

The Billboard



Fall Special

AUGUST 31, 1940
15 CENTS

In this issue

FACTS AND FIGURES
ON THE 1939-'40 LEGIT SEASON

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LEGIT PRODUCTION DOWN

Ice Line Pay Is Upped Thru AGVA Contract

NEW YORK, Aug. 24.—Four line girls in the ice-skating show at the Hotel New Yorker received salary increases of 110 each this week as a result of negotiations between the American Guild of Variety Artists and General Amusement Corp., which books the show. Minimums are now \$60 net (contract figure is \$85, but 110 is deducted for GAG commission), which brings the line minimum up to that obtained for the chorus in the New York Ice Revue and Ballet in Philadelphia.

The establishment of the \$60 minimum is a direct result of a plan worked out by the cast of the show at the New York World's Fair Winter Wonderland for the union. Acting as a committee specializing in the ice-skating field, the performers drew up a schedule of salaries and working conditions which were also the basis for the contract for the indoor skating at the Philadelphia show, and will be used in further negotiations with the Arena Managers' Association for *Ice Capades of 1941*, and Arthur Wirtz, of Smart Productions, for the Sonja Henie touring show and the ballet at the Radio City Center Theater. Details of the skaters' minimums for static and touring shows, and other conditions of closed shop agreement were listed in full in *The Billboard* last week. The cast at Winter Wonderland is on a \$50 and \$75 minimum for chorus and principals, respectively.

The increase at the New Yorker had been pending since May 27, when AGVA, the hotel and GAG signed a contract for the ice show. Tommy Rockwell, of GAG, however, was on the coast at that time, so the union gave the bookers a two-week grace. The wait, however, extended into months. Last week the union called for a showdown.

PHILADELPHIA, Aug. 24.—Mistic Corp. of America is negotiating with Ray Fabiani, of the Philadelphia Gardens, to take over the New York Ice Revue and Ballet, which will close here Tuesday (27). Show is scheduled to play at the Syracuse (N. Y.) Fair thru Labor Day.

Rankine Loses Side-Show Equipment in R. & C. Fire

DES MOINES, Aug. 24.—A fire on the second flat on Rubin & Cherry Exposition's train while making the jump from Billings, Mont., to Iowa State Fair here did an estimated \$3,000 damage to Tom Rankine's Freak Side Show. Fire started about six miles from Ansay, Neb., from a spark from the locomotive, and all of Rankine's equipment was lost.

When the fire broke out the train was stopped, and although some of the workmen came up with extinguishers, the train crew, rather than risk the entire train, cut loose with the burning flat and ran into Ansay at top speed, where the fire was extinguished. Train, which was held up two hours by the fire, arrived here Tuesday, and Deputy Howard did a good job of laying out the highway. Mrs. Taylor and Monkey Show joined here, coming from Dodson's World's Fair Show, Sam Ward, who arrived early, received much space in local newspaper and tendered the press a dinner in the cookhouse Wednesday night.

Lillian, Dorothy Gish Together in "Father"

CHICAGO, Aug. 24.—For the first time since their childhood, the Gishes, Lillian and Dorothy, appeared together recently in a stage play. Following the retirement of Shirley De Me from the role of Nora in *Life With Father* because of illness, Dorothy Gish, who was visiting her sister, star of the play, stepped into the role for a matinee and a night performance. Next day Nellie Burt, who played the role in the New York company, came on and has continued in the role here, as well as understudying Lillian Gish in the leading role.

Shortage of Big Units Forces RKO To Produce Its Own Show

NEW YORK, Aug. 24.—Decision of RKO to produce its own girl unit this year brings to light a shortage of acceptable units. RKO is lining up talent for a unit to open at the Colonial Theater, Dayton, O., September 27. Already signed are the Three Sailors, Royal Sammons, Clyde Hager and the Three Martells and Mignon. Dave Blinn, producer at the Palace, Cleveland, will stage the show.

According to Bill Howard, RKO booker, the shortage of girl shows is especially acute for the new season. Many of the 15-people units, he claims, are not suited to class houses catering to family trade. Many audiences, he says, have been burnt by shoddy traveling shows whose main stock in trade is amut. Family audiences, he says, shy away from these shows.

The unit now being produced will carry a cast of 45 and will be called *Half-Bull*.

According to Howard, the only other available unit which can be played is George White's *Sensational*.

Season of 1939-'40 Sets Record Lows; Only 97 Stem Productions

NEW YORK, Aug. 24.—As predicted here almost a year ago, the legit season of 1939-'40 was remarkable chiefly for two conflicting trends. The number of productions went down drastically, to establish new lows for Stem legit all along the line; and, at the same time, the attendance at these shows that were open actually rose. Only 97 productions were seen on Broadway during the season, as compared with 110 the season before and 303 in the boom days of 1937 and 1938. On the other hand, although the total number of productions dropped by 13 (or more than 10 per cent), the at-

tendance index, as shown by the number of programs distributed by the New York Theater Program Co., rose over last year, going from \$485,000 to \$771,200. The average per show rose by more than 13,000.

Explanation of the seemingly conflicting trends was given in the prediction made a year ago and depends not on the theater itself but on outside world events. The new European war, the constant danger of American involvement, the imminence of a Presidential election in a time of alleged crisis; plus the public excitement caused by such revolutionary changes in the American way of life as the proposed pent-time conscription, all forced potential angel money into hiding. Backing had threatened to emerge at the end of the previous season; but national and international events made the future of the entertainment field precarious financially; and a world at war indicated other channels for investment to those who were willing to gamble. In addition, the film flood, which might under ordinary conditions have once more increased its investments in legit, was hit hard by the collapse of its foreign markets. All things combined to make backing scarcer than it was even in the depression days, and thus led to a complete quantitative collapse of Broadway productions.

On the other hand, these same factors set the theater up more strongly than ever in the public mind as a place of badly needed escape. People with minds, nerves and emotions battered by world events sought the theater as a place of temporary refuge. At the outbreak of the war it was predicted that the hit shows would get better patronage than at any time since the boom days; and the prediction has been amply borne out by fact, as the program index proves.

Escapist Shows

Also indicating the truth of this trend is the fact that primarily escapist shows were, by and large, the greatest successes of the season. Only one play dealing with contemporary events drew any large public response; against this weigh the continued strength of musicals (which up to the previous season had languished in a deep decline) and the general trend of most of the straight plays that managed to reach hit classification. These included a Broadway satire, a nostalgic piece about family life at the turn of the century, a comedy about a college professor and an ex-football hero, a starring vehicle about a woman's marital troubles and a fantasy about the humanity of battles in a West Coast dire.

Chronologically, the season was unorthodox, as may be seen by a glance at the chart showing the number of plays running on Broadway from week to week. With the total number of productions down, the number of shows running never reached the peaks of previous seasons; but the most startling feature is the fact that the peak of the 1939-'40 season came, not at Christmas (the old traditional high point) or at the end of February (a trend evident the last few years) but on April 8—a time when, according to recent computations, the season is supposed to be over. The peak was a meager 20 shows; the two next highest weeks, with 23 shows each, were March 30 and May 4.

This, of course, was due to the post- (See *The Legitimate Season* on page 22)

This situation also reveals the fact that unit producers are unwilling to lay out coin for large units. Their contention is that there are an insufficient number of houses that can support an expensive show, and so they are unwilling to gamble on any production calling for more than 15 or 20 performers.

Two of the more successful units which played all season last year may not reach the road for some time. Dave Apollon's unit has been disbanded and Apollon has signed for a part in the Ed Wynn show, *Boys and Girls Together*. Counternal Veit's unit broke up recently after an engagement in Los Angeles.

Benny Davis is rehearsing another protege unit and says he expects to go into *Loew's State* here late next month.

George Chooze says he will put out a unit this season. Harry Howard is planning two units in association with George Dahlin. He is using titles not used last year, *Hollywood Hotel Revue* and *World's Fairfest*.

New York Niteries See Bright Fall Season; Several New Spots

NEW YORK, Aug. 24.—Night club prospects for the fall are generally brighter, with many spots that shuttored for the summer making opening announcements. In addition, several new spots are preparing to debut.

La Martiniere, with Dario again operating, is to reopen September 11, with a show tentatively set to include Georgia Tappa, Val Olman's Band and Corbellio's Latin music. The spot will remain closed Monday nights throughout the season.

Cato Society will open an uptown branch September 27 on the site of the Surf Club, which was destroyed by fire last winter. Several of the personnel from the Greenwich Village site will be transferred to the new East Side club. Talent that will switch uptown includes Hazel Scott, Albert Ammons, Meade Lux Lewis and the Golden Gate Quartet. A septa name band may join this crew.

The Hotel White will resume its entertainment policy at the Mary Murray Room September 17. Lou Lang will lead

the band and direct the room's entertainment policy. The spot will probably have a dance team throughout the week, with a larger show on Tuesday nights.

The Club Empero is set to open on the site of the Mon Paris, which folded in June. The spot will be operated by Don Hooley and Helen Kane, who will double as entertainers. Opening is set for mid-September.

In Greenwich Village, the Club Gaucho, operated by Pedro Valli, and the Greenwich Village Casino, owned by Jim Riley, will also reopen early in September. The latter will use a six-girl line and four or five acts, while the Gaucho will continue with the same four-act policy as last season.

The Persian Room of the Hotel Plaza will go in for girl shows, having engaged Russell Markert, producer at the Radio City Music Hall, to stage a presentation.

Bobby Martin will open a Latin spot September 21, to be labeled *La Comparsa*. The site will be the defunct Nine o'Clock Club, operated by Sherman Billingsley last year. Oscar Roche will operate the club with Martin.

The Kit Kat Club, which closed when its liquor license was revoked, has apparently straightened out its difficulties (See N. Y. NITERIES on page 25)

The Expo's Dough
Crosses of attractions and other projects at the New York World's Fair appear in the World's Fair Department of this issue.

The Index
Appears on Page 36

NEWSMEN AIR P. A. PEEVES

Claim Club and Hotel Publicity Men Don't Know News Value, Are Unimaginative; Suggest Remedies

By PAUL DENIS

NEW YORK, Aug. 29.—Newspaper men have a lot of peevishness concerning night club and hotel press agents, but apparently they don't believe anything can be done to improve the situation. At least, that is the feeling of 93 local night club editors, columnists, syndicate writers,

food and liquor editors, society writers and magazine men who voted in *The Billboard's* Second Annual Hotel and Night Club Publicity Poll. Most of the writers complain that press agents try to break in poorly written, overwritten, inaccurate news, that the press agents are unimaginative, rude, boring and that they lack a news sense or real understanding of editorial needs and procedure. One syndicate writer brushed off the p. a.'s with the crack that "they're all dead," but another countered with, "They are a pretty decent bunch who are just trying to earn a living."

Altho practically every one of the 93 newspaper men had some sort of complaints to make against the p. a.'s, there is hardly any doubt that these same newspaper men would really miss the co-operation of the press agents if press agents were suddenly wiped out. As one columnist said last week, "Not one of us could turn out our column without the press agent's help."

For peevish of the syndicate writers concerning night club and hotel publicity methods:

"Untruthfulness"

Louis Bobel, Journal-American syndicated columnist: "Untruthfulness on part of most night club press agents. Hotel publicity men adhere to stereotypes, ancient methods. With exception (See *Newspapermen Air*, on page 28)

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Sicell Reception!

NEW YORK, Aug. 24.—A small night club agent in the Palace Theater Building who closes his office during his vacation posted the following notice on his door this month: "Back August 26."

Upon his return he will find the following comments written around the card by acts who dropped up to see him: "Maybe," "Who Cares?" "Stay There," "Why Don't You Pay Your Rent?"

Thru Sugar's Domino

Fingerprinting Cafe Folk Good But Risky Move

KQV Ties With Arenas

PITTSBURGH, Aug. 24.—In a unique deal between auditorium promoters and a radio station, KQV will become exclusive outlet for the new Lawrenceville Arena scheduled to begin operation next week on a year-around schedule that will include vaudeville shows, dances to name band music, boxing, wrestling and miscellaneous attractions.

The Arena opens September 6 with the first performance of Pittsburgh Jamboree, KQV version of a Major Bowes round-up, under the direction of Jack Meridian, station program-production manager. Name band dancing will begin September 14 with Dick Stabile, and will continue every Saturday thereafter, with KQV broadcasting the music.

Boxing will be held Tuesday or Thursday nights during the winter, with the station reporting it as a sports event; and wrestling will be scheduled sporadically.

The Arena is being operated by Fritzie Zivie and associates.

Possibilities

TRADE SERVICE FEATURE

CLEANED BY MEMBERS OF THE BILLBOARD STAFF

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

SHOWMEN INTERESTED IN SPECIFIC "POSSIBILITIES" MAY ADDRESS THEM IN CARE OF THE NEW YORK OFFICE OF THE BILLBOARD, 1364 BROADWAY.

For FILMS

JOHN BUCKMASTER — son of Gladys Cooper and an accomplished legit player and safe entertainer in his own right. Has scored sensationally in the smarter New York bistros with his satirical material and portraiture. In addition, acquitted himself most creditably a couple of seasons ago in a leading dramatic role in Oscar Wilde. A good-looking lad, he should be doubly valuable to films because of the fact that his range extends from sock comedy to drama and from musicals to straight scripts.

For FILMS

DR. HENRY LEE SMITH—speech and accent analyst who conducts *Where Are You From?* radio program on WOR and Mutual. Puts listeners quilled from the audience thru a recitation exercise, and by their pronunciation and accents identifies their native habitats—in some cases with seemingly miraculous closeness. Is keen and appreciates opportunities for wit, but doesn't wisecrack at the expense of participants. A highly interesting feature for metropolitan theaters and night spots with nation-wide reputations—being restricted to these because some proportion of out-of-town trade would be needed to give variety to the customers' native locales.

THERE is much that can be said—most of it highly favorable—about the order recently issued by Police Commissioner Valentine of New York that orders and all employees of night clubs who come in direct contact with the public, including performers who remain at one spot more than 90 days, submit themselves to fingerprinting. We not only highly approve of Commissioner Valentine's well-intentioned move, which made the front pages of the metropolitan dailies, but we hope for the benefit of show business as well as the public (which, incidentally, makes or breaks show business enterprises) that the police departments of cities throughout the country will take the cue from New York's police head and follow suit.

We do not agree with Phil Irving, executive secretary of the New York local of AGVA, that the order issued by the police commissioner is an insult to the theatrical profession. We would not like to think that Irving let out his bias against the order as a means of gaining publicity breaks for Irving and AGVA. If this were the case we invite him to call on us. We are not a professional publicity expert but we can point out ways to him that would be more productive and constructive so far as the actor is concerned. If it is the case that Irving honestly felt that the dignity of the profession is being hurt by the enforcement of Commissioner Valentine's order, we would like to call to his attention that an honest person with nothing to hide cannot possibly have his dignity impaired by the simple process of fingerprinting applied to an industry in which he is included on a non-discriminatory scale.

We in the show business had better face facts in considering the night club picture. We know that there are many undesirables engaged in the night club business in various capacities, from bookers and front men down to service help and camouflaged hangers-on. We also know that the sooner undesirables are eliminated that much quicker will the night club business find its way to the top in prestige as well as economic capability.

Honest performers, who are hiding a criminal past with the thin mask of a stage name, should welcome fingerprinting. Many thousands of upright citizens have voluntarily supplied the FBI with their fingerprints. There is no reason that performers who have sought as a class to raise the dignity of their profession should not submit cheerfully to fingerprinting as a step towards raising cafes in which they work most of the time of undesirables whose stench permeates their surroundings. Police will aver that there is a very small percentage of criminality among performers as compared with other trades and professions. The performer as well as those who take it upon themselves to champion his cause should realize that fingerprinting is not aimed at the folk who apply greasepaint; that it is designed to ferret out the gangster element involved in the operation of clubs and that the police know pretty well where the ax will fall but cannot very well discriminate between clubs in the fingerprinting process.

We are in full accord with fingerprinting but we reserve our hosannas in the case of enforcement because we see that there might be many a slip between the cup and the lip. Commissioner Valentine has taken a commendable step. It is more important, however, that he watch very carefully the process of translating this step into action and that the enforcement be universal and as free of (See *SUGAR'S DOMINO* on page 25)

Ice Shows--From Sports to Big Show Business

ICE revues, or musical revues on ice, have become so important in the entertainment world of America and Europe during the past few years that what was formerly an amateur show and sporting event culminating a season of figure skating in an exclusive ice club has grown up and expanded until it now offers opportunities never anticipated by the amateur moguls or skating professionals a decade ago.

Necessity, they say, is the mother of invention. The modern ice show is certainly the offspring of necessity. Back in 1935 when my associates, James Norris Sr. and James Norris Jr., and I obtained control of the Chicago Stadium, the arena and indoor stadiums of this country were crying for events to bring in customers. We decided to do something about the situation for the stadium.

I had long been an admirer of graceful skating. I know that I wasn't alone in my admiration and that amateur revues had been definitely accepted as fine entertainment. However, an amateur revue was just a one or two-performance attraction and wasn't exactly what was needed. We needed something more colorful, more substantial, better staged and produced and, as with every other form of sport or entertainment, big names had to be used as a magnet to attract the customers.

Had To Be Professional

The ice revue had to be a professional proposition. Amateurs, unless immensely well to do, couldn't devote the time and energy needed to produce and perform in the type of revue I had in mind.

At that time also there was a skating show in the College Inn supper room of the Sherman Hotel in Chicago. The late Edward Mahlon, a friend of mine and a man well versed in skating, managed the show. He had produced small shows at the Chicago World's Fair and assisted in staging amateur carnivals. He had great faith in the future of ice skating as entertainment for the masses.

How the First All-Professional Ice Revue Five Years Ago in Chicago Paved the Way for Today's Big Ice Carnivals

By ARTHUR M. WIRTZ

(Producer of the Sonja Henie "Hollywood Ice Revue" and the Center Theater, New York, revue and executive vice-president Chicago Stadium)

One day he, William H. Burke, now general manager of the Sonja Henie "Hollywood Ice Revue," and I discussed the possibilities of producing an ice show on a large scale for the Chicago Stadium. Out of that meeting came the first all-professional ice revue in a large arena. It

youngster, to put into skating the glamour and showmanship which attract people. Sonja Henie, first lady of skating, really made the ice carnival and proved to be the magnet that lured millions and enabled a lot of otherwise insolvent arenas to start paying taxes again.

Henie Set Ice Show Pace

You cannot separate the names of the modern, up-to-the-minute ice revue and that first lady of ice skating. None of the skaters who came before her attracted as much publicity and as great a following. She combined skill on the blades, charm and attractiveness. As a result, she established the foundation for a success that has touched many since she first turned professional in 1920. If it hadn't been for the three-time Olympic champion, we still might be living in the age of the strictly amateur ice carnival enlivened by the presence of four or five good professional skaters. While those amateur carnivals were fine entertainment, they didn't possess the finish, class and real skating skill demonstrated by the stars and chorus of the professional carnival of the present day.



ARTHUR M. WIRTZ

Three Types of Ice Revues

featured Evelyn Chandler, Roy Shiptad, Eddie Shiptad, Oscar Johnson, Bea Erhardt and a few European stars. That show, early in 1935, was a success, but it still lacked the zest that was needed to establish the ice revue as big-time entertainment.

It was up to a Norwegian girl, still a

You might say that there are three distinct types of ice revues. There is the amateur carnival produced and staged by amateur figure-skating clubs affiliated with the national body. These clubs are permitted to enlist professionals to train and put on their shows, usually staged for three or four days at the close of the season. Many of our finest skaters are products of amateur carnivals.

The second type of ice revue is the professional endeavor that is a typical variety show. In this you see every type of skating known to man, with the chorus to break up the star acts and assist in the production numbers. That is the most common of the ice revue formulas. The Ice Follies, Ice Capades, which is the new Arena Managers' Association show, and Bill O'Brien's Ice Vanities are examples of that type of show.

The third and most modern example of production in the ice show business is the wearing of skating, music and a story together, following the routine of an operetta or musical comedy. It was Miss Henie who first conceived the idea and it was used with great success in the Sonja Henie "Hollywood Ice Revue" of 1936 when we used the plots, music and continuity of ballet successes in an endeavor to give the ice show public something entirely different.

This season, if possible, we hope to stage the Sonja Henie "Hollywood Ice Revue" of 1941, with an original score written especially for the show. The Sonnet Productions, Inc., will pursue the same policy in its show at the Center Theater, New York, this fall and winter.

Rehearsals Important

No matter what type of ice revue is presented, it has to be given more attention than any other form of entertainment during the rehearsal period. The speed generated by skating makes the slightest roughness in group or chorus work stand out in relief. In formation and skating routine work the execution must be perfect. Every skater must have the rhythm, grace and timing of a dancer and also must be a glutton for work. Rehearsals are long and hard. Skating is fundamentally a sport and an exciting one, and splendid physical

condition is one of the essential qualities that ice performers must have.

Ice Shows Are Costly

It is also a costly business. Staging a show requires plenty of money. In fact, if it were not for the heavy initial outlay there would be many more promoters in the ice revue business than there are at present. Comprising an ice revue costs as much as costuming an elaborate movie and more than the average operetta or musical comedy. The wear and tear on costumes is a problem and, as a result, only the best of materials and workmanship can withstand the day-in-and-day-out abuse to which they are subjected. A typical example of cost is the \$63,000 required to outfit the 1940 Sonja Henie revue.

Recently theater executives have been looking into the possibility of portable ice-making equipment so as to stage ice entertainment on real ice instead of "muck," the synthetic surface. As yet the expense of installing such equipment is too great to warrant its use. However, nearer at hand is the day when portable equipment will be used in large convention halls and arenas which lack permanent ice machinery facilities. When that happens we shall be able to present top-notch ice revues in every city or town in this or any other country.

(See ICE SHOWS on page 11)

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IN THE SUPREME COURT OF ONTARIO
The Master
Wednesday the 26th day of June, 1940
BETWEEN:

THE CANADA TRUST COMPANY,
Plaintiff, and
CHARLES BARKWORTH, DOROTHY MARGUERITE WILLET, (WIFEYMER), BABE HAMILTON, DOROTHY OLIVE NEWMAN, ROBERT H. RAMSAY, FRED E. RAMSAY, ERNEST A. WRIGHT JR., CARLYLE P. WRIGHT, ETHEL WRIGHT GLEN, ERNEST CHEESEBOROUGH, THOMAS GEORGE BARKWORTH, JOHN WILSON BARKWORTH, ERNEST F. WRIGHT, THE SHERBOURNE STREET UNITED CHURCH OF CANADA, and MISS BANE (WALLIE COUGHLIN), Defendants.

UPON the application of the Plaintiff, upon reading the preceding pleadings and the affidavits of Richard Aron Treloar, Esq., and the affidavit of Marcus Smith filed and upon hearing counsel for the Plaintiff, for Charles Barkworth, for Dorothy Olive Newman, and for The Sherbourne Street United Church of Canada, Defendants.

IT IS ORDERED that service upon the Defendant, Miss Babe (Wallie Coughlin) of the Order herein of the Honourable Mr. Justice Makins dated the 16th day of October, 1937, as amended, and the 25th day of January, 1940, and of the Notice of Trial herein, by publishing this Order together with the Notice thereon endorsed, once a week for three consecutive weeks in "The News-Sentinel," a daily newspaper published in the City of Fort Wayne, Indiana, U. S. A., and in one issue of "The Billboard," a publication published in Cleveland, Ohio, U. S. A., and in one issue of "Variety," a publication published in New York City, New York, U. S. A., shall be deemed good and sufficient service of the said Order of the Honourable Mr. Justice Makins, and the Notice of Trial herein.

AND IT IS FURTHER ORDERED that the said Defendant, Miss Babe (Wallie Coughlin) do, within thirty (30) days of the last publication of this Order and Notice thereof as aforesaid, enter an appearance to this issue.
"H. N. BARLOW," Master, S. C. O.

NOTICE

The Plaintiff's claim in this action is for the determination of the validity of testamentary bequests of William John Welch, late of the City of Toronto, in the County of York, Plumber, deceased, dated respectively the 3rd day of October, 1921, the 19th day of June, 1922, and the 3rd day of November, 1925, in which the beneficiary named is Miss Babe or Miss Babe (Wallie Coughlin).
"H. N. BARLOW," Master, S. C. O.

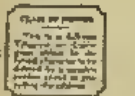
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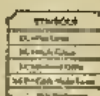
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LIVE RADIO IS 80% AFRA

WNEW August Sales 578% Over Last Year; Breaks All Records

NEW YORK, Aug. 24.—August business for WNEW is the biggest in the station's history, with one week still to go. According to figures given by Herman Best, vice-president in charge of sales, station's time sales show an increase of 578 per cent over the corresponding month last year.

Station salesmen added 10 new accounts during the first 23 days of this month, these contracts totaling \$37 weeks of business. This spurt, according to station execs, climaxes a very active summer, during which sales eclipsed all other summer records.

New accounts this August include Greasy Wine, 13 weeks; Red Seal Hudson Motors, 13 weeks; Hamberger's, 12 weeks; Community Opticians, 10 weeks; Old Gold Cigaretts, 52 weeks; Feensmink, 23 weeks; Westinghouse Electric, 16 weeks; and Deoxgen Cream, 52 weeks.

August's renewals thus far include Graham Bakeries, New York State Milk Publicity Bureau, Golden's Mustard, Fleck, Renault, Wine, Trappin, Successful Living, Savon Coffee, Baum's Bengue, D'Arrigo Bros. and others.

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Pit Kid Show Renewed; Test Shows 40G in Sales

PITTSBURGH, Aug. 24.—Weekly kiddie show broadcast from Arcade Theater after 10:30 p.m. has been renewed for six months after 13 weeks' test period following discovery by sponsor, Pittsburgh Mercantile Co., that \$40,000 sales could be traced as result of first 10 weeks of air.

Produced by Jack Merdian, former station engineer appointed program manager recently, the kiddie show awards five prizes every program, picks the best every six weeks and passes out three larger grand awards every seventh show. Prizes are also given the best appearing act. All awards are cash.

Voting for the contestants, also serving as a check on sales resulting from the program, is by coupons obtainable at the sponsor's store.

Helen Hayes Contracted For Lipton's Tea on CBS

NEW YORK, Aug. 24.—Helen Hayes will be starred in a dramatic series sponsored by Lipton's Tea, starting some time this fall. Show will be aired over Columbia Broadcasting System Sunday, 8-8:30 p.m., opposite the Chase & Sanborn Edgar Bergen-Charlie McCarthy show on the NBC-Red network. Miss Hayes repeat show for the West Coast will be aired 10:30 p.m.

Program will present a separate drama each session, with Miss Hayes on regularly, but other cast members chosen to suit the occasion.

Young & Rubicam is the agency.

McBride on CBS for Citrus

NEW YORK, Aug. 24.—Mary Margaret McBride begins a series over the Columbia Broadcasting System for the Florida Citrus Commission September 30. Program will be in the interests of canned and fresh citrus, and will be aired Monday, Wednesday and Friday at 1:45-30 p.m., on 26 stations and Monday thru Friday on 21 of these stations.

Arthur Kuzner agency set the deal.

"Playhouse" To NBC-Red

NEW YORK, Aug. 24.—Knickerbocker Playhouse moves from Columbia to the Red network of the National Broadcasting System, starting September 21. Program is sponsored by Procter & Gamble in the interests of Drene. Show will air on 33 stations.

H. W. Kantor & Son, Chicago, is the agency.

DETROIT, Aug. 24.—Tom Thomas and Margaret Duha have been renewed by the Stroh Brewing Co. for a second 13-week period. Show goes over NBC via WJR here.

WDAS Tries, Flops!

PHILADELPHIA, Aug. 24.—WDAS recording department figured on taking advantage of the fairs and kennels purchased by station announcer Gene Edwards, who had gone into the dog breeding and boarding biz as a side line. While the intent was to stock the library with rounds of the various dogs, Harry a bark was recorded. The canines were so interested in the various jugs that they stood in front of their cages without letting out a single whimper, growl, bark or even whetzo. The only sound recorded, to salvage the expedition, was the purring of an alley cat which fell asleep in control man Bill Underberg's arms. The resultant sound effect will be utilized by the station. But not as a cat's purr. It resembles too realistically the sound of an outboard motor.

BMI Comm'l Plugs Coming Thru On Networks; Caesar Quotes Bible

NEW YORK, Aug. 24.—Check-up by Broadcast Music, Inc., indicates that anti-ASCAP interests have begun to make headway in securing plugs of BMI tunes on agency-produced commercial programs. For some time the networks have been plugging the non-ASCAP material on sustainers, but the drive to crack commercials is comparatively recent origin.

On NBC, the Johnny Green-Philip Morris program used one BMI tune Wednesday (21); Kay Kyser program is slated to deliver a BMI plug Wednesday (23); Ted Weems' Seal the Band show for General Mills is using BMI's Practice Makes Perfect Sunday (31).

On Columbia, Gordon Baking Co., Earl Rich and Philip Morris programs all used BMI's Practice recently. Lifebuoy's program, Meet Mr. Anek, has adopted BMI's Waiting and Waiting as a theme song, and Lucky Strike's Hit Parade tonight will include Practice.

Yankee network has been plugging BMI music on commercials longer than either NBC or CBS. For the week of July 20 thru August 3, BMI scored 36 commercial plugs, and 20 for the week of August 4 thru 10.

