm were of a tiger and a chimpanzee. Mrs. Margaret Thompson, in charge of the chimps, says it is a beautiful specimen, and Mr. Benson is proud of the baby tiger. Patrons still come to the farm despite cold weather. Mr. Benson has some new ideas for next summer.

**LET PUBLIC KNOW**

(Continued from page 95)

reconstruction. We had made up our minds to sell Topeka and Shawnee County on the institution or give up the ship. I mention these things because I believe it is of the utmost importance that the people nearest our fairs be thoroughly sold on them. In Topeka we prevailed on the Chamber of Commerce to give a dinner for the business men—525 of the representative men of the community, among them the county commissioners, attended. We fed them and then opened the fireworks. At that meeting we laid all the cards on the table, told them as best we could as to what the fair did for the community and why in our opinion it should be carried on, and more than that—should be made an instrument of greater service to agriculture and live stock, the backbone industries of Kansas. At the close of my remarks I put the issue squarely before the meeting and asked whether they wanted the fair to be abandoned or whether they wanted to roll up their sleeves. The results attained at this meeting were very gratifying. Both of our daily newspapers came out enthusiastically for the Free Fair, and gradually we changed the public attitude to where we now have, I think, as near 100 per cent of the people talking for the fair as you will find in any community. I believe the first essential move in the fair business is to tie the city, county and State as closely as possible to the fair in a friendly way.

Another problem that confronted us was the way in which politicians and others took advantage of the box office. In looking back over previous records in my first year as secretary I discovered that there had been about 5,000 free-riders in the grand stand. We didn't cut them down—we simply eliminated all passes. We do issue two tickets to every member of the Kansas Legislature and two tickets to every out-of-town newspaper that carries our publicity. Since the day we adopted this policy the Kansas Free Fair has made money.

Our next place of overhauling was in our concessions department. Many of the business institutions of Topeka were doing business on the fairgrounds. They had been permitted to operate there by paying only a small amount of money to the association. As I looked over the records, I found that they were not paying enough for the space they occupied. We raised the price on footage and increased our concessions revenue by several thousand dollars and, since our fair is on its feet and operating in the black, we find our concessioners are perfectly willing to pay the increased price for space, knowing as they do that so many thousands come to our fair on account of the free gate.

(Continued next week)

**Holiday Greetings From**

**PALISADES AMUSEMENT PARK**

PALISADE, New Jersey

THE MANAGEMENT TAKES Pleasure in Announcing a

**COSTLY GIGANTIC**

Renovation Program for 1936

Featuring a

**NEW MAMMOTH PLAY AREA**

and many other novel, sensational innovations arranged by BERT NEVINS, who has been re-engaged as publicity and exploitation manager for 1936.

**HUNDREDS OF THOUSANDS**

more expected in attendance at the famous scenic spot overlooking the Hudson due to elaborate picnic plans and facilities now being developed.

**OUTSTANDING FREE**

Thrill Acts to be presented in big open-air theater.

**NOW BOOKING**

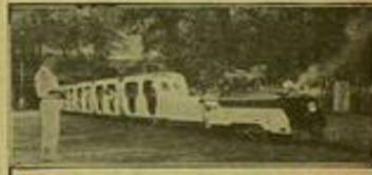
Concessions of All Kinds and Riding Devices.

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Streamline Miniature Railways for Parks and Places of Amusement. WAGNER & SON, Plainfield, Ill., U. S. A.

**Merry Xmas & Happy New Year**

Those coming to Florida stop at Alafia River, nine miles south of Tampa. **MOTTIE'S TOURIST CAMP**. Good Fishing. Modern Camp. Good Rate. Hot. Dairing. Loads of Fun. Free time for all. At Gibbeton-on-the-Bay, Gibbeton, Fla.

**WANT TO SELL**

An interest in SYLVAN BEACH AMUSEMENT PARK, 6 miles from City Limits of St. Louis, 1,000,000 population. In business since 1922. Grand Big. Can use \$25,000 for further expansion, to take care of increased business. We are in the Meramec Valley, which is the Cooney Island of St. Louis. Welcome close investigation. L. W. PETERS, Box 29, KIRKWOOD, MO. Phone: Kirkwood 960.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

**Wanted for 1936 Season**

Rides, Side Shows, Circus, Carnival, Orchestra. Will open the latter part of May. Park Amusement, 47, Townsend Club Building, Fourth of July, Labor Day.

LEON PARK, Miles City, Mont.

WANTED—Rides, Concessions, Portable Dancing, Roller Skating, Pavilion with Light Plant. Also Partner Wanted, \$2,500. Country Resort, near Smith. Write Owner, SHIRLEY, French River, Minn.

Conducted by CHARLES C. BLUE—Communications to 25 Opera Place, Cincinnati, O.

# CASTLE NEW HEAD OF HASC

## Entire Ticket of Officers Elected

Amusement folk gathering for week of festivities—President Landes praised

KANSAS CITY, Mo., Dec. 21.—John R. Castle, one of the owners of United Shows of America, has been elected president of the Heart of America Showman's Club for 1936.

The entire ticket of officers with Mr. Castle was elected—John Francis, first vice-president; George Howk, second vice-president; Dave Stevens, third vice-president; Harry Altshuler, treasurer; G. C. McGinnis, secretary.

Many out-of-town amusement people are arriving daily to spend the holidays in this city and attend the Banquet and Ball and Christmas week festivities of the HASC.

President Landes has worked hard for the club during the year and deserves a great deal of credit for the success of the club. The membership has increased considerably, and due to his influence and hard work the receipts of the Hospital and Cemetery Fund has notably increased.

The week's activities will start with a Christmas Party and Dance on December 25 in the clubrooms. Refreshments and lunch will be served. There will be dancing, and for those that do not dance there will be bridge and other entertainment. December 30, the members of HASC and the Ladies Auxiliary will give a Tacky Party and Dance, to be held in the ball room of the Coates House. December 31 is the date for the banquet and ball, also to be held at the Coates House. Judging from present reservations there will be a record-breaking attendance. Frank Joerling, of the St. Louis office of *The Billboard*, will preside at the speakers' table. Many out-of-town prominent men have promised to be present, together with some of the city officials of Kansas City. President J. L. Landes is in charge of the reservations for the banquet and ball. The entertainment committee, looking after the arrangements, have placed a 30-foot Christmas tree in the lobby of the hotel. Exhibitors are arriving and placing their equipment in the lobby of the hotel, and this feature this year promises to break all former records.

For out-of-town guests the club will furnish stickers for their automobile windshields that will allow them parking privileges while in the city.

Those arriving for the holidays: Mr. and Mrs. John R. Castle, Orville Hennies, Harry Hennies, C. O. Buton, Mr. and Mrs. Noble Fairly, Eddie Phillion and wife, Tommy Martin, Elizabeth Yearout, Mr. and Mrs. Abner Kline, R. E. Hancy, Col. Dan MacGuggin, J. F. Pennington, Roy Marr, Mr. and Mrs. Hockwell, C. V. Shubert, Mr. and Mrs. Eddie Strasburg, H. W. (See *CASTLE NEW* on page 105)

## Hills With Spencer

LAKE HELEN, Fla., Dec. 21.—Mr. and Mrs. Russell Hill have signed with the Sam E. Spencer Exposition Shows, the former as general agent and the latter handling advertising, for next season. The Hills are spending a few weeks at their home here.

## Captain Valley Coming

CINCINNATI, Dec. 21.—Captain Jack Valley, who formerly operated shows in the United States, principally in the Eastern States, is scheduled to arrive in this country in the near future from San Juan, Puerto Rico, in behalf of the Inter-Antillean Fair and Exposition to be staged during late winter.

ORLANDO, Fla., Dec. 21.—C. E. Barfield, of Barfield's Cosmopolitan Shows, is preparing to launch a unit of riding devices and concessions on December 30, to play winter engagements in this State. His complete organization will start its season in the spring in Georgia.



ARCHIE CLARK, retiring president Pacific Coast Showmen's Association and owner Clark's Greater Shows, who is credited with puffing over the recent PCSA Banquet and Ball to record accomplishments. Early in his show career he operated concessions with various carnivals. Launched his own organization in 1915.

## World of Mirth Awarded Allentown, Winston-Salem

NEW YORK, Dec. 21.—Max Linderman, manager of the World of Mirth Shows, announced that his organization has been awarded the 1936 contracts for the fairs in Allentown, Pa., and Winston-Salem, N. C.

Allentown date will mark Linderman's sixth consecutive appearance at the event and his fourth with World of Mirth title. Winston-Salem is a repeat, show having played it for the first time this year.

## Ex-War Service Showmen Urged To Keep Discharges With Them

CINCINNATI, Dec. 21.—A communication was recently received by *The Billboard* from Thomas W. Reeth, Service Officer, Commander, Massillon Post, No. 221, American Legion, Massillon, O., in which he urged that war veterans engaged in show business carry their discharges from service with them. Following are excerpts from his communication:

"There are certain benefits that may be derived from the United States by the man or woman who was in the service, but before any of these benefits may be applied for or received from the federal government it is necessary that certain forms be filled out, and these forms contain practically all of the data that is on the discharge certificates.

## More Records Than Attendance Scored by PCSA Banquet-Ball

LOS ANGELES, Dec. 21.—As stated in a featured story in last issue, the 14th annual Banquet and Ball of the Pacific Coast Showmen's Association, held in Hotel Biltmore here December 12, scored a record attendance for this function. Because of the date being late in last week a list of registrants in attendance and some other important items could not be arranged and delivered to the Cincinnati office in time for publication in the designated department in the issue dated December 21. These are included in the following paragraphs:

Not only in attendance but also in other scoring points the 14th annual event stood out as the most glamorous

affair in the recollection of those who have made them all. President Archie Clark had made promises, but in his usual reticent manner had not told much of his plans, hence until the last few weeks all were guessing. The selection of Will Wright as chairman, and his quickly getting into intensive action, caused things to happen in short order. The net profit was in excess of any of these affairs of the past, and this in spite of the fact that the ticket price was boosted one dollar, the production cost higher and having as counter attraction one of the most eventful of local affairs, *The Examiner's* Christmas Cheer Fund entertainment at Shrine Auditorium.

Large parties were in evidence. S. L. Cronin had a party of 32; Downie Bros. Tent & Awning, 24; Dr. Ralph E. Smith, 36; Harry Pink, 24; President Clark, 18. Other large parties include those of United Tent & Awning, Eastern Wholesale Grocery Co., Huggins-Young Co. and Los Angeles Heavy Hardware Co.

There was no speakers' table, and at variance from former years no dancing during the serving of feast—this to facilitate the serving of the guests and presenting of the floor show. Notables from circus, carnival, stage and screen, also other persons of note, were introduced by Eddie Gamble, who acted as emcee in place of Al (Big Hat) Fisher (originally selected), who was unable to attend. Those introduced merely took a bow in the glare of two large spotlights. Floral decorations were beautiful.

(See *MORE RECORDS* on page 104)

## Krause Shows Taking A Few Weeks' Layoff

TAMPA, Fla., Dec. 21.—Following the recent season-closing of Krause Greater Shows at the Leon County Fair, Tallahassee, the equipment was shipped to quarters at Eustis, where the organization will reopen at the Lake County Fair in January.

Manager Ben Krause, Secretary George Dorman and Agent Henry Crandell are among the members of the show in Tampa during the layoff period. Some of the personnel are remaining at Eustis and others are scattered about the State. Manager Krause advises that besides Eustis, Sanford, Bowling Green, Sarasota, Miami, Fort Lauderdale and Homestead, all Florida, are among the Winter fairs contracted to be played by his organization.

## Oliver With Majestic

CINCINNATI, Dec. 21.—Frank Oliver advises that he will be general representative Majestic Shows, of which R. G. McHendrix is general manager, for 1936, and has started the engagement booking trips.

## Blue Ribbon Books Florida Engagements

WEST PALM BEACH, Fla., Dec. 21.—L. E. Roth, general manager Blue Ribbon Shows, while here a few days ago advised that the following engagements in this State for his show had been booked by Robert (Bob) Kline, general agent: Elks' Fun Festival, this city; Martin County Fair, Stewart; Indian River County Fair, Vero Beach; St. Lucias County Fair, Port Pierce; Brevard County Fair, Melbourne; Hyland County Fair, Sebring; Marion County Fair, Ocala.

## Winter Street Fairs in France

PARIS, Dec. 21.—Street fair activities continue thruout France until mid-January, when there is a few weeks' lull before the new season gets under way.

During the Christmas and New Year's weeks practically all of the big cities and towns of France stage street fairs. Among the more important slated for the holidays are: The annual winter street fair of the Montmartre (cabaret belt) quarter of Paris, four separate street fairs at Bordeaux, a big one in the center of Lyons, also at Rennes, Rheims and many other towns. The number of attractions at these winter events run from 30 to well above 100. As all-night permits are granted for the holiday nights, business is good when weather is favorable.

## Hennies Bros. at Davenport

ST. LOUIS, Dec. 21.—During a visit to *The Billboard* office Orville Hennies, of Hennies Bros., Shows, exhibited contracts for the show to play the Mississippi Valley Fair and Exposition at Davenport, Ia., in 1936. H. W. Power is secretary of this fair and Mazie Comp-ton Stokes assistant secretary.

ATLANTA, Ga., Dec. 21.—The Johnny J. Jones Exposition has contracted to furnish midway amusements at the Georgia State Fair and Exposition at Macon in 1936. On his return from the international fair men's meeting at Chicago, E. Ross Jordan, secretary-manager, announced a plan for a right censorship of concessions at his fair next year.

## BALLYHOO BROS.' Circulating Exposition A Century of Profit Show

By STARR DeBELLE

GRATITUDE, Ga., Weed Ended Dec. 21, 1935.

Dear Charlie:

The name of this town symbolizes the feelings of these troupers relative to some circumstances overcome during this pre-Christmas week's showing.

Made long jump east, throwing the show on the banks of the Atlantic. Thought we would be thrown into it, but were not. Everything in an uproar on

our arrival. No auspices, no lot contracted and the license not straightened out. Our bill posters didn't know whether to bill it or not. Thought it best not to waste the paper until the spot had the okeh that counts. Rome wasn't built in a day, but this town was billed in a half day.

The entire show personnel worried. No word from the bosses, since the Chil- (See *BALLYHOO BROS.* on page 104)



**Showmen's League of America**

CHICAGO, Dec. 21. — Vice-President Jack Nelson presided at a very interesting meeting Thursday night. Attendance good and reports of all committees very interesting. Seated with Brother Nelson at the officers' table were Treasurer Lew Keller, Secretary Joe Streibich and Past Presidents Edw. A. Hook, Sam J. Levy, C. R. Fisher and Ernie A. Young. Brother M. J. Doolan and his committee are making extensive plans for the big New Year's party and a big time is assured.

Treasurer Lew Keller back from Biloxi looking fine and wearing a nice coat of suburn.

Brother Gerald Snellens in for a visit, the first in quite some time. Forest Scott back from a business trip. John Lorman still talking about the bridge tournament and Sam Bloom anxiously awaiting delivery of his trophy.

House committee busy setting up the usual Christmas tree, and the room now have a real holiday appearance.

Sorrow again in the death of one of our oldest members, Brother Henry M. Shoub, who died December 16 and was buried at Showmen's Rest three days later. Dr. Coppeland Smith officiating.

Applications of John P. McNiff and Howard Gloss presented for ballot and each duly elected to membership.

Brother Ben Feinstein has left the hospital and was among callers at the rooms.

Arthur Radell in for the meeting after a long absence. Morris Hutner is a regular caller and seldom misses a night. Irving Mallitz working at the Fair for the holidays. Welcome letter from Brother Will Wright was read at the meeting. Other messages received were from Elwood A. Hughes, Max Linderman, Forest G. Scott, Rubin Gruberg, Dr. Max Thorek, John R. Castle, Charles H. Duffield, Nat Green Jimmy Morrissey.

Brother Frank D. (Doc) Shean writes that they had a stormy voyage and quite a delay in their return home. Expect to be back in Chicago for Christmas. Says he did not miss any meals in spite of the weather. Must be a regular sailor.

Don't forget that your 1936 dues are now due and payable. This is an important duty and one that should be given attention at once. Do not delay—do it today.

Brother Viri Hill, of Streator, in for the meeting, a little late but sure glad to have him with us. Brother Sam Abbott in the hospital. Reports of his condition not yet received.

Brother Nate Eagle and his midgets, Don Williams, Charles Ludwid and Buddy Thompson, are regular callers at the rooms. Charles and Don are becoming regular pool players.

**Philadelphia Pickups**

PHILADELPHIA, Dec. 21.—Bob Morton arrived in the city the past week and says he had a very successful group of Shrine circuses in the Southwest. Will resume his dates shortly after the holidays.

Ed Hickey, one of the owners of the Eighth Street Museum, left for Miami to spend the winter. He bought a house there last winter and was anxious whether the recent hurricane left it intact.

Bill Sylvan came in from the South. Was part of the season with Downie Bros' Circus and part with West's

World's Wonder Shows. Will remain here for the winter.

Harry Bentum and Bench are operating and promoting in Washington and vicinity during the holiday season. Expect to finish there shortly after Christmas and go to Philadelphia and New York City.

Mme. Zetta, mentalist, has closed at the Eighth Street Museum and leaves for Boston, where she will fill some theatrical engagements, having bookings that will keep her in theaters most of the winter.



**Pacific Coast Showmen's Assn.**

LOS ANGELES, Dec. 21.—At Monday night's meeting Secretary John T. Backman announced the attendance 121. President A. S. Clark presided. In the death of Brother Charles F. Curran silent tribute was paid, as is the custom. His death is much regretted by his large number of friends with whom he was very popular.

Chairman Will Wright, of the Banquet and Ball, made his final report, and the greatest amount ever shown as profit was announced. Wright has the distinction of having two records, in the ball of 1930, of which he was chairman, record held until the 1935 big affair, also the greatest profit from a Hi Jinks goes to the credit of Will Wright. A rousing vote of thanks given him. The matter of diverting a considerable sum from the General Fund brought out the fact that five members who were present had made provisions in their wills for bequests to the Cemetery Fund, and for that reason the sum will be transferred to add to the rapidly growing savings account of PCS. Communications: From Al G. Hartman, of The Billboard, and the reading of this drew a big hand. This organization is truly grateful to ol' Billyboy. Letter from C. Wrightman, San Francisco, with a much appreciated check enclosed. A fine letter from Price E. Payne, of Long Beach. His check and the expressions embodied in the epistle got a big hand. Letter from Dick Wayne Barlow—a check and news of his activities, also his appreciation of the PCSA column in The Billboard, saying that he and many others are grateful to Steve Henry for these weekly "letters from home." From Mrs. J. Alvin Bailey, expressing thanks for what she felt were distinguished honors paid her by this organization.

Report of the auditing committee, Theo Forstall and Jack Youden, who checked the accounts of the club. Everything in excellent shape, and complimented John Backman for a very careful conducting of the financial affairs.

George Tipton and Joe Krug submitted the menu for the Christmas dinner, a most excellent one. C. P. (Doc) Zeiger went into details of a plan for raising funds in the Cemetery Drive that will be operative after January 1. Incidentally, Doc broached a plan last year and this is his improved idea, that members thought would be productive of fine results. Claude Barie was appointed as committeeman to supply an orchestra for the Christmas feed.

With the ball now past history there will be the getting into the plans that have been made for further winter diversion, which includes the annual Hi Jinks, Past-Presidents' Night, an outing at Jim Jeffries' ranch, near Burbank—in fact, affairs have set until the opening of next outdoor show season.

Mel Smith said he felt impelled to make a speech, that he was spokesman for the

**ALLAN HERSHELL CO.**  
 1936 DE LUXE KIDDIE AUTO RIDES  
 OUTSELL ALL OTHERS—75 Satisfied Customers.  
 Made in four different sizes for 1936. Model "A" De Luxe 10-Car, seating 14 large children. Sells for only \$1,250.00. F. O. B. North Tonawanda. Model "B" De Luxe 8-Car, seating 12 children. Sells for \$1,000.00. F. O. B. North Tonawanda. Smaller 8-Car Model for \$750.00. Special 20-Car Model for \$2,150.00. Furnished up special order.  
 All models equipped with smooth acting clutch, the only practical drive.  
**ALLAN HERSHELL CO., Inc.**  
 NORTH TONAWANDA, N. Y.

TO MY FRIENDS IN THE UNITED STATES AND CANADA I WISH  
 "A Very Merry Xmas and Prosperous New Year"  
**W. D. BARTLETT**  
 "GOLD DIGGERS"  
 Inquiries Solicited From Carnivals and Fairs Desiring To Book Digger Concessions for 1936.  
 Office & Factory: 26-28-30 Northeast 54th St., Miami, Fla.

MERRY XMAS AND HAPPY NEW YEAR  
 TO OUR FRIENDS EVERYWHERE  
**MR. & MRS. JAMES C. SIMPSON**  
 JOHNNY J. JONES EXPOSITION ---- SEASON 1936

MERRY CHRISTMAS TO ALL OUR FRIENDS  
**J. J. PAGE SHOWS**  
 Now Booking Shows and Concessions for Season 1936. Furnish new canvas for money-getting shows. Want one more Flat Ride; prefer Caterpillar. Also want Motordrome and Kiddie Rides. All address  
 J. J. PAGE, Box 405, Johnson City, Tenn.

young radical element of this organization. J. W. Petterson asked him what he wanted to talk about. Mel said he had no choice of subjects, and asked that some one just start something. It started all, of course, in a spirit of jest. Harry Wallace, Cal Lipes, Frank Downie, Frank Forrest, Ed De Mirijahn (his maiden start in the "grid club"), Harry Levine, Ed Maxwell, Archie Clark, Mickey Blue, John Miller, Dr. G. W. Boyd and Frank Babcock all drew hands. It was catch-as-catch-can. Miller, who has won other arguments by reason of his stentorian voice, finally lost a heat to Babcock. Dr. Ralph Smith tried to get his diversion period started, but remarked that in the talks he had just heard he was impressed with the ridiculous questions that had been asked, so he would change his intended subject to "Answering ridiculous questions of the inquisitive." Another outburst among the gridlers. John Miller got a decision in the telling of Bob Hunting, oldtime circus owner (the Hunting Circus). Bob at home between seasons, busy painting a boat. Inquisitive neighbor came along and asked: "What are you doing?" Bob replied, in slow, measured tones: "I am painting; I'm painting a boat; I'm painting it red, and I am going to name the boat 'Hell!'"

**NOT STOCK POSTERS NO TWO ALIKE**  
 Circuses, Coliseums, Carnivals, Fairs, Rodeos, Fraternal Orders, Beaches, Pools, Parks  
 We will submit designs, created exclusively for your show.

**H.W.M. POLLACK POSTER PRINT SHOW PRINT DIVISION**  
 BUFFALO, N.Y. PHONE GRANT 8205

**COATES HOUSE KANSAS CITY**  
 "THE SHOWMEN'S HEADQUARTERS," Home of the "HEART OF AMERICA SHOWMAN'S CLUB."  
 Now Under New Management.  
 RATES: 75c and \$1.00 per Day Without Bath; \$1.25 and \$1.50 with Bath. Special Weekly Rates to Showfolk.  
 SAY "I SAW IT IN THE BILLBOARD."

**Carnival Table 1932 to 1935**

Showing Comparative Percentage of Increase or Decrease of Various Departments of 12 of America's Leading Carnivals

Year.	Gross on Pay Gate.	Gross on Rides.	Gross on Pay Shows.	Concession Game Revenue	Other Concession Revenue.
'32 with '31	13.5—D <sup>o</sup>	17—Dx	8—Dx	15.5—Dx	6.6—Dx
'33 with '32	32.8—1 <sup>o</sup>	15.1—Ix	2.9—Ix	18.8—Ix	59—Ix
'34 with '33	20.2—I	60—I	14.6—I	20.1—I	17.7—I
'35 with '34	27.9—I	26.4—I	25.7—I	12.6—I	24—I
4-Year Average	16.8—I	21.1—I	8.8—I	7.7—I	23.5—I

KEY: D—Decrease. D<sup>o</sup>—Decrease on basis of 10 Shows. Dx—Decrease on basis of 11 Shows. I—Increase. I<sup>o</sup>—Increase on basis of 10 Shows. Ix—Increase on basis of 11 Shows.

SEE ANALYTICAL STORY STARTING ON PAGE 3

WHEELS

Park Special



30 in. in diameter. Beautifully painted. We carry in stock 12-15, 20-24 and 30 post-holes. Special Price.

\$12.00

BINGO GAME

75-Player, complete, \$5.25, including Tax.

Send for our new 1935 Catalogue, full of New Games, Dolls, Blankets, Lamps, Aluminum Ware, Candy, Pillow Tops, Hairbrushes, Paper Hats, Fans, Confetti, Artificial Flowers, Novelties.

Send for Catalogue No. 235. Heavy Convention Walking Cane. 12-15 in. with Mahogany Grip. Price Per Gross, \$24.00.

SLACK MFG. CO. 124-126 W. Lake St., Chicago, Ill.

ASTRO FORECASTS AND ANALYSES

1936, Complete (With Balance of 1935). Single Sheets, 8 1/2 x 14, Typewritten. Per M. \$5.00. Analysis, 3-p., with Blue Cover, Each, . . . . . 15. Forecast and Analysis, 9-p., Fancy Covers, Ea. . . . . 20. Samples of the 4 Readings, Four for 25c. Wall Charts, Heavy Paper, Size 28x34, Each 1.00. Getting Crystals, Ouija Boards, Planchette, Etc.

NEW DREAM BOOK

120 Pages, 2 Sets Numbers, Glorious and Polished, 1200 Dreams, Bound in Heavy Gold Paper Covers, Good Quality Paper, Sample \$0.15. HOW TO WIN AT ANY KIND OF SPECULATION, 24-Page Booklet, Beautifully Bound, Sample, 25c. FORTUNE TELLING WITH CARDS, Same Binding, 24 Pages, Sample, 25c. HOW TO BECOME A MEDIUM, Same Binding, 30 Pages, Sample, 30c. ZODIAC FORTUNE CARDS, Fine Set of 30 Cards, 35c.

Shipments Made to Your Customers Under Your Label.

Our name or ads do not appear in any book.

SIMMONS & CO.

19 West Jackson Blvd., CHICAGO. Instant Delivery. Good for Wholesale Prices.

POPCORN

South American, Jap. Huffless, Baby Golden, White Pearl, White Rice and Yellow Pearl. Also Popcorn Seasoning, Cartons and Popcorn Cones, in seven flashy colors.

H. B. HUISINGA

DELAND, ILLINOIS. Grower of Pure-Bred Varieties of Popcorn.

BINGO CORN GAMES

100 CARD SET, \$3.00. 200 CARD SET, 6.00. 300 CARD SET, 9.00.

All Sets complete with Calling Numbers and Tally Sheet. We pay the postage. Please remit with order.

GEORGE W. BRINK & SON, 1454 Gratiot Ave., DETROIT, MICH. Dept. 80. (Over Thirty Years in Business.)

1936 ASTRO FORECASTS

Horoscope Papers, 1-4-7 and 35-page Readings, Zodiac Display Charts, Horoscopes in 11 styles, Apparatus for Mental Reading, Mental Magic, Spirit Effects, Mott Camps, Books, Graphology Charts.

NEW 124-PAGE CATALOGUE now off the press. Most comprehensive list of Apparatus and Supplies in the World. Catalogue 30c. None free.

NELSON ENTERPRISES, 188 S. Third Street, Columbus, O.

GRAPHIC CHARTS

Copyrighted, Two-Color, Handwriting Analysis Charts. You've seen the test—we sell you the test. Elaborately designed—scientifically correct. Easy to understand and use. In each in lots of 500 or more. Send 10c for Sample. Money-making sales plan will be sent free with each sample.

CHARACTER ANALYSIS GUILD, Beverly, Mass.

Wishing to extend to Mr. Edward Jessop, and all old friends, Xmas Greetings.

For season of 1936, want to hear from leading show, most furnish first-class outfit and some financial assistance. Review, featuring Bands, Fan, Oriental Classic Dancing, Pipe-Organ Orchestra, working to all.

117 W. Ohio St., Pittsburgh, Pa.

SECOND-HAND SHOW PROPERTY FOR SALE

\$25.00 Beopel Tiger Row, Mounted Head, Life Size, 8-17 1/2 Each, Brightly Scaled for Speed Box, 5-200 Pr. Govt. Manducuffs & Leg Irons, with keys, \$20.00 Illusion—Sawing a Woman in Half, \$8.50 Electric Franchise Warner, We buy Blank Scales, any make; Convention Tents and Kiddie Rides. WEIL'S CURIOSITY SHOP, 20 S. 2nd St., Philadelphia, Pa.

HOT DOG, POPCORN, ICE CREAM COMPLETE COMBINATION GUTFILL, AUSTIN CAR. Made into a complete one-man unit, all in one place, with stainless steel lining. Ice Cream Compartment thoroughly insulated. Used, but in first-class condition. A live-very-cash-making investment. Write at once, Bargain, WM. B. BERRY CO., 100 North St., Boston, Mass.

TROPHIES, MEDALS, RIBBON BADGES

Catalogue Bulletin, Trophies, Booklet C, RESKREM SILVER CO., 1123 Broadway, N. Y. C.

MIDWAY CONFAB

By THE MIXER

READ EVERY PAGE in this issue—every issue.

READING ALL DEPARTMENTS increases knowledge of all amusement business.

It's again Christmas week. In a way the latter half of the 1935 season was "Santa Claus" to many showfolks.

NEXT WEEK (all week) the Heart of America Showman's Club has "big doings" at Kansas City.

OWEN A. BRADY, despite his age and inactivity, remains a showman in heart. Owen is still at the National Elks' Home at Bedford, Va.

TOM IRVING, of Irving Bros.' Slide Show, has been doing Santa Claus in a department store at Syracuse, N. Y.

There has been no response to the question, in the October 12 issue: "What carnival had the first public wedding on its midway?"



MRS. S. W. SHEPHERD, wife of Wyatt Shepherd, builder of outfits and superintendent of rides with Foley & Burk Shows, and their daughter, Martha Ego, who was born last September 26 at Oakland, Calif.

CHARLES and BLANCH VETCH (the latter the former Mrs. Fred J. Paul) are still among "those present" in Gastonia, N. C.

PETE and DOROTHY PULLMAN have added to their concessions a corn game, which they are operating at Sulphur Springs, Pa.

NOT LESS THAN a half-dozen unsigned communications were mailed, probably intended for this issue. Postage and time wasted.

ED TORBERT, of Royal American Shows, executive of the Midget City, is spending the holidays with acquaintances in Cincinnati.

KAUS UNITED SHOWS lay claim to being the first to successfully operate a greyhound racing drome (the past season) on a carnival midway.

WORD FROM Kansas City, Mo., is that Willie Levine was taken to St. Joseph Hospital for an operation and will be confined there during the holidays.

"FLASH": Joe Geller, head of the Buckeye State Shows, arrived in New York City aboard the Champlain, December 18, from his trip to Europe.

FRANK H. SWAIN, of ice cream sandwich note, is still vacationing at Port

The current addresses of many people who were with shows during the past season are not known to The Billboard's mail-forwarding department. There are hundreds of names in the Letter List. Take a look at that list in this issue (every issue). Help that free-service get your mail to you quickly by sending your forwarding addresses promptly.

Huron, Mich., to which city he journeyed some weeks ago after his season with Knapp & Dehnert Shows.

THREE MEMBERS of Max Gruber's Shows the last several seasons, Mr. and Mrs. Charles (Happy) Dawley and son, Charles (Cowboy) have opened a tourist camp at Bogart, Ga.

PROF. M. F. HUFF, tattooist, postcards that he changed his plans to go to Cuba with the Royal Palm Shows, instead rambled north, and with a good location has been working the needles at Bedford, Ind.

It's now o.k. for winter quarters show letters. In fairness to both The Billboard and its readers, however, please don't "have" construction, etc., in progress unless it's fact—there are other items, including news of the personnel and their whereabouts for the show-letter writers.

MR. AND MRS. HERMAN HUNN are operating a Student's Club at Lawrence, Kan., and doing nicely. Also, they like their work but say that reading The Billboard has a tendency to give them "itchy feet."

AS A WINTER DIVERSION, Charles C. Noller is pitching leather goods in a store at Lincoln, Neb. Closed the past outdoor season on the front of Vogstead's Illusion Show with the United Shows of America.



BERNICE LAMB, daughter of Mr. and Mrs. L. E. (Barney) Lamb, is a versatile aid in the operation of her parents' side show during summers and museums during winters. Does Punch and Judy, lectures on various attractions, works sword box and is adept as pinch-hitter in other capacities.

C. B. (DOC) SCANLON is again at his old stamping grounds, Miami, for the winter. For a few winters following the death of James H. Hathaway, Doc changed his hibernation to Hartford, Conn.; last winter back to Miami.

MR. AND MRS. EARL KETRING, of Mighty Sheelsy Midway, who operated the sound truck with the Williams Stock Company in Florida until that show closed recently, have located at Aldrich's camp near Valdosta, Ga., probably for the winter months.

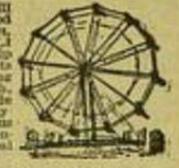
The hundreds of people attending the recent Banquet and Ball of the Pacific Coast Showmen's Association, Los Angeles, have been hanging a lot of praise paper for President Archie Clark and Chairman Will Wright and their co-workers, on their putting over what many claim the "best ever" in its history.

MRS. CARL E. RATLIFF, Chicago, thru the printing of an error, had a "great time" kidding her hubby. Asked Carl, "Who was that woman you had at the Showmen's League doings?" She was herself with him all the time—Mrs. Ratliff's nickname is Peggy—not "Betty," as it was given in print.

ROBERT (BOB) SQUIRES and wife after the season-closing (22 weeks) of J. R. Edwards Attractions, stored their

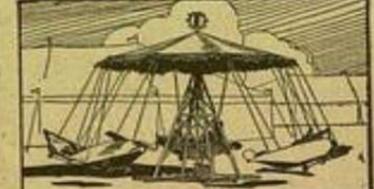
HAPPY NEW YEAR

We hope 1936 will be filled with good business for all of you. A Duplex BIG 31.1 Wheel unit will help make better profits during the coming year. A real fast, and always the ride to get money if any thing does. Let us show you that a Duplex Unit is a real money maker.



ELI BRIDGE COMPANY, Builders of Dependable Products, 800 Case Avenue, JACKSONVILLE, ILL.

THE NEW KIDDIE AIRPLANE SWING



Plan on adding one of these rides to your present equipment. Sales doubled last season, proving the popularity of the Swing. Seating capacity, 15 children. Weight about 2,000 lbs. Airplanes are actually driven by the speed of the propellers, giving the children the impression of riding in a real plane. Description and prices upon request. SMITH & SMITH, Springville, Erie Co., N. Y.

Holiday Greetings and Best Wishes to all NEW DEAL and HAPPY DAYS SHOWS COMBINED

New contracting Fairs, Shows, Rides, Free Acts, Bands and exclusive concessions for 1936. Open Midwinters, Thurs., March 30th. All replies to COL. T. L. DEDRICK, MGR., Racine, Wis., until Jan. 5th.

PHILLION BROTHERS

Feeding showfolks since 1908. Wishing our many friends A MERRY CHRISTMAS PROSPEROUS NEW YEAR We are ready for spring opening.

AMERICA'S LEADING BANNER PAINTERS

MILLARD & BULSTERBAUM, 2594 West 8th St., Coney Island, N. Y.

BARKER'S SHOWS

CHRISTMAS GREETINGS TO ALL MY FRIENDS New Booking Shows, Rides, Cookhouse, Corn Game, and all other concessions for season 1936. Charleston, S.C.

WANTED

Eli Wheel, Merry-Go-Round, Loop O' Plans, Rides, Shows and Concessions, show playing large cities and good fairs in Iowa, Minnesota and South. Opening in June. Write. L. P. VINT, ROCK RAPIDS, IA.

Wanted -- Sam Spencer Expo. Shows

WANTED--Season 1936, opening April in Pennsylvania. Merry-Go-Round, Tilt-A-Whirl, Loop-The-Loop, Loop-O-Plans, 8-Car Whip, Kiddie Rides, Ferriswheel, Concessions of all kinds (no market), Low rates. For sale, Photo Booth, fully equipped. Booked on show. 20 S. Main, Brookville, Pa.

KIDDIE AUTO RIDE

New. Will book with reliable shows only. A cash for the best ones. Also, Photograph Concession. Two transactions. MILTON STIPANOYICH, 2840 Olive St., St. Louis, Mo.

Greetings to All Bremer Midway Attractions

New Booking Shows and Concessions for 1936. Address Box 22, Rochester, Minn.

WANTED

For Big Run Carnival Celebration on Downtown Streets of El Paso, Tex.; five big days, Dec. 28 to Jan. 1. Can place Novelty, Hotties, Legitimate Concessions of all kinds. No flat boats wanted. Wire or Write P. W. SIEBRAND, El Paso, Tex. Box 1333.

trucks and show paraphernalia, and drove to Washington, where they are spending the winter. Will be on the Edwards midway again next season, Bob's 15th in carnival business.

**KENT HOSMER** and **A. M. BREWER** opened an Arcade at Soledad and Houston streets, San Antonio, Tex., a few weeks ago and have been enjoying a remunerative business. The showshop was given an interesting story under "Around the Plaza" in *The San Antonio Sunday Light* of recent date.

**GEORGE W. (TOLEDO) JOHNSTON** and **D. D. Stallgeber**, of Indoor Advertising Company, which closed its season recently at Hattiesburg, Miss., are vacationing for the holidays at Nashville, Tenn. J. E. Neely, who has been with Stallgeber about 11 years, is holidaying at his mother's home in Milwaukee.

**JOE POTENTE**, ride employee, formerly for several seasons with Leo Bistany Shows, early this year with John D. Klomts Shows, and closed with Coleman Bros.' Shows as assistant manager on Sam Anderson's Whip, arrived in Cincinnati early last week from Massachusetts. May remain in Cincy until spring.

**FLASH:** A jury at Norfolk, Va., delivered a verdict that freed Betty White of a charge of having murdered Thomas Hollorens, professionally known as William Williams, in a hotel at Norfolk November 22. The jury gave its verdict on December 16, 15 minutes after receiving the case. Self-defense was the plea of Betty White.

**AMONG** visitors to the home of Mr. and Mrs. W. R. Powers at Fort McCoy, Fla., have been Mr. and Mrs. Harry Morris and Bert Carey and son (Earl), of Krause Greater Shows; Mr. and Mrs. Jimmy Anderson and Turk Laird, of Marks Shows; Mr. and Mrs. George Yamanaka, of West's Shows; Mr. and Mrs. L. D. Powers, are also spending the winter at Fort McCoy.

**IN RECALLING** the "good old days," don't forget the Pearson's Almee attraction. What a performance (all by Almee and their spot and colored lights workers)! What heavy patronage! Incidentally, "Irish Jack" Lynch (who that Ralph and Almee are sojourning at Tampa (or Sulphur Springs), Fla.

**COOL AND MRS. M. L. BAKER** have been playing their various acts one and two nights a week in school auditoriums, mostly under Parent-Teachers' auspices, out of their home town, Crounse, N. C. Their daughter has recovered from her operation and returned to school. After Christmas M. L. and the missus are spending a few days at the home of Mrs. Baker's mother at Smithfield, Va.

**BILLY ARNET** ("Diamond Tooth Billy") has his own colored show of 15 people, with a six-piece band, playing theaters in Georgia this winter, at present in Savannah. By the way, Billy was the featured entertainer with Fred S. Millican's Old Plantation with the old Danny Robinson's Amusement Company in that same territory way back in the winter of 1903 (those were THE days, eh, Billy?).

**"ONCE A TROOPER," ETC.**  
The glamor and the clamor  
Of this nomad life,  
Throws a web of charm around us:  
The thrills and chills  
Of unexpected strife—  
Firmly they have bound us.  
The teasing and the pleasing  
Of the nicker public mind,  
Fascinate and hold us;  
The rallying and rallying  
Is not too much a grind—  
It teaches us and molds us.  
The wining and the dining  
Of the little painted missus,  
Is a very candid pleasure;  
The mounting and the counting  
Of the little silver dimes,  
Is of success a measure.

**(EDITOR'S NOTE:** The above poem was written and contributed by a show woman of the Middle West, who stated "preferably without my name").

**WHO'S THE BEST** angler for the finny tribe, Mel Dodson or Mrs. Mel Dodson, is summed up in the following report from Fort Meyers, Fla.: One day the missus caught eight large trout and Mel one (very small one). Next day the missus landed three and her hubby fished a blank. Mr. and Mrs. Jack Baillie are with the Dodsons (no report on their fish catching). This recalls that Mel Dodson Jr., attending high school at Mel Dodson

Ind., drew a feature story, by Bernard Pinkowski, in *The South Bend News-Times* recently, also a large cut of Mel Jr. and an athletic director, in connection with the youngster being a candidate for the St. Hedwige Varsity Basketball Team.

**STARR DE BELLES** "Ballyhoo Bros." has created a great deal of interest among showfolks—carnival, circus and other branches. Charles Goss, of Standard Chevrolet Co., on his special pen-sketch greetings card has two blimps soaring over cars with "Ballyhoo Bros.' Shows" and "Ballyhoo Brothers Advertising" on their sides; also, on cars, "Ballyhoo Brothers Circulating Exposition; A Century of Profit."

**HOUSTON PICKUPS**—Billy Streeter came in recently in time to get marooned by the big flood here . . . Ira Burdick has been in and out of the city several times recently . . . Harry Hennies is back in the city after a trip to Northern points . . . Mr. and Mrs. Roland Smith and Mr. and Mrs. Harry Hennies who changed residences several times account of the flood are back home at the Auditorium . . . Louis Esman is back in town after looking after some business interests hereabouts . . . Jack Stanley is temporarily in San Antonio.

**A RECORD** in number of marriages on a show is announced by J. Neal Lanigan, superintendent and electrician with Wolf Shows. "At the recent closing of the show Dan Cupid put in a real good lick," says Neal, "four couples were united." Lanigan was one of the contracting parties, wedded to Gwendolyn Gribben, dancer; the others, Fay H. Manneval, ride foreman, and Koreen Robilari, dancer; Roy L. Sly, assistant manager *Foibles of 1935*, and Louise Onstine, dancer, and Arthur Gates, musical director with the Alabama Steppers, and Percy Hamilton, blues singer with that attraction.

**P. J. Speroni Shows**  
**ROCK FALLS, Ill., Dec. 21.**—Immediately after closing the season in October, activities in a small way, started in Winter quarters to get the paraphernalia in shape for the next tour. After the holidays about six will be added to the working crew. Manager Speroni is giving the work his personal supervision. Esther L. Speroni is convalescing after another illness in hospital and is eagerly looking forward to a trip to warmer climate in the near future. Fritz Nurnberg, foreman of rides, is vacationing at his home in Benton, Ill. Arthur Reagan has again taken up his duties at Winter quarters after a short vacation at his home. P. J. Speroni attended some of the recent festivities in Chicago and ordered new canvas for three shows while there. Robin Reed, sales manager Eyerly Loop-o-Planes, visited Winter quarters recently while on his way home to spend the holidays. All of which is from an executive of the show.

**Mighty Sheesley Midway**  
**SALISBURY, N. C., Dec. 21.**—Sadness permeated the show colony here last week-end, caused by the death of Mr. and Mrs. Pete Anger's baby girl. Mr. Anger is foreman of the Zeidman rides with this show. The funeral services, conducted Sunday from Wright's Funeral Home, were attended by the following: Mrs. Charles H. Pounds, Clarence Pounds, Mrs. Hilton Hodges, Art Smith and wife, Mr. and Mrs. Clark, Mrs. Jeanne Williams, C. V. Hicks, A. Peterman, brother of Mrs. Pat Anger, and the writer. There was an abundance of flowers. General Agent C. W. Crecraft was a visitor here Tuesday while on a trip looking over spots for next season. He returned to Cornington, Ky., to spend Christmas with Mrs. Crecraft. Hilton Hodges now has his show in a storeroom here and will remain thru the holidays. Besides the large pythons, Hilton has apes, freak cats and dogs and other animals. Frank Loughney keeps busy with preparing food for them. A letter from Lee and Mildred Cuddy advised that they had arrived home, Salem, Ore., after attending the recent meetings in Chicago. Lee has Loop-o-Plane units on a number of shows, including a fine one with the Sheesley Midway. Mrs. and Mrs. John M. Sheesley are enjoying a vacation at Palm Beach, Fla. They expect to be in Florida until after Christmas week, then "Captain John" will get back into harness and prepare for next season. E. (Hi Tex) Smith is taking life easy at Jacksonville, Fla., and awaiting the call to again get busy. Frank Sweeney is enjoying his stay at Miami. R. E. (Pete) Lewis is with a show in Havana, Cuba. **WARD (DAD) DUNBAR.**

**American Carnivals Association, Inc.**

By MAX COHEN

**ROCHESTER, N. Y., Dec. 21.**—Since the close of the association meeting in Chicago, we are pleased to announce that Kaus United Shows Inc. have filed an application for membership, by Adolph Kaus, secretary, and have come into full membership. Other shows have been in correspondence with the ACA office and it is quite likely that before 1935 is out, there will be more additions to our membership.

Visitors at the ACA office during the past week included James Strates, manager Strates Shows Corporation; Walter (Wingy) and Mrs. Schaefer, S. A. Kerr, general agent Art Lewis Shows, and Grace Marion, who was lately with World of Mirth Shows and Mighty Sheesley Midway.

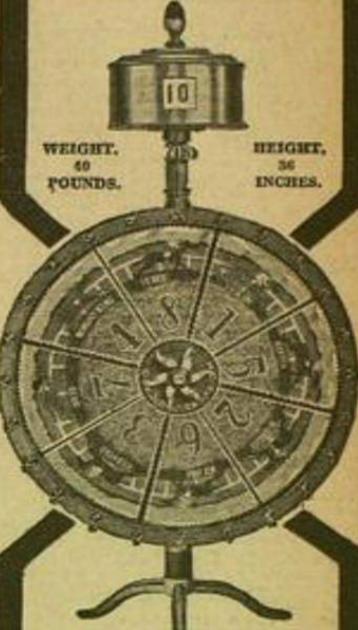
This will be the last ACA column for 1935, and one cannot but reflect upon the wonderful advances which the association has made during this year. What measure of success has been attained in its activities is due largely to the co-operative efforts of all.

We desire at this time to extend to all the season's greetings, and at the same time to congratulate *The Billboard* upon having completed 41 years of successful trade journalism.

**Greenspoon's Xmas Stores**

**NEW YORK, Dec. 21.**—Jack L. Greenspoon, head of the Greenspoon Concession Company, has been running a chain of Christmas card and novelty merchandise stores in New York for the last few weeks and is now on the finish run with the "circuit," which has been "playing" to an excellent "gate." Greenspoon's supreme de luxe is on Fifth avenue, near 40th street, and another of his emporiums is on Fifth avenue, east of 42d street. On his managerial, clerking and cashier staff are many of the people he employed during the carnival season on the World of Mirth Shows.

**EVANS**  
Counter  
**HORSE RACE WHEEL**



**WEIGHT, 60 POUNDS.** **HEIGHT, 36 INCHES.**

Put your concession in the lead with this money-making winner. **EVANS' COUNTER HORSE RACE WHEEL** is small, compact and beautifully painted in colors. Front of wheel glass covered. The Fair-Mutuel Device with changing odds makes it the favorite on any spot. Write for details today.

**FREE**  
Bulletin of Latest Game Hints and Big Catalog of Park and Carnival Equipment. **FREE**. Write Today!

**H. C. EVANS & CO.**  
1522-28 W. Adams St., Chicago, Ill.

**SUNSET AMUSEMENT COMPANY**  
*Extends Holiday Greetings To All*

**7 UP-TO-DATE RIDES** **8 MONEY-GETTING SHOWS**  
**AND ONLY LEGITIMATE CONCESSIONS**

We invite correspondence from fair secretaries and committees in Iowa and Illinois. Show opens April 30th, 1936.

**WANTED—WHIP, TILT-A-WHIRL, LOOP THE LOOP.** Also Legitimate Grind Stores. Rates, \$15.00 per week for exclusive. Have Athletic and Hawaiian outfits open. Want man and wife to take over Blue Eye Show. Want Fun House Glass or Wax Show and Monkey Circus, Mechanical and Geek open.

Address P. O. BOX 348, DANVILLE, ILL.

**L. S. (LARRY) HOGAN**  
General Representative  
**BECKMANN & GERETY'S WORLD'S BEST SHOWS**

**SEASON'S GREETINGS TO MY FRIENDS EVERYWHERE**

Permanent Address—782 First National Bank Bldg., Chicago, Ill.

**COLEMAN BROS.' SHOWS**  
Opens in MIDDLETOWN, CONN., APRIL 23, 1936  
**WANTED—FOR 1936 SEASON—WANTED**  
Rides that will not conflict. Shows of Merit. Grind Stores and Wheels. Legitimate Only.

**THOMAS J. COLEMAN 508 MAIN ST., MIDDLETOWN, CONN.**

**KAUS UNITED SHOWS, Inc.**

Now looking for 1936 Season. Will look or buy Tilt-A-Whirl, 1-Drive It, Autos. Must have cash. In A-1 condition; also any other ride that don't conflict. Showman that can produce money-getting shows we will furnish complete outfit. **WANT:** Capable Manager with Riders for brand new Motor-Jesse complete, ready to operate. Monkey Circus or Spoolway, Argentinian Minstrel with Band, Funhouse, Wax Tilt, Scale 10 Attractions, Wild West and Pony, Mickey Mouse, Plus Circus and any money-getting shows. Good horses, Penny Arcade, any Legitimate Concessions, Seasonal Free Art. Address 12 NATIONAL AVENUE, NEW BERN, N. C.

# SEASON AVERAGES BETTER THAN 1934

## BALLYHOO BROS.

(Continued from page 100)

cago fair meet. Our staff has dug up some evidence that points toward foul play. Led to believe that some of the Big State Fair secretaries had kidnapped the bosses and are holding them as prisoners until they agree to play their fairs. Our show auditor, Neal Duckett, dug up several threatening letters that the brothers had received before their departure. One offered his State Fair free, including free lights, trackage, the railroad move in and 2,200 feet of their choice \$35-a-foot concession space, with the understanding that the space to be sold only to legitimate concession operators. The letter further read, "Sign up our fair or stand the consequences."