Meanwhile, the rival interests began hurling charges and counter-charges, assertions and denials. Report that Bruce

Emily Holt Report Shows 10,500 Membership in 3 Yrs.; Caucuses Map Plans on Live, Wax Contracts

By SYLVIA WEISS

NEW YORK, Aug. 24.—Eighty per cent of the nation's live broadcasting, which takes in 10,500 subscribers, singers, actors, sound effects men, editorial analysts and sports commentators, is now under AFRA shop contracts held by the American Federation of Radio Artists and contained in the union's three years of operation. This data is highlighted in the report which Mrs. Emily Holt, executive secretary of AFRA, will make Thursday (25) before about 50 delegates at the

federation's third annual convention in the Albany Hotel, Denver.

Convention is scheduled to run between August 28 and 31, and, in addition to considering Mrs. Holt's report, which will contain recommendations for national and local policy, delegates will participate in caucus sessions to map out procedure for the renewal of the network sustaining contract, the renewal of the Code of Fair Practice for commercial broadcasting, the establishment of a code for transcriptions, and expansion of the union. In making his annual treasurer's report, George Heller will show that the union's finances improved to the point where AFRA has been able to pay back \$12,500 to Actors' Equity Association. Screen Actors' Guild has the American Guild of Musical Artists, branches which had subscribed \$10,000 each when AFRA was chartered August 18, 1937.

For first time in the union's history, locals will make their own reports, which previously had been incorporated in the national executive secretary's report. There will also be an election of officers and 17 members of the national board. Officers are elected to one-year terms. Board members, on stagger system, have three-year terms. Eddie Cantor is the incumbent president.

In summarizing accomplishments in collective bargaining agreements, Mrs. Holt's report shows that AFRA contracts now prevail at one or more stations in New York, Chicago, Los Angeles, San Francisco, St. Louis, Cincinnati, Detroit, Philadelphia, Boston, Springfield, Washington, Denver, Charlotte, Racine, Shenandoah, Cleveland, Des Moines and San Jose. Others are still in negotiation. All contracts signed represent improved salaries and improved working conditions, according to AFRA. None, Mrs. Holt points out, continued the status quo. Of these, 25 were obtained since August, 1939, the two major milestones in contracts had been achieved at an even earlier stage when AFRA obtained the network sustaining agreement within the first year of operation, and the commercial code of fair practice the second year.

Barlow, head of Batten, Barton, Durand & Osborn ad agency, would attempt to persuade agency execs to get together for a meeting with the American Society of Composers, Authors and Publishers was vehemently denied by Ethel G. Armstrong, Barlow's secretary. Agency contacted Barlow in Washington, and the exec stated the report was a phony.

Radio music stations was further incited by a statement released by Irving Caesar, president of Songwriters' Protective Association. SPA chief took BMI to task for allegedly not protecting writers sufficiently in the BMI contract, and compared same to the SPA contract; he also claimed BMI was network-controlled.

Caesar's statement contained a Biblical reference at the beginning and end of his blast. "Speaking of BMI he quoted, 'The voice is Jacob's voice, but the hands are the hands of Esau.'"

BMI issued a rebuttal, one point of which was a charge that SPA "is one of two wings by which the ASCAP bird flies thru the musical ether."

"The other," the statement added, "is the Music Publishers' Protective Association; These are two company unions in ASCAP, and the boards of the three organizations are interlocking."

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Advertisers, Agencies, Stations

NEW YORK: MARKS LEVINE, head of NBC Artists' Service contracts division, is taking a three-month leave of absence owing to illness. George Engles, NBC vice-president and bureau exec, takes over his duties. . . . NBC's Ruby Cowan on vacation. . . . NBC's C. W. Fitch, business manager of the program department, leaves shortly after September 30 to join Lenox Lab at the Chicago Museum of Science and Industry. . . . Lytle Talbot inked for a 52-week contract on WBN, sponsored by National Shoe Stores, will do three 15-minute programs weekly. Set by Reiss agency. . . . Andrew Jergens Co., thru Lennen & Mitchell, has renewed Hollywood Playhouse on the NBC-Red for 13 weeks, beginning October 2. . . . Charles W. Hoyt Co., Inc., for H. C. Remedy Co., of North Carolina, has inked a 52-week contract for spot announcements over WBN, starting September 2. . . . Alton Frazzetti's Whisover program on the NBC-Blue drew 25,000 requests for the Whisover booklet in less than two weeks. A record. . . . Charles Polwin, technical expert, has inked the installation job in the transmitter room of FM Station W2XQR. . . . Russell E. Pierce, publicity director of Warwick & Legier for seven years, has joined N.W. Ayer. He will do radio publicity and promotion. Pierce's assistant, Adelle Wesley, also made the change. . . . Lester H. Schroeder, formerly with Blackett-Sampson-Hummert, has joined the media department of Compton Advertising, Inc. American Home Products has renewed the Romance of Helen Trent and Our Gal Sunday on CBS. . . . Leo Pousur has completed a half-hour

legals background. Program is now with the Campbell Ewald agency. . . . radio program in collaboration with Alan Wilson, comedy writer. It has a colorful

PHILADELPHIA: TULL SISTERS, who started on KYW several years ago, singing with Ted Lewis at Chicago's Club Paroo. . . . Joey Keenan, WCAU musical director, vacationing this week. . . . Powers Gouraud, WCAU "ele night owl" of the air all summer, angling for a return spot on WCAU. . . . Ed Wallis, WIP production chief, touring the Southern States for the next two weeks. . . . Buzz Davis, WDAS program director, scouring the up-State borscht belt for talent for fall programs. . . . The Bidell Co. is a new-comer in local ad agency ranks; organized by George G. Taylor, Henry C. Bidell Jr. and Richard C. Newbold Jr. . . . Jack Strick, WPL sales manager, off to Chicago and Detroit for business. . . . John Fazzenda, WIP announcer, marked a double unit, his fifth year on the station staff and his first as host on the Camden Brewery nightly Musical Nightcaps show. . . . Four billboards from WPL's Barn Dance will be Hollywood-bound September 15 for a Clio Autry copy. The mounting-cowhand might them when he worked a local road and personally set the deal. . . . Alton Rutherford, called from the hinterland, set for a WCAU song build-up.

FROM ALL AROUND: Walter Wagstaff, commercial manager of KDYL, planned to Denver, Kansas (See Advertisers, Agencies on page 10)

10,500 Membership The 10,500 membership enrollment in AFRA includes a 22 per cent increase since the second annual convention. At its inception three years ago there was a membership of 400. By November, 1939, rolls jumped to 3,200. Last August the figure stood at 8,500.

Expansion via locals was held down to three chartered locals during the past year, with units set up at Portland, Ore.; Ft. Wayne, Ind., and Atlanta, Ga. Union policy, however, has established national membership groups in 33 other cities.

At Friday and Saturday sessions there will be caucuses covering problems of the smaller locals. There will be a report and discussion on National Board's negotiations to renew the sustaining contract, which expired August 12, but had been extended by the union pending further negotiations with the networks, including the Mutual Broadcasting System. Upping of scales to later approximating those of commercial standard clogged negotiations. Counter proposals are, thus far, unsatisfactory to union's committee.

Mull E. T. Strategy Union's code of Fair Practice for live commercial broadcasting expires February 13, 1941. Negotiations for this agreement will start around December of this year, based upon policy brushed out at this convention, which will null, also, the transcription code yet accepted by the trade. New York local had already turned down the compromise offered by the transcription companies. Concurrence on part of remainder of AFRA membership may result in the convention's awarding the negotiating body a strike vote, just as had been done last year when the agencies (See Live Radio 85% AFRA on page 10)

Production in Television

By EDWARD SOBOL

Television Program Director, National Broadcasting Co.

NBC Director Tells in Detail What Goes On When a Tele Show Is Produced; Talent Problems Analyzed

WERE I to describe the technical workings of television I might easily fill my allotted space with engineering equations and let it go at that. However, readers of *The Billboard* will want to know about television in its relationship to the theater; they will be only too willing to let Einstein worry about mathematics.

Let me say here at the beginning that at the National Broadcasting Co. I am listed as a television program director, so perhaps I had best tell what a television producer does and how he works. A director in television produces variety shows, educational features and full-length plays. Aside from getting a basic idea on which to hang the variety show, producing such a program offers no great problem. The educational feature generally consists of a personality, together with some film depicting his or her exploits or subject matter, that would seem to require even less effort. The full-length play is another matter.

The first problem here is getting the play. This means what it has always meant—reading of scripts boy-and-girl number. By confining ourselves in general, however, to plays already presented on the stage, we have cut down somewhat on required reading.

In selecting his play the director must bear in mind certain restrictions. He must exercise the utmost care in his choice of subject matter. This self-imposed censorship must be even stricter than that of the much-publicized Hays office. The nicely modulated "damn" of Rhett Butler cannot be tolerated in television. Anatomical comedy, too, is taboo. The scurvy woman dare not show her face. The drunkard must do his drinking off screen; and at most only talk of his prowess. Social conflict requires special treatment.

Head for Censorship

Perhaps all this sounds a bit puritanical. We must remember, however, that television is primarily "living room" or home entertainment. Then the necessity for these restrictions becomes obvious. It may also surprise apostles of stark realism that such restrictions in no way impair the appeal of a good play.

Television, being more closely related, at least in outward appearance, to motion pictures than to any other entertainment form, action plays are preferable to static plays. The wordy drawing room plays of the '30s are not good television. Single-set plays, because they limit action, are not as good as multiplicity plays.

At present outdoor shots cannot be made while we are "shooting" a play, because plays are generally broadcast at night. The proper approach to a combination of outdoor and indoor shots is

to film the outdoor, or big indoor, scenes. For instance, the flight sequence in *The Milky Way* was shot in the studio days before the broadcast and then dovetailed into the play.

Our present budget also lays certain restrictions upon a producer. Television is purely non-commercial, with no income accruing to the broadcaster. The budget must of necessity, therefore, be quite small. No GWPW battle scenes, no Adrian creations, and no fantastic

thing from an audience and attempt to give something else as replacement, that something had better be good.

Once cast, the play is ready for rehearsal. These are conducted pretty much like rehearsals in the theater. The business end, movements, of course, must be mapped for the camera and not for a theater audience. Actors should take caution that the televiewer always has an image before him; even when actors are silent. Looks, reactions and movements, be they ever so subtle or stealthily, are plainly seen; they need not be described for the benefit of the man in the last row balcony. Thus the quick pick-up of cues as on the stage and the even quicker in radio are not only unnecessary in television, but often quite bad. An actor must play with his fellow actors, react to what is said, and show that his answering speech comes as a result of what has gone before. Frequently action or reaction alone is sufficient, and the answering dialog of the original play may be cut.

Television Action Different

Television differs from the movies in that action, once started, is continuous. Action is not cut into countless sequences and countless "takes" of each sequence from every angle for subsequent editing and assembly. This makes for a more spontaneous performance, allows for continuous flow and the consequent building up of sequences without artificial devices. This spontaneity and natural development being clearly projected to the audience, the drama becomes much more exciting than pictures.

In making pictures, the director may use any of four walls. In television, due to the several cameras and the obvious necessity of keeping them from shooting each other, the television director can generally use but three of the four walls. Actors' positions must accordingly be a bit different from those in pictures and on the stage. Here is a stumbling block for stage actors. In close-ups they must learn not to wave in and out of both focus and frame. They must learn not to work too much with profile to the camera. I tell them to cheat a bit wherever they can without losing the scene, talk across each other wherever naturally possible, look away toward the camera (not into it) whenever possible. Actors are not restricted in movement as to space covered, but they must not move too far away from the person with whom they are playing. The further apart two actors are the further back the camera will have to move to get both into the shot and the smaller the characters will appear. Very often a good scene is wasted in this way.

While the play is rehearsing the director must keep his "camera eye" on the proceedings. Everything must be reduced to terms of shots and angles. The director must bear picture composition in mind while applying all appearance of stilted action. In multiple character scenes the feeling of crowding should be avoided.

Week's Rehearsals Needed

So for the seven or eight days, four hours each day, that the play is in rehearsal, the director must not only direct his actors in playing the script, but must constantly be mapping out camera shots, dissolves, fade-outs, fade-ins, and so on. These are duly noted in the script in their proper places and on the exact cue.

With his actors properly rehearsed, and

his script appropriately marked, the director is ready, he hopes, for his first day in the television studio.

This is generally the tough one. The scene runs thru the camera and sound men, shift and video engineers. This acquaints all these with the play's characters, their relations to each other, their movements, and so on. This over, the director, the technical director, and the judge and video engineers bid themselves to the control booth. In the booth the producing director and technical director now watch the proceedings on two kinescopes, or receiving tubes connected directly to the cameras.

The technical director, who fills at the producer's right, is the contact between cameramen and the producing director. Each cameraman wears earphones and is directed by private line telephone system by the technical director, on orders from the producing director.

If this sounds a bit confused, let us imagine a boy-and-girl scene which the producing director wants to cover from three angles. No. 1 camera covers both for a close two-shot. No. 3 gets into position for a close-up of the boy, and No. 2 for a close-up of the girl. The producing director says to the technical director: "Dolly One in for a tight two-shot, let Two get close on the boy, and Three get close on the girl." These directions are relayed by phone to cameramen and the shots are lined up.

Now the director's ability to plan his shots in advance is tested. Not only must his images be good, but the movements of his cameras must progress through the play without interference between cameras, and sufficiently in advance of the action to be set and focused when needed.

I have mentioned the two kinescopes, or screens, in front of the director. The one on his right is the preview screen, the one on the left is the screen for the image going out on the air. The purpose of the preview screen is two-fold. It enables the director to line his shots up in advance, and also permits the video engineer to correct its technical faults before it is sent out on the air.

Then Camera Rehearsal

If a director has mapped out his script pretty well he will be able to run thru it once during his first day of camera rehearsal. Innumerable stops are made for corrections. Movements are gone over time and again for the benefit of both actors and cameramen. At the end of the first day the camera shots should be pretty definitely set, and everybody concerned definitely exhausted. The entire crew is called the following morning for a rough run-thru, when further refinements are made. The play should then be ready for drive rehearsal. This generally takes place early that afternoon. After that as few changes as possible are made, and the play is considered ready for broadcast.

That is a quick picture of the proceedings. I wish it were all actually as quick and as simple. The use of cameras is similar to that of motion picture, except that we must do all cutting, all composition, all maneuvering while we are on the air. No screening of rushes. No subsequent re-takes. No sneak previews and resultant prying or padding. And above all, no second-guessing.

The director in planning his shots must remember to establish his setting, his characters, their relative positions or relation to each other early in each scene. Then he must know what is important enough for close-ups, what scenes can be brushed over with medium shots and which can stand long shots. He must be a judge of comedy that he may direct such scenes with proper timing and not step on laugh lines. Bearing in mind that too much cutting can become very annoying, he must try to paint with his camera, using dolly, zoom

(See Production in Television page 10)



EDWARD SOBOL

salaries for the leading players. After selecting the play the director must get permission to use it. This sometimes meets with opposition from various quarters.

But plays can be had, and so, after clearing successive hurdles, the director finally has one. Now he has to cut it to approximately an hour's length. As presented in the theater the play probably had already been trimmed of all extraneous and dragging material, so this cutting is no small task. The director must also bring the piece up to date unless it is definitely a period play. It is amazing how many creators, how much drag and "corn" you can find in the play you thought so modern 10 years ago.

When Casting Begins

After working out sets, props, furniture, costumes, etc., the director begins casting. Here he faces much better than you might imagine. Actors of repute and standing in the theater are eager to find out what we are doing. Once in, they become television enthusiasts. To the average actor, television is welcome new territory.

Television producers use more actors from the legitimate theater than from any other field. Stage artists migrate more quickly, sustain performances better and longer, are more accustomed to moving about naturally, and above all are more likely to give a three-dimensional character portrayal than artists from other fields. A television producer casts more to type than in the theater or in pictures, because at present the make-up artistry of stage and screen cannot be used in television.

A television director places the ability to act above all else. He will sacrifice good looks for good setting. Of course, downright ugliness will never do. But the ability to create and, above all, project sincerely is a paramount necessity in television. Nothing shows up a "phony" more critically than this new medium. Television robs the radio listener of his illusion. If you steal a

EDWARD SOBOL, television program director at the National Broadcasting Co., is one of the American theater's young veterans. Brooklyn-born, he went on the movie stage while a boy, later turning from acting to become an agent. In the United Booking Office, serving the famous B. F. Keith and Orpheum circuits in vaudeville's heyday, Sobol became thereby versed in the business and art of various types of theater. To direct picture plays in one-shot sketches on vaudeville, Sobol joined forces with Max Gordon, later managing and directing plays on Broadway for Gordon.

He also did his turn in Hollywood, where he directed tests for RKO. In later years he directed the London production of *Dodsworth*, with Philip Haverly and Gladys Cooper, and several pieces on Broadway. Among these have been *Spring Song*, with Francine Lawrence; *As We Forgive Our Debtors*, with Dorothy Hall, and *Spring Thaw*, starring Roland Young. He came to NBC television early in 1939 and has since directed all types of programs for transmission over Station W2XBS.

How Wax Music Covers Radio

Just how wax music covers the radio industry is shown in the appended chart, which gives approximate figures of the number of subscribing stations on the list of leading transcription library services. It will be noted that the total number of subscribers is greater than the total number of radio stations in the United States, but this apparent fallacy is explained by the fact that some stations subscribe to more than one library service.

Final clarification of this problem is expected about the first of the year, when the United States Supreme Court is likely to rule on radio use of records in the case to be appealed by the National Association of Performing Artists. Currently, however, wax coverage is of particular interest in view of the troubled radio-music situation involving the American Society of Composers, Authors and Publishers, radio interests and Broadcast Music, Inc. Generally, the wax rate has topped the number of non-ASCAP tunes, but most startling increase reported is that of Standard Radio. Some of Standard's recent releases have been 100 per cent tax-free. Associated Music Publishers, according to earlier reports in *The Billboard*, had increased non-ASCAP tunes to 50 per cent.

Figures given below should not be taken as an indication of the relative prominence of any one company, inasmuch as a price factor enters into number of subscribers listed on a company's books.

Library	Subscribers in U. S.	In Canada	Foreign	Total
Standard Radio	248	11	0	259
Langworth	230	30	-	260
Associated Music Publishers	116	1	1	118
World Broadcasting	107	20	15	222
NBC Transmural	170	24	18	212
Totals	951	83	41	1,072

In addition to listings above, stations are further serviced by Davis & Schwinger, West Coast tax-free music company, which has made good headway despite its recent origin, and McGregor and the NAB Copyright Bureau. NAB is figured as having about 123 stations and McGregor about 109.

Daytime Oat Mash Has Less Love And Pash; Commercials Still NG

Daytime dramatic serials are on a new trend which, simply because it provides a change from the dripping triangles and shiny unrequited love patterns, constitutes an improvement. Script writers here at last discovered that much can be made with a variety of ingredients. Advertising copy writers, however, with the exception of one or two, are still wedded to the bludgeon indiscriminately, tiring to make the most of selling opportunities found in the character of the sponsored products. These observations are based on 10 daytime operas reviewed Thursday between 11 a.m. and 4:30 p.m. on the CBS and NBC networks.

Of the installments listened to, only three cling to the antiquated formula wherein wives or husbands and wives tell in and out of love with each other about every three weeks. A fourth made no bones about its classic formula, being satisfied to run along as another adaptation of *Stella Dallas*, keeping the title intact. The remaining 60 per cent of the programs reached out into other fields, such as theater troping, mountain folk fests, Western ballads and American folklore. These, too, are obligatory, but at least they are a change of diet.

The variety in product worked to the advantage of the performers by providing them with leeway for acting. Most, if not all, succeeded in bringing to their lines colorful and dimensional expression.

The outstanding commercial in this set was that turned in for Campbell's pork and beans. It was the only truly sincere and sensible copy. Further, its technique was a softly spoken invitation, compared to the orders of the others. By the time the majority of the other commercials are thro' yelling, whatever appeal they may have had to customers' senses is lost. Some sponsors, such as the tooth paste manufacturers, would do well to change their records occasionally.

In clockwise order the shows follow: *Hollywood Dreams*, WABC (CBS network), 11-11:15 a.m., is a juicy number wherein the dramatic and story are just faintly discernible background for light-weight and easily accepted music. *Sit-tin' and Roamin'*: Meat bread plugs are not tempting.

North Webster, WABC (CBS network), 11:15-11:30 a.m., had a mouth-watering quality about its commercial for Campbell's pork and beans. There was nice character study in the biography of Martha, who is defended by a happy family group. No villains lurked behind the curtains.

Apricot Storm, WEPF (NBC-Red network), 11:30-11:45 a.m., was one of the three which, at this listening, fell back on the old theme of the love triangle. *Shadows of Phil Cameron's* former love were definitely pointed in, so was his son by that mysterious relationship. Some hope; but good performance by commercial for Procter & Gamble's Ivory included a giveaway. *Plug* was bolshewick and overdone.

Yellow Lady, WEPF (NBC-Red network), 2:30-2:45 p.m., might allow Joan

Bishop's staidness to make itself evident in performance and a little less third person build-up. More could be done about selling Bisquick via the archaic of taste.

Orphans of Dinmore, WJZ (NBC-Blue network), 3-3:15 p.m., leans on some of the old dribble indicated by the title. Mother Mornh Kelly, however, is a strong character even for the radio, so that the role mitigates the time-worn family wrangle in her daughter's household over family finances, a splinter aunt and a hard-to-manage husband. Dr. Lyons' tooth powder could use more sprightly advertising.

Amateur of Hollywood Hill, WJZ (NBC-Blue network), 3:15-3:30 p.m., takes the housewife to the southern mountain family feud backdrops, thereby offering quite a change in scenery as well as story. Show aims to inject a little more life, and keeps excitement up to a higher pitch. Charles H. Phillips Chemical Co. advertises Ralays M. O. without distinction.

John's Other Wife, WJZ (NBC-Blue network), 3:30-3:45 p.m., is the third of those serials which still peddle the husband and wife in and out of love periodically. At this writing, threat of outside force naturally re-establishes the one's concern for the other. Kolynos tooth paste needs a new commercial.

Just Plain Bill, WJZ (NBC-Blue network), 3:45-4 p.m., manages to capture a bit of old American folklore in a standard way. Bill, whether on or off the scene, of course predominates the show, but his character, in big enough. Fly-died insect spray did a straight selling job.

Reckless Wife, WEPF (NBC-Red network), 4-4:15 p.m., traces the lives of two trouperes, bringing in current motion pictures and legitimate theater for a bit of a change in theme. Delivery of commercial is unbecomingly affected. Too much stock reading on part of the performers.

Stella Dallas, WEPF (NBC-Red network), 4:15-4:30 p.m., is a melodramatic continuation of the old theme. It pulls on the heartstrings with hardly a subtle touch. Phillips Milk of Magnesia listeners probably buy Phillips Milk of Magnesia because of this, but more could be said, it would seem, on less trips.

Spolia Weiss.

Pitt. Outlets Ogle FM; WWSW Plan Set

PITTSBURGH, Aug. 24.—Three stations have applied for frequency modulation licenses, and a fourth probably will, with one hoping to begin FM broadcasting by December 1.

Having already set contracts for an installation costing \$29,000, pending FCC approval, WWSW expects to begin erecting its transmitter in September and begin programs two months later. Coverage explained in the WWSW application by Manager Frank Smith is expected to be 3,000 square miles.

Two hours of WWSW FM programs will be specially constructed for the new

Chicago

W RIGLEY has sent KEN ROBINSON down to the Ozarks to absorb local color for *Scattergood, Baker*. If it weren't a waste of good writing talent, a little make-up could qualify Ken very nicely for the movie role of the portly character Scattergood. . . . Outer office of Blackett-Sample-Hammer warned with addresses this week additional for parts in *Houseboat Hank*. One of the roles fell to CONNIE CROWDER. . . . JIMMY WHIPPLE just returned from a vacation up in the pine country. . . . His daughter, ARNOLD, vocalist with BEN POLLOCK, guested on HAROLD STOKES' show Friday (23). . . . CHARLES (SKIP) MARRELL, who used to warble on the *Alma Weitzer National Barn Dance* is now holding his night at the *Wendover*, north side bistro. . . . BRUCE KAMMAN and HARRY LAWRENCE are contemplating changes in the format of *Kindergarten Kapers*. . . . At the behest of a New York producer, BILL HODAPP is writing a play called *Mary Henry*—about the life of HENRY WATTERSON.

schedule from college and other educational features. Running on a 24-hour basis, the balance of the program will be the regular station fare.

WWSW is owned by The Post-Gazette, with the Walker & Downing advertising agency having a hand in its creation and application.

Westinghouse's KDKA, NBC-Blue outlet, has also applied for FM, as has WJAZ, independently owned CBS outlet, but the management of both say no definite program or building plans are set yet, pending FCC action.

The Hearst-owned WCAE, NBC-Red outlet, will probably apply for an FM license after tests have been completed on its new directional antenna, according to Manager Leonard Kaplan.

Pitt. Outlets Ogle FM; WWSW Plan Set

WABC's 50,000-Watt Okeh

NEW YORK, Aug. 24.—Construction of WABC's new 50,000-watt transmitter on Little-Pea Island in Long Island Sound received the "go" sign this week, legal obstacles having been cleared by transferring title of the land to CBS. Project to cost \$500,000, involves building an island 150 feet square with concrete walls extending above the water level.

New transmitter, which will replace that at Wayne, N.J., is expected to begin operation in 10 months.

Radio Talent New York

JERRY HAUSNER, CBS actor heard on the AL PEARCE show, makes his hobby of photography pay. He's sold several of his pictures, one of which appears in the current issue of *Coronet*.

BEVERLY ROBERTS, heard as Jane Bixton on *Society Girl*, has been written out of the script for a week to permit her to fill a singing engagement at a Massachusetts' summer spot. . . . CBS pageboy DICK MATTHESON leaves Station WBBM in Chicago to become a technical radio operator at the airport in Spokane, Wash. . . . CHARLES STARK, host of WARNO's *Early Album*, found himself in a position of not having a guest when GUD HULLICK was stranded in Buffalo last Monday. Charlie saved the day, tho, by acting as guest and host. . . . SILENA ROYLE was honored with a day at the Fair last week, and had the privilege of leading the official band of the Fall thru *The Stars and Stripes Forever*. . . . LILLIAN WHITE, of *Stepmother* cast, is making a movie short. . . . The entire staff of Station WBBM suffered from laryngitis last week. . . . Because of the authentic response to JERRY LAWRENCE'S *MBS Voyageur* Travel program, JERRY is curtailing his vacation by remaining in town for the Tuesday night broadcasts.

will be heard at 7:30 p.m. EDST, NBC-Red, starting October 3. . . . THORACE HEDDY, maestro of the *Fair of Gold* show, claims that at the beginning of his career he stuttered badly, and the "pobben in his mouth" tricked cured him. . . . It's a new quiz show, *Find an Opposite*, now being prepared for its debut over CBS. . . . It is true that "Milly Queen" will soon discontinue adorning for *Quiz*. . . . Is the sponsor of *PROP. QUIZ* giving the merits of a half-hour dramatic series for a change? . . . We understand that *Vieks* is the sponsor rumored interested in the radio *Goss With the Wind*. . . . Another biblical script series patterned after *Light of the World* is being set for sponsorship by a soap manufacturer. . . . PAT "UNCLE BEER" BARTZ'S been receiving plenty of fan mail praising the girls on the *Beedeale Trio*—FRAN ALLISON, BETTY BENNETT, CAROLYN MONTGOMERY—and each girl's individual followers want her to sing the solo part in their numbers. So to keep peace with listeners, Pat will divide the solo parts among the three girls, giving each opportunity.

BILL VON ZEBELL, of Consolidated Radio Artists' radio department, is docking his own 23-foot sloop to navigate Bob Butler's boat to Norfolk, Va.

MACEO PINKARD's new tube, *Harlem's Rappin'*, will be sung by the Wen Talbot choir on WMCA's *Harlem Season* program Thursday (26). . . . JOSEPH COTTON, of *Career of Alice Blair*, has been cast for *Citizen Kane*, to be produced by RKO.

ALAN REED and BETTY GARDE are being peddled in a new comedy musical script which is something really different in radio ideas. . . . Sherlock Holmes returns to the NBC-Blue network September 29. . . . *Catalogue of America*

Chicago

W RIGLEY has sent KEN ROBINSON down to the Ozarks to absorb local color for *Scattergood, Baker*. If it weren't a waste of good writing talent, a little make-up could qualify Ken very nicely for the movie role of the portly character Scattergood. . . . Outer office of Blackett-Sample-Hammer warned with addresses this week additional for parts in *Houseboat Hank*. One of the roles fell to CONNIE CROWDER. . . . JIMMY WHIPPLE just returned from a vacation up in the pine country. . . . His daughter, ARNOLD, vocalist with BEN POLLOCK, guested on HAROLD STOKES' show Friday (23). . . . CHARLES (SKIP) MARRELL, who used to warble on the *Alma Weitzer National Barn Dance* is now holding his night at the *Wendover*, north side bistro. . . . BRUCE KAMMAN and HARRY LAWRENCE are contemplating changes in the format of *Kindergarten Kapers*. . . . At the behest of a New York producer, BILL HODAPP is writing a play called *Mary Henry*—about the life of HENRY WATTERSON.