This leaves the show doubtful as to a route (not a fair so far. Kindly keep this under cover. Just say that the management received an envelope filled with fat fair contracts—20 of them. Be sure and say they are the cream of all spots. Also the plums).

This spot has always been closed. The license \$1,000 a day. Prohibitive, but our legal adjuster saved the day. After studying the license books for 10 hours he found a Toll Bridge license, at \$5 a day that we could play under. A bridge was built in front of the pay gate and one in front of each show and ride. Signs placed on all fronts, "Toll 10 cents, and see the shows or ride free." This enabled the show to take a heavy toll before the week was over. Now our legal adjuster is telling every one, "I tell you so." A messenger was immediately sent to the hotel lobby to inform our agent that the town was straightened out, so he left to book another one.

### MAJOR PRIVILEGE

P. S.—Just received a wire that a fair secretary and his staff put hot irons on Pete Ballyhoo's feet to make him sign up. Why worry, we will use heat three-fold when we play it. M. P.

## MORE RECORDS

(Continued from page 100)

ful and Baron Long and his electricians did a wonderful job in unique lighting effects. The menu a most delectable one. All had been served by 9:15.

### The Floor Show

At the start of the serving the guests stood and sang, with Manny Harmon's Orchestra. The Star-Spangled Banner. The floor show was then presented, and what a floor show! It was outstanding in every way, and every act received hearty applause. Juvenile Al Hill opened the show with songs and stimulating celebrities. The Hudson-Metzger Girls, 14 beautiful girls, worked during the show, doing four numbers; costumes especially noted, and the numbers well received. The Three Radio Rogues stopped the show; had to respond to several encores and had a hard time getting away. Then was introduced Elinor Grace, mascot of PCSA for 1935, a charming miss, who did two dance numbers that scored heavily. The Blenders then introduced one of the greatest singing of fours, and put the second stop to the show. Frank Salano, piano accordionist, an extraordinary artist. The third stop of the show was by Jack and Virginia Schaller, billed as Athletes Pictoresque. A wonderful act. The closing number, on high pedestal, had the folks on their feet. Sally Darling, coloratura soprano, with a most pleasing voice, and she knew how to sell the act. The Royal Lilliputians, two-people Carola number, pleasing personalities and drew a fine hand. The Keene Twins, Vic and La Marr, acrobatic dancers. Steve Shepard, who clowned during the show, was finally permitted to do his bird-cage trick—stripped to shorts and it went over big. Alexander and Alexander, dancing stylists, executed a fine number. The Schuder-Ross Starlets, Al Hill Jr. and Porter Gene, were clever kids. A contortion act stopping a show is out of the usual, yet Marie Hollie did just that, registering the fourth stop, a marvelous exhibition of close bending.

Congratulatory letters and wires were received from Al C. Hartmann and Charles Blue, of The Billboard; Almee Semple McPherson, Showmen's League of America, Patty Conklin, Frank Conklin, Mel and Pearl Vought; the Harry Atwell Luncheon Club, signed by Harry Bert; Johnny Walker and Hag and Esin; W. H. (Bill) Kolp, who wired

IN compiling a resume of 1935 as concerns the carnival branch of amusement various items are worthy of consideration and comment, particularly as compared with last year and the several preceding "general-depression" years, during which not only the carnival field but also all other kinds of professional entertainment and practically all other classifications of business were greatly affected. The summing up in the following paragraphs is judged from the standpoint of an average, as pertains to the great number of touring organizations.

### Progressiveness

During last winter-quarters months, encouraged by the outlook for industrial and general business conditions being on a gradual upward trend this year, company managements planned and actively prepared for enlarging their organizations for their 1935 tours many of them had "out down" during the "depression." The number of organizations increased—some returning to the list, some new ones launched. Novel ideas in attractions materialized. "Threadbare" paraphernalia was replaced by new and modern equipment. A majority introduced, or augmented special free attractions on their midways. The amount of merchandise passing over concession counters to the public was, comparatively estimated, tripled. There was marked progress!

### Weather Conditions

April and May weather was about normal, coast to coast. The usual warming up and drying up in early June did not prevail this year. Instead, there was cold and rain in nearly all areas—North, South, East and West—and this continued almost incessantly thruout the month, and extended into July in a majority of sections. There were prolonged, successive weeks of inclement weather—granting brief periods of exception. The first half of the season was one of the most handicapping, as to weather, in carnival history. There were many additional-week stays at cities, caused by days of scheduled engagements lost, and lot conditions at current stands or at next-week spots. It is not amiss to here commend the personnels of organizations: Despite the

hampering climatic conditions (plainly seen as the only handicapping element—the public showed its eagerness for outdoor amusement), there was a conspicuous display of co-operative "keep-going" spirit, intensified by showfolks' optimistic "Surely, next week will be better." Rank and file worked shoulder to shoulder, lived economically and pooled their resources—mental, physical and in many instances financial—to keep the transportation wheels turning. There were very few closings. August had its usual favorable weather menu. Also September. The remainder of the year has been normal.

### Business

Very few, if any, carnival organizations operated with profit during the early portion of their tours this year—primarily due to the weeks of unfavorable weather. With the better break in weather came a spurt in midway attendance and box-office receipts. At the height of the fair, celebration and trade-week season the scoring had completed an "about face"—nearly all organizations enjoying the most remunerative catering to the public that they had experienced in five or six years. From the standpoint of average, this year's fair, etc., season for carnivals was the best since 1929; at some fairs all-time records were broken. The spurt in business offset the "bloomers" previously encountered. Costs of operation and upkeep were somewhat higher this year, but it is safe to deduce that the 1935 books of most of the carnivals balance on the "right side of the ledger."

### Summarizing

Experiences of company managements and individual show, ride and concession operators during the last few years have been a great schooling. This year was not financially big, but it was better. This year found a revival of improved equipment and better amusements. Carnival people are in much better spirit. The lagging return of nationwide prosperity now seems in the offing. It all predicts that during the off months of this winter there will be greatly increased, progressive activities in preparation for the next "new season."

from San Francisco, where he is ill in hospital; Heart of America Showman's Club, United Shows of America, Ringling Bros.-Barnum and Bailey Circus, Hagenback-Wallace Circus, Cole Bros.-Betty Circus, the Ducommun Corp., Max Harry Bernard, Poley & Burk Shows, Doc Hall, Ill in Kingsburg, Calif.; Steffen Shows; Conklin All-Canadian Shows. The advertising-souvenir program handled by Jo Krug and Ed Smithson was very attractive and provided a handsome profit for PCSA.

The committees, with Will Wright as chairman; Reception Mr. and Mrs. S. L. Cronin, Mr. and Mrs. Archie Clark, Mr. and Mrs. John Miller, Mr. and Mrs. O. N. Crafts, Mr. and Mrs. O. H. Hilderbrand, Mr. and Mrs. Joe De Mouchelle, Mr. and Mrs. C. F. Zeiger, Mr. and Mrs. Frank Downie, Mr. and Mrs. Harry Pink, Dr. and Mrs. Ralph E. Smith, Mr. and Mrs. G. R. Moffat and Theo Forstall. Publicity, Steve Henry (chairman), Jack Grimes, Joe Glacey and Harry Sepulveda, Table, H. C. Rawlings, J. J. Klein, Leo J. Haggerty, Phil Stopeck, Frank Forster, Lyle Schilling, Jack Thomas, Joe Krug and Ed Smithson. Floor, John Miller (chairman), Frank W. Babcock, Theo Forstall, Harry O. Seber, Thomas J. Hughes, George Hines, Bert Chipman, Charles J. Walport, C. F. Zeiger, Charles E. Cunningham, Program, Jo Krug and Ed Smithson.

The Billboard had place cards at tables for the registration of guests. Some may have been overlooked and some did not register. Jack Grimes and Joe Glacey assisted in the handling of these cards.

### Banquet Registrations

The registrations: A. J. Andreani, vice-president Bank of America, C. H. Alton, owner Silver State Shows, Capt. W. D. Ament, George J. Anderson, Mr. and Mrs. J. C. Anderson, W. G. Anderson, Genevieve Ahrens, Jesus Arenal, Mrs. Inez Alton, Bernice Anderson, W. Verne Andrews, George Ausking, Trenton, N. J. Billy Axelrod, D. G. Ashton, Detroit, Tom Ahearn, St. Louis, Pat

Armstrong, Bert Aylesworth, Chicago, Bud Allen, San Diego, Mike Andrews, Santa Monica, Andy Ashford, Pittsburgh.

Mr. and Mrs. J. Ed Brown, California Pacific International Exposition, San Diego, Frank W. Babcock, owner Babcock's Shows, W. M. Baggott, lieutenant in Police Department, Los Angeles, G. Arthur Blanchard, Blanchard Press, San Francisco, Jack Burslem, Tom Mix Circus, Mr. and Mrs. H. P. Batchelor, Bank of California, Dr. George W. T. Boyd, Monrovia, Calif. Mr. and Mrs. Wilbur Banatt, Allen Robert Bolton, Helen Baker, Clark's Greater Shows, C. K. Brodie, Mrs. Al G. Barnes, Virginia Barnes, Loretta Beehan, Guy Bryan, Mr. and Mrs. J. J. Brachle, Zeiger Shows, Charles Beaver, Pacific Fruit Express, Bill Browning, Philadelphia, Curt Baney, Pittsburgh, Mr. and Mrs. J. M. Brothers, Mr. and Mrs. Shelby Burnham, Mr. and Mrs. Kyle Benadum, Paye Buckley, Anna Brankin, Alameda P. Boyer, Burbank, Calif. Mrs. C. K. Brodie, J. Alvin Bailey, Crafts Shows, Harry Benson, San Francisco, E. L. Burnett, Barnes Circus, Mr. and Mrs. Eddie Bernard, Dorothy and Carlotta Brent, Sam Brown, Clark's Shows, C. L. Bond, Sierra Paper Mfg. Co., Mickey Blue, Polack Bros. Circus, J. M. Bond, Mr. and Mrs. L. R. Burke, Railway Express Co., Bernice Brown, vaude artist, Chet Bryan, E. E. Brodie, Dorothy Brostoff, Jack Brostoff, Kenneth C. Beaton, attorney, Mrs. H. J. Brazier, Zeiger Shows, Mrs. J. Alvin Bailey, Mrs. H. T. Brazier, Zeiger Shows, Marbelle Chipman Bennett, former serialist, Mrs. Marie Bacigalupi, Cora Brodie, Louis Bacigalupi, Dorothy Bolton, Mrs. Chet Bryan (Melicia), dancer, Mrs. C. E. Beaver, A. H. Benard, John Bacigalupi, Jack Baynton, Venice, Calif., Ed Burr, Mr. and Mrs. Claude Barie, musical act, John T. Backman, secretary PCSA.

Mr. and Mrs. S. L. Cronin, manager Al G. Barnes Circus, Mr. and Mrs. Archie S. Clark, Clark's Greater Shows, Will J. Casey, theatrical manager, Olga Celeste, California Zoo, Mr. and Mrs.

E. W. Coe, Hilderbrand United Shows, Bert J. Chipman, Martie Current, controller's office, city, Nell M. Cobbe, Laura Chaffin, Huntington Park, Calif., Mr. and Mrs. Charles E. Cunningham, Al G. Barnes Circus, Mrs. Maude Carlock, Mildred Gaesten, New York, Ruth Clarke, dietitian, Mrs. Sue Cummings, Hester Carley, Eva Christensen, Earl M. Caldwell, Mme. Cherie, Hollywood maitre d'ballet, Frank Chiccarelli, William Corbett, Lynwood, Calif., Doc Cunningham, John Campbell, stunt aviator, C. C. Crew, C. Cuchinelli, Mr. and Mrs. Gordon Cruikshank Jr., Eastern Wholesale Grocery, L. H. Cecchini, Harry Corack, P. F. Connor, Bill Cantwell, Jersey City, N. J., Georgiana Cassiday, Philadelphia, Burton Chisholm, Ed Clevenger, Columbus, O.

Mr. and Mrs. Ross R. Davis, Lincoln Park, Mr. and Mrs. Frank Downie, Downie Bros. Tent & Awning Co., Ernest W. Downie, Dorie Downie, Mr. and Mrs. William Dase, concessions in City Park, Millie Dobbert, Mr. and Mrs. James J. Davis, Mr. and Mrs. Lawrence Dinbault, Los Angeles Heavy Hardware Co., I. J. De Fount, president Baldwin Park Chamber of Commerce, Mr. and Mrs. E. De Laney, De Laney Wild Animal Act, W. W. Dodsworth, United Tent & Awning Co., Mrs. Willard Dodsworth, B. D. Delaney, San Fernando, Calif., Joseph A. Diehl Sr., park operator, Joe Diehl Jr., amusements, Janice Delis Diehl, Santa Monica, Sis Dyer, United Shows of America, June Dyer, United Shows of America, Dan Dix, Barnes Circus, Mr. and Mrs. Joe De Mouchelle, James J. Dunn, side show manager, Ben Dobbert, Downie Bros., George C. Drake, president Huggins-Young Co., Mr. and Mrs. Bob Downie, Earl E. Dennis, Silver State Attractions, George Emerson, MGM Studios.

E. B. Esterbrook, superintendent Southern California Telephone & Telegraph Co. and wife, Mr. and Mrs. Kirt Dahl, Mrs. Earl E. Dennis, Silver State Attractions, Ben Deigun, Rae Eastham, ventriloquist, R. E. Esterbrook, Bert Eidenborn, Southern Pacific Railway, Mr. and Mrs. N. J. Eastman, Barnes Circus, M. Eisenman, New York, Rud Esterly, Brooklyn, Sam Engleman, Boston, Ethel Engelman, Van Nuys, Calif., Frank Erier, Van Nuys, Calif.

Theo Forstall, Barnes Circus, Mr. and Mrs. Harry Fink, San Fernando, Calif., Charles A. Farmer, Minnie Fisher, aerialist, Frank Feltus, president L. A. Society of Magicians, J. C. Furness, Shanley & Furness, Mr. and Mrs. Frank Foley, Ethel Finchpaugh, Tom Fergis, Passaic, N. J., Leonard Flaum, Mrs. Winifred Flagg, Charles Frank, Eric S. Fleet, physician, Mrs. L. Flaum, Mrs. Violet Foster, Don S. Foster, M. B. Forester, Santa Monica, Gladys Marie Forrest, Mr. and Mrs. Frank Foster, Foster Animal Circus, Billy Farmer, Al G. Barnes Circus, Mr. and Mrs. Marshall E. Forester, Santa Monica, Thomas Fisher, Ed Fairbury, Kansas City, Martin Farnum, Chicago, Ed Fassig, Cleveland, Tom Fox.

Jack Grimes, Barnes Circus, Mr. and Mrs. A. Samuel Goldman, Mr. and Mrs. Joe Glacey, Grace De Garro, Florence Kemp, Barnes Circus, Harry J. Guida, Mr. and Mrs. W. L. Goff, Santa Monica, Topsy Gooding, Zeiger Shows, Clyde Gooding, Zeiger Shows, Mr. and Mrs. Eddie Gamble, Bernard-Meikeljohn Agency, Art M. Gruber, Mrs. L. Guasti, Irene Gruber, Mr. and Mrs. J. E. Goff, Bennie Goodman, New York, Eddie Gates, Ben Garnet.

Mr. and Mrs. Steve Henry, Velma V. Henry, Eliot (Scoop) Henry, J. Frank Hatch, former carnival owner, New York, Mr. and Mrs. O. H. Hilderbrand, Hilderbrand's United Shows, Mr. and Mrs. Jack Hines, MGM Studios, Ima Haley, Alice Hickox, Mr. and Mrs. George Bailey, Lotts Hirsch, Mrs. Ida M. Hunsaker, Huntington Park, Mr. and Mrs. Leon Harris, Western Novelty Co., Mr. and Mrs. Leo J. Haggerty, Majestic Poster Press, George Hines, Mr. and Mrs. Robert Howard, Mr. and Mrs. Elmer Hanscom, Crafts Shows, Dr. and Mrs. Hupp, Eleanor Halpern (Lotus Blossom), M. Horowitz, Jim Haskell, Gladys J. Halliday, San Fernando, Calif., Mrs. John Hinds, Pio Hudson, Esther Howlett, Bertha Harris, Pauline Harris, Miss E. Hutchinson, Mr. and Mrs. R. Harris, Lord Printing & Engraving Co., John Hayward, Bernice Healey, George Ivers, Denver, A. G. Ijanz,

Venice, Calif. Mrs. Etta Ingwerson. Mr. and Mrs. James J. Jeffries, Burbank, Calif. Mr. and Mrs. W. T. Jessup, West Coast Amusement Co. Harold B. Johnson, California Highway Patrol. Rhea Jack, Barnes Circus. Jess Jordan. Roselle K. Joseph, Honolulu, T. H. Mr. and Mrs. Victor Johnson. Mrs. Sam Jones. Mr. and Mrs. John J. Klein. Mike Krekos, West Coast Amusement Co. Mr. and Mrs. Spot Kelly. Mary E. Kling. H. P. Kearney. Mr. and Mrs. S. D. Kimey. Mr. and Mrs. J. J. Krone. Mr. and Mrs. Ed Kinney. Tom Katho. M. E. Kurtz. Mary E. Kling. Eddie B. Klee. Lucille King. Nate Klein, Barnes Circus. O. G. Krantz. Mr. and Mrs. Walter Klenck. Ben B. Korte, Glendale, Calif. Ann Keown. George King, Barnes Circus. William J. Keown. Ray Koppelman, Crafts Shows. Mr. and Mrs. Joe Krug, Crafts Shows. Mrs. Nellie Melba Kearns. Mr. and Mrs. Louis J. Korte. Ben Kavanagh, Boston. Mike Kirschner. Mr. and Mrs. John Kaederle, Louisville, Ky. Bill Kinsey, Arcadia, Calif. Mr. and Mrs. Ed Klose.

Mr. and Mrs. Harry Levine—Mrs. Levine president Ladies' Auxiliary PCSA. Miss K. Lohr. Cal Lipes. Mr. and Mrs. Paul Laymon, Laymon Distributing Co. J. W. Lauchlan, Goodrich Tire & Rubber Co. Mr. and Mrs. E. G. Lee, Los Angeles Examtner. B. F. Ley, William Lennick, Walters Trio. John Levaggi. Mr. and Mrs. Ernest Lally. Mr. and Mrs. J. G. Lambert. D. W. Leonard. Jim Lisses. Mr. and Mrs. F. D. Luken. Mr. and Mrs. George Lindstrom. Ted Le Fors. Mario Le Fors. Adrienne Lynch. Mr. and Mrs. Martin M. Lee, Colt-Cromwell Co. Chester A. Larsen. Norman Levenson. Mr. and Mrs. S. P. Lev, San Fernando. Violet Lev. Rosemary Loomis, C. F. Zelger Shows. Mr. and Mrs. Baron Long, Biltmore Hotel.

Mr. and Mrs. Charles Murray. Mr. and Mrs. John Miller, Santa Monica. Beryl Michel. Peggy Marshall. B. A. Michel. George B. Moffat, United Tent & Awning Co. Mr. and Mrs. Ed Mozart. Dr. and Mrs. Mason. Mr. and Mrs. Ed P. Maxwell, Barnes Circus. Mrs. Mary Maxwell. Jack Maxwell. Mr. and Mrs. C. Miller, Clark's Shows. R. L. Morris, Girl Revue. James B. Manna. T. C. Miller. Grace McIntire. Plez McIntire. Mr. and Mrs. Gordon Miller. Mr. and Mrs. F. L. Moore. Dick Morris. Ada Mae Moore. Myrtle McDaniels, Barnes Circus. Harry Myers, West Coast Amusement Co. Mrs. F. L. Mayhew. Dolly Martin, Hilderbrand United Shows. Mrs. Mary Martin. Josephine Martinez. Edw. H. Martin. Joseph McDermott. C. J. (Shivers) Madison. Stanley Melvin. C. W. Middlecoff. Mr. and Mrs. William Melkeljohn. Ford Mayhew. Mrs. Leona Melvin. F. M. Melvin. Hollywood. Marquerite Mays. Mr. and Mrs. Ralph McCall. Mrs. V. L. Morris. Mr. and Mrs. Joe Metcalf, California Zoo. Frank (Overland) Murphy. Irene and Jack McAfee. Howard Mentz. Mr. and Mrs. Ted Metz. Tom Mix Circus. Jack Marks, Mildred Mills. J. Cliff McDougall, Barnes Circus. Mr. and Mrs. I. J. Miller. M. Murray. Juanita Mason. B. H. Martin, Hilderbrand Shows. J. M. Melvin. Mary Mareno. Mr. and Mrs. Edw. Mirijahn, Edwards Novelty Co.

Toney Nelson, Clark's Shows. Mrs. Jenn Nickoll. Annetta Ness. I. Nordstrom, Portland, Ore. Ben Nadeau, Seattle. Orrin Neilson. Mr. and Mrs. George T. Nash. Mr. and Mrs. B. M. Nichols. Mr. and Mrs. Tom Nassen. Mr. and Mrs. A. J. Olsen. Dave Ober. Mr. and Mrs. E. Ohmer. Ross Ogilvie. Irv J. Polack, Polack Bros. Circus. Jane Parmelee. L. K. Pollard. Tillie Palmatier, Mrs. Lin Win Price. Mr. and Mrs. Harry Phillips. Paul M. Peterson. R. T. Parker. Mr. and Mrs. H. S. Perry, General Hospital. Mr. and Mrs. J. W. Peterson, Barnes Circus. Charles H. Priest. L. A. Heavy Hardware Co. Mrs. Dorothy Priest. Mrs. Helen Priest. Donald Priest. E. (Pickles) Pload, Hilderbrand Shows. Mrs. Ida Pickard. June Pickard. B. A. Pkiel, Browning Coffee Co. T. Dwight Pepple, promoter. John A. Pollitt. Le Roy Printz, Paramount Studios. Tom Pettus. Phil Peyton, Memphis, Tenn. Ad Payson. Mr. and Mrs. D. W. Pitman, Chicago. Cora Phinney. Mr. and Mrs. Ray Peoples. Edw. Searcy Penrath. Mr. and Mrs. B. C. Parker.

Mr. and Mrs. Rhoda Royal, Tom Mix Circus. Mr. and Mrs. R. P. Rigley. Mr. and Mrs. J. D. Reilly. Mr. and Mrs. H. C. Rawlings. Mary Reynolds. Hazel Redmond, Clark's Shows. Miss Patsey Reed, Barnes Circus. Al Rosen, Barnes Circus. Frank P. Redmond, Clark's Shows. Mr. and Mrs. John R. Ragland. Mr. and Mrs. Vincent Raffaele, Padre Vineyards. Lou M. Riess. Elva Rockwell. Foley & Burk Shows. Mr. and Mrs. Pearl Runkel, Balboa Brewery.

Mr. and Mrs. Stanley Rogers, MGM Studios. Dr. and Mrs. Ralph E. Smith. James B. Simpson, Balboa Brewery. Ed Smithson, Crafts Shows. Pete Scott. Mr. and Mrs. W. V. Smith, Beverley Hills. Harry Stuart, Inglewood. Art Stuart. Mr. and Mrs. Eddie Sherman. Ray Sherman. Bobbie Sherman. Mr. and Mrs. P. Sellers. Frank M. Smith. Mr. and Mrs. George Surtees and Schlitze, Tom Mix Circus. H. E. Severson. Mrs. Gertrude Severson, Hilderbrand Shows. Mr. and Mrs. Mac Sanders. Marie Stone. E. S. Stephens. Mr. and Mrs. W. Steinhart, West Coast Shows. Mr. and Mrs. Arthur Stahlman, Barnes Circus. James L. Shute. Mrs. Joe S. Shaffer, State License Bureau. Joe Shaffer. George Silver. Silver Novelty Co. Mr. and Mrs. Jack Schaller. Mrs. Olive Stuart. Mr. and Mrs. Mel Smith, Barnes Circus. Pat Francis Shanley. Bert B. Snyder. Mr. and Mrs. T. C. Shawhan, Cleveland. Mr. and Mrs. George G. Slevers. G. A. and H. J. Steuwer. T. D. Sayra. Mr. and Mrs. Art Sbeidelmeyer. Mr. and Mrs. N. G. Sager, Buffalo. Mr. and Mrs. B. F. Saviers. George Schwartzmiller, Detroit. Mr. and Mrs. S. T. Steinberg, Chicago. Sammy Stein. St. Louis. Mr. and Mrs. A. F. Saunders.

Jack (Scotty) Thomas, Barnes Circus. Ray Tetzlaff. Dan Tobey. Dorothea Tainberg. Mr. and Mrs. Turner Thomassen. Jimmie Thomassen. Mr. and Mrs. W. F. Tschudy. J. E. Tompkins. Paul Taylor. Mr. and Mrs. Don P. Tyley. E. M. Tompkins, Raymond Theater, Pasadena. John E. Tompkins. J. F. Tremaine.

Mr. and Mrs. Frank Uhler. B. D. Ulrich. Giovanni Val, Padre Vineyards. Lil Alton Vergote. A. P. Vergote. Mr. and Mrs. James Vergaard. Mr. and Mrs. Tom Vance, Chicago. Mr. and Mrs. E. S. Vining.

Mr. and Mrs. Will Wright. Mr. and Mrs. Ed Walsh, Hotel Bristol. Phil Williams, Clark's Shows. Mr. and Mrs. Charles J. Walpert, West Coast Amusement Co. Nell Williams, film editor. Mr. and Mrs. H. Webber, Clark's Shows. Tony Whittenach, Zelger Shows. Alfred Weber. Mrs. L. H. (Margie) Williams. Mr. and Mrs. Clarence Wakefield. Fay Walcott, Barnes Circus. Nick C. Wagner. Fanchon & Marco. L. H. (Billy) Williams. John C. White. Anna G. White. Diane L. White. Mr. and Mrs. Al Wier, Barnes Circus. Edw. Wheeler, Los Angeles Fire Department. Howdy Walker. Mary Wheeler, Venice, Calif. Coy Watson, Acme Photo Service. Mr. and Mrs. E. N. Workman, Balboa Beach, Calif. Harry Wallace. Mr. and Mrs. Leon Whitney, Hilderbrand Shows. Mr. and Mrs. Lee R. Weir, Standard Brands of America.

Mr. and Mrs. Harry Youden. Mr. and Mrs. George P. Ziegler. Ray Zimmer. Ellis Zemansky. Mr. and Mrs. C. F. Zelger, Zelger's Shows.

### EX-WAR SERVICE

(Continued from page 100)

but he was speechless and had lost the use of his entire right side, and I could not understand what he wanted to say. It was necessary to communicate with his wife, who has continued on with the show, and in that manner try to get the necessary information to fill out a form to get the veteran in a government hospital. Due to the routing and the great distance, it was impossible for the veteran's wife to get to Massillon. However, communications informed me that the army discharge of this veteran had been lost, so it was necessary for me to fill out an application for a certificate in lieu of lost or destroyed discharge, which necessitated the taking of fingerprints and communicating same to the War Department thru the Washington office of the American Legion, which office diligently kept checking on the application so as to lose the least possible time. Before filling in this application for Certificate of Lost Discharge I had written to Columbia, S. C., where I knew the veteran had been at one time, and thru the Veterans' Regional office of the Administration obtained some information regarding him that helped the War Department in furthering the sending of the certificate, which was sent me by air mail from the War Department, and this department rejoiced that it could get the veteran into a government hospital. From the time this case was brought to the attention of the service department of this post and the receiving of the discharge certificate 39 days had elapsed. The doctor in the case was asked to assist in making statements to the Veterans' Bureau at Cleveland by long-distance

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Want Shows. Will furnish outfits if you have anything worth while.

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SIEBRAND BROS.' SHOWS, Box 1333, El Paso, Tex.

NEW YEAR'S GREETINGS

telephone in trying to place the veteran in the Marine Hospital there as an emergency case, but that was impossible, for only surgical emergency cases were handled.

"That did not stop the work of this service department, for it immediately contacted the Veterans' Facility Hospital at Dayton, O., and in course of time word was received that the veteran could be admitted in that institution. Much correspondence was required to obtain this, but eventually, after obtaining affidavits from the physician taking care of the veteran at Massillon, two of us bundled him up and placed him in a private automobile, and I personally made the trip to Dayton and saw that he was properly placed in that institution.

"This case for hospitalization should not have taken more than 15 days to complete, but in order to understand the status of the man as a veteran and running down all leads, it was necessary to consume the time it did. All because the

veteran had lost his discharge and had never applied for a Certificate in Lieu of Lost or Destroyed Discharge.

"So, Troupers, for your own convenience carry your discharges from the United States Army with your effects at all times."

### CASTLE NEW

(Continued from page 100)

Whitesell, Ellis White, Mr. and Mrs. Mary Gunn, Mr. and Mrs. Jake Brintendine, Mrs. Charles Jamieson, Mr. and Mrs. John Francis, Sam Benjamin, Mr. and Mrs. Mel Vaught, Mr. and Mrs. Sammie Ansher, Mr. and Mrs. Bill Wilcox, William A. Maloney, Lloyd Anderson, Cliff Adams, Mr. and Mrs. Frank Layman, Willie Levine, Jack Moon, Mr. and Mrs. Ira Michelson, Mr. and Mrs. L. V. Riley, George Ross, Mr. and Mrs. H. S. Smith, Mr. and Mrs. Tousey, Morris Ventling, Mr. and Mrs. B. W. Wadsworth, and Mr. and Mrs. Dave Lachman.

**Chop Suey**

By W. H. (BILL) RICE

BEAUMONT, Tex., Dec. 21.—No one recognized Dan Odum as the subject of the reproduced photo that appeared in this column (December 7 issue) in time to be awarded the \$5 ticket to the Showmen's League Banquet and Ball in Chicago, which "five smackers," incidentally, was donated by Odum. A day or two after the banquet-hall Nat Green received a letter from Roscoe Goodwin, former trouper, now clerking at Raleigh Hotel, in which he said, "I believe that picture in Bill Rice's 'Chop Suey' column is Dan Odum. If it isn't Dan it is Arthur Hopper" — but, of course, that three-fourths guess was too late.

Jake Neuman, Cole Bros., on his way to

Hot Springs, Ark., glad to be working again at his favorite trade. Pretty nice, I'll say.

"Plain" Dave Morris at Hot Springs. Steve Burke, who had the Bingo at San Diego Exposition, has left Texas for Los Angeles.

O. O. McIntyre's column on the death of his dog made me weep.

Wonder if anyone remembers John Moore's wonderful contest for Capt. John M. Sheesley in Newark, N. J. for the Junior Order of American Mechanics. Net around \$34,000. What made me think of it, was talking about the Junior League as an auspices when someone said they played under one with Sheesley at Newark. I, among other promoters, rushed to grab J.O.U.M. contracts.

Robert McBride and his brother, Roy, late of Los Angeles, have a wonderful business in San Antonio, known as Southwest Process System. Have every theater in the city except one. The last time I saw Bob was when he was in partnership with Bob Oavanaugh and Harry La Breaque at Long Beach, Calif. They had the Beauty Shops Show on a flat contract. Money was hard to get but they collected by pulling the lights the opening night and not turning them on until they had their money.

What a great little two-car show the Beckman & Tinch Wild Animal Show was, and what a staff—Joe Conley, Roy Ludington, George Donovan and Goldie Spencer. They tell me Al Tinch is in Houston, but I was unable to locate him when there.

Ben Austin used to almost give the entire show for Gentry Bros., Dog & Pony Show, including the concert, and on top of that he beat the bass drum in parade. And was that a march. One day Ben's mother visited the show and after the performance Austin ask her, "How did you like it, mother?" she said: "fine, but what do you do in the show?" She was so interested in the performance that she failed to recognize her son in his bright red uniform.

Steve Connors Productions doing fine for the BPOE at San Antonio with a merchandise campaign.

Maude Jamieson and Jake and Elsie (Calvert) Brizendine enroute to Kansas City for the Heart of America Showman's ball.

Would like to be there, so I could catch that Larry Hogan and tell him what I think of him moving my photo about.

Al Downs, who married Mme. Kennedy, looking "younger than ever" and is working department stores in the Southwest with a premium item. Reports business better than in several years. This reminds me of the time he bought a "fine white fox fur" from racketeers for \$35 to give Mame for Christmas. He took it home and hid it; (didn't open the box) and laid it on her bed Christmas morning, and ducked. H— sure popped when Mrs. Downs opened it up and found that she had a fine rabbit fur with a wooden head that sold for \$150 retail.

"Little Bit" Wiggins and Sue Thomas doing the picture shows while marking

time until the shows open in the spring. Both their husbands have good jobs for the winter, and summer, and that's something.

Best dressed women concessioners: Midwest, Sarah McCaffery; East, Mrs. William Glick; West, Mrs. Mel Vought.

About the "dirtiest" practical joke I ever knew of was played on George McCarty when wintering with the Wortham Shows at San Antonio. George was to be married to a lovely girl from another Texas city, who was to arrive in San Antonio the night before the wedding. So, Walter Stanley and others proceeded to get George pickled, and they, with Jamieson's band, met the bride-to-be at the train. The poor girl did not know what it was all about; wondered where George was. In the meantime they had put a big rattlesnake in Mack's bed. He woke up and tried to tear down the door, which had been locked by the jokers. He finally was rescued by a belboy, but had the jitters so bad he was unable to meet his bride-to-be. In the meantime she had got hep to the proceedings and beat it back home. Did not want any part of the show business after her own experience.

Fred Gollmar when general agent of Gollmar Bros. Circus carried two grips, one with his clothes and the other with his mileage. The mileage grip had a brass chain and padlock on it. Everyone said, "If you are ever robbed, that's what will get it". One day, when stopping at the old Wellington, they provided his room and out the grip open. When they discovered the contents they threw the mileage out the window and it landed in the alley. I was coming from theater and saw all this mileage blowing around, and, of course, on investigating discovered who it belonged to. Picked it up and walked into the lobby just as Fred was exhibiting the slashed grip and offering a reward. Fred paid off plenty in the barroom, but never used a chain and lock again.

**Making Dollars Speak**

By WM. H. FINKLE

The statement that "Shows take money out of town" has been drummed into the consciousness of local merchants and civic authorities until some of them believe it to be as true as the statement "The sun rises every day." If there were no action to follow the statement it could be ignored, but frequently the action to follow consists of a raise in the license fee or a complete barring of tented attractions, and hence calls for a decisive answer.

The fact that people utter an illogical statement with conviction means great difficulty in changing their viewpoint, as their ears may be open but their minds closed to convincing arguments. They must be shown in a practical way, and in such a way that the demonstration is evidence right in front of their eyes.

The system that some shows have put into force of having the attaches of the show give the merchant a card stating "You have just been patronized by a member of the — shows" is laudable. But it does not fully answer, as the money spent by the show people goes into the register with the rest of the merchant's receipts and cannot be identified as originating from show people.

I propose to outline a system whereby not only the merchants, but the bankers in the towns in which the carnival or circus plays, will be apprised of the fact that SHOW PEOPLE DO LEAVE MONEY IN THE TOWN, and the evidence will be United States money, with the identity of the spenders as clear as if they had their names on the money.

My plan calls for the fullest co-operation of all attaches of a show, from the least important member to the management. Extra effort on the part of the management, but the effort is minimized when is realized the work that is entailed in combating a high license or opening a closed town. Since the idea occurred to me I have made inquiries to see if it is feasible and my conclusion is that it can be carried out successfully.

In most sections of the United States the largest coin in general circulation is the half dollar, as the silver dollar is unhandy to carry around. I have talked to merchants and from the answers they have given relative to my question: "Do you get very many silver dollars in the course of your business?" I find that the majority of them have never had a silver dollar handed to them over the counter. I carried my inquiries still further and asked bank tellers if they received very many silver dollars in the deposits and the answer has invariably been "Very seldom."

Do you see my point? A scarce coin that is not in general circulation but good for its face value and providing unmistakable identification as to the persons who use them for the purpose of making purchases.

My scheme is to have all members of a show use silver dollars when they make a purchase, the management of the show either paying part of the salary in silver dollars or exchanging paper "dollars" for the silver ones. The people on the show would have to be impressed with the fact that they are working for their own benefit as well as for the management, and anything that will tend to reduce hostility will result to their advantage.

"Here's how it works out! The merchant when he receives the coin is aware of an unusual transaction. As he would rarely give out the silver dollars in change, they would be there when he checks his cash receipts, a further reminder of who spent the money, and in the morning or during the day, when he makes his bank deposit, the banker will be made aware of a spending element that has entered the community. The comment created would react favorably.

If the management of a show wants to carry the idea still further an advertisement in a local newspaper could state: "To the merchants of —, The silver dollars you have been receiving in payment for merchandise have been spent by members of the — shows."

The system is worth a trial and I think you will get good value for your silver dollars.

**TANGLEY**  
**AIR CALLOPE**  
**DRAWNS CROWDS**  
**TANGLEY CO.**  
Muscatine Iowa

**SELL MORE**  
**POPCORN**  
**NUCOL Golden Yellow**



Added to seasoning, so that when popcorn is kettle-popped, it comes out a delicious and appetizing golden yellow. INCREASED SALES. Cost very small for it goes so far. 8000 name of dealer, and ONE-OUNCE TRIAL BOTTLE will be mailed on receipt of 10c cash or stamps to cover handling expense.

THE DYKEM COMPANY 2301 N. 11th St., St. Louis, Mo.

**BABY WHALE**  
8-1/2 long, with 8 by 10 Banner, \$25.00. Lots of Small Attractions for show managers at cost prices for sale. List from NELSON SUPPLY, 614 E. 4th St., St. Boston, Mass.

**Holiday Greetings**  
To Fair Secretaries and Celebration Committees. Wanted Shows For the Season 1936. BRODSBECK BROS., Kimsley, Kan.

**Wanted---O. J. Bach Shows---Wanted**  
Season 1936 Opening April in New York. 2-Car Whip, Tilt-a-Whirl, Loop-the-Loops, Kiddie Ride, Shows with own permits and transportation. Very low percentage. Consideration of all kinds. (No Hackett) Low rates. CAN PLACE Bando Race, also other, reliable Agent. Address BOX 292, Ormond, Fla.

**SEASON'S GREETINGS TO ALL**  
from  
**J. L. LANDES SHOWS**  
(Established 1908)  
J. L. Landes Owner and Manager  
C. G. Sutton General Representative  
**NOW BOOKING** Shows and Concessions for 1936.  
Address—Coates House, Kansas City, Mo.

**SHOW FOLKS**  
**SEASON'S GREETINGS AND THANKS**  
For your many orders and requests, from all parts of the United States, for the  
**EYERLY LOOP-O-PLANE**  
**ABNER K. KLINE** 3024 Olive Street **KANSAS CITY, MO.**  
With Eyerly Aircraft Corporation, Salem, Ore.

**Volunteer State Exposition**  
Formerly Great Superior Shows, opening March 14, Cleveland, Tenn. From show towns in Tennessee, Kentucky, Ohio and Pennsylvania to follow. Help in all departments. All people formerly with Superior Shows write. Also Organized Band and Free Act.  
**WANT RIDES SHOWS CONCESSIONS**  
Any ride except Merry-Go-Round, Ferris Wheel, Caterpillar, Scooter and Kiddie Plane, which we own.  
All shows open; have some complete outfits. Will finance any worthy attractions. All open except Cookhouse, Legitimate Games only. Will book new space Elyro at owner's terms.  
**ALL MY FRIENDS GET IN TOUGH WITH ME.**  
**ROY BLAKE, LESSEE, CLEVELAND, TENN.**

**Havana Has Many American Showfolks**

HAVANA, Dec. 21.—Havana has many American troupers. The Santos & Artigas Circus has a number of them and Royal Palm Shows brought in another large bunch. There is also the Wax Works show under the direction of Eddie La Barr, an old-time trouper. They all seemed to be doing well when visited by a representative of *The Billboard*.

There were about 5,000 persons at the carnival on Sunday. There was a prolonged delay in the start of the Hippodrome show, with Royal Palm Shows, because of the big hole needed for the diving horse. They had to dynamite the hard coral rock foundation to make it large enough for the water necessary for this act. Some of the shows at the carnival are: Dot Lane's Girlies Review, with Mabel Amond, Madge Thames, Charlotte Niehaus, Olive Thomas, Helen McGee, Betty Stewart, Senna Maker, Dot Mercy, and two comics, Nat Mercy and Clarence Thames. Scotty's Colored Revue has an attractive list of entertainers and an aggregation was also doing a nice business with their colored girl eight-piece jazz band. Jockey Roland and wife, Ethel, doing well with their Wall of Death. The Posing Girls also has a big run with Jamie Baker, Betty Stewart and Angelita Loda. All the rides were going full swing, such as Double Loop-o-Plane, Tilt-a-Whirl, U Drive It Autos, Kiddie Auto Rides, Pony-Go-Round, Merry-Go-Round, Ferris Wheel, Scooper and other devices.

**Dec Lang Shows**

ST. LOUIS, Dec. 21.—Work of preparing the equipment for next season at winter quarters here will start shortly after New Year's. P. E. (Heavy) Vaughan, who is in charge of quarters, and Barney Williams are in the meantime inspecting the various outfits preparatory to overhauling and repainting. Manager Lang has announced his intention of enlarging and has arranged the purchase of two new riding devices, making a total of 10, and three new shows will be built this winter. A light-weight truck and complete sound equipment have been ordered and will be used in advance advertising. Baker-Lockwood has received a large order for canvas. New season's opening has been tentatively set for a week in April, at which time six new trucks and trailers will be delivered. All of which is from a member of the show.

**Small & Bullock Shows**

NORTH AUGUSTA, S. C., Dec. 21.—Completing a season of 40 weeks at Grantville, the equipment was moved into winter quarters here, and at this writing nearly all attaches have departed, either for home or to join other troupes for the winter months.

Much rain was encountered the first two months of the past season. However, the show lost only a few nights. In many instances some business was done during rain and in one case during a snowstorm—at Coeburn, Va., in early April—and the company came in on the right side of the ledger. One new ride and three new trucks were added, also a 20-foot trailer from the El Bridge Company. The show was first in, with one exception, at all spots. Played several dates where there had not been as much as a Merry-Go-Round in years. The management plans novel ideas for the coming season, in the way of methods of presentation. Work will start about the first of January. Mr. and Mrs. Johnny Bullock, Mr. and Mrs. Harry L. Small, Mr. and Mrs. Barney Stison, Sonny Poplan and Little Red Morgan are spending the winter here, and many holiday parties are planned.

HARRY LEE.

**Berni on Road to Recovery**

KANSAS CITY, Mo., Dec. 21.—Gean Berni, prominent concessioner, is on the road to recovery from an operation several weeks ago, but will be confined to his bed for approximately another month, according to his physicians. Berni, who had the corn game all last season with America's Model Shows, was faced with the prospect of being paralyzed from the waist down when he entered the hospital. He was accidentally shot two years ago while on a hunting expedition, after which he was in St. John's Hospital, St. Louis, several months. It developed that the bullet, which the physicians were unable to abstract at that time, had softened and turned into a pasty matter, causing lead poisoning of the spine. He was four hours on the operating table in Memorial Hospital, Kansas City, with four surgeons and one doctor attending him. He was removed from the hospital December 4, and is now confined to his room at the Coates House here. He would appreciate hearing from his many acquaintances in show business.

**Detroit Pickups**

DETROIT, Dec. 21.—Gerbert Simpkins, manager the Mamie Krause Shows, and Mrs. Simpkins planned leaving this week for Tampa, Fla., accompanied by H. O. Walter of United Candy and Novelty Co., who spends several months in the South each year.

Ray Tahash, of Flint, operator of cook house with the Dumas & Reid Happyland Shows, left for Florida this week.

Low Marcus, secretary of the W. O. Wade Shows, has opened a leather pocketbook store in Fort Wayne, Ind.

Lester Davis, operator of concessions at Eastwood Park and with various carnivals, left for Pontiac this week to open a corn game in a store on Saginaw street, under auspices of the American Legion.

**Reid's Greater Shows**

After closing the regular season in November at the Suwannee County Fair, Live Oak, Manager Reid immediately organized a winter unit, consisting of 4 riding devices, a free act and 15 concessions. The first stand was Lakeland, North Florida avenue, for two weeks. Business satisfactory when weather permitted. The third week was Auburndale, down town location; business fair; weather, cold. George Pearcy, concessioner, operates a filling station and barbecue at Auburndale, and he and the missus and baby were nightly visitors. All rides are owned and operated by the management, and have new canvas and are freshly painted. The new light plant arrived at Lakeland and was mounted on a new Chevrolet truck purchased at Lakeland by Mrs. Reid. Manager Reid made a trip to Tampa and purchased a beautiful calliope and had it mounted on auto especially arranged and decorated for the purpose. One of the hardships confronted by shows in Florida is the high rates charged by electric companies, but this show has its own sufficient light. The show will be in Florida all winter. Visits were exchanged this week with Metropolitan Shows, only 16 miles distant.

JOHN B. DAVIS.

**Sidelights of PCSA Function**

LOS ANGELES, Dec. 21.—All West Coast shows had representatives at the PCSA banquet-ball.

In hotel lobbies there was much lobbying and trying to get each other's inside information. Some of these sub-rosa sessions were big time acts.

The information that Edward M. Foley of Paley & Burk Shows was improving in health was welcomed by all present.

Will J. Casey was credited with an innovation. On former occasions spotlight men had difficulty in locating persons introduced. This year script for introductions were written by Steve Henry, and Casey had diagrams of tables and their numbers for the operators, with the result that the spotlights did not make a miss.

An emotional incident: When The Blenders sang *Old Fashioned*, a favorite of the late Will Rogers and many times delivered to his memory, many tear-moistened eyes were seen among the show-folk, both men and women.

It was a truly great affair. It had alone afforded fine entertainment but added much to the PCSA. The presence of many men of big business this year was indicative of the fact that this organization is a vital factor in the affairs of Southern California.

And next president, Theo Forstall says this was a great ball, and one that will be difficult to surpass. "I'm not saying anything, but I have several aces in the hole for the next one." The wager is that he will. And we bet he makes good. He will get fine support.

**John T. Rea Attractions**

INDIANA, Pa., Dec. 21.—The John T. Rea Attractions closed the season at Hillsdale, Mich., after a successful season touring Ohio, Michigan and Pennsylvania. Equipment is stored here for the fifth winter. Much bad weather was encountered in the early spring. The fall season was the best in five years. Some new banners have been delivered for the side show. All equipment, including trucks, will be thoroughly overhauled and painted. The following will remain here for the winter: Manager John T. Rea and wife, Mr. and Mrs. L. S. Johnston, Tony Rossello and George Miller, Elmer Fincher and S. E. Weller to Detroit, Mr. and Mrs. Dudley Andrews to Florida, Sam Doyle to Cincinnati, George Stolts with his band to Littlejohn Attractions in Georgia, Carl (Shorty) Smith to Greensburg, Pa. All of which is from an executive of the company.

**Rogers & Powell Shows**

YAZOO CITY, Miss., Dec. 21.—Winter quarters is a scene of activity in preparation for an early spring opening. Smithy Smith is working on trucks and Dalton Day on the rides. Mrs. Powell has ordered a new Kiddy Ride to go with her other riding devices next season. Manager J. R. Rogers and Secretary N. V. Powell have returned from a trip on which they visited some shows, all of which is from an executive of the show.

**Sam E. Spencer Shows**

BROOKVILLE, Pa., Dec. 21.—Sam E. Spencer will the coming season be in active charge of the show bearing his name, with which Bert Roenberger was lately associated. Mr. and Mrs. Russell Hill are preparing to take up their Spring advance work. Captain Earl McDonald, high diver, has contracted as free attraction. The Beham family have contracted their cook house and photo gallery with the show for next season. All of which is from an executive of the show.

**N. Y. World's Fair Will Profit By Experience of Expos of Past**

Address by R. S. Uzell, New York, secretary of the American Recreational Equipment Association and official committeeman of the 1939 New York World's Fair by appointment of the Borough of Queens County, at the 45th annual meeting of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago, on December 3.

When addressing your association a few years ago on behalf of the National Association of Amusement Parks, I showed how, in the quaint old city of

**GOODING GREATER SHOWS, INC.**  
 Extend Holiday Greetings, and a Message of Appreciation  
 To our employees, business associates and friends. You have all been loyal, and we owe whatever success we have accomplished to you.  
**NOW BOOKING FOR SEASON OF 1936**  
 ESPECIALLY WANT OUTSTANDING SHOWS. Also one modern Silo-Drome. We are organizing two complete Carnival Companies of major league caliber, and can use several large shows with real entertainment features. Can use a few more legitimate concessions.  
 All concessions and shows who were with us the past season, please contact us at once. However, you will be given preference providing our relations were pleasant.  
 Address all communications to  
**THE F. E. GOODING AMUSMENT CO., Operators, Box 386, Columbus, O.**

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**AL C. HANSEN SHOWS, INC.**  
 "America's Fastest-Growing Amusement Organization"  
**AL C. HANSEN** MRS. AL C. HANSEN WALTER B. FOX  
 Manager Secretary-Treasurer General Agent  
**THE SHOW THAT MADE CARNIVAL HISTORY DURING THE DEPRESSION.**  
**NOW BOOKING SHOWS AND LEGITIMATE CONCESSIONS FOR 1936.**  
**FAIR MANAGERS AND CELEBRATION COMMITTEES, WRITE.**  
 Our Method of Presentation Assures Your Financial Success.  
 Address, BOX 773 Mobile, Ala.

**SNAPP GREATER SHOWS**  
**SEASON'S GREETINGS TO OUR FRIENDS EVERYWHERE**  
 NOW CONTRACTING FOR SEASON 1936  
**FAIR SECRETARIES AND CELEBRATION COMMITTEES** desiring one of the finest Carnivals on tour, we have a few open weeks next season. Let us know your dates. **10—BRAND-NEW RIDES—10 10—HIGH-CLASS SHOWS—10**  
 Winter Quarters Address, 522-524 Joplin St., Joplin, Mo.

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**BECKMANN & GERETY SHOWS**  
 THE WORLD'S LARGEST CARNIVAL ATTRACTIONS.  
 The Following Fairs Were Awarded Us For the 1936 Season:  
 Illinois State Fair, Springfield; Iowa State Fair, Des Moines; Nebraska State Fair, Lincoln; Kansas Free Fair, Topeka; Kansas State Fair, Hutchinson; Oklahoma State Fair, Oklahoma City; Oklahoma Free State Fair, Muskogee; South Texas State Fair, Beaumont.  
 Now Contracting Attractions for the Coming Season.  
 Address: 301 Duval St., San Antonio, Tex.

*Strongest, Largest and Finest Now or Ever*  
**WORLD OF MIRTH SHOWS**  
 MAX LINDERMAN, Gen. Mgr.  
 L. H. (DOC) CANN, Gen. Agt.  
 Winter Quarters, Richmond, Va.  
 Address All Communications to SUITE 1512, 1560 BROADWAY, New York, N. Y.

Quebec, the recreational activity of a community is co-ordinated and concentrated on the fairgrounds. The fair, baseball, circus, carnival, races, boxing, ice skating, spectacular productions, opera, pageants and a public park all use the same grounds and equipment as well as a common automobile parking space. They could add the swimming pool and use the grand stand for spectators and the lower part of it for bathrooms, showers and lockers. In Quebec (See N. Y. WORLD'S on page 105)

**Season's Greetings to All—**  
 OF OUR BUSINESS ASSOCIATES AND FRIENDS  
**HENNIES BROS. SHOWS**  
 P. O. Box 1100, Houston, Tex.

## Important Events and Happenings From December, '34, to December, '35

From Files of

The Billboard

**PHILLIPS HAS JONES SHOW**—E. Lawrence Phillips, of Washington, takes over financial interests of James Guxzy in Johnny J. Jones Exposition; now sole owner. Walter A. White retained as general manager.

**"SCRIP" IN CANADA**—Executives of Canadian Pacific Railway and Canadian National Railway heed plea of carnival men, particularly J. W. Conklin, of Conklin's All-Canadian Shows, and grant 100 per cent increase in mileage scrip—from 10 to 20 per cent—to start January 1.

**SLA FUNCTION AT TORONTO**—The 22d annual banquet and ball of the Showmen's League of America at Toronto scores a huge success. J. A. (Patty) Conklin, chairman, Elwood A. Hughes, toastmaster.

**ACA MEET AT TORONTO**—The first annual convention of the American Carnivals Association at Toronto hampered by other day-and-date meetings, but some progress is made.

**CONKLIN HEADS SLA**—James W. (Patty) Conklin elected president of Showmen's League of America for 1935.

**PCSA EVENT SETS RECORD**—The 13th annual banquet and ball of the Pacific Coast Showmen's Association at Los Angeles has turnaway attendance. William Denny, chairman; Al (Big Hat) Fisher, emcee.

**LANDES HEADS HASC**—J. L. Landes elected president of Heart of America Showman's Club, Kansas City, Mo., for 1935.

**HUNSAKER DEATH**—Walter B. Hunsaker, well-known West Coast showman, at Los Angeles December 8, after a long illness. Burial in Inglewood Park Cemetery.

**KARNES DEATH**—J. L. (Judge) Karnes, veteran outdoor showman, at Los Angeles, December 9, after a few weeks' illness. Interment in "Showmen's Rest" burial plot of the PCSA.

**THE 40TH ANNIVERSARY**—The Billboard's 40th Anniversary and Holiday Greetings Number dated December 29.

**KLEIN DEATH**—Billy (Up High) Klein, 54, retired showman, former minstrel, later high diver, at Suffolk, Va., December 7. Burial at Suffolk.

**OKERSON DEATH**—John S. (Dick) Oakeron, many years attractions manager with carnivals, December 17 at Orlando, Fla., after several weeks' acute illness.

**HASC FUNCTIONS**—Combined Banquet and Ball, Exhibitors' Convention and New Year's Eve Party of Heart of America Showman's Club, Kansas City, most successful of combined affairs so far staged by the organization. Harry Duncan, former park man, toastmaster.

**CATHERINE OLIVER PREZ MSWC**—Catherine Oliver elected president Missouri Show Women's Club, St. Louis, for 1935.

**AMUSEMENT TAX EXEMPT AT FLA. FAIRS**—The Florida Supreme Court rules January 11 that merry-go-rounds and other amusements operated at fairs in Florida cannot be taxed because they are not operated by fairs for profit and they aid agriculture in making the fairs possible and successful.

**DUFOUR-ROGERS TO BRUSSELS**—Lou Dufour and Joe Rogers (Dufour & Rogers) book much space for attractions at the Brussels (Belgium) Exposition, to open April 25.

**COPPING AND BANTLY INJURED**—Harry Copping and his son-in-law, Harry Bantly, both of Bantly Shows, injured in automobile wreck. Their new car demolished.

**ARMSTRONG DEATH**—Harry L. Armstrong, 79, retired showman and father of Mrs. John M. Sheesley, Mrs. Dixie Hicks and Harry Armstrong, bandmaster, at Summerville, W. Va., January 21.

**HENNIES BROS.' NEW POLICY**—Hennies Bros. Shows announce making a change to show-owned and operated concessions.

**AUSTIN DEATH**—Neil (Whitey) Austin, 47, widely known in show circles and an owner of Palace of Wonders, outdoor side show and indoor museum, February 8 at Reading, Pa., following a heart attack. Interment in Woodlawn Cemetery, Dayton, O.

**DEATH OF TWO SHOWMEN**—Charles Yates and Tobie Nelson, traveling entertainers, near Casilla, Miss.; allegedly murdered.

**DERNBERGER DEATH**—Sam DERNBERGER, many years an executive, including with Brown & Dyer Shows, of

which his brother, Alfred J., was owner-manager, at Cleveland.

**SMALL, BULLOCK PARTNERS**—Harry L. Small and Johnny Bullock form partnership to launch Small & Bullock Shows.

**MRS. SPERONI UNDER KNIFE**—Mrs. P. J. Speroni, wife of the owner of P. J. Speroni Shows and one of the few women general agents, undergoes operation in hospital at Dixon, Ill.

**SUCCESSFUL MSWC FETE**—Annual Dance and Party of Missouri Show Women's Club at St. Louis, February 15, highly successful.

**GASKILL DEATH**—Will Gaskill, son of the late Frank Gaskill (pioneer carnival operator) and Mrs. Mary Gaskill (who survives), at Riverside, Calif., February 18. Burial at Minneapolis.

**HUNSAKER OUTFITS BURN**—Tents, rides and other equipment of Mrs. Walter Hunsaker destroyed by fire at South Los Angeles.

**GCSC FETE**—Gulf Coast Showmen's Club stages successful banquet and ball at Houston, March 19.

**OFFICE AT DALLAS**—A branch office of The Billboard established at Dallas with Gregg Wellinghoff, formerly at Kansas City, Mo., in charge.

**SEES AGAIN**—Mrs. Doletta (Boydin) Buck, many years billed as "World's Smallest Mother," recovers eyesight through an operation.

**EISNAUGLE DEATH**—Clarence Wesley Eisnaugle, 26, former executive with carnivals, later operator Eisnaugle United Shows, at Chillicothe, O., March 13, of a heart attack. Burial at Chillicothe.

**WORTH-WHILE ARTICLE**—Fact comment on various items in "Carnivals' Problem; Much Credit Is Due," by Wm. H. (Billy) Finke, in April 13 issue.

**SHOWMAN HELD BLAMELESS**—Coroner's jury at Charleston, S. C., releases Ben L. Beckwith in death of a Negro who was crushed under the wheels of a truck.

**CLARK DEATH**—James Schuyler (Sky) Clark, 65, formerly a noted figure in the outdoor show world and past president of the Pacific Coast Showmen's Association, at Hondo, Cal., April 7, of general arteriosclerosis. Burial in PCSA burial plot, Showmen's Rest, Evergreen Cemetery, Los Angeles.

**CARNIVAL "DIG" FLOPS**—A proposed ordinance considered detrimental to carnivals exhibiting at Detroit, particularly under auspices, receives only one favorable vote in City Council.

**SHOW WOMEN INJURED**—Mrs. Curtis Velare and Mrs. V. T. Book, of Royal American Shows, received injuries when auto in which they were riding was struck by a railroad train at Columbus, Ga.

**BRUCE DEATH**—James H. Bruce, 50, owner-manager Bruce Greater Shows, at University Hospital, Charlottesville, Va., April 12, after nearly six months' illness during which he underwent three operations for mastoid. Interment at Booneville, Pa.

**NO RAILROADS RELIEF**—General Freight Committee of the Trunk Lines Association in the East "thumbs down" request of showmen, thru the American Carnivals Association, for reduction of cost of transportation charges and elimination of "war time" car-parking charges.

**BROWN PROMOTED**—J. Ed Brown made director of shows and concessions at the California Pacific International Exposition at San Diego, succeeding William Barie, who resigned.

**BAD WEATHER HURTS**—Half a dozen shows in St. Louis handicapped by weeks of almost constant rain and unseasonable cold nights.

**DREW DEATH**—Charles (Chaps) Drew, 77, formerly many years with circuses, of late years executive with Knapp & Dehnert Shows, fatally injured in a motor car accident April 22 at Belkair, O. Burial at Covington, Ky. His last words were, "I'm still with the show, 100 per cent."

**OUTLAW'S FATHER TROUPER**—J. W. Dillinger, father of the late John Dillinger, contracts to appear with Mrs. John R. Castle's "Crime Does Not Pay" attraction with United Shows of America, along with the mothers of the deceased Clyde Barrow and Bonnie Parker.

**POWZER TO JAPAN**—Hugh W. Powzer takes attractions to play the Yokohama Grand Exhibition and probably to other Far East engagements.

**GOLDEN WEDDING**—Col. and Mrs. F. J. Owens celebrate their 50th wedding anniversary at Chicago, May 4.

**WESCOTT DEATH**—Mortimer B. (Mort) Wescott, veteran outdoor showman, at his home in Plant City, Fla., May 9, after a lingering illness.

**TAX EXEMPT IN N. C.**—Adoption of an amendment to a North Carolina law, ratified in the General Assembly on May 4, exempts amusements playing duly recognized fairs from State, county and city license taxes, with specified requirements.

**SLEEPER BURNS**—A sleeping car of United Shows of America, occupied by the Mistrel Show troupe, destroyed by fire at St. Joseph, Mo.

**IN DOWNTOWN CINCY**—Mighty Sheesley Midway plays two weeks' engagement, May 27-June 8, at Central avenue and 12th street, Cincinnati—played two weeks on same location in 1926.

**ZEIGER FLOODED**—C. F. Zeiger Shows lose nearly all tents, show fronts and much other equipment when caught in a torrential flood at Colorado Springs, Colo., last week of May.

**IN NATION'S CAPITAL**—Johnny J. Jones Exposition exhibits to heavy business at Pennsylvania avenue and Fourth street, Washington, during Shrine's Convention.

**WELL UNDER WAY**—After several weeks' duration Cemetery Fund Drive of the Showmen's League, with a ticket selling campaign, shows great progress.

**SPRIGGS DEATH**—Vera Spriggs (Mrs. Billy, Senior), 45, plunges to her death while presenting her 250-foot iron-jaw slide free act on the Johnny J. Jones Exposition midway June 22 at Charleroi, Pa. Interment in Woodlawn Cemetery, Detroit.

**TENN. TAX DOWN**—By amendments to Tennessee Revenue Bill of 1932, requirements relative to carnivals are greatly modified.

**THREE KILLED, TWO INJURED**—Three attaches of Krause Greater Shows, W. W. Mohr, Henry Batrell and Coynt Blanton, were killed, and Raymond Smith and J. R. Wilson injured in a truck mishap at Brady, Pa., July 5.

**MOORE DEATH**—Edward Moore, 55, many years a showman and a World War veteran, at Kingsfisher, Okla., June 17.

**WHEELER DEATH**—Agnes Wheeler, 57, lunch stand and popcorn concessioner, and mother of Bert Wheeler, showman, June 23, at Casey, Ill., following a stroke.

**EPIDEMIC SCARE**—Engagements and routings of shows in Kentucky, West Virginia and some Central Atlantic States hampered, particularly during July and a part of August, by infantile paralysis outbreaks in some areas.

**CARNIVAL LEGION POST**—The Art E. Dodson Post No. 784, American Legion, organized and chartered on Dodson's World's Fair Shows early in July. Named in honor of the late Arthur Dodson, brother of C. G. and M. G. Dodson.

**CROUNCE DEATH**—Amos F. Crounce, 67, proprietor of the former A. F. Crounce Shows, at his home in Binghamton, N. Y., in July.

**NORMAN DEATH**—Frank (Curly) 47, electrician with William Glick Exposition Shows, July 15, of heart trouble.

**UNUSUAL GATE**—Dodson's World's Fair Shows successfully operate pay gate to their midway at the free-gate fair at Crawfordville, Ind., July 29-August 2.

**INUNDATED**—A cloudburst, August 3, placed Latlip Shows' midway location at Salem, W. Va., under several feet of water.

**CONFLAGRATION**—Some show and concession tents of T. J. Tidwell Shows destroyed by fire, August 2, at Eureka, Kan.

**DORSEY DEATH**—Thomas C. Dorsey, of Cetlin & Wilson Shows, August 2, at Emergency Hospital, Milford, Del., where he was taken for an operation for appendicitis. Burial at Wilmington, Del.

**TAXIER DEATH**—Theodore Taxier, 63, formerly a riding device operator, later an owner of carnivals, among them Taxier Bros., Levitt-Taxier and Meyerhoff-Taxier, and late years agent operating rides, at Beth Israel Hospital, Newark, N. J., July 3, following operations. Interment in Mt. Carmel Cemetery, Brooklyn.

**CANADA BIZ UP**—At conclusion of Class A Fairs in Canada, Royal American Shows summarize midway gross receipts over the circuit as notably above the previous year.

**SHOWFOLKS INJURED**—Mrs. Max Gruberg and her brother, Nick Hoxlender, and Bill Sisney, all of Max Gruberg's World's Exposition Shows, injured in automobile wreck, August 12, near Uniontown, Pa.

**MCCAFFERY DEATH**—Donald C. McCaffery, 38, with Conklin Shows many years, drowned while swimming, August 18, at Peterboro, Ont.

**MURPHY DEATH**—Frank J. Murphy, owner and operator of carnivals bearing his name about 15 years, previously with circuses and carnivals about 20 years, at Boulevard Hospital, Brooklyn, August 31, of a heart attack. Interment in Holy Cross Cemetery, Brooklyn.

**BLITZ DEATH**—Mrs. Louise (Aunt Lou) Blitz, 91, 55 years in amusement business, first as a lecturer on curiosities, later in the magic field, and probably best known as assisting her husband, the late Frank R. Blitz, in exhibiting the double-bodied woman, Millie Christine. At Cook County Hospital, Chicago, September 7, after being struck by an automobile.

**CONLEY DEATH**—Joseph Conley, well-known showman and show-front builder, in his stateroom on the Johnny J. Jones Exposition train at Cairo, Ill., September 1, after a day's illness. Burial at Cairo.

**ROYAL PALM TO CUBA**—Berney Smuckler, manager Royal Palm Shows, arranges for 10 or more weeks' showing in Cuba.

**GILLILAND DEATH**—Paul B. Gilliland, riding device owner and operator with Corey Greater Shows, September 16, on the fairgrounds at Dayton, Pa., of heart trouble. Burial at Philadelphia.

**SIEBRAND LONG JUMP SOUTH**—Siebrand Bros.' Combined Circus and Carnival makes a long jump south from Forsyth, Mont., to fair engagements in Texas. The first time for the show in the Lone Star State.

**CIRCUS AIDS SLA FUND**—A boxing and wrestling show, proceeds in support of the Showmen's League of America's Cemetery Fund, was given by members of the Hagenbeck-Wallace Circus, under the big top, September 20 at Atlantic, Ia.

**ROGERS DEATH**—Tom Rogers, 25, auction concession operator and pitchman, September 23, in Lake Shore Hospital, Lake City, Fla., following an automobile accident. Burial at Nashville, Tenn.

**INJURED BY LIONS**—Both Miles Riley and Walter B. Kemp clawed and bitten by lions in Kemp's Lion Drome with Royal American Shows during the Southeastern Fair at Atlanta, Ga.

**SIMPSON RE-ENGAGED**—James C. Simpson is re-engaged as general representative Johnny J. Jones Exposition for 1936.

**SHOWFOLKS HONORED**—Executives of California's Pacific International Exposition designate October 3 as "Showmen's Day," an innovation at outstanding exhibitions.

**HASSELMAN DEATH**—Ben Hasselman, veteran outdoor showman, October 25 in Burlington Hospital, Burlington, Ia., after an extended illness. Burial at Burlington.

**POWZER DEATH**—Hugh William Powzer, 56, widely known showman, in this country and in many foreign lands, at General Hospital, Los Angeles, November 3 following an operation. Was one of the early operators of motion pictures. Managed theaters at New York, Cleveland and Chicago. Operated shows in India, Java, Sumatra, Siam, Federated Malay States, Saigon, Indo-China and at Singapore. Was prominent in exhibition of embalmed whales. Had recently returned from Japan. Interment in "Showmen's Rest," Evergreen Cemetery, Los Angeles.

**LATLIP DEATH**—Rita Latlip, 20, of Latlip Shows and a member of Latlip Sisters, acrobatic dancers, and the Capt. Latlip Family Acts, killed in an auto accident November 8. Burial at Charleston, W. Va.

**BARFIELD OWN SHOW**—Partnership of C. E. Barfield and F. Z. Vasche in Bar-Brown Shows dissolved. Barfield to own an operate Barfield's Cosmopolitan Shows in 1936.

**DURING NOVEMBER**—The Showmen's League of America energetically preparing for its annual Banquet and Ball, December 3. Likewise, the Pacific Coast Showmen's Association for its annual Charity Banquet and Ball, December 12. Likewise, the Heart of America Showman's Club for its week of festivities, December 25 to January 1.



MUSEUMS

A. & K. Palace of Wonders

WORCESTER, Mass., Dec. 21.—The Austin & Kuntz Palace of Wonders, which started its 18th annual tour here on October 19, in the theatrical neighborhood on Front street, remained at that location five weeks to successful business and then moved to 611 Main street, where it is still showing. Is booked here until January 1. The location being in the shopping district business has been very good except when severe weather kept pedestrian traffic at nil. Contentment of the personnel is attested by the number of years various ones have been employed under the Palace of Wonders banner, as tabulated in the following roster: Joe Austin and Wendel Kuntz, proprietors; Joe Tracy Emerling (sixth year), manager public relations; Capt. James Deal (fourth year), trainer of Kink Kong Jr., chimp; "Hindu" Charlie Johnson (ninth year), curator of reptiles and general announcer; "Gertie" (12th year), outstanding bally attraction; Rami Chandu (eighth year), Hindu rubber man; Captain Jack Huber (second year), armless artist and musician; Bluey-Bluey (W. K. Troyk—fourth year), midjet clown, magician; Amok (second year), Igorottee head hunter; Fred Fred Van (fourth year), extra added feature; Thelma Wright (fourth year), nurse; Curtis Pollard (second year), attendant to Prince Rami Chandu; two lately employed ticket sellers, Barney Kilbane, past season with Ringling-Barnum Circus, and Howard Gleason, New England showman. The show at its present spot has the swiftest flash since its engagement on Dearborn street, Chicago, in 1934. Captain Deal has succeeded in teaching King Kong Jr. to whistle, also to do an eccentric dance to the time of music. Prof. Kuntz is breaking in a new shipment of hard-shelled European fleas for his Flea Circus. The show is employing advantageous display in four local papers, also street ballyhoos and other novelty advertising.

JOE TRACY EMERLING.

Morris Miller's, Traveling

McKEESPORT, Pa., Dec. 21.—This city was booked by Morris Miller's Congress of Living Wonders for this week. At Parkersburg, W. Va., last week, one of the biggest days of the season was experienced due to a merchants' trade drawing being held adjacent to the museum. The crowds started forming early in the morning and continued until late in the afternoon, and the storeroom was taxed to overflowing all day with the cash customers. The new public-address system has been installed in front, and new platforms, bally cloths and interior decorations have been added, making this one of the most attractive museums on the road. C. A. (Dud) Lawrence, general agent Tom Mix Circus last two years, and Russell Knisely, general agent Walter L. Main Circus, are now ahead, and a four-man brigade with one truck and two cars billing the show. The press department has been functioning. Morris Miller returned to the show at Parkersburg after a trip to the Middle West, and Mrs. Miller has joined him for a few days. Attractions now being shown are Ituri Pygmies, Martina and Juan de la Cruz (Filipino midjets), Baby John (fat man), Great Gravitio, Ducky-Wucky (funny man), Captain Ringman Mech. Ali Lazarro (strong man), Frank Zorda, Lila Lee, Texas Worrel (knife throwing), Agnes Higginbotham, Madame Pearl Elke (mentalist), Betty LaRue and her mystery marvels, and Francois Russell, who bites a spike in half. All of which is from a member of the show.

Philadelphia Houses

PHILADELPHIA, Dec. 21. — South Street Museum is enjoying excellent business during the pre-holiday season. This week's bill has Slim Johnson's Colored Revue, seven people; Dantine, magician; Susie Cole, "girl who never laughs"; Capt. Sig, tattooed man; Mme. Verona, mentalist. Dancing girls in the annex.

Eighth Street Museum has had the best business of the season the past week. Show this week is Harry and Marie Fish, midjet musicians and entertainers; Eva La Tour and her large snakes; Olaf Hanson and trained dog, Queen; Natsat, South Seas torture man; Poses Plasticque; Prince Oshwa, African Pygmy. New girls in the annex are Kitty Gallagher and Elen Miller.

L. B. Lamb's, Traveling

EAST LIVERPOOL, O., Dec. 21.—After a short jump from Steubenville, O. L. B. (Barney) Lamb's Hollywood Oddities had everything ready for opening here Monday at 10 a. m. Rain, snow and almost every kind of average weather held down attendance at Steubenville. Dan Wilson is now the chief and has succeeded in pleasing everyone—even the proportions of Buster Pike, the fat man. Princess U-Ka-Mia, Indian entertainer, continues pleasing the customers. The antics of "Mary," the mother monkey, and her "Happy Family" of stimeans in the front window make a great bally. The new illumination features causes much favorable comment. In the hands of Bernice Lamb the Punch & Judy puppets continue their age-old struggle. Everyone agrees that Mrs. L. B. Lamb is the hardest working member of the troupe.

MARK WILLIAMS.

Stack Hubbard's, Baltimore

BALTIMORE, Dec. 21.—Prof. D. Stack Hubbard, who had a show with World of Mirth Shows the past outdoor season, reopened his indoor show at 412 East Baltimore street, the same spot he was in last year. Had good business for the first week. The acts include Tracey, sword swallower; Hinton, magician; Bobby Kork, special attraction; Princess Tiny, midjet; Leroy Doss, mechanical man; dancing girls, Hazel Fetzner, Dorothy Johnson and Peggy Doyle, in the annex; Eddie Weiss, emcee. Among the front men are Larry Udolph, Jack Grant, Joe Young and Gifford Raleigh, and Jack Leeper is managing the troupe. Among visitors this week were Danny Gorman and Hank Sylow, of the Eighth Street Museum, Philadelphia. Professor Hubbard reports that Duke Jeanette and Baby Lillian, both of Cetlin & Wilson Shows, and Charis Tashy, of Max Gruberg Shows, are wintering in this city.

George White's, Traveling

TYLER, Tex., Dec. 21.—This city, in the heart of the downtown district, was the spot booked by George White's Oddities for this week. The show, with Mickey Mansion as manager, played its opening week at Mexia, Tex., to good business. From there to Jacksonville, Tex., also to good business. Towns are being billed by the advertising manager, Lucky Dietrich. Show travels on two trailers and three cars and is moving eastward. The acts include George White, Man Slowly Turning to Stone; Haban, Iron tongue; Chief Jo Jobie, African Pygmy; Prince Emil, musical act; Bimbo, comedy juggler; Princess Sandra, dances; Hella, torture chamber; Danto, human pin cushion; Princess Mae, Buddha; Great Henry, contortionist, and Aileen, in the annex.

LUCKY DIETRICH.

N. Y. WORLD'S

(Continued from page 107)

they point the way to a profitable use of costly fairgrounds and equipment for a greater part of the year. The idea is growing. Toronto Exposition this year is planning permanent rides for the grounds.

Dallas has the best fairgrounds in the United States, with buildings and equipment unexcelled. The coming Texas Centennial Exposition in 1936, celebrating the centenary of its independence won from Mexico, should rightfully stage the spectacle in Houston where the State shrine connected therewith is located, it being the San Jacinto battlefield where General Sam Houston defeated Santa Anna, the landmark of one of the greatest, decisive battles of the world.

But there are no buildings of any size there. Edifices adequate for the staging of such a show would be prohibitive in cost if used only for this event and then, as usual with such celebrations, be turned over to wreckers. The growing sense of foresight and economy prevailed when Houston yielded to Dallas because Dallas has the grounds and buildings where all added improvements and buildings will become permanent and continue to serve the State. This also insures more pretentious and costly structures than if they were to serve for only the one event. To realize what an

accomplishment this is one need merely consider the long rivalry between these two cities!

Throwing Expos Away

Since 1853 we have been building expositions and throwing them away after a brief six months' use. St. Louis Exposition, with its magnificence and splendor, is only a memory. Not many can tell just where Chicago's 1893, climax of expositions up to that date, was located. It was as completely obliterated as were some of the Greek classics.

The projected exposition of the metropolis of America, at its very inception, gratefully acknowledges itself the debtor of this big City of the Lakes. Had Chicago's 1933 fair failed we should, in all probability, not have started at all, and the recovery of the amusement parks of our country would have been retarded an additional three years and some would have folded up for all time. A Century of Progress, following so closely as it did the Philadelphia fiasco, inspired us with its phenomenal success as contrasted with the other failure.

We were given a new courage and enthusiasm that could not otherwise have been revived for a long time. The Philadelphia failure, advertised to the world, was a colossal handicap and enough to discourage all but the bravest. Chicago arose from the ashes of despondency, plucked up her courage, shook off her leeches, put her gangsters in jail, defied the ghosts of the depression, paid her teachers and police, got to work and—gave us the best exposition of all time!

New York City will endeavor to profit by the mistakes of past expositions, make as few errors as possible, and emulate the courage of Chicago. Business acumen of the highest order was exercised in selecting and procuring the location. Like the Pontine Marshes of Rome this site has lain undeveloped for centuries. Submerged as most of it is, our park department acquired it at marsh-land prices. Thus, after reclaiming and developing this 1,003 acres, it will revert in its entirety to the city and subsequently become a civic center, a college and a general recreational center, thus inaugurating for the first time an almost 100 per cent salvage.

It is ideally located and easily accessible by subway, elevated, street car, bus, automobile or boat, a 5-cent fare from any part of New York City. It is on Long Island super auto parkways and near the new tri-Borough bridge. The Flushing River, flowing thru the site, will be dredged so that boats up to an 18-foot draught can be docked in the grounds. Boat excursions from New England and the South can dock and allow passengers to live aboard while on excursions. Sleepy old Flushing River will awaken to a new life of beauty and usefulness and then continue to serve the city for all time. The expenditure for its improvement will be of permanent value as will that for filling in the land, changing waste into beauty and usefulness.

Gross of Newest Ride?

From its inception this fair is planned for a two-year period. There will be opportunities to operate amusements during the summer previous to the opening, making possible three years of operation for our fraternity. New York City has had only one exposition. Eighty-one years ago, when the patrons came by stagecoach and canal boat, the Crystal Palace was a successful venture when New York City had a population of only 600,000. Now the metropolis has a larger population by 2,500,000 than attended the Philadelphia Sesquicentennial. What can be reasonably expected in attendance from her 7,500,000 and with automobile, bus, streamline trains, airplanes and steamers, all at the disposal of 130,000,000 Americans, besides the greater foreign attendance for an exposition located on the Atlantic seaboard?

The Ferris Wheel in Chicago in 1893 took in a gross of \$736,000. It was for years predicted that this figure would never again be equaled. The Sky Ride in Chicago in 1933 rolled up a gross exceeding \$800,000—and the world not yet out of the depression! Can New York reasonably expect to produce a gross of

\$1,000,000 on its outstanding ride if there is no war and recovery has set in? Assured of two years' exhibits, all the States can afford to send better representation than ever before. Commercial, industrial and scientific exhibits are likewise encouraged. The Olympic Games could be induced to come the second year of this fair. All foreign exhibits will be larger and there will be more nations represented.

May House Museum

We are progressing at such a rapid rate that models shown in Chicago three years ago will be passe, while each industry will exert itself to show its latest model or masterpiece. It is spaced just far enough from 33 to give new life and new zest for showing the latest developments. This six years intervening between Chicago's and New York's expositions will show more progress than was made in the half-century following our Civil War, but, unlike Chicago in showing a century of progress, it will show the progress of all time.

It is not too much to expect that our own Museum of Public Recreation will be housed at this exposition, with perhaps many new acquisitions and with ample room for display to show origin and evolution of the many and various outdoor amusement devices, many of them built to scale and in operation. The Merry-Go-Round, for instance, was first built in 1666 in Paris, France. Site of the first operation is still called the Place of the Carrousel and a little Merry-Go-Round is still operated there. The evolution is a long and interesting one. You amusement men will want to spend two days in our museum.

Buffalo's Pan-American Exposition set in motion the first great wave of amusement park development, which was halted in 1907 by the panic and again interrupted, but briefly, by the World War, only to reach its climax in the years following the world conflict. Falling into the lowest depths of gloom and failures with the world depression after 1929, it was left to be reinvigorated and re-encouraged by Chicago's 1933 success. It should now continue the upsurge until New York's bigger show lifts it anew. Let us be fired with determination and ambition to reach new heights. The 1939 exposition will bring great benefits and encouragement to amusement parks and fairs.

Patriotism Is Object

The primary object of this exposition is patriotic. It is to celebrate the sesquicentennial of George Washington's taking the oath to uphold and defend the newly formed constitution of the United States. This fits in with the nation-wide observance of the constitution's sesquicentennial anniversary in 1939, for which celebration all of the States are preparing. Thus New York's fair may become the center of the nation's celebration and each State will be fully represented in exhibits and populace. When George Washington took the first oath of office and delivered the first inaugural address on the steps of the treasury in Manhattan, New York was the first capital of the nation. It is therefore fitting that all should unite in honoring the adoption of the constitution there, as it was fitting to celebrate the anniversary of the signing of the Declaration of Independence in Philadelphia.

Able and leading men form the committee in charge of this fair. They have promised to eliminate not only waste but politics and graft. They wish to emphasize that the fair is not to make money nor to advertise New York, but that it is to be an education, a recreation and most of all a REDEDICATION TO PATRIOTISM. According to an official spokesman for the committee, "This exposition is to be dedicated to the principles upon which this nation was founded and will advertise to the world its uncompromising opposition to all the subversive forces which seek to undermine the fundamental principles on which this nation rests." With such an object and such plans, could anyone fail to give whole-hearted support?

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ARINGTON—Walter, 59, in a Denver hospital recently following a week's illness. Mr. Arington, besides managing stock companies for O. D. Woodward and L. A. Kempton, operated his own stock company in Denver 25 years ago. He married Mayme Kempton, daughter of L. A. Kempton. He was the first advance man for the old Photo Circus. Survived by his widow, mother and sister.

BARANOVSKAIA—Vera, former leading member of the Theater d'Art, Moscow, and star of several French and German film productions, in Paris December 7.

BUSCH—William, 70, former stage actor, December 13 at St. Vincent's Hospital, Los Angeles. Funeral services December 16, with interment in Hollywood

IN FOND MEMORY OF
LARRY BOYD
A DEAR DEPARTED FRIEND AND PRINCE OF GOOD FELLOWS, WHO DIED DECEMBER 25, 1933.
GEORGE A. HAMID

Cemetery, Hollywood. His daughter, Mae Busch, screen actress, survives.
CARROLL—Charles T., 59, director of the Waupaca City Band and the Waupaca High School band for 19 years, and for the last 14 years director of the 127th Infantry Band at Oshkosh, Wis., December 17 at his home in Waupaca, Wis. Survived by his widow and mother.

CATOZZI—Andrew C., 85, composer and musician, December 10 at his home in Rutland, Vt. He served many years as an officer of the musicians' union there. He was nationally known as composer of band music and for interpretation of Italian art.

CHALLENGER—Bromley, 51, British actor-manager, December 17 in London. He was preparing a revival of his best known play, When Knights Were Bold, in which he played Sir Duv De Vere. It was to open abroad December 26. During a 29-year stage career he also played in Capt. in a Cursumus, Society, Ltd.; One Little Kiss and other plays.

CLARK—Mrs. Frank H. (Maxine Miles), 48, well known in tent repertoire and stock circles, in a Houston hospital recently. Survived by her husband, scenic artist with the Monroe Hopkins Players in Houston, and a son, Walter Cox, of Fort Worth. Burial in the latter city.

CLERGET—Paul, 68, former well-known French comedian and for a time manager of the Alhambra Theater in Brussels and the Theater Antoine in Paris, in the latter city December 2. He recently had appeared in films.

COOK—His Annela, wife and assistant to Vernon Cook (Vernon the Magician), recently at her home in Sheridan, Wyo., after a three weeks' illness. She was an expert designer, artist and silk dyer.

Besides her husband, she is survived by a 5-year-old son, Vernon Vance.
CORENSON—Mrs. Pauline, wife of Samuel (Sam) Corenson, former West Coast carnival owner, December 11.

CURRAN—Charles F., of Crafts 20 Big Shows, December 15, at Oakland, Calif. He spent many years in show business and was formerly identified with major circuses in various executive capacities. Mr. Curran joined Crafts Shows as side show manager in 1929 and the following year became that organization's general agent. Survived by his widow, professionally known as Fay Asia. Funeral services and burial at Oakland December 18.

D'ANGELO—Rosario M., 61, head of the voice department of the University of Tampa for the last several years, December 14 in Tampa after a brief illness. He was born in Palermo, Italy, and came to the United States in 1903 under a contract with the Metropolitan Opera Company, where he sang for three seasons. After leaving there he traveled extensively with touring companies and was with Tain Neds for eight years. Survived by his widow, Mrs. Callie (Van Vilet) D'Angelo, a sister, Mrs. Lucia Lima, Philadelphia, and several brothers and sisters in Italy.

DEWEY—Tom, 32, for 10 years leader of Dewey's Pennsylvania orchestra, of pneumonia in Binghamton, N. Y., December 7. Survived by his widow, a daughter, mother and brother.

DORGAN—William J., 80, in New York December 15. He was known as Billy Stephens on the stage and spent a long career in opera and minstrel. He sang with the Metropolitan and Castle Square opera companies and with Al Field and Primrose & West minstrel shows. A

nephew, William Herrick, radio singer, survives.
GERMAN—James Seely, 65, at his home on Harsens Island, Mich., December 10. He was for 15 years proprietor of Woods Hotel at Tashmoo (Mich.) Amusement Park. Widow and six children survive. Burial in Hillsdale Cemetery, St. Clair, Mich.

In Memory of
JOHNNY J. JONES
Our Beloved Husband, Father and Brother, Who Passed Away December 25, 1930.
Gone but not forgotten. We miss you more each year.
MODY JONES, JOHNNY JR., SISTER SUE.

HERSCHBERGER—George W., 76, veteran property man at the Broad Street Theater, Philadelphia, at his home in that city December 15. Mr. Herschberger started his career at the age of 18. Funeral services December 18, with interment in the American Mechanics' Cemetery, Philadelphia. Survived by his widow, Mrs. Elizabeth Herschberger; a daughter, Mrs. W. Hogan, of Wildwood, N. J., and a son, David.

JOHNSON—Edwin O., 35, musician, in Des Moines, Ia., recently. He began his

Abraham and Minnie Barnett
Abraham and Minnie Barnett, father and mother of Benjamin Barnett, a member of the New York staff of The Billboard, died last week at their home in St. Albans, L. I., N. Y.
Mrs. Barnett, who was 91, died Tuesday, December 17, Mr. Barnett, who was 88, survived her two days and passed away at midnight December 19. Interment for Mrs. Barnett was December 19, and for Mr. Barnett December 21. Services were at Riverside Memorial Chapel, New York.
Other survivors, besides Benjamin, are another son, Charles, and a married daughter, Mrs. Anna Hockstader.



career as second violinist in a Des Moines symphony orchestra at the age of 14. Later he became first violinist at the Paramount Theater there. At the time of his death he was a member of a WPA orchestra. Funeral services and burial December 16.

### FRANKIE KOLOMOKU

December 26, 1932  
Sadly Missed by Mother

**KETCHAM**—William E. 84, retired vaude actor, in Newark, N. J., recently. His widow survives.

### FRANKIE KOLOMOKU

Died December 26, 1932.  
Never to be forgotten.

MARIE AND BILL COLLINS.

**LEARIE**—James Knox, 61, for many years in show business, at his residence in Gibsonton, Fla., recently. Survived by his widow, Ina; a son, L. K. Learie, Gibsonton, and a brother, Thomas W., Toronto.

**LEONARD**—William, for 20 years manager of the Leonard Players, at the home of his sister in Minnesota recently. Survived by his widow.

**LITTLE**—Ramona, 45, concert violinist and managing director of the National School of Broadcasting, December 9 at Los Angeles. She was a former manager of the National Music League of America. Funeral services December 11. Her mother and sister survive.

**MCCAULEY**—James, 65, stage carpenter with road theatrical companies for many years, December 12 in a La Crosse (Wis.) hospital. Survived by his widow, two daughters and a son.

**MCLAUGHLIN**—Pauline, 29, stage and screen dancer, December 13 at San Diego, Calif., following an automobile accident. Her husband survives.

**MARTIN**—Aubrey W., suddenly at Ann Arbor, Mich., December 12. Mr. Martin was professor of voice at Hillsdale College, Hillsdale, Mich., and a concert baritone singer. He had made several concert tours and had also appeared with the New York Symphony Orchestra. He was past president of Phi Mu Alpha Symphonist, honorary music fraternity, and also active member of its executive board.

**MORRIS**—Samuel E. 67, former leader of the Dome Theater orchestra, Youngstown, O., and prominent in musical circles in that city for many years, December 13 at his home in Cleveland. Six children survive. Funeral services from the Reidy Bros. funeral home, Cleveland, and the body was taken to Youngstown for interment.

**PEACOCK**—Elizabeth, grandmother of Mary and Madeline Ragan, pitchwomen, of diabetes at City Hospital, Indianapolis, recently. Survived by two sons, nine grandchildren and nine great grandchildren.

**RISL**—Angelo, 66, in Bridgeport, Conn., December 17 after a short illness. He was a well-known violinist and director of Risl's Orchestra for many years. He was also a member of the Coast Artillery Band, of Bridgeport.

**ROOT**—George W., 98, former theater musician, recently in Los Angeles. Body was taken to Hayward, Calif., for interment. A son and two daughters survive.

**SHOUB**—Henry M., 81, former circus man and identified with the outdoor show world since he was 21, at his home in Chicago December 16. He had lived in Chicago for 45 years and was a member of the Showmen's League. His widow, Mary, survives. Funeral services December 19 and burial in Showmen's Rest, Chicago.

**SIMONS**—Elwyn M., 51, for a number of years associated with the Butterfield theatrical interests in Benton Harbor, Mich., and St. Joseph, Mich., of a heart attack in his room at the Hotel Vincent, Benton Harbor, recently. He had been in ill health for some time. Deceased was manager of the Liberty and Bijou theaters, Benton Harbor. Burial was made in Calvary Cemetery there. Surviving are his widow, two sons and a daughter.

**STECK**—Olga former Ziegfeld Follies beauty plunged to death from the 12th story of a San Francisco hotel December 18. Officials are investigating to determine if it was suicide or murder.

**SULLIVAN**—Michael J., 43, stage manager of the Burnell Memorial, Hartford, Conn. of a heart attack at the home of his sister in that city December 17. He began his career as a property boy at Parsons Theater, Hartford, in 1906.

**TODD**—Thelma, blond screen star, was found dead of monoxide poisoning slumped over the wheel of her car in a garage at her Los Angeles home December 16. Considerable mystery surrounds her death and Los Angeles authorities are investigating. Funeral services at the Wee Kirk o' the Heather, Los Angeles, and the remains were cremated.

**WAGNER**—Alex M., 60, former president of G. A. Boeckling Company, owner and operator of Cedar Point on Lake Erie, at his home in Sandusky, O., December 13 of pneumonia. He headed the amusement company for a year following death of his brother-in-law, George A. Boeckling, three years ago. A son and daughter survive. Funeral in St. Mary's Catholic Church and interment in Sandusky.

**WEINBAUM**—Stanley Grauman, 33, former operator of two south side Milwaukee theaters and writer for magazines and newspaper syndicates, December 14 at his home in Milwaukee. Survived by his widow, parents and a sister.

**WEISS**—Irt, 61, well-known whitestone worker and veteran of the road, at Chicago December 11 from an operation for the removal of a blood clot on the eye. Survived by his widow. Services in Chicago and the body was shipped to his Iowa home for burial. Weiss was a Mason and a Shriner.

**ZEIDLER**—John C., 43, theatrical agent known as Billy Joy, December 9 at his home in Los Angeles following a heart attack. Joy was the founder of the Our Gang comedies. Christian Science funeral services December 11 and cremation followed. His mother and sister, Leatrice Joy, former screen star, survive.

## MARRIAGES

**BEIFEL-SIMMONS**—Benjamin (Biff) Beifel, operator of the 1523 Club, Philadelphia, to Hilda Simmons, songstress and pianist, of Philadelphia, in that city December 15.

**COOK-ZELL**—Warren Simpson Cook, night-club entertainer, to Mickey Zell, actress, recently in South Bend, Ind.

**DAVY-LEGER**—Jean Davy and Lucy Leger, members of the French Theater du Gynnasie Company, in Paris December 4.

**DEHELLY-MAULANT**—Emile Dehelly, well-known French actor, and Janine Maulant in Paris November 30.

**GATES-HAMILTON**—Arthur Gates, musician, and Percy Hamilton, singer, both of Alabama Steppers with Wolf Shows, recently.

**GODDET-LEMMONIER**—Maurice Goddet, director of the Paris sporting daily L'Asolo, and Meg Lemmonier, prominent actress, who has played leading parts in several French versions of Broadway hits, Cognin, French Riviera resort, December 2.

**GOTTIER-VANNETT**—Ardie Gottier, screen director, to Maude C. Vannett December 16 at Yuma, Ariz.

**LANIGAN-GRIBBEN**—J. Neal Lanigan, electrician, and Gwendolyn Gribben, dancer, both with Wolf Shows, recently.

**MCCLURE-TAYLOR**—Olive McClure, dancer, to Bertrand L. Taylor, New York Stock Exchange governor, in New York December 18.

**MAGOON-HATCHER**—Kenneth Magoon, leading man with the Ward Hatcher Players, and Wanda Hatcher, daughter of Ward and Margaret Hatcher, December 4 at Ocala, Fla.

**MANNEVAL-KOBILARI**—Fay H. Manneval, ride foreman, and Koreen Kobilari, dancer, both with Wolf Shows, recently.

**SIDNEY-MALONE**—Jack Sidney Jr. and Ruth E. Malone in Bridgeport, Conn., December 18. Mr. Sidney is assistant manager of the Loew Capitol Theater, Hartford, Conn., and a nephew of Louis K. Sidney, of Station WHN and of the Loew Circuit. Miss Malone is an usheret at the Loew Majestic Theater, Bridgeport.

**SLY-ONSTINE**—Roy L. Sly, attraction assistant manager, and Louise Onstine, dancer, both with Wolf Shows, recently.

**STEBINS-DARLING**—Arthur Stebins, nephew of Joseph Schenck, to Ann Darling, motion picture actress, December 11 at Los Angeles.

**TOKIO-OSAKA**—Tokio, illusionist, and Mile, Osaka, mentalist, in Paris November 29.

## COMING MARRIAGES

Ulla Kazanova, actress, to John Buckler, contract player with Metro-Goldwyn-Mayer.

Betty Lee burlesque performer at the Variety, Pittsburgh and William Haney,

Pittsburgh salesman, in that city January 15.

Howard Woods, leader of the Royal Crest Orchestra, will marry "Boots" Dunne, dancer, February 2, 1936.

## BIRTHS

To Mr. and Mrs. David F. South at the home of the mother's parents, Mr. and Mrs. Anthony Buzzella, Miami, December 10, a girl, Davida Faith, Mother (Estelle) and her parents formerly with Johnny J. Jones Exposition. Father connected with Metagraph Signs on Steel Pier, Atlantic City.

A daughter December 16 at Good Samaritan Hospital, Los Angeles, to Mr. and Mrs. Charles Goldie. Father is in charge of the 20th Century-Fox studios still department.

A seven-pound daughter, Mae West, December 10 at Methodist Hospital, Los Angeles, to Mr. and Mrs. William Brown. Father is motion picture actor.

A son recently to Mr. and Mrs. Vinton Haworth. Father is radio actor.

A six-pound daughter, Margaret Claire, December 11 at Cedars of Lebanon Hospital, Los Angeles, to Mr. and Mrs. Henri Chappellet. Mother is a former actress and niece of Douglas Fairbanks.

An eight-pound son December 11 at Cedars of Lebanon Hospital, Los Angeles, to Mr. and Mrs. James Gruen. Mother is former Peggy Meehan, daughter of John Meehan, scenarist with Metro-Goldwyn-Mayer, and father is a film writer.

## DIVORCES

Ruth Oliver Gerche, actress with Hedgerow Theater Group, from George J. Gerche, former New York newspaper man, December 18 at Media, Pa.

Lina Basquette Hayes, stage dancer and motion picture actress, filed suit against Theodore Hayes, former trainer for Jack Dempsey, December 11 at Los Angeles.

Virginia Goldrick, screen actress known as Dolores Lee, from T. F. Goldrick, film studio sound technician, at Los Angeles December 18.

Audrey Henderson Sutherland, stage and screen actress, from A. Edward Sutherland, film director and former husband of Louisa Brooks, Ethel Kenyon and Marjorie Daw, screen actresses, December 11 at Carson City, Nev.

Gigi Parrish, screen actress and former (See DIVORCES on page 133)

## Club Formed at Dunkirk

**CINCINNATI**, Dec. 21.—Frank A. Norton, 217 Swan street, Dunkirk, N. Y., writes that he and four friends have formed a small club there and would like to hear from others interested in the circus as to the advisability of making it nation wide. He continues: "We feel that there are many others like ourselves who would like to belong to

## Agricultural Situation

Condensed Data From December Summary by U. S. Department of Agriculture, Washington, D. C.

### SITUATION IMPROVING

Farmers have had to contend with the usual bad weather lately in winding up the fall work—cotton picking, corn husking, etc. The rains and snow have helped winter wheat over considerable areas but have delayed seeding in some Southern sections. Wheat needs moisture in both the Northwest and Southwest. More evidence shows up of the damage done by the October freeze to corn, potatoes and Southern crops.

The movement of the chief products to market is now settling down to a winter schedule. One item of significance is the revival of cotton exports as compared with the very low figures last fall. Also, the October export movement of tobacco compared favorably with other recent years and the same is true of apples. Our export sales of pork products and wheat, however, have shrunk to very small figures. It is significant of our wheat position that October imports of wheat totaled 6,583,000 bushels, whereas exports of wheat and flour amounted to only 1,480,000 bushels.

### REVIVAL IN LIVE STOCK

The live-stock industries begin to present a picture of reviving production. Cattle feeders evidently will feed out more animals this winter than last. It

an organization thru which they could contact others interested in the circus, both professionals and non-professionals, but find the dues of the existing clubs more than they can meet.

"All members will do everything possible to aid shows and show people, especially in getting up paper and opening smaller towns. We intend to publish a small magazine, free to members. Dues will be \$2 a year to cover cost of magazine, membership cards, buttons and postage. If enough members can be obtained, dues will be reduced to \$1 a year. No officer will receive a salary and at the end of each year 50 per cent of the net balance of the treasury will be donated to the proposed Showmen's Home or to some other worthy cause; the remainder to be used to enlarge the magazine.

"Would like to receive suggestions for a suitable title and emblem that would not conflict with any similar organization. As soon as a title has been decided on, a charter will be taken out. Crawford Droege, former clown and billposter, is a member."

## Game Display for Detroit

**DETROIT**, Dec. 21.—Kutzen Amusement Company has been formed here by Morey Kutzen as sole owner and is State representative for National Skee-Ball Company. Mr. Kutzen, who says remarkable interest is being shown in this game in Michigan, is installing a series of 50 games in Eastwood Park, East Detroit. He is putting in a large display for them.

## Notes From Paris

**PARIS**, Dec. 9.—The Bouglione Brothers continue to feature their big animal acts at the Cirque d'Elver. New circus acts on the bill are the Zavatta-Zoppe Troupe, presenting a jockey number and routines of balancing and trapeze; the Leotaris, flying trapeze, and the Orantos, perch and ladder act. Cirque d'Elver is preparing an elaborate pantomime for the holiday weeks.

The Two Horwins, equilibrists, and the Pour Riviera Sisters, aerial flash, are at the Gaumont Palace. The Bristores, acro and juggling, are at the Moncey Music Hall. Paul Berny, juggler, and Presto and Campo, acrobats, are at the ABC. The Pokkers, acrobats, are at the Bobino.

The Cirque Municipal at Rouen terminated its circus season last Sunday. The Cirque Palace (Andre Gueglio) is at the street fair in Agde, Southern France. Several good circus acts at the Casino Municipal in Nice, including the Richleys, acrobats; Satsuna and Oma, perch and ladder act; Miss Okabe, juggler, and the Perezoff Sisters and Kiko, comedy jugglers. The Four Atlantics, aerial act, are at the Eden Music Hall in St. Etienne.

is expected that the fall and spring pig crops will show increases. The number of hens is up about 2 per cent over November of last year, and poultrymen last month were getting more eggs per hen than in any November in 10 years. Milk production is an exception, however, being around 3 per cent under last fall because of fewer cows. One favorable item in the dairy situation is the increasing consumption of butter and cheese. Twice as much butter moved out of storage this October as last.