Heavy Foreign Sked Expected in Philly

PHILADELPHIA, Aug. 24.—New program will find the foreign-language broadcasts as big an ever on local radio. In strict accord with NAB rulings governing the foreign stations, local outlets have formulated their own requirements. Stations concerned include WDAE, WIPN, WLAZ, WTEL. Suppliants call for all foreign-language broadcasters proving their citizenship; that news shots must be exact translations of *Smiles* used on the regular airings; no comment on the news, no ad listing; all copy must be edited, translated, re-edited and passed by the program department; and program and translation must be checked together.

Local foreign-language programs are for the most part devoted to straight news reporting and music, with dramatization at a minimum.

"Confidentially" Back Oct. 1

NEW YORK, Aug. 24.—*Confidentially Yours*, with Arthur Hoke, returns to Mutual Broadcasting System, October 1 and will be heard twice a week for Subfield Oil Corp.

Program is now having a 12-week hiatus.

Network Success Without Name Stars

By ROBERT A. SCHMID

Sales Promotion Manager, Mutual Broadcasting System

PUTTING the proverbial pen to paper under the above title is a risky business. But there is a story of significance to radio and to advertising in retelling of the results that several Mutual network advertisers have achieved without benefit of big names or expensive programs.

Risky business, we repeat, because in calling attention to shows of this type we chance the impression that Mutual is limited to the small budget program. In the light of the many stars put on by Mutual this is, of course, absurd.

Our point in bringing up the matter of low-cost shows is simply to bring from under the bushel that little considered sort of advertiser—the advertiser whose ingenuity so outpaces his talent budget that he has been able to make a large portion of the listening public conscious of his program and responsive to it in terms of dollars and cents.

To him a low bow for his showmanship.

About "The Shadow"

In 1937 the Delaware, Lackawanna and Western Coal Co. found itself in the depths of the worst depression the industry had suffered in a decade. That meant that if a radio campaign was to be launched the program had to create immediate results. But a big-name show, a lavish air production, was not feasible.

And so *The Shadow*, the detective thriller, became the medium to sell what had been considered, up to this time, a non-radio product. Here was a show with small production costs, no names, (Orson Welles, who first played the role of *The Shadow*, was then unknown and became a headliner largely as a result of the radio program.)

In three months "blue coal" sales had climbed to normal and within 12 months were 105 per cent over the same period of the previous year. "Blue coal" was selling for as much as \$2 a ton over competitors' prices. That 64 per cent of the response came from radio indicated the job that *The Shadow* was doing.

The program, after a year on Mutual, became the second most popular daytime half hour on the air. The leading role went to another actor, but the policy of "no name stars" continued.

Results the second year of the campaign warranted expansion from 11 to 15 Mutual stations. And now, in "blue coal" third year on Mutual, sales are up in every market in which *The Shadow* is heard. Over-all sales for the last winter season (March to March) were 30 per cent ahead of the year before—and more than twice as great as the rate of increase for the industry as a whole.

It is almost anti-climatic to add that at the beginning of this year *The Shadow* overlooked many strong competitors to become the most popular daytime half-hour show on any network.

Talent—in a Cage

If there are an alpha and omega in the list of the products that have ever been advertised on the air, they might well be coal and bird seed. But so soon as had "blue coal" been successfully established as a Mutual client then along came the Hartz Mountain Products Co. with the firm conviction that the radio public wanted to know about bird food just as it did about soap and gasoline.

The broadcasting business being what it is, we at Mutual are reasonably stock absorbed. So when a limited talent appropriation was mentioned we continued to rock complacently in our swivel chair. We knew about low-cost talent. There

That's what Hartz Mountain Products did—stroled into the studio with 12 that sang to their own accompaniment. Emcees who asked their own questions, then furnished the answers and the laughs. Even one-man bands who could read off a recipe, join the housewife and handle a picnic all at the same time. But who ever heard of a client bringing his talent in under his arm—in a cage?



ROBERT A. SCHMID

emcees, ready to burst into song at the first peal of the organ.

That happened last September. Every Sunday from 1 to 1:15 the singing canaries accompanied the organ over 5000 Mutual stations, then close.

How solidly the little birds sang their way into top place in a listening survey is shown in the following table, the result of a C. E. Hooper study made on May 19 in the New York metropolitan area:

- Time period: 1 to 1:15 p.m.
- Sets in use: 171.
- WOR (Singing Canaries): 33.5.
- WEAF program: 9.7.
- WJZ program: 8.
- WABC: 14.8.
- Others: 14.5.
- Don't know: 19.0.

The Hartz Mountain program, whose talent was carried under its arm—in a cage—had captured 2 1/2 times more audience than any other program on the air at the same time!

Selling a Show Product

Suppose a lot of bird seed was sold with only a small appropriation for program talent. Perhaps it was because bird seed is a low-cost item. What could be done with an expensive, slow-turn-over product? Planes, for instance.

Now here is a product that it fairly usually buys once in a lifetime, if at all. A purchase that is considered for months that takes a lot of selling. Could a quarter-hour program once a week even make a dent? Could a simple program like a plant demonstration that product hold an audience?

When Winter & Co. came to Mutual to advertise its Musette there were no idea questions. For Winter intended to broadcast Louise Wilber at the Musette 15 minutes each week in New York and Chicago. They did, and supported the program with such merchandising helps as mailings and phone calls to prospects before and after each broadcast.

Within four months sales figures in Mutual territories literally roared! And the cost per bona fide inquiry from individual broadcasts was less than from all other media used for the previous five years. In the words of the advertising manager of Winter & Co. "If radio has ever proved itself, it has proved itself here."

Here the low-cost program was used to test the effectiveness of radio as an advertising medium. And it proved to

be so successful that it is expected to become a springboard to a bigger, higher priced show this fall.

Company Talent—Clicks

Coal, bird food, planes—none of them, at first glance, a "natural" product for the air. Yet sales of all three soared with inexpensive programs. But another client presented an even more unusual problem and to put it mildly, a solution that would bid fair to rattle the pulse of anybody's production department.

Wheeling Steel wanted to use network radio (1) to sell steel and (2) to foster company morale among its employees and distributors all over the country.

"Okeh," said we at Mutual. "Now about a program . . ."

"Don't worry about that," said Wheeling Steel. "We have our own program all lined up."

"Your own program?" we repeated, our professional equilibrium going only slightly off-center.

"Certainly," Wheeling said. "Own employees from the rolling mills and machine shops will supply the talent."

We said, "Oh."

Wheeling proceeded to put the stimulating touches on an idea it had been bringing to reality for seven years. And then on January 2, 1936, the familiar mill whistle of the Wheeling plants was heard in New York, Chicago, Cincinnati, Wheeling and Portsmouth, O. To the radio audience a pipe throtter was a violinist; two girls who soldered bottoms in oil cans during the week were jazz drum majors for that Sunday afternoon; two dozen machinists, packers and office workers became singers and instrumentalists in the Wheeling band.

By the end of the next year *The Musical Steelmakers* had expanded from 5 to 17 to 24 stations. Sales of California distributors rose 15 per cent.

Amateurs? Yes—now heard over 43 Mutual outlets and coming back in the fall with a larger hook-up.

"Lone Ranger" Did It

One of the most phenomenally successful shows ever produced for the air also comes well within the low-talent-cost brackets. No big names, a small cast, hotbeats and a "Hi Yo Silver." This, plus smart writing and production, has made *The Lone Ranger* the favorite program of millions and millions of listeners for the past six years.

This King-Trendle production began its amazing career under the aegis of the Gordon Daking Co. back in 1934, when Mutual comprised all of three stations. The program caught on so rapidly Gordon was forced to double his baking output to handle the radio-stimulated demand. Mutual soon expanded well beyond the markets the sponsor needed, so it was agreed to offer the show to local advertisers outside Gordon's territory.

Advertisers from Coast to Coast brought the Ranger, Tomo and Silver into a million more homes, while Gordon went on to a five-year sponsorship in New York, Chicago and Detroit. "Hi Yo Silver" became the byword for makers of malted milk, corn flasters, clothing, ginger ale, gasoline.

That young and often grown-up America still wants to hear about the cowboy on the beautiful white horse who always captures the varmint outlaws is proved by the current list of Lone Ranger sponsors: 13 advertisers carry the live show over Mutual; 6 others broadcast transcriptions in this country; 13 more sponsor the program in Canada, Hawaii, Australia and New Zealand.

A horse opera, indeed!

There are still other success stories, but these few make the point, we think, that inexpensive programs can sell a hundred different products in as many guises. Call them thriller-dillers, horse-town stuff, a crate of birds. They may

not cost more than \$25 to \$1,500 a broadcast. There's not a name star in the lot. But look at the Crossley ratings, look at the sales reports. Better still, ask the listener.

PRODUCTION IN TELE

(Continued from page 8)

and pan shots, carrying a sequence to conclusion or climax with a minimum of cutting.

The Director's Dilemma

During the actual broadcast the director figuratively rubs his stomach and pats his head at one and the same time. He must watch his script, call the shots to the technical director, watch both screens and be in constant touch with his stage manager. On the floor to warn him sufficiently in advance about sound effects, light, music, etc.

No director in television has ever really seen his own show. That is his one great disappointment. Once over the play is disrupted. The director can't drop in and surprise his cast as in the legitimate theater, nor can he drop in to the neighborhood movie house around the corner a year later and see his picture. He can only call his shot, and hope.

LIVE RADIO 80% AFRA

(Continued from page 7)

seemed adamant in their stand. Strike threat last year brought the industry to terms.

In addition to recognition via contracts, union added two legal victories to its successes this year. Union came out on top in final disposition of appeal made to Washington by the St. Louis stations, which challenged AFRA's combination of membership. Henry Jaffe, attorney, had handled the case for AFRA before the National Labor Relations Board and again in the appeal. Recently, in Chicago, union won an arbitration against the network outlets which had refused to recognize the commercial code for local commercial broadcasts.

For the first time at an AFRA convention there will be a report of the union's comparatively new post of field representatives, by James Porter, who has headquarters in Detroit. Report from negotiations committee will be in the wind-up of the business session.

Tentative schedule of entertainment calls for a reception by the governor, an informal dance August 28, and an outdoor party August 30.

Delegates

List of delegates known at press time included the following: National representatives: Mrs. Emily Holt, executive secretary; George Miller, treasurer; Monty Jaffe, eastern counsel and James Porter, national field representative.

New York: Alex McKee, president; Allan Reed, Everett Clark, Ted De Costa, Paul Stewart, Peg La Centre, Rosaline Greff, Phil Dury and Carl Frank. Chicago: Fran Allison, Sara Thompson, Ray Jones, Philip Lord, Virginia Payne, Fred Howard, Al Hinius, June Meredith, Dan Butler, Fran Carion and Missy Briggs.

St. Louis: Wayne Shorck, president; Nellie Booth, executive secretary.

Cincinnati: Jack C. Wilson, executive secretary.

Detroit: Owen Delany, executive secretary.

Miami: William Pennell.

Los Angeles: Ruf Brandt, Frederick Mack, Kaye, Theodoras Blas, J. Donald Wilson, George Field, True Boardman, Norman Field, Inez Bebbly, Thomas Probst, Smith, Lucille La Pointe and Laurens W. Hoffmann, West Coast attorney.

San Francisco: Vic Connors. Rochester: Herbert Mann. Denver: Old Verba, chairman of the convention committee.

ADVERTISERS, AGENCIES

(Continued from page 7)

City, St. Louis, New York and Washington to contact rep offices of John Blair & Co. . . . Thomas H. Anderson, formerly of Salt Lake City, has returned to sales staff of KIDZ. . . . Maryvile Bieglie, assistant program director of WIS Columbia, S. C. . . . Allyn Corlis, WIS chief announcer, now vacationing in New York.

ROBERT A. SCHMID, sales promotion manager of the Mutual Broadcasting System, is 28 years old. He came to MBS in 1936. Previously he was with Young & Rubicam, where he bought time, instead of selling it as he does now. Schmid is a graduate of Princeton University and was the second youngest in the class of 1912.

Comment

This column is devoted to brief reviews of programs which have been on the air for some time, or well as those, which, already reviewed, rate further mention. Goals is that a one-time program review is inadequate for a production that carries each time it is presented.

CBS' Tenth Forecast, titled Back Where I Come From, slicked an amicable program material. Program idea is to present Americana — bits of folklore, legends and songs that are native to the soil. Part of Monday's cast, including name Clifton Fadiman, would be permanent, with other talent picked up for the exigencies of each program.

Songs and stories of Monday's program was loosely bound together by a theme — the weather. Singers were the Golden Gate Quartet, the Luther-Layman Singers, Woody Guthrie and Burl Ives. Best had an authentic stamp, particularly Golden Gate's version of *Rock and Guthrie's* version of *So Long, It's Been Good to Know You*, plaintive tune in which Guthrie was joined by entire ensemble. Guthrie is an ex-hobo, Frank Luther and Zora Layman are authorities on old American music, and Burl Ives and Golden Gate Quartet are equally versed in spirituals and other types of folk music.

Comedy end of the program was in the hands of Len Doyle, teller of tall stories. He did well. Clifton Fadiman did a wavy ruse job.

Show was written by Nicholas Ray and Alan Lomax, directed by Lomax, and produced by Davidson-Taylor.

Eleventh Forecast, titled Double Feature, presented two plays, one from Hollywood and one from New York, 9:30-10 p. m. Program idea is to use a 15-minute play from each of the talent centers, one of the plays being light in mood and the other serious. Mid-point of the half-hour program would naturally be a good spot for commercial plugs, obviating necessity of breaking into script.

Program series, of course, would be no better than the dramatic material available. On Monday's session the Hollywood piece, titled *To Him of Twenty*, clocked, whereas the New York offering, *Ever After*, was so much cabbage. Twenty was written and directed by Norman Corwin, with Charles Laughton and Elsa Lanchester playing the leads. Yarn, a good one, reminded of *Journey's End*, and was presented thru the medium of a father writing a letter to his five-year-old son, who is to read the letter 15 years hence. Father is an R.A.P. pilot about to go on a mission from which he will not come back alive.

Corwin's script is very effective, showing structural economy and restrained emotion. Laughton and Lanchester good.

Ever After, New York's contribution, with Edna Best, Richard Whorf and Roy Atwell, did not impress. Program series angle is to tell what actually happened to heroes and heroines after the conventional fictional ending. "They Lived Happily Ever After." Subject of Monday's session purportedly gave the inside dope about Snow White and Prince Charming, some years after their marriage. Top leading players portrayed Snow White, the Prince and dwarf Grumpy alike, but script had no snap to it, so entire production amounted to little. P. A.

CBS aired its eighth *Forecast*, Dave Egan's *The Life of the Party*, Monday night at 9-9:30 p. m. Party threw together a lot of indolent talent, both amateur and professional, each of the performers delivering his best or party number. Idea did not click, tho it borrowed from Egan's old *Hobby Lobby* program.

Party presented a batch of queer talent — the type of stuff that goes under the novelty category. These people included Cortez Peters, a gent who used a typewriter to imitate the tap-dancing of Bill Robinson; Joseph Julian, who made "music" by squeezing his palms; the Brooklyn Dodgers quartet — Dixie Walker, Johnny Hudson, Vito Tamulis and Tex Carlton, who warbled *Street Scene*; and Tom King, who made sounds with a fire extinguisher.

All the above, it may be stated and reiterated, laid unimpressive eggs. One of the novelty performers, Fred Hall, did okay. He played piano, giving out with mood music as it was played in the silent movie days. The professionals tried to make a radio program of the half-hour session but

could not right the damage. Hildegarde sang *Barling, Je Vous Aime Beaucoup* nicely, and David Ross, with his usual fine diction, recited one of Elizabeth Barrett Browning's sonnets. Total score for half hour — not so good.

Ninth Forecast, originating in Hollywood and aired over CBS at 9:30-10 p. m., was quite good. It presented Edward Everett Horton and Alan Howray in a piece titled *Letter N to Jacey*, adapted from the P. G. Wodehouse stories by Stuart Palmer. Ken Niles directed the comedy, making the most of Wodehouse's farcical material. Horton and Howray were excellent as Britie and Jacey respectively. P. A.

MUSICAL AMERICANA, aired at 9-9:30 p. m. Tuesdays over the NBC-Blue network for Westinghouse, proved a very likable half hour last week. Raymond Paige Orchestra impressed again as a very solid group of musicians, delivering such standards as *Dancing in the Dark*, *You're the Top* and *Let Me Call You Sweetheart*. Vocalists were Allan Jones, piz singer, and Freda Gibson. Jones did one of his crotch. Prim's *Donkey Serenade*, and Miss Gibson revealed lush tonal equipment in *I'm Nobody's Baby*. Plugs for Westinghouse by Milton Cross were unobtrusive and restrained. P. A.

An outstanding piece of reporting, of nation-wide importance, was contributed last Tuesday and Wednesday (13 and 14) by Fulton Lewis Jr., Washington correspondent for WOL and the Mutual net. With accusations of attempted dictatorship flying loose in Congress, Lewis tracked them to their source — a crack allegedly made by Senator Pepper during a labeling of the Democratic platform committee. Lewis put it up to Pepper, who made an evasive answer, and then Lewis asked him squarely for his views on dictatorship. The senator, who is a member of the innermost of the White House inner circle, went into details and said he actually did favor giving the President dictatorial powers during the current emergency. "The day after Lewis aired the interview it was brought up on the floor of the Senate. Pepper denied the alleged platform committee incident, but, after another interview with Lewis, merely amended the statements he had made in the first interview. Senators Wheeler and Clark came to Lewis' defense, Clark saying that Pepper had aired similar statements on the Senate floor; and the interview was put into *The Congressional Record*. Lewis gave the details on the air that night (14), thus being the first man to bring squarely to public attention the most important issue facing the nation today. Lewis, about the best reporter in the country, on the air or in print, managed to do it all without injecting any of his personal opinions, merely giving facts and quoting those interviewed. A few more like this and he'll become a sort of Paul Bunyan of American journalism. E. P.

Fly Outlines KTHS Plan
HOT SPRINGS, Ark., Aug. 24—Citizens of Hot Springs, who subscribed \$75,000 for participating notes under a former plan to increase the power of KTHS to 50 kilowatts, will be asked to transfer the notes into stock in the corporation proposed to take control of the broadcasting property from the Chamber of Commerce. The new plan has been outlined by James Fly, chairman of the FCC. The Chamber of Commerce is to be holder of no less than 42 per cent of the stock.

FM Educational Station
SAN FRANCISCO, Aug. 24—The Federal Communications Commission has authorized the San Francisco Board of Education to erect the first FM station here for educational purposes. Board has oked \$51,000 for construction. Station will operate on 42.100 kilocycles with a power of 1,000 watts. Station will be used to instruct students in practical FM broadcasting and will be the first of its kind in the United States.

Program Reviews

EDST Unless Otherwise Indicated

"The Song of Your Life"
Reviewed Wednesday, 9-9:30 p. m. Style—Musical and talk. Station—Sustaining on WJZ (New York, NBC-Blue network).

Song of Your Life is smart program idea. Angle is to get half a dozen guests before the mike and have them name the song that impressed them most, and tell reasons for their choice. Questioning by emcee Jack Arthur brings out comedy, pathos, love stories, all of these items giving the program human interest punch. On show's premier, gag that floored everybody was delivered by one guest, a cab driver, who insisted he had no favorite songs. "I'm tellin' ya," he muttered, "I like all kinds of songs." Emcee asked, "What do you listen to on the radio?" Countered the caddy, "The *Green Hornet*."

Musically, program is very well directed by Henry Salter's crew of musicians, and has two good vocalists in Clarke Dennis and Owen Williams. Satter's boys and the tenor artists render each song mentioned by the guests. Program giveaway is a \$25 prize for the best letter opinion the most important tune in the listener's life. A sponsor should pick this one up. Ackerman.

"Boy Meets Girl"
Reviewed Thursday, 11:15-11:30 a. m. Style—Songs. Station—Sustaining over KOKA (Pittsburgh).

Maybe this is today's way of song-plugging. Maybe it's a display period for the singers whom the station hopes to sell to sponsors. Maybe it's just another way of utilizing performers who must be paid anyway. Whatever, it's an example of talent going to waste. As the male in the show-case, Pat Haley sings no better nor worse than a couple thousand other fair tenors. He has done better. As serial seduction, sultry-voiced Carol Mansfield displays a deep, luscious quality that does little more than suggest the delectable dainties she actually is.

Dancing, singing, duetting, soloing for six numbers can be made more interesting than this, particularly when the entertainers in question have more on the ball than meets the ear. And someone might take Miss Mansfield aside to hint that her slightly forced contralto could show her to better advantage if it were delivered more naturally. Particularly when, after fronting a dance band last winter, she looked like movie material. Frank.

"Especially for You"
Reviewed Sunday, 6:15-6:30 p. m. Style—Songs. Station—Sustaining over KOKA (Pittsburgh).

Boy and girl meet. Boy and girl sing. That's *Especially for You*, song sung of a young married couple interpreted thru a combination of honey dialog and popular tunes. The continuity doubles as connecting link for songs, and as an innocuous way of weaving in the title introductions without an announcer. The boy is Billy Lewis, sometime tenor with Mexican Spitalny's Orchestra, who reminds of Dick Powell. More animation for his patter, plus a bit more confidence in his voice, and he should move up quickly. The girl is Faye Parker, Spitalny vocalist, who sings acceptably, whistle top-notch. Accompaniment is piano, unidentified. The announcer at opening and close is anonymous too. The program is no world-beater, but a pleasing change from war bulletins and name bands. Frank.

"Johnny Get Your Wings"
Reviewed Monday, 7:30-7:45 p. m. Style—Dramatic. Station—Sustaining on WMCA (New York).

This show, produced with co-operation by the Army Air Corps, is designed to show that aviation offers a future for young men. Presentation is given in 15-minute capsules three weekly, the first of which was devoted to the discontent of Johnny Dart, who fails to find something in his vocational liking in various civil pursuits. His sidetrack dis-

covers the postmaster with a billboard outlining the desirability of a career in army aviation. It is not difficult to figure out how the succeeding chapters will run.

First draft of this program shows plenty of weakness in writing, production and presentation. It is doubtful whether many of these defects will be ironed out in subsequent broadcast. A smoother job of writing will, however, help in getting this idea across to those who have outgrown *Love Ranger* badges and want something as substantial as a set of bona fide wings. Another production would also help.

Lieut. John J. Doerr, of the Public Relations Department of Mitchell Field, is technical adviser, and provides the continuity fore-and aft. Cohen.

"To You"
Reviewed Sunday, 11:15-11:30 p. m. Style—Songs, organ, narration. Sponsor—Cimbell's and Weaver-Costello Co. Station—WCAE (Pittsburgh).

Pittsburgh's newest local commercial is unique for two things. It's sponsored jointly by distinctly different areas; and the plug sneak up on a listener before he can realize it. Result: the advertising message will be heard before the unsuspecting listener will have a chance to tune out. And the way it's done, most listeners probably won't mind.

Show combines organ background by Johnny Mitchell, velvet-voiced narration by Clifton Daniel, and tenor something by Howard Price. Tunes on first program centered around romantic themes, with introductions to songs worked into atmospheric verse by Daniel, who tosses in commercials.

Candy manufacturer's item appeared third of way, department store furniture department was spotlighted at two-thirds mark. Merchandise was presented as necessary to the full romantic life. And it sounded almost plausible, which is more than can be said for most commercials. Spotted late at night, when listeners are in the dark and hold hands (according to the biology book) and listen to the radio (according to the sales presentation), *To You* should build a favorable audience.

"Symphonic Melodies"
Reviewed Friday, 6:30-7 p. m. Style—Instrumental and vocal. Sustaining on KYW, Philadelphia.

Honke Maestro Clarence Fuhrman, with the full complement of staff musicians, takes this period nightly to show off a set of smart musical arrangements that make for instrumental magic. It's the musical *Shmoos* favorites of yesterday fashioned in a symphonic setting that's pitifully modern and up-to-the minute. The scores are all dynamic for drama, and Fuhrman's direction is both brilliant and masterful. Tone selection when caught nicely varied, musical mood ranging from the grand *Waltz Skies to Chicago Lullaby*.

For the change of pace, it's an easy musical step from the past to the present in interpreting the orchestral symphonies with the stellar song selling of Bonny Stuart, whose velvety pipes makes the billed roudage pure, and Tony Truett, rummy bary balladeer. Boos sing the current faves, with the oldie 14 rhythmic pattern of the swing era dispersed by the Four of a Kind in Rhythm, vocal foursome of three boys and a girl. Harmonize to guitar accomps.

It's all a good blend of musical and vocal abilities, with the only disturbing note the ringing in of commercial spot abandonment. Crudenker.

Burrelle's
ESTABLISHED 1888
PRESS CLIPPING BUREAU Inc.
120 North 4th St., New York, N. Y.
BRUNNEN 7-8871

FALL HOTEL BOOKINGS LAG

Despite Earlier Predictions, Only 8 Out of 20 NY Spots Set

NEW YORK, Aug. 24.—Despite the predictions of bookers and agency location men two months ago that New York hotel bookings were going to be concluded earlier this year than formerly because of war conditions and possible resultant spending, fall band bookings in New York City hotels, the choice plums of the business, on the contrary have been slower than in former years, with only eight of the 20 local hotels using bands set for their fall policies.

The biggest surprise on bookings for the new season was MCA's placing Eddy Duchin in the Hotel Waldorf-Astoria, beginning September 6, instead of his old institutional stand at the Plaza Hotel. There has been talk around that Emil Coleman, who usually inhabits the Waldorf, would take over the stand at the Plaza, but nothing definite has been indicated because of the Plaza's new policy, which calls for the first time for a girl show as the floor revue, produced by Russell Markert, Radio City Music Hall Rockettes stage director.

Two Names—Kysar and Duchin—for Waldorf

NEW YORK, Aug. 24.—Altho motel hotel booking is progressing in low gear, the Waldorf-Astoria here went into high this week with the signing of not one but two name bands for its fall season. Already set to follow Xavier Cugat in the Starlight Roof September 6 is Eddy Duchin, and this week Kay Kysar was penciled in to open the hotel's informal Empire Room October 12.

Duchin continues on the roof until October 9, opening the formal Sport Room the following night, with Kysar making his bow at the hotel's other stage across the lobby two evenings after that. It's the first time the swank Waldorf has ever offered two such patent names at once and the same time.

The Roosevelt and Commodore Hotels will preserve the tradition of former years with their old standbys, Guy Lombardo and Sammy Kaye, who will open October 3 and 17, respectively. But the Baltimore Hotel will have to forego the services of Horace Heidt, who has become an institution there but who will be tied up in Hollywood this fall making his Fox-Cold picture.

Hotel Astor on October 1 reverts back to its two full restaurants, Dick Kuhn in the cocktail lounge and Sandy Williams back in the Champagne Room. This is nothing new with the Astor since it has always dropped the main policy with the shutting of the roof.

Glenn Miller goes back to the scene of his conquest at the Hotel Pennsylvania on October 6 until next spring.

Screwy Saga of a Scrambled Stand

DES MOINES, Aug. 24.—Blue Steele had to cancel a vacation for his band and fill in for Clay Bryson's band at the New Riviera Ballroom at Riverview Park here for a week's engagement, but it was tough going.

Steele happened to be in Des Moines when Bryson's outfit failed to appear because of an accident in Oklahoma. Bob Betchard, manager of the Riviera, got in touch with Steele, who made a hurried trip to Kansas City, called in his band from Omaha and St. Louis, and got back to Des Moines to start shortly before 9:30 p.m.

Some of the members of his outfit did not make it, and he opened with a combo of three bands. A drummer who had recently left Buddy Fletcher's band and several members of Bryson's who arrived okeh filled out for Steele. Bryson himself arrived, and also filled in with several vocal numbers.

while Tony Pastor takes the stand at the Hotel Lincoln October 13 for his first hotel location in New York since he left Artie Shaw to form his own outfit.

Other Spots Indefinite

Bill on the indefinite list are the Essex House, with no one slated after Al Kavelin; Hotel Edison, with Gray Gordon doing a marathon run; Tait Hotel, with Frankie Masters soundly settled down for a long stay; Hotel New Yorker, with Woody Herman scheduled to remain for another two months; the Rollins Trio firmly insipidated at the Hotel Pledgely; the Profit Trio and Bob Howard at the Times Square Hotel; and Johnny Mesamer, firmly entrenched in the Hotel McAlpin on his fourth year.

Also unaccounted for are the hotels Ambassador, Lexington, Pierre, St. George and Park Central, which in the past have used names and semi-names, but which are enigmas to the trade this season because of the fearful summer business that was accounted for in the hot spell.

Bookers and agents, who began early in the summer to place their hands in the choice spots with network wires for the fall build-up, started tearing their hair out a bit early, as the situation seems to size itself up.

The battle to place hands in hotels is being held along more belligerent lines this fall, with the agencies offering top attractions at scale or perhaps a little better, but demanding that the hotels take care of the network costs, which have become a permanent sore spot that the hostilities are trying to eradicate.

1,800 for Jack Teagarden

SPRINGFIELD, Mass., Aug. 24.—Jack Teagarden drew 1,800 to the box office of the ballroom at Riverside Park here Thursday (18). An estimated \$1,050 was collected, according to Mitchell Labada, director, who reported it a successful promotion.

Wis. Aud. Now Ballroom

BLACK CREEK, Wis., Aug. 24.—Peter M. DeBruijn has taken over the former Fraser's Auditorium here and is operating it as Nichols Ballroom. Formal opening was held August 17, with music by Bill Grimmett's Orchestra.