On the whole, the principal farming regions are better provided for winter than has been the case in five or six years. It is true that the Wheat Belt has not much to sell, but it is receiving large benefit payments from the government; and the dairy regions are not getting very good prices, at least they have a fair feed supply in barn and silo. The Eastern potato sections have a poor crop but have seen the price double already this season. The South and the Corn Belt have had their income substantially increased; in most sections feed is ample to see the live stock thru to spring; and, last but not least, reports indicate that farm cellars rarely have been better stocked with vegetables, meat and fruit.

CONVENTIONS

ALABAMA

Anniston—Junior Order, May 12. E. R. Calhoun, Box 820, Birmingham.
Birmingham—G. A. R. Encampment, Apr. 25. M. D. Friedman, Box 494.
Lanett—Order of Red Men, May 23. A. Mixon, Enley, Birmingham.
Mobile—Knights of Columbus, May 12. N. P. McGowan, 2311 Ave. K, Enley, Birmingham.

ARIZONA

Phoenix—Masonic Grand Lodge, March 11. C. V. Gulley, 529 S. Central ave.
Phoenix—American Natl. Live Stock Assn. Jan. 7-8. F. E. McClain, 515 Cooper Bldg., Denver, Colo.
Superior—Knights of Pythias, Apr. 12. J. D. Loper, Box 1330, Phoenix, Ariz.
Yuma—State Elks' Assn., Apr. or May. P. A. Michel, Tucson, Ariz.

ARKANSAS

Hot Springs—Knights of Pythias, May 19. S. Cassell.
Little Rock—State Soc. Sons of Amer. Revolution, Feb. 22. M. E. Mitchell, Conway, Ark.
Pine Bluff—Knights Templar, May 19. A. C. Becker, 709 Scott st., Little Rock.

CALIFORNIA

Sacramento—Knights Templar, Apr. 23-24. A. Davies, 423 Masonic Temple, San Francisco.
San Bernardino—Un. Spanish War Vets. Encampment, May 21-22. O. F. Kohler, Alameda, Calif.
San Diego—Order of Odd Fellows, May 15-16. P. D. Macbeth, 28 7th st., San Francisco.
O. N. Lockwood, 5297 Argus Drive, Los Angeles.
San Francisco—Western Fairs Assn. Jan. 24-25. Chas. W. Paine, Sacramento, Calif.
Santa Rosa—Knights of Pythias, May 18-22. H. A. Thayer, 1183 Market st., San Francisco.

COLORADO

Denver—F. of H. State Grange, Jan. 21-22. Rudolph Johnson, Boulder, Colo.
Denver—Farmers' Co-Op. Union, Jan. 31-32. J. Patton.
Denver—Disabled Amer. Vets. of Colo. May 15-16. J. Graham, Pueblo, Colo.

CONNECTICUT

Danbury—Knights Templar, May 5. W. W. Barber, Box 158, Sta. A, Meriden, Conn.
Derby—Foresters of America, May 9. P. J. Cavanaugh, 70 Main st., Torrington, Conn.
Hartford—F. of H. State Grange, Jan. 14-16. Ard. Welton, Box 135, Plymouth, Conn.
Hartford—State Nurserymen's Assn. Jan. 15. A. St. John, S. Manchester.
Hartford—Assn. of Conn. Fairs, Feb. 18. L. H. Healey.
Middletown—State Poultry Assn. March 4-5. Paul P. Ives, New Haven, Conn.
New Britain—Order of Red Men, May 8. P. L. Daigle, 359 Park st.
Seymour—Order of Odd Fellows, May 20. W. Hutchinson, Box 1689, New Haven, Conn.

DELAWARE

Delmar—Junior Order, Apr. 21. Frank Segrist, 907 Tattall st., Wilmington.

DISTRICT OF COLUMBIA

Washington—Order of Red Men, Feb. 10-11. W. M. Alexander, 4105 5th st., N. W.
Washington—Knights of Pythias, Feb. 19. W. A. Kimmel, 1612 9th st., N. W.
Washington—Order of Odd Fellows, Jan. 29. H. L. Andress, 429 7th st., N. W.
Washington—Daughters of Amer. Revolution, Natl. Soc. Apr. 19-23. Mrs. H. Robert Jr., Mem'l. Const. Hall.
Washington—Ladies Oriental Shrine of N. A. May 19-21. Mrs. C. Hartung, 2264 Mayville Place, Toledo, O.

FLORIDA

Arcadia—Order of Odd Fellows, Apr. 20-22. Frank Grant, Box 753, Orlando, Fla.
Fort Myers—Order of Red Men, May 19. W. Beecher, St. Augustine, Fla.
Key West—State Foresters' Assn. Apr. —. C. H. Bradford, Winter Haven, Fla.
Miami—F. M. Order of Odd Fellows, May 10-11. H. Wendler, Miami Beach.
Mt. Dora—Knights of Pythias, Apr. —. L. Sparkman, Tampa, Fla.
St. Cloud—Sons of Union Veterans, Apr. 15-16. A. McRae, St. Petersburg.
Sarasota—American Legion, Apr. 18-20. Elliott Moore.
Tampa—State Elks' Assn. Apr. —. V. M. Cleary, Elks' Club, Miami.
West Palm Beach—Junior Order, Apr. —. J. Stoffer, Tampa.

GEORGIA

Atlanta—Soc. of Amer. Foresters, Jan. 27-29. F. Reed, 810 Hill Bldg., Washington, D. C.
Atlanta—Assn. Agrl. & Indust. Fairs of Southeast, Jan. —. E. Ross Jordan, Macon, Ga.
Columbus—Knights of Pythias, May 29. W. S. MacPhee, 121 W. York st., Savannah.
Macon—R. A. Masons, Apr. 29. W. J. Penn Jr., 801 Mulberry st.
Savannah—Knights Templar, May 13. C. S. Wood, Box 773.
Savannah—Order of Odd Fellows, May 25-27. D. L. Nichols, 1914 Whitehall st., S. W., Atlanta.

IDAHO

Boise—State Hort. Assn. Early in Jan. W. H. Wicks.

ILLINOIS

Belleville—State Farmers' Inst., Feb. 19-21. E. O. Alldon, 403 Centennial Bldg., Springfield.
Chicago—State Nurserymen's Assn. Jan. 14-16. M. W. Bryant, Chicago, Ill.
Chicago—State Farmers Grain Dirs.' Assn. Feb. —. L. Farlow, Bloomington.

Chicago—Natl. Assn. Coin-Operated Machine Mfrs. Jan. 13-16. C. S. Darling, 120 S. LaSalle st.
Chicago—Premium Adv. Assn. of Amer. May 4-6. Howard W. Dunk, 195 Hudson st., Jersey City, N. J.
Decatur—State Agrl. Assn. Jan. 29-30. P. Mathias, 698 S. Dearborn st., Chicago.
La Salle—State Elks' Assn. May —. J. Owen, Aurora, Ill.
Pana—Farmers' Equity Union, Jan. 28-29. Cecil Calhoun, Oceanville, Ill.
Springfield—State Assn. of Agrl. Fairs, Jan. 9-16. J. H. Meiten, Du Quoin, Ill.

INDIANA

Indianapolis—State Hort. Soc. Jan. 22. E. Wright, La Fayette, Ind.
Indianapolis—State Board of Agriculture, Jan. 8. Dick Heller.
Indianapolis—Knights Templar, May 13. W. A. Swartz, Masonic Temple.
Indianapolis—State Assn. County & District Fairs, Jan. 7-8. J. L. Glimmer, Crown Point.
Clinton—Knights of Columbus, May —. Ray Conley, Box 186, Des Moines.
Des Moines—State Farm Bureau Fed. Jan. 14-16. V. Hamilton.
Des Moines—Supreme White Shrine of Jerusalem, May 1-4. Clara C. Hannon, 3543 Congress st., Chicago.
Fort Dodge—A. A. Masons, Apr. 21. O. Masters, Glenwood, Ia.

IOWA

Clinton—Knights of Columbus, May —. Ray Conley, Box 186, Des Moines.
Des Moines—State Farm Bureau Fed. Jan. 14-16. V. Hamilton.
Des Moines—Supreme White Shrine of Jerusalem, May 1-4. Clara C. Hannon, 3543 Congress st., Chicago.
Fort Dodge—A. A. Masons, Apr. 21. O. Masters, Glenwood, Ia.

KANSAS

Ableton—Knights of Columbus, May —. M. A. Dorweiler, Hays, Kan.
Newton—State Poultry Breeders' Assn. Jan. 6-11. Thos. Owen, Topeka.
Salina—State Elks' Assn. May 10-12. W. H. Lamoreux, Farmers Natl. Bank Bldg., Great Bend, Kan.
Topeka—State Board of Agriculture, Jan. 8-10. J. C. Mohler, State House.
Topeka—F. & A. Masons, Feb. 19. E. F. Strain, Masonic Grand Lodge Bldg.
Topeka—State Assn. of Fairs, Jan. 7-8. Geo. Harman, Valley Falls, Kan.

KENTUCKY

Louisville—G. A. R. Encampment, Approx. 1000 men in Apr. M. H. Davidson, 658 S. 35th st.
Paris—Knights Templar, May 20. W. H. Woods, Winchester, Ky.
Richmond—State Elks' Assn. May —. R. H. Slack, Owensboro, Ky.

LOUISIANA

Alexandria—Order of Odd Fellows, March 9-11. D. Boyett, Box 162.
New Orleans—F. & A. Masons, Feb. 2-5. D. P. Lagurus Jr., Masonic Temple.
New Orleans—Knights Templar, Feb. 6. A. Davis, Masonic Temple.
New Orleans—Amer. Conjuricians' Assn. Apr. 15-18. Francis Martell, 112 W. Randolph st., Chicago.

MAINE

Lewiston—G. A. R. Encampment, Apr. —. C. E. Nason, Gray, Me.
Portland—State Soc. Sons of Amer. Revolution, Feb. 22. W. B. Hall.
Portland—State Agrl. Fairs, Jan. 21. J. S. Butler, Lewiston, Me.
Portland—Knights of Pythias, May 20. H. S. Elder, 341 Cumberland ave.
Portland—Masonic Grand Bodies, May 5-8. C. E. Leach, Masonic Temple.
Portland—Natl. Soc. Sons of Amer. Revolution, May 17-21. P. B. Steele, 1227 16th st., Washington, D. C.

MARYLAND

Baltimore—State Farm Bureau, Jan. 14-16. C. Wise, Sherwood Bldg.
Baltimore—Soc. of Am. Florists & Orn. Horticulturists' Assn., March 14-22. H. M. Brockway, Stevens Hotel, Chicago.
Baltimore—Junior Order, Apr. 14-15. H. L. Mennerick, 150 N. Paca st.
Baltimore—Knights Templar, May 20. O. A. Eitel, Masonic Temple.
Frederick—Order of Odd Fellows, Apr. 20-21. W. A. Jones, Cathedral & Barloga sts.
Snow Hill—Order of Red Men, Apr. 23-24. J. W. Walker, 131 E. North ave., Baltimore.

MASSACHUSETTS

Boston—N. E. Nurserymen's Assn. Jan. 28-29. H. P. Kelley Jr., E. Roxford, Mass.
Boston—G. A. R. of Mass., Apr. 14-15. Miss H. A. Phinney, Room 27, State House.
Boston—Knights of Pythias, May 7. G. Howe, 389 Commonwealth ave.
Greenfield—State Agrl. Fairs Assn. Jan. 22-24. A. W. Lombard, 156 State House, Boston.
Greenfield—Vermont Agrl. Fairs' Assn. Jan. 23-24. G. W. Rublee, Kneeburg Falls, Vt.

Springfield—Soc. of Amer. Magicians, May 28-30. H. L. Villas, 6 Burr ave., Westport, Conn.
Worcester—Foresters of America, May 16-17. W. J. Mitchell, 248 Boylston st., Boston.

MICHIGAN

Detroit—State Assn. of Fairs, Jan. 22-23. Chester M. Howell, Channing, Mich.
Flint—Odd Fellows' Encampment, May 19-20. E. Hoyt, 44 Eldred st., Battle Creek, Mich.
Grand Rapids—F. & A. Masons, May 25-27. L. B. Winsor, Masonic Temple, Grand Rapids.

MINNESOTA

Minneapolis—State Florists' Assn. March —. C. A. Mathes, 1326 Coococa ave., St. Paul.
St. Paul—A. F. & A. Masons, Jan. 15-16. John Pibel, Masonic Temple.
St. Paul—State Fed. County Fairs, Jan. 15-17. R. F. Hall, Box 634, Minneapolis.
St. Paul—State Agrl. Soc. Jan. 15-17. R. A. Lee, State Fairgrounds, St. Paul.
St. Paul—State Rainbow Div. Veterans, Feb. 21-23. John Townsend, 134 E. 9th st.

MISSISSIPPI

Jackson—F. & A. R. & S. Masons, Feb. —. E. L. Faucette, Box 628, Meridian, Miss.
Jackson—Knights Templar, Apr. —. E. L. Faucette, Meridian, Miss.
Macon—Junior Order, Apr. 28-29. W. D. Hawkins, Box 543, Meridian, Miss.

MISSOURI

Columbia—Knights Templar, May 19-20. R. V. Denslow, Trenton, Mo.
Jefferson City—R. A. Masons, Apr. 28. R. W. Danabow, Trenton, Mo.
Kansas City—Western Assn. of Nurserymen, Jan. —. Geo. W. Holdinger, Rosedale Sta., Kansas City, Kan.
Moberly—Order of Odd Fellows, May 26-27. E. Weidie, 3763 Lindell Blvd., St. Louis.
St. Louis—Order of Red Men, May 19. C. McCartney, Springfield, Mo.
St. Louis — Amer. Soc. for Horticultural Science, Dec. 31. H. R. Tukey, Geneva, N. Y.

NEBRASKA

Columbus—Knights of Pythias, May 12. W. R. Love, 1210 P st., Lincoln, Neb.
Columbus—G. A. R. of Neb., May 19-21. S. S. Warren, State House, Lincoln, Neb.
Lincoln—Organized Agriculture of Neb. Jan. 6-9. W. H. Brockway, College of Agrl., Lincoln.
Lincoln—State Assn. of County Fair Managers, Jan. 20-22. C. G. Marshall, Arlington, Neb.
Omaha—Farmers' Union, Feb. 12-13. E. L. Shoemaker, 29th & Leavenworth sts., Omaha.

NEW HAMPSHIRE

Concord—State Farm Bureau Fed. Jan. 30-31. F. Robinson.
Concord—G. A. R. Encampment, Apr. —. F. Stratton, 97 N. State st.
Concord—Sons of Union Veterans, Apr. —. J. C. Carr, Hillsboro, N. H.
Concord — F. & A. Masons, May 20. H. Cheney, 44 S. Main st.
Plymouth—Order of Odd Fellows, May 5. E. C. Dudley, 20 Pleasant st., Concord, N. H.

NEW JERSEY

Atlantic City—Tall Cedars of Lebanon, May 13-16. L. Groh, 1700 Sansom st., Philadelphia.
New Brunswick — State Farm Bureau Fed. Jan. —. H. Taylor, Trenton.
Ferry Amboy — Odd Fellows' Encampment, May 5. P. H. Jummel, Box 196, Trenton, N. J.
Trenton—Order of Red Men, May 7-8. Wm. P. Kater, 1037 S. Clinton st.

NEW MEXICO

Albuquerque—State Soc. Sons of Amer. Revolution, Feb. 22. A. H. Sisk, Box 1360.

NEW YORK

Albany—State Assn. Co. Agrl. Societies, Feb. 18. G. W. Harrison, 131 N. Pine ave.
Garden City—Odd Fellows' Encampment, May 25-27. Harry Walker, 31 Union Sq., New York City.
Rhacsa—Farmers' Week, Feb. 10-15. R. H. Wheeler.
New York—Northwestern Poultry Producers' Council, Feb. 4-8. Robt. Everette, 232 Madison ave.
New York—F. & A. Masons, May 5-7. C. H. Johnson, 71 W. 23d st.
Niagara Falls—Knights of Columbus, May 25-29. H. A. Doyle, 271 North ave., New Rochelle, N. Y.
Rochester—State Hort. Soc. Jan. 15-17. R. P. McPherson, R. P. D., Le Roy, N. Y.

NORTH CAROLINA

Durham—Order of Red Men, May 18-20. W. B. Goodwin, Box 226, Elizabeth City, N. C.
Gastonia—R. A. Masons, March 17. W. Smith, Raleigh, N. C.
Greensboro—Order of Odd Fellows, May 19-20. H. A. Halstead, Mooresville, N. C.
Raleigh—State Assn. Agrl. Fairs, Jan. 13. O. S. Farnell, Mebane, N. C.

NORTH DAKOTA

Bismarck—State Farmers Grain Dirs.' Assn. 20-22, week in Feb. F. A. Lee, Box 422, Grand Forks.
 Fargo—Farmers' Week, Jan. —. W. Palmer, State College Sta., Fargo.
 Fargo—R. A. M. & R. & S. Masons, Jan. 28-29. Wm. Stockwell, Masonic Temple.
 Grand Forks—State Assn. of Fairs, Jan. 23-24. H. L. Pinke, Minot, N. D.
 Jamestown—Knights Templar, May 18-19. W. L. Stockwell, Box 1269, Fargo, N. D.
 Winston-Salem—Intl. Bro. of Magicians, May 28-30. T. H. Heuber, 241 Atwood st., Pittsburgh, Pa.

OHIO

Cleveland—American Road Bldrs.' Assn. Jan. 20-22. C. M. Uebachs, Natl. Press Bldg., Washington, D. C.
Columbus—State Bro. of Magicians, Jan. 24-25. S. W. Reilly, 1853 Bryden road.
Columbus—State Hort. Soc. Jan. 27-28. F. Beach, State Univ., Columbus.
Columbus—State Agrl. Managers' Assn. Jan. 14-16. Mrs. D. A. Detrick, Bellefontaine, O.
Toledo — State Farmers Grain Dirs.' Assn. Last week in Feb. C. S. Letchaw, Hay Hotel, Portiera, O.
Toledo—Knights of Columbus, May —. R. McKeowan, Delphos, O.

OKLAHOMA

Bartlesville—Knights Templar, May 19. J. Latham, Muskogee, Okla.
Kingfisher—Odd Fellows' Encampment, May 19. E. L. Hayes, Guthrie, Okla.
Oklahoma City—State Farmers' Union, Jan. 21. Z. Lester.
Oklahoma City—State Nursery Assn. Jan. 15. Mrs. J. Parker, Tecumseh, Okla.
Oklahoma City—R. A. Masons, Apr. 20-21. I. B. Kirshland, Muskogee, Okla.
Oklahoma City—Knights of Pythias, May 12-14. T. H. McCoy, 219 Pythian Bldg., Tulsa, Okla.
Ponca City—A. O. P. & A. Masons, Feb. 11-13. C. A. Sturgeon, Masonic Temple, Guthrie, Okla.
Tulsa—Shrine Directors' Assn. March 11-13. L. C. Fischer, Box 63, Chardron, S. C.
Tulsa—O. A. R. Encampment, May —. L. S. Coffin, Elgin, Okla.

OREGON

Portland—State Soc. Sons of American Revolution, Feb. 22. O. Dryer.
Portland—Knights Templar, Apr. 13. D. Cheney, Masonic Temple.
Portland—F. & A. Masons, Apr. 15. J. H. Richmond, 62 E. Peacock lane.
Portland—O. A. R. Encampment, May 12. W. A. Morand, 1019 S. W. 15th st., Portland.

PENNSYLVANIA

Johnstown—State Outdoor Adv. Assn. JAN. —. T. Nokes.
Philadelphia — Music Teachers' Natl. Assn. Dec. 27-31. D. M. Swatlow, University of Kansas, Lawrence, Kan.
Philadelphia—American Carnation Soc. Jan. 29-30. T. A. Baur, New Augusta, Ind.
Pittsburgh—R. & S. Masons, Jan. 31. S. G. Wolfe, Williamsport, Pa.
Reading—State Assn. County Fairs, Jan. 28-30. Chas. W. Swoyer, Reading, Pa.

RHODE ISLAND

Pawtucket—Order of Odd Fellows, May 6. A. E. Pike, 66 Weybosset st., Providence.
Providence—Order of Sphinx, Jan. 21-22. W. A. Cole, Barrington, R. I.
Providence — State Poultry Breeders' Assn. March 27-28. O. P. Sillies, W. Kingston.

SOUTH CAROLINA

Anderson—Knights of Pythias, May 27. O. F. D. Brown, Abbeville, S. C.
Columbia—A. F. & A. Masons, March 11. O. F. Hart, Masonic Temple.
Columbia—State Assn. of Fairs, Jan. 6. J. A. Mitchell, Anderson, S. C.
Laurens—Order of Odd Fellows, May 13. S. P. Killingsworth, Columbia, S. C.

SOUTH DAKOTA

Aberdeen—State Hort. Soc. Jan. 15-16. W. A. Stumppon, Court House, Sioux Falls, S. D.
Sioux Falls—Knights of Pythias, Revolution of S. D., Apr. 19. T. W. Dwight.

TENNESSEE

Chattanooga—Order of Red Men, May 19. C. Sberhardt, Nashville.
Chattanooga—G. A. R. of Tenn. May 11. B. Bashor, R. 6, Knoxville, Tenn.
Knoxville—State Nurserymen's Assn. Jan. 22-29. G. M. Bentley, Univ. of Tenn., Knoxville.
Morristown—Junior Order, May 12. T. J. Cline, 205 Empire Bldg., Knoxville, Tenn.
Nashville—Knights Templar, May —. T. E. Doss, Box 216.
Nashville—State Assn. of Fairs, Feb. 4. O. D. Massa, Cookeville, Tenn.

TEXAS

Dallas—State Assn. of Fairs, Jan. 24-25. Frank M. Thompson, Sherman, Tex.
 Ft. Worth—Knights of Pythias, May 12-13. Theo. Yarbrough, Box 314, Weatherford, Tex.
Galveston—Knights Templar, May —. T. M. Bartley, Waco, Tex.
Galveston—Knights of Columbus, May 13. O. Kreyenbuhl, Majestic Bldg., Ft. Worth, Tex.

In the Convention List appear only the dates of those meetings which we feel are of interest to the amusement industry. In this category we place, besides the strictly amusement and allied organizations, the following groups: American Legion, Veterans of Foreign Wars, Disabled Veterans and other Veteran organizations, Odd Fellows, Knights of Pythias, Elks, Knights Templar, Junior Order United American Mechanics, Eagles, Shriners, Red Men, Sons of American Revolution, Live-Stock Associations, Poultry Breeders, Boards of Agriculture, Florist groups, Patrons of Husbandry, State Granges, Firemen and Outdoor Advertising Associations.

Houston—American Bandmasters' Assn. March — Frank Simon, Middletown, O. San Angelo—Order of Odd Fellows. March 19-17. S. M. Williams, 816 Wholesale Merchants Bldg., Dallas. San Angelo—O. W. Spanish War Vets. Assn. May — O. W. Barens, Wax, Tex. San Antonio—State Eika' Assn. May — F. E. Kretsch, Seguin, Tex. San Antonio—Order of Eagles. May 19. W. T. Souler, 308 N. Press st.

UTAH

Price—Knights Templar. May 12. J. M. Dunlap, Salt Lake City. Salt Lake City—F. A. Masons. Jan. 21-23. S. H. Goodwin, 850 E. South Temple. Salt Lake City—Veteran Odd Fellows' Assn. Feb. 22. W. N. Gundry. Salt Lake City—Order of Odd Fellows. May 18. W. N. Gundry, 41 P. O. Place. Salt Lake City—O. A. B. of Utah. May — M. H. Schnell, 331 E. 5th st.

VERMONT

Barre—Knights of Columbus. Second week in May. A. P. Hill, 22 River st., Winooski, Vt. Burlington—Knights Templar. May — J. E. Baxendale. Montpelier—Knights of Pythias. May 27. P. A. Whitaker, Box 302, Bellows Falls, Vt. Waterbury—Order of Odd Fellows. May 20-21. C. F. Cole, 25 Lafayette Place, Burlington, Vt. Waterbury—Odd Fellows' Encampment. May 12. O. F. Walker, Box 212, Bellows Falls, Vt.

VIRGINIA

Charlottesville—Order of Odd Fellows. May 24-27. T. W. Davis Jr., 8 N. 6th st., Richmond. Danville—Order of Red Men. May 20. A. M. Terry, Box 445, Hampton, Va. Harrisonburg—State Farm Bureau Fed. March 19. J. H. East, Churchville, Va. Norfolk—Knights Templar. May 14-16. C. V. Eddy, Box 58, Winchester, Va. Richmond—State Assn. of Fairs. Jan. 27-28. C. H. Hahson, Box 482, Staunton, Va. Richmond—A. F. & A. Masons. Feb. 11-12. J. M. Clift, Masonic Temple.

WASHINGTON

Spokane—Northwest Florists' Assn. March — C. Lester, Box 423, Walla Walla, Wash. Tacoma—Masonic Bodies. May 11-15. H. W. Tyler, Masonic Temple. Yakima—Knights of Columbus. May — A. G. Schott, Box 185, Walla Walla, Wash.

WEST VIRGINIA

Huntington—Knights Templar. May 20. H. F. Smith, Box 336, Fairmont, W. Va. Martinsburg—Order of Red Men. May 19-20. T. H. Clay, Box 147, Huntington, W. Va. WISCONSIN Madison—Farmers' Week (College of Agriculture). Feb. 3-7. Milwaukee—J. L. S. & R. A. Masons. Feb. 17-18. W. Weller, 799 N. Van Buren st. Milwaukee—State Assn. of Fairs. Jan. 6-8. J. F. Malone, Beaver Dam, Wis.

CANADA

Brandon, Man.—Live-Stock Assn. of Man. Jan. — J. Rettle. Calgary, Alta.—Order of Odd Fellows. March 12. A. B. Ballestrine, 1. O. O. F. Temple. Calgary, Alta.—Knights of Pythias. March 11-12. Halifax, N. S.—Farmers' Assn. of N. S. Jan. 24-25. H. Brown, Pugwash, N. S. Penitence, N. C.—Knights of Pythias. May 21. F. C. Harding, 2219 W. 15th st., Vancouver. Quebec, Que.—Order of Odd Fellows. May 19-20. G. Laing, Montreal. St. Catharines, Ont.—R. A. Masons. Feb. 23. K. Smith, London, Ont. Toronto, Ont.—Good Roads Assn. of Ont. Feb. 18-19. S. L. Squire, 98 Albany ave. Toronto, Ont.—Ont. Assn. of Agri. Societies. Feb. 3-5. J. A. Carroll. Winnipeg, Man.—Order of Odd Fellows. March 11-12. R. Duff. Winnipeg, Man.—Western Can. Fairs Assn. Jan. 20-22. Keith Stewart, Postage 14, Prairie, Man. Winnipeg, Man.—Western Can. Assn. of Exhns. Jan. 20-22. S. W. Johns, Saskatoon, Sask.

Winter Fairs

CALIFORNIA

Imperial—Imperial Co. Fair. March 7-13. D. V. Stewart.

COLORADO

Denver—National Western Stock Show. Jan. 14-25. C. R. Jones, gen. mgr.

FLORIDA

Bowling Green—Hardee Co. Strawberry Festival. Jan. 14-18. E. S. Holman. Ft. Myers—Southwest Fla. Fair. Feb. 17-22. Hugh A. Sennett. Largo—Pinellas Co. Fair. Jan. 31-25. Wm. Combs, gen. mgr., Box 540, Clearwater. Melbourne—Brevard Co. Agri. Fair & Mid-Winter Festival. Feb. 23-25. Ernest H. Wade, gen. mgr. Orlando—Central Fla. Expo. Feb. 18-22. Crawford T. Beckford. Plant City—Strawberry Festival. First week in March. Henry H. Huff. Tampa—Sarasota Co. Fair. Feb. 18-22. Tampa—Florida Fair & Gasparilla Assn. Feb. 4-15. F. T. Strieder, mgr. Winter Haven—Florida Orange Festival. Jan. 27-Feb. 1. J. R. Oulthrie, gen. mgr.

LOUISIANA

Lafayette—Southwest La. Fair. Jan. 17-19. Sidney J. Bowles.

TEXAS

Ft. Worth—Southwestern Expo. & Pat Stock Show. March 14-22. John B. Davis.

Coming Events

ARIZONA

Tucson—Tucson Live Stock & Rodeo Show. Feb. 20-23. A. H. Condon.

CALIFORNIA

Compton—Elks-PTA Circus. Jan. 10-12. Ed Hendershot. Oakland — Food Show. March 27-Apr. 4. George C. Davis, 361 17th st. Oakland—New Inventions Exhibit. Feb. 11-14. Chas. R. Miner, pres. Pasadena—Tournament of Roses. Jan. 1. San Diego—California-Pacific International Expo. at Balboa Park. Jan. 13-Sept. 9. Frank O. Belcher, pres.

FLORIDA

Ruskin—Florida Tomato Festival. May 6-9. George D. (Buck) Buchanan, secy. Sarasota—Pageant of Sara de Sota. Feb. 21-22. L. B. Douler, pres., Jr. Chamber of Commerce. West Palm Beach — Seminole Sun Dance. March 17-19. Recreation Commission.

ILLINOIS

Belleville—Indoor Expo. (Belleville on Parade), ausp. Turners and Merchants. Jan. 22-26. Chicago—Coin Machine Conv. & Expo., Hotel Sherman. Jan. 13-16. Joe Huber, 129 S. LaSalle st. Chicago—Intl. Heating & Vent. Expo. Jan. 27-31. Chicago—Chicago Merchandise Fair. Feb. 3-7. W. J. Kenney, secy., 890 Broadway, New York City.

INDIANA

Indianapolis—Home Show. Apr. 17-25. J. F. Cantwell, dir., 413 Chamber of Commerce Bldg.

IOWA

Des Moines—Circus, ausp. Labor Union. Jan. 30-Feb. 1.

KANSAS

Wichita—Western Tractor & Power Farm Equipment Show. Feb. 25-28. Fred Wieland, secy.

KENTUCKY

Louisville—National Home Show. Feb. 28-March 7. J. P. Cantwell, dir., 413 Chamber of Commerce Bldg., Indianapolis, Ind.

LOUISIANA

New Orleans—Mardi Gras. Feb. 21-25. Assn. of Commerce.

MARYLAND

Baltimore—Flower & Garden Show. March 14-22.

MASSACHUSETTS

Boston—N. E. Sportsmen's & Boat Show. Feb. 1-8. Campbell-Fairbanks Expo., Inc., 337 Park Sq. Bldg. Boston—New England Hotel Expo. Apr. 22-24. W. N. Davis, Pierce Bldg.

MICHIGAN

Detroit—Shrine Circus. Feb. 3-16. Tunis E. Shison, mgr. Detroit—Detroit Builders & Mfg. Exhcn. Feb. 14-23. Chas. J. Pross, mgr., 607 Shelby st. Grand Rapids—Shrine Circus. Jan. 27-Feb. 1. C. H. Hoffman, chrm. Holland — Tulip Time Festival. May 16-24. Wm. M. Connelly, secy., Chamber of Commerce. Kalamazoo—Poffle & Berger's Fair & Industrial Exhcn. Jan. 13-18.

MINNESOTA

Minneapolis—Shrine Circus. Week of Feb. 19. Minneapolis—Home Beautiful Expo. & Flower Show. March 9-16. H. H. Cory, secy., 303 Tribune Annex. St. Cloud—Food Show. Feb. 18-19. George E. Bevan, Box 567, Albert Lea. St. Paul—Shrine Circus. Week of Feb. 17.

MISSOURI

Kansas City—Showman's Club Banquet & Ball. Dec. 31; Exhibitors' Convention, Dec. 28-Jan. 1. Kansas City—Better Homes & Bldg. Expo. Feb. 19-15. Ward C. Oifford, Natl. Fidelity Life Bldg.

NEW JERSEY

Trenton—Farm Products & Equipment Show in Armory. Jan. 20-24. Wm. Lynn, mgr.

NEW MEXICO

Deming — Lions Indoor Carnival. Dec. 30-Jan. 1.

NEW YORK

New York—Natl. Motor Boat Show, Grand Central Palace. Jan. 17-20. New York—Poultry Industries Expo. Feb. 4-8. S. A. Edwards, State Office Bldg., Hartford, Conn.

New York—Sportsmen's Show, Grand Central Palace. Feb. 29-March 7. Campbell-Fairbanks Expo., Inc., 337 Park Sq. Bldg., Boston, Mass. New York—International Flower Show, Grand Central Palace. March 16-21. Arthur Herrington, secy., 598 Madison ave. New York—American Toy Fair. Apr. 20-May 2. H. D. Clark, secy., 200 Fifth ave.

OHIO

Canton—Shrine Circus. Week of Jan. 27. Orrin Davenport, dir. Cleveland—Food Show. Feb. 6-14. Walter W. Knight, secy., 1827 E. 55th St. Cleveland—Grotto Circus. Feb. 17-29. Bill Schmidt, mgr. Columbus — Pepper Club Circus. Week of March 2. Toledo—Indust. Expo. at Auditorium. Jan. 14-23. Robt. J. Eustace, mgr. Toledo—Police & Firemen Circus in Civic Auditorium. Feb. 3-9.

OKLAHOMA

Oklahoma City — Okla. 4-H & Live-Stock Show. March 26-28. O. Eiler, Livestock Exch. Bldg.

PENNSYLVANIA

Harrisburg—Farm Products Show of Pa. Jan. 20-24. J. M. Fry, State College, Pa. Philadelphia—Flower Show. March 22-28. B. B. Barker, secy., 1116 Packard Bldg. Wilkes-Barre—Rodeo Contest, Wild Animal, Pet Stock & Horse Show. Feb. 24-29. King George, mgr., 162 S. Washington st.

SOUTH DAKOTA

Mitchell—Good Roads Fair & Carnival. Second week in Feb. W. D. Fisher, Box 33.

TEXAS

Galveston—Mardi Gras Celebration. Feb. 21-25. Gus A. Amundsen, Jr., secy. Houston—Houston Fat Stock Show & Live Stock Exhcn. Feb. 29-March 8. Plainview—Panhandle Plains Dairy Show. Apr. 6-9. Ed. Bishop, mgr. San Angelo — San Angelo Fat Stock Show. March 7-11. J. C. Deal. San Antonio—Annual Fiesta & Battle of Flowers. Apr. 20-25. Jack Raybould, secy., 307 Insurance Bldg.

UTAH

Ogden—Ogden Live-Stock Show. Jan. 10-16. E. J. Pjeldstedt.

WISCONSIN

Madison—Farmers & Home Makers Week. Feb. 3-7. K. L. Hatch, College of Agriculture-Milwaukee—Home Beautiful Show. March 14-21. J. J. Roache, secy.

Poultry Shows

CALIFORNIA

Los Angeles—Jan. 11-30. Claude A. Potter, 237 Central st.

CONNECTICUT

Manchester—Jan. 15-19. Chas. J. Johnson. Middletown—Jan. 15-17. John L. Plak. Willimantic—Jan. 29-Feb. 1. D. D. Cavanaugh, North Windham, Conn.

ILLINOIS

Peoria—Jan. 6-10. George Hoerr. KANSAS Topeka—Jan. 6-11. Thos. Owen, R. R. 2.

MASSACHUSETTS

Boston—Dec. 29-Jan. 2. Albert O. Rau, 237 Park Sq. Bldg.

NEW HAMPSHIRE

Concord—Jan. 28-31. R. C. Bradley, Durham, N. H.

NEW YORK

New York—Jan. 3-11. Fred W. Otte, Peckskill, N. Y.

NORTH DAKOTA

Grand Forks—Jan. 29-30. W. W. Blain.

PENNSYLVANIA

Uniontown—Dec. 31-Jan. 4. Jos. E. Yarris.

RHODE ISLAND

Providence—Feb. 13-16. C. D. Snow, Norwood, R. I. West Kingston—March 26-28. O. P. Saites.

SOUTH DAKOTA

Watertown—Jan. 8-11. Elwin Grow.

Dog Shows

ARIZONA

Tucson—March 14-15. Mrs. E. W. Finney, Box 2622.

CALIFORNIA

Oakland—March 7-8. Mark Beaver, 4653 San Sebastian ave. Pasadena—Feb. 15-16. Jack Bradshaw, 1814 S. Grand ave., Los Angeles. San Francisco—Feb. 1-2. Alex Wolfen, 443 Front st. Ventura—Apr. 25-28. Mrs. Grayce Greenburg, Camarillo, Calif. CONNECTICUT New Haven—Feb. 15. C. F. Hancock, Box 340.

ILLINOIS

Chicago—Apr. 3-5. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

INDIANA

Evansville—March 24-25. J. O. Garman.

IOWA

Davenport—March 31-Apr. 1. Mrs. Forrest S. Trest, Bettendorf, Ia.

MARYLAND

Baltimore—Jan. 31-Feb. 1. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

MASSACHUSETTS

Boston—Feb. 21-22. Edward Cunningham, 614 Sears Bldg. Cambridge—Apr. 20. F. T. Eskridge, 13 Pearl st., Boston. Springfield—Apr. 25. Mrs. J. M. Bordeaux, 67 Pleasant st., E. Longmeadow, Mass.

MICHIGAN

Detroit—Apr. 11-12. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

MINNESOTA

Mankato—Apr. 28. E. W. Behrens, 220 S. 2d st. Minneapolis—Apr. 20-26. P. M. Kroeger, 631 Marquette ave.

MISSOURI

Kansas City—Apr. 17-19. F. H. Servatius, 209 Livestock Exch. Bldg. St. Louis—March 27-29. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

NEBRASKA

Omaha—Apr. 21-22. Loris H. Storr, 408 S. 18th st.

NEW HAMPSHIRE

Manchester—March 28. Mrs. E. N. Oldendam.

NEW JERSEY

Atlantic City — Apr. 4. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

NEW MEXICO

Albuquerque — March 23-29. Mrs. George Geake, R. 3.

NEW YORK

Buffalo—Feb. 28-March 1. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa. Buffalo—March 2. Mrs. L. J. Siegrist, Eggertsville, N. Y. New York—Feb. 9-12. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa. New York—Jan. 13. Miss I. T. Busno, New Rochelle, N. Y. New York—Jan. 4. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

OHIO

Canton—March 4-5. Paul D. Roach. Cincinnati—March 21-22. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa. Cleveland—March 14-15. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa. Columbus—March 10-11. R. M. Erehm, 630 Weyant ave. Toledo—March 7-8. Foley, Inc., 2009 Chestnut st., Philadelphia, Pa.

RHODE ISLAND

Providence—March 14. L. G. Najac, Box 700.

TEXAS

Dallas—Apr. 5. Mrs. Will Bryan, 1320 Broderick st.

WEST VIRGINIA

Wheeling—Apr. 14-15. Mrs. M. F. C. Zubak.

New York Yodelings

NEW YORK, Dec. 21.—Zack Terrell, co-owner Cole Bros.-Beatty Circus, and Mrs. Terrell arrived in for business deals and left on Thursday for Rochester (Ind.) winter quarters. They were accompanied around town by Lou C. Delmore, manager of the organization's side show. They spent an hour at The Billboard office.

Bob Morton, of the Hamid-Morton Circus, left for Florida yesterday after completing a "big deal" which he said he could not disclose until after he gets back from the South.

Among visitors to the George Hamid office this week were Will L. Davis, president Rutland (Vt.) Fair; Harry E. LaBrequette, promoter; Max Linderman and Phil Isser, World of Mirth Shows; Dr. Bullfinch, chairman of attractions of Concord (N. H.) Shrine; Edwin Franko Goldman, batonist of Goldman's Band, which will play 1936 fairs; Al Hamilton, of the circus advance staff; Leo Singer, of Singer's Midgats, and others. Hamid and Ralph Hankinson, director of the auto-racing department, motored thru Pennsylvania during the week on contract missions.

Jorgen M. Christiansen, Liberty horse trainer, writes from Bridgeport, Conn., that he is working on a new animal act using 12 Great Danes, midget ponies, clowns and many props, and will play fairs next season.

Scores of people were awaiting the arrival of Tom Mix and his wife, the former Mabel Ward, serialist, from the West Coast. They are due in before the week-end. . . . Lew Dufour and his associate, Joe Rogers, who were among the leading attractionists at the Chi Fair and San Diego, motored out to Frank Buck's zoo in Long Island for a conference. . . . Candy Hammer and Guy Weadick have landed the '36 rodeo (See NEW YORK YODELINGS page 120)

**Dime Museum, Newark, N. J.**

NEWARK, N. J., Dec. 21.—Business is holding up despite the pre-holidays period. Circus atmosphere prevailing this week, lineup including Gus Tramer and his one-ring circus, consisting of ponies, goats, dogs, bucking mule and monkey, an interesting feature; Harry Inman, clown; Flo Carlson, fat lady, who is carrying on alone due to illness of sister, Dot; La Emma, aerialist, presenting unusual trapeze performance; George Vokel, Man With Two Mouths; Professor Villani, illusions and magic; Zenda, mentalist, successful as always; Oriental revue in annex, and the writer, emcee and pianist. **GEORGE MOORE.**

**Ladies' Aux., SLA**

CHICAGO, Dec. 21.—This week's social meeting had Mrs. Hattie Lotto as hostess. Attendance was heavy and a very interesting evening was spent with cards and bunco and with nice prizes.

Applications for membership at last week's meeting were Mrs. Edith Mulvie, Mrs. Neil Webb, Mrs. Jean Wilson, Mrs. John M. Sheesley, Mrs. George Rollo, Mrs. Alice Chadell, Mrs. Isabelle Klionis and Mrs. Frank D. Shean.

**NEW YORK YODELINGS**

(Continued from page 119)

in Winnipeg, Can. . . . Gene Randow, comedy acrobat, is completely recovered from pneumonia, having been nursed back to health by Gypsy Davidson, of lots of lots. When *The Billboard* scribe anked up to see him in his America Hotel apartment he was feeling fit as the old violin and kicking himself in the shins because his illness forced him to give up an Australian booking. Ditto the Honey Family of acrobats who had been scheduled to go but decided to stay on these shores. There's a pos-

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ability that both Randow and the Honey will trek for the antipodes later on. . . . Frank Wirth came back from a short trip in Miami and went right out again on an Eastern tour.  
**LEONARD TRAUBE.**

**OUTDOOR BIZ—**

(Continued from page 3)

gate, rides, shows and concessions being 132.6 per cent—rides outstanding, with

60 per cent.

The upward trend continued for 1935. The percentage of increase was more evenly divided among the various departments (gate, rides, etc.) this year than either of the preceding two years.

Altho 1934 scored the largest advance percentage, 1935 measured up as far the best business year, because the percentages given in the chart were increases over 1934, which had conspicuously topped 1933.

**1935 Best for Parks**

The betterment evident in amusement park business in 1935 is indicated in the table on page 97, setting forth increase in total income. Under this heading it is shown, taking amusements in parks as a whole, that a big drop in revenue was first felt in 1932. Since 1931 the table shows that the worst year was 1932, an increase coming in 1934 and a further rise making 1935 best of the years covered.

Since 1931 it is shown that the first cut in expenditures came in 1932, with the biggest reduction under this item made in 1933. Increase in expenditures came in 1934, but the comparison indicates an expense reduction of two-thirds in 1935.

Pool business has been the slowest in recovering over the four-year period, the reports reveal followed by take from games and dance halls. Revenue from concessions made its biggest jump in 1934 and the figures on this for 1935 top that record. There was considerable pickup in riding device bis in 1934, records putting 1932-'33 down as two bad years. Rides had their best year during this period in 1935.

The tabulation also shows that the parks reporting have been going in strongly for free acts and bands since 1933, biggest year for these attractions being 1935. Fireworks show up well in 1933, with 1935 going down as the best year of the period for pyro displays.

**Fairs Take Ebb in '33**

From the standpoint of total revenue of the fairs that have reported in the table on page 92 the ebb came in 1933, the year making the best showing being 1935, which topped 1931 slightly on income. Analysis of the figures show,

however, that total expenditures were down by 26 per cent in 1935 compared with 1931.

Figures on grand-stand gross for fairs under 50,000 attendance included in the chart took a decline on an average per fair for three seasons following 1931 and picked up in 1935, which, however, did not quite come up to 1931 marks. A banner year in 1934 in grand-stand gross is recorded for fairs with gate of from 50,000 to 100,000, next highest year being 1931, with 1935 taking a decided slump. For fairs of from 100,000 to 200,000 attendance 1931 proved to have been best year of the period for gross on grand stands, with 1932 next, and quite a falling off in 1935. Of the fairs that presented records in the class of over 200,000 attendance those of 1935 reached the best mark on grand-stand business, being a little ahead of the 1933 average per fair and much higher than that of 1934.

Average cost of grand-stand acts per fair in the class under 50,000 was highest in 1931, descending until 1934 and rising in 1935, but not reaching the cost recorded for 1931-'32. In the 50,000 to 100,000 classification average cost per fair of grand-stand acts was greatest in 1933 and smallest in 1932; 1935 showed a slight increase over 1932 with 1934 and 1931 being nearly as large as in 1933. Biggest average cost per fair for grand-stand shows in the 100,000 to 200,000 bracket came in 1931, with a sum almost as large in 1932, dropping greatly in 1933, and rising slightly in 1935. Fairs over 200,000 had the biggest average grand-stand cost in 1933 with 1935 being a close second. Averages for 1931-'32 were about one-third of the 1933 figure and in 1934 the average was more than twice those of 1931-'32, respectively.

**Revenue Sources Vary**

Cost of bands on an average per fair over the period did not vary greatly, top being in 1931, low figure in 1934 and with 1935 not reaching the average of 1931-'32 in the 50,000-gate class. In 1931 cost of bands for fairs of from 50,000 to 100,000 was highest, going down until 1934, which was nearly equal to 1931 and with considerable reduction shown in 1935. In the 100,000-200,000 rating band cost average per fair ran about equal in 1931-'32 and slumped the next three years. Band cost at fairs reporting in the class of over 200,000 ran even in 1931-'32, rose considerably in 1933, dropped below 1931-'32 in 1934 and almost reached the 1931-'32 marks in 1935.

Average revenue from carnivals per fair in the class under 50,000 was highest in 1931, with 1935 almost reaching the same sum; 1934 was better than 1932 and 1932 was better than 1933. Carnival revenue went way up in 1935 on an average per fair in the class giving figures for 50,000 to 100,000 attendance. Nearest approach was in 1933, almost two-thirds less, and with the other three years running close to 1933. Likewise in 1935 the average take per fair from carnivals in the 100,000-200,000 division was best, closely followed by 1931 figures, other years in the period coming in with only about half as much. Fairs over the 200,000 mark reported the best average per fair for carnival revenue in 1934 with 1931 running neck and neck; 1935 was next and quite a slump was apparent in the other two years.

Independent concession revenue on an average per fair in the bracket under 50,000 attendance was highest in 1931, which showed only a trifle above the 1935 record; 1932 and 1934 ranked third exactly, with a drop shown in 1933. The year 1934 was best for such revenue in the 50,000 to 100,000 class, being slightly ahead of 1933 and the other years showing much lighter returns. Biggest average in concession revenue per fair in the 100,000 to 200,000 division was in 1931, with 1932 running second and the other seasons dropping considerably. In the class of fairs with over 200,000 attendance average per fair of independent concession revenue soared highest in 1935, being considerably more than in the next highest year, 1933; 1934 compared favorably with 1933, but the average in 1931-'32 was only about one-third of the 1935 figure.

**Territory of Circuses**

The table on page 85 sets forth territory played by the larger circuses and the number of spots played by each show in various States. It will be observed that more stands were played in Ohio (129) than in any other State and that none of the shows listed made a stand in Nevada. The Tom Mix Circus made the most spots, 214.

## Greetings to All My Friends GIBSON'S BLUE RIBBON SHOWS

OPENING THE SOUTHERN TOUR WEST PALM BEACH, FLA., JANUARY 11.

Elks' Festival, in the heart of City, with the following bona-fide Florida Fairs to follow: Stuart, Vero Beach, Fort Pierce, Arcadia, Melbourne, Ocala; two more pending. Then long season North. WILL BOOK Shows and Concessions of all kinds with own transportation. Also Loop-o-Plane and Flat Ride with own transportation. Clyde Howey wants Hula Dancers. WANT Ride Foreman on all Rides. Duck Brownell, Dutch Hildebrand, H. B. Saunders wire BOB KLINE. All others

L. E. ROTH, Manager, Auburndale, Fla., week of December 23.

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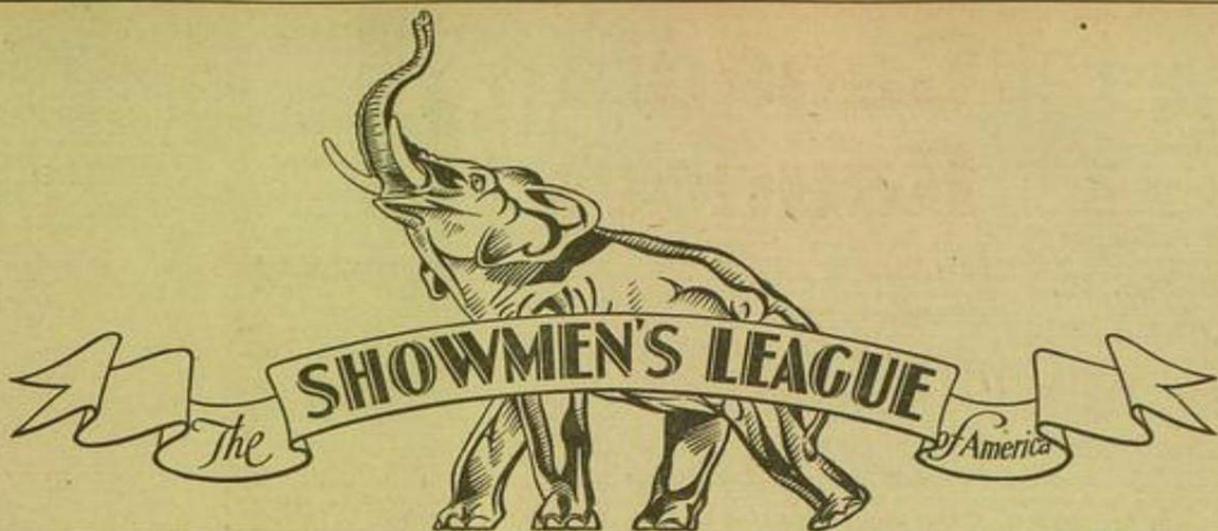
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CONCESSIONS—Long Range Gallery, Frozen Custard, Juice, Grab, Picnics, Dancers, Pedicure, Merchandise Concessions, Flat work for stock, as we do not tolerate gift. Agents for Woods, Grand Shows, Fishpond, Knife Rack, Ball Games, Rum Slices, Cook House and Core Game Balls, A-1 Cavewoman, Truck Drivers, Ice on Concessions. Ready to ROY GOLDSTONE, Goddard Hotel, Met Springs, Ark. We own and operate 11 Hides, 34 Shows. Transferred us over over 35 Trucks. Contact with a show that caters to high-class people and has proven that HONESTY PAYS!

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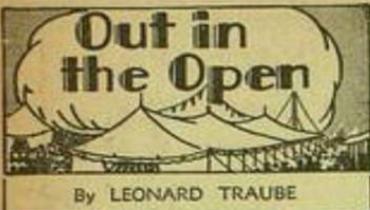


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years since I had seen him, I asked him why he did not exploit himself more in the trade press. His reply was about as follows:

"Frank, you know how hard it is to make a dollar nowadays in this business, and if I am able to keep a show going on the road with all the competition of the talking pictures, why should I brag about it? Therefore, I just keep going along and sawing wood. It took me a long time to figure out a way to beat the talkies and keep my show on the road at a profit and I am not educating anyone."

"I would like to see you comment on this. I am retired from the road, but did actually put in 15 years in outdoor show business—carnivals, parks, fairs, etc."

The comment solicited by Mr. Murphy was contained in our letter to him:

"Publicity in the trade press is, in my opinion, very valuable. It depends on the kind of publicity a man seeks, on what he has to offer, on his personality, his character, his reputation and the like. No amount of matter in the public prints—trade or otherwise—will be advantageous if the person concerned does not have what it takes. He might have his thrill by appearing in the journals for a while, but sooner or later he will be found out."

"I know there are many people in the business who prefer to remain what I might call under cover. That, of course, is their business. However, I do not think you can name, say, 10 outdoor showmen who are in that category and who are unqualifiedly successful and a credit to the business. Your Butte, Mont., friend may be cited as an exception."

"Having been born and reared in a small town, Piedmont, Va., where anything under canvas was well attended, especially the circus, and names (both good and bad) were always remembered, my memory takes me back," writes Edward M. Hilleary, Baltimore, CFA. "It takes me back to 1891 and thereabouts. Remember Sergeant & Kidder's one-car railroad show? They had no menagerie. All paraphernalia was packed in an immense baggage car. Other oldtimers were Bob Hunting, Miles Orton, Welsh Bros., Sands and Austin's, Cook's Great European, Whitby's Museum and Menagerie, Sparks and Allen wagon shows, John Robinson 10-Big Shows, Ringling Brothers, Walter L. Main, B. E. Wallace and, of course, the circuses of later years."

"It doesn't make any difference as to size, but if any circus plays within a radius of 25 miles of Baltimore and has enough business acumen to publish its route in *The Billboard* I am almost sure to be there with an auto load of people." This pillar indorses Mr. Hilleary's crack about "business acumen."

"We're still in Washington, D. C., and Bench is giving diving exhibitions at the Ambassador and Shoreham hotels," scribbles Harry Bentum. "I'm working on several promotions here and in the vicinity and am figuring on taking out a new kind of act."

"We are back after a real long season and a very successful one," state Ted Merchant and Ora Ernst. "Ora and I started out with one horse and ended the season with two head and a complete 50280 one-ring circus, two good trucks and a light plant."

HOMER V. BRANNON, midway troupier, of Memphis, forwards a clipping from *The Memphis Press-Scimitar's* question box which reads: Q. Where is the Circus Graveyard? A. The name is applied to grounds at Lancaster, Mo., a number of shows are reported to have gone bankrupt there and disbanded, leav-

## Dexter Fellows (CSCCA) Tent Tattles

By FRED PITZER

We are in receipt of the fourth issue of *Hub News*, the official organ of the theatrical booker, Carlton M. Hub, who is a member of the executive committee and the man who has the worries of costuming Tony Sarg's attendants and the Fall Guy on luncheon days. This paper is a four-sheeter, 8 1/2 by 11 inches, and contains some interesting news. By it we learn that Carlton was again elected president of the entertainment Managers' Association of New York.

We have also received the December issue of *The Adventurer*, by which we learn that another member of our executive committee has been honored by having his name put in nomination for this club. It is Raymond Schindler. In talking with him, he stated that it will be his aim as president of the Adventurers' Club to strengthen the bonds of friendship which exists between that club and the Dexter Fellows Tent, New York.

We received our first spanking from Charley Bernard, who writes "Your new CSCCA contribution to *The Billboard* is good and will please those who love the circus, but I am prompted to scold you for not looking up accurate date of Duryea Horseless Carriage being featured in the Greatest Show on Earth parade. If you had looked it up, you would find that it was the season of 1896 instead of the 'late '70s.' James A. Bailey was still a partner in the Cooper & Bailey show in the late '70s. I have known and been in close touch with Mr. Duryea since the '90s. He is still living in Philadelphia. I hear from him about twice each year and I have original photograph of 1896 Horseless Carriage in parade."

I can beat that. I still have the 1896 original Horseless Carriage, according to my wife, who is continually prodding me for a new automobile.

Prexy Tony Sarg is at his best in the bulletin which announces the Graham McNamee meeting-luncheon for today, December 18. In order to give it a Christmas atmosphere the notice carries at the top a picture of a moth-eaten reindeer with tufts of hair hanging about its body as if shaved with a dull razor. This is either Dunder or Blitzen and he (or she) has a well-filled Christmas stocking hanging from his short narrative. Its left hind leg is rampant either to contact the hoary

ing their wagons and equipment behind. Brannon comments:

"It seems that there is something to a jinx after all, or probably Lancaster is just a natural shakedown town. At any rate, it is interesting. . . . Joe Ryan's wife, Arnette, died last month. She sold tickets on Leo Carrell's Monkey Show with Brown & Dyer Shows, Joe and I have only a small cookhouse, 12x17, but it is plenty big for the gillies playing this part of the country." We did nice business with it at the Tri-State Fair here."

All-Time Favorites will resume in the next issue.

or to crush a flea between its thigh and foreleg. On the deer's back is a microphone with arms and legs, in the left hand of which sprouts a miniature Christmas tree. These notices are done in a heavy black on white paper 8 1/2 by 11 inches, and anyone who is collecting Sarg drawings cannot afford to miss these notices, which are exclusive and only gotten out for the members.

One can hardly pick up a paper that goes back into the years without finding a circus item or two. While nosing thru some *New York Stars* of February, 1882, I find the following:

London, Feb. 4.—Captain Sims has arrived at Liverpool with twin baby elephants, born on shipboard. Samuel Watson, agent for Adam Forepaugh, immediately purchased them.

Bridgeport, Conn., Feb. 4.—P. T. Barnum has been offered \$2,000 for the exclusive right to photograph the baby elephant and its parents. The offer has been declined!

The first Christmas card to reach my desk comes from Mal M. Fleming and wife. It is circusy and in a somewhat different way. It shows the side of an ocean steamer with the lumber taken away. This gives an inside view and shows how the animals are packed in to be taken abroad. On the dock are all sorts of cages, wagons and other circus paraphernalia.

For the December 18 meeting Ollie Oliphant will act as Officer of the Day. At this job there is none better than Ollie (Elmer Q. to you). He takes his job as seriously as he did his athletics at West Point, when Congress had to vote an additional letter because Ollie had used up all that they had in the storeroom of the training ground for soldiers.

Fine newsy letter from Dexter Fellows. At close of the Ringling-Barnum show he spent a few weeks in Miami, Fla., with the Gumpertzes, then home to his comfy little place in New Britain, Conn., and no doubt after his long, hard trek "home" must have sounded mighty good to him. He is working night and day on his forthcoming book and every time someone carelessly leaves open the door of his apartment in walks a collaborator. It is expected that his host of Tent friends will see Dexter at the next luncheon.

E. E. Meredith, who runs an interesting column for *The Fairmount* (W. Va.) *Times*, has sent me a copy of his column of November 22. Meredith always has a lot of circusy ingredients in his literary pie, as note the following:

"Some time ago an ad for the Mable & Crosby Circus, which appeared in *The Fairmount True Virginian* of 1858 announcing the coming of that show to Fairmount on July 24 of that year, was mentioned and the paper lent to Mr. Bernard. 'The Circus From Rome to Ringling' states that Tony Pastor joined Raymond Waring's Menagerie April 1, 1847, working in the side-show minstrels, and that in 1854 he became a clown with the Mable Bros. Circus. The ad of the show here July 24, 1858, has Tony Pastor mentioned as a clown."

After reading the foregoing Earl May can gloat, "Didn't I tell ya so!"

### Letters & Tomatoes

THIS is the stanza of the calendar when your heartless correspondent, inspired no doubt by the holiday performance of his fellowmen, goes strictly goodie-goodie by withdrawing from the scene except for occasional intrusions and permitting the boys and girls who pledge allegiance or hostility, as the case may be, to take over this column, an effort which for the purposes of avoiding controversy and for the official record is hereby described in sotto voce as a terrific job. With that opening commercial announcement I take my leave and give you the week's epistolary program.

"Doc has broken loose again," writes Charlotte B. (Ma) Kelley, of the Doc & Ma Shows, Gates Ferry, Conn., the holder of the doc handle being Edgar H. Kelley. "He was running around the grove at winter quarters yelling 'Hey Rube' at the top of his voice. I asked him what ailed him and he said, 'That darn Traube person is out in Chicago at conventions and night clubs in Bughouse square and Maxwell street and did not write his regular column in *Billyboy*.' Now he wants his 15 cents back as he feels ryped because there was no 'Out in the Open.' He says all he reads in your column, and he knows you have only three readers—Doc, Ma and Lee Norris." I would believe that Doc is one of our customers (if he could prove that he reads English. (Editor's Note—And who says you write English?)

"Just what will be done regarding big-time rodeos in this country and Canada remains to be seen," chirps Guy Weadick, of High River, Alta., Can. "Several things are out of kilter, I believe. Showmanship for the show's sake, rather than for personal prestige, is, I believe, a thing that many who have entered show business do not learn until they have served a real apprenticeship. At any rate, the rodeo business of late has had plenty to raise hell about for legitimate because of the many varieties of promoters, Wild West shows billed as contests, with has-beens, never-was, would-like-to-be's and just plain bikers. I'm hoping their combined efforts will not cramp the game too much." This is straight-from-the-shoulder Weadick at his best.

"Well, old scout," says a reader who must remain anonymous, "I've joined the Army of the Unemployed again. The day following the little piece you had about me I had three offers. I would choose the bloomer! There was no management down there and it was a shoe-string, haywire affair. But I'll make out okay—just wait and see. I want you to know that I am grateful."

THERE were a lot of knockers on the Crescent Canadian Shows, but the knockers came from a bunch of First of May showmen who don't know what it is all about," reports George (Spot) Tipps from Newport, Ky. "I will say that it really takes guts and courage for Henry Meyerhoff or any other showman to go where he went to try to stage a comeback—away from all his friends, with only money and a lot of nerve to go on. If there are any medals awarded for courage, give Henry Meyerhoff the first one. How do I know? I know because I was there with him, but never again do I want to be in that part of Canada, with so many trying to trim him and his concession agents striking. That is something I never have seen in 20 years of show business. He has a very neat and attractive show—no grift, no shlimmy, she-wiggle girl shows, no knockdown and drag-out joints—just a clean show. His ride help is dressed in white that looks attractive. I could go on forever, but this will give you the general idea."

LET'S give credit where credit is due," typewrites Frank Murphy, retired showman, from Oakland, Calif. "Some showmen we both know do not make the public prints often. Still, they know what it is all about, which reminds me of an incident that happened about two years ago. In Butte, Mont., I ran across an old friend who was there arranging for the attraction he was ahead of. This gentleman has worked as a general and special agent for every class of attraction in the circus, carnival, theatrical and concert fields. Inasmuch as it had been

## Where Are You Wintering?

Kindly give the information on this blank and mail to *The Billboard*, Cincinnati, O., for our records of circuses, carnivals and tent shows in winter quarters:

Name of Show .....

Name of Prop. or Mgr. ....

Address of Winter Quarters .....

(Give address of offices here if you have any)



**THE WILD BOAR BARBECUE**  
Newest idea in a barbecue machine. Made of cast and sheet aluminum with a nickel silver fire pot. Operates with propane gasline or gas heat. Electric motor drive. Barbecues a 12 lb. ham in 2 1/2 to 4 hours, ribs in 30 minutes, and chicken in 45 minutes. Easy to clean and makes a wonderful window display. Draws crowds of people to your business. Size 25 in. long, 25 in. wide and 36 in. high. Net weight 45 pounds—shipping weight about 50 pounds. Lowest price quality machine. Write for circular. Beert-verified. TALBOT MFG. CO. 4518 Lexington St., Chicago



OF THE resolutions adopted at the recent convention of the American Carnivals Association in Chicago none was probably more important than the one authorizing Max Cohen, general counsel of the organization, to investigate the possibilities of group insurance of benefit to all employees in the carnival field.

The advantages of group insurance are more or less common knowledge, but the outstanding one is the assurance, thru payment of a few dimes each week, of being kept from potter's field when the end comes, plus proper burial. Too, as Max puts it, "group insurance, we feel, if adopted, will reflect to the credit of the industry and everyone connected with it."

Max plans to have a complete report to make on the subject at the annual meeting of the carnival men's association next winter.

Ernie Young had a juicy plum fall to his lap in the contract for his Ernie Young Revue to be a feature of THE fair of winter fairs, the Florida Fair and Gasparilla, next February.

AFTER a fairly good season in this country, Nellie Dutton, William McK. Bauman and other members of the Dutton Circus are now on the high seas. They set sail on the S. S. Makura December 18 at San Francisco, along with several other acts, bound for Sydney for a solid year's work in the antipodes with a show to be known as Ivan Broe's Circus International. At sea for both Christmas and New Year's Day will be quite an experience for many of the group and especially the Dutton members. The party is due to arrive in Sydney January 11. Included in it, besides the Dutton Circus contingent consisting of Nellie Dutton, Bauman, Archie, Billie and Johnnie Mae Silverlake, Charlie Mitchell, Leo Loranger, Billy Osborn and Evelyn Stephens, are the Seven Demnat Arabs, Casting Campbells and Nadia and Perez. Originally there were listed, in place of the Arab troupe, the Honey Family, who had passport trouble, and Randow Trio, who had passport trouble also, as well as illness in the "family." Gene being afflicted with heart trouble. The Duttons took only three horses with them. The remaining two and their camel are in Wichita, Kan. The Duttons will furnish nine acts with nine people.

Comes word from Will Wright, chairman of the last banquet and ball of the Pacific Coast Showmen's Association, that it was the most successful function, financially and otherwise, that the organization has ever held. He closes his letter with these words: "At this time, on behalf of the organization, I wish to thank you for the generous amount of publicity given to the affair by your paper."

A LITTLE pat on the back from our good friend Norman Y. Chambliss: "I certainly did enjoy reading the account of your talk made at the Chicago meeting on the subject of Salesmanship and Showmanship, which was printed in the last issue of The Billboard. Really, I enjoyed every word of it, and anyone who takes time to read it will gain thereby."

Norman was sorry he could not go to Chicago. His last fair did not end until November 12. Incidentally, all of the fairs of which he was manager—and these were Greensboro, Raleigh, Rocky Mount, Clinton and Williamston, all North Carolina—were successful. It is not known yet what will happen to the North Carolina State Fair in 1936, but this will be settled soon. This fair broke all records in 1935.

Norman is still talking about clean concessions. "Frankly," he says, "I think some of the carnival companies are to be congratulated on their general improvement along this line. There is no one talking about it, Al, if a secretary

wants clean concessions he can have them. In other words, my observations and experiences have been that carnival operators are going to do whatever the secretary or manager says."

Snowballs were in order here (in Cincinnati) as this was written. The first real snowfall in these parts this winter.

WHICH brings us to our usual climax—further "news" on the activities of "Combustion Bros." Shows and Manager J. Brass. Spon Combustion, the new director of "municipal relations," as we told you last week, is keeping us informed in the absence of Colonel Brass. He says:

"The show has contracted two new attractions. Outbid all our smaller rivals like Gruberg, Sheesley and the United bunch. The first is the Surf Board, best described as resembling the caterpillar except that you stand on a surf board, holding rope lines and get the up-and-down effect of the waves. But here is where we score—water costs money and you can get plenty of air around any midway, so we use huge hoses and blow compressed air on the surfers. In spots like Coney, where we open next season, sea water will be used, giving full effect, as it costs us no more.

"The other attraction is a new Fun-house—the Pin Game. It is based on the pin game. You start the player with a pin (you know where) after we get the quarter. He goes down a slide, lands in a star that turns, is shot up onto a bridge that drops out from under him, winds himself around a post, falls into a tunnel and is shot out while lights mark the spot. Zaccchini scored a clean 25—one point for each foot shot, but he's used to that stuff. And here's where the real showmanship comes in—the player gets rolled into the out-of-bounds coop and it costs another dime to open the door to the slide that lets him out. This feature



Circus Saints and Sinners Club

For the Old Trower and a Home

RICHMOND, Va., Dec. 21.—Frank V. Baldwin Jr., of the Dexter Fellows Tent, New York, writing to the undersigned, under date of December 4, says:

"Johnnie Goode stopped in to see me yesterday and while here with a friend of his, Jack Colvig, of Wheeling, phoned. He had just gotten in. We met Jack and had a pleasant few minutes together. Johnnie also saw Fred Pitzer and Fred Benham, who was in Pitzer's office at the time.

"I am glad that the column is back and congratulate you on those you have written.

"Regret to learn of Harry Tucker's illness. I talked with Ben yesterday and he says his father is better. I do hope he will soon be up and around. Also regret that I cannot attend the December 12 meeting of the Workman Tent. I used to live on the next corner from Chief Joyne and belonged to the Monroe street gang that included his two sons.

"Poodles Hanneford, after whom the

Wheeling Tent is named and well known to a lot of you in Richmond, is with Jumbo, the circus-musical at the Hippodrome. His wife and daughter are also there. Poodles is ringmaster and has turned out a fine ballet on horseback. Also appearing in Jumbo is Josephine DeMotte Robinson, famous rider of years ago. She is past 70 and still riding. She was, as few people know, the guardian of Verona Ruth Oakley, daughter of Frank (Silvers) Oakley, the famous clown and one-man ball game. To see her ride, and she is a hit, and to see Poodles in the ring watching every motion she makes and every step of the horse, is to behold a scene that evidences the rule that the circus looks after its own. Mrs. Robinson was present in Richmond at the organizing of the C.S.S.A. and was introduced from the ring of the John Robinson Circus showing there at the fairgrounds at the time." CHES GOLDSTON, National Secretary."

Motor Transportation Dept.

We solicit your co-operation by sending us letters concerning difficulties and complications you encounter while traveling the highways or visiting cities and towns. We want to know the problems of showmen, so we may publish information of interest to all. Address your letters to Motor Transportation Department, The Billboard, 25-27 Opera place, Cincinnati, O.

A query comes from Glenn J. Jarnes which we are unable to answer, so we pass it along to your readers, who may be able to give the data wanted. He writes: "I would like to know if it is possible and if there are any laws against wagons pulled by horses on the main highways today, also laws as to night driving; lights one should have, etc.

"What I have in mind is an old-fashioned wagon circus which I plan to revive in the very near future with a large number of wagons—some good-

sized—with two, four and six-horse teams and I'd like to know if this could be done today and what the laws covering this are."

Here's a good laugh in case you didn't see the item in the daily press last week. It was sent out by the Associated Press:

"Montgomery, Ala., Dec. 19.—Alabama's 'Slow Men at Work' signs, subject to jibes from motorists on the State's highways for years, have been relegated to oblivion.

"The State Highway Department, tired of the 'slow men' wisecracks, will have new signs made. They will read, 'Caution! Men at Work.'"

Again we urge you automobile and truck showmen to keep us advised of your experiences and troubles with license laws, etc. The more co-operation the better the column. Thanks.

This Year POSTAL TELEGRAPH Offers Special Holiday Greeting Service 25c Throughout the United States for only

There is a variety of prepared text messages from which to choose and your greetings will be delivered on attractively colored blanks in special envelopes on Christmas or New Year's morning. If you prefer to write your own greetings you may do so at the Special Holiday Greeting price of 15 words for 35-cents (extra words for a slight additional cost).

Application for these services has been filed with the Federal Communications Commission.

WILL ROGERS GOLDEN ARROW

The World's Finest and Only Complete, All-Steel, De Luxe Travel Coach. All dirigible style and construction; light, well balanced, sturdy. The most beautiful home on wheels inside and out. Easy to handle. A chance in a life time for dealers. Fifty million people will want a Golden Arrow.

Dealers send \$1.00 for complete photographs and dealer's franchise.

FRED BUSCHE

General Sales Manager for U. S. A. 112 1/2 East Center St., Alma, Mich.

1000 BINGO

Heavyweight cards, black on white. Wood markers printed two sides. No duplicate cards. Put up in the following size sets and prices: 35 cards, \$5.25; 50 cards, \$6; 75 cards, \$6.50; 100 cards, \$10; 150 cards, \$12.50; 200 cards, \$18; 250 cards, \$17.50; 300 cards, \$20. Remaining 700 cards sold 100 cards each, \$7.

Set of 20 Lightweight Bingo Cards, \$1.00.

1500 KENO (LOTTO)

Made in 15 sets of 100 cards each. Played in 3 rows across the card—bet up and down. Lightweight cards. Set of 100 cards with markers, \$5.00. All Bingo and Lotto sets are complete with wood markers, tally and direction sheet. All cards size 5 x 7.

THIN BINGO CARDS

Bingo cards, black on white, size 5 x 7. Thin cards such as used in theatres, etc. They are marked or punched in playing and then discarded. 500 different cards, per 100, \$1.25, without markers. Set of markers, 50c. Automatic Bingo Shaker, real class, \$12.50. Bingo Blackboard, cloth, size 24x36 (Rolls up), 2.00. Bingo Record Sheet, 24x36, 20 for 1.00. Send for free sample cards and price list. We pay postage and tax, but you pay C. O. D. expense. Instant delivery. No checks accepted.

J. M. SIMMONS & CO.

19 W. Jackson Blvd., Chicago

ROYCRAFT COACHES

The aristocrats of the road

ROYCRAFT craftsmanship is apparent in every inch of a Roycraft Coach. 1936 Models are "logs" in trailers. Get a genuine Roycraft. There is none better. Why be satisfied with an imitation?

Send for Free Catalog or Folder. Write Now!

ROYCRAFT COACH CO. Cheesant, Mich.

BUILD A RITZY CABIN TRAILER

RITZY STANDARD One Auto Also with Low Monthly Rate. "The World's Best" as awarded by the Motor Vehicle. RITZY COUPE CRUISER

WINDOW CARDS IN FLASHY COLORS

We specialize in them; in fact nothing but Quick Service, Low Prices. Write for Big Free Catalog, showing several hundred stock designs in color.

BOWER SHOW PRINT IN CARE FOWLER-IND.

CIRCUS PHOTOS DOLLAR SPECIALS

Postals, B. & B. Parade, Bridgport, 1935. Also 20 4x5 Views and "Circus Day" (Fiction), \$2.50. McCLINTOCK, P. O. Box 4, N. E. Detroit.

ARTHUR V. KEMP AND WIFE, MABEL Please reconstitute immediately with ATTORNEY J. A. BLOOMINGTON, 160 North LaSalle St., Chicago, in regard to Edith H. E. accident.

# Wholesale Merchandise

PRIZES · NOVELTIES · PREMIUMS · SPECIALTIES

Conducted by DON KING—Communications to 25 Opera Place, Cincinnati, O.

## Pin Game Operators Premium Pioneers

Much credit is due the pin game operator for the pioneering work he is constantly doing in the merchandise field to find new and more unique items suitable for play attraction.

The pin game operator is responsible for the entrance of much merchandise to the premium field which never before was considered in the premium category generally.

Fishing tackle, guns, leathers of all sorts, wearing apparel, shoes, etc., have all been introduced to the premium industry for general premium use by the pin game operator.

Auto heaters, battery chargers, scales and other items in this category are also his effort while seeking merchandise of greater general demand for the high score play on his pin games.

The pin game operator must therefore be given a great deal of credit for bringing much merchandise to the attention of the premium field which never before sold in any sufficient quantity to

(See PIN GAME on page 129)

## Much Encouragement in Healthy Trade Increase

The persistent seasonal progress being made by both industry and trade is the most encouraging feature of the business situation today. Business activities without a doubt will wind up the best final quarter since 1930 and in many lines of business the best since 1929. The present season is of course the normal period for the year's high sales, but in spite of this there are grounds for optimism because of the tremendous gain achieved over last year, and in the evidence found is a greater purchasing power in the fact that higher-priced merchandise is being bought.

More industrial activity means more pay rolls, more public confidence and more spending. Holiday trade as it is now running will without a doubt go over 1934 by several hundred million dollars.

## Merchandise Trend Is Toward Established Quality

The trend at the present time in the merchandise industry is toward established quality. The general belief is that there have been too many bootleg products placed on the market, which because of their poor quality imitation have actually hurt the field in general.

This trend becomes more apparent each month as new items begin to appear. The demand of the premium purchaser is whether the item is manufactured by an established house and whether it will meet the requirements of the general public.

As the manufacturer's name becomes better known among premium users for the quality of the merchandise he features his merchandise sales have been known to tremendously increase.

This trend toward the better quality merchandise is helping the entire premium industry. The public appreciates the better merchandise with which it has become familiar and the vague diff-

(See MERCHANDISE TREND page 126)

## Smoker Sets Always Good

One of the most reliable items to attract men's patronage has been the use of the modern smoker sets. These are now arranged in so many attractive patterns and in so many tempting shapes that they have become among the most popular premiums in the merchandise industry at this time.

As yet the men seem to prefer the black and chrome combinations which are featured by leading premium firms. Four-piece sets composed of a small circular or square tray of chrome, trimmed in black, a chrome and black lighter, cigar

(See SMOKER SETS on page 126)

## Wanted: New Sales Plans

AS THE holiday season passes, premium and novelty merchandise firms will be interested in markets that offer increasing possibilities during the months to come. The winter months are known to be the most favorable period of the year for coin-operated amusement games and the market in this field may be cultivated during the next few months with very favorable prospects.

The national convention and exhibit of the latest amusement devices in the coin-machine industry will be held January 13 to 16 in Chicago. This convention is always a signal for the release of pent-up buying power of the operators of these machines, and with the very latest games they go back to their territory with renewed enthusiasm for business. They expect that it will be at least July before the summer heat begins to drive their customers out of doors.

All of which means that operators of amusement games will need premium and novelty merchandise as prizes with their games for several months to come. It will be their best season and the use of merchandise prizes with coin-operated devices is constantly growing.

While there is already an established market for premium and novelty goods in the amusement games field, with several well-known firms catering especially to this market, it should be made clear that the possibilities for a much larger use of premium and novelty goods is worth careful consideration. The situation is such that the amusement games industry itself will prosper by a larger use of merchandise prizes with the modern amusement games, hence the possibilities in cultivating this market with intelligent plans.

It will be necessary for premium and novelty goods firms to develop some concrete merchandising ideas that may be used by the operators of amusement games. An operator who gives away about 50 midget radio sets each week with his games, in a weekly "tournament" plan, had to use hand-lettered window cards to advertise the merchandise prizes offered. In most cases, operators of the machines use rather crude cards to advertise their merchandise. It is evident that an opportunity exists for developing window cards and other merchandizing plans which operators may use effectively to win public attention to the valuable prizes offered. The sportlands and game rooms have been able to win public patronage by attractive displays of premium merchandise and quality signs and cards used for advertising.

But the individual operator who places his games in from 25 to 100 or more retail stores has not had any well-developed merchandising plans available to guide him in the use of premiums. The digger, target, and similar type machines constantly display their merchandise to the public, but the modern pinball games need a practical system of advertising developed in order to promote the wider use of premium goods. Concerted effort by the wholesale merchandise field during the coming months should lead to some practical plans for building up this business. The increasing market created thereby will be well worth while.

Coin-operated amusement devices are real trade stimulators and aid the retail store in moving goods, just as drawing and other contests help to sell goods.

Develop new plans for this market during 1936.

SILVER SAM.

## Stores Featuring Pitchman Methods

"Startling, Stupendous, Sensational!!!" Such is the wording with which Macy's Department Store in New York opened its holiday campaign with an annual Thanksgiving Day Parade down Broadway. Eighteen floats, 11 bands, Harpo Marx, Paul Whiteman and giant helium-filled rubber figures, including a 55-foot Indian and a 29-foot turkey, were some of the floats featured in the parade.

Likewise Gimbel's, New York, found the value of showmanship. "The greatest show on earth" is the slogan being used to produce results. A copy of Barnum's Original Museum of Freaks, with the oddities amazingly reproduced in full-sized moving figures of papier-mache, rubber and clay, constituted the "program" for this store's show.

Hearn's interpretation of amusement salesmanship took place in the form of two free circuses staged before 40,000 people on Thanksgiving Day, and a pair of trained chimpanzees together with a village of midgets planted in their toy department during the entire Christmas buying season.

The fact is the shopping centers of New York have taken such a form that the Christmas shoppers are beginning to wonder whether they have not wandered into a showing of the Ringling Bros.-Barnum & Bailey Circus instead of the world's foremost shopping stores. But sales executives are not worrying about appearances or precedence. "This is the most productive kind of advertising this store has ever had," was the remark of one executive.

These interesting developments are causing quite a flurry of comment in the retail field, and it is evident that the public is being left in somewhat of a quandary in accounting for the sudden swing toward this style of merchandising. But without reading further, students of *The Billboard* know the source from which the country's greatest retail experts derive their ideas. It is evident to all of us that such salesmanship has been going on for years at fairs, carnivals, circuses and on every street corner, as the pitchman and demonstrator holds audiences awe-stricken by his personal magnetism and brand of super individual showmanship.

Showmanship! That's the answer. Million-dollar corporations are learning the value of the word, the magic that pitchmen and demonstrators have profited from for the past 50 years.

## Price Classes Halt Many Big Purchases

One of the most difficult forces which face the premium industry generally is the price divisions which confront the purchaser of premium merchandise and at the same time must allow for a decent margin of profit.

Price classes have risen thruout the premium industry. Many purchasers enter into one class and attempt to do the best that they can in this section feeling that the difference in cost will make up for the difference in play value.

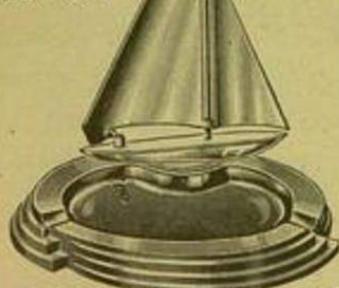
There are many points to be considered in the division of merchandise into price classes. The better items, as well as the items which are nationally advertised and which have already gained the approval of the general public, are naturally more expensive. It has been since found that their imitators haven't been sufficiently successful to hurt the sale of their merchandise in any great extent. These better items gain a certain steady following in the premium industry and are known to retain this following while adding further to it.

The lower priced class which contains items of a nature that can be bagged over are generally receiving purchases

(See PRICE CLASSES on page 126)

Ship Ahoy  
Ash Tray  
It's New!

\$3.60  
Per Doz.



BD21—Modernistic 5 1/2" CHROME SHIP, Mounted on Attractive Blue Glass Ash Tray. Each in a Box, Sample, 50c, Postpaid. Per Dozen, \$3.60

25% Deposit on All C. O. D. Orders. Catalog of Blankets, Salesboards, Watches, Jewelry, Etc., Free on Request, State Your Business. JOSEPH HAGN COMPANY "The World's Bargain House." Dept. 58. 217-225 W. Madison St., Chicago, Ill.

NEW Items

Shirley Temple Song Album

That cute idol of millions, Shirley Temple, applies her appeal to another item recently introduced to the market. This time it's a Shirley Temple Song Album. The album contains a collection of the songs featured in the diminutive star's pictures, including *Little Colonel*, *Bright Eyes*, etc. The book is elaborately illustrated and the cover is made up in attractive full-color. It is expected that this new Shirley Temple Song Album will be bought by the child actress' admirers in all parts of the country, and the Movietone Music Corporation, publisher, is looking forward to real sales success with this book.

Heart Beat Amplifier

The Miles Reproducing Company, manufacturer of sound equipment, has perfected a novel instrument for amplifying a person's heart beats. Demonstrators have their eyes on this device for working fairs and indoor spots, due to the big success of the blood pressure machines. The patron adjusts a pair of ear phones and the operator holds an instrument conforming in principle to the doctor's stethoscope. The patron instantly hears the beat of his own heart. The heart beats will be amplified also as a hallyhoo. Inquiries regarding this device may be directed to the New York office of *The Billboard*.

Mickey on a Thermometer

Archie Struhl, manager of the Coin Machine Premium Department of the Morris Struhl firm, reports that its latest exclusive item, a Mickey Mouse Thermometer, is scoring very heavily. In response to the first advertisement on this item directed at the coin machine trade they received orders for over 1,000 thermometers within 48 hours after the advertisement appeared. The Struhl firm states that it is very happy to announce a substantial increase in business in all departments during the past year.

Novel Builder Set

A new, novel and instructive toy for boys is the Steel Builder, a groove assembly construction set being manufactured by the Steel Builder Co., Inc. The patented and exclusive "groove" construction feature of these sets makes possible the building of exceptionally strong and rigid models of trucks, houses, machines, etc. It is a year round seller that the manufacturer claims is proving popular as a premium item.

Cellulose Sponges

Sponges made of pure cellulose, supplied in four sizes and selling at a low price, are now offered by Schroeder & Tremayne. The new sponges are soft, tough and pliable when wet, able to hold water like a natural sponge, and also to stand up without injury while washing in boiling water.

New Chimney Cleaner

The Ace High Products Company is advertising a new Magic Chimney Cleaner. The purpose of the product is to remove soot from boiler tubes, flues and chimneys without manual assistance. It is a dry compound and is applied by directly adding it to wood or coal fires or oil-burner flames.

Pen Only Needs Yearly Filling

A new type of fountain pen, which needs renewal of its ink supply only about once a year, is being introduced by the Camel Pen Company. This new pen had its initial introduction in the East, and reports, according to the manufacturer, are that it has gone over big.

IMPORTED NOVELTIES—Cartoon Folder, Booklets, 31 and \$2.00. Samosas, 25c. Shoe Laces, 50c. Glass Blades, 40c. 100; Canvas Gloves, Hosiery, Ties, 95c. Doz. Lists, Sample Items, 10c. REAL VALUE SALES, 566-AB E. 35th, Chicago.

Party and Holiday Goods



Miniature Hats Are Going Big

B45N5—6 Kinds, Assorted. Per Gross. 2.00  
B45N6—6 Kinds, Assorted. Per Gross. 4.00

Crepe Paper HAT Assortment



B45N3—12 Kinds, Assorted. Per Gross. 2.00  
B45N3—Assorted Fancy Crepe Paper Hats. Per Gross. 3.25  
B45N11—Over 100 Different Styles. Per Gross. 4.00

MISCELLANEOUS

B20N19—BLOWOUTS, 18 Inches. Per Gross. 1.25  
B13N60—RACKETS. Per Gross. 3.00  
B13N60—BALL CLAPPER. Per Gross. 4.00  
B17N48—SERPENTINES. Per 1,000 Rolls. 2.00  
B17N42—BULK CONFETTI. 50 Lbs. Least Sold. Per Lb. 6c

HORNS

RAINBOW PAPER HORNS. Conical Shape, Brass Reed. Blow easy and loud.

No.	Size.	Packed.	Gross.
B14N7	15	1/4 Gross	\$2.25
B14N8	16	1 Dozen	2.75

PAINTED TIN HORNS, straight, tapered shape, bell end, wooden mouthpiece, brass reed. Finished in solid colors, red and blue.

No. B14N68—Length, 8 inches. 4 Dozen in Box. Per Gross. 3.25

No. B14N69—Length, 18 inches. 2 Dozen in Box. Per Gross. 7.00

B14N60—Spirit of Carnival Horn. Length, 7 inches. Per Gross. 4.00

N. SHURE CO. ADAMS AND WELLS STREETS CHICAGO

PRICES EXPLODED !!

SINGLE EDGE BLADES—Cello. Wrapped. Fits All Single Edge Type Razors. Per 100. 55c  
ASPIRIN CARDS—20 Packages on Display Card. Per Card. 8c  
DOUBLE-EDGE BLADES—Well-Known Brand. Cello. Wrapped. 5 Blades to Package. Per 100. 32c  
RAZOR HOLDERS FOR GILLETTE TYPE BLADE. LIMITED QUANTITY. Each. 5c  
25% Deposit. Balance C. O. D. SEND FOR FREE CATALOG.

BENGOR PRODUCTS CO. 10 E. 17th St., Dept. K, New York City



Just Published! SHIRLEY TEMPLE SONG ALBUM  
An artistic collection of the songs featured in Shirley's pictures. Surpasses the finest dramas of her adventures the world over. Elaborately illustrated; cover page in full color.  
THE BIGGEST MUSIC VALUE EVER OFFERED!  
35 Cents Per Copy, Post Paid (Write for Special Quantity Prices.)  
MOVIETONE MUSIC CORP. RCA Bldg. (Radio City) New York, N. Y.

THE BROADWAY WATCH  
Special for your Holiday Business. This Broadway Watch is a cool looking lever watch that is guaranteed to keep accurate time. Complete with Box and Price Tag.  
6 Jewel \$3.00  
15 Jewel 4.50  
17 Jewel 5.25  
We can match your wants with anything in the Watch line, in either Swiss or American make.  
25% Deposit. Bal. C. O. D.  
CONSOLIDATED WATCH CO. 65 Nassau St., N. Y. City.



MOST REALISTIC SCOTTIE EVER PRODUCED

Attracts Attention Wherever Shown  
REAL HAIR IN PLACE OF SHEEPSKIN OR CLOTH

A SENSATION AMONG STUFFED DOGS. Comes in 5 Sizes and 5 Colors. See Your Dealer or Write to Us for Prices and Information.

PERSIA IMPORTING CO., 410 North Sangamon, Chicago.

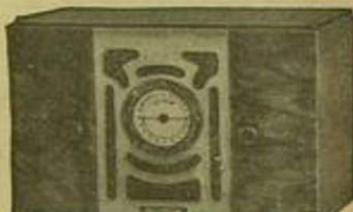
GET A LOAD OF THESE WITHOUT A DOUBT—THE BEST BUY

This 1936 Sensational Airplane Dial Radio amazes all who hear and see it. Volume production makes this buy possible. Take advantage now before prices advance. There's nothing in the market today costing 3 times as much that can touch it.

5 TUBE RADIO | 5 R C A LIC. TUBES

With Dynamic Speaker. Beautiful 2-Tone Walnut Cabinet, 10" wide, 7" high, works on A. C. or D. C. Current. Super-Tune Quality. Powerful Dynamic Speaker. No ground or aerial required. Set and Tubes guaranteed. Everything brand new and comes packed and sealed in Air-Cushioned Cartons.

PLAYLAND SUPPLY CO. 118 E. 28th St., NEW YORK CITY.



\$6.45 In Lots of 6  
\$6.95 Sample  
F. O. B. New York. 25% Deposit. Order Now Before Prices Advance.

ANNOUNCEMENT

TO PREMIUM USERS, OPERATORS OF PIN GAMES, CRANES, CLAWS, DIGGERS, ETC.

Our facilities have been enlarged and we are now able to better serve you with a most complete line of premiums, novelties and merchandise at lowest prices. Get acquainted, come in and see us, or write for our latest catalog just off the press.

ATLANTIC & PACIFIC MDSE. CO. 876 BROADWAY, NEW YORK CITY

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

**WAXED FLOWERS - Best Quality Imported**

No. 77—GEORGINE, 12 Colors, \$27.50 per 1,000—\$5.00 per 100  
 No. 7—DAHLIA, 12 Colors, \$25.00 per 1,000—\$2.75 per 100  
 No. 15—ROSE, 5 Colors, \$22.50 per 1,000—\$2.50 per 100  
 Sample box of 100 Georgines, Dahlias and Roses sent postpaid for \$3.25

**FRESH MOUNTAIN LAUREL, 15c per lb.—Any Quantity.**

No. 188—EVERLASTING STRAW FLOWER BOUQUETS. Large bunch of 5 extra fancy dried STRAW FLOWERS with colored prepared foliage. Each bouquet wrapped with Embossed Wrapper. 6c per Bouquet. Sample Dozen Bouquets sent postpaid for \$1.00.

Complete Sample Assortment of all Flowers Sent Postpaid for \$1.00. 25% Deposit With Orders, Balance C. O. D. Send for New Catalog.

**FRANK GALLO, Importer and Manufacturer, 1429 Locust St., ST. LOUIS, MO.**

**NOTES from SUPPLY HOUSES**

Willard B. Casterline, president of Casterline Bros., candy firm, reports a 25-cent increase of 800 per cent in sales over a six months' period. This was accomplished, according to the firm, by eliminating fixed costs in the usual methods of distributing, finding new ways for the dealer to sell and for the dealer to be sold by direct salesmen.

The Rex Home Company, manufacturers of blade hones for more than 50 years, reports excellent sales on their latest improved hone, which they describe as the most efficient sharpener for razor blades of all makes and styles. Hone is equally adaptable for sharpening double-edged blades, single-edged blades and straight razors. This company manufactured the first composition hone in the country over half a century ago and has maintained itself as a manufacturing authority in the industry.

The Nutrix Novelty Company is putting out a Lucky Number Dream Book which is said to be an excellent item for pitchmen, fair workers and dealers. Book makes a good flash, with the selling spiel right on the front cover. Mail order dealers will be interested to know that the book goes for 1c postage by 4th class mail and folds nicely. Nutrix also publishes a cowboy song book which they say has been going well.

Salesboard operators and premium users are keeping up quite a demand for the new Rotary clocks made by the Garden City Manufacturing Company. The steady sales are attributed to the unique new construction in an item that has always been popular. It is gratifying to see how readily the public is taking to this unusual presentation of an article that has remained unchanged in appearance, except for different styles of ornamentation, for a great many years. While the demand has been naturally enhanced by the holiday-buying season it is likely that its popularity will continue because of the year 'round necessity of the item. The wide range of color combinations, making possible complete harmony with any setting, is another feature making the Rotary clock attractive to the public.

"When a manufacturer wants to reach a market of live-wire premium men and operators for a quick test of a new item, get in *The Billboard*," writes the Gair Manufacturing Company. Firm recently produced the Oceania Radio Lamp, which they say has met with a fine reception from operators of salesboards, pin games, Screens, etc.

Morris Struhl reports meeting with a great deal of success in his plan to operate De Luxe, a \$25.00 combination of digger merchandise plus 10 per cent fire cellophane - covering combination. In view of the fact that 10 per cent is the customary count put on a \$25.00 combination, the complete offer actually sifts down to a non-profit proposition, giving digger operators a real bargain.

Mr. William Gottsegen, of the Universal Merchandise Company, New York City branch, has been confined to his home with illness for several weeks. It is reported that he is now recovered and will return to business this week. Bill Gottsegen is very popular in the drug and notion trade and his many friends in both New York and Chicago will be glad to learn that he is again okeh.

John Carreta and Leo Handler, well known in the jobbing and premium field, are now directing the activities of the Atlantic & Pacific Merchandise Co. of New York City. This concern, under new management, will enlarge its line and carry a complete stock of premiums, novelties and general merchandise for premium users, operators of pin games, cranes, diggers, etc.

**B & N SAYS... Merry Xmas**

—to all of our many loyal friends and customers, whose appreciated patronage has helped us to enjoy a prosperous 1935.

Throughout each year, we sincerely try to show our appreciation with prompt service, quality merchandise and lowest prices. During the coming year, B & N will continue to offer fast selling merchandise at prices allowing you biggest profits.

**START THE NEW YEAR RIGHT SEND FOR THE BIG B & N CATALOG**

**B & N SALES - Same Day Service FROM THESE BRANCHES:**

CLEVELAND, O.—1444 West 3rd St.  
 CHICAGO, ILL.—115 South Wells St.  
 DETROIT, MICH.—32 Woodward Ave.  
 CINCINNATI, O.—1005 Vine St.  
 MILWAUKEE, WIS.—1006 No. 3rd St.  
 ST. LOUIS, MO.—112 North Broadway.  
 PITTSBURGH, PA.—597 Liberty Ave.

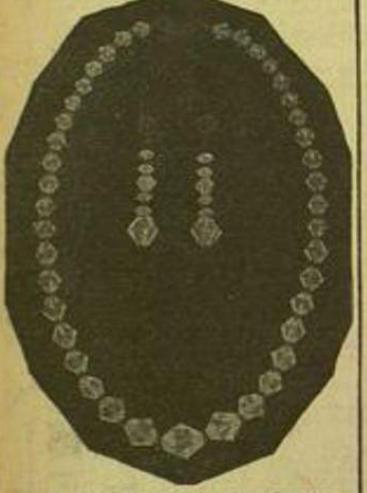
Pittsburgh Store Open Sunday.  
 Order From Your Nearest Branch.

To Our Host of Friends and Customers We Extend a Very Merry Christmas and A Prosperous New Year

THE Friendship Which You Have Shown by Your Patronage is Greatly Appreciated. May Our Present Relations Continue for Many Years To Come.

**GELLMAN BROS. 119 North Fourth St. MINNEAPOLIS, MINN.**

**LA TAUSCA \$6.50**  
 3-PIECE CRYSTAL SET OFFERED  
 SPECIAL HOLIDAY PRICE  
 Per Set \$1.50 10 for \$13.50



No. 299—Marvelous Cuttings, Gorgeous in Look is the True Description. Assorted Styles, Strong on Chain, in Gift Case. Per Set \$1.50

SEND FOR OUR CATALOG.

**ROHDE - SPENCER COMPANY**  
 Wholesale House.  
 223-25 W. Madison, - Chicago

**MERCHANDISE TREND—**  
 (Continued from page 124)

ference in price is negligible toward the approval and general acclaim of the ultimate consumer.

Every division of the premium industry is gradually learning that the established quality item is certain to be more generally appreciated by every one of its clients.

There have been many attempts made to adopt lower priced merchandise to overcome the higher cost of the established products but as yet the fact that these established items are materially better is generally conceded to overcome the difference in price.

In all categories of premium merchandise it will be noted that the more successful users are featuring the best obtainable in their price range and that their price range has continued to rise to meet general public demand.

This trend, which is apparent throughout the merchandise industry, is certain to better premium conditions in general.

**SMOKER SETS—**  
 (Continued from page 124)

et case and ash tray are one of the best items for premium use at this time.

Not to be overlooked are the smoker stands which are being built in the most beautiful models at this time. One model which has a roll-a-tor base is becoming popular, tho it is one of the most expensive in this classification.

Three-piece smoker sets of ash tray, cigarette box and automatic lighter are also popular. Pipe sets are among these and are also proving a very attractive item.

**PRICE CLASSES—**  
 (Continued from page 124)

but without the steady effect of the recognized grades of merchandise. These items will sell when one of the manufacturers introduces somewhat similar examples of what is being featured in the better price class at a great discount and where it isn't necessary to greatly change items to assure better play.

But, generally, the price divisions in the premium industry are so great that the average purchaser is usually in a dilemma when attempting to distinguish and decide between the two. The lower priced merchandise is sometimes better for his needs than is the more expensive product and yet the difference in cost creates suspicion of the items and therefore lack of confidence in their purchase.

**BUSINESS WRITER WANTED**

Would like to establish contact with experienced man capable of doing authoritative merchandising trade writing, on space-rate basis, for nationally known magazine.

Address Communications Care Box 872, Cincinnati, Dept. WM.

**BLANKETS NOVELTIES**

Woolen—Economy—and other makes at the Jobbers prices. Job lot of Blankets, part wool, cotton backing, full size, beautiful patterns, at 8c. Patch, Cord, designs. Old Keweenaw, patterns, special \$1.10 each. Rayon and Silk Cantonades, 16-rib, gift and silver frame, beautiful handles and patterns, special \$1.25, and thousands of novelties at below the wholesale price.

**OSHRY BROS.**  
 10 Spring St., Boston, Mass.

**MARBLES for PIN GAMES**

THE HARDEST, THE HONDEST, THE CHEAPEST.  
 All Sizes—All Colors.

**NATIONAL SALES CORP.**  
 35 Thirteenth Street, Cincinnati, O.

**ELGIN WATCHES, \$1.65 EACH**

7 Jewel, 18 Size, White or Yellow Cases.  
 7-JEWEL, 16 SIZE ELGINS & WALTH. \$2.35.  
 FLASH CARNIVAL WATCHES, 50c Each.

For the Price List,  
**CRESCENT CITY SMELTING CO.**  
 Old Gold and Silver Buyers and Refiners,  
 113 N. Broadway, St. Louis, Mo.

**Pre-Inventary Bargains REAL-LAX CHOCOLATE LAXATIVE, 53 per 100**

**Tins. SILVER FOIL ASPIRIN DISPLAY—50 TINS.**  
 (6 Tablets, 5c), 100 Displays, 50c Each, 50 Displays, 65c Each, 25 at 60c Each, Less, 75c Each.

**11 BOX CHOCOLATE DEAL AND SALESBOARD**  
 Costs You \$5.25. Brings \$25.00.  
 Blades, Sundries, Breathlets, Notions.

**HOUSE-TO-HOUSE ITEMS**  
 25% Deposit, Balance C. O. D.

**CHAMPION SPECIALTY CO.**  
 814-N Central Street, Kansas City, Mo.

**WE THANK YOU FOR YOUR BUSINESS CALL AGAIN**

Each easy sale puts a splendid cash profit right in your pocket. Get started NOW! Write **KOEHLER BLUE SIGNS**, 335 Goetz Ave., St. Louis, Mo.