Glaser Out of CRA; Shaw Also Leaves to Join MCA in Series Of Booking Agency Shiftings

NEW YORK, Aug. 24.—The band field was punctuated with obnoxious changes again this week, for the first time since last year's wholesale migration, when Joe Glaser dissolved his partnership with Consolidated Radio Artists to become effective August 21; Billy Shaw tossed over the one-night department at CRA to join the one-night desk at Music Corp. of America, and Bob Bandy resigned from the Cy Shrubman office to replace Shaw at CRA.

Glaser, who made a deal with Charlie Green, CRA proxy, in June, 1939, to set up a colored band department under the corporate name of Glaser-Consolidated, with both holding a 50-50 interest in the corporation, split with Green after a feud which involved Les Brown's booking at the Hotel Lincoln. Brown is under Glaser's personal management. Parting was made, however, "on a friendly basis," but other sensational developments are expected to follow on the heels of the Brown booking which will involve Mrs. Maria Krumer, owner of the Lincoln; Chas. Green, and Musicians Local 822.

Pioneer

CHICAGO, Aug. 24.—No halfway measures for Dick Shelton apparently, judging from a recent action of his when his band was playing at the Van Cleve Hotel in Dayton, O.

The maestro, who opened yesterday (23) at the Blackhawk here, was broadcasting from the Van Cleve over CBS and was asked by the network to use one BMI tune on his program. He told the chain he would split his numbers 50-50 between BMI and ASCAP tunes if CBS opened a half-hour channel Coast to Coast for him. He received a quick response—the cross-country air was his.

Payoff was that instead of playing only BMI BMI ditties, Shelton cut out ASCAP entirely, which probably gives him the distinction of being the first band leader to air an all-BMI broadcast over a national dance remote.

No Slash on Victor Int'l Series Which Made "Beer Barrel"

NEW YORK, Aug. 24.—One exception to the general RCA Victor price slashing of last week, when both pop-Victor disks and the company's Red and Black Seal classical platters were materially reduced, is the Victor International series, foreign language records known as the Victor V series. These records have been priced at 75 cents for 10-inch disks and 81 for 12-inch, and will remain at those figures, despite the other price cuts.

This branch of the Victor catalog has been a source of much revenue of late, after the resounding smash scored by the Will Glane pressing of Beer Barrel Folks on the Victor V label. Music machine operators in particular have jumped on this series ever since, in the hope of unearthing another Beer Barrel, with some notable results, most prominent of which to date has been The Woodpecker Song, also recorded by Glane.

Victor reductions, officially set to go into effect September 16 but with no restrictions placed upon distributors and dealers in selling at the new prices immediately, brings the Victor 75-cent pop label down to the level of Columbia's 50-cent platters in order to meet that competition. The Red Seal slash is as much as 50 per cent on 12-inch symphonic works, which also meets Columbia's recent putting of its own Masterworks series in line.

McGee Tops Average At Ocean Pier; Mal Hallett Return Okeh

WILLOWOOD, N. J., Aug. 24.—Johnny McGee, playing at Hunt's Ocean Pier for the week ended last Friday (18), proved profitable for Guy Hunt and Bill Gensler operators. Week's box just hit over \$3,500, and, while it threatened no established records, it was better than average, according to Hunt and Gensler.

As with all the other bands playing the pier stand, opening night on Saturday makes or breaks the week. McGee attracted 2,300 dancers of 35 cents per for a \$1,375. Band clicked with the dancers. For the remaining six nights, McGee averaged about 500 dancers nightly. At a 40-cent rate for four of the nights, \$200 was added to the gross. The Monday and Thursday family nights at a 35-cent rate added another \$350.

Mal Hallett, taking over last Saturday (17), was stymied by rainy weather, but managed to draw in 2,200 pier admissions at the 35-cent figure to make it a \$1,210 start for his week's engagement. Having shown here in previous seasons, Hallett went over bigger than ever with the dancers. It was the first time for McGee here. Herby Woods, making another return engagement, takes over from Hallett tonight (24), continuing until September 7, on which date, the pier's Starlit Ballroom calls it a year. On September 1, however, Jimmy Doney comes in for the single holiday dance, with Woods playing a matinee dance that Sunday.

Joe Marsala Gets a Slice of Music Firm

NEW YORK, Aug. 24.—Joe Marsala is the latest member of the band-leading fraternity to succumb to the lure of becoming a music publisher. He acquired this week a partnership in Domino Music Publishing Co., headed by Pete Herman and Chick Keeble.

The exing maestro and his barbers wife, Adele Girard, are currently appearing at the Hickory House here and he will divide his daytime leisure between the firm and writing songs with his wife which the outfit will publish. Their last hit tune was Little Sir Echo.

Marsala will also play the tunes via his own band. First song that Domino is working on is Concerto for the Stars, by Don George and Teddy Hall.

Snell Huddles With CRA on Names for Syracuse Spot

NEW YORK, Aug. 24.—Leo M. Snell, owner of Snell's Dancing Academy, Syracuse, N. Y., shopping in town last week for bands to open his 3rd season in mid-September, was closely huddled with Billy Shaw and Charles Green, one-night booker and president of Consolidated Radio Artists, respectively.

Snell said he was going to follow a policy of using name bands for weekends and a local outfit during the week. His dealings with Shaw, he explained, were also sentimental, because Shaw, when he led his band, the California Zambars, played a full season for Snell in Syracuse, circa 1930.

Playing Safe

PHILADELPHIA, Aug. 24.—Las Vegas Orchestra, being local favorites, have their date books pretty well booked with playing stands, but the boys aren't taking any chances with seasonal let-downs in the music biz, even while putting in five nights a week at Willow Grove Park, the music makers still hold down their old daytime jobs. There's a holey knitter, a lace knitter, a stenographer and a high school teacher in the band; Clem Horton, who stands out front, continues as a textile worker.

And even Harry Dunn, who manages the band, sticks to his daytime position as a reality investigator.

(See GLASER OUT OF CRA page 20)

So You Think You Know What They Want?

WHEN Tin Pan Alley denizens speak of a hit tune they refer to those songs that find their way into radio stations, night clubs and homes from Maine to California, and get themselves aired, sung, played and whistled until even the writers are sorry they started the thing in the first place. The music publishing and writing gentry are definitely not wrong in constituting such hit paradises as hit tunes—Heaven knows no tune could be more of a hit than one that is drummed into the public consciousness to the point of becoming a menace.

But there are hit tunes and hit tunes—and what a great many inhabitants of the melodic world that is bounded by Radio City on the east and Broadway on the west sometimes fail to realize is that this is a pretty large country with a pretty large population with pretty diversified tastes in everything from canned goods to 33 bars of popular music. In other and perhaps more understandable words, because a song does not manifest its insidious presence in every nook and cranny of the land is no reason to believe that it can't be considered as a hit song. True, it might be a bigger hit if it escaped no square foot of this nation, but there is nothing wrong in a song enjoying a very nice measure of local, regional or territorial success if it can't be a world-beater.

And that's what happens to a good many of the masterpieces put on by this or that writer or publisher. Ever since The Billboard undertook early last spring to go exhibiting lists of best-selling sheet music one better by breaking them down regionally instead of informing a breathless night world weekly only about those numbers that have the honor to be national best sellers, this premise has been forcibly brought home to those of The Billboard staff in charge of receiving, assorting and compiling the best-selling data flowing into their desks each week.

Sectional Vagaries
SOME startling facts have been unearthed in the four months since The Billboard elected to give its readership a service unique in sheet-music leader listings—some surprising facts about song popularity, sheet music sales, how a song sells better in certain sections of the country than in others, the ups and downs a sixty must go thru, with of course the exceptions that prove the rule, before general public acceptance, and about the oddities in the variegated musical tastes of John Q. Public, differing as widely, through various regions of the nation, as the climate.

The institution of such a feature as a weekly chart of the best-selling songs in the East, in the Midwest, in the South and on the West Coast—in addition to the 15 blue ribbon winners nationally—was predicated on the assumption that there was such a radical difference of opinion among the people who pay to hear music and to play it. That was why this weekly sectional breakdown was started—to let band leaders know what the citizens of Albuquerque are currently going for in a large way as against the melodically big moment in the lives of, say, Bostonians. A sort of preparatory program to prepare masses for the musical programs they would need traveling around different sections of the country.

Since the knowledge that a heterogeneity of popular song tastes existed was the basis for this feature, no surprise was experienced when same was borne out by the first reports to be received from the 20 leading sheet music jobbers in the key cities around the country. But certain of the instances of the basic assumption that have been revealed in the past 16 weeks of The Billboard's five copy sale listings are definitely eye-opening, and prove just once more that you never can tell when you're dealing with the ideas, opinions and tastes of 138,000,000 people.

Music Men May Believe That They Have the Tastes of the West Coast Down Pat—But the South Has Other Ideas—Oddities of Song Popularity Aplenty Found in The Billboard's Weekly Lists of Best Selling Songs

Southwest Sorenade
IT'S NATURAL and normal for a song like *I'll Never Smile Again*, deservedly ranking high in sheet music sales throughout the country, to make all the published lists of blue ribbon coppers. But there's a song called *Tongueless 'Round My Neck* that has been a consistent best seller for some weeks out in Phoenix, Ariz., and that occasionally crops up on largest selling reports from Kansas City, Mo. You won't see a song like this on the regional list of that section, because it's got far too much competition from popular tunes that outweigh it in national prominence; perhaps if each sectional list were broadened to include 20 or 25 songs it would make it, but the restriction to the first 15 from any given territory invariably shuts it out by a small margin.

All of which doesn't dissipate the fact that *Tongueless 'Round My Neck* is making a few cents more than it might for its writer and publisher. Why are Phoenix, Ariz., and Kansas City, Mo., attracted to this particular number which no one else else in the land has accepted in like proportion? Probably even a Gallup Poll wouldn't produce an answer to that one. It's simply that tastes vary, and in this instance they happen to vary more in those two cities.

The example of *Tongueless* is one of the best in recent weeks, but one that runs it a close second is an item that goes under the extremely lovely and poetic title of *Sofly*, as in a *Morning Sunrise*. There may be those graybeards who recall, from the distant past of over a decade ago, a highly successful operetta presented on Broadway and known as *The New Moon*. It was possessed of one of the best musical scores ever written by Sigmund Romberg, and out of that score came the by-now standard song, *Lover, Come Back to Me*.

Sofly was also in that score, keeping it on a high musical level by being one of the finest melodies in the show, but never managing to stand up on its own as a pop hit. But some weeks ago the South suddenly took the song to its bosom in a burst of copy sales that fell just short of setting it among the 15 Southern leaders for that particular week.

It's true that Metro-Goldwyn-Mayer in releasing a new movie of *New Moon*, but the South embraced *Morning Sunrise* quite a number of weeks before the general release of the film. And on top of that, if any song from the score is due for revived popularity, it would presumably be *Lover, Come Back to Me*. So there's no accounting for quirk-like this, except that it's one of those spontaneous things that catch on and hit heavily in one place. Sort of like local showers.

Novelty Minded
THEN there's the strange case of *Louisiana Sue*, Can anyone—outside of Kansas City—step up and say honestly that he ever heard of this ditty? Yet in Kayser it has been a popular number, despite the fact that its popularity, such as it might command, would seem to be more in place in the South, because of its title.

Songs like that and many others dot the nation's musical tastes and tend to have them deviate from the prescribed standard bits of the day. This is no indication, however, that the South and Midwest do not like what everyone else in the country is playing, singing, or just listening to, living perhaps a different turn of mind, the grubs roots song-writers play up the local appeal in their creative efforts, and turn into best sellers in their own territory what might

be rejected in Eastern music-publishing houses.

Too often, tho, the rest of the world is misjudged by those music men who think that the sun rises and sets in L.A.—The Southern and West Coast territories are quicker to recognize a hit, speaking generally and from a study of weekly reports for the past four months, than their supposedly more sophisticated brethren in the metropolitan cities of New York and Los Angeles.

The best seller charts show that the South is quicker to jump aboard the band wagon of a novelty song, like *Playmates*, which enjoyed an earlier sheet music sale in that section than in any other in the country. And this was in advance of the radio plugging and the music machine success of the *Saxie Dowell* ditty which subsequently made it into a universal favorite.

Tareed Junction, altho not a novelty, is not exactly in line with the general conception of the South as a romantic locale of sprawling, lazy plantations and misty juleps. *Tareed*, despite its titular inspiration from a junction near Birmingham, is a swinger; but after its debut on music machines it was the South that picked it up in a sheet music way first.

Misplaced Capistrano
THE South again comes in for singling out as being especially quick to perceive potential hits and go after them in the case of *When the Swallows Come Back to Capistrano*. For that matter, the history of this one provides a nice paradox. Here is a title and lyric decidedly California in its appeal, inasmuch as there is a regular religious ceremony attendant upon the one day each year when the swallows fly back to the Capistrano mission in Southern California. The natural starting place of such a song's popularity would seem to be obvious.

But California wasn't where the tune started to sell first. It was 3,000 miles away from the West Coast—in the South. Explaining that away is probably as easy as finding the reason why something known as *Half Way Down Street* is exceptionally popular in Kansas City but doesn't mean a thing on any of the other best selling lists sent in by the jobbers.

Oddities further include the acceptance in a big way by the public of songs that, if they weren't presented to sheet music buyers in a different way, would go unappreciated because they violate all the rules laid down by the music publishing fraternity as to what a popular song should have and should not have. Probably the two best examples of this are *Sunrise Serenade* and *Reguline*. There isn't a novice songwriter in the world who wouldn't be thrown out of any publisher's office with complete difficulty, sophisticated songs of this type. *Sunrise* was extremely difficult to play, sing, or whistle; *Reguline* violated the usual 32-bars-to-a-chorus standard of most publishers by going on to twice that length. Each song was directly opposite in every characteristic to what publishers customarily look for in a would-be hit.

But the record, literally and figuratively, speaks for itself. These songs, difficult, tricky and therefore highly uncommercial according to a publisher's lights, were two of the biggest selling numbers of a year or so ago. Of course they were made by the tremendous music machine popularity of Arlie Shaw's disk of *Reguline* and Glen Gray's *Sunrise* platter. But while the public might enjoy listening to this pair, it could have stopped there. Instead Mr. and Mrs.

America went out and bought piano copies of these songs that not one out of 10 persons who play an instrument can execute properly. According to a publisher's reasoning (before the huge sheet sale), the songs couldn't possibly sell. But they did.

Three-Week Minimum
ASIDE from the oddities that ultimately become musical bywords, and the oddities that are restricted to their own little world, the sheet music picture, drawn from a national perspective, shows that if a song has anything that destines it for hitdom, it usually makes the best-seller list in a minimum of three weeks, and if solidly established stays on, in various positions according to its sales, sometimes for months.

Naturally, radio performances carry tremendous influence—or a good many song pluggers would be looking for other means of employment—but it is surprising to note how many songs receive the No. 1 rating on radio plugs, and then never make the national best-seller list for weeks afterwards, and sometimes not at all. There's a vast chasm between high-pressure sales methods used to get a song on radio remotes and commercials and the actual sales that reflect the public's acceptance of it.

When it wants to, the public accepts a number (with or without the plugging assistance of a music publisher's staff) with unanimity. While there are the great number of unusual instances of localized popularity, and territorial favorites pointed out above, a survey of the national and regional copy selling lists published in *The Billboard* for the past four months reveals the fact that the majority of titles appearing on every list are the same, with perhaps the hitting average switched around showing that in some sections of the country they like song A a little better than song B, thereby giving the first a higher point rating.

There was a difference of only nine new songs from the top number of changes on the list in the South for the past 16 weeks to the smallest amount of changes in the West Coast listings. Four months of tabulations show that the top sales in the South were divided among 38 songs; in the Midwest among 31; 29 for the East; and the same for the West Coast.

Maybe music publishers and the talented gentry that turns out the stuff to keep them in business are right when they think of a hit in terms of Maine to California and the Great Lakes to the Gulf. But there can be no denying the other side of the picture—the side that finds Kalamazoo suddenly clutching to its heart a particular ditty that no one else in this widespread land ever heard of; the side that finds a song that should be a hit in one place because of titular correlation a hit in an entirely different and dissimilar locale; and the side that takes in the peculiarly varied song tastes of a large and populous nation.

C. J. Fox Begins Work On Twin City Ballroom

CLEAR LAKE, Ia., Aug. 24.—Plans for the erection of the Twin City Ballroom to be located half way between St. Paul and Minneapolis, have been announced by C. J. Fox, owner of the Surf Ballroom here and the Terp Ballroom, Anthon, Minn.

Construction will begin about September 1, and is expected to be completed during the latter part of December, representing an investment of \$185,000, according to Fox. New enterprise will have a supper dance floor spreading over 12,000 square feet and a seating capacity of 1,900.

Willowbrook at Willowdale

WILLOWDALE, Wis., Aug. 24.—Roger Mentink has dubbed his new dance hall here the Willowbrook. A contest was conducted among patrons for the best name. Last week-end musics included the Melody Comrades and Cliff Gray and his ark.

Music Items

Songs and Such

HARRY REVEL, formerly of the song-writing team of Gordon and Borel, with his new partner, Mort Greene, knocked off the first tune under the new partnership. It's called *In Copacabana*, Emory Holm and Deala Agay, Hungarian composers who did the score for the film festival, along with a newsmonger, Lou Lawrence, penned a new novelty, *Two Little Birds in a Tree*, which Jack Ferris, professional manager of Mills, is going to work on.

Russ Morgan and Sigismund Spaeth also knocked off one apiece for Mills, namely, *I Surrender to a Thrill* by the former and *I Never Saw a Star Again* by the latter.

Eddie (Careless) Howard and Jim Merritt, Chicago radio engineer, have collared on *Silence My Darling*, which they're allowing to slumber until next month.

The Duncan Sisters, authors of a new patriotic ditty, *Let's Not Go Over There*, introduced the song themselves to the assembly at Elwood, Ind., to hear Wendell Willkie's acceptance speech.

Some of the old standards which have been on the Hits, Wilmark and Romick catalogs for years are about to blossom out in four different motion picture musicals this fall. In Universal's forthcoming pic, *A Little Bit of Heaven*, with Gloria Jean, the song, "A Little Bit of Heaven, Sure They Call It Ireland," will be featured. MGM's "Billie Sweet" will include the entire Noel Coward score, notably "I'll See You Again" and "Zigeuner's" also, for MGM's "Stiff Up the Band." George Geishwe's song of the same name is being used in 20th Century-Fox's "Gone Argentine" while "South American Way" gets the strongest musical billing.

Publishers and People

ADVANCE MUSIC, which has announced the closing of its song-writing polls for the rest of the year, has added Gray Gordon to the pen wielding staff, bringing the total of writers up to 43.

Joe McDaniel Music Co. has a new song, *You Will Never Grow Old to Me*, by veteran Sidney R. Holcomb, which is reaching big proportions, altho standard in type.

Lou Levy, head of Leeds Music Co., New York, stepped off in Philadelphia to aid in the judging of the Miss Philadelphia beauty contest while on route to Atlantic City.

Advance Music has another potentiality in *Under the Stars*, penning of Victor Hugo, maestro at Philadelphia's Little Theatre, and James Vollmer, ditty getting its introduction by the Ink Spots on a Decca disk.

Dentist William Lazar makes still another Philadelphia malar mender turning to songwriting, collaborating with local columnist Gil Rabbit for *Can It Be?*

Big Leonard is the new head of the professional departments of Chappell & Crawford.

HOLLYWOOD, Aug. 24.—With two film giants reported angling for his services, Bob Crosby and his crew may stay around town for a while after winding up their Catalina Island engagement. 20th Century-Fox has a swing band yarn that is believed to fit Crosby, and if details can be worked out he may sign. Tins-up of 20th-Fox commitments would leave Crosby open for a deal that is reported pending with Paramount.

If He Could Only Cook

ATLANTIC CITY, Aug. 24.—There's more than one way to ingratiate one's self with the boss. Howard Heynolds, who was house maestro at Frank Palumbo's Cafe in Philadelphia all last season, stayed on the boss' payroll over the summer while the Philly spot slithered. He joined the staff at Palumbo's Reunited Tavern here, with sundry duties that included being assistant headwaiter, filling in as beer show emcee, stooging for the comics, handling the spotlights for the beer shows, acting as official starter for the Hollywood Hobby Horse races featured at the spot, and being a sound system for other bands. And one afternoon he was spotted taking inventory at the bar.

You can be sure when Palumbo unshatters his Philly club September 7 Heynolds will be on the stand again as music maestro.

Father, Dear Father; Or—Revenge Is Sweet

SAVANNAH BEACH, Ga., Aug. 24.—Dean Hudson, who has been conducting Sunday concerts on one-day stands, wreaked sweet revenge on his father, who drew him into one of "those situations" during Hudson's last visit home.

The elder Hudson, director of the Municipal Concert Band at Lake Worth, Fla., during one of his concerts before a large audience, announced that his son—a swing-band leader—was in the audience, and would conduct the band thru the overture. Dean did, altho somewhat embarrassed.

Tables were turned, tho, when Papa Hudson, returning from a vacation, passed thru here and stopped by to attend his son's concert. When Hudson spotted him in the audience, he immediately shoved the baton in his hand and had the classical conductor lead a killer-diller session.

Barnet Maintains High Standard at Celeron With 1,800

JAMESTOWN, N. Y., Aug. 24.—Celeron Park's owner and manager, J. G. Campbell, had another one-nighter b.o. winner in Charlie Barnet at the Pier Ballroom August 17.

After the all-time record-breaking stand of Glenn Miller the previous weekend, which practically made a mint, a letdown might not have been surprising. Altho Barnet was not able to out-draw an outrageous Miller, he did very well with an attendance of 1,800 despite terrific heat. Quarts were \$1.65 per couple in advance and tempted 300 buyers into spending \$495. At the door the trading was heavy, doubling the advance sale, when 600 couples laid down \$2 each. Total receipts were pleasing at \$1,693, which allowed for a hefty profit for Campbell.

Remarkably enough, not one venture thus far has failed at Celeron this year, probably due to heavy publicity and also to the fact that stars are discouraged by the double ducts, which make for bigger crowds. Most one-nighters charge as much per person, while Campbell has catered to couples only this season.

Vallee Confident of ASCAP-NAB Peace

ATLANTIC CITY, Aug. 24.—On the heels of Bing Crosby's threat to go off the air after the first of the year unless he can continue to sing ASCAP songs, Rudy Vallee popped up as a non-belligerent, forestalling a peace. In the ASCAP-radio feud, appearing here last week at Phil Barr's 500 Club, Vallee indicated that he is not planning to get a substitute for *My Time Is Your Time*, the theme song that has ridden to radio fame with him.

Reluctant at first to take a stand on the coming battle, the himself a member of ASCAP, Vallee finally ventured that a "compromise is the only solution." Nor does Vallee feel that Birt will fill the gap if the fight becomes a reality. "Radio's attempt to build its own music library have not been successful, since Birt has not produced any songs that are outstanding," he said.

However, Vallee would not indicate, as did Crosby, what his own circumstances might be if he can't depend on the ASCAP catalog after the first of the year. He's not shopping around for a new theme song, either, being firmly convinced that a compromise will be reached.

Jenny To Join Artie Shaw

NEW YORK, Aug. 24.—Jack Jenny finally gives up the ghost on his band leading venture, and is breaking up his outfit, following which he journeys out to the Coast to take a trombone chair in Artie Shaw's Band. He joins the Shaw bunch September 12.

Jenny, one of radio's most prominent trombonists a couple of years ago, stepped out of the studios to head first a small combo at the now defunct Guy Club here, after which he branched out with a large crew.



Selling the Band

Exploitation, Promotion and Showmanship Ideas
By M. H. GRODNER

Coffee Clerk

DICK MOCKLER, rated tops in hotel publishing in the poll conducted by *The Billboard*, has fashioned a special promotion for the Ice Terrace Room of Hotel New Yorker in which he is exhibiting current maestro Woody Herman in a manner which brings both publicity and prestige to the Hotelmaster.

This Wednesday (28) has been set aside as Pan-American Night at the New Yorker, hotel proxy Frank L. Andrews acting as supper host to the casual general of all the South American countries. In addition, he will be entertaining the South American members of the Pan-American Coffee Bureau.

At the request of Mockler, Woody has written a special song for the occasion, aptly called *Coffee Bean Ganga*. Ditty will be premiered from the Ice Terrace that night during festivities to be carried by CBS. In addition, the network is broadcasting a special short wave program in three languages, Spanish, Portuguese and English, to South America, which will also be recorded and rebroadcast the following day to South America. Special ceremonies involving speeches from Enrico Panigallo, head of the Coffee Bureau, and prominent Brazilian political and business bigwig and Frank L. Andrews, as proxy of the New York Hotel Association, welcoming South Americans to the big city, will have Woody setting the keynote musically with his coffee conga.

Arthur Kanner, ad agency handling the coffee account, will entertain the food press, and also plans to promote actively the coffee conga among all local, State and national food associations. Coffee advertisers using radio will be asked to "plug" the song, and it will be designated as the official song for the coffee industry. In addition to his original, Woody will play a special medley of south-of-the-border ballads for the short wave broadcast; and, for the guests in the room, the Ice show will incorporate a special Pan-American spectacle.

Gray Gordon, at Hotel Edison, New York, is using a standard sure-fire on his Sunday night dance remotes. Selling one song each week that's fresh off the printer's press, Gordon presents it as the "Hit of the Future," angle being to create an association with a ditty that might turn the overnight hit parade hundred. Months in the making in an ad association with the patriotic song, "I Am an American," Gordon being elected to honorary membership of Boy's

Town by Father Sluggish

A rather small but nevertheless effective bit of promotion for his Bushby recordings is used by the big toe toiler on all his stationery. He has a Bushby platter cut printed on the lower right hand corner of his regular office stationery and his publicity releases.

Dandy Dealer Tie-Up

BYERLY MUSIC STORE, Waukegan dealer in Peoria, Ill., made a very effective tie-up with Lawrence Welk during the maestro's recent appearance in that city for a three-day date at the Palace Theatre. George Byerly, store head, and Welk make a personal appearance at the store and play a short recital on his Wurlitzer accordion for the students of Byerly's School of Music and guests.

Many of the students were given an opportunity to display their talents to Welk, and, clinching the impression to make them lifelong Welk boosters, he invited them to appear on the stage with his act during one of his performances.

During the three days Welk spent in Peoria, Byerly built a special window display of Wurlitzer accordions, with large pictures and cut-outs of Welk and his instrument. He also distributed hundreds of reprints of Wurlitzer trade paper ads which feature Welk. Byerly's local newspaper ads likewise carried pictures of Welk and his accordion. "In every way possible," Byerly said, "we publicized the fact that Welk plays a Wurlitzer accordion, and the result of the tie-up proved decidedly beneficial to us."

Hall \$495 in Bridgeport

BRIDGEPORT, Conn., Aug. 24.—George Hall did only fair business in his 600-seat appearance at Pleasure Beach Ballroom here last Sunday (18), when only 700 persons turned out for his first appearance here this season. Admission was set at 50 cents, making a gross of \$495. Tomorrow (25) Mal Hallett is for a solo appearance.

No Damsit for La. Town

LUNICE, La., Aug. 24.—Permit to operate a dance spot here was turned down by the mayor and board of aldermen after petitions for and against the hall circulated over practically the entire community. Strong opposition was put up by a group of business men who pleaded that the spot would hurt their establishments.

LAST SEASON WE GAVE YOU . . .
BREEZE AND I • SAY SI SI
BANCHO GRANDE • JUMPIN' JIVE
NOW WE TOP THEM WITH . . .
AND SO DO I
WHATEVER HAPPENED TO YOU?
MY DISPOSITION
HEALTH, WEALTH AND LOVE
SOON TO BE RELEASED ON ALL RECORDS
EDWARD B. MARKS MUSIC CORPORATION
RCA BLDG. • RADIO CITY • NEW YORK
FRANK HENNIGS—GEN. PRO. MGR.

ROLL TICKETS
 Printed to Your Order **100,000** for
 Cheapest GOOD TICKET on the Market
Keystone Ticket Co., Shamokin, Pa. Dept. B **\$17.50**
 70,000 . . . \$2.00
 20,000 . . . 7.50
 60,000 . . . 15.75
 Cash With Order—No. C. O. D. STOCK TICKETS—\$35.00 per 100,000, say \$35,000.00

The Ballroom Operator Has His Say

WHEN somebody is selling something with the idea of making a profit, and somebody else is buying same with the identical intention, and when the latter has to depend upon such intangibles and variables as public reaction, the weather and the possibly untested commercial value of the commodity, it should be obvious that life is not always a bowl of cherries for the party of the second part. Ballroom operation is like that. Ask the man who runs one.

Being fully aware of ballroom operators and dance promoters' favorite indoor and outdoor sports—giving vent to multitudinous squawks, legitimate and otherwise, regarding bands and band bookers—The Billboard, via the questionnaire-poll route, endeavored to see if possibly the grievances of the men who make one-nighting possible (and profitable) doctored sufficiently and agreed enough to indicate definite evils of the one-night dance band field. In other words, The Billboard attempted to find out if there were merely a mass of unrelated yaps, or whether this colic of band buyers has one or two large, legitimate complaints about band booking methods, methods with which they are all faced as a group and which, therefore add up to a general evil and not merely isolated annoyances.