**LET ME SEND YOU THIS TAILORED SUIT AND TRY YOU UP TO 40 IN A DAY**

Amazing new idea! Wear this splendid suit and I'll pay for it if you'll follow my easy plan and quality. Choose suit from fine wooleens, tailored to your measure. Just show it to your friends. Make up to \$10 in a day—easy—free—waiting for nationally-known tailoring house. No experience needed. **ACTUAL SAMPLES FREE!** Write today for details of our national new plan and actual samples. **SEND NO MONEY. H. J. GRAVES, Pres. STONE-FIELD CORP., 1900 W. Harrison, Dept. Z-717, Chicago.**

**BRAND NEW 1936 EDITION GOING LIKE WILD FIRE—Phantom Streetcar Dealers—Hurry of Dollars for you. Instant selling item in America. Large (9x12) Beaky, amazing Horoscope Dream Book with Lucky Numbers for each dress. Cost you \$4.00 per 100. Sample 10 Cents.**

**NUTRIX NOVELTY CO.**  
 77 W. 47th St., N. Y. C.

**MAGIC KNOT TIE**

The Perfect Tied Tie. Cannot wrinkle, slip or tear. **NO ELASTIC OR HOOKS.** Sample 25 Cents.

**MAGIC KNOT TIE CO.**  
 3243 E. 95th St., Cleveland, O.

**SENSATIONAL VALUES IN DIAMONDS and REBUILT WATCHES**

**POCKET & WRIST WATCHES**

Write for our Latest Catalogue. Large Assortment. Unusually Low Priced—American and Swiss.

**CENTRAL WATCH MATERIALS & SUPPLY CO., INC.**  
 132 South Erie St., PHILADELPHIA, PA.

**BLUE STEEL, DOUBLE EDGE. Per 100, 35c. UNITED BLADES, Double Edge, Blue Steel, Per 100, 45c; CONTINENTAL BLADES, Per 100, 77c. ASPIRIN, 50 Tins, 6 in., per Card, 63c. ASPIRIN, 50 Packs 6 in., per Card, 63c.**

**ST. LOUIS SPECIALTY CO., INC.**  
 9 South Broadway, St. Louis, Mo.

**NEW EDITION COWBOY SONGS**

Heard daily on Radio, Stage and Screen. Best 100 Seller. Wholesale Prices. Sample 10 Cents.

**NUTRIX, 77 W. 47th St., New York.**

IT PLUNGER FILLER VAC BELLS ZIP! ONE PULL—IT'S FULL! EVERYTHING IN FOUNTAIN PENS & SETS.

Sully Wishes You and Yours a Merry Christmas and a Prosperous New Year

JOHN F. SULLIVAN 418 Broadway, NEW YORK CITY. Fast Service Sully.



ROAD MEN Make More Money

The biggest flash and the only All-Balmain Patented Unit at this Price. Not a jump spark, but perfect under U. S. Pat. 1,963,694. Customers all boosters, no come backs.

H. O. STRIKER 6432 CASS AVE., DETROIT, MICH.

Pioneer Originator and Inventor of the First Auxiliary Coil.

PAPER MEN Your "old pal Al" extends the SEASON'S GREETINGS

May you be favored in 1936 with HEALTH, HAPPINESS AND PROSPERITY. Offering liberal proposition on a club of national magazines to "square-shooters" who can produce.

F. AL. PEARCE 715 Shaker Bldg., KANSAS CITY, MISSOURI. 1115 Grand Ave., ST. LOUIS, MISSOURI.

SHOE LACES FINDINGS

Most staple, best selling items. Buy direct from manufacturer. Send 25c for sample assortment and prices. CAPITOL SHOE LACE AND FINDINGS CO. 135 Pitt St., New York, N. Y.

We carry Shoe Laces and Findings only and are therefore in a better position to give you lower prices, perfect merchandise and prompt delivery.

Save 80%

Buy your Sundries, Specialties, Supplies, Razors, etc., direct from manufacturer through our Mail-Order Department. All orders mailed postpaid by us. We have everything. Send for FREE mail-order catalog.

THE N-R FIBRE CO., Dept. H-61, Box 353, Hamilton, Ontario.

CHEWING GUM 20¢ BOX

RETAILS FOR \$1.00. Each Box Holds 20 Full Size 5c Packs of Factory Fresh Gum! Sturdy Display Boxes help you to get quick 100% to 200% profits. Be our distributor. Get started. Send 40c for sample box (postpaid) or write for terms. Great field for agents! AMERICAN CHEWING PRODUCTS, 4th & Mt. Pleasant, Newark, N. J.

PERFUMES LOTIONS PIE FILLERS EXTRACTS

BULK OR PACKAGED. WRITE FOR PRICES. MODERN LABORATORY CO. Inc. 114-15 S. 3rd St., St. Louis, Mo.

CHICKEN MAGAZINE

POULTRY TRIBUNE, America's Leading Poultry Paper, has opening for experienced Paper Men in East and Central States. Every farmer is a potential subscriber. Poultry Tribune, Mount Morris, Ill.

MEDICINE HEADQUARTERS

A Complete Medicine Show Line. Immediate Service. Wholesale Catalogues upon request. GENERAL PRODUCTS LABORATORIES, 137 E. Spring St., Columbus, Ohio.

IT'S NEW—IT'S HOT Goodrich Shear Now! Take a pair of shears—a few strokes—zip they are sharp—the sale is made. Large 3" stainless pocket knives and stainless steel kitchen knives to a razor edge. Large 3" stainless made of sharp electric furnace. Shear, Sample, 10c; Doz., \$6.15 for \$7.00. Postpaid. GOODRICH CO., Est. 1884, 1500 W. Madison, Dept. 98-12, Chicago.

PITCHMEN by BILL BAKER (Cincinnati Office)

"BEEN HERE EIGHT DAYS . . . and will head into Mississippi," writes Morris Kahntroff, Valdosta, Ga. "Also worked Cordale, Waycross, Moultrie. Would like to learn of the whereabouts of Harry Lavan. Anyone knowing please pipe. Have valuable information for him, also Tom Evans. would like to read one from Harry Malers, Sam Jones, W. E. Sherrick, Roy Crandall and all real fellows in the business."

"SOME WINTER HERE . . . so far," infoe Ricton, from Bluffton, Ga. "Terribly cold with plenty of wind and rain. Our opera is still under canvas and rambling along about the same, never missing a performance. Weather has been so bad for the past 30 days that it has cut the gross in half but money is more plentiful than last winter and when the weatherman permits we get it. We are now showing our 140th consecutive week. Bob Hughes, of Hughes Bros. Show, was a caller here. Followed the Sykes show here. The community spoke highly of it. Pit Pittman and Mary Hendricks were visitors at Morris. Bumped into the Ogden Players show at Cuthbert. Plenty of the shows start out intending to remain out all winter but change their minds at the first real norther that blows along."

MRS. HARRY HOWARD . . . tells that Doc Howard has been down with an exceptionally heavy cold but is coming out all right. The Howard med opy will make Martin, Tenn. this week. Biz reported not so hot in that neck of the woods.

"FIXED TO WORK . . . here until Christmas," cards Jeff Farmer, from Enfield, N. C. "Harry Mobely is with me on the sheet. Saw Bob Holder-ness and Lunaford, papermen, passing thru saying things were fair. The Doc Schneider whose pipe appeared recently is not Helnie Schneider, as I saw Helnie in Charleston, W. Va., last July and he is still working med."

C. C. SAWYER . . . stopped in the Cincy office for a visit the past week. He came in from Texas, working far wrenches. Reports biz not so hot in Texas. Looks for it to be good during the Centennial.

"JUST ARRIVED HERE . . . from the Valley," cards Cliff Anderson, from Houston, Tex. "Also was in Old Mexico, where the words are 'Eta bueno pero yo tengo no dinero.' Meaning English, 'It's good but no money.' Houston is closed, so today finds me heading down New Orleans way for the remainder of the year and part of '36."

"CHRISTMAS HAS ROLLED . . . around again and I am in the same town as last season this time," pipes Jack Clement, Perth Amboy, N. J. "This time I am working to less business, pitching pens. People seem to be spending money, but apparently for more expensive gifts. Haven't met any pitchmen for the past two months. Guess they have all gone south for the winter. I will be heading that way the first of the year. Saw my ex-partner, Jack Knebel, going to town in a New York department store with G-man guns. Hope to join up with Bob Turner, of tie forms, for my trip thru the South. Would like to read pipe from Earl Davis, whom I haven't seen since Dallas, Tex."

W. G. BARNARD WRITES . . . from Warsaw, Ill. of the passing of Ira Weiss: "His many friends will be shocked to learn of his sudden death December 11 in a Chicago hospital. Mr. and Mrs. Weiss, known on the road as an inseparable, hard-working team, had finished working the Cleveland auto show on Saturday and returned to Chicago, where Ira underwent an operation on his eyes for a blood clot. He sank into a coma from which he never recovered. Funeral was held the 14th. Rites were conferred by Crescent Lodge, A. F. & A. M. of Chicago, at the request of the Wichita, Kan.,

Lodge, where he was a member. He also was a Shriner, Topeka Temple. Buddy Weiss was taken to his Iowa home for burial. Weiss was born in Hungary 61 years ago, coming to America in his youth. He was married 26 years ago, the couple having recently celebrated their 25th wedding anniversary with a trip around the world. No more successful team ever appeared on the road in any line than Mr. and Mrs. Weiss with their whiststone line. He will be missed by his many friends among the secretaries, promoters and pitchmen."

HARRY P. ROSE PIPES . . . from Timblin, Pa.: "Closed a most pleasant season with Bartone's the first week in October and opened my hall show in this State October 14, with six people, presenting Western pictures and vaudeville. The roster has the Cowboy Trio, H. L. Dixon, Pal Weaver and Jimmie Clear in Western and old-time songs and music; with myself, Sally and Loy Rose contributing out bits. Have a rather nice flash outfit, all show owned, consisting of a large housecar, living trailer, large baggage trailer and sedan, all painted silver and red. Have our own line of remedies, the old Reliable Half Moon Company. Business has been very satisfactory. Will close December 21 for the two weeks' holiday vacation."

"HERE WE ARE IN . . . the Cracker State working on a lot," tells Madaline Ragan in a pipe from Atlanta (written December 9). "Weather has been hard on the boys. To be truthful Atlanta is played out, worked to death. Med and book readers here fairly high. Asheville, N. C., has one spot on Market, with city, county and State reader required, but soldier's license is good nearly all over N. C. It is no good in Georgia unless you can prove a six months' residence. One Johnny on Decatur street here pays rent to keep pitchmen out but isn't doing anything where a good worker could get it. But such is life in the fraternity. Sure glad to read Curley Hightower's pipe and to learn he is able to be up and at 'em again. Baby Patsy is back in school in Cincinnati. Wish Chick and Dorothea would write in and tell us how the Windy City is, and how the stores are doing. Honey and Dick Jacobs, Lou Messner and I are heading for Texas. By all reports there will be another gangup there this winter, as nearly everyone we meet say they are heading that way. Should be more pipes from now on as the days are short and more night time for piping."

"MET THAT GRAND . . . old man, Buffalo Cody, in Chicago, also Red Feather," pipes Al Ross, from St. Louis. "We cut up a little and threw around a little more than usual. Store on State street was closed (apparently because some of the boys were trying to make a living.) Things in Peoria are about the same. Also made a stop in Kansas City but that place is not alive yet. Will go into a store here with a new item that sells for two bits and gets the money. Yes, boys, I am still booking Princess Carmelita. The better half is a feature at the local Terrace Gardens Club."

THE RAGAN TWINS' . . . grandmother passed away December 16 at Indianapolis, according to word received from Mary Ragan, now in the Hoosier capital. Madaline Ragan, now somewhere in the South, is requested to get in touch at once.

DOC H. B. HERBERT . . . who reported to us in a letter from Frankfort, Ind., that George H. Stevens had died of heart trouble November 24, evidently was misinformed, for in a letter written December 15 from Pana, Ill., Mr. Stevens tells us that the report was somewhat "exaggerated" to say the least. Here's his pipe: "I am very much alive and have been over 50 years in show business. I have operated the Stevens-Mossman show for 40 years. Closed the opy a few weeks ago and opened circle

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stock, with headquarters at Mattoon, Ill. The day I was supposed to have died I bought a new housecar. Kindly tell my friends what I am doing, that I am still alive and in the best of health."

**"THE CHRISTMAS SPECIAL** was surely a humdinger of an issue," enthuses Ray French from Trenton, N. J. "The Pitchmen and the Supply House article was a masterpiece of the year. Jobbers and pitchfolks should get together more often and exchange views for their mutual benefit. Pipes views were more interesting for all. No matter where I am I can't do without Old Billybob each week. Just read Ray Hummel's pipe. Sorry Cliff Page didn't see it. Would like to read pipes from both Ray and Cliff. Oil and flukum are slow."

**MISSISSIPPI JACK** shoots one from San Antonio: "Pitched a little of everything during the past year but have lately concentrated on socks and hosiery. Never miss a copy of The Billboard when I can get it. Sure enjoy reading Pipes."

**"QUITE A GATHERING** of paper men here," tells John Kelly, Columbus, O. "All seem to be doing well, including Atherton, Donohue, Eitley and many others. Most of the boys have been engaged in a hamburger-eating contest, easily won by 'Wimpy' Rambeau, who consumed 38 at one sitting." (Says he could have done better if he hadn't eaten six hot dogs while waiting for the contest to start.)

**RAY FRENCH** cards another from Newark, N. J.: "Am working around the State on an s. r. At present (December 12) am in a Trenton store with novelties and toys. Biz is fair. Will stay here until after the holidays. Heat is on here because of workers leaving dirty doorways. Cliff Page educated me and is a fine worker. Let's see more pipes."

**"DIDN'T FIND** the Louisiana sugar cane as good as usual this fall," writes Bob Posey from Jasper, Tex. "The five spots I have worked in East Texas have been fair. A little grease money in sight, with all saw-mill towns going full blast. Would like to read pipes from New Mexico, Arizona and the West Coast."

**JOE FERRY** has two demonstrations going in two of St. Louis' largest department stores, with both spots clicking.

**"SEEING THAT THERE** are so many pitchmen giving towns and cities back to the Indians, I wish to join the 'givers' association," pipes Joe Morris from New Orleans. "I would like to give New Orleans back to the French. See where one piper says I am top-money man here. If that is true I have every sympathy for the others, and there are about 23 of us here. I'm just about getting by. But don't get me wrong, folks. New Orleans is as wide open for pitchmen as any town in the country. Show me any town half the size of this one where you can work on any corner except the main street, get a tip as big as you want, without interference, and I'll buy you a sandwich (when I get a dime). The people just haven't got the money here. I pitch for about six hours a day on a good corner and I can't get 'umpy' bucks a day, or is it a month? I forget. About the only man getting any money here is George Sanders, and even he is beafine. Some of the folks here include Parker and wife, rad and

**Pitchmen I Have Met**  
 By SID SIDENBERG

William (Billy) B. Beam is another good example of what a fellow can do if he has the nerve to smile at reverses and go ahead with the traffic of life instead of falling by the wayside and into the rubbish heap of dejected humanity the first time a real issue confronts you. When the movie started ringing down the curtain for the performer's last appearance Billy turned to tab shows under canvas, and not only made good, but became one of the biggest operators in the business. In fact, he told me he bought out, took out and put over many shows that other operators missed with.

At the tender age of 11 he made the Hodkins time and stayed with it until the footlights started to blink and finally go out. Then the tab show. Then the crash of '29 and that put all of his lights out and smashed a couple to boot. This man didn't lay down, go to drinking and singing the blues that this is a funny old world. He smiled again and the last time I saw him he had a nine-people medicine show and was going over in a big, big way.

It was on a Saturday night that I caught the show. The last day on the lot. Immediately after the performance and the last bottle of tonic was sold Billy started to auction off the lumber of the stage. For a minute I thought that his lights were going haywire again, but Billy explained to me that he did not carry the lumber from spot to spot, as it needed extra transportation facilities and besides it enhanced his tip the last night by announcing thru the week that he would sell the lumber. This naturally brought those to the lot who needed spare lumber about their homes and that gave him a crack at them with his tonic, too.

Beam uses three passenger cars for his troupe and a small trailer for his canvas and other paraphernalia.

Mrs. Beam assists in the sales of med and candy and also does straight. Others on the roster of the show are Mr. and Mrs. Fields, musicians and tap dancers; Slim Hubert, bass fiddle and comedian; Robert Douglas, straight and violin, and Blace Ace, a real colored comedian.

Billy is 43 years old and calls Muskogee, Okla., home.

X-rays; Jack Gilbert and wife, rad and X-rays; Jack Young, transferine and spook tricks; Jones, paddles. Congratulations to The Billboard on the new Wholesale Merchandise Department. I know it will help the manufacturers, supply houses and pitchmen."

**DOC E. F. SILVERS** writes from Chicago December 7 at Hull, Ia., after having enjoyed one of the best shows and seasons he has had in years. He will be in Chi for a couple of weeks and then to the old stamping ground around Miami until the first of May.

**"THIS IS TO** acknowledge a score of letters received following my tribute to Tom Rogers entitled 100 Years From Now," pipes Doc A. M. Johannes from Omaha. "It certainly is good to know we have so many friends scattered over the United States. Business is fair here. My Christmas stores are doing better than ever, even better than '23 in Atlanta. Where is Jimmy Earle? Let's have a pipe."

**"IN REGARD TO THE** old-time argument between the jam man and the pitchman, I want everyone to get me right," pipe George Blake, from Columbia, S. C. "It's not always a man's ability that gets the money. It is my belief that it is a matter of 90 per cent luck and 10 per cent ability for all classes of workers. I'm not upholding the jam man, either. In fact, conditions are getting so that the jam man has very little chance for success. There's no doubt about the jam man clove towns. In fact, that's why Florida is closed today. It's tough for a jam

man to get a good spot and when pitchmen put in a few ringers the jam man is in another jam. Recently in North Carolina the great Harry Maier, jam man, couldn't do a thing, same for Georgia. Now he is headed for Texas and Oklahoma, which States seem to be a sort of last resort these days. Jam man can make square pitches, but the reason they don't is known to all of us. They seem to pull the stuff for a thrill. When I spoke of the first thing a man has to learn in my recent pipe I meant just that. You cannot jam until you master the pitch. I recently met a man who claimed to be a good pitchman. I asked what he pitched and he told me he pitched soap door to door, in the residential section of his home town. Now that is what I call a real 'pitchman.' By the way, thru advertising prices and selling the same items direct to stores at the same advertised prices it appears that supply houses are killing a certain class of worker. After reading the current issue of Pipes I am convinced that some people are really making money. They must be traveling in house cars, the hotels get mine. Come on, some of you old-timers, pipe in, some of us 'Johnny-come-too-latties' would like to get an earful. But whatever happens, don't let it get in your hair."

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**RUNEX**  
 for Silk Hose

A liquid prepared for preventing runs and waterspotting. The ideal item for skilled demonstrators. WRITE TODAY for a sample six-ounce can. Sample 25c postpaid. Further information upon request.

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 Latest Styles in Genuine DIAMOND CUT CRYSTAL and RAINBOW Pendants at GUARANTEED LOWEST PRICES or MONEY REFUNDED! Send \$2.00 for NEWEST Assortment Pendants, Earrings, Crosses, Clips, etc.

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Send \$2.00 for Complete Line. Satisfaction GUARANTEED or Money Back. OUR SPECIAL OFFER! 2 Dns. Whitestone or Birthstone Rings in Beautiful Tray with removable MIRROR, \$4.00 per Tray. PREPAID. Catalog Free.

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WITCH HAZEL, 16-Oz. Size, Dozen	.75
MEN'S FANCY HOSE, Dozen	.45
ADHESIVE TAPE, in Cass., 1 1/2 Yd. Dozen	.20
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**SAY "I SAW IT IN THE BILLBOARD."**

# Validity of State and City License Laws

By LEO T. PARKER

Attorney-at-Law, Cincinnati, O.

DURING the past year many pitchmen and other transients have had legal difficulties and were forced into expensive litigation or compelled to quit operations as a result of many States and cities passing new taxation statutes and ordinances. Some of these recent laws were passed primarily as a direct result of the present unusual business conditions, and in other instances State and city officials have endeavored to assist local merchants to avoid outside competition.

Some of these laws have been held valid and enforceable, while many others have been held void and unconstitutional. It is important to know that the higher courts have consistently held that municipalities have no INHERENT or NATURAL powers to enact valid ordinances, but derive authority from the State statutes. Also, the courts have held that ordinances properly and legally enacted are to be STRICTLY construed. In other words, any fair or reasonable doubt as to the existence of the power of a municipality to pass an ordinance must be resolved AGAINST the municipality.

Another important point of the established law is that a State statute is invalid if it violates the United States or State constitutions; or if it violates a United States statute; or if it is unreasonably restrictive; or if its enforcement is disadvantageous to the public.

A city ordinance is void if it violates the United States or State constitutions or United States statutes; or if it violates a provision in the municipal charter; or if it contradicts a State statute; or if it is unreasonably restrictive; or if it is against public policy and unlikely to promote and protect the public health, morals and welfare of the general public; or if it favors a particular class of business firms or individuals.

## Police Power

A municipality may, without direct authority of its State's constitution or statutes, enact valid ordinances under the guise of "police power." In fact, police power is constantly exercised by States and municipalities. The extent and limits of the police power have been a fruitful subject of discussion in the courts of nearly every State. It is universally conceded to include EVERYTHING essential to the public safety, health and morals and to justify the destruction or abatement of whatever may be regarded as a public nuisance.

Under this so-called police power it has been held that, by authority of ordinances, city officials may enact ordinances beneficial to the public. Obviously, under the guise of protecting the public interests, neither a State legislature nor a city council may arbitrarily interfere with private business or impose unusual and unnecessary restrictions upon lawful occupations. However, not all laws are a proper exercise of police powers and such laws are not final or conclusive, but may be reviewed and held void by the courts.

In other words, under the municipal police power things and acts which are injurious to the public may be suppressed and prohibited. Therefore anything which is injurious to the public, according to the manner in which it is managed and used, may be regulated by ordinance or licensed for the purpose of regulation, altho a State law only indirectly authorizes enactment of the ordinance.

For instance, in *Condon*, 278 Ill. 218, a State legislature enacted a statute giving municipalities power to pass ordinances "to license, tax, regulate, suppress and prohibit hawkers, peddlers, pitchmen," etc. The court upheld the right of cities to pass ordinances under the police power regulating and licensing these persons. The court stated important law as follows:

"A municipal corporation exercises only delegated power and has no inherent power to levy a tax by requiring a license. . . . The police power of the State extends to the protection of the lives, health, comfort and quiet of all persons and the protection of property within the State. In the exercise of that power the General Assembly may suppress and prohibit any trade or business or may regulate any business in such manner as may be necessary for the safety, morals and welfare of the people and may delegate that power to municipalities."

As previously mentioned, a city ordinance is void which is prohibited by a State law. Also, a city ordinance is invalid which is intended to tax any person or business when the collection of these taxes is regulated by a State law, and particularly if the ordinance conflicts with the State law.

For example, in *Chicago vs. Clark*, 220 Ill. App. 319, it was disclosed that a municipality enacted a license ordinance. Since the ordinance conflicted with a State law the court promptly held the ordinance invalid and said:

"We think the State law covers all of the matter mentioned in the ordinance and that it is clear that the requirements of the ordinance are unnecessary. Since the ordinance conflicts with the State law it, of course, is void and must give way."

## Discriminatory Ordinance Void

The law is well established that any license or tax regulation is void which is intended primarily to protect local business owners or merchants from competition by transient or traveling pitchmen or the like. In other words, taxation laws must be non-discriminatory and require payment of exactly the same license fees by transients as required to be paid by local merchants who indulge in the same kind of work.

For illustration, in the late case of *Whipple vs. City of South Milwaukee*, 261 N. W. 235, it was disclosed that a city ordinance provides:

"It shall be unlawful for any transient merchant, solicitor, hawker or peddler . . . to offer to vend, sell or dispose of any goods, wares, merchandise, produce or any other thing about the streets, avenues, alleys or any place whatsoever within the city of South Milwaukee without first having obtained a license from said city for that purpose. . . ."

It was contended that this ordinance is void because it is discriminatory against persons selling goods from outside the city.

In holding the ordinance void, the court said:

"Consequently, by reason of that exemption in favor of mercantile houses located in the city of South Milwaukee, the impediment or burden which it was proposed to impose by those prohibitory provisions upon the plaintiffs and others similarly situated is not equally applicable to the pursuits of all engaged in the same acts under like circumstances and conditions. Therefore those provisions are discriminatory as against the plaintiffs and others similarly situated, and by reason of that discrimination they are in violation of Section 1, Amend. 14, U. S. Const."

Also, in the leading case of *Grantham vs. City of Chickasha*, 9 Pac. (2d) 747, an ordinance required a license to be paid by persons who lived outside the city. No license was required to be secured by persons who lived in the city. The court promptly held the law void and said:

"Its primary purpose operates to grant an apparent and real advantage to the resident merchant of the city of Chickasha who has an established place of business within the corporate limits of said city, exempting such merchant from a revenue tax which it seeks to impose on the outside business by reason of the fact that such business does not maintain a place of business within the city. It is discriminatory in its application and in reality attempts to eliminate and prohibit all competitors who have no fixed or established place of business within the corporate limits of said city. It is a classification studiously, artfully and comprehensively drawn, but nevertheless discriminatory and violative of the aforesaid provisions of the State and federal constitutions."

## Delegation of Power

Various courts have held that a city ordinance is void which delegates power to an official to withhold or issue a license according to his own judgment. In other words, a valid law must be written so that all persons and merchants are equally affected by its provisions.

Therefore the courts will not hold a State or city law valid which merely specifies the amount of the license fee and authorizes the city officials to use their own judgment in issuing or refusing to issue the license. In order that the license law is valid it must clearly stipulate the circumstances under which the license shall be granted and the conditions under which a license may be refused.

## Distinction Between Intrastate and Interstate Transactions

It is well known that no State or municipality may enact a valid taxation law applicable to a person transacting interstate business. It is well known that interstate commerce relates to business transacted between citizens of different States. As to the exact character of interstate transactions, with relation to intrastate transactions, a great deal of argument and controversy has existed. As a general rule, however, a series of acts or transactions which ultimately complete a business transaction between citizens of different States is purely interstate business, altho one or more acts are completed within a State.

It is well-settled law that interstate commerce includes the interstate purchase, sale, lease and exchange of commodities. The fact that an interstate transaction is not continuous or a portion of the transaction is completed intrastate does not in the least affect the interstate character of the transaction, provided the relationship of the events is continuous, altho delayed.

For illustration, a traveling pitchman or solicitor is not subject to local taxation laws. And, contrary to the opinion of a majority of persons, a pitchman or solicitor who collects money with an order is not liable for payment of a license fee if his employer is located outside the State and the goods are shipped into the State.

For example, in the recent case of *Mills vs. City of Portland*, 268 U. S. 325, the Supreme Court of the United States had occasion to thoroughly consider this question. In this case a municipality enacted an ordinance requiring all solicitors who collected a deposit on orders for future delivery to pay a high license.

A company located outside the State contested the validity of the law. It is interesting to know that the higher court held the ordinance invalid, saying:

"The negotiation of sales of goods which are in another State for the purpose of introducing them into the State in which the negotiation is made is interstate commerce. Manifestly, no license fee could have been required of appellant's solicitors if they had traveled at its expense and received their compensation by direct remittances from it. And we are unable to see that the burden on interstate commerce is different or less because they are paid thru retention of advance partial payments made under definite contracts negotiated by them. Nor can we accept the theory that an expressed purpose to prevent possible frauds is enough to justify legislation which really interferes with the free flow of legitimate interstate commerce."

On the other hand, a salesman who purchases his stock and sells it on the spot never has protection under interstate laws. In order to be classed as an interstate seller it must be shown that the seller takes orders and later makes deliveries from a stock shipped to him from another State.

## PIN GAME

(Continued from page 124)

gain attention from the average premium firm.

Radios, electric washing machines, electric irons and other items in the electric appliance field were also introduced by him to the general field.

His pioneering efforts have introduced many merchandise manufacturers to the premium industry so that there has been a larger classification of items completed within the past few years.

The pin game operator's close co-operation, the sportland, has also followed in

the same pioneering steps and continues to this day to bring new and attractive merchandise to the premium industry, sometimes surprising the entire premium world with the fact that they prove these items salable regardless of what general opinion may be.

The pin game operator will continue to be a premium pioneer so long as pin games are in use, for he must constantly seek items which will attract greater attention to his games.

## PRE-INVENTORY CLOSE OUTS

Every Item a Bargain Buy

Quantity	Amount
United Blades, Double Edge, Blue Steel, Per 100	\$ .45
Razor Blades, Double Edge, Various, Per 100	.30
Bandages, 1", Boxed, Fine Mesh, Per Dozen	.25
Bandages, 2", Boxed, Fine Mesh, Per Dozen	.45
Mouth Wash, 16-Oz. Bottle, Cadipharone, Dozen	.96
Alcohol, 16-Oz. Bottle (70 Proof, (N. Y.)), Dozen	.72
3-Piece Toilet Set, Per Man, Dozen Sets	1.75
Manicure Kit in Large Roll-Up, Dozen	1.25
Shaver, with FREE Milk (50¢ Value) for Colds (as is), Dozen	.42
Comfort Soap, Cream, 5-Oz. Jars, Dozen	.54
Coffee, Freshly Roasted 1 Lb. Bags, Per Bag	.18
Fruit & Nut Chocolates, 1 Lb. Box, Box	.25
Fruit & Nut Chocolates, 5 Lb. Box	.75
Rockwood Chocolates, 240 Ass'd. Bars, Caramel	3.30
Shoes—Propper Slip, (E. in Tim), Dozen	.35
Vanilla Flavor, 16-Oz. (N. Y.), Grs. 39.35; Dozen Cracker 3 c Aluminum	.84
Cleaner, Dozen	.27
Furniture Polish, 16-Oz. Bottle, Dozen	.60
Shoe (N. Y.) Stain Remover, Dozen	.40
Egg Beaters, Automatic, Dozen	.75
Bling for Laundry Use, Dozen	.30
Pin Cushions, Porcelain, Dozen	.27
Bridge Clock with Score Pad, Each	.08
Ash Tray (Non-Tippable), Each	.10

Fill in quantity wanted. Send your name and address with 25¢ deposit, balance C. O. D. Orders less than \$5.00, payment in full. 110-Page Catalog FREE.

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A New Humorous Fortune-Telling Game! You want something to attract the crowds. Try "FORTUNESCOPE"—the Biggest Hit of the Day. New, Novel, Different, It Tells Predicts and Advises. It Shows Thrills and Surprises. "FORTUNESCOPE" is the game for all times! It makes people dig into their pockets for the 25c to buy only one Sensational with New York Department Store.

DOZEN LOTS . . . . . \$ 1.50  
GROSS . . . . . 18.50  
5 GROSS . . . . . 14.40

Sample, 15¢ Postpaid.  
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248 Fifth Avenue, New York City.

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16 B. 7-J. O. F. Patent Set Mov., Fitted in R. R. III. Flat Metal Case. Same 15-J. \$4.00; 17-J. \$5.00; same in Hunting Mov., 17-J. \$4.00; 17-J. \$4.75. Min. Quan. 5 Doz. Single Watch 25¢ Extra. 25¢ Deposit. Est. C. O. D. EVERY WATCH GUARANTEED. Send for Special Literature. **PALTER & SMITH, INC.**  
R-12, 110 Trinity Pl., New York City.



## COTY BLADES \$3.68 A 1000

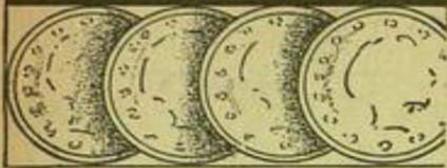
Made of High Quality Blue Steel, Packed 5 Blades in Package, 20 Packages in a Carton. An exceptional Bargain on a Quality Blade.

	Doz.	Grs.
Octagon Shaped Lighters . . . . .	\$0.64	\$4.60
15" Imitat'n Pearl Neckties . . . . .	.30	2.85
Needle Threader, 25¢ Extra, 25¢ Dep.	.07	.45
Perfume in Vials . . . . .	.21	1.75
League of 75 Noodle Books . . . . .	.39	3.45
Pen Pen Book . . . . .	.35	3.00
Georgia Powder . . . . .		
Combination, Each . . . . .		4.15
Army & Navy Noodle Book . . . . .		1.25
NEZ Toothpick Knife . . . . .	.10	.75

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# AMUSEMENT MACHINES

*A Department for Operators, Jobbers, Distributors and Manufacturers*

Conducted by WALTER W. HURD—Communications to Woods Bldg., Randolph and Dearborn Streets, Chicago.

## RETAIL MERCHANTS

**MR. OPERATOR:**—An article addressed "To the Retail Merchants of America," published by The Billboard, should be read by every merchant in whose store you may have an amusement game.

The retail merchant for the past few years has found his sales decreasing. General business conditions may be responsible for some of this. Trends in the merchandising field indicate that the merchant must find new methods of stimulating business. Pinball games have given thousands of merchants just the stimulus needed, but in more and more territory minorities are seeking to drive the amusement games from the retail stores. These minorities hold various objections to the modern games, most of which are based upon a lack of information on the principles involved.

Politicians may also be influenced against the games, and unless you start fighting for your business now you will find conditions in your territory such that your business future will be definitely jeopardized.

Pinball games put money into circulation and circulation of money is one of the great needs of the day.

Enlist the aid of every retail merchant in your community. Call this matter to the attention of your fellow operators. Have your associations take immediate steps and leave nothing undone to enlist the retailer's aid in creating the right kind of public opinion in favor of your games.

Let your friends know the important part the amusement games have played in keeping local business going. As bad as conditions have been, it would certainly have been many times worse had retail merchants in many cases not had extra sources of money such as the amusement games displayed in their store. In the face of increasing taxes, decline in sales and other factors, the pinball game has been an added source of revenue. No investment of any kind was required of the merchant. A professional operator—usually a local citizen well known in the community—installed on a percentage basis the type of game the merchant requested, with profits created by the machine divided between the merchant and the operator.

The profits obtained from the games have enabled many a merchant to meet his rising cost of doing business. The game helped him to increase his unit of sales. It stimulated the sale of many kinds of merchandise when merchandise prizes were given for high scores.

The games helped him to get better acquainted with his customers, and when his customers knew him they gave him all their business.

Instead of loitering on the street, young men were led into the store in the evenings to enjoy pinball with their friends, under the supervision of the local neighborhood merchant. These games have done much to eliminate corner gangs and the subsequent evil which these corner gangs fomented.

How much better it is that these young men gather to play pinball in the local store, under the eye of a merchant who knows them and who knows their parents, than in many other places today which suggest evil tendencies of various kinds.

These are some factors in the partnership of the retail merchant and the professional operator. Mr. Operator, get busy and talk up these things. Boost the merchant and he will boost your games.

LEO J. KELLY,

Sales manager Exhibit Supply Company, Chicago.

The time has come for operators, jobbers, distributors and manufacturers to start fighting for the retail merchants of America. They have a right to stay in business as other business enterprises do, and to adopt business aids which a mechanical age may bring forth.

The retail merchant is generally known in his local community as a man with good reputation and character beyond reproach. The operators who have helped merchants to weather the depression should also become interested in his present-day problems and help him to gain his business rights. These rights include that of keeping amusement games in his store, the same as he would fight to keep his coin-operated telephone service for the accommodation of customers.

There are various methods used by all sorts of enterprises to boost business. Bank nights, screeno, free deals, premiums of all kinds and various contests are used freely to promote business. The pinball game has also proved its worth to thousands of merchants in this field. Why should the merchant, who is usually a property owner and taxpayer, be deprived of the income and business aid of the pinball games? These games have definite skill and are no different from bowling alleys, ping pong, billiards and other games where science and skill are required to play the game.

In many towns and cities where operators have been forced to take machines out of stores it has been found that sales decrease and general business declines to the point of being serious for the merchant. We need these merchants in our American system and the operating profession must take up their cause.

In one town in particular where there are 16,000 locations for pinball games it is estimated that the total value of the investment these merchants have in their stores and property would be well over \$100,000,000. These merchants find amusement games a decided aid in maintaining their property and investments, and these investments are a large part in stabilizing the business life of every community.

Opposition to these games comes from people who evidently do not consider the methods used in modern business. Radio programs in Coast to Coast broadcasts promote all kinds of contests with prizes offered to the winners. These contests are used by large firms and the local merchant needs something similar to stimulate his local trade. But the local merchant gets a different story from public officials in many cases. The local merchant must not be permitted to use anything to stimulate business, they say in effect. Certainly this is not fair to the smaller business enterprises which have been a foundation stone in American life since the pioneer days.

Due to modern competitive conditions and the wide use of contests by large firms, it is almost imperative that the local merchant have trade stimulators to get his share of business. The pinball games have already proved their worth in this field and merchants in every town and city want them for their value in increasing trade.

It is time for manufacturers, distributors, jobbers and operators to join hands with the retail merchants of the country and fight for their mutual business rights.

JACK NELSON,

The Billboard, Chicago.

NATIONAL COIN MACHINE EXPOSITION, CHICAGO, JAN. 13, 14, 15, 16, 1936

# Jury Rules Not Guilty

Free game awards are approved at Charles City, Ia., hearing

MASON CITY, Ia., Dec. 21.—H. Z. Smith was acquitted by a jury in a hearing at Charles City, Ia., December 18. Defendant was charged with "maintaining a gambling house." The evidence involved a table game on which a free game score card had been used. The judge stated that free games as a prize for high scores did not constitute gambling and on the basis of this ruling the jury found the defendant not guilty.

Mr. Smith stated that: "This is the first and only case in which a free game score card was used in connection with pin game operations to be successfully tried in the State of Iowa and its importance cannot be overemphasized. John C. Shipley was my attorney and he is deserving of considerable credit. I feel sure that operators and the operators' association will extend to him the credit due. Mr. Shipley may be contacted at Mason City, Ia."

# Big Reasons for Seeing 1936 Show

CHICAGO, Dec. 21.—Col. Joe Huber, convention manager for the 1936 National Coin Machine Exposition and duly imbued with the holiday spirit, broke his customary silence long enough to say there are two main reasons why every operator in the United States should attend the national convention here at the Sherman Hotel, January 13 to 15.

"The opportunity to win a new Dodge sedan is incentive enough," he said, "to bring a man from Portland, Oregon or Maine, because this is all in addition to the regular program. Somebody is going to drive home in that car, and the smiles of the man who won it in 1935 prove that it pays to attend the convention. And secondly, we are planning a big program of entertainment that every operator will enjoy to the fullest. It will be a good tonic to start off the new year."

Huber said that meetings "for, by and with operators" were being planned and that they would be able to discuss their own trade problems under leadership of their own choice.

# Detroit Coinmen Elect Officers

DETROIT, Dec. 21.—Skill Game Operators' Association, of Detroit, held its annual meeting December 12, at which the following officers were re-elected: E. C. Bourden, president; H. V. Barber, vice-president, and Warren R. Zerby, secretary-treasurer.

Four of the present board of directors

## Michigan Ops

DETROIT, Dec. 21.—Michigan coinmen have made reservation of cars on the Michigan Central railroad to go to Chicago for the National Coin Machine Exposition to be held at the Hotel Sherman, January 13, 14, 15 and 16. The Michigan delegation will leave here at noon January 13. Detailed rates have not yet been announced.

Warren R. Zerby, secretary of the Skill Game Operators' Association, is in charge of arrangements, and all operators from this territory, whether members of the association or not, are invited to join the Michigan delegation for the trip to Chicago.

# Chamber Plans Show Progress

NEW YORK, Dec. 21.—Coin Machine Chamber of Commerce proposed by Meyer C. Parkoff, business manager of Modern Vending Company, is daily gaining a greater number of followers who believe that such an institution would be invaluable.

Mr. Parkoff reports that during discussion with an important executive of one of the large battery companies he learned that this individual would be more than willing to go before the board of directors of his organization to gain support for such a movement, due to the fact that the coin-machine industry is using millions of batteries annually.

Mr. Parkoff believes that many other allied manufacturers would be as willing to join hands with the manufacturers in the coin-machine industry to help sponsor the Chamber of Commerce ideas. The most important features would be the gathering of statistics by the Chamber which would be invaluable in times of stress. These figures gathered directly from the industry (and indirectly thru it) would act as the economic factor for the perpetuation of coin machines everywhere in the country.

He also explained that this is the only industry which has not approached the federal government for relief in any fashion and the one industry which has helped pull other industries out of the slough of despond.

Daily more and more members of the coin-machine business here are falling into line with Mr. Parkoff's ideas for a Chamber of Commerce to be established with the aid of the coin-machine manufacturers and with its main branch in this city. Many well-known leaders have been proposed for important positions here, and these are stated to be willing to accept the task of continuing to inform the public and all periodicals of the importance of the industry.

were re-elected: Frederick E. Turner, Lawrence V. Rohr, Maurice Feldman and Carlyle Gunn.

Two members of the board have left the city and Morris Smith and Michael A. Angott Jr. were elected in their places.



**AMERICAN SALES CORPORATION**  
CHICAGO, ILL.  
936 WRIGHTWOOD AVE.

## The Season's Greetings

*Lee S. Jones*

P. S.—WISH ALL OF YOU COULD JOIN US AT OUR CIRCULAR BAR.

**THE BEST IN USED MACHINES—THOSE GUARANTEED BY FITZGIBBONS**

Action, Jr. .... \$ 4.00	Golden Gate ..... \$ 3.00	Sensation ..... \$ 5.00
Action, Sr. .... 5.00	Gridiron ..... 4.50	Subway Special ..... 5.00
Beamite ..... 5.00	Genco Baseball ..... 12.00	Statite ..... 7.00
Beacon ..... 5.00	High Hand ..... 24.50	Score-A-Line ..... 5.00
Balance Line ..... 19.00	I. O. U. .... 6.00	Safety Zone ..... 4.00
Big Leaguer ..... 40.00	Jack Rabbit ..... 4.00	Super Eight ..... 4.00
Crisp Cross-A-Line ..... 8.00	Kings ..... 11.00	Signal, Jr. .... 4.00
Chicago Express ..... 7.00	Kings of the Turf ..... 17.00	Signal, Sr. .... 0.00
Caracade ..... 7.00	Lite Power ..... 4.50	Sink or Swim ..... 7.00
Checkers ..... 7.00	Major League, Jr. .... 5.00	Spot Lite ..... 0.00
Shyker Cannon Fire ..... 7.00	Major League, Sr. .... 7.00	Ticketite ..... 20.00
Drop Kick ..... 4.00	Merry-Go-Round ..... 4.00	Travel ..... 0.00
Checkers ..... 7.00	Major League, Jr. .... 5.00	Turntable ..... 0.00
Flying Trapes, Sr. .... 4.00	Par Golf ..... 9.00	Three in Line ..... 0.00
Flying Trapes, Jr. .... 4.00	Quicksilver ..... 15.00	Tops and Bottoms ..... 3.00
Frisky ..... 18.00	Rebound, Jr. .... 0.00	Treasure Hunt ..... 0.00
Fleet ..... 4.00	Rebound, Sr. .... 0.00	
	Rockabilite ..... 7.00	

Red Arrow, \$19.00; Seven Eleven, \$35.00; Pyramid, \$24.00; Champion, \$18.00; New Yorker, \$25.00; Rocket, \$12.00.

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1/3 Deposit With Order, Balance C. O. D.

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DISTRIBUTORS AND JOBBERS OF COIN OPERATED MACHINES

**KAUFMAN INC.** 455 West 42<sup>nd</sup> St. N.Y.C. Tel. ME 4-1111

**STONER'S TOP HAT AND A.B.T.'S. SPORTLAND READY FOR IMMEDIATE DELIVERIES**

BEACON ..... \$ 7.50	SPECIAL LOW PRICES ON GUARANTEED USED MACHINES
CAVALCADE ..... 8.00	SINK OR SWIM ..... \$10.00
FRISKY ..... 17.50	STARLINE ..... 10.00
HOCKEY ..... 18.00	THREE-IN-LINE ..... 12.50
MAJOR ..... 7.50	CALLER PURITAN BELLS ..... 5.00
LEAGUE ..... 7.50	ART FIVE JACKS ..... 4.00
NEONTACT ..... 18.00	DICE-O-MATIC ..... 4.00
SIGNAL, SR. .... 10.00	DANDY VENDOR ..... 7.50

TERMS: 1/3 Deposit, Balance C. O. D.

**W. B. SPECIALTY CO.** 2507 MARCUS AVE., ST. LOUIS, MO.

**BUY YOUR BALLY DERBY, WORLD'S GREATEST ONE SHOT HIT**

FROM  
**KENTUCKY'S OLDEST DISTRIBUTOR, EST. 1915**

**\$115.00, ONE-FOURTH DEPOSIT**

LIBERAL TRADE IN ALLOWANCE ON USED GAMES.

**KENTUCKY SPRINGLESS SCALE CO., Inc.**

P. O. Box 938, 514-516-518 S. 2nd St., LOUISVILLE, KY.

**Electropak To Supreme For Greater New York**

BROOKLYN, Dec. 21.—Supreme Vending Company, Inc., announces that the firm has been appointed distributor of the Electropak unit to be used in electrical table games. Territory includes the Greater New York area. William Blatt, president, conferred with A. B. Cheronon, of the Electrical Products Company, while the latter was visiting here this week and made arrangements for the distribution of the units here among jobbers and operators.

Mr. Blatt, popularly known as the "Little Napoleon" of the coin machine industry, reports his belief that "Electropak is one of the most progressive devices introduced for operators of modern games. This unit gives the operator a chance to keep machines continually working. The device is so small and so simple that every operator can install them without worry. I believe that Electropak is going to allow for some really great advances in pin game manufacture within the next year. Already Electropak has become popular here and operators are converting their machines to use this unit daily."

**St. Louis Distributors FOR ROCKOLA HITS**

BOMBER—The Game with the Sound Effects	\$42.50
FLASHLITE—The Game With The Free Play Coin Chute	67.50
BLACK MAGIC—The Astounding Game With the Mysterious Disc	72.50
TROJAN—The First One or Five Ball Payout Machine (Large Size Cabinet)	89.50

We will accept your Used Equipment at Part Payment on the Above Hits Write for Our New Price List No. 194

**BESSER NOVELTY CO.**  
3020 Olive St., St. Louis, Mo.

**EXCLUSIVE TO OPERATORS-DISTRIBUTORS!**

New Rotary Clock making history. Want in on biggest explosion in the Billboards history? Write! G. C. NOV. MFG. CO. 4331 Riverwood Ave., Chicago.



**Ponser Handles Top Hat**

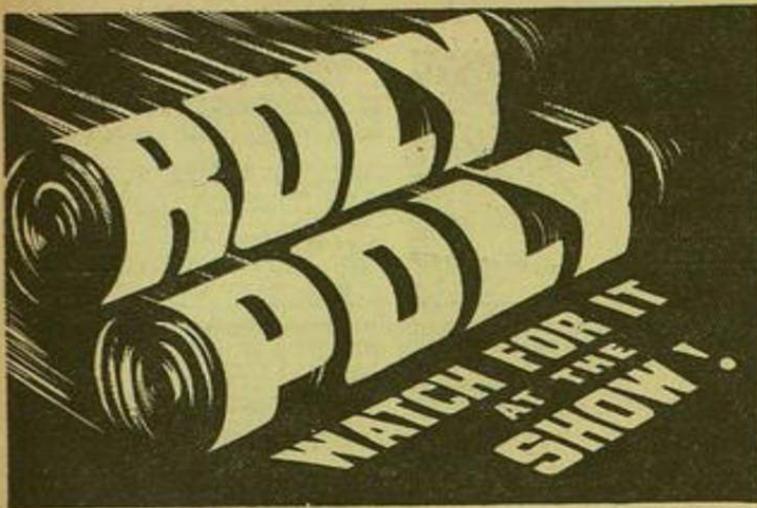
NEWARK, N. J., Dec. 21.—George Ponser, head of the George Ponser Company, reports that his firm has recently made a deal with D. Robbins & Company, of Brooklyn, to handle the Top Hat table game in the State of New Jersey. The Top Hat game is made by the Stoner Corporation, of Aurora, and

is distributed in the Eastern market by the Robbins firm.

Ponser placed a large order for Top Hat games and says that it is one of the most promising games on the market. The Ponser firm has made an enviable record in distributing games in Jersey territory and big results are expected in handling the new game.



PLANE FOR SERVICE FORCE—Walker-McCain Company, distributor in Poplar Bluff, Mo., uses three passenger cars, a truck and an airplane in its delivery equipment. H. M. Walker is seen in overcoat underneath wing of plane, and beside him is G. C. McCain.



## P. S. Draws Attention

CHICAGO, Dec. 21.—From all over the world the American Sales Corporation has received letters of comment regarding the copy in its advertising appearing in *The Billboard* every week. Some time ago Lee S. Jones, president of this organization, decided on putting a P. S. at the bottom of each ad with some "catchy" remark or theatrical term. Little did he know at that time that the power of advertising would bring him mail from the far corners of the earth. Letters have been received from every State in the Union and almost every country in the world.

The American Sales Corporation has gained world-wide reputation thru its original plan of selling quality pin games on the extended payment plan at regular factory prices, and its service is being used by hundreds of operators throughout the country.

## ROUTES

(Continued from page 29)

Boston's Show: Leary, Ga., 23-25; Damascus 26-28.  
 Hibbed, Mentalist Astrologist: (Rita) Bronx, New York, 23-25; (Paul) Jersey City, N. J., 25-Jan. 4.

## REPERTOIRE

California Players: Martinsburg, W. Va.  
 Harvey Players: Dyersburg, Tenn., 23-25.  
 Princess Stock Co.: Lewisville, Ark., 23-25.  
 Sadler's Own Co.: Sweetwater, Tex., 23-25.

## CARNIVAL COMPANIES

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

Alamo Am. Co.: McIntyre, Ga.  
 Big 4: Millstead, Ga.  
 Fairfield Am. Co.: Apache, Okla.  
 Georgia Attrs.: Dublin, Ga.  
 Great Coney Island: Kaplan, La.  
 Great Dixieland: Creola, La.  
 Gulf Coast: Fryer, Tex.  
 Reid Greater: Lakeland, Fla.  
 Rose City: Ellaville, Ga.  
 Royal Am. Co.: (Fair) Bay Springs, Miss.  
 Southern Am. Co.: Reidville, Ga.  
 Ward, John R.: Taylorsville, Miss.; Mt. Olive 25-Jan. 4.  
 Zimdars Greater: Abbeville, La.; season closes.