Questionnaires went out to a score of the most prominent ballroom operators and dance promoters in the country, asking them, "What changes in band booking methods do you feel would help the ballroom business?" and also "What are your pet peeves concerning the band angle in your business?" The questionnaires also requested enlightenment on "What bands went over the best with your patrons during the past season, regardless of their box-office showing?" and "What bands drew the best business for you?" The number of responses on the last two queries was limited to win, place and show. The results of this brace of questions will be found in an adjoining box on this page.

High Guarantees
GETTING back to whether or not there is any universal peave indulged in by a majority of the dance promotion fraternity—the returning questionnaires proved mostly definitely that there is. It takes the form of a loud and long-drawn-out beef concerning the guarantees asked by bands for condescending to stop off for an evening at a ballroom and wank out with it in fervently hoped by all concerned (particularly those concerned with the band), a nice juicy profit.

An almost 100 per cent wall went up from the promoters' queried that the high guarantees demanded by bookers are enough at times to put them out of business—if they have a business to be put out of once they get their paying the habit. Let some of the ballroom gentry phrase it in their own words, gleaned from the returned questionnaires:

"John B. Turpin, in charge of band booking for the ballroom at Fairland Park, amusement center in Kansas City, Mo., states the case for his colleagues pretty flatly when he says, "Bookers are asking too much guarantee. A privilege of 50 per cent would be each with another guarantee. They (bookers) would gamble with the promoters on the drawing power of a band. I don't mean that a \$500 band should get only \$250 guarantee, but the bands quoted at \$500 are worth only \$300 guarantee usually."

"Doc" Perkins, general manager of the Pier Ballroom at Buckeye Lake, O., also uses the \$500 figure in his censure of high guarantees: "No band should be worth over \$500 guarantee. Let them draw on their name, and if they are good enough they can take it out."

The operator of another Ohio spot—Milt H. Zarloff, of Sandy Beach Park, Russell's Point—suggests "lowering the guarantee and keeping the privileges

And Says Plenty About High Guarantees, Low Receipts, Poor Publicity and Worse Booking Office Methods—A General Unburdening of the Grievances and Pet Peeves Nursed by Dance Promoters Against the Bands They Buy and the Bookers They Buy Them From

as they are. Then if a band does business everyone is satisfied. Otherwise, the promoter is the only loser." H. L. Walter, of Meadowbrook Ballroom, Bascom, O., puts it another way when he complains that "We hold the bag, and the band walks out with all the gate receipts. If these name bands think they are such a draw, why don't they demand a lower guarantee and work commission?" Walter concludes significantly with "It is high time that bookers begin to realize that if the promoter fails to make money the booker will pass out of existence."

James E. Derrick, who sets the one-night band attractions at the Auditorium, in Knoxville, Tenn., also feels guarantees are on too lofty a level, and that "If a band has drawing power, ball should be played with the promoter, as the band has its percentage privilege and, if it draws, the money will go into percentages." The Saltair Beach Co., operator of Saltair, huge dance spot on the Great Salt Lake in Salt Lake City, like-

wise thinks "Bands should be willing to accept a reasonable percentage of the gross without demanding a guarantee. The ballroom takes all the risk and usually the little end of the returns."

Band Leader Beefs
R. H. PAULEY, proprietor of the large and successful Turnpike Casino in Lincoln, Neb., has some particularly cogent things to say regarding his relations with bands and their bookers. Singling out the head of the Chicago office of one of the large booking agencies "for complete oblivion in the music business," Pauley recommends said fate for this worthy "to stop ruthless methods of booking. His shopping tactics, which leave a ballroom manager hanging in mid-air for as many as three weeks without an answer, while he tries to get a better price, falling back on the guy he sold the band to when he fails to get it, are unscrupulous."

The Turnpike's major dance goes on

Listed below are the bands that drew the best business during the past season for the ballroom operators and dance promoters represented in the accompanying article. Also listed are the orchestras that went over best with the respective ballroom patrons, regardless of their showing at the box office. The first three are given in each instance.

It must be pointed out, of course, that there can be no basis for any comparative values or standards, inasmuch as some ballrooms play name bands only, some alternate names with territorial favorites, while still others play only territorial and local bands.

What is significant, however, is the discrepancy noted in some cases between the good business done by a band and its scribble by the ballroom's clientele. The reverse may also be noted—where a band does not figure in the best gross registered at a spot, and yet may be first in the affections of the spot's patronage.

BALLROOM	BEST BUSINESS	BEST PATRONAGE REACTION
Auditorium, Knoxville, Tenn.	Cab Calloway, Count Basie, Jimmie Lunceford	Erkino Hawkins, Jimmie Lunceford, Cab Calloway
Candorago Park, Richfield Springs, N. Y.	Guy Lombardo, Gene Krupa, Bob Crosby	Gene Krupa, Guy Lombardo, Bob Crosby
Eero Jettick Park, Auburn, N. Y.	Mika Ripley, Les Brown, Rita Rio	Les Brown, Rita Rio, Mike Riley
Fairland Park, Kansas City, Mo.	Hal Kemp, Pinky Tomlin, Cab Calloway	Jay McInnis, Ben Pollack, George Hall
Florida Dancehall, New York City	Ben Bernie, Gene Krupa, Shorty Allen	Jack Denny, Joe Marsala, Antonio De Vera
Joyland Casino, Lexington, Ky.	Elmo Barson, Elio Fitzgerald, Ted Weems	Elmo Barson, Elio Fitzgerald, Ben Bernie
King's Ballroom, Lincoln, Neb.	Henry Bassie, Vincent Lopez, Hal Leonard	Vincent Lopez, Hal Leonard, Nat Towles
Meadowbrook Ballroom, Bascom, O.	Carl (Deacon) Moore, Elio Barson, Emil Velasco	Carl (Deacon) Moore, Elio Barson, Tommy Carlin
Myrtle Beach 12, C. J. Pavilion	Bill Clarke, Bob Sylvester, Freddy Johnson	Bill Clarke, Freddy Johnson, Bob Sylvester
Norstar Park, Spokane, Wash.	Phil Harris, Eddy Duchin	Murray Marcellino, Phil Harris
Ocean Pier, Wildwood, N. J.	Jimmy Dorsey, Larry Clinton	Les Brown
Pier Ballroom, Buckeye Lake, O.	Ben Bernie, Jan Garber, Carl (Deacon) Moore	Jan Garber, Ace Brigada, Russ Morgan
Fla-Mor Ballroom, Lincoln, Neb.	Paul Meachhead, Jimmy Barnett, Skippy Anderson, Call Reed	Paul Meachhead, Jimmy Barnett, Ralph Slade
Saltair, Salt Lake City	Jimmy Walsh, Phil Harris, Asson Weeks	Jimmy Walsh, Phil Harris, Blunhay Scott
Sandy Beach Park, Russell's Point, O.	Arlie Shaw, Elmo Barson, Jan Garber	Jan Garber, Elmo Barson, Glen Gray
Sherman's, Carolee Lake, N. Y.	Fletcher Henderson, Ray Keating, Robertshaw	Ray Keating, Robertshaw
Spotlight Ballroom, Chipewa Lake, O.	Ace Brigada, Tommy Tucker, Tiny Hill	Tommy Tucker, Ace Brigada, Tiny Hill
Summit Beach, Akron, O.	Bob Chester, Clyde McCoy, Arden Wilson	Bob Chester, Will Bradley, Clyde McCoy
Turnpike Casino, Lincoln, Neb.	Glenn Miller, Ted Lewis, Paul Whiteman	Ted Lewis, Dick Jurgens, Glenn Miller
Westwood Supper Club, Richmond, Va.	Bruce Baker, Glen Carr, Barry Mackinley	Glen Carr, Bruce Baker, Barry Mackinley

to say, "My most common complaint comes from people who pay to get in, yet feel they were stuffed off by the band leader. Without those people neither the band leader nor myself can get along. I believe intermission should be taken, Glenn Miller style; Miller stays on the band stand, talks, visits, signs autographs, etc., while the boys rest, then takes his payoff for the 15 minutes immediately after the band comes back. Men like Miller could play into a territory often, which is more than I can say for some others of the big leagues."

Attention of a band leader to his business, which not unnaturally happens to be leading a band, also comes in for a bit of exhortation from another Lincoln promoter, J. Clair Lanning, of King's Ballroom. He says, "I hire a band leader with the band, and want him to stay with it on the stand. People, as a whole, pay to see the leader and listen to the music, not to have him single out a party and spend the night with them. There's a matter of getting together, too. I expect the leader to be on the rostrum for his share when he starts playing the job, not appear a half hour to an hour later."

Jim W. Sauer, general manager of Joyland Casino, Lexington, Ky., also has for a pet peeve the habit of "band leaders not staying on the stand." He feels strongly about "bands not properly dressed," especially considering "the amount of money they get," and "bands not carrying full equipment and when they arrive having us scurrying for this and that." This promoter is another who opines that bands should play on a straight percentage basis, "with only the scale guaranteed."

The Saltair management not unreasonably suggests that band leaders ought to "respond more readily to suggestions of a ballroom manager, since they (the managers) are better able to determine what the local people want." J. H. (Speedy) Spear, speaking for the Pavilion at Myrtle Beach, S. C., finds that leaders "in many cases insist on playing their selections rather than those wanted by the patrons. Their pet excuse is 'they do not have that number.' Also, they cater to the young crowd that does not spend the money and not enough to the middle-aged group." Spear further makes a novel suggestion in "a closing house that would rate the bands somewhat similarly to a credit rating furnished by Dun & Bradstreet. Classify them as to their swing width, slow music, ability to entertain, etc."

Conflicting Dates
THE matter of a booking office setting the same band in the same territory on almost successive nights is another source of large annoyance for the boys who buy the music. Labeling the King's Ballroom guiding band, is one of those "opposed to submission of courtesy to two or three operators in the same town, or immediate territory, for dance rubbing each other, on which signature is a deal." Ballroomer then starts advertising ball rolling and finds his competition has the same band a night before, or on date following.

Lanning also airs his grievance about late-arriving orchestras—"in booking traveling bands on one-nighters, with jumps as big as they are in this territory, it would ease things a great deal for the promoter, if a band is going to be a little late, that that information be conveyed by wire or phone instead of leaving a guy hanging."

Perkins, the Buckeye Lake, O., band buyer, also notes as a pet peeve the "booking offices which try to book two ballrooms in your park under the same booking management." And also "booking name bands with you and against you to your competitors." Zarloff, Russell's Point promoter, unburdens himself of the same beef—"bookers who sell the same attraction to you as they sell to your competitor 20 miles away." The handling of publicity is also

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

A
Job, Vic (Bourgeois) Wichita, K.
Jazz Hall (425) Hollywood, Ca.
Jazzmen, Varsity (424) City Inn, Sea Cliff, N. Y.

B
Bar, Billy (Star Mountain Inn) Bear Gulch, N. Y.
Baylor, George (Windsor) Philadelphia, Pa.
Baylor, Hal (Kalamazoo Beach Club) East Troy, Pa.

C
Caldwell, Charles (Herkley-Carter) Albany Park, N. Y.
Caldwell, Charles (Parsons) Los Angeles, Cal.
Caldwell, Joe (Canadian Club) Toronto, Ont.

D
Dance, George (Bobby Hays) Cincinnati, O.
Dance, Arthur (Willeby's) Sheepshead Bay, N. Y.
Dance, Harry (Luka Morris) Oakland, Calif.

E
Eckard, Roy (Royal Palm) Miami, Fla.
Eckard, Roy (Katie's) NYC, N. Y.
Eckard, Roy (Katie's) NYC, N. Y.

F
Fisher, Ted (Berkley) Pittsburgh, Pa.
Fisher, Ted (Berkley) Pittsburgh, Pa.
Fisher, Ted (Berkley) Pittsburgh, Pa.

G
Gardner, John (Berkley) Pittsburgh, Pa.
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Orchestra Routes
Following each listing appears a symbol, fill in the designation corresponding to the symbol when addressing organizations or individuals listed.
ABBREVIATIONS: a-auditorium; b-ballroom; c-cafe; cb-cabaret; cc-country club; h-hotel; mb-music hall; m-night club; p-amusement park; r-read house; re-restaurant; s-showboat; t-theater.

Francis, Don (Palmer House) Chi. h.
Francis, Don (Palmer House) Chi. h.
Francis, Don (Palmer House) Chi. h.

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Galles, Charles (Lexington Casino) Phila. h.
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Orchestra Routes must be received at the Cincinnati offices not later than Friday to insure publication.

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Bands on Tour - Advance Dates

DEAN HUDSON: Lido Compagnies, Bristol, Conn., Sept. 1; Auditorium, Portsmouth, Va., Sept. 6.
SAMMY RAYE: World's Fair, New York, Sept. 4.

JOHNNY GREEN: Philmont Country Club, Philadelphia, Sept. 7.
GEORGE OLSEN: Dunbar Cavern, Clarksville, Tenn., Sept. 7.
WILL OSBORNE: Palace Theater, Cleveland, Sept. 13-15.

On the Records

A critical analysis of the latest record releases, stressing their commercial value to record retailers and music machine operators. Reviews of greater length are given to recordings that possess unusual interest as to artist, selection, or both.
Key: FT—Fox Trot; W—Waltz; VC—Vocal; T—Tone; V—Vocal recording.

By DANIEL RICHMAN

MARY SMALL (Okeh)

Blueberry Hill—V. Once in a Lifetime—V.

Mary Small, known to radio dialers from memorable network appearances and known also to patrons of movie houses boasting presentation shows, here makes her recording debut on the Okeh label—and displays nothing to cause any great rush to music store counters. Her name may have the strength to attract a certain amount of commercial attention, but these two sides themselves are lacking considerably in interest. Miss Small sings well enough, but the songs are not the best of the current crop and they are arranged straight and unimaginatively. Miss Small's voice is worthy of better material, better projection and better attention than this disk will receive.

MITCHELL AYRES (Bluebird)

My Piggie Rank Is Jing-a-Ling Again—FT, VC.
 Ain't It a Shame About Mama—FT, VC.

In a quiet, unpretentious way Ayres has been turning out records that are pleasing with automatic phonograph audiotapes. He has been abiding by the possibilities for music machine listening, to say nothing of its home sales potentialities. It's a slow swing number with the benefit of a main theme with listenability and meaning. Given the added benefit of a typically fine J. Dorsey arrangement it makes a worth-while addition to any record library or music machine. The reverse is also up the letter alley, inasmuch as its melodic and lyrical inspiration stems from the automatic phonograph's less respectful nomenclature of juke box. Either one of these sides has potentialities well above average, particularly since this band is not under the needles now as a result of *The Breed* and *I and Six Lessons From Madame La Zonga*.

JIMMY DORSEY (Decca)

Dollhouse—FT. Hot-Tee Hootie (Juke Box Jive)—FT, VC.

The nearest approach among recent releases to the mood, style and appeal of *Turkey Junction* is this Jimmy Dorsey waxing of Dollhouse. As such it has excellent possibilities for music machine listening, to say nothing of its home sales potentialities. It's a slow swing number with the benefit of a main theme with listenability and meaning. Given the added benefit of a typically fine J. Dorsey arrangement it makes a worth-while addition to any record library or music machine. The reverse is also up the letter alley, inasmuch as its melodic and lyrical inspiration stems from the automatic phonograph's less respectful nomenclature of juke box. Either one of these sides has potentialities well above average, particularly since this band is not under the needles now as a result of *The Breed* and *I and Six Lessons From Madame La Zonga*.

KAY KYSER (Columbia)

Angel On Me—FT, VC. Rose of the Rio Grande—FT.

Kyser cuts a pair of oddies with the commercial appeal restricted to the B side with a well-known hit of another year. Unusual angle of this one is lack of vocal on Rose.

LIONEL HAMPTON (Victor)

Dough-Sa-Me—FT, VC. A Ghost of a Chance—FT, VC.

Two more Hampton instrumentalists with his small band of Benny Goodman musicians. There's not much to recommend this disk to other than Hampton addicts, despite a good Helen Forrest vocal on the second side.

BING CROSBY (Decca)

That's for Me—V. Rhythm on the River—V.

That's for Me shapes up as the hit tune from the new Crosby picture, *Rhythm on the River*. With Bing doing his usual fine job, and John Scott Trotter's superb backing, this can't possibly miss. This should be the side, because *Rhythm* is not on a par with it in melody or lyrics.

DIOSA COSTELLO (Decca)

Three-Record Album of Sumbas and Coros.

The prominence achieved by Miss Costello in New York's Latin-American district has spread to the stage and to a forthcoming movie. This album answers the demand of those who have seen or heard about this "Latin Bombshell." It also offers a well-rounded selection of favorite south-of-the-border waxes. Miss Costello has to be seen to be appreciated, but still does a nice wax job.

COUNT BASIE (Okeh)

Super Chix—FT. You Can't Run Around—FT, VC.

Super Chix is really super swing. Both sides, contrasting jump tempos and blues, can't fail to sit well with all Basie followers, and the A side has the advantage of music machine potentialities.

DICK TODD (Bluebird)

Can't Get Indians Of My Mind—V. My Greatest Mistake—V.

Todd turns out a pair of better-than-average numbers this time in his usual familiar style. If Indians is the hit it gives evidence of being, this version ought to do very nicely for itself in living rooms and music machine locations.

HARLAN LEONARD (Bluebird)

My Pop Gave Me a Nickel—FT, VC. 400° Setting—FT.

Leonard wisely couples a novelty with

On the Stand

Reviews of orchestras playing hotel, night club and ballroom locations and one-nighters. Comment is based upon the present or potential commercial value of the band, as well as its musical quality.

Johnny Richards

(Reviewed at the Billmore Hotel, Los Angeles)

AFTER a year of one-nighters and a week-end job, Richards has finally arrived with a crew that for straight musicianship is hard to equal in these parts. Getting his first real break at the Casa Manana here, playing the tough arrangements of the Andrews Sisters, Richards has moved into this class spot with a good chance of going places.

Experience as one of the top ten studio arrangers has enabled Richards to get the best out of his men. Arrangements are the feature selling point of this crew, with individual styling a keynote. Leader makes his fronting count for more than mere decoration, utilizing a pleasing personality that the customers here like. He takes a turn on sax himself on a few numbers, making a five-man free section. With six brass and three rhythm, the crew puts out a brand of stuff that appeals to tern-minded patrons.

Vocals are handled effectively by Pat Kaye, a lovely redhead, who sells her personality as well as her songs. She has been with this outfit long enough to catch on to its style and manages to make her warbling mean more than a mere appearance in the spotlight.

Raymond Scott

(Reviewed at the Hotel Sherman, Chicago)

SCOTT is a pathfinder. Today he plays the music of tomorrow—music that will soon draw imitators and in their wake, possibly, a new cycle of rhythm. The output of this crew is a combination of good musicianship and original thought. Only nine weeks old and not polished to the perfection of Scott's devotees, it nevertheless puts other older organizations to shame.

Made up of 13 pieces—four rhythms, four reed and five brass—the band exploits each man for all he is worth. Slipshod playing is not possible with Scott continuously eking each man through difficult arrangements. Beauty of musical product results chiefly from contrast in volume, the band blasting away in full ensemble, then suddenly muting to a delicate whisper.

Scott's original compositions and arrangements get under the listener's skin. His newest musical creations displayed by his new crew are characteristically descriptive. *Calceolaria Creep*, *An Arabian Houseparty*, *The Wellesley High*

Jump. Particularly good is a new one called *Do You Remember Your Husband at Night?* Stan Wynn comes back to a vocalist's chair with a band to sing it as everything in a rolling manner. At all times, she shows a fine voice and plenty of sales ability.

Scott's terrific swing is engaged in by the quintet part of the orchestra, consisting of clarinet, trumpet, sax, bass and drums, that started Scott. Now that he has decided to bring his musical imagination and ingenuity of composition and arrangement to a full-fledged aggregation, he adds a unique musicianship and a distinctive talent to the dance band field that is likely to carry him far in it.

Clyde Lucas

(Reviewed at Elton Gardens, Denver)

THIS is one of this country's pioneer outfits in Latin music. Lucas, having used such tempos eight years ago. Another notable feature is the seven stringing violins. As near a perfect blend of the strings as is possible is obtained by a microphone attached to each fiddle, the tones of which are fed and blended into a single amplifier. In addition to the usual gongs and maracas, Latin tempos are heightened by use of an authentic handmade maraca which is played by four men.

Instrumentation is three brass, four reeds, three violins and three rhythms, with three sax men and bass doubling to complete the seven fiddles. Fiddles are featured on practically every number, which puts the band pretty strictly in the sweet class. However, the boys do break loose on a few numbers, now and then.

Lucas fronts the band with little chatter but plenty of smile and also takes a vocal now and then, as well as turning in some nice trombone work. Brother Lyn Lucas is featured vocally with a great tenor range that sells nicely on sweeter ballads. Paul Cell offers nice contrast with a lower range voice and combines with the brothers for some well-blended trio work.

Baron Elliott

(Reviewed at the Falconer Ballroom, Chicago)

HAILING from Pittsburgh's CBS air lanes, where for the last two years he was the staff ace, Elliott is making a commendable showing at this palace of the dance. Unknown in this section, the first impression he makes is that he's surprisingly good.

Band has a tag line that very aptly describes his type of rhythm—Star Dust Melody. It's sweet swing that makes you tap-in-tempo. Three brass, three reed and four rhythm is the set-up, with the leader, frequently joining the sax section. A good trumpet is featured in the hands of John Gurney. Plenty of stuff in the rhythm department, mainly because of electrically amplified instruments.

Outfit is strong on vocals, with three side men taking a crack at the lyrics in addition to a full-time pipe artist, tenor Billy Cover, who does justice to a good voice, which even gives out with a couple of operatic arias. Glimmer Mickey Hoes does the comedy vocal with spirit. Second trumpet, Leo Vayllo, does the arrangements, with the assistance of pianist Bill Bickel. *Model*.

Salt Water Strud

ATLANTIC CITY, Aug. 24.—Rubinoff and his violin visited here over the week-end. But it was not THE violin. He had a "special" Eddie, something assembled specifically for salt-water outings, with a string of cutgut in the works. It's rigged with metal, guaranteed to hold in shape and tone in a Northern blow. Giving his new fiddle a workable while Rudy Vallee, his host, was putting in a personal appearance at Pat Barr's 600 Club, Rubinoff put his bow down long enough to observe that swing is definitely shriv. And predicted a "march era" for middle, saying "America is coming back to smooth egg rhythm. Hot stuff is out."

On the Air

Comment on dance remote programs from the standpoint of showmanship, presentation and general listening appeal, rather than the musical ability of the bands reviewed.

By SOL ZATT

Vaughn Monroe

(Ten Acres, Weylin, Nags, NBC-Blue Network, Tuesday (11) 11:05-11:30 p.m.)

A COMPARATIVE newcomer to the band-leader field, Vaughn Monroe has the makings of an excellent commercial rhythm outfit that produces a solid brand of dance and listening music. Monroe, who formerly led the vocals with Jack Marshall's Band, branched out as a bandleader a short time ago with Marshall's blessing and aid.

For one who has just hit the airwaves, Monroe has what appears to be the right idea in fashioning a remote and fitting the most possible good out of it. Daring songs to times is an old gag, but very few have thought of stirring up the old home town spirit in the sticks by paying attention to such spots. It's the kind of stuff that listeners remember, especially in the smaller towns.

Parts isn't either swing or sweet, but switches over to ballroom and sentimental in alternate breaths, and calls attention to it also. It's the kind of stuff of which listeners, if they're reminded, take notice. True selection is in the pop vein, with Monroe handling the vocals principally. His voice is deep, but unexciting. Be that as it may, it was still an outstanding program.

Ray Heatherton

(Rainbow Room, New York City, NBC-Blue Network, Monday (10) 11:11:30 p.m.)

HEATHERTON, whose past activities have been confined to singing for the ball stage mainly and radio intermittently, organized a band just a few months ago and managed to start at the very top—his first engagement being the Awank Ballroom Room. One might assume that his repeated holdovers stamp the date as successful. It must be so, because Heatherton has a dynamic sight personality and he's well liked.

But on the air he falls flat. For one thing the orchestra is still rough and unpolished. Heatherton's reputation is as a singer not a band leader, but if he intends to make it as a leader he'd better do a little of the staging for which he's known.

In his half hour of tune delivery Heatherton sang the first and eighth songs, which is hardly sufficient musicianship for one who's trying to make the grade in a brand-new field. There is also a lack of other essential selling features. The band is just run-of-the-mill in the type of effect that it registers.

Russ Morgan Armory Cancellation Case Brought Before AFM

NEW YORK, Aug. 29.—American Federation of Musicians is faced with the problem of adjudicating the first cancellation of a one-night date since the National Guard armories were ordered shut down to public assemblies several months ago by the government.

Case involves a \$450 deposit placed with Consolidated Radio Artists for the services of Russ Morgan at a civic festival in Gloversville, N. Y., which was to have been held June 14 at the local armory. Deposit represented one-half of the sum Morgan was to receive for the evening's work.

When the Gloversville socialites were informed that the armory would be unavailable because of the new restrictions of the War Department, the committee notified CRA that the entire festival had to be called off because there wasn't a place large enough to hold the crowds. They requested that the deposit be returned.

Morgan, who has since left CRA and is now being handled by Music Corp. of America, has been reluctant, however, to return the deposit, because the AFM contract does not provide a cancellation clause. Because of extraneous circumstances, the CRA has held the money in escrow, not giving it to either party because of the possibility of a suit from either direction.

Consequently, CRA attorney Harry Bertram notified Gloversville committee to file its claim with the AFM, and CRA would deposit the disputed \$450 with the union and have it arbitrate the matter.

Gray Bay City Topper

DETROIT, Aug. 29.—Olson Gray booked in for the only one-nighter in two months at the ballroom at Wood-onah Beach Park, Bay City, Mich., grossed at \$1,460, at \$1 per head. The figure is the season's record and far above average, according to Manager O. D. Colbert.

Plans are being made to book Jimmy Dorsey in for a one-nighter after the park proper closes about September 15, under sponsorship of a fraternity group.

London Clubs Add Shows

LONDON, Aug. 10.—Quaglin's Restaurant, renamed the Muriety, is now featuring Van Straten's orchestra. The Embassy staged new floor show July 29, with vocalist Bernard Clifton, dancer Jenn Black and the Embassy Girls in a Hobby Horse Derby.

GLASER OUT OF CRA

(Continued from page 12) services, conceded to be among the best in his field, for some time.

After Shaw's power it was felt that Ann Richardson, head of CRA's contract department and confidential secretary to Green, would take a hand in the one-night department, but that was dispelled with the appointment of Bundy to CRA's one-night desk.

Miss Richardson returned to CRA last week after resigning from General Amusement Corp., with which she had a short career as head of the contract department and office manager. She had previously been with CRA since its existence.

Several other developments also seemed to worry CRA, with Charlie Barnett kicking over the traces and refusing to play a date at the Pleats Dancecote here and then booking himself directly, thru his personal manager, Charlie Wein-

traub, for two and a half weeks beginning September 13 at \$1,750 per week. Significance of this, however, was because of CRA's inability to deliver Barnett to Richard Decker, of Pleats, an agreement whereby Reggie Childs and Don Besse were to play the spots was also canceled. MCA was supposed to have figured in on the deal after Barnett turned down CRA on the date, claiming that he had theaters to play during the time he was supposed to play the cafeteria-dance hall.

During the development of the crisis, "the series of misunderstandings" between Jan Savitt and CRA had been straightened out. Harry Bertram, former full-time attorney for CRA, took Savitt under his personal management and called all of the warring parties together, including Bill Savitt, Jack Carney (found manager for the band) and Charlie Green. At this conference, "everyone shook hands" and Savitt will continue to be booked thru CRA.

ORCHESTRA NOTES

(Continued from page 13) Hotel, Memphis, that began on the 23d. . . . an utterer move of some significance finds FLETCHER HENDERSON moving out of the Benny Goodman camp and trekking to the Coast to join COUNT BASIE as head man of the latter's growing arranging staff. . . . DEAN HUDSON chalks up a bit of unusual booking in regard to Virginia Beach, noted resort spot in Virginia. . . . after two engagements of a brace of week-ends at the Terrace Club there, Hudson brings his band back to the beach for 10 days, but this time at the Cavalier Beach Club September 8. . . . this is reputedly the first time that any one club ever played two major beach club spots there in a single season. . . . Leighton's Tavern on the Saw Mill River Parkway, near Ardsley, N. Y., gets HAL LANSEBERRY for the music-making this fall. . . . Lansberry, whose boys have adorned the stand at El Morocco and at the Beachcomber in New York, follows Harold Higgerty at the spot September 8. . . . BURTIE EARLE, girl band producer, is reading another all-firm orchestra, Burtie Earle's Girls. . . . live at Racine's, in the Vieux Carre section of old New Orleans, is being dished up by "WIDE" WEDEMEYER'S Tulsion Trio, with the maestro styling what he calls a new boogie-woogie rhythm on his guitar. . . . Duke's boy, MERCEDEZ ELLINGTON, calls it a day September 8 after 12 weeks at Camp Lakeland, Hopewell Junction, N. Y., and starts a one-night tour thru New England and Pennsylvania.

BALLROOM OPERATOR

(Continued from page 16) another sore spot with the ballroom impresarios. Tarloff claims that the publicity "sent out by the various agencies on behalf of most cases is fit for the minds of grade-school pupils," while Perkins claims in with the "lousy (old hand booking offices) in getting publicity to you."

Low Platt, who puts on the dances at the Summit Beach Ballroom near Akron, complains that "window cards mailed in by the offices are in 50 per cent of the cases printed poorly and on poor cardboard. Most offices could help the promoter by having better publicity and better mats and ad mats." Talking of Fairyland Park in Kaycee, is another believer that "bookers should supply more advance publicity for attractions."

Miscellaneous Penos

"DOC" PERKINS, in contributing to the miscellany of grievances turned in by the ballroom managers, commiserates over the business of "playing theaters for 40 and 60, selling you the band expecting you to pay \$1 and \$1.25 per head." Vincent Speranza, of the Westwood Supper Club in Richmond, Va., would like to see a band "not praised too highly (by the booking office) when the band is not that high."

Louis Vogel, Intertorium Park, Spokane, Wash., operator, cites "transportation charges and unemployment insurance" as his pet peeves. Floyd Sherman, managing Sherman's Ballroom at Onoga Lake, N. Y., gripes that the "convulsions" local here allows the beer gardens a lower scale than the amusement parks that do not sell beer and have to depend upon revenue from their dance floors, while the beer gardens have free dancing. This is serious competition.

The competitive angle of smaller, cheaper places is also pointed by the Cayuga Amusement Co., which operates the dance at Enna Jetette Park in Auburn, N. Y. This firm states that "the cost of bands is up and the gross is down." Increasing competition by loads of small, cheap spots with two or three pieces of music, liquor and subdued lighting. "Less expensive orchestras" is the Cayuga management's solution to the problem of trying to make money out of the dance business.

R. M. Decker, commander-in-chief of the Pleats Dancecote in New York, gives as his complaint the succinct observation that "most of the name bands are too loud," while Guy B. Hunt, who with Bill Green operates Ocean Pier in Wildwood, N. J., would like to see "less forcing of inferior product to insure playing time on sea bands." Hunt, however, adds that he has to get peevish about the business, maintaining that "if the band is bought right for the proper clientele, it'll click."

The Brighter Side
SINCE it is no idle axiom that it takes all kinds to make a world—not to mention the one about everybody being entitled to his own opinion, which opinion is customarily different from one's neighbor—there's another and more sweetness-and-light aspect to the ballroom operator vs. band and booker situation. This particular side reminds the voracious quotient and evidences a one-big-happy-family attitude.

Leading standard bearer for this untrodden outlook is Mrs. Matt Kopaluk, who operates the Pla-Mor Ballroom in Lincoln, Neb., and who says, "I have yet to have a quarrel with a booker. One is a territorial business, and we play the same bands over and over again. Our major booker, Vic Schroeder, knows what we want, and others like us, and supplies it. His bands report on time, conduct themselves properly, and we see no reason for improvement. Everything is okeh."

Mrs. Kopaluk continues, "The territorial band leader, the a-one-nighter, knows almost as many people in the ballrooms he plays as we do, so it's up to him to get along. Our bands come and ask us before starting the job what our rules are. We tell them, and they conform. Like the bookers, we have never had a row with a band leader."

Joe Mance, manager of Cowdara Park, Richfield Springs, N. Y., has a system. That is it: "Don't give the public too much keep them guessing what is coming. I don't give the best attractions at first. I keep people guessing and keep improving the attraction as the season gets under way. I find that this is very profitable for me."

And Parker Beach, of the Starlight Ballroom, Chippewa Lake (O.) Park, adds to the untroubled scene (except for one or two slight touches of reproval, one of which he unfortunately does not explain to his "public" detail). "My experience has been very fine and I am satisfied," he states, "alho he expresses a bit of annoyance at not "being able to get the bands you want that may be in another territory." He is further asked somewhat of the "behavior of band personnel—etc."

That last calls for a little more elucidation perhaps, but further enlightenment is lacking in Mr. Decker's remarks.

They are the views of ballroom operators and dance promoters on the commodities they buy and the salaried men whom they buy them.

Naturally, there are two sides to every question, and this one should be no exception. In its next special issue The Billboard will present as a feature article in the Music Department the other side of this promoter-booker-band relationship—the woes, grievances and peevish, real or imagined, of the boys who book the dates and the lads who play them.

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INDIANAPOLIS, IND.	100 Pennsylvania Street
ST. PAUL, MINN.	100 Broadway Street
DETROIT, MICH.	509 South Larned St.
WASHINGTON, D. C.	40 Park Square
MEMPHIS, TENN.	110 New York Avenue, N. W.
BIRMINGHAM, ALA.	Washington Bldg., at Grand River
HOUSTON, TEXAS	Greenway & Dallas Bldg.
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NEW ORLEANS, LOUISIANA	70 N. Duverge Street
CINCINNATI, OHIO	60 Walnut Street
PITTSBURGH, PENN.	61 East Broad Street
WINDSOR, ONTARIO	61 London Street, East

GREYHOUND Lines

IT'S Jack Spratt TIME

KNICKERBOCKERS FLINT

Shuberts Rumored Heading Hub Stock To Try New Plays

BOSTON, Aug. 24.—A plan to operate the Copley Theater this season with a stock company, trying out new plays only, has almost reached the contract stage. The Shuberts are said to be in the background of the scheme.

The Copley has been dark since last winter, when the Alan Gray Holmes stock company shuttered after several unsuccessful weeks. House also was used for brief Boston appearances of *Madame*.

Joseph Galica and Horace Schmidlapp are mentioned as connected with the plan. Beloved house will be used to try out new vehicles in which Shuberts are interested. Men will be to send promising plays to Broadway immediately.

House is one of six local houses owned by the Shubert's Select Theaters, Inc.

B'way Hits Set For Chi Season

CHICAGO, Aug. 24.—With only two theaters available for legit and one of them occupied by a hit, *Life With Father*, which threatens to extend well into the new season, an acute problem is faced by producers who want to bring their shows to Chicago.

When the new season gets under way September 2 every available theater will be occupied with the exception of the Binger, which is not scheduled to open until early October. Possibility of any other theater going to legit is remote. There has been talk of the Bludchaker being taken over for stage shows but that apparently has gone cold. The Auditorium, with large seating capacity, might be considered, tho it is so outmoded that few producers would want to take a chance. Rumors have been current that the Majestic old vaudeville house, might be converted to legit use, but it would require extensive overhauling to put it in condition.

Current will be run up on the new season September 2 with two shows, *Life With Father*, now in its seventh month at the Blackstone, and *Too Many Girls*, opening at the Grand Opera House. A third show, *The Male Animal*, will tentatively be *Believe Me* starting September 2. First Theater Guild play, *Ladies in Retirement*, will move into the Harris late in September, exact date not yet set. Second Guild play will be *The Time of Your Life*, with Eddie Dowling. It will replace the Binger some time in October. Helen Hayes in *Twelfth Night* and the Lunas in *There Shall Be No Night* also are set, the latter for the Grand.

ATLANTIC CITY, Aug. 24.—With two good prems under its belt, Chaslon Ntr Theater will wind up the summer season with a third. On Monday (28), *Sanpuffs*, a new race-track comedy with Hugh O'Connell, presented by Ben Meyer, will open. New play is by Henry Crook and Sol Rosen. Past week featured Elmer Harris' new drama, *Johnnie Schindler*, week preceding having *Miss Dowling's The Little Dog Laughed*.

There is every indication that next season will find the resort returning fully to its former try-out glory. Legit theaters in town during the past few weeks promised that if one of the Boardwalk movie temples, providing larger facilities, would be returned to legit, they would bring their new shows here, policy now a pie palace, was legit for some stretch. With the resort admittedly overrated for movies, there is a strong possibility that one of the courts will swing over to legit for the summer.

A. C. Regains Spot As Legit Break-In

BOSTON, Aug. 24.—New England Town Hall, Inc., has purchased the Repertory Theater for re dedication to its original purpose—a center devoted to music, drama, dance and other fine arts. The club originally was a tax-exempt civic center and was opened in 1935.

A plan to stage stock this season at the Repertory has apparently fallen thru. It was authorized by Bill Shea, actor and drama professor, who had planned drama subscription series.

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Equity Postpones Sunday Decision

NEW YORK, Aug. 24.—Disposition of the Sunday show question has been put off until September 10 by the Actors' Equity Association after the council's meeting Tuesday (20), conferred with representatives of the League of New York Theaters and decided to wait for the final vote until there was a greater representation at a council meeting.

Council, however, made most of the opportunity to clear up questions on the subject. The nature of the inquiries indicated a greater interest and a more favorable attitude on the part of the actor union. Councilmen asked about the contemplated box-office price policy and were assured there would be no increases. Also asked the League if the producers could provide writers commitments from the stagehand and musician unions guaranteeing their willingness to forego the higher Sunday rates by staying the work-week. The League indicated that the musicians had already put their stand in writing, and that the stagehands would do similarly within the next week.

Representing the League at the meeting were Milton Weinberger, Leo Shubert, Martin Beck, Brook Pemberton and James P. Kelly, executive secretary.

Equity Council Nixes \$10 Raise in Salary Minimum

NEW YORK, Aug. 24.—Reversing both itself and a membership mandate, the Council of Actors' Equity Association on Tuesday (20) turned down the proposal to increase its Broadway minimums from \$40 to \$50 a week. Since the issue is so controversial, and since the council's rejection is in contradiction to a motion passed by the membership in May for the fourth time, it is likely that the salary question will be turned over to a referendum, probably at the membership meeting tentatively scheduled for September 27 at the Hotel Astor. Ordinarily the council's dispositions are final.

The proposal to increase minimums has been coming from committees to council to membership meetings to committees and further council meetings ever since E. J. Blunkell first introduced his resolution calling for upping to \$75 a week April 30, 1939.

In rejecting the minimum increase, council also turned thumbs down on such supplementary proposals as increasing the initiation fee to \$100 and the establishment of an apprentice status, which were included in the Blunkell report.

Original proposal to up the salaries had been viewed as a political move. Council sought to prevent the subject's becoming a political football and accepted a compromise of only a \$10 increase at a meeting December 5, 1939, on the heels of the union's signing the code and basic agreement with the League of New York Theaters. Council's action then was in accord with recommendation adopted by the membership meeting on September 20 and served as a warning to the producers that, upon 30-day notice, the actor union may

abrogate its basic agreement or seek changes in its terms.

The subject came out in the open again at the annual Equity meeting May 24, 1940. Then a minority report disapproved upping the minimum, at least this year, recommending instead that Equity should devote its best efforts to encouraging and increasing employment for its present members. . . . The raising of the minimum now will tend to decrease the amount of available employment.

The Blunkell committee had recommended, as far back as the membership meeting in May, that initiation fee be raised immediately to \$100, and that an apprentice status be established to replace the present junior membership classification. Apprentice minimums would be the same as those for seniors, but the apprentice would receive only half the salary, the other half going to Equity. Council nixed these suggestions.

Serlin, Playwrights Book Outside UBO

NEW YORK, Aug. 24.—Two major legit producers are booking outside of the United Booking Office, furthering the trades' independence of its long established stronghold on houses. In addition, the National Playgoers' Guild, if successful, will within a year or two provide further competition for UBO road activities, which were denied considerably last year when much road fare played elite and college auditoriums and independent motion picture theaters.

Oscar Serlin, producer of *Life With Father*, as a result of differences with Shuberts and UBO, booked the Boston company of his show into the Repertory Theater (formerly the Jewett) for a September 20 start. The Rep is the only independent legit house in the Hub, and is considerably beyond the theater district. The Chicago company is playing in the Blackstone, also an indie. Similarly, Serlin went outside the UBO venue in Baltimore for his troupe.

The Playwrights' Company did not renew its contract to use Shubert houses exclusively on Broadway for the coming season. Instead, the company's first show, *Journey to Jerusalem*, by Maxwell Anderson, will be housed in the National, one of the few remaining independents.

According to organizational plans, the Playgoers' Guild will operate as a legit booking office if it pulls thru this first year producing and backing its own shows.

From Out Front

By EUGENE BURR

THIS corner would be the last to deny that Broadway actors, as a class, are anything but the most ambitious and work-loving of people; it would be the last to deplore the splendid advances in security and working conditions that have been won for the actor by Equity during the past two decades. But on occasion it nonetheless entertains an unconcomable suspicion that actors, as a class, are getting soft. They are, Theopis knows, eager enough to work, and most of them are perfectly willing to go beyond their own prescribed working conditions to help the show. But concerning the more mechanical aspects of the acting craft they have attitudes that would bring boots of derision from the oldsmen.

Take the matter of memorizing and getting up in a part, and the associated matter of bringing a role to a state wherein it can conceivably be seen by a paying audience, actors have won acclaim in the daily press for taking over roles in the short space of a single week. Others—phenomena in these degenerate days—have taken over leads in three or four days when necessary, and have, forever after, been looked upon with a mixture of admiration and awe. Yet this corner has always wondered a bit uncomfortably how the modern actor would react if faced with the conditions of the old-time repertory companies, including the number of readied roles and the necessity of quickly adding others to that repertoire.

There are, however, some modern actors who are faced with just such conditions—and then some. They're the troupers, the real troupers, who either have tired of waiting around on Broadway for a part that never materialized or else were brought up in their present field—the field of the showboat. If this corner had his way no player would be allowed to appear on Broadway without going thru a session of showboat or tent-rep training. I'm not suggesting that it would increase their artistic stature, but only that it would give them a solid groundwork in the technical fundamentals of their craft, a groundwork so many of them now utterly lack. And I'm not suggesting that Equity conditions on Broadway should be changed, but merely that a player with a showboat session under his belt would find Broadway conditions duck soup for him.

HOW, for instance, would ingenuites who shriek at playing a minor role in two weeks or leading men who snuggly claim they're not fit to appear until they've had three weeks of rehearsal react to the situation described in the following excerpts from a letter this corner recently received from a member of a showboat company? Neither the player's nor the boat's name will be given, because the letter wasn't intended for publication, but there's no other reason for concealment. The player wasn't squawking, but merely describing an interesting incident, and the boat is considered one of the best by its players.

The excerpt:

"The leading man was in a minor accident, and in the resultant shifting around of parts I got a new one—one of the leads, and about as long as a lead usually is. I got the part at about 12 o'clock noon and took it to my room. At 12:15 we were ready to dock, so I had to lay the part down and work on the lines to get the boat tied up. That done I came upstairs (1:30) and got about half an hour's study in. Then we had a rehearsal on it, and so upstairs again (3:30). I'd been sitting down studying for about 10 minutes when a gust of wind pulled up the stake we had tied the boat to, and also dropped our gangplank into the water. That took until 5:30, at which time I had to go into the water for a few minutes to clean off, then up to eat, then make up and then get on the door at 7:30 to take tickets. From 7:30 to 8:30 I got a chance between customers to go over the part—and, as the saying goes, the curtain went up at 8:36 and I went up at 8:50. I really did go up twice. Once I was able to get back by myself, and once the character woman said my line and so set me back."

How would dramatic school graduates, ready to allow Broadway to look on their dipping talents, take a situation like that? How, for that matter, would most Broadway players take it?

Very definitely, this corner feels that a session of showboating or tent-repping should be compulsory for all candidates for the stage. It would make troupers out of them (please Theopis), and it would give them a shere groundwork in fundamentals and so, in the end, even improve them in the very, very artistic overtones of their work.

Philly Season Lining Up

PHILADELPHIA, Aug. 24.—Local legit season, which gets under way Tuesday (27) at the Forrest with Al Johnson's *Hold On to Your Hats*, is slowly but surely taking definite shape. American Theater Society this week announced that four of the six subscription plays for next season have been set. More or less in the order of their appearance, they are *Twelfth Night*, with Helen Hayes; *The Time of Your Life*, with Eddie Dowling; *Ladies in Retirement*, with Yvona Robson, and *There Shall Be No Night*, with the Lunas.

In the offing, too, is the *New Fins and Needles*, following the Johnson show on September 9, and Ed Wynne's *Boys and Girls Together* on September 16.

Pitt Expects Top Season

PITTSBURGH, Aug. 24.—Nixon will have its best season, Manager Harry Brown predicted before leaving for New York to line up more bookings. He said appearances are set for *Too Many Girls*, *Luna* and *Fontaine in There Shall Be No Night*. Helen Hayes in *Twelfth Night* and *Life With Father*. The last three will be American Theater Society subscription plays. Al Johnson's *Hold On to Your Hats* also looks definite, although date is not yet.

Subscription Secretary Dorothy O'Connell, of ATS, informed that reservations this year for the six-play special rate ticket are on a par with last year as this date. More than 4,000 ATS subscriptions were sold in 1939-40.

The Legitimate Season of 1939-'40 in New York

(Continued from page 3)

ponent of productions earlier because of unsettled world conditions and the late-season hope raised by the reopening of the New York World's Fair.

Late Start

Another interesting feature was the season's extraordinarily late start. The fall influx of new plays, which used to occur around Labor Day and immediately thereafter, has been growing later and later, but during the season of 1939-'40 it was postponed almost three months. This was due to two things—the start of the European war and the growing uncertainty, and the widely publicized and bitterly fought battle between performer and stagehand unions that took place in August and September, 1939. This battle, which was in essence strictly a tug-of-war between two executive power-groups, tore down public confidence, made working conditions uncertain and kept the rank and file members of the unions out of work for months longer than was necessary. Not until the union jurisdictional squabble was definitely settled could producers make definite plans for fall shows.

When production did start, however, the public rushed eagerly to any show that promised any sort of excellence, and as a result, during the first two months of the season, more than half of the few shows presented turned out to be hits. And this high average of success naturally unlocked the floodgates. Productions were made faster and faster until, during November and December, the number of shows running was consistently ahead of the number the previous year. But the new shows, many of which had been hastily thrown together, failed to

maintain the early-season average. Business during the Christmas holidays was nowhere near hopes or even expectations, and the bottom fell out of the season in a rash of sudden closings.

February Drop

As a result, the period during late February and early March, which in recent years has seen the peak number of shows running, last season dropped so low that it practically split the season into two parts. Late in February, which had been the previous year's peak, the season of 1939-'40 showed a loss of no less than 12 shows running—20, to the previous season's 32.

Then came the unusual late rise, due to the immensity of the second year of the Fair and the general belief that this year would more than make up for the first season's debacle. There was an unprecedented rush of late-season openings, until the season's peak of 29 shows running was set on April 5. It didn't last long, tho. Came the sudden surge of total war in Europe, coupled with one of the worst springs, from a weather standpoint, that New York has ever known—and both the Fair and the legit shows that hoped to benefit from it suffered. There was a tendency on the part of most shows to hold on for a couple of weeks longer than the previous year; and then almost all of them let go together when Fair patronage failed to materialize in the expected boom proportions. The number of shows running during the summer has been consistently under the previous year's figures.

As for the production totals, new lows were set in practically every category, as a glance at the accompanying box reveals, even the average length of run, despite increased average patronage, went down because of the extremely

sudden closings of the turkeys and the fact that this season's hits, which cornered most of the trade, had not yet closed by July 31, the official end of the season, and so could not be averaged into the length-of-run figures.

Dramas Hit

Most of the drop occurred in the dramatic division, with the musicals holding up comparatively well, at least in the category of commercial premieres, in which the girl-and-guy shows lost only three, going from 19 to 16. In the total number of productions, on the other hand, musicals lost the greater number, dropping from 31 to 26, while straight plays went down only from 79 to 77. This was caused, however, by the agency during the season of musical repertory, which had rung up a total of 10 shows the season before.

While the theater lost quantitatively during the season, however, it made substantial gains in other respects. The increased patronage is an extremely encouraging sign, as is the enthusiasm accorded the early-season hits, which took in gross receipts far in excess of what might have been expected. And so, too, is the establishment of the ticket broker code on what may really become a permanent basis.

The previous season the code had gone into effect, and, despite some criticisms from Equity as to the details of its working out, it did extremely well for a new instrument. During 1939-'40 Equity again tied up with the League of New York Theaters to enforce the code (again giving the League a basic agreement in order to stabilize working conditions in the industry), and the code became, as hoped, more effective than ever. The efforts of the managerial and actors' organizations were vastly aided by the

passage of legislation that limited the ticket brokers' surcharge to 75 cents, thus insuring governmental enforcement of one of the code's primary conditions.

Sunday Shows

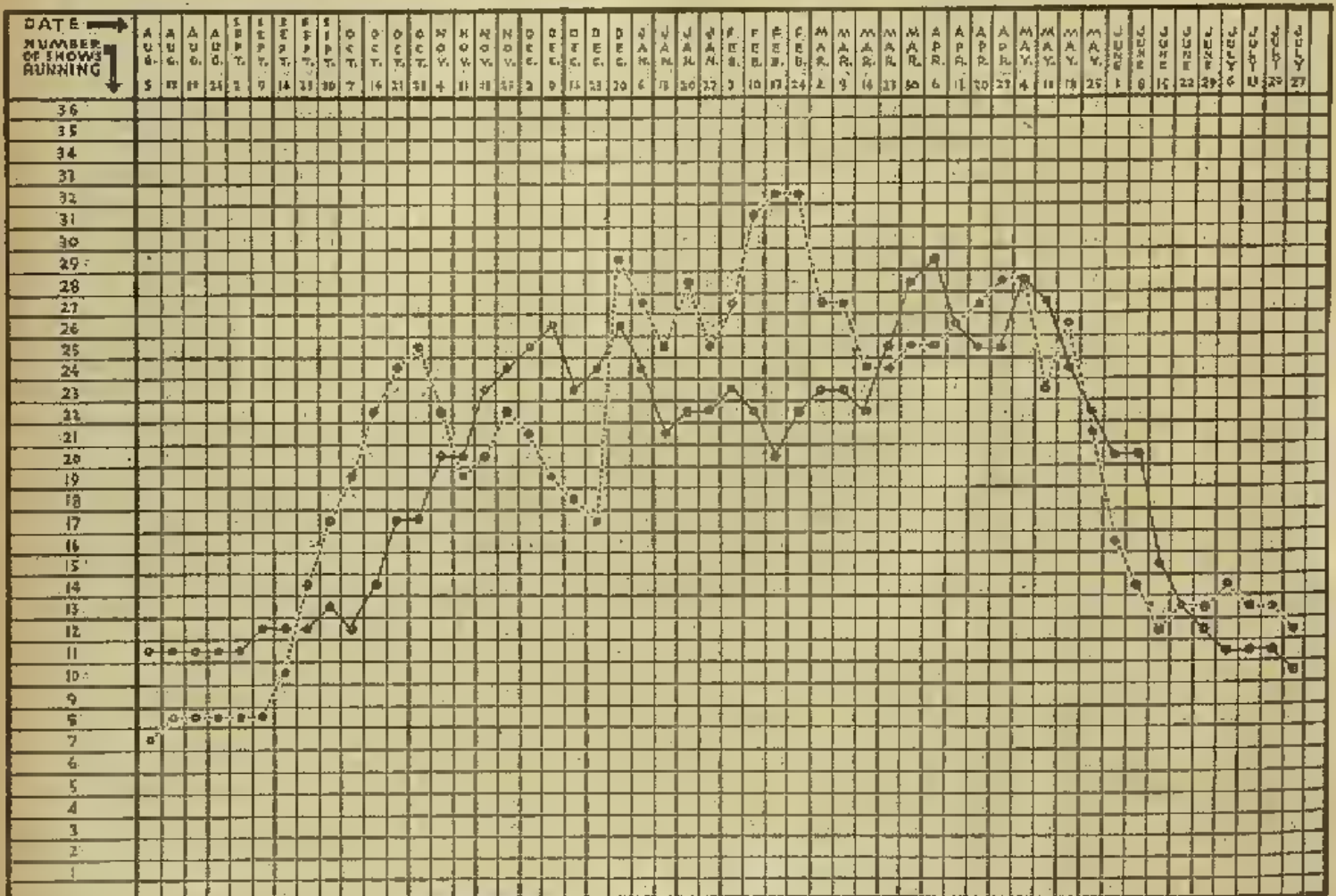
Another great gain, just before the season ended, was the virtual assurance that Sunday shows would no longer be barred by the arbitrary financial demands of the theatrical unions. For many years managers have claimed that the increased receipts to be gathered by playing on Sundays (with Mondays off instead) would mean the difference between failure and moderate success for the great class of middle-ground productions. They have claimed that Sunday shows, with the increased receipts expected, would materially lengthen the run of almost all productions.

Five years ago the ancient New York State blue law was finally changed to permit the playing of Sunday shows. Equity thereupon passed a rule that each week would have to be paid double for Sunday performances, even the another night in the week was left free—thus eating up to increased salaries any possible profits the managers might make. Not to be outdone, the stagehands passed a similar rule, and so the matter stood for five years. Sunday shows were legally possible, but made unprofitable by the unions' arbitrary demands.

Just before the official end of the season the stagehands finally saw the light and changed their rulings, reserving the right to pass on the shows desiring to play on the Sabbath, but demanding no double time from those they obeyed. Resultant moral pressure was figured as pulling Equity into line.

Whether or not Sunday shows will be the lifeaver the managers claim is a

Comparative Chart of Number of Shows Running on Broadway



Dates running horizontally at the top of chart are Saturdays during the season of 1939-'40. Figures in the margin at the left indicate the number of plays running. The dots connected by the solid black line indicate the number of shows running any given Saturday. The dots connected by the broken line give the number of shows running on corresponding Saturdays of the previous season (1938-'39).

most question that will probably be posed by the season now coming up.

Co-Ops Sketched

Another long-drawn-out tussle came to a possible conclusion during the year when Equity, prodded on by Margaret Webster and others, finally took steps to permit the formation of co-operative groups for experimental productions.

COMPARATIVE FIGURES
1939-'40 1938-'39
Total Number of Productions 97 110
Total Dramatic Productions 77 79
Total Musical Productions 20 31

reason. Whether they will be able to sign up enough towns to make the ventures profitable still remains to be seen, and even if they do, they still may run into the same fate as that suffered by the LTCA.

And, meanwhile, many regular road tours are being planned, with indications that road receipts from them may very possibly turn the fall into the lullness of a road boom.

These factors will really determine the fate of the theater, both on the road and in New York, during the coming year. They include the duration and intensity of the European war, the chance of our own involvement, the growing tendency toward totalitarianism in the United States, the result of the Presidential election and the nation's ability to solve its own pressing internal problems; and all will have an effect, just what the effect will be depends upon the nature of the events. We can only predict the nature of events; we can only hope.

because they had changed classification. Part of the bond was returned, too, to the Ringling Theater, Long Beach, L. I. All but \$40 because of a claim has been returned to the Starlight Theater, Farmingdale, N. Y. Management at the Oak Bluffs Summer Co., Martha's Vineyard, Mass., having changed, the bond for the first was returned when the bond for the second was posted. Goals at the Stamford Community Playhouse, Stamford, Conn., and the Red Barn Theater, Locust Valley, L. I., were paid from the bonds.

Scheduled for closing shortly are the Saratoga Players, Inc., Saratoga Springs, N. Y.; McCarthy Theater, Princeton, N. J.; Country Playhouse, Westport, Conn.; and Bucks County Playhouse, New Hope, Pa. The latter has listed September 7 tentatively for closing.

"Entrada" Pulls 11,000

DENVER, Aug. 24.—Coronado Entrada, \$100,000 government-backed show, drew an attendance of 11,000 in a three-night showing, August 10, 11, at Denver University Stadium. The Denver Convention and Visitors' Bureau sponsored and underwrote the show's appearance, and 400 Denverites took part. The production is staged and directed by Neale Walters and Howard Dille, of Jerome H. Corgill Productions, New York, and Arthur M. Gruenler handled local production.

Plays With Length of Runs

DRAMATIC

Name of Play Performances
Once Upon a Time 1
The Burning Deck 3
A Passenger to Bali 4

Margin for Error 262
Skylark 264
The Little Foxes 410
The Philadelphia Story 410
Abe Lincoln in Illinois 473

MUSICAL

Name of Play Performances
John Henry 6
Swingin' the Dream 13
Leave It to Me! (ret. eng.) 18

No Summer Brodies Listed

NEW YORK, Aug. 24.—There were no flops among the 79 Equity-banded summer theaters this season, according to Walter Graess, assistant executive secretary, who had charge of the more rigid regulations instituted this year in summer theater organizations.

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With all of the talk about co-operative groups there was, during the spring, a flood—well, at least a frother—of small acting companies performing in out-of-the-way places, and most of them turning out to be surprisingly good.

Low Quality

Plays during the season, it was generally conceded, were lower in quality than recent audiences have come to expect. "First 10" listings ran into difficulties after the first five or six entries had been chosen, and both the Critics Circle and the Pulitzer Prize committee handed their awards to William Setoyan's The Time of Your Life, a play whose excellence was by no means unquestioned.

While the theater was carving out new and potentially valuable working conditions in the fields of the code, Sunday shows and experimental groups, the American Theater Council, which had held two conventions to aid the theater, remained silent. Both conventions had managed to garner a large amount of publicity for those participating, but neither had created a single tangible result.

As for the road, which had been one of the most loudly wailed-over problems of the ATC conventions, its major event was the dispiriting but spectacular debacle of the Legitimate Theater Corp. of America, which had been formed by Gallo & Oberfelder to sell the countryside legit according to the so-called concert plan. Four shows were offered, either singly or as a book, to one group guaranteeing receipts, and more than a hundred cities or towns signed up for them. At the start of the season it looked very much as tho the LTCA might turn out to be the answer to the problem of the return of the road.