## Additional Routes

(Received too late for classification)

Delmar, Hypnotist: San Fernando, Calif., 23-25; Brea 25-Jan. 4.  
 Elmer, Prince, Mentalist: Lincoln, Neb., 23-25.  
 Gibeby, Marian: (Carolina) Grangeburg, S. C., 28; Charleston 27; (Colonial) Florence 26; (Piazza) Asheville, N. C., 31.  
 Gilbert & Sutton Revue: Rock Hill, S. C., 23-25.  
 Green's, Doc, Minstrels: Vanzville, S. C., 23-25.  
 Howard's Museum: Springfield, Mo., 23-25.  
 Johnson, Judith, Mentalist: (Empire) Port Henry, N. Y., 26-27.

**Concessionaires...**  
**NOVELTY SUPPLY FOR**  
 FAIRS, CARNIVALS, CIRCUSES, GRAND STORIES,  
 WHEELS, SKIS, COON GAMES, ETC.  
 Catalog with New Low Prices  
**THE TIPP NOVELTY COMPANY**  
 TIPPERSBURG, OHIO

## MOTORIZED

Write for Our Finest Plan. CHAS. GOSS,  
 Standard Chevrolet Co., East St. Louis, Ill.

Lang & Lee: (Manchester) Los Angeles 25-28.  
 McNally Show: Shady Side, Md., 23-25.  
 Moore, Leia: (Mel.) Boston 20-25; (Pay) Providence 27-Jan. 2.  
 Simpson, Carl: (Jermyn Hotel) Scranton, Pa., 23-25.

## Old-Time Showmen

By CHARLES BERNARD

The *Herald* was an attractive illustrated newspaper, pages 15x20 inches, issued during the 1865 circus season to circulate publicity for the Stone & Rosston Circus Combination. It was the season following the ending of hostilities between the Union and Confederate armies, and the Stone & Rosston itinerary was thru Eastern States in anticipation of more settled conditions and prosperity than in and near the States affected by the four-year war. The *Herald*, now 70 years old, from which this data is compiled, bears a stamped imprint of Joseph P. Noyes, Great Falls, N. H.

Readers of circus history are familiar with the name of Den Stone and his prominent connection with circuses thru a long period of years; they will also remember that in 1837 and 1838 the great Howe & Cushing Circus was in England and for a lengthy engagement at Alhambra Palace in London; with Howe & Cushing on their foreign tour, John H. Murray in his acts presenting the wonderful educated horse "Black Eagle" and the trick mules "Barney" and "Pete" gained popularity and was a favorite with Queen Victoria at the Royal Family. In 1865, on the program of the Stone & Rosston Circus Combination, John H. Murray and George P. Hutchinson, also one of the Howe & Cushing organization, being prominently featured, was evidence of it being a circus deserving the confidence and patronage of all New England.

The trained horses and trick mules presented by Trainer Murray were strong features on the Stone & Rosston program. G. P. Hutchinson's trained dogs were the same group of canine actors that he exhibited at Windsor Castle before Queen Victoria, at Madrid before Queen Isabella Segunda, and twice in Vienna before Emperor Francis Joseph. They had been exhibited from 1857 to 1863 continuously on an international tour and joined Stone & Rosston in 1864 on their return to New York. Lejeune Burte, a bareback rider executing difficult thrills, was the equestrian star on the 1865 bill. The Demzer Brothers, Charles, Rudolphe and Valentine, in a routine of cloud swings, flying globes and trapeze feats, were the aerial acts. Den Stone in the clown specialties of wit, humor and pathos was a part of the program which his reputation had established in earlier visits. The Sagrinee Family, Mons. Perelle, Mile. Sophie and Master Henri, presented a unique combination of acrobatics, equilibrist, equestrian and pantomime acts. Charles Monroe in clown songs, other circus offerings by Drexel, Berlette, Picton, Graff, Andros, Labor, Remesa, Batty, Roseberg, Mager, Lizzarro, Walden and Pillot, made a lengthy and well-balanced program.

Cullen's troupe of Iroquois Indians was an added attraction for the 1865

season; extensively advertised as an educational exhibit to show habits, customs, ceremonial, religious and peculiar characteristics of the tribes. In a special exhibition the Stone & Rosston Combination had these Indians to demonstrate their war dance before battle; the Hunting Dance, Green Corn Dance, Worship Dance, Snake Dance, Snow Shoe Dance, Songs of Victory and Death Chants; the marriage ceremonies were also depicted as part of the special exhibit. An open-air free exhibition was given special publicity as "Sig Ferdinand in a sensation act of Aeronautic-Oscillation"; it was really a thrilling act on the swinging trapeze in midair on the circus grounds. The *Herald* gave illustration of the circus tent and aerial equipment used for the free act. The tent was described as the waterproof pavilion with comfortable seats for 3,000 persons.

An attractive 5x7-inch wood cut on front page of *The Herald* illustrated a street parade headed by a beautifully designed hand-carved shell band wagon drawn by 16 white horses; immediately following the band was the Iroquois Indian Troupe, all on horses, the braves in native costume carrying spears, tomahawks and other battle equipment; cages, tableaus, carriages and mounted couriers made up a lengthy display in the procession, evidencing the importance given by Stone & Rosston Circus Combination to its street parade as an essential to success for the circus of 70 years ago.

## Crowley's United Shows

RICHMOND, Mo., Dec. 21.—A great deal of the equipment has already been overhauled and repainted, including rides and show outfittings. Trucks and trailers are the next to be inspected and repaired and painted. Vester McLemore and Manager Crowley had successful attendance at the Iowa fair men's meeting at Des Moines, and on their return left for points south. Mr. McLemore recently purchased a new car from Charles Goss. R. E. Barnett a recent arrival will be with the show next year. Artist Ralph Bailey has the decorating done in modernistic designs. Electrician Clevenger is putting the finishing touches to the new lighting effects that will grace the lot, including a large searchlight to be used on the transformer wagon. W. J. Dunne is building a complete new inside for side show. A new top arrived from Baker-Lockwood recently. Lester Dunn, ride foreman, was married to Gladys Jung, of this city, and party in their honor was given by Jewell Sloan, ride superintendent. Word came from Roy Goldstone that he was enjoying a rest at Hot Springs and would soon be in quarters to place the concession department in shape for the coming season. Also word from Phil Phillips that he has his girl shows in night clubs in and around Kansas City. A truck left a few days ago for Jacksonville, Ill., to bring the new Kiddie Wheel recently purchased by Mrs. Crowley for her Kiddie Land. WALTER DALE

## Volunteer State Exposition

CLEVELAND, Tenn., Dec. 21.—Some of the equipment of the show is now in winter quarters here. At this writing Manager Blake is away on a business trip, having the Merry-Go-Round shipped from Augusta, Ky., and the Ferris Wheel from Kennett, Mo. Before leaving the manager opened winter quarters and Mrs. Pearl Blake prepared the first meal. Among the folks here are Jim Simms and wife, Goldie; Cress Enslin and wife and George Longley. The show is scheduled to open in March. All the rides, trucks and other equipment will be overhauled. All of which is from an executive of the show.

## Barfield at Cocoa, Fla.

COCOA, Fla., Dec. 21.—Barfield's Cosmopolitan Shows have been awarded contract for the Indian River Orange Jubilee to be staged here for a week late in February. Manager C. E. Barfield was here today while on a business trip from Orlando, Fla.

## COLOR, BEAUTY—

(Continued from page 98)

Our eyes are like the receiving end of a telephone. Certain ether vibrations

fall on the retina of the eye and we see light and color. Various colors have varying wave lengths and in the spectrum the rays above 65 are called infrared, and those below 44 are known as ultra-violet. Both are invisible to the human eye.

These material are substances whose atomic structure is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the color of the waves depending on their length. They may be all the colors of the rainbow. They are transformers between the invisible ultra-violet rays and the colors we see brilliantly glowing in what appears to be total darkness. To eliminate details, I shall turn my spot-light on fabrics treated with fluorescent paint. Only the parts that have been treated will be visible. Most fluorescent colors change to a different hue in the dark. White becomes bright green, cream changes to blue, yellow to green, orange to yellow, red to orange, magenta to red.

Paper, wood, glass, metal and fabrics, such as cotton, silk and rayon, all take ultra-violet colors equally well and dry quickly.

## For Park Background

At present there are two kinds of U-V. lighting equipment—the spot-light, which I am using today, or special mercury tube lamps. To obtain the U-V. lighting of the spot-light, you just slide the densely colored U-V. screen in front of it. The U-V. screen will filter out the visible light, and with all the light of the darkness is flooded with invisible U-V. rays. Only the U-V. colors will respond to this U-V. light and articles painted with the special colors will glow brilliantly under the U-V. radiation. There are two types of U-V. screens, purple and blue. Under the U-V. light obtained with a purple screen, the U-V. colors glow brightly in the dark, while ordinary colors turn black, and objects not painted with U-V. colors are not noticeable.

The blue screen transmits, besides the U-V. rays, deep blue light. Under this light the colors glow even more vividly and the background will be dark blue. Ordinary colors turn dark but the objects are still visible.

When you want the background to remain dark, use the purple U-V. screen. After you have provided for U-V. illumination, you are ready. Next you use colors to paint your scenes. You may have all the colors of the rainbow. The liquid colors are quite easy to apply. Just brush them on white materials as you would ordinary colors. Paint any design or just the parts of the screen or cloth which you want to become visible under the U-V. light. Parts not painted with the U-V. colors will be dark.

Now regarding luminous paints: Articles painted with luminous paints must be exposed to light first and then only will they glow in the dark.

Articles painted with U-V. colors are not exposed previously to any light, but will glow in the dark as long as the U-V. light is turned on them. The moment this light is turned off—the colors instantly cease to glow. Luminous paints also glow in the U-V. light, so when the light is turned off they continue to glow in the dark for some time.

## Paints in Walk-Thrus

A few seconds exposure to strong white electric light or daylight is sufficient to bring out, in the darkness, the green, yellow or red luminescence of luminous paint. The glow is brilliant in the first few minutes following the exposure of the light and then gradually fades away. A dim glow remains, however, for some time. Longer exposure to light will not increase the duration of luminescence. The green luminous paint retains the glow for the longest time.

Covering capacity: One pint of U-V. liquid or one pound of U-V. paint will cover about 20 square feet. One ounce of luminous paint will cover about one square foot.

Alexander Strobl, New York, has probably done more than anyone to further the use of these remarkable paints.

It is because of their successful use at New York's Radio City Music Hall and Paramount Theater, World's Fair, Chicago, etc., that became interested in their use for amusement parks. In cooperation with W. T. Larkin, the well-known artist, we have created distinctive Walk-Thrus using these magic paints. Davy Jones' Locker, at Steel Pier, the Witches' Forest at Playland, Rye, are recent Larkin creations. Old Mills Pretzels are made to order for using fluorescent paints and luminous paints.

Now for a little demonstration! Color marches on!

**Hercules Making Record**

NEWARK, N. J., Dec. 21.—Hercules Sales Organization is making a record as an aggressive firm in this State. The firm is young, considering years in business, but is one of the most aggressive in Eastern coin-machine circles. Morris Glaser, formerly connected with the firm, is now with Coin-o-Matic Sales Organization in Pittsburgh and is said to be doing a remarkable sales job for that firm.

Sam Glaser states that the firm also will soon have some interesting machines to present to operators and that the company is co-operating with all other districts here to arrange for immediate display of these machines in this territory. He also says that it will have some new merchandisers which would prove great money makers in this territory.

The firm wants it known that it does not operate machines and that its main interest is in the operator earning more money with the games that it sells him.

**DIVORCES**

(Continued from page 117)

Wampus baby star, from Dillwyn Parrish, writer, December 12 at Los Angeles.

Stubby Bacon from Lloyd P. Bacon, film director and son of the late Frank Bacon, actor, in Los Angeles December 18.

**Late Deaths**

(Further details in feature news section this issue.)

BRASLAU—Sophie, 43, former Metropolitan opera star, at her home in New York December 22 after a long illness.

SKINNER—George A., 64, former president of the Educational Pictures Corporation, of a heart attack at his New York apartment December 20.

**Rubin & Cherry Exposition**

ATLANTA, Ga., Dec. 21.—With the return of President Gruber to Atlanta and his compliments on the amount and quality of the work done at winter quarters during his absence the boys have added zest to their work, and each morning finds them on the job. Cold weather has hampered the work a little. Dallas Cantrel, dining car chef, starts the 40 people out with a good breakfast every morning. Every wagon, every front and all other paraphernalia will be gone over carefully and given what is needed. The Merry-Go-Round horses, which had been carrying about 16 coats of paint, have been scraped down to the wood in preparation for the painters. Mr. Gruber is optimistic about next season, feeling that, with the discarding of the second unit, he will have a better opportunity to devote his time to looking after the big show. The entire company is joyful over the fact that Rubin Gruber again has, for the ninth consecutive year, the contract for the Canadian Na-

tional Exhibition at Toronto, which is promised a midway that will surpass anything before attempted. It is planned to again open the season about the middle of April. J. C. McCaffery is vacationing at Miami Beach. Louis (Peaky) Hoffman, Frank Winchell, Zeke Snumway and Cash Miller, with their families, are in Tampa. Manager Joe Redding is booking the five-car unit to be sent to Florida, and also doing some fishing in between times. Arthur Sharp and Glen Taylor returned a few days ago after three weeks in a Florida fishing camp. The Robert Fulton Hotel is the new office quarters and winter home of the writer. FRANK B. REED.

**Lauther in St. Louis**

ST. LOUIS, Dec. 21.—C. J. Lauther's World's Fair Oddities open an engagement at 105 North Sixth street here today. Will remain in the storeroom at that address until New Year's, then move to Grand street. Roy B. Jones is doing publicity for the museum.

KALAMAZOO, Mich., Dec. 21.—Henry J. Poille and Louis J. Berger, of Poille & Berger Shows, have been preparing to stage a week's Midwinter Fair and Industrial Exposition here in January, auspices the Metropolitan Club of America, which is composed of civic service officers and employees. A majority of the merchandise concessions will be operated by members of the auspices.

WAKEENEY, Kan.—Trego County Fair Association elected W. A. Mong, president; O. H. Olsen, George Glass, directors. Secretary Willis D. Spitzmaugel, also county clerk, was re-elected secretary for the fourth year, with increased salary. Record day's attendance in '35 was more than 14,000.

**No Healthy Fair When Community Is Not Made To Know Value of It**

(Continued from page 99)

**On Business Basis**

We have the Kansas Free Fair on a business basis. During the last four years we have paid the interest on our bonds and have reduced the indebtedness on the grand stand.

I know that many fairs are involved in a political way, yet I believe that the fair secretary who bows his back and applies business methods can win over enough of the thinking political figures of the State to carry his work to a successful conclusion.

It is my thought that if a fair is to make progress it must make improvements in its own plant every year. Immediately after the 1933 fair our board of managers mapped out a building program. After we completed the plan we began to look around for funds. We finally got hold of some federal relief money, tore out all of the ramshackle eating houses on our fairgrounds and replaced them with attractive stone structures.

We put new roofs on all buildings that needed them—\$16,000 worth of roofing material on the buildings made them look like new. We used relief labor. Every building was given two coats of paint.

In 1935 we again took advantage of the federal relief, tore down our stock-judging pavilion and built a new one with a fine large show ring. We built a new people's pavilion with a seating capacity of 1,500, and in that structure, built of native stone, provided a room for the U. S. Department of Agriculture exhibit.

To show the boys and girls of Kansas that we are squarely behind the 4-H Club movement, we built them a new 4-H Baby Beef Building of native stone and over one part of it arranged recreational quarters for them. We also built an addition to our poultry building, so we feel that we received many benefits from relief-project money.

The people of Kansas began to take pride in the work, and the fair gained a measure of support that we know is invaluable.

Naturally every person in fair work constantly is on the alert for ways of improving the educational activities of the exposition. Sometimes it seems to me that we concentrate blindly on this

**HAPPY HOLIDAYS --- thanks to PENNY SMOKE**



Penny Smoke Operators are all smiles. New Cars and Radios are being bought—a thousand and one desirable Luxuries are now possible—thanks to the steady profits from their

**PENNY SMOKE VENDERS**

If you are not operating Penny Smokes, by all means send for a sample. \$13.75 brings you a machine, complete with 1,000 Balls of Gum, ready to operate. In your own neighborhood there are still dozens of locations waiting for Penny Smoke—your income will average \$6.00 to \$7.00 per week per machine—within a short time you should have a string of these Penny Smokes and enjoy financial independence.

Large Colorful Cigarette Symbols, awarding players from 1 to 5 Packages of Cigarettes, Ball Gum Venders—for legal operation everywhere.

Don't delay—write your nearest jobber, or send your order with \$3.00 deposit to

**GROETCHEN TOOL COMPANY**

131 N. UNION STREET

CHICAGO, ILLINOIS

To Our Host of Friends and Customers We Extend a Very

**Merry Christmas and A Prosperous New Year**

THE Friendship Which You Have Shown by Your Patronage is Greatly Appreciated. May Our Present Relations Continue for Many Years To Come.

**GELLMAN BROS.** 119 North Fourth St. MINNEAPOLIS, MINN.

When I hear the gong which starts another trotting or pacing race, I involuntarily reach for a red pencil. No one enjoys a harness race more than I, but no one's hair rises quicker than mine when I see three horses and a dummy fourth lining up for a start. After this meeting I would like to have someone offer some encouraging words on this subject.

**To Offset Propaganda**

During the past five years fairs have crossed high hurdles. They have won a great fight over drought and depression. We who operate them are in a strong position to offset any propaganda that might be forthcoming to the effect that fairs are not essential, because we know that much was said and done in several Legislatures in the drought section to try to declare moratoriums on fairs until conditions in the country were better. And when I talk about droughts I want you to know that we who come from Texas, Oklahoma and Kansas come from the heart of the "Dust Bowl," and our trials and tribulations during the past two years have really been enormous. However, we have carried on and, strange as it may seem, all of us had profitable years in spite of the dust storms.

Truly it has been said that fairs are the timekeepers of progress. They stimulate the energies and minds of people. The people in our territory have learned to know and believe that our agriculture and live-stock fairs were originated for the purpose of comparison and, I think, the people in the live-stock business understand had it not been for the show ring at our fairs there would have been but little improvement in any class of live stock. Fairs have for their objective the advancement of our country and they offer an opportunity for a liberal education. In Kansas we know that the majority of people over the State rate the Kansas Free Fair on a par with our leading institutions of learning. We have a definite service to render agriculture and live stock, the backbone industries of our State, and with the continued support of our people, we shall improve this service.

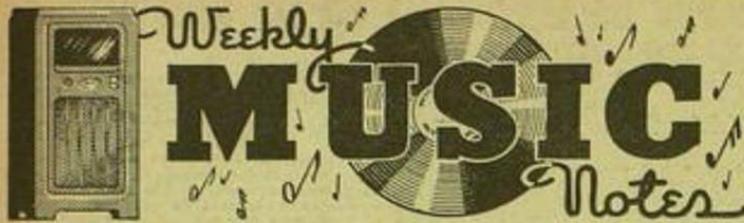
**OPERATORS HEADQUARTERS**  
FOR INFORMATION ON GAMES AND SYSTEMS  
**WRITE FOR CATALOGUE AND LOWEST PRICES**  
**REX NOVELTY COMPANY**  
1818 GEORGE ST., CHICAGO  
ESTABLISHED 1914



Americans are proud of the industrial achievements that have made their brown, courage and ingenuity world famous. The chief disease which threatens that supremacy is tuberculosis. It is the greatest cause of death between the ages of 15 and 45. Help protect American man power from this enemy by purchasing the Christmas Seals that fight it all year round. The seals you buy today may save your life tomorrow.

**BUY CHRISTMAS SEALS**

The National, State and Local Tuberculosis Associations of the United States



## New Orleans Music Men Form Local Association

*J. H. Peres is elected president of new group—music machines are called best paying investment—organization will vote on operating code at next meeting*

NEW ORLEANS, Dec. 21.—With about 20 music operators and a score of others present, a new organization, the New Orleans Music Machine Operators' Association, came into being here Sunday with J. H. Peres, president; Herbert E. Mills, vice-president, and M. Mallory, secretary-treasurer. Final drawing up of by-laws in order to incorporate at earliest possible date, fixation of dues, appointment of a permanent legal adviser, a code of trade practice beneficial to all operators and fixing of regular meeting dates are scheduled at a meeting to be held later in the week.

The organization was formulated at a luncheon gathering held in the Convention Hall of Hotel New Orleans attended also by jobbers, manufacturers and The Billboard correspondent. A. C. Hughes, of Electro-Ball Company, Inc., Dallas, acted as master of ceremonies and gave a rousing talk on the benefits of a well-planned organization such as he had witnessed the beginning of in other cities of the Gulf area, pointing out the good accomplished at Houston and Little Rock thru organized fights in the past.

"The greatest evil in our business today," Mr. Hughes said, "is the lack of

co-operation among the operators. The music machine is one of the best paying investments anyone knows of today, but if we are to continue butting into one another's business and making enemies rather than work together, the locations will reap the rewards of getting our profits.

"Many of the operators think that all good spots are gone and if I thought this were true I would quit my business and take up some other line, but this is not (See NEW ORLEANS on next page)

## Music Manager Moves to New Office in Detroit

DETROIT, Dec. 21.—Frank Oakes, manager of the Detroit branch of Mills Novelty Company handling phonographs, has moved to a new office at 613 Seiden avenue. In the period of about a year during which he has been here Oakes has succeeded in making Detroit music conscious thru the wide distribution of Mills phonographs.

Oakes recently won a 21-jewel watch in a national contest conducted by the Mills firm for sales records. The award was made in Chicago last week. Oakes went to Saginaw this week to promote Mills phonographs in that territory.

## Phonograph Ops Are Entertained

PROVIDENCE, Dec. 21.—A general get-together of some 75 operators of Wur-litzer phonograph operators was held Sunday, November 24, at the Shrine Club here. The affair was chiefly one of entertainment, with only a small amount of business mixed in. All details were arranged by M. J. Lockwood, district manager for the Rudolph Wur-litzer Manufacturing Company.

H. E. Capehart, vice-president and sales manager, flew to Providence to attend the affair and renew acquaintanceship with the operators. General discussions were held regarding operators' problems, and all in all a better spirit of understanding and co-operation was brought about between the visiting operators.

The big banquet was a forerunner to Thanksgiving Day dinners a few days later and the proverbial turkey came in for its share of attention, being served a la New England style.

After the banquet special vaudeville talent held the interest of the boys (See PHONOGRAPH OPS on next page)

## Plan Music Org. Booth

*Illinois-Indiana music men to meet during 1936 show in Chicago*

CHICAGO, Dec. 21.—Music operators of Illinois and Northern Indiana took further steps toward completing the Illinois-Indiana Music Operators' Association in a meeting at the Bismarck Hotel here on Saturday evening, December 14. About 30 members have paid up their dues and it was officially reported that there are about 295 prospective members in the two States, operating about 2,500 phonographs. Plans and policies were discussed and the association will hold its next meeting during the 1936 National Coin Machine Exposition, January 13 to 16, at which time permanent officials will be elected and more detailed plans announced. Arrangements are being made to have a booth for the organization headquarters during the convention.

Bob Bleekman, who has been very active in helping to get the organization started, declined the presidency of the group, saying that he "did not believe the representative of a manufacturing firm should hold office in the organization." He suggested that this be made a permanent policy of the association. Henry A. Kaufman, 134 North LaSalle street, was elected temporary head of the organization, and headquarters will be maintained at his office until the convention. Other temporary officers were also chosen.

Mr. Kaufman, who is an attorney and (See PLAN MUSIC on next page)

## 10 Best Records for Week Ended Dec. 23

	RCA-VICTOR	COLUMBIA	BRUNSWICK
1	25161—"I'm Painting the Town Red"; "Just One of Those Things." Richard Himber and orchestra.	3104-D—"Stop, Look and Listen"; "Yankee Doodle Never Went to Town." Joe Venuti and orchestra.	7572—"On Treasure Island"; "I Found a Dream." Teddy Wilson.
2	25144—"Take Me Back to My Boots and Saddle"; "On Treasure Island." Tommy Dorsey and orchestra.	3102-D—"I'm the Echo"; "Don't Mention Love to Me." Mario Braggotti and orchestra.	7565—"Where Am I?"; "With All My Heart." Hal Kemp and orchestra.
3	25158—"You Are My Lucky Star"; "I've Got a Feelin' You're Foolin'." Eleanor Powell, Tommy Dorsey and orchestra.	3100-D—"A Little Bit Independent"; "Remember Last Night?"; Herbie Kay and orchestra.	7564—"Don't Mention Love to Me"; "Out of Sight, Out of Mind." Kay Thompson and the Boys.
4	25152—"Red Sails in the Sunset"; "Turn Your Face to the Sun." Jack Jackson and orchestra.	3097-D—"Red Sails in the Sunset"; Mantovani and his orchestra. "Whisper Sweet." Savoy Hotel Phansons.	7566—"I'm the Fellow Who Loves You"; "Life Begins at Sweet Sixteen." Hal Kemp and orchestra.
5	25151—"Thanks a Million"; "I'm Sitting High on a Hill Top." Paul Whiteman and orchestra.	3096-D—"Where Am I?"; "Stars Over Broadway." Little Jack Little and orchestra.	7562—"I Got Plenty o' Nuttin'"; "It Ain't Necessarily So." Leo Reisman and orchestra.
6	25145—"Santa Claus Is Coming to Town." Tommy Dorsey and orchestra. "Jingle Bells." Benny Goodman and orchestra.	3095-D—"On Treasure Island"; "No Other One." Little Jack Little and orchestra.	7561—"I Dream Too Much"; "I'm the Echo." Leo Reisman and orchestra.
7	25135—"A Picture of Me Without You"; "Me and Marie." Paul Whiteman and orchestra.	3091-D—"Thanks a Million"; "I'm Sitting High on a Hill Top." Paul Pendarvis and orchestra.	7559—"One Night in Monte Carlo"; "A Little Bit Independent." Freddy Martin and orchestra.
8	25131—"Rhythm and Romance"; "Do You Intend to Put an End to a Sweet Beginning Like This?"; Fats Waller and his Rhythm Boys.	3087-D—"Ride, Red, Ride"; "Congo Caravan." Mills Blue Rhythm Band.	7553—"I Feel Like a Feather in the Breeze"; "Will I Ever Know?"; Hal Kemp and orchestra.
9	25134—"Why Shouldn't I?"; "When Love Comes Your Way." Paul Whiteman and orchestra.	3078-D—"Cotton"; "Truckin'." Mills Blue Rhythm Band.	7545—"Take Me Back to My Boots and Saddle"; "On Treasure Island." Joe Moss and his orchestra.
10	25190—"Life Begins at Sweet Sixteen"; "I'm the Fellow Who Loves You." Ray Noble and orchestra.	3069-D—"I'm in the Mood for Love"; "Speaking Confidentially." Little Jack Little and orchestra.	7486—"Cheek to Cheek"; "No Strings." Fred Astaire, Leo Reisman and orchestra.

## Radio Song Census

Selections listed represent The Billboard's accurate check on three networks, WJZ, WEAF and WABC.

Only songs played at least once during each program day are listed. Idea is to recognize consistency rather than gross score. Period is from Friday, December 13, to Thursday, December 19, both dates inclusive.

Little Bit Independent	37
With All My Heart	31
Treasure Island	26
Moon Over Miami	25
Where Am I?	24
Red Sails in the Sunset	23
No Other One	23
Eeny Meeny Miny Mo	23
Thanks a Million	22
Boots and Saddle	19
You Are My Lucky Star	16
A Midsummer's Night Dream	12
Begin the Beguine	11
Roll Along, Prairie Moon	11
Cheek to Cheek	10
Written in the Stars	10

## Sheet-Music Leaders

(Week Ending December 21)

Based on reports from leading jobbers and retail music outlets from Coast to Coast, songs listed are a consensus of music actually sold from week to week.

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

1. Red Sails
2. Treasure Island
3. Little Bit Independent
4. Boots and Saddle
5. Twenty-Four Hours a Day
6. Don't Give Up the Ship
7. I'm Sitting High on a Hilltop
8. Santa Claus Is Coming to Town
9. Eeny Meeny Miny Mo
10. Thanks a Million
11. Roll Along, Prairie Moon
12. I Found a Dream.

**Texas Trade Notes**

The Texas operators are highly enthused about the prospects of riding with the St. Louis delegation from St. Louis to Chicago. The St. Louis boys have made all arrangements to have their cars hitched onto the Texas train at St. Louis Sunday morning, January 12, and the Southwest and St. Louis delegations will leave St. Louis at 8:30 a.m. What a time the ops are going to have en route to Chicago from St. Louis! Every Texas op is wearing a smile a mile wide, showing that he is certainly enthused about the swell arrangements.

The Fort Worth local chapter of the Texas Coin Vending Machine Operators' Association is certainly keeping itself alive and functioning. They never miss a meeting night, which takes place every other Monday at 8 p.m. at the Blackstone Hotel. At their meeting December 18 they had as their guests the Fort Worth cafe owners. All of the cafe men of the city responded to the invitation with their presence and it was a grand gathering. Special entertainment was put on by the ops. A nifty colored floor show was presented in great style.

At the next meeting of the Fort Worth chapter the Fort Worth drug-store owners will be the association's guests. These Fort Worth boys are shooting in the right direction and they are really getting places. At the December 18 meeting Lonny Smith, State representative from Tarrant and Denton counties, Texas, was present and made an interesting speech to the operators and cafe men. The association's local attorney also made a pleasing report.

"Habbit" Clore, Fort Worth operator, has opened a night spot on Houston street, Fort Worth. Plenty of coin-operated machines will grace the place as well as fine entertainers and fancy food. All of Mr. Clore's friends wish him success, and they are going to visit his place and prove to him that they mean it.

Operating activities in the Long Star State are very much in evidence as the holiday season approaches. Many new machines are appearing on location and there seems to be no letup whatsoever. The whole truth is that there are at this time more coin-operated machines on location in Texas than ever before in the entire history of the State.

One West Texas op who is prone to wear a 10-gallon hat at all times says that there is such a lengthy history connected with the 10-gallon hats that he intends to die with his 10-gallon one. "The 10-gallon hat," says this op, "has served the Texas cowboy for ages. It is his water bucket and his nose bag. He has whipped out meadow and forest fires with it. It is his head covering by day and his pillow at night. Battle-smakes have been killed with it and attacking wolves have been whipped off.

It has housed new-born babies and stopped arrows. It is an emblem of suffering and joy. I like my 10-gallon hat."

P. C. Ewing Company, distributor of Columbus vending machines, Fort Worth, is celebrating the firm's fourth anniversary with the Columbus people. Mr. Ewing will attend the Chicago show.

San Antonio and the big April meeting of Texas operators is the next big event for Texas. It will take place the first Sunday in April and continue thru Monday and maybe Tuesday.

**Horoscope Machines in Best New York Locations**

NEW YORK, Dec. 21.—The Horoscope Company of America, a subsidiary of Crane Merchandise Company, large digger operator in this city, has opened some of the most important locations in the city for the Planetellus machine. Fitzgibbons Distributors, Inc. reports.

John A. Fitzgibbons also stated that machines are located in the Brooklyn Paramount, Gimbel Bros.' Department Store, the Green Chain Stores and the Silver Stores Syndicate. Also many other prominent locations thruout the city have the Planetellus prominently featured due to the efforts of this operating firm.

The Horoscope Company has arranged for Hindus on its many locations who ballyhoo the machine and have aided in attracting large crowds. These Hindus, with their colorful turbans and their sleek manners, have been drawing women and men to the machines in crowds.

The Planetellus is also proving one of the greatest attractions which the Brooklyn Paramount Theater has had in its main lounge. The theater reports that the public like the machine very much.

Mr. Fitzgibbons said that many more of the machines will be placed in prominent department stores and theaters and the Horoscope Company of America is riding the Planetellus to be one of the greatest money earners in the coin-machine industry.

**Oriole Boosts Contest**

BALTIMORE, Dec. 21.—Operators in this territory are receiving the Bally Contest Christmas Package with great enthusiasm, and Jack Staples, of the Oriole Coin Machine Company, is taking a personal interest in this vicinity on the contest. The local boys have high hopes of coming down the stretch in the money. Mr. Staples also has joined the jobbers' section of the contest in behalf of the Oriole corporation, and since Oriole is one of Bally's largest distributors it should have a good chance in the finals.

**NEW ORLEANS**

(Continued from preceding page) true and there are plenty of good places still available. All we need is to sell

people the ideas of the coin music machine and business and profits will increase greatly. There are in Houston today over 2,000 music machines on location and this is the result of the operator organization's campaign of educating people to know that the machines exist."

Hughes said that he was enthused about the excellent representation present at the meeting, adding that it was the best start for an organization he had seen.

Following his election as president, Peres advised members to seriously consider methods of trade practices, appointment of permanent committees and other important ideas which could be incorporated into the organization at its first private meeting December 18. Dues were fixed at 50 cents a month to start and I. E. Uzso, attorney and notary for J. P. Seeburg Corporation, was named as temporary legal adviser.

Those who signified their intentions of joining the organization at the first meeting were Peres, Mills, Mallory, Uzso, F. DeBarrios, R. N. McCormick, Thomas Maggio, Charles Soldano, Robert H. Blush Jr., Joseph Saik, Bjarns Olsen, John Elms, Andrew Monte, John Lorino, M. Welsh, Charles Phillips, F. P. Clew, J. E. Senac, A. C. Denny and James L. Brewer. Several other operators who could not attend the meeting were expected to join Wednesday night.

Others who were present at the organization meeting were Joe Bruno, Frank J. Gleason, local factory representative of Mills Novelty Company; E. B. Stern, of J. P. Seeburg Corporation; David L. Hutkin, W. L. Schroder, B. Gumpert, David Case, Earl P. Gore, J. Fred Barber, local manager Electro-Ball Company; R. L. Rodman, Mr. Hughes and The Billboard correspondent.

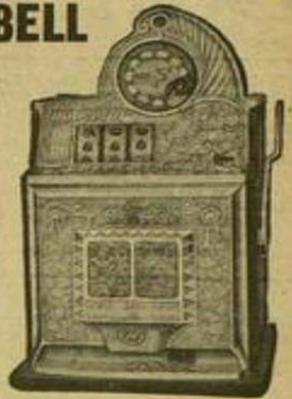
**PHONOGRAPH OPS**

(Continued from preceding page) and their ladies and the entire evening was devoted to dancing. All who attended were profuse in their thanks to Mr. Lockwood, whose interest in his operators makes possible such an enjoyable gathering.

**PLAN MUSIC**

(Continued from preceding page) also operates a large route of phonographs, said that the response to the organization is very encouraging. "The type of men who are in the phonograph field recognize the business as an investment and know that business standards must be maintained. We plan to conduct our organization as an example of the modern business association. We recognize that cutthroat competition and chiseling must be met. It is impossible to eliminate all chiseling, but we plan to discuss such problems frankly, to show operators who are guilty that it does not pay in the long run, and to accomplish our purposes by an educational campaign. Members will be able to recognize the machines belonging to fellow members by official stickers placed on the machines each month."

**1936 MODEL BELL**



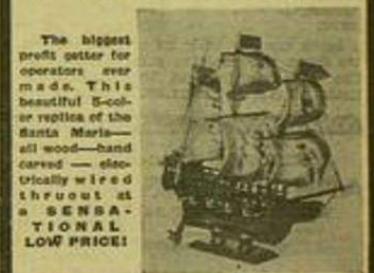
The above machine is the first and only Bell type machine on the market with a coin top showing the last 9 coins, the best protection against slugs.

Built in 3 Models, Bell, Front Vender and Gold Award Built for 1c-5c-10c-25c Play Made Only By

**WATLING MFG. CO.**

4640-4660 W. FULTON ST. CHICAGO, ILL. Est. 1888—Tel.: COLUMBUS 2770. Cable address "WATLINGITE" Chicago

**BOATS FOR PROFITS**



The biggest profit getter for operators ever made. This beautiful 5-color replica of the Santa Maria—all wood—hand carved—electrically wired thruout at a SENSATIONAL LOW PRICE!

SIZE: Stern to Stern, 24" — Height, 23" — Width, 10", 5-color design, canvas sails & colored w in d o w 3 flags and chrome anchor. RUSH YOUR ORDER! WHILE THEY LAST AT THIS PRICE! Also Write for FREE Confidential NEW 30-PAGE CATALOG—Just off the Press!

**\$1.85 EACH IN LOTS OF 3 OR MORE**

**JERSEY TRADING CO.** 11-15 East Runyon St., NEWARK, N. J.

**USED ROWE DE LUXE CIGARETTE VENDERS**

15c Coin Chutes, 8 Columns for Cigarettes, plus one Column for Box Matches, Capacity 120 Packs, Reconditioned like new. Original Cost \$75. Each.

**SAMPLE \$24.50** 5 or More, \$22.50 Each. FLOOR STAND, \$2.00.

Remit 1/3 Deposit, Balance C. O. D. 1141-B De Kalb Ave., BROOKLYN, N. Y.

**D. ROBBINS & CO.**

**FOR SALE**

24 SPORTSMAN MACHINES, All Visible Coin Slots, Perfect Condition, \$40.00. 1 SPORTSMAN (Non-Visible), \$27.50. Terms: 1/3 Deposit, Balance C. O. D. HARRY GOLDWYN & SONS, Inc. 1010 W. St. Paul Avenue, Milwaukee, Wis.

**HEY LOOK!**

Chicago Expr., Beamite, Cavalcade, Builder Upper, Cannon Fire, Each, 1/3 Deposit, Balance C. O. D. **\$7.95** W. J. C. VENDING CO., Inc., 235 Canal St., 424 Conny Island Ave., NEW YORK CITY, BROOKLYN, N. Y.



"WESTERN" JIMMY JOHNSON OPENS NEW PLANT—The front of the immense new plant recently acquired by Western Equipment & Supply Company, Chicago, is a crowning achievement in the manufacturing career of Jimmy Johnson, head of the firm. Modern offices are on the second floor.

# Battery Care in Table Games

By MARTY ROSEN

Marty Rosen manages the Bronx Supreme Vending Company, New York City, formerly the Webster Vending Company. He is 28 years old, was interior decorator, but gave it up in 1928 to enter the operating business. From an operator he graduated to become a jobber in 1931. He is noted for his mechanical knowledge of machines and for his willingness to help operators master their own repair problems. Public recognition of his personal services has been urged by operators.

Repairing a pinball or table game at one time was a very monotonous job. But now, since dry cells, lights, etc., are being used repairing is a different story.

Strange as it may seem, there are still many operators who do not know which is the positive or negative pole of a dry cell. For them let me explain. The positive pole is always in the center of the dry cell, while the negative pole is always on the side of the cell, attached to the zinc. The positive is the live pole and the negative is the ground pole.

The most common dry-cell hookup used for pin games is the series hookup. The next common is the combined series and parallel hookup. The least common is the parallel hookup. The series hookup increases the voltage, which is the power of the cell. The parallel hookup increases the amperage, which is the life of the cell. Therefore the series-parallel hookup increases both voltage and amperage. A dry cell has about 1½ volts and about 35 amperes, therefore if three dry cells are hooked up in series the combined strength is about 4½ volts and about 35 amperes. If hooked in series and parallel (six or more dry cells would be used) the strength would be 4½ volts and 70 amperes.

To hook up dry cells in series connect a wire from the positive pole of one cell to the negative pole of the other cell. To make it clearer, connect a wire from

the positive pole of cell No. 1 to the negative pole of cell No. 2. Then connect another wire from the positive pole of cell No. 2 to the negative pole of cell No. 3. This leaves the negative pole of cell No. 1 and the positive pole of cell No. 3 empty. These poles are used by the two wires leading into the machine. Connect one of the wires to each pole and the circuit is completed.

To hook up dry cells in parallel connect all the positive poles together and all the negative poles together, connect one of the wires that lead into the machine to the negative pole of the first cell and the other wire to the positive pole of the last cell.

To hook up dry cells in series and parallel is much easier to do than to explain, because there are different ways of doing it to get different results. For instance, six cells can be hooked up to the strength of 4½ volts and 70 amperes or the strength of 3 volts and 105 amperes. To get the 4½ volts and 70 amperes strength divide the six cells into three groups of two cells each. Hook up the first two cells in parallel, the second two cells in parallel and the third two cells in parallel. Then connect one of the positive poles of the first group to one of the negative poles of the second group, then connect one of the positive poles of the second group to one of the negative poles of the third group. Connect one of the wires that lead into the machine to a negative pole of the first group and other wire to a positive pole of the last group.

To get 3 volts and 105 amperes strength divide the six cells into two groups of three cells each. Hook up the first group in parallel and the second group in parallel. Then connect one of the negative poles of the first group to one of the positive poles of the second group.

Unfortunately it is impossible to print diagrams of the various hookups used in pin games. Because nearly every

manufacturer seems to build his machine a little different than the others, almost every machine has a different number of dry cells. However, if anyone who wants a diagram of the hookup of any particular machine will write to me I will be glad to oblige.

One of the most important tools for an operator to have today is an ammeter. Some operators use a bell to test dry cells, thinking that if the bell rings the cell is good. That is not so. The only time a cell will not ring a bell is when the cell is completely dead. A cell may not register even one ampere when tested with an ammeter, but still there may be enough life in it to ring a bell. If you have not already got an ammeter go out and buy one. Then if the lights do not light or the electromagnet does not throw the ball with enough force test the dry cells. See that the reading on the ammeter is high enough for that type of machine, because some machines require more power than others. By all means do not touch the contact points until you are thoroughly convinced that the trouble lies there.

If the dry cells are run down do not replace only one or two. Replace all, because a series of cells is only as strong as its weakest cell. One weak cell will pull down a whole series.

A leaking dry cell can do a machine a lot of harm. The acid corrodes everything it gets on. When a cell leaks remove it immediately, wipe up the acid and then wash off everything the acid touched.

A leaking dry cell can be caused by a hard jar, short circuit or the clamp that holds it in place is too tight, causing the zinc to split. Most always when a cell leaks the other cells of the hookup will be found dead.

After replacing the cells the first thing to do is to make sure that there is no short circuit. To do this take a bell and connect a wire to each post. Disconnect the leading wire of the negative pole of the dry cell and splice it to one of the bell wires. Take the other bell wire and connect it to the negative pole of the cell. Open the switch (on some machines the sliding panel has to be pushed in to set the timer or clock in motion); if the bell rings there is a short circuit. If a short circuit does exist it can generally be found either in the wire splicing around the mechanism, the switch or under the staples.

Do not keep a machine that is operated by dry cells too near a stove or radiator, because heat harms the cells, reduces the amperage. To get the best results from dry cells the temperature of the room should be about 70 degrees.

When a machine that operates by dry cells goes out of order the first thing to do is check the cells. If the trouble does not lie there check all the contact points. Then if the trouble still exists check all the wires for a break.

By checking the dry cells I do not mean only to test the amperage, but also to make sure that all the wires are held tightly in their places by the pole nuts. I have seen dry cells hooked up perfectly; that is, as far as looking at them, was concerned, still they did not supply any current to the machine. After testing I found that one of the connecting wires did not contact the dry-cell pole properly, thereby causing an incomplete circuit. I found the trouble by using a bell. I connected one of the bell wires to the negative pole of the first cell and touched the other bell wire to the positive pole of the last cell. The bell did not ring, so I touched the positive pole of the next cell with the bell wire, still the bell did not ring. So I did the same thing to the next cell and the bell rang. Therefore I knew that the trouble was in the connection between that cell and the one I had tested before it.

To find a break in a wire take a dry cell, three wires and a bell. Connect one of the bell poles to one of the cell poles with one wire. Connect the second wire to the other pole of the bell and the third wire to the other pole of the cell. Take these two wires and place one on one end of the wire to be tested and one on the other end. If the bell rings the wire is not broken. If the

bell does not ring do the same a little farther down the wire. Keep on testing so until the bell rings. When that happens the break is in between the last and next to the last testing points. Always remember when testing or connecting a wire to scrape off all the insulation from that particular place.

The contact points in order to function properly must be kept clean. After a machine has been in use a while the contact points generally become more or less carbonized. This is caused by the little sparks that occur every time that contact is made. When this happens file the carbon off with an ignition or very fine file. Be very careful not to file off the little contact nipples. After filing off the carbon see to it that the contact points are not too far apart or too near each other.

There are many different makes of dry cells on the market today. But not all of them are to be recommended for pin-game use. Do not buy a particular brand of dry cell because it is cheaper, because in the long run it will cost you much more than the better grade. Some high-pressure salesman will try to sell you a dry cell by showing you that it registers 45 amperes on the ammeter. Do not buy it. A dry cell that gives the best service has an even flow of energy that lasts, not one that uses up so much energy that it burns out. A dry cell can be compared to a water tank. The wider you open the tap the sooner the tank becomes empty.

Some day pin-game manufacturers will realize the fact that the dry-cell compartments are very important and will build them a little sturdier. Time and time again I have taken a machine out of the case, only to find that it does not work because the dry-cell compartment broke and the dry cells were strewn all over the bottom of the machine. Whenever this happens someone body always asks, "How do you know how to hook the dry cells up properly?" This is very simple. If the machine happens to be just the "kicker" type without lights I almost always use the series hookup. If it is a light machine I take out one of the bulbs to see whether it is a three or six-volt bulb. Then I count the batteries. For example, let us say that the machine uses a three-volt bulb and has four dry cells. I divide the cells into two groups and use the series-parallel hookup. If it has six dry I divide them into three groups thereby still keeping the voltage down to three volts. If the machine uses a six-volt bulb the power must be built up to six volts the same way. Never try to use a three-volt bulb on a six-volt hookup or a six-volt bulb on a three-volt hookup. Because in the former the bulbs will blow out and in the latter the bulbs will put too much of a strain on the dry cells.

When hooking up dry cells try not to use bare wire, because there is always the danger of shorting the cells by the wire that is connected to the positive pole touching the edge of the cell. This is the reason why some operators disconnect the metal strip connections that most machines come with and replace them with insulated wire.



MARTY ROSEN

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# THE SPORTLANDS

AMUSEMENT CENTER GIFT SHOPS

## Amusement Men's Association

By MURRAY GOLDSTEIN, Secy.  
1607 Broadway, New York City

The committee appointed at the last regular meeting of the AMA to confer with the license department appeared at the department at about 9:15 a.m. Friday, December 13, and stayed until about 4 p.m. during several conferences.

But the date did not seem to augur the outcome of the conference with the commissioner, because the committee did succeed in persuading the commissioner that the four-ball ruling on pin games worked an injustice and property loss, so that finally the head of the department ordered Mr. Cullerton to lower the restrictions to three-ball machines to take effect immediately.

Some members of the committee could not even patiently wait until the end of the interview to hasten out of the room to notify their respective places that they can forthwith return the very popular four-ball machines to the floor. Mr. Knittle, of Faber's 48th Street Sportland, joyously proclaimed that this was by far the greatest concession we had obtained from the license department since he had entered the industry.

Mr. Knittle also greatly helped to present the AMA case for a more liberal ruling upon the operation of cranes in sportlands. In this, however, the commissioner was very hesitant. The stronger the plea by the committee the more persistent the commissioner seemed to stick to his ruling prohibiting operation of cranes in sportlands. About an hour later a larger committee headed by Mr. Goldstein finally persuaded the commissioner to give them another interview and the latter received them in the midst of his hearings. An eloquent speech by Mr. Goldstein, however, did not bring about any change of the commissioner's decision.

The Crystal Sportland on 14th street, which is owned by John Cristafano, re-

ports business on the upgrade and sponsors one of the largest cranelands in conjunction with a sportland. This sportland is managed by George Galgano and the success of the craneland is largely due to the efforts of Mr. Galgano. Mr. Cristafano is also the owner and sole operator of the only Penny Arcade in New York, under the supervision and management of Louis Peterson.

The annual affair of the AMA has definitely been decided to be held at Broadway's leading night club, the French Casino, Seventh avenue and 50th street. It will be held February 25, 1936. This will be the outstanding affair of the year in the pin-game industry and many officials of the various departments are expected to attend as they have in the past.

## A New Broadway Craneland Opens

NEW YORK, Dec. 21.—Herman and Mac Cohen, well known to the digger industry here, have just opened a craneland at Broadway, off the corner of 50th street, in the very heart of the Rialto.

There are 17 Mutoscope cranes in this store location and from the very first day that the firm opened it has been attracting a tremendous patronage. The firm also plans to open other cranelands along the Big Street on the same order.

It is showing some very attractive merchandise in the machines and the craneland supplements its large operation of digger machines thruout this territory.

The firm is known as Crane Merchandise Company and is considered one of the most progressive in the country where diggers are concerned. New Yorkers are making the Broadway cranelands one of the most popular coin-machine enterprises in history. It is believed that in a short time others will also be dotting the street and that the cranes will soon be appearing in the newareels here.

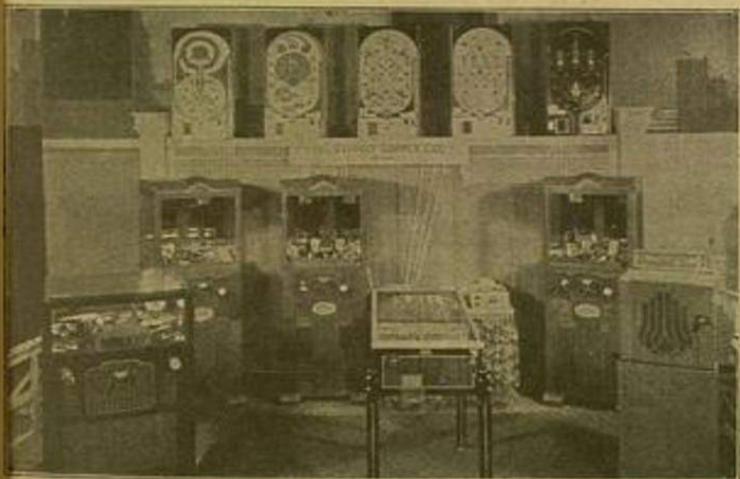


EXHIBIT BOOTH AT PARK SHOW—A view of the Exhibit Supply Company booth at the recent amusement parks' convention at the Hotel Sherman, Chicago.