LTCA Flop

It didn't turn out that way, tho. The start of the European war, the danger of our involvement and other factors left the country restless, and not too willing to sign up for entertainment that, in some cases, might not be delivered for months. In addition, of the four shows booked by the LTCA, three had previously been made into pictures. Not only that, but all three of the pictures were something less than box-office bonanzas. The road citizens had turned down the trips in film form and showed a natural but disconcerting unanimity in turning away from the same scripts presented in the flesh.

By mid-season the fine brass plans of the LTCA had petered away almost entirely. On the other hand, regular road shows continued to do business, and certain road cities even reported record or near-record receipts.

And on the more hopeful side, a number of outfits at present writing are planning to take a page from the book of Messrs. Gallo and Oberfelder and present regular road plays during the coming

Facts About the New York Legit Season of 1939-'40

TOTAL NUMBER OF PRODUCTIONS—The total number of legit productions in New York during the season dropped by 13 under the previous season's figure, being 97 as against 110. This set a new modest low, being the first time the figure has dropped below 100; and is less than a third of the number during the peak seasons of 1925-'27, and 1927-'28. There were only 77 dramatic productions, two less than the 79 of the previous season, which is the third

time in the history of *The Billboard's* statistics that the dramatic figure has been under 100, and sets another record low. Musicals made up the rest of the drop, falling from 31 to 20—not a record low, however.

During 1939-'40 seven dramas fell into the stock, rep. or "limited-run" classification, but no musicals fell into this category. The absence of stock musicals made up most of the drop in the total number of musical productions,

since during the previous season there had been 10 of them in that classification. Subtracting the number of "special" shows from the total number of productions, there were only 70 commercial dramatic productions in New York during 1939-'40, as against the previous season's 74; while there were 20 commercial musical productions, a drop of only one from the previous year's 21. The total number of commercial productions in New York was therefore

90—another new record low, five beneath the previous season's low mark of 95.

COMMERCIAL PREMIERES—In order to get the number of commercial premieres we must further reduce the above figures by the number of revivals booked in for regular runs and by the number of shows running at the start of the season. There were five dramatic run revivals and one musical, while there were six dramas and three musicals running at the start of the season. The dramas, reduced by 11 (five revivals and six running at the season's start) from the total of commercial productions, show just 59 commercial dramatic premieres—another record low—as against 64 in 1938-'39. Reducing the musicals by four (one revival and three running at the season's start), we have 16 commercial musical premieres, as against 10 the year before. Low as the figure of 16 is, however, four seasons in the past showed figures that were lower.

The total number of commercial premieres, adding the dramas and musicals, was therefore 75, an against 84 in 1938-'39 and 79 in 1937-'38. This again was a new low—the seventh low to be set in this category since 1922-'23. The record high is 235, set in the season of 1927-'28.

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 76 per cent of the season's productions were failures, 3 per cent more than the previous year's 73, but still by no means an extraordinarily high percentage. The actual number of failures (or shows running less than 100 performances) is 61, which is two less than the 63 of the previous season. That the percentage of failure went up is due, of course, to the fact that the total number of shows was lower. Of the 61 failures, 48 were dramatic, five less than the 54 of the previous year, while the number of musical failures rose from 13 to 12.

The percentage of failure in the dramatic division went up slightly, from 71 per cent to 78 per cent, while the percentage of failure in the musical division rose from 53 to 67. Neither of these is a record, but the musical figure comes pretty close.

It should be remembered in connection with the failure percentages that in all probability some shows running less than 100 performances made a slight amount of money, whereas certain heavy productions running longer may have lost.

AVERAGE LENGTH OF RUN—The average length of run, which had been rising encouragingly during the few previous seasons, dropped during 1939-'40 by more than half a week, going down from 25 performances to 20—an average of just 16 weeks. The drop was due entirely to a collapse in the dramatic division, which the previous year had scored an unusually high dramatic average of 30. During 1938-'40, however, this dropped by 10 performances—or more than a full week—going down to 20. The musical division, on the other hand, managed to improve the previous year's 16, which is low for musicals, going up nine performances to score 25. Again it is to be noted that only shows closing, not opening, during the season are figured in the average.

SUDDENNESS OF FAILURE—Shows closing quickly took a slight drop in numbers, but their percentage remained even because of the corresponding drop in total production. The total number of shows closing with runs of five weeks or less dropped from 49 to 45 and formed 56 per cent of those produced, the same percentage as in 1939-'39. Of these 45 were dramatic productions, as against 43 the previous year, but, because of the drop in total number of productions, the percentage of quick closings in the dramatic field went up, from 88

COMPARATIVE FIGURES FOR TWENTY YEARS

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37	1937-38	1938-39	1939-40
Total Number Productions	242	261	214	280	264	238	301	302	268	286	236	225	212	154	117	131	115	110	110	97
Total Dramatic Productions	178	207	160	199	205	226	232	231	205	224	181	179	180	130	128	114	103	98	98	77
Total Musical Productions	68	54	54	80	59	62	70	67	63	62	45	46	32	24	31	24	22	12	31	20
Total Commercial Premieres	148	155	164	177	210	221	228	235	214	221	163	176	131	133	103	99	79	81	81	75
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	203	169	167	135	150	115	120	114	92	70	69	64	59
Commercial Premieres (Musical)	49	41	40	36	47	43	48	30	45	54	28	26	23	13	17	11	10	10	15	16
Percentage of Failures (All Productions)	55%	51%	64%	65%	65%	67%	68%	74%	80%	83%	77%	81%	82%	80%	81%	86%	86%	74%	74%	73%
Percentage of Failures (Dramatic)	59%	76%	76%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	84%	80%	77%	77%	78%
Percentage of Failures (Musical)	47%	51%	63%	67%	66%	60%	46%	67%	59%	69%	54%	67%	68%	48%	69%	18%	45%	50%	53%	67%
Average Length of Runs (All)	69	87	109	101	87	97	103	81	92	76	60	66	59	55	60	30	81	84	85	80
Average Length of Runs (Dramatic)	85	76	102	85	74	79	96	77	77	62	51	57	50	46	55	71	75	75	80	70
Average Length of Runs (Musical)	142	128	131	166	130	174	163	140	149	137	107	79	107	137	102	164	128	125	106	115
Closed Within Five Weeks	69	94	61	87	85	111	119	126	95	149	81	119	97	87	87	59	57	52	49	45
Total Number of Hits	67	54	59	62	73	74	73	66	60	51	38	30	30	39	26	34	24	24	14	20
Dramatic Hits	41	34	44	35	45	47	44	30	35	31	25	21	22	21	21	25	18	19	16	14
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6	5	8	6

(See N. Y. LEGIT SEASON on opp. page)

Cowbarn Notes

32 Cowbarns Near Chi

Cowbarn theaters in the Chicago area showed an astonishing increase in numbers this season, and many of them have attracted substantially larger audiences than in past years. Within a 100-mile radius of Chicago no less than 32 drama groups have been in operation during July and August. The season for most of them ends September 1. Of the 32 groups, some six or eight have been of sufficient importance to attract the attention of the drama critics, and a few have put on really fine performances. Leaders in the cowbarn field have been the Grand Detour Players, Dixon, Ill.; Coach House Theater, Oconomowoc, Wis., under direction of Thoda Cottrell; the Lake Zurich Playhouse at Lake Zurich, Ill., of which Sidney Breese and Mary Elizabeth Aurelius are directors; and the Michigan Shores Theater, New Buffalo, Mich., directed by John McLaughlin Jr. The last named presented several well-known guest stars, among them Allison Siphworth, Taylor Holmes and Sally O'Neill. Exceptionally good notices were scored by the Grand Detour Players, Chicago Mimmers Theater, Coach House Theater and the Port Washington Players. The momentum shown by summer theaters this year indicates a growing interest in the drama.

Ridgely Close

One player signed for a movie test from the Connecticut cowbarns is Mary Simmons, of Mill Street's Iverson Playhouse, who was spied by a MGM scout. . . . Phil Carr's New England Playhouse, Ridgefield, closed Saturday night after an eight-week season, with the Eva Sloan show, "What A Life," playing capacity at every performance. . . . Leonard Peltier, managing director of Stony Creek Playhouse, Conn., operates a milk farm in the Catskill Mountains during the winter. . . . Robert Burke, stage manager for Rosita Rojas at the World's Fair, is now acting at Ivorytown Playhouse, Conn. . . . Westport Country Playhouse, Westport, Conn., is closing this week after an eight-week season, the final attraction being Serena Bondick. The Players Guild, Milford, Conn., in their eighth week, are holding over *Als the Boys Goodbye* for a second week, due to capacity business. . . . The Pinnerocke Theater, Nichols, Conn., will not close until after Labor Day. Attendance records set by Jane Cowe at the Westport Country Playhouse back in 1932, when she played in *The Man With a Load of Mischief*, were shattered at that house last week by Paul Robeson in *Kasper Jones* with an average of 60 standers at every performance. . . . McGister Theater, Princeton, N. J., extended its season three weeks beyond its regular subscription plan, adding *The Emperor Jones* with Paul Robeson, *Wise as the Boys Goodbye* and *Ruth Gordon in Woe Today*. . . . Bucks County Playhouse, New Hope, Pa., also extending its season, planning to run until September 14. Lolla Calhern opened Monday (26) in *The Firebrand*; premier of Saroyan's *The Wall-Knower Soldier* September 2 week, marking the first premiere for the playhouse in its two years' existence; and for the final week, Joe E. Brown in *The Show Off*. . . . Cape Theater, Cape May, N. J., premier's *Happy-an's Specialty in the First Tuesday* (23), making the troupe's final week. . . . Redwood Theater, Moylan-Rose Valley, Pa., added the 14th play to its repertory this week in revising Denham Thompson's epic of the American theater, *The Old Homestead*. Redwood reports that its most popular plays in August have been *The Emperor Jones*, which runs only all day and a quarter, and *Mex and Superstition*, with a running time of five and a half hours. . . . Willow Grove Amusement Park, Philadelphia, brings in the bat of its little theater plays on Thursday (29), offering the Hamilton Playhouse *Murray Hill*. . . . Mountains Playhouse, Haverstown, Pa., presenting Noel Coward's epic of playlets, *Tonight at 8:30*. . . . Teddy Hart takes over the lead at Penley Deer Lake Theater, Orwigburg, Pa., with *See My Lawyer*. . . . Mama's Baby Boy, Rama Reads, directing, next on the boards at the Cowbarn Theater, Farley, Pa. . . . Plays and Players playing *Laff That Off*, for the Labor Day week-end at Wildwood (N. J.) Crest-

Pier. . . Lucile Watson starring in *Many Happy Returns* at the Community Playhouse, Spring Lake, N. J. . . . Allison Siphworth featured in *Criminal at Large* with the Eagles Mere Players, splitting the week between the Hersey (Pa.) Community Theater and the Eagles Mere (Pa.) Playhouse. . . . Springtime for Henry next on the boards at Robin Hood Theater, Arden, Del. . . . Forscript, the new play which Charles Washburn is trying out with the Grand Detour Players at Dixon, Ill., was so successful in its first week's presentation that it was held over for an additional two weeks. Washburn plans to produce the play on Broadway this fall, and may use two of the Grand Detour players, Winnie Novler and Franklin Lundstrom.

Summer Theater Review

"The Man in the Moon"

(Mountains Playhouse)
BRANFORD, CONN.

A Night comedy by John Trigg, staged by Noel Worwick, with Eddie Nugent, Helen Twelvetrees, Bettina Prescott and Kathryn Crill.

Set in a Connecticut art colony, this is a tall account of what happens when a battle-weaned matron comes to take residence across the road, making herself so obnoxious a neighbor that the tenants of the colony move away.

Mr. Nugent and Miss Twelvetrees are the couple who own the colony and are desperately in need of the money that renting the cottages brings in. As a last resort, Nugent agrees to paint a portrait of the unwelcome neighbor, intending to make it hideous enough to drive her away.

He accomplishes his purpose, but fails to get his money from the woman. All looks very black until her husband, a long-suffering, monomaniacal gentleman, offers to buy the picture to threaten her with when life becomes unbearable.

There is a romance between the artist's sister and a playwright played by Douglas Parkhurst, in which Miss Twelvetrees becomes innocently implicated, but there are no serious consequences.

Man in the Moon is terribly trivial stuff. J. B. Fushell.

SUGAR'S DOMINO

(Continued from page 4)

police politics and graft is as humanly possible. We have great admiration for New York's police. Any native New Yorker who is without a record on the police blotter is proud of Gotham's police force. But we know coppers are human and we know also that as in the theatrical profession, a few bad coppers can make it pretty tough for the many thousands of good ones. Fingerprinting is a powerful weapon to put in a copper's hands. Not lethal like his pistol but just as deadly in effectiveness, used either the right or wrong way. Commissioner Valentine as well as all the chiefs and commissioners who follow his example will have to pay special attention to the matter of how the men in the ranks apply their newly acquired power over the persons who make the cafe business their means of gaining a livelihood.

Police are to be commended for throwing an habitual criminal out of a place where he might well be engaged in sporting victims. They should not be commended for bounding men who had once gone astray and are trying to reclaim themselves before the scrutiny of their own self-respect and that of the world. Police will possess tremendous power, under the new order of things, in the matter of spending far and wide the applicability of the fingerprinting order. Commissioner Valentine has taken a step that will contribute much toward staiding New York of its criminal element on a cheap stamping ground but he has also brought on himself a new responsibility that should sit heavily on even his broad shoulders.

London Sees 8 Productions In July Despite Air Raids

By EDWARD GRAVES

LONDON, Aug. 10.—July has seen a marked improvement in London theater business, due in part presumably to the fact that German invasion attempt threats have not yet materialized, and also to the resident population being increased by evacuees from controlled seaside areas. Increased taxations imposed by new war budget have so far had little effect on theatergoing, and seat prices are not subject to the new levies until October 6.

During July there was only one closing and that according to plan, George Black taking off *Max Muir* at the Holborn Empire to ready a new show. The crowds were still being attracted, against this there were four new productions and four revivals, three in comedy vein, three dramatic efforts, one musical and one helping of Shakespeare.

All activity as regards new productions came in the latter half of the month, the first in being Vernon Sylvania's farce, *Women Aren't Angels*, presented by O'Brien, Linnit & Dunce, Ltd., by arrangement with Lionel L. Piterk, with Richard Bird directing. It opened at the Strand (which was released by the Australian troops' welfare organization) on the 18th. This tells in hilarious manner of the diverting misfortunes which befall two innocents, the action being taken at a smart pace. Full marks awarded by critics.

On the 27th Ian Kenyon began a short season at the Open Air Theater, Regents Park, with *A Midsummer Night's Dream*, Robert Atkins directing. To show in daylight hours and comply with lighting restrictions, evening performances are given at 5:15 on Tuesdays, Thursdays and Saturdays, with a matinee on Saturday.

Stragglers from the Little Neighborhood Theater came, on the 30th, to the Globe for a limited season, Robert Ardrey's *Under Milk*. Presented by H. M. Tennent, Ltd., by arrangement with the Neighborhood Theater, Ltd., and Herbert Marshall Productions, and directed by Herbert Marshall, this has created a generally favorable impression, with special credits to Michael Hodgson for his portrayal of the journalist, Christian.

As Wyndham's on the last day of the month Richard Bird produced Geoffrey Kerr's *Get into It*, first spy play of this war. Early impressions indicate a fair chance of a decent run.

As to revivals, these too, with the exception of *Chu Chin Chin*, produced by Robert Atkins at the Palace on the 2d, occurred towards month-end. Asche's Oriental musical spectacle, which originally ran for 2,233 performances, looks as tho it might take on again. The company is capable and the mounting as lavish as Asche would have had it.

On the 24th E. M. Tennent, Ltd., revived George Bernard Shaw's *The Doctor's Dilemma*, with Milton Rosmer directing and Robert Donat in the lead, at the Piccadilly; the next night saw Avery Hopwood's farce, *High Temperature*, produced by Jack Livesey for De Luxe & Livesey, enter on a new lease of life at the Duke of York's. To complete the month's revivals, E. M. Tennent, Ltd., reopened the Adelphi on the 27th with Dodie Smith's *Dear Octopus*.

Resoundingly now in its ninth year, put on the 18th edition at the Windmill. This is the only major London theater running non-stop the policy which it pioneered.

Minor Houses
There is not a lot to report from the minor houses, but mention must be made of the G's revival of *Novelty Murder* in *Waffles*. At Hammerstein King's, the D'Oyly Carte Company wound up a season of Gilbert and Sullivan on the 13th. So successful were the three weeks that the company is to return in August.

The Windmill is housing for a season a seaside evacuated concert party, *The Peep Show*, with satisfactory results. Instead of closing for summer vacation, the Brighton Theater remains open, being run on their own account, by the resident rep company to whom it has been lent free for six weeks by the Melville management.

Out of town two notable events occurred at Birmingham. On the 1st James Parriah's *The Police Are Afloat* was staged at the Prince of Wales, and a week later Ernest Reilly's production of *Clare Boothe's Margin for Error* made its bow at the Royal, both destined for London's West End. The duo to remain at Brighton dropped its shutters to reopen with a revue, *Go to It*, on the 23d.

One of the stage's big annual social events, the Garden Party in aid of the Actors' Orphanage, due to be held at Brighton in September, was cancelled owing to decision to evacuate the children.

N. Y. NITERIES

(Continued from page 5)
and will reopen September 10. Septic entertainment will again prevail.

Johnny Greenhut has taken an interest in the Torch Club on 62d street and has set a four-piece band and four acts. The club had been operating without music until Greenhut stepped in.

The Ed Tabarin, beginning next month, will expand its shows to include a six-girl line as well as several acts. Two bands will work steadily, instead of alternating each week.

Jerry Brooks and Al Felskin, who formerly operated the Famous Door, are negotiating to open a spot on the site of the old Tokay Restaurant. They hope to open the spot with a big dance floor and feature name bands. Meanwhile, Brooks and Felskin will have to square themselves with the American Federation of Musicians, which placed them on its unfair list for allegedly defaulting on salaries due to Teddy Powell Band.

In outlying regions, Club Maxine in the Bronx is set to reopen and the West Indies Club, WOODSIDE, L. I., opened yesterday (23) with a Hawaiian policy. On the bill are a native ork and a set of hula girls, with Ann Tell.

The Club Samoa, on 32d street, originally to have opened August 1, is now announced for September 15. Hawaiian entertainment will be featured.

The St. Regis Hotel will close its Roof club next month, with the downstairs Bisham Room reopening October 1 with an ice show featuring Dorothy Lewis for her third consecutive season. She will be backed by a team, but the girl line will be out.

N. Y. LEGIT SEASON

(Continued from opposite page)
per cent to 63 per cent. On the other hand, only five of the 12 musicals that failed closed within five weeks, the percentage dropping to 28 from 41 per cent in 1938-'39, when seven musicals shuttled in five weeks or less.

Of the 46 shows of both classes closing within five weeks, 18 (15 dramas and one musical) closed with runs of a week or less, as against 20 (16 dramas and two musicals) the year before.

HITS—New record lows were set here too in everything but the hitless attrition. Only 20 hits closed during 1939-'40, as against 34 last year of the three previous seasons. The number of dramatic hits went down by two—from 16 to 14, a new low—while the number of musical hits dropped from eight to six.

BROOKS COSTUMES are used in the majority of New York plays. Also 100,000 costumes in stock to rent. Be sure we estimate on your next show 1150 Sixth Ave., New York City

Photo Mag Editor Gives Picture Angles

Most press agents have not yet developed a technique for servicing photo magazines. This "pet peeve" from an editor of a photo magazine is worth careful reading: "Bad pictures, usually too stereotyped, always creepies sitting at a table staring into the camera. Many night clubs and hotels could get more pictures into photo magazines and into sections if they took more varied shots. This criticism includes not only pictures of patrons, but also of floor shows and singers—their pictures are always too poorly, as the specialty taken for old-time movie magazines. "Written releases are dull for the most part. There should be more real news in them. Why not tell stories with pictures and releases about new dances? Or about new steps to old dances, and about interesting people recently in the club—what they wore or said or did. The best copy is always reserved for the columnist—some of it belongs in the releases and picture captions."

Newspapermen Air Pet Peeves Vs. Night Club and Hotel Praisers; Suggest Ways of Improving Copy

(Continued from page 4) of Ted Sauter and Bob Reid, they are not too co-operative. Certainly show very little originality in their exploitation."

A syndicated writer who requested anonymity: "Most releases are flat announcements of bookings, devoid of imagination, and suggesting no human or feature angles. Not one in 10 press agents hired by night clubs can recognize a good story when he sees it. They think all they have to do is invite you to visit the club."

L. L. Stevenson, Bell Syndicate columnist: "Too much routine that is purely advertising matter, than news. Inagination. Mimeograph products marked 'Exclusive to L. L. Stevenson.'"

Dorothy Kigallen, Journal-American Broadway syndicated columnist, complains of "(1) Inaccuracy in news items given out. (2) Fluffy 'burbs' that are so obvious they practically gravitate to the waste basket under their own power. (3) Annoying columnists to drop into clubs which aren't good sources for news."

A syndicated columnist who doesn't want to be named complains, "The habit of press agents of joining your table and sitting there until you have to leave in self-defense. It wouldn't be so bad if they had anything to say."

Hal Eslob, syndicated columnist, complains in a gaseous vein, "Have no peeves. Find the p. a.'s a pretty decent bunch who are just trying to earn a living. One or two of them slip you phony copy now and then, but they're not worth mentioning. They never handle anything important, anyway."

G. Selmer Pougnet, liquor editor of The New York Sun, has one pet peeve: "Stupid recipes for food and drink submitted as 'favorites' of band leaders or entertainers."

Society Squawks

Society writers have complaints, too.

Mary H. B. Paul (Cholly Kinkorbocker), Journal-American syndicated society columnist, complains of "spelling names incorrectly. And saying 'last night' when the people were there many nights earlier." Another society editor who refuses to be named says she is offended by "unfounded romances" and "exclusive" stories which are also "exclusive" to several other columnists. Also, the building up of "nobodies" recaptures society slugging contests; "glamourizing" girls without reason; stale news."

The magazine writers and handlers of features and photos got a few squawks off their chests, too:

Lawton Mackall, who does "Painting the Town With Equivo" for Esquire magazine: "Ignoring the fact that Esquire is a monthly magazine, many weeks in press, certain press agents bombard this department with beautiful bulletins about how Gogo McInch, the popular deb, is going to grace a poodle dog benefit at the Cafe Zelig tomorrow."

Bratford Felder, of Cue magazine, does not like "the sound and fury before opening, with postponements galore and sometimes no opening at all. Also publicity releases in which entertainers are described as 'internationally famous' when no one ever heard of them. Also, 'society slugs!'"

A woman writer complains, "(1) The press agent begs you to come, invites you personally, and then spends too little time helping you have a pleasant evening. (2) Promising you a picture or a story at a certain time, sending it two days later, and then wondering why you can't see it. (3) Saying 'no one else has this story' and then sending you a story which is no story at all, which you've used years ago about his club or some other one, or which he is sending all over town. (4) Stupid stories, usually dated, or that couldn't possibly be used. Apparently the press agent feels he has done his duty if he sends out stories, whether good or not."

"Imagination"

Nina Wiggins, of Cue magazine, complains about "publicity releases which contain no information—purely fragments of the imagination of the press agents, wasting time to read, and postage." Also "tendency of press agents to fabricate in order to gain publicity."

Rosemary Haywood, editor of Metropolitan Host, doesn't like the idea of "calling patrons and guests 'stars of the stage, screen and radio' without the slightest thought of what the term 'star' means—and the use of the word 'starry' in describing the show, crowd an attendance, etc."

One society columnist doesn't like "Ted Sauter's practice of sending handouts instead of trying to place an exclusive with a paragraph whose style of copy it best suits and who could best exploit it."

Nick Kenny, The Mirror's radio columnist, comments: "As a rule press agents have no originality, news sense or ability to put on paper any good ideas they might get."

Night club editors and writers, who go thru reams of press releases and listen to hundreds of phone calls from press agents, think there are a lot of things wrong with publicity methods.

For example, Frank Coumiff, of Journal-American, says: "Press agents call you on a phone at the damndest hour; they never have good stories for the city desk, and they don't understand certain newspaper fundamentals."

Bob Dana, of The Herald-Tribune, says, "I have no particular peeves but I get disgusted sometimes at the drivel some press agents send in. This business of renewal of contracts and notices of opening just the day one's column appears is, often a bit too fortuitous for my liking."

Conversationalists

"Press agents," says Frank Farrell, of The World Telegram, "who insist upon joining the party at your table to explain the things, workings and fine qualities of the management—even after you have used semaphores, blinker and light-of-eye and conversation to suggest they 'strain.' Farrell is also peeved at "multi-written representatives who phone every editor in town and say 'you know we've got Carmen Miranda coming in; don't you think she's in good for a feature

Why the Poll

This is the third and last installment of The Billboard's Second Annual Hotel and Night Club Publicity Poll.

The August 17 issue analyzed hotel publicity; the August 24 issue went thru night club publicity, and the current issue outlines what newspapermen think is wrong with publicity methods and suggestions for reform.

The poll was intended to make night club and hotel managements more conscious of the importance of proper publicity—especially in these difficult times. When, for example, fingerprinting has been ordered for night club employees in New York, and when, furthermore, the Prohibition movement seems to be gaining strength again. The poll also sought to make the night club and hotel press agents' jobs easier by letting them know what the newspapermen want and what's wrong with current practices.

The poll also seeks to help dignify the position of press agents in the night club-hotel field by calling attention to their successes and by evaluating, in a modest way, the more outstanding p. a. work.

New York is chosen as the field for the poll because New York has more night clubs and hotel spots and also more active press agents than any other city.

It does not seem to matter to them that Carmen Miranda was across the street last week, around the block the week before and in Streets of Paris and every paper all season."

One night club editor comments, "Most press agents are lazy. The remainder are either unintelligible or illiterate. About five are really effective and conscientious."

Robert Muzel, of The World Telegram, says he has "no particular peeves. I think the field has narrowed down to the p. a.'s who know what and when to deliver. I have one mild grievance—the press agent who doesn't read the papers that supply his livelihood. There are a surprising number of offenders. The too-insistent p. a. seems to be fading from the scene, for which I think is fine. Phony hints are a perennial irritation—but these, too, seem to be less frequent. Did I say no peeves? Well, mark down the press agent who swears that his client reads only your sheet and that nothing he sees elsewhere matters—so how about a plug?"

The Long Island Advertiser's Frank Fraser has a prober: "Press agents whose publicity releases explain in 50 words what can be told effectively in 50, whose policy bears out the belief that 'any publicity is better than none at all' and whose regular releases are marked 'exclusive.'"

Ed Turner, covering night clubs for The Queens Ledger and two other papers, is peeved because "every new act is 'sensational,' 'terrific' or 'best in town.' On Ed Wolner's releases all type is caps, making reading horrid."

Bob McDonald, of The World Telegram, says, "My pet peeve is the press agent who tosses a personality at you and expects you to work up a story. Personalities should be primed with an angle toward which they can work the interviewer. They would make for better and easier stories."

Irving Slossberg, of East Side News, complains of "press agents who push stories to mislead editors. Also exaggerated statements. Also press agents with advertising hidden between the lines."

Out-of-Town Papers Getting the Brushoff

Night club writers on smaller out-of-town papers have long complained that they are brushed off by night club and hotel press agents.

Justin Gilbert, of The Bergen Evening Record, of Hackensack, N. J., who does a daily Broadway column, cites the case of the out-of-town paper:

"Informer publicity men apparently believe that the U. S. A. is bounded by Columbus Circle and Times Square. Little do they realize that the greater percentage of their customers are out-of-towners. Still they neglect New Jersey and Long Island papers, which are read by thousands who never read the metropolitan papers."

Hobby Horses on Cruises

DETROIT, Aug. 24. — Hobby horses have become sea horses here. The horses were introduced Saturday on the Cabaret Cruise of local excursion boats to Bob Lo Amusement Park. Riders got an extra thrill when the rocking of the boat combined with the rocking of the horses.

W. WARE LYNCH is handling the publicity and advertising for the Hotel Pierre, New York, having joined the hotel staff July, 1939. The Pierre was named the fifth best publicized hotel in the Hotel Publicity Poll (August 17 issue), and credit, of course, should have gone to Lynch. Thru an error, Newkirk Crockett was listed as the Pierre's press director, while Crockett has not handled the Pierre in some time. Mary Anita Lane and Marian Strider p. a.'s thru opening of the Pierre Cafe for Felix Ferry during Lynch's vacation last month. Dillingham, Livermore & Durham ad agency handles the advertising.

Editors Urge Reforms on P. A.'s; From Chloroform to News Nose

WHEN The Billboard asked newspaper men voting in its night clubs-hotel publicity methods poll for "Any suggestions for reform?" some of the suggestions were shocking. "Chloroform" cried Lawton Mackall, of Esquire magazine. "Impossible to reform situation," snorted Frank Coumiff, of The Journal-American. But he softened the blow with "They're all fine lads, however."

Ed Turner, of The Queens Ledger, is pessimistic. "If we demanded a reform platform it wouldn't make any difference." But Irving Slossberg, of East Side News, is militant. "Blackball any press agent who willfully sends out items which are false and misleading to the newspaper reading public."

Louis Sobol, Journal-American, is more hopeful: "In the case of night club press agents—truthfulness, honesty, accuracy. Let them be guided by the same code as the average newspaper reporter." The same newspaper's Dorothy Kigallen echoes his feeling: "Press agents ought to have the same standard of accuracy and honesty as a good city desk reporter."