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### Lazars Push Centa-Smoke

PITTSBURGH, Dec. 21.—B. D. Lazar Company, local distributing firm, is featuring the new Centa-Smoke, penny-play cigaret reel vender. J. D. Lazar, sales manager of the firm, reports that all of the firm's salesmen have expressed genuine enthusiasm for the machine. He feels that the unusually popular price of the game will be greatly appreciated by coin-machine operators.

The firm specializes in the sale of counter games. It has for the past months been displaying an unusually large assortment of these games and is said to have been greatly responsible for the tremendous sale of many of the most popular counter games on the market.

Mr. Lazar also explains that the great improvements on this machine are sure to bring it to the front within the next 30 days as one of the outstanding counter games the industry has featured this year.

He bases this prediction on the fact that the machine offers an unusual advantage to the operator because of the double-door arrangement in the back which allows the storekeeper to see the take-in register and to count all the coins played as well as the last coin played. The machine also has the gum refill compartment chute opening on back door, plus the unusual feature of a separate cash box for the storekeeper.

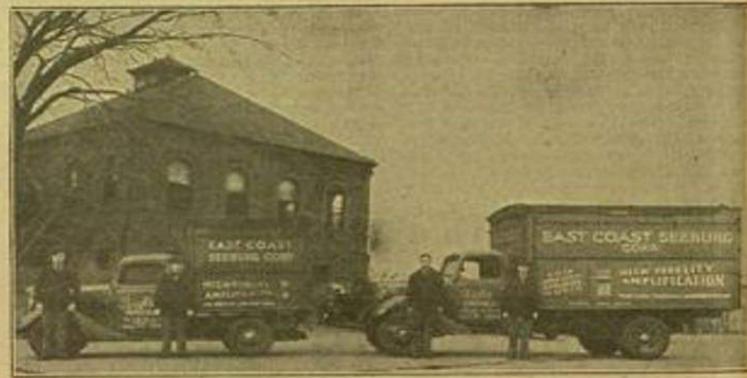
"All these features on the back of the machine, within easy reach of the storekeeper, save him time and trouble and allow him to use all the change that enters the machine without having to

buying 500 and St. Petersburg 150 of them this week from Carl Magee, of Oklahoma City, inventor of the Park-o-Meter.

And now along comes the automatic grocery store. Yes, Clarence Saunders, the originator of the Piggly-Wiggly system, announces the formation of Keedoodle, Inc. The idea of the chain grocery is to mechanize the sales of all package goods, and it sounds like it will click. Shoppers in Saunders' new stores will insert their coins and get their pound of beans, potatoes, etc., handed to them a la robot from behind glass-enclosed shelves. Yes, sir, this coin-machine idea still has plenty of surface to scratch.

When it comes to organizing, doing it in a hurry and doing it brown and proper, A. C. Hughes, of Electro-Ball Company, Inc., Dallas, has few peers. A. C. came into New Orleans Sunday, put plenty of good food on a table in the Convention Hall of Hotel New Orleans and left Monday afternoon, with New Orleans having a new organization, the New Orleans Music Machine Operators' Association. A good sound talk on the benefits of co-operation was all A. C. said, and the local music operators took the hint and got together.

New Orleans will have to open some more picture shows to take care of the sales of Astrographs, as Charlie Phillips, of General Novelty, begins to place them in each downtown flicker house. This week the new Negro house, the Palace Theater, put this machine in its lobby, and you ought to see the brown boys "get told dere fortun."



TRUCKS TO HAUL MUSIC—Two of a fleet of Chevrolet trucks of the East Coast Seeburg Corporation that haul weekly loads of Selectophone phonographs to Beasley Novelties, Inc., Washington, D. C.

drain his own register. These features make the Centa-Smoke the greatest counter game of its kind on the market," he stated.

All the branch offices of the firm and all salesmen will feature the Centa-Smoke.

### Using Plane for Service

POPLAR BLUFF, Mo., Dec. 21.—Walker-McCain Novelty Company uses a plane in its modern organization for the distribution of coin machines. In addition to the plane, three passenger automobiles and a truck are also used. The firm handles Pace's Races machines and other Pace products for the State of Arkansas.

H. M. (Mike) Walker says that his firm "is the largest operator of between St. Louis and Fort Worth. We also are distributors for several manufacturers of vending machines. We maintain our own repair shop and mechanics."

### Southern Trade Notes

Both Shreveport, La., and Beaumont, Tex., continue to seriously discuss consideration of installing the meter system of parking, and despite serious opposition from the press in the former city and from politicians at Beaumont the administration at both places appears to be ready to at least give the system a tryout. There are plenty of advocates for the system, and several other communities in the Gulf area are beginning to give the matter a little concern. El Paso, Tex., and St. Petersburg, Fla., both decided to give the meter a chance to solve its parking problem. El Paso

### Modern Promotes New Reel Vender Machine

NEW YORK, Dec. 21.—Modern Vending Company reports that the new Daval counter reel cigaret game, Centa-Smoke, is "the best of its type which has ever been manufactured."

Nat Cohn says this is the first counter game in the low-price field which offers a double back door with a register that counts every coin entering the machine and a separate cash box for the storekeeper. He explains that all the storekeeper need do now for change is to use the key that the operator leaves with him to open the separate back cash box and use whatever money is there.

He also explains that this cash box key does not allow the location owner to reach the mechanism nor the register, and that the operator therefore is assured of double protection without the necessity of having to go into the arduous task of counting the pennies that enter the machine.

This simplifies operation of this type of equipment, Nat says, and also arranges for much better play of the games themselves. The operator need have no fear of the machine being overloaded with coins, for the storekeeper will always keep the box clear.

Other features are the new cabinet design, the guaranteed mechanism, the cadmium plating which will prevent rust, last coin visibility, a gum refill which is also on the back of the machine, the new gum attachment and the sturdy general construction.

**Business Reports**

Operators in the smaller cities feel the beneficial effects in their cash boxes when the farmers are making money. Here is a recent report which indicates that the farmer will have more money to spend this winter and all business will feel the good effects. Says *The New York Times*:

"A combined cash farm income of \$6,110,000,000 for 1935, or 12 per cent more than for last year, together with an increase of 41,000,000 acres in the total area harvested, was reported today by the Department of Agriculture. The estimate was based on actual performance up to December 1.

"Altho prices averaged 13 per cent under those for last year's unusually short supplies, the heavier production for 1935 resulted in a total crop value of \$5,118,444,000. This was \$339,000,000 or 7 per cent more than the value of all field crops harvested last year.

"A corn crop of 2,202,852,000 bushels, representing a 60 per cent increase over that of the drought year of 1934, and a 21 per cent increase in the combined wheat crop to a total of 803,199,000 bushels headed a list of farm commodities which reflected substantially enlarged production compared with 1934.

"The income showing was more favorable than for any of the last several years. Income from crop production alone was placed at \$3,400,000,000, an increase of about 12 per cent over 1934, while income from live stock and its products was expected to reach \$4,230,000,000, an increase of 16.6 per cent.

"Benefit payments from processing taxes to farmers co-operating in AAA production control programs declined from \$394,000,000 in 1934 to \$480,000,000 this year due largely to a reduction in the amount of bounties to corn-hog producers. While harvested acreage was substantially above last year's total, it was still 28,000,000 acres, or 8 per cent, under the average for 1928-'32."

**Announce New Coin Chute**

CHICAGO, Dec. 21.—An improved magnetic coin chute has been announced by the Chicago Lock Company after some months of experimental testing by the maker and several leading coin-machine manufacturers. Improved considerably over previous coin chutes, the new product has met with general approval wherever tested and will probably be standardized on the forthcoming coin machines.

Chief of the advertised advantages are several anti-fraud features, simplicity of self-contained mechanism and long-lived efficient operation. The new magnetic chute offers three principal advancements in eliminating fraud. The chute permits a view, from the playing board, of the last two coins played, assuring the operator that each game is being played with a bona fide coin. A powerful magnet, one of the elements responsible for the name of the new product, detects steel slugs and prohibits their entrance into the machine. The third measure designed to safeguard the operator against dishonest players is the exclusive triple-dog ad-

tion which catches and blocks slotted or plugged slugs.

By heavily reinforcing the chute where breakdowns ordinarily occur, the manufacturer has lengthened the life of the chute, to maintain its smooth efficiency for a longer period of time. The heavy-duty slide is built so that it will not bend or jam. A common chute defect has been removed by eliminating the usual clash between the dogs and the coin hole. To avoid damage no dogs engage the coin hole, chipping the edges and scratching the surface. In place of the old arrangement special slots catch the coin slide at the outer edge, doing the same job with more efficiency.

**Penny Pack Helps Cupid**

NEW YORK, Dec. 21.—Another interesting and unique story concerning the money-making prowess of the Penny Pack cigaret reel counter game has come to light since publication of the story in a former issue where Penny Pack had helped an operator to purchase a store from its receipts.

It seems that a new operator was employed as an office worker for one of the large corporations here and was saving for some years to have sufficient money to marry the girl of his choice. They had been engaged for the past three years.

He liked the machine mainly for the reason that he was so lucky and that it helped cut down the cost of his cigarets, which were a real drain on savings toward his marital adventure.

One day on meeting the operator of the machine while he was servicing it, they fell into conversation and became very friendly. He was surprised when he learned what the machine had taken in for the week. In doubt, he later questioned the proprietor of the cigar stand, who admitted the truth of the story. With the little money he had saved and after due deliberation with his sweetheart, they decided to make a test of this business and first purchase one machine on a money return basis.

This was 60 days ago. Today he operates a route of 30 of the Penny Packs, drives his own little car, but, most interesting of all, he has married the girl for whom he waited three years, and claims he will forever be in the operating business due to Penny Pack.

**Recommended for Thrills**

NEW YORK, Dec. 21.—The Under and Over game by Daval Manufacturing Company, distributed here by Modern Vending Company, is reported to be one of the best thrill games in the business by an operator who has one of the first test machines brought into this area.

The operator attributes the thrilling action to the fact that only five balls are used in the game and that the players are in suspense until the very last ball is shot. He also says that the lights and the "under and over" arrangement of the score keeps the players on their toes and fascinated by the game.

Under and Over is reputed to be one of the best games to have entered the coin-machine market here and is rapidly gaining a large following from the operators who believe that the game will go on for many months.



**PIN GAME OPERATORS! JOBBERS! DISTRIBUTORS!**

You can now get these Eveready Batteries at a special discount!

**SPECIAL DISCOUNT OFFER**

**FILL OUT COUPON NOW**

Of course, Evereadys last longer—are more dependable—and are available everywhere.

**SEND THIS COUPON FOR INFORMATION ON SPECIAL TRADE PRICES**

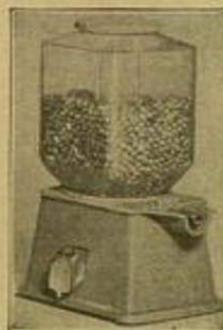
If you are a legitimate JOBBER, DISTRIBUTOR or OPERATOR of pin games, you can take advantage of our special trade quantity prices. For complete information, fill out this coupon and send it to—

National Carbon Company, Inc., P. O. Box No. 600, Grand Central Station, New York, N. Y.

NAME \_\_\_\_\_  
Distributor Jobber Operator  
    
 PLEASE CHECK

ADDRESS \_\_\_\_\_

UNIT OF UNION CARBIDE AND CARBON CORPORATION



**JUVENILE MOSE VENDER**

An all-purpose machine, and extremely rugged and well-built machine with the strongest of globe, locks, cash boxes, etc. Finished in two coats of baked red-orange wrinkle on a m.e.l. Can be adjusted in two seconds to vend at from 30¢ to 50¢ per pound. Practically any Nut or Pan Candy. Cheapest and best merchandiser on the market.

**PETITE VENDERS**

HALF THE PRICE, TWICE THE INTAKE. A Midget Size Machine With Giant Earnings. Place one on each table in Taverns, Clubs, Taverns use 15 and 20 machines.



**PEANUT VENDER**

Holds 1 1/2 Pounds of Nuts. Takes in 7¢. Will vend out completely in one night in ordinary spots. LOWEST PRICE VENDER ON THE MARKET. Also Peppet and Half Gout Style. WRITE FOR PRICES.

**SPECIALTY COIN MACHINE BUILDERS**  
 J. H. AUSTIN, Proprietor 617 W. Division St., Chicago, Ill.



**NEW ENGLAND**  
 WURLITZER-SIMPLEX OPERATORS  
 BANQUET  
 SHRINE CLUB, PROVIDENCE, R. I.  
 11/24/35

A NEW ENGLAND GET-TOGETHER—About 75 Wurlitzer phonograph operators from the New England States recently enjoyed a get-together at the Shrine Club, Providence, R. I.

ATTENTION, MINNESOTA!  
 Patco Parley, Sr.'s Keeney's Monnock, Electric Baffle Ball, ready for delivery. DRIVE IN! Used Bargains. We need 200 good Used Games to be traded in on the above. Send List. LEARY, MANGUSON & JENSEN COMPANY, 56 East Hennepin Ave., Minneapolis, Minn.

**WANTED MILLS MACHINE**  
 2 Cedar Avenue OAKLYN, N. J.

**EXCLUSIVE TO OPERATORS-DISTRIBUTORS!**  
 New Rotary Clock making history. Want in on biggest exclusive in Babcock history? Write G. C. NOV. MFG. CO., 4331 Ravenswood Ave., Chicago.

**Roland J. Johnson Passes**

NEW ORLEANS, Dec. 21.—Roland J. Johnson, 44, manager of the Automatic Sales Company, local coin machine firm, died suddenly at his home in this city Monday. Funeral services and burial were held Tuesday. He is survived by two sisters and one brother.

# DAILY DOUBLE

DOUBLE ACTION • ONE BALL PAY TABLE •



Thundering down the Stretch to a WINNER! That's what you do when you BUY DAILY DOUBLE—the World's FIRST DOUBLE-ACTION ONE-BALL PAY TABLE! Sizzling, double action, with remote control Pari-Mutuel play, that sets the winning odds, Top payout \$2.00. WIN-SHOW-PLACE instead of numbers becomes the new feature! DAILY DOUBLE is already EARNING the BIGGEST PROFITS in history for OPERATORS EVERYWHERE!

Repeat Orders For Larger Quantity Every Day—Prove Daily Double Best Pay Table

STANDARD 20" x 40" ONLY \$77.50  
DE LUXE 23" x 45" ONLY \$89.50

DAILY DOUBLE is YOUR game—built for YOU—so that YOU may EARN the BIGGEST PROFITS in YOUR CAREER—RUSH YOUR ORDER for DAILY DOUBLE TODAY!

Both models are Priced Tax Paid F. O. B. Chicago. Check Separators \$5.00 extra. RUSH YOUR ORDER TO YOUR NEAREST JOBBER TODAY!

DAVAL MFG CO. 200 SO. PEORIA ST. CHICAGO

## CENTA-SMOKE

The greatest BUY in the industry! A sensationally priced cigarette reel counter game! Here's a chance for every operator to clean up with CENTA-SMOKE. At this Low Price—Y-O-U C-A-N'T LOSE!! Every feature for bigger profits is built into CENTA-SMOKE!

ONLY... \$12.50 EACH

One-third with order Salomo C. O. D.



ALL THESE NEW FEATURES  
Double Back door with Special Take-in Register built visible from outside, at only \$2.00 extra. Separate cash box so that key can be left with store-keeper. This key does not allow entrance to Register or mechanism.  
BALL GUM 1/2 a Box (100 Pieces); Gum Lata, 100 Pieces, \$11.50

JOBBERS—WRITE FOR SPECIAL PRICE!  
SICKING MFG. CO., INC. 1922 Freeman Ave., Cincinnati, O.

### ATTENTION OPERATORS—NEW AND USED MACHINES

Rodeo—One Shot..... \$72.50	NEW MARBLE GAMES	Manhattan..... \$42.50	Mammoth..... \$98.00
Footway..... \$7.50	Flying Colors..... 39.50	Buffe..... 47.50	Golden Harvest (payout) \$7.50
Sportman..... 90.00	King Fish..... 74.50	Lucky Stars..... 44.50	Carolina..... 77.50
Prospector..... 79.50	Cheer Leader..... 44.50	Parson Model Jr..... 89.50	Hunter..... 79.50
Jumbo..... 39.50	Flying Tuff..... 89.50	Model "A" Ivory Golf..... 57.50	
Spiffie..... 39.50	Model "B" Ivory Golf..... 74.50	USED MARBLE GAMES	
		Live Power..... \$16.50	Jig-Saw..... \$ 3.50
		World Series..... 3.00	Party Second Street..... 3.50
		Scotland Sc Play..... \$19.75	King Bix, Jr..... \$29.70
Wagon Wheels..... 19.75	Mysterious Eye..... 67.50	Horse Shoes..... \$12.50	L. O. U..... 12.50
Spark Plug..... 25.50	Oral Vender 1c Play..... 53.50	Yams..... 12.50	Tickle..... 17.50
Penny Sinner..... 13.75	Dial Vender 5c Play..... 57.75		
Tavern Vender..... 13.75	Natural..... 8.00		
	USED COUNTER GAMES		
	Baby Shoes..... \$10.00	Pipe Eye..... \$10.00	
Sweet Sally..... \$ 8.00	Dize-O-Matic Vender..... 8.00		
Twins..... 8.00			

TERMS: 1/3 DEPOSIT, BALANCE C. O. D.  
ROANOKE VENDING MACHINE EXCHANGE  
101 COMMONWEALTH AVENUE ROANOKE, VIRGINIA

### GUARANTEED USED MACHINE BARGAINS

Beam Light..... \$ 8.00	Pin Games	Counter Games
Beacon..... 7.50	Bank or Balm..... \$ 3.75	Jackpot Win-A-Pack with Divider, 22c new..... \$12.50
Cannon Fire (Large)..... 8.00	Major League (Large)..... 8.00	Gum Vender with Divider 10.00
Oris Cross Allite..... 9.00	Signal, Gr..... 8.00	Four Star Review..... 9.00
Flying Colors..... 15.00	Split Second (New)..... 8.00	Rockola 4 Jacks..... 4.00
	Spot Light..... 12.00	
	These in Line..... 10.00	

Write For Special Prices on Any Other Used Machines You are Interested In.  
TERMS: 1/3 Deposit, Balance C. O. D.  
These Games have been overhauled from top to bottom. The cabinets are washed and polished. All batteries are tested for voltage. Paying fields are trim and clean. No dirt runs around runways. No best pins. Legs are strong and firm. Odds chosen smooth.

MILLER SALES CO., 4404 Manchester Ave., St. Louis, Mo.

## Pittsburgh's Show Special

Local party being formed to attend national show in Chicago

PITTSBURGH, Dec. 21.—A party of local jobbers and operators will be headed for the National Coin Machine Exposition in Chicago, opening January 13. Heading the parade here will be Sam Strahl and Meyer Abelson, of the American Cigaret Machine Company; J. D. Lazar, of the B. D. Lazar Company; R. P. Ross, of the Oriole Coin Machine Corporation; Gus Georges, Leon Paschales, Edward Foster, Sam Shapiro, Sam Chabin and Fred Ludin. Several others will be added to the list by train time. Mr. Strahl and Mr. Abelson report that they will be on hand all four days of the show at the Northwestern and Atlas Vending Company booths and will be pleased to renew old acquaintances and make new ones as well.

Sam Strahl, of the American Cigaret Machine Company in Pittsburgh, returned from a five-week business tour thru the East and reports business as most encouraging. His tour and business results convinced him that the merchandise machine industry is growing by leaps and bounds.

Officers of the local retail druggists' association are planning to give formal recognition to the pin-game industry as a vital sideline in their business during the 1936 convention of the National Association of Retail Druggists, which will be held at the William Penn Hotel in Pittsburgh in September.

## Kalamazoo Unit Being Organized

DETROIT, Dec. 21.—A number of leaders in organization work here went to Kalamazoo last week and organized a local group. E. C. Bourden, Lawrence V. Rohr, H. V. Barber, Frederick E. Turner and Warren R. Zerby went from Detroit. No name has yet been selected. M. Pieters was elected president. Other officers and directors were also elected. Another meeting is scheduled to be held at Kalamazoo shortly to complete the organization. The group then went on to Grand Rapids and organized a local unit there.

The Automatic Merchandisers' Association of Michigan was formed at Grand Rapids. L. L. Lane was elected president. Mr. Turner stayed over at Grand Rapids until Thursday, the rest returning on Wednesday.

Mr. Zerby said: "The Grand Rapids association looks like a real one. Mr. Lane is a high-caliber man who knows how to go about an organization like this. Grand Rapids is to have a new license ordinance, which the new association will have to face right at the start. They are going about it in a businesslike way."

This is the first time there has been a local organization in either city. In each case the membership joining at the meetings was about 20. These groups will probably function as units of the AMA, altho they have not yet affiliated. The State organization will meanwhile assist them in every way to complete organization, Zerby said.

## Ask Ops To Be Patient

CHICAGO, Dec. 21.—In a plea for patience on the part of operators and jobbers clamoring for Bally Derbys, Jim Buckley, sales manager of the Bally Manufacturing Company, revealed the fact that Bally is working night shifts to catch up on orders.

"We thought we were busy at the start of the Jumbo run," says Jim, "but now with Jumbo still going strong and Bally Derby sweeping the country we are being run ragged. We are crowding the factory to capacity and working nights, and operators who schedule their orders ahead may rest assured that everything possible will be done to give them speedy delivery."

## CENTA-SMOKE

IT'S THE NEW SENSATION!



ONLY \$12.50

THE Newest and the Best with the finest operating feature in history! Special double back door with built-in, take-in Register at \$2.00 EXTRA—also Separate cash box for storekeepers. Storekeeper cannot reach Register or mechanism with his cash box key. Jobbers—Operators—RUSH YOUR ORDER TODAY!

**BIRMINGHAM VENDING CO.**  
2117-3rd Ave. N., Birmingham, Ala.  
PHONE 3-2327.

## BIG PROFITS for Salesboard Operators

Handling Our New **CANDY BOARDS**  
Complete Deal of 21 Boxes Costs Only \$5.75  
Brings the Dealer \$15.00

Here's a Wonderful Opportunity for Salesboard Operators to Cash in on Some Extra Good Profits. Every item in the deal is well known and a prime favorite. Order right now and get the business. Deal consists of the following:  
12 Half-Pound Boxes Schell's Chocolates.  
6 Full Pound Boxes Chocolates.  
3 Three-Pound Boxes Mrs. McLean's Fudge Chocolates.  
1 Three-Hundred-Hole Salesboard.  
21 Winning Numbers.  
Your Cost Complete Only \$5.75.  
Deposit of \$3.00 is Required on C. O. D. Orders.

Send for complete list of Turkey Candy and New Salesboards. Xmas edition of the Hunter Catalog is now ready. When requesting our mention your line of business.

**LEVIN BROTHERS** Terre Haute Indiana

## MERRY XMAS To All Operators

"Including those who have never bought from me."  
THIS IS MY FIRST AD!  
CARL W. LUYTIES  
CARLOT PRODUCTS CO.  
2204 S. Jefferson Ave., St. Louis, Mo.

## SELLING OUT

Skyscraper..... \$ 7.50	Subway..... \$ 5.50
Oris Cross..... 6.50	Action..... 6.50
Live Power..... 4.50	Signal Gr..... 8.50
Signal Jr..... 9.50	Frisky..... 12.50
Major League Jr..... 8.50	Major League..... 5.50

### AUTOMATICS.

Put 'n Take..... \$17.50	Rapid Fire..... \$17.50
Red Arrow..... 17.50	Ace..... 23.50
Sportman block cab. 14.50	Sportman, walnut body 13.50
Sportman, visible..... \$25.00	Mills Sc Blue Front Mystery Gold Award Venders..... \$17.50

**BOYLE AMUSEMENT CO.**  
522 W. Third, Oklahoma City, Okla.

### CLOSE-OUT

PUT-AND-TAKE, \$17.50; SPORTSMAN, \$17.50; RED ARROW, \$17.50; LIGHTNING, \$23.50; Other Machines, \$15.00 Up. All in good working order. 1/3 Cash, Balance C. O. D.  
C. E. WEEK, Birmingham, Ill.

It Helps You, the Paper and Advertisers to Help You the Billboard.

### Maser and Bride Given Reception

CHICAGO, Dec. 21.—H. R. (Hank) Maser, West Coast manager Pace Manufacturing Company, and his bride, the former Mary McQuaid, arrived in Chicago Thursday morning, December 19, on the Los Angeles Limited.

They were given a royal reception and presented with the keys to the city. Secretary of War G. H. Dern and party, descending from the car with the bride and groom, were confused as to whom all the honor was accorded. Camera-men took pictures of both to be sure they had the right party. H. L. Baker arranged with Chicago police to arrest the groom, and after considerable explanation by Maser and H. L. Baker they succeeded in convincing the police that he was "not guilty."

Baker and his famous Chocolate Soldier Band greeted the bridal couple with fitting tunes, opening with California, Here I Come; Hail, Hail, the Guy's All Here; Oh, What a Pal Was

Mary and How I Wish I Were Single Again. The bride was presented with bouquets of flowers, rice and old shoe. The procession then marched slowly thru the train shed, headed by the band playing a funeral dirge to the Canal street exit, where awaited a luxurious limousine (truck) furnished by the Pace Manufacturing Company shipping department. The truck was appropriately decorated with tin cans and signs reading, "Just Married," "Another Man Gone Wrong," etc. The truck, accompanied by the band, made its way to the Sherman Hotel, where it backed up to the curb and unloaded. The march then proceeded around the huge Christmas tree in the lobby of the hotel to the tune of Jingle Bells. The band played until the party reached the bridal suite, where Joe Huber, manager of the Coin Machine Show, took charge of the informal reception of officially opening the Coin Machine Convention.

There was a large gathering of people in the coin-machine business and, unfortunately, it was impossible to get all of their names, due to the crowds and confusion.



"HANK" MASER AND BRIDE ARRIVE IN CHICAGO  
MR. AND MRS. H. R. (HANK) MASER being transported from the Northwestern Railroad Station to the Sherman Hotel, Chicago, by several members of the Pace Manufacturing Company and their friends. Reading from left to right: The Famous Chocolate Soldier Band, which serenaded the couple as they alighted from the Los Angeles Limited Thursday morning, December 19; big Joe Huber, Thomas Sharkey, Joan Jerkens; "Hank" Maser, the groom; Mrs. H. R. Maser, the bride; H. L. Baker, Ed (Papa) Younger, Phil Ostedahl, and Ben Paulson. Standing on the truck at extreme right are Kate Smith and J. O. Bates. Jack Nelson, of The Billboard, is in front of the crowd arranging for the picture with The Billboard photographer.

# TRIPLE ACTION TRIPLE PLAY TRIPLE PROFIT

With Exhibit's Latest Counter Creation

## "BEAT-IT"

It's an entirely NEW Counter Game with an entirely new action—TRIPLE ACTION—that won't fail to get TRIPLE the play over any counter game—you ever operated. This spells TRIPLE PROFITS for you—so don't delay getting your order in now. It certainly is a real thriller, having a spinning number disc—galloping cubes—and a whirling "odds" ball—all controlled by a positive trouble-free mechanism—built into a handsome finely finished cabinet.



**NOTE:** In line with our policy of protecting the interest of the professional operator we do not advertise prices. See your jobber or write us.

## EXHIBIT SUPPLY CO.

4222-30 W. Lake St., - - CHICAGO

### SALESBOARD OPERATORS!!! READ! THINK! ACT! UNIVERSAL'S NEW RED HOT FAST MONEY-GETTER

35 LBS. OF CANDY—50 WINNERS.  
THE WORLD'S MOST POPULAR CANDY NAME  
OH HENRY!  
CANDY DEAL—FAST SALES—BIG PROFITS—THE HOTTEST DEAL OUT!

**50 WINNERS**  
35 LBS. OF QUALITY CANDY  
COSTS YOU \$5.75 BRINGS THE DEALER \$15.00

COMPLETE DEAL CONSISTS OF:  
14 1-Lb. Boxes Oh Henry! Creamy Caramels (cellophane wrapped)  
24 1/2-Lb. Boxes Oh Henry! Creamy Caramels (cellophane wrapped)  
12 1-Lb. Jars Oh Henry! Sunlit  
1 300-Header So Salesboard (50 Winners)  
COSTS YOU COMPLETE, ONLY... **\$5.75**

OH HENRY! CANDY DEALS ARE GOING LIKE WILDFIRE  
Operators everywhere are clamoring up on the BIG, FAST MOVING DEAL. Imagine 50 Fifty winners on a small, attractive 300-Header Salesboard. Dealers and their customers are clamoring for this deal. Here's a bank roll expander par excellence! A NATURAL! Get in on this profit scoop today. Order as the "BIG 50" deal. Don't wait... Order from this ad. A \$3.00 deposit required on C. O. D. orders.

EXCLUSIVE TERRITORY IF YOU CAN STAND PROSPERITY  
**UNIVERSAL THEATRES CONCESSIONS**  
4701 ARMITAGE AVE., CHICAGO, ILL.

ANY TWO GAMES LISTED ONLY  
SUPER "B"  
BLUE STREAK  
SIGNAL  
FLEET  
SUBWAY  
ELECTRO  
LIGHTNING  
ACTION  
**\$7.80**  
Full Cash  
With Order

ANY TWO GAMES LISTED HERE ONLY  
BEAM LITE  
SCORE-A-LITE  
REBOUND  
SINK OR SWIM  
MAJOR LEAGUE  
KELLY POOL  
FLY'S TRAPEZE  
STAR LITE  
**\$9.80**  
Full Cash  
With Order

### UPREME VENDING COMPANY INC.

557 Rogers Ave. 1418 Webster Ave. 922-8th Avenue.  
Brooklyn, N. Y. Bronx, New York New York, N. Y.

### WE WANT YOUR OLD GAMES CRAZY? NO!

We have immediate outlet for a large quantity of old used Pin Games, non-automatic and automatic. For a short time we will accept your used games as trade-ins on Kelly's new hot number, DICKIN. Write quickly giving list of games you want to trade, and number of DICKIN machines you want.  
HOUSTON, STELLE & HORTON NEW ORLEANS, 822 Carondelet Street.  
1616 Louisiana Street.

### SALES BOARDS

Complete New Line of the Finest Sales Boards on the Market at Unusually Attractive Prices. WRITE TODAY for Complete Catalog of this New Line—the prices will surprise you!  
WRITE FOR SPECIAL PRICE LIST ON ALL THE NEW AND USED GAMES!  
**HERCULES SALES ORG.** 1175 Broad Street, NEWARK, N. J.



### SALESBOARD OPERATORS

WHILE IT LASTS: Make a \$17.65 profit on an investment of \$2.00 by buying this 2,000-hole, 1c a sale product advertisement complete with 7 valuable premiums for only \$2.35.  
Limited Quantity on Hand, So Order NOW!  
Take in \$20.00 and pay out 18 packages Cigarettes.  
TERMS: 25% Money Order Deposit, Balance C. O. D.  
**NOVELTY SALES COMPANY**  
806 Walnut St. Philadelphia, Pa.  
WRITE FOR OUR NEW ILLUSTRATED CATALOG.

Takes in **\$20.00**  
Costs You **\$2.35**

### EASTERN DISTRIBUTORS

JACK POT BELLS, MILLS PEARL HARBOR, DIAL, TEN GRAND, MYSTERIOUS EYE, HOLD AND DRAW.  
**TICKETTE**  
KEYSTONE NOV. & MFG. CO. 26th and Huntington Sts., PHILADELPHIA, PA.

**Tops 'Em All**  
ELECTRIC  
**BAFFLE-BALL**

**ONE BALL**  
Automatic Payout with  
**MYSTERY JACKPOT**  
and **SIGNAL LIGHT**

Yes, sir, it tops 'em all in beauty in appeal in playing action and in profits. No wonder Chicago operators are clamoring for more Electric Baffle-Balls. This giant game has the greatest of all play attractions. **MYSTERY JACK-POY** with **SIGNAL LIGHT!** 23 by 40 inches... crammed full of tantalizing action and suspense. Watch the added excitement when the Signal Light flashes on. It means any payout hole filled releases the Mystery Jack-Pot. Also pays out extra Silver Awards on **TWO** Pockets. See for yourself. Get Electric Baffle-Ball today.

**GIANT SIZE**  
**\$89.50**

Tax Paid, F. O. B. Chicago.  
MINT VENDOR & CHECK REPAIR.  
TOR. \$10.00 Extra

**IMMEDIATE DELIVERY**

**YOUR JOBBER OR**  
**D. GOTTLIEB & CO.**  
2736-42 N. PAULINA ST.  
CHICAGO, ILLINOIS

**Gerber Acclaims Mutoscope Game as the Greatest Ever**

NEW YORK, Dec. 21.—Paul Gerber, of Gerber & Glass Distributing Company, Chicago, paid a flying visit to the factory of Bill Rabkin, International Mutoscope Reel Company, Inc., this city, and was surprised to see what he claims the most revolutionary game since the development of the pin game—and the game which he believes will be instrumental in bringing back even greater play than was experienced by the industry during the height of the pin-game popularity. Strange as it may seem, the game itself is as old as bagatelle. "Why didn't we think of this before?" is going to be the question raised by manufacturers and operators when they see it, just as they did when the pin game made its first appearance. Your great great grandfather played this game—ask dad, he knows.

Paul says that his hurry dash from Chicago to see Bill Rabkin about immediate delivery of the Photomatic machine has been made well worth while by being able to see this new game. He viewed it with pleasure in the inner sanctum of the Mutoscope experimental department. No members of the Mutoscope organization are allowed to enter this sanctum, aside from Bill Rabkin and the engineers employed.

Paul is simply wild in his praise of the game. He said that if he could have the game at this time it would allow him to reopen conditions in his own city. He claims that it is the first and only game of skill which has ever been presented to the coin-machine industry. He also says that the principle of the game is one with which the public has been familiar for a great many years, and that anybody would instantly know how to play the game. He believes that this new game will bring the same reaction to the industry which was created by the introduction of Contact.

He proudly stated that he is considered somewhat an expert critic on games in general and that he absolutely stakes his reputation on this new Mutoscope game as the greatest the industry has had in many years.

Bill Rabkin, somewhat modest in the midst of all this loud praise from the enthusiastic Paul Gerber, stated that the game would not be displayed, even in this city, until the opening day of the coming convention at Chicago. Bill says that he really was keeping the game hidden and had intended to spring it as a great surprise at the show, but that since Paul arrived he has been convinced, because of Paul's enthusiasm, that some advance notification of the surprise that Mutoscope has in store be made known to the industry in general.

Employees of the Mutoscope organization claim that Gerber has actually been going about the factory waving his arms and talking aloud in his effort to find a sufficient number of adjectives to describe the game. In fact, one employee stated he heard Gerber actually rehearse his first advertisements for the game aloud, thru glazed and happy eyes.

Paul is so convinced this new Mutoscope game, altho very simple, is the greatest this industry has ever seen that he also said it will bring a new era to the coin-machine industry and that this era will prove the most beneficial to the

coin-machine operator since the first big money-making games.

He believes that the absolute skill element, which is incorporated into the new product of the Mutoscope organization, is certain to revolutionize the entire manufacturing methods of the present day.

Paul is also arranging for faster delivery of the Photomatic machines to his offices, as well as the new Magic Fingers and the new 1936 Cranes. These machines have become the most outstanding of their type in the coin-machine industry today, he said.

**To Carry Photographer On Sales Trip in East**

NEW YORK, Dec. 21.—Lew Wolf, traveling sales manager for Fitzgibbons, Inc. is taking an official photographer on his next trip thruout New York State.

Due to the fact that the firm is publishing the interesting monthly home organ, *The Bally Coin Chute*, the editorial staff of the publication asked that a photographer go along with Mr. Wolf in his big Cadillac and take photographs of the various jobbers and operators thruout the State and in other States where Lew travels for the firm.

It was also the wish of John A. Fitzgibbons, president of Fitzgibbons Distributors, Inc., that Lew have the photographer along so that photos of all the offices of various jobbers and operators thruout the State can be framed and will appear in the new showrooms of the Bally Building, which is nearing completion.

Lew's big Cadillac is a regular traveling showroom in itself. He has with him the latest Bally games and also offers immediate delivery of games ordered by long-distance phone or wire. The photos will be on hand to make interesting pictures even of locations that are featuring the new Bally games, and which will also be sent direct to the Bally Manufacturing Company offices at Chicago to be preserved in book form.

**Atlas Novelty Installs Vending Machine Dept.**

CHICAGO, Dec. 21.—The Atlas Novelty Corporation announces the inception of a new department which is to feature merchandise venders of every type. The addition of such machine has become necessary due to the great demand from operators thruout the Middle West.

Eddie and Morrie Ginsburg, heads of Atlas, have placed the new department under the direction of William Pizaker, who has made a recent exhaustive study of merchandise venders and their possibilities. In addition to his new duties he will continue as head of the advertising and publicity department.

Arrangements are being completed with several of the country's leading manufacturers of merchandise venders for exclusive distributorship for the Middle West, and their products will be featured in Atlas booth 102 at the annual Coin Machine Convention. Among the machines to be presented are the Duette and Snacks, nut and hard goods venders. Other machines are yet to be announced.

**EXCEPTIONALLY LOW PRICES ON MACHINES IN FIRST-CLASS CONDITION**

5 Model P-10 Wurlitzer Phonographs	Each \$175.00	Sportsman	Each \$20.00
Gold Rush	20.95	Stampede	17.95
Rapid Fire	10.50	Gold Award	22.50
Put 'n' Take	12.95	De Luxe "46"	42.50
Bally's Ace	22.50	Traffic "A"	10.00
Prospector	29.50	Lone Star	10.00
Do or Don't	15.00	Gottlieb's Match Play	10.00

**IMPORTANT** No machines will be shipped at these prices unless a 50% Deposit is sent with order.

**EARL E. REYNOLDS**

SUITE 222 JEFFERSON HOTEL DALLAS, TEXAS



**QUICK TURNOVER**

What everybody wants today! Sells out in one day in average spot. 250-Hole 5c Six Cutout Board complete with six giant size Two-Blade Pearly Knives. Sells to location for \$6.00. Special price, sample \$3.50, ten or more \$3.00 each.

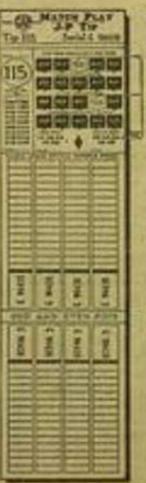
**H. G. PAYNE CO.**

312-14 Broadway, Nashville, Tenn

**MONARCH'S RECONDITIONED GAMES MEAN PERFECT GAMES**

Rings	\$15.00	Riotella	\$15.00	Globe Trotter	\$12.50
Big Game	15.00	Score-A-Lie	9.50	Signal, Jr.	10.50
Ball Fan	15.00	Beamline	9.00	Major League	8.00
Builder Upper	14.00	Sensatron	22.50	Rocket (Payout)	10.00
Five & Ten	12.50	Traffic Model C	9.00	Champion (Payout)	17.50
Flying Colors	17.50	Jockey Club	22.50	Rapid Fire (Payout)	22.50
Rockola 21	14.00	Rebound	8.00	Mills Equity (Payout)	27.50
High Hand	25.00	Par Golf	20.00	Gold Rush (Payout)	32.50
Gemco Baseball	15.00	Friky	19.00	Orchestra (Payout)	27.50

TERMS: 1/3 Deposit, Balance C. O. D. COMPLETE LINE OF NEW MACHINES. Be Smart! Get on Our Mailing List. Sample List Every Month. MONARCH COIN MACHINE CO., 2305-08 Armitage Ave. (near New Home), CHICAGO, ILL.



**TWO NEW JACK POT TIP BOOKS FOR TIP USERS**

**Sensational Sales Stimulators**  
FAIR PLAY-FOUR WAY J-P TIP BOOK has 21 seals that contain three accumulating pots to build the play and five trade pots that give the dealer an extra profit and the players an extra play.

**MATCH PLAY J-P TIP BOOK** has 20 seals that give the tip winner an opportunity to "Match" and receive one of the two accumulating Jack Pots. A novel and proven idea that is drawing the players and building the Jack Pots faster than any other book in history. Try them!

**TIP AND CONSOLATIONS ON EACH BOOK.** Originated by GAM—Look for Trade Mark and Copyrights.

Price per Dozen \$2.00; per Gross \$20.00; Sample 25c

Descriptive Circles Upon Request.

**Gam Sales Co.**

Manufacturers Only. 1321 S. ADAMS ST., PEORIA, ILL.



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ARE YOUR MACHINES SHOWING SATISFACTORY PROFITS?  
If Not, Give Our Attractive Line of QUALITY Bulk Confections a Trial.

Write for Details and Price List

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(National Candy Co., Inc.)

345 W. ERIE STREET

CHICAGO



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An attractive Colorful Production with 40 Winners and a possible \$10.00 Winner. Takes in \$30.00. Average Payout, \$13.60. Order now and be the first to introduce this Winner to your trade.

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1936 CATALOG ON REQUEST



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ORDER NOW on our 10-day trial plan. If TIA JUANA does not equal your expectations in that time, send it back, transportation prepaid, and your money will be refunded.

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Major League (Baiter) .....	8.00	Showdown (Poker Pin Game) .....	10.00	Winner (ABT Ticket) .....	17.50
Up! .....	12.00	Signal, Jr. .....	8.00	Traffic (Model A) .....	20.00
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				Contact, Sr. (5 ft.) .....	7.50

Terms: One-Third Deposit, Balance C. O. D.

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MAN 'N THE MOON ..... \$22.50

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## LOOK At These BARGAINS

CRACK SHOT .....	\$ 5.00	SIGNAL, JR. .....	\$ 6.50	SINK OR SWIM .....	\$10.00
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These Machines Are Reconditioned Before Shipment. Specify Method of Shipment.

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CENTRAL NOVELTY COMPANY

12 Years at 3124 California Avenue

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# HARLICH SALESBOARDS

The World's Finest Line  
FIRST CHOICE EVERYWHERE!



### \$50 To Shoot For!

The possible \$50.00 winner makes this board tremendously popular. It's a big beauty, printed in 2 brilliant colors on a metallic front. Takes in \$100.00, average payout \$41.00—average gross profit, \$59.00. Jumbo board, extra thick, with large tickets—comes equipped with cassettes, and fraud-proof tickets for large winners.

No. 2005 Price Each \$6.08 Plus 10% Tax

### Positive Payout

including a \$10.00 and a \$5.00. The splendid flash and definite payout make this board sell at breakneck speed. Takes in \$50.00, pays out \$24.30—gross profit, \$25.70. Jumbo board—price includes cassettes and fraud-proof tickets for \$10.00 and \$5.00.

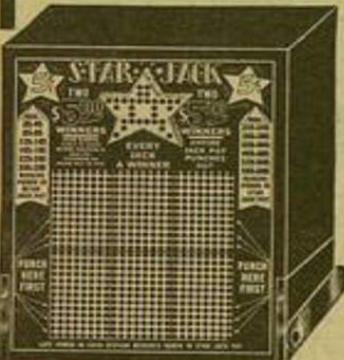
No. 1024 Price Each \$3.47 Plus 10% Tax



### Two \$5.00 Winners

Another attractive jackpot board with positive payout. Takes in \$30.00, pays out \$15.50—gross profit, \$13.50. Jumbo board, with cassettes.

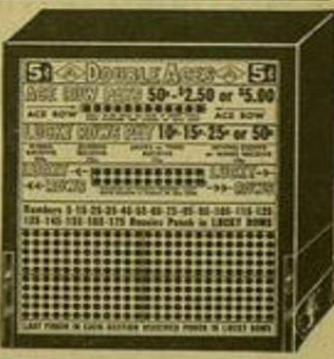
No. 630 Price Each \$2.10 Plus 10% Tax



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There are 2 shots into the \$5.00 Ace Row on this little board. It will sell out to the last punch—quickly. Takes in \$12.50, average payout \$5.38—average gross profit, \$7.12. Jumbo board, with cassettes.

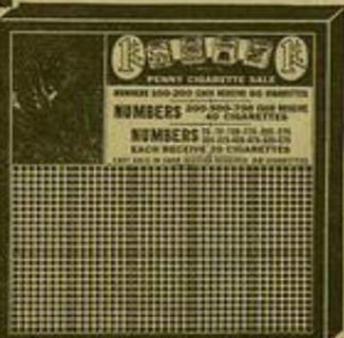
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# Gold Medal

**TWO PLAYING FIELDS...**

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The first ball travels past the rebound spring to the lower playing field. Here there are holes that designate the reward for skillful play. The player then has five balls to spell either of the words, Red, Blue or White on the upper field. Extra large holes and one-inch steel balls add plenty of pep to the action.

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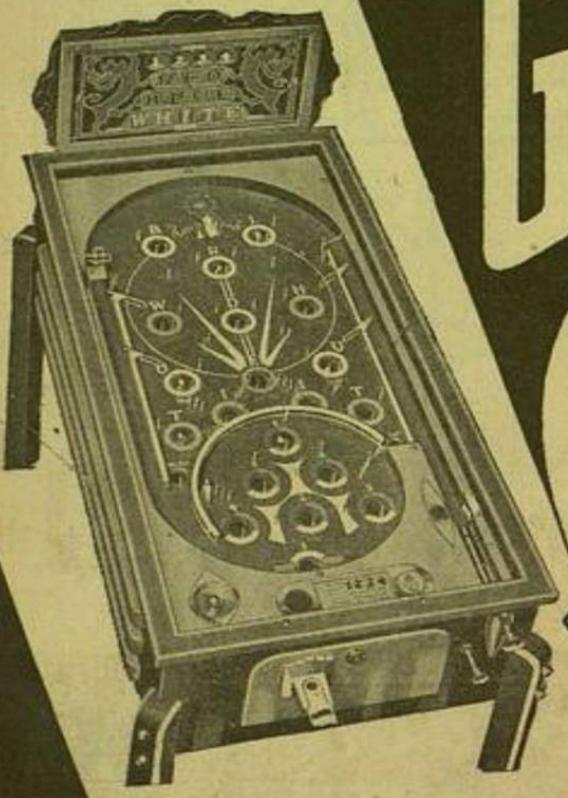
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600 Hole . . . . . Form 3810  
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**THE** Newest Penny Cigarette Reel Counter Game at a **LOW PRICE** that allows it to be operated in **ANY LOCATION!** Again **LAZAR** brings you the newest **HIT — FIRST!** That's why it **PAYS** to deal with **LAZAR!** Enclose 1/3 certified deposit, balance shipped C. O. D.

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Centa-Smoke comes equipped with Take-In Register—slide from back, for \$2 extra. Shows last coin played. Has **EXTRA** door with lock, giving access to cash contents but not to mechanism or Register. Operator can now trust the location with key to cash box, for Register tells him how much money went in. Centa-Smoke is **SENATIONAL—ORDER NOW!**

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**SALESBOARD OPERATORS**  
2,400 in sales takes in \$24.00, nets \$19.50 after Cigarette payout. You can sell outright to dealer for \$7.75. On 50% commission you collect \$9.65. We carry a large line of Penny and Nickel Boards, complete with Merchandise. We manufacture Blank Boards, a complete line of Cut-Out Boards—in fact, any kind of Board you want, at the right price.  
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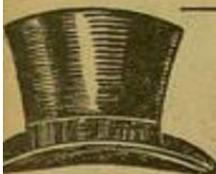
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Hundreds of locations waiting for this new, 10 stop Reel Cigarette Machine. SPIN-A-PACK location tested and guaranteed for 2 years against mechanical defects. Average payout 50%. Double Door and Register are made for the purpose of allowing the operator to leave key with location for lower door. Register keeps track of all plays. Register shows through special window. Operator retains key for upper door. No one can tamper with register.

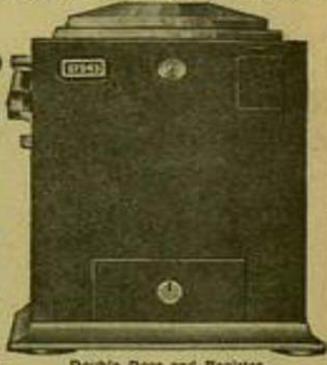


Plain Model, Single Door

Plain Model, \$12.00

With Register and Double Door, \$1.50 Extra

BALL GUM 15c a box (100 pieces) CASE LOTS, 100 Boxes, \$12.00. 1/3 Deposit With Order.



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GENERAL AMUSEMENT GAME CO.

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YOU'LL BELIEVE IN  
SANTA CLAUS WHEN  
YOU COLLECT FROM  
**BALLY DERBY**

**1-BALL Play**  
1-INCH BALL



**50" by 24"**

Manufactured under exclusive arrangement with Pacific Amuse. Mfg. Co. Licensed by Consolidated Pat. Corp. (Pat. No. 1,802,521 and Ace Pat. Corp. (Pat. No. 2,010,966).

**CHANGING ODDS  
INSURES REPEAT PLAY**

Odds on ALL pockets automatically change EVERY TIME a coin is deposited! And players can't resist playing again and again, as they never know when the **EASIEST HOLE ON THE BOARD WILL PAY TOP ODDS OF 30 TO ONE!** The result is REPEAT PLAY by the hour! And on top of that the **DAILY DOUBLE** and **BALLY PURSE** pockets pay **MYSTERY AWARDS OF 50 Cents to \$1.50!**

No wonder BALLY DERBY tops even Jumbo for big, steady collections! No wonder the factory is working day and night to meet the tremendous demand for BALLY DERBY! Give yourself a Christmas present that will earn money for you all year 'round—order BALLY DERBY today!

PAYOUT MODEL

**\$115.00**

Check Separator \$5.00 Extra. F. O. B. Chicago.

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**\$123.00**

ALSO SEE **GOLDEN HARVEST**  
**10-BALL PAYOUT SENSATION**

*Wire Your Jobber Today!*

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# Resolved



that 1936 shall be a Banner Year for Coin Machine Operators! Let's take a toast to one machine that's bound to **OUT-RIVAL** everything else—It's Pacific's Mighty 1-Shot **ODDS-CHANGING** Game! It's "**PAMCO PARLAY**" Senior—It's "**PAMCO PARLAY**" Junior—destined to **OUT-PLAY—OUT-LIVE**—and **OUT-EARN** all competition! So ring out the old—and ring in the **NEW!** Ring in

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