A magazine editor comments briefly, "New and better p. a.'s might be the best reform."

A lady writer makes a plea for "better educated press agents, preferably those who actually have made a success as news writers. And nicer press agents—really nice kindly people who are by instinct kind, thoughtful and generous—who know good stories and who like people. It is a pleasure to work with them."

Nina Wiggins, of Cue magazine, begs p. a.'s to "tell the truth! Information please—not imagination!" A woman society writer urges "complete accuracy and honesty so far as the p. a. is able. Comprehensive knowledge of the column he contacts."

L. L. Stevenson, syndicated columnist, thinks "lively news stories that will stand up" would be a reform. Rosemary Haywood, editor of Metropolitan Host, suggests "up-to-date releases. And p. a.'s should be as avid about giving information about a spot closing as about an opening."

Bob Dana, Herald-Tribune, suggests, "If a press agent has news, let him send it, and let him have ambition enough to send different releases to each newspaper man. If he hasn't any news, let him stay off the phone and wait until he has something to say other than 'What's new and how are you?'"

"At The World Telegram," says Robert Muzel, "we give the most attentive ear to the press agents who contact us perhaps less frequently than most, but with more point. Those who come to us when they've got something worth printing—usually get it printed."

Frank Frazer, of The L. I. Daily Advertiser, thinks "press agents should develop a nose for news." Justin Gilbers, of The Bergen (N. J.) Evening Record, feels "press agents should regard newspaper men as such, and not as free-think moolchers. On several occasions p. a. receiving a phone call have said 'Soory, but I can't check you.' This despite the fact that no one asked for an check or wanted one. For example, I was willing to give Leon & Eddie's a break, but Harry Davies (then the p. a.) couldn't be bothered. What happened? A month later the club began running paid ads in my paper."

Bratford Felder, of Cue magazine, says p. a.'s should court "truth. Also, publicity releases should contain information instead of adjectives." Another magazine writer feels that "releases and information should be geared to individual magazines—in this case (Esquire magazine) we most usually choose releases for correct information because of our strict-work closing date."

But it is Mary Paul (Cholly Kinkorbocker) who gives his suggestion for reform right to the point. He says he has no reform suggestions. "If I had I'd try to sell them."

Casting Chorus Ensembles Is Passe, Says Merriel Abbott

Sees Dance Schools Dominating Line Producing and Training Girls From Teens Up to First Unit Job

By MERRIEL ABBOTT

(Producer, Empire Room, Palmer House, Chicago)

GONE are the days, as far as unit dancing is concerned, when ambitious girls answered musical comedy "chorus calls" in New York. This same applies, only more drastically, to Hollywood.

In those dear old-days of the "terrific" the a youngster with looks and figure who aspired to earn \$5 a performance (guilty mind!) and seek the glitter that went with having her name listed among the chorus scanned the papers to see where and when someone was casting a show. Today, as far as dancing is concerned, this situation does not exist.

Then girls went to the stage door and waited until the producer arrived. They waited in front of the plot light and were eliminated one by one on a great variety of excuses. Figure, face, hair, walk, teeth, smile, legs or what have you took their toll of the several hundred girls who answered the "call." Finally the powers that were selected 20 girls to "try out" for a chorus of 20 or less. Then the "dance director" took over to whip the line into shape.

In fact, going back in my memories, I am inclined to feel that the word "chorus girl" is not an authentic description of a dancer. Chorus girls were really and originally ensemble singers. There were, in this same era, "show-girls" who did little but wear costumes. Ziegfeld, then later George White and Earl Carroll, were the best disciples of this art.

Charlot Had First Line

In 1904 when Charlot's revue from London with an English cast of stars hit New York, America became really conscious of dancers. Charlot probably had one of the first "lines" and, in some opinions, the only line that ever drew a stamp at a theatrical box office. Once Americans had seen his precision dancing they wanted more like it.

Then followed the Jack Boyles, the Baby Becklays, the Gertrude Hoffmanns, the Seymour Felices, the Sammy Lees and the rest of the so-called "dance directors" who whisked girls into a production of dancing in unison.

I use the word "whipped" advisedly because it has been my experience over a score of years that no group of girls chosen from several dancing schools can be molded into a first-class line in the usual five-week rehearsal period without working themselves into exhaustion. Even the dozen or 20 girls, chosen to be what were naively called "ponies," might have had three or four years' Broadway experience, the fact remains that the finished line could not be called

comparable to the dancing lines that come today from any well-developed school.

I believe that the dancing lines of tomorrow will be developed by our leading dance schools. The girls will be trained there from early teens and gradually given group routines as their experience progresses. This is the simple fact that future dancers must face. Bookers, producers and directors will not, and cannot, take the chances, or afford the time and money necessary to gamble with a thrown-together line.

Gymnastics Important

Before setting down briefly a few fundamentals I have found necessary to teach girls training for public appearances, let me comment on a recent review written by a distinguished critic. This critic used the following phrase in talking of the dancing girls: "... and a line of beautiful girls... taught to dance by a dancing teacher instead of a gymnasium instructor." I add that this critic does not know the fundamentals of casting or of the world have been well aware that gymnastics are as much a part of a well-trained line as their costumes. You don't need a gymnasium instructor to teach dancing, but you do need a dancing teacher who knows what the muscles can do and likewise knows how to train the girls to use those muscles. Otherwise the vast majority of ambitious dancers beginning their careers would form a wheel-chair brigade before very long.

I insist that all of my units be made of girls who are thoroughly and basically trained in all types of dancing—too, ballet, tap, acrobatic, modern and musical comedy dancing. Essentially, all line girls must have ballet training and a great deal of it. The girls in my lines have studied with my studios for years and continue to study after they begin earning salaries. I think the majority of those who hire dancers agree with this policy. I know it has proved successful in my case.

A word concerning the appearance of the girls. It is not necessary that all of my dancers be ravishing beauties. In producing lines for floor shows it is necessary to have a pretty line. But in theatrical work you can get away with girls who are less beautiful but who are good dancers. Thus, our future dancers don't need to give up hope because their picture isn't on the cover of a national magazine.

In the eight years I have staged floor shows for the Palmer House in Chicago and for casinos on the Continent, in London and in South America I have had a great deal to do with production matters. It is obvious that a great deal of thought goes into each show. After this octet of years in the Empire Room I naturally find it rather difficult to keep surpassing the last show, and it's a toss-up whether or not I get more headaches than a script writer who has to put out a new radio drama five days a week. The minute one Empire Room show is produced we start on ideas for the next. We make it a policy to have at least two line numbers in each show—an opening and a closing number—and in each of these I try to project a little story or idea in keeping with the costumes and the talent engaged to support the band or the act being featured.

Line Opens Show Right

These past eight years have convinced me and officials of the Palmer House



MERRIEL ABBOTT

that there is no better way of making a show look important and beautiful than by having a lovely line of girls, well trained and perfectly costumed, to do the opening and closing numbers. Opening a show with an act does not get the attention of the audience as quickly, or with as much interest, as does a line of girls.

Officials of the Palmer House have, as I said, realized this important fact. They have given me my own wardrobe department, complete with designers to assist me and competent workers to produce the costumes. The hotel has also developed its own lighting and scenic department, which is under my direction.

A few words on the problems of costumes. My dancers could be the most beautifully trained and the loveliest in the world and yet if costumed poorly they would mean nothing. They would blunder and handicap the show so matter how great our star was at the box office. To secure certainty that our costumes are always the finest seen in any night club, each costume is cleaned and pressed each night after the final floor show. The freshness of our costumes has been commented upon through the world.

Fresh Costumes Vital

Naturally, each costume is fitted to the girl who is to wear it. It is refitted every week in order to be sure that no stress and strain has stretched or spoiled its original loveliness.

The importance of music arrangements for our Empire Room floor revues is obvious. The Palmer House management sees to it that I am supplied with the best talent in this field.

It is generally necessary to use original music in our production numbers. To this end we have a staff of writers who do nothing but take my ideas and compose and arrange the music necessary to best show off the girls, their routines and the mood of the revue.

Booking and handling of talent, as all in show business in any of its fields know only too well, are of paramount importance. The Palmer House and those in charge of appropriations for the Empire Room show are not tied to any one agency or booker. I am privileged to buy bands and acts from anyone, anywhere.

First in booking acts, it is easily understood that they may be hits in New York but not in Chicago. Likewise it is true that hit acts in California are not successes here. Some fortunate bands and acts are good anywhere, but they are so few and far between that you could not plan a year's entertainment program with them as the foundation for your shows.

Again, it is necessary to take into consideration the physical limitations of

the room for which you are booking acts. The Empire Room is larger than it is wide; Only 150 of the room's 770 capacity can directly face the bandstand, which is in the center of the room facing the entrance. The two balconies at each end of the room provide elevation for more than 350. The remainder of 250 are seated at the sides of the dance floor, which is 15 by 90 feet and allows for about 100 more ring-side seats.

Audience Visibility Important

Thus it is necessary for me, when booking acts, always to keep in mind the fact that I must engage entertainers whose routines keep them high enough so those sitting in "the desert," as we call it, can see the floor show. This also is a factor in the staging of the line numbers. You cannot keep them on the floor and expect to have half the house see them. Producers must never forget the physical limitations of their room.

There is a definite scarcity of good dancers in show business today. Producers in Hollywood, on Broadway and of floor shows want good dancers. Too many girls calling themselves dancers know little but time steps and a few acrobatic tricks upon which they count to "step the show" and keep working. The day of these specialists is rapidly coming to a close. Too many audiences have seen far too many of this type of dancer. A good illustration of this is the famous kick developed by Ned Wayburn when he built his school on Broadway. Who remembers Evelyn Law, who did that kick and whose picture was in all the Wayburn ads? It wasn't Miss Law's fault. Younger and newer girls came along and kicked higher and better.

Tomorrow's dancers are going to be the girls who are well grounded in every type of dancing. They are going to be girls who have started out in one school in their early teens, or before, and who have been schooled and developed under the eye of one teacher until they are far enough along to learn the routines of unit dancing.

Of course, the way is hard and long to newcomers. It may be expensive, too. But isn't it better for an ambitious girl to spend her money learning until she is set for a sure job than to pay that same money in room rent and drug-store meals while tramping from one booking office to another looking for the break that won't happen?

Ft. Worth's Trick Floor Shows Click; Club for Motorists

PORT WORTH, Texas, Aug. 24.—Two night clubs are experiencing record summer business, thru the addition of trick floor shows. Manager Henry Love, of the Texas Hotel, has gone back to the original Casa Manana Revue here as tie-up for his *Memories Revue* in the Den. Hotel's night spot. Songs made popular at Casa Manana are revived by singer Jack Law and Fred Kendall. Five ex-glories girls from Casa Manana offer the Casa's hit dance routine, the Chicago Nancy Jo Natta, pop singer, and The Royal Assassins, amateur fencing group, round out the show, given once nightly. Dick Dickerson's social band plays the show.

Love, who has always been one of the directors sponsoring the Casa Manana Revue, plans to build his next floor show around the Honky Tonk Revue, popular here at Spencer Palace during the 1938-1939 seasons.

Jenny Lind, night spot 10 miles out on the Weatherford highway, has blossomed out with outdoor entertainment featuring fat girls. The fat girls serve as waitresses, and dance and sing in the show. More serious entertainment is offered by Best Coughlin and Beth Sorrells. Claud Teah is master of ceremonies. The new policy drew about 3,000 persons the first week-end. Spot is built so that patrons may see show from their cars. Frank Senyard supervises it.

PAUL REGAN opened at the RKO Echlin, Boston, August 23, followed by the RKO, Syracuse, N. Y., August 30.

MERRIEL ABBOTT is one of the top dance teachers and producers in Chicago. Since the opening of the Empire Room in Chicago's Palmer House some eight years ago Miss Abbott has been producer of the hotel's floor shows, and her line has danced there during that period. Other Abbott dancing units have appeared in Europe before the war, in such places as Paris, London, Monte Carlo, Nice and Biarritz, in the foremost casinos and clubs. Her girls have danced in South America and have been seen on Broadway (*Flare and Dandy*). Abbott dancers appeared in the two Jack Benny pictures, *Man About Town* and *Back Street Girl* again. A dozen Abbott girls are now at work on the new Earl Benny-Fred Allen picture, *Love Thy Neighbor*.

Bowery Cafe, Detroit

Talent policy: Dance and show band; floor shows at 9:35 p.m., 10:30 and 12:30 a.m. Management: Frank Barbera, manager; Peter J. Todice, booker. Prices: Dinner, from 35 cents; drinks from 35 cents; 25-cent admission charge.

The Bowery's show has been streamlined to run a little shorter than when last reviewed. But it still ran nearly two hours at the second show. Less highlighting by emcee Charlie Carlisle and fewer routines by the Bow Boys Girls, who do well-coordinated ballet and hoop-skirted stummery number, plus a giant hot novelty, would give the acts more time.

Zita and Anita, opening in a happy, skipping dance, return in a fast and skillful Russian number, with the male doing the bear dance on his toes. Countess Alabast, effective in dim light with her long black hair, does a posing and strip veil number.

Barney Grant has some bubbly songs, delightfully unmelodious and banal, well abetted by daring patter and a piccolo solo for some good laughs. Jack and Judy Mannen have a fast-stepping tap number, both in tails and toppers, and do a roller-skating bit. She does a good mimic of personalities, especially good being her Mrs. Roosevelt and Belle Baker.

Hogers and Morris have revamped their clever routine, making it timely, and only basically familiar. Style is Marx Brothers irrelevances, with some swell new political takeoffs, especially of Hitler and Roosevelt, plus good ad lib comedy.

Frances Page puts a lot of personality into her singing and key-pounding, getting resounding drama out of Sad Street and I'll Never Smile Again, while the crowd held her for repeated encores.

Alto Bedoff, versatile, has a fine voice, still needs less studied gestures. Credit for the music in a difficult show goes to Benny Rich and his band. H. F. Reeves.

business, getting sponsors and the fraternity crowds Friday nights. Atmosphere is strictly class, with a noticeable lack of Hollywood flash so customary in spots in this area. Prices are just steep enough to eliminate the beer and pretzel crowd.

Joe Fisher, as usual, has lined up a good show that blends nicely with the room's atmosphere.

Opener featured a swell balalaika team, Lester and Irma Jean. This pair is the ultimate in precision. Lester does handstands on various parts of his partner's torso. Best bit was Irma Jean doing splits and Lester doing a handstand on her shoulders while she leans backward. They worked exceptionally hard and deserved the nice band they received.

A round-up of most of the tap steps in the book was presented by Johnny Mack, a personable chap with a pair of dancing feet. Starting with a Latin number, Johnny beats out the tempo with a series of intricate hoofing steps. His non-chalance does much to put his act across.

Screwball toping was debbed out by The Alpins, making their first appearance here in over three years. Most of the laughs are garnered by the male, who is a double for Brian Donahy with an Einstein haircut. Femmie is also looking, and is first-class straight. They did a dance team's burlesque that went well. Encored solo, wearing masks of Arnie and Garbo.

Al Gordon and his Rocketeers work as well on a floor as they do on a stage. Gordon's gaze with his hounds, which always do the wrong thing at the right time, get plenty of laughs. New wrinkle in act has dog standing on hind legs on upper bar. Femmie always gets the laughs, the dogs piling all over themselves on a spinning table top.

Snow is played effectively by Johnny Richards and ark, composed mostly of top studio men. Richards has a pleasing personality and makes a nice appearance.

Book ends around 1,350 patrons, with two balconies available for overflow. Fisher, manager, publicity agent, and booker, deserves credit for keeping this spot one of the town's top draws.

Food is far above the average, with drinks strictly the best. Dean Owen.

muff in the place of the conventional balloon. She has a nifty figure and cute equity eyes.

Marie, Deval and Lee are another two-boys-and-a-girl comedy ballroom combo that starts straight and then starts falling apart. The girl takes some really hard falls and some of the bits are out of the ordinary. Drew appears. Dennis Anderson is a slick-fingered redhead who sings a bawdy drunk song and then strips down to a G string made up of neckties. She distributes the ties to patrons, but not the long tie across her bust. A screwball strip idea, but in fitting with L. & E. atmosphere.

Cesar and Rosita, the latter a bright-looking brunet, wiggle and bump in wool hutchie conga style while the 10 Sanford Chris form conga bump background and drum-beater Patricia gins happily and shakes. Anne Barlett, billed as Vincent Lopez's singing discoteuse, turns out to be almost a carbon copy of Betty Hutton, whom Lopez also introduced not so long ago. She is a cute young blonde who can't help suffering when compared to Miss Hutton.

Stan Ross comes on for deadpan comedy with Robbins and then offers several impersonations, best of which were those of the late Rockefeller and Ned Sparks. Went over well and encores. Interesting, but not outstanding.

Lois Martin, sax and xylophone, is still leading his show band (five men) and doing an efficient job. Felipe Brookman, three men, does surprisingly well at Latin tempos despite the usual inadequacy of trio music for dance music.

The Sanford girls appear to be more beautiful than ever and their routines are okay, including the finale, Boom-a-Deer—which, incidentally, is getting stale. Paul Dentis.

Covered Wagon Inn, Rain-bow Terrace, Strafford, Pa.

Talent policy: Dance band and table entertainment, 7 to 9 and 10 to 1. Management: Mrs. Margaret Buchanan, proprietor; John Ruffino, manager; Milt Shapiro, press agent. Prices: Dinner from \$1.25; drinks from 50 cents; 25 minimum weekdays, \$1.50 Saturdays and holidays; no cover.

Situated on historic Lancaster Pike, main artery out of Philadelphia to upstate, this outdoor spot has over the past few summers become the standard drive-out spot in the territory. The alfresco terraced gardens are replete with rain-bow lighting effects. It would tax even Hollywood scenics to improve the setting here.

Vying with the physical environment is the state dance music of Leo Zello's ork of 10, featuring the voices of Mildred Rogers for rhythm songs and Ralph Fairwood for romantic ballads. Syncos are entirely on the smart supper-room style and they run out the string of rumbas, Viennese waltzes and the pop and musical fares. For the entertainment factor there's a generous sprinkling of novelty. Zello personally devoted to these notes.

A party gent who answers to the name of Knar, an astro-analyt, works the tables between dance sets.

M. H. Spodenker.

Nixon, Pittsburgh

Talent policy: House band; show at 8:15 and 12:30. Management: Tony Conforti, owner; George Lanza, headwaiter-manager. Prices: Luncheons from 35 cents; dinners from \$1.50; drinks from 50 cents.

Top talent on a take-it-or-leave-it basis is the Conforti party, and it pays. Getting its small but smooth-running show to allow customers to watch, eat and drink without intrusion, Nixon is usually at least two-thirds capacity for dinner and frequently crowded for after-midnight presentation.

Spot dishes out fine food and liquors, makes a fetish of excellent service and charges above-average prices for Pittsburgh standards. Consequently it draws the sports. The house, after 15 years, still has a strangle hold on the infatuated trade.

Dropping its line of girls a few weeks ago—presumably because of State liquor control board's banning mixing by apartmenters, A.O.V.A. closed-shop party and usual summer lull—Nixon still offers an ace dance duo, two other acts and Al Maxson's danceable band.

Current ace Paul and Eva Reyes, wowing with their Latin lerp. They show five numbers, a pair as No. 3 on the bill

and the balance as wind-up. They're among the smoothest couples ever to appear here and one of the handsoomest. The three blond White Sisters, a combination of Sonia Heria and Alice Kaye by appearance, soft-shoe tap ready to open, drive a nifty band later for their novelty acts that starts slowly but overcomes the handicap with a flash finish.

Bob Carter, doubling as emcee and singer, tenors halfway in the layout to a satisfactory reception with Because, 24. Neese Seattle again, and perennially for this spot, When Irish Eyes Are Smiling. For the first time in four years operation tenor Angelo di Palma is absent from the routine.

The show moves quickly, without flaws. When the new El Chico opens in September, operated by a former Nixon bartender, heavier production is probable.

No review of Nixon prosperity would be complete without crediting headwaiter Lanza, whose name greeting brings back many guests who learn to feel at home here. Morton Frank.

Renna Hotel, Syracuse, N. Y.

Talent policy: Dance band; floor shows twice nightly. Management: Paul Reano. Prices, no cover or minimum.

Altho many local spots discontinued their shows or closed all together, Renna has kept two shows a night all summer.

The four Renny-ettes, with Danny Boone, encores go to it, is a big way, but the place is suffering from the lack of customers, anyway.

Danny brings on Evelyn Meller to go thru an acrobatic routine that is very clever. She is the first to appear after the line takes a few turns around the floor before some 25 or 30 people who wouldn't give them a hand if the kids broke their necks.

Chickie Burke goes into her rhythm taps, working to the accompaniment of Al Chard at the piano, before finishing off with the whole band.

Soft-shoe artist Mitty Carney glides over the polished floor and the crowd liked it, so she came back for another bit. Following this, Danny really got the crowd going with his idea of Jazz Me Blues, also assisted by Al Chard. Drove an encore.

Before the four-girl line made its final appearance, A toe dance was debbed out by Shirley Folsie. Robert S. Tobey.

Club Avalon, Wildwood, New Jersey

Talent policy: Dance and show band; floor shows at 9:20, 11:15 and 1:15. Management: Frank Palumbo, proprietor; Chief Palumbo, manager. Prices: Food a la carte; drinks from 25 cents; \$1 minimum Saturdays.

Frank Palumbo, who operates the Rehoboth Tavern in Atlantic City and a Philadelphia spot under his own name, has hit the bell again. The deft Frank's touch is apparent thru-out, making the Avalon easily one of the bright spots along the South Jersey coast. A dining well opens the room to an outdoor garden terrace, in all smoking room for 1,100 at one time. And tables were at a premium when caught at the late Saturday night show. Raised stage insures visibility of the show through the room and garden.

The floor show is paramount here. Spiced with varying specialties, revue is well balanced. Runs off in sock fashion from scratch to finish.

Biggest gem is the Mazzocco-Abbott troupe of, adagio and apache dances. It's a music-hall act with three females and two males. A Latin Quarter setting is provided for their apache, adding a realistic touch. Winds up with one of those old-fashioned Latin Quarter freer-illa. Sock finish, which winds up the show, has one of the dancers making a fall from the top of a set of stairs. Presentation is terrific. Earlier turn has the girls in leopard skins, with the male lead the animal trainer.

Johnny Leary, emcee who keeps it all running smooth, also takes a fling at show-stopping with his lyric tenor singing. Makes the rufflers ring with his Irish melodies, but just as potent for a classical flourish or for Zing Went the Strings of My Heart. A youthful and vibrant personality.

Ray Hamilton, hits the lyrics of You Know and Alice Blue Gown with her

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Leon & Eddie's, New York

Talent policy: Dance and show band; Latin relief band; floor show at 8, 10, 12 and 2, staged by Bobby Sanford. Costumes by: Follies Costume Co., Management: Leon Enkin and Eddie Davis, owners; Dorothy Gilman, press agent. Prices: Dinner, from \$1.20; \$1 admission if food or liquor is not bought.

This spot is still offering the biggest show on 52d street. It has 10 chorus girls, seven acts and two bands. As a result patrons get plenty of entertainment and can dance continuously, too.

The floor show is in L. & E. tradition. It has sex appeal, novelty, comedy and flash. Arzeta Robbins, billed as the man who made Buster Keaton laugh and a former Yacht Club Boy, is the emcee (Eddie Davis is vacationing), and is doing a fair job. At the dinner show he was slow in catching on—but Leon assures us Robbins is great in the later shows. Anyway, Robbins is an affable, smooth talker with some good and some bad legs. His audience was frozen faced until he cracked, "You're not here at the because I've got a job?" From then on it was easier.

Yvette Duro, baldover, is doing the parrot strip at the 10 and 2 shows as a come-on for those particular shows. In the other shows she does her miff dance, which is a strip but with the

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Ready Sept. 15. Salary or Percentage. 20 People,
Society, Paper, Everything. For date apply
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Murray Bldg., 101 N. 4th St., New York City

Jones, Owen (Leone's) NYC, Pa.
Joy, Billy (Club 500) Detroit, Pa.

Karroll, Kay (Café) NYC, Pa.
Kaye, Danny (Café) Chi, Pa.

Kelly, Billy (Café) Philadelphia, Pa.
Keller, Harry (1500 Club) Phila, Pa.
Kelly, Boyd (Jai Lait) Philadelphia, Pa.

Kendall, Wayne (Café) Phila, Pa.
Kirk, Lynn (Café) NYC, Pa.
Kirkland, Paul (State) Chi, Pa.

Kirshner, Raymond (Café) NYC, Pa.
Krugger, Jerry (Café) NYC, Pa.

Los Angeles (El Chico) NYC, Pa.
La Compagnie Danse (Ball) Phila, Pa.

Lattas, Barbara (Berlitz) NYC, Pa.
Lambert, Paul (Diamond Horseshoe) NYC, Pa.
Lancaster, Tylo (Lobby House) Cincinatti, Pa.

Laura, Lucia (Havana-Madrid) NYC, Pa.
Laurie, Beverly (Café) Cincinatti, Pa.

Lane, Alice (Café) Phila, Pa.
Lane, Rose (Diamond Horseshoe) NYC, Pa.

Lane, Tom (Diamond Club) Boston, Pa.
Lario, Anita (Blue Lantern) Detroit, Pa.

Laurie, Jack (Club 4) NYC, Pa.
Lawrence, Lucille (Café) Atlantic City, Pa.

Leach, Norman (Café) Denver, Pa.
Leach, Eddie (Café) NYC, Pa.

Leach, Earl & Josephine (Evergreen Casino) Phila, Pa.

Lee, Cecelia (Café) NYC, Pa.
Lee, Joe & Betty (Café) Detroit, Pa.

Lee, Mike & Co. (Café) Chi, Pa.
Leppard, Eddie (Diamond Horseshoe) NYC, Pa.

Levy, Ben (Café) Detroit, Pa.
Levy, Barbara & Betty (Café) NYC, Pa.

Levy, Walter & Dale (Café) Phila, Pa.
Lewis, Joe & (Café) Port Lee, N. J. Pa.

Levin, Tod & Co. (Café) Eagle River, Wis. Pa.
Lindsay, Ann (Café) NYC, Pa.

Lotta & Arno (Café) Hollywood, Pa.
Long, Walter (Café) New Orleans, Pa.

Kewell & Steger (Warwick) NYC, Pa.
Newman, Charles (Café) Indianapolis, Pa.
Newman, Mary (Café) Detroit, Pa.

THE NONCHALANTS
8th WEEK with SAMMY KAYE
RIVERSIDE, MILWAUKEE
Direction: MDA

North, Harriet (Alabama) Chi, Pa.
North, Tom (Café) Phila, Pa.
North, Will (Café) Chi, Pa.
North, Joe (Café) Phila, Pa.
North, Claire (Café) San Francisco, Pa.

O'Brien & Goldberg (Café) NYC, Pa.
O'Brien, George (Café) NYC, Pa.
O'Brien, Helen (Café) NYC, Pa.
O'Brien, Phil (Café) NYC, Pa.
O'Brien, Shirley (Café) Jacksonville, Pa.

Page, Anna (Café) Chi, Pa.
Palmer, John (Café) NYC, Pa.
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VAUDE'S POWER IN BUFFALO

Combo Bills Up Century Gross 84 Per Cent, Shea's 52 Per Cent; Heidt, Krupa, Meroff Unit Top

BUFFALO, Aug. 24.—For the season which ended last June, vaudeville pulled 84 per cent and 84.4 per cent more dollar volume than straight film policy for two local theaters, Shea's Buffalo and the 29th Century, respectively. Vaude and film combo grosses for both houses added up a total \$930,000, more than enough to encourage continued use of vaude for these downtown theaters. The Buffalo has the jump on the independent Century, inasmuch as it gets better pictures. The Century uses RKO and some Warner and Republic films. The Century books name bands and variety acts and also lavish girl units. Bookings are not exclusively made thru any office. The Buffalo books thru the Artist Service Bureau (Harry Katchelm). While the Buffalo has continuous vaude in the form of a 20-piece house orchestra, featured conductor and changing vocal groups and soloists, the Century often interprets its vaude with double features.

The Buffalo used 25 weeks of name vaude from June, 1939, to June, 1940, and the Century used 11 weeks of vaude from September 22, 1939 (its opening date), to June, 1940. The Buffalo grossed \$457,700 in those 25 weeks, while the Century took in \$162,300 in 11 weeks. Average for the Buffalo for name vaude was \$18,308, while its year-round weekly average was about \$12,500. The Century's weekly average for name vaude only was \$14,754, while its average for straight pictures is \$9,900. The Buffalo has a seating capacity of 3,500 and the Century 3,300. The latter, however, charges lower admission.

Vaude at both houses is a full week, and there are very few return dates, the Adrian Rollins Trio at the Buffalo being the exception.

Best gross at the Buffalo was attained November 3 week, when Horace Heidt broke a six-year house record, garnering \$74,000; picture was Honeymoon in Field. A close second was Gene Krupa's \$23,790, December 1 week, together with the Andrew Sisters, plus picture, Daytime Wife; third was Benny Goodman's Band with

a line \$23,200 in September, with the picture, Fifth Avenue Girl.

Other attractions definitely in the upper half were Sammy Kaye, good for \$22,500 in August, with the picture, Bachelor Mother; Emory Dautch Band plus Dick Powell (who was responsible for the draw) drew \$22,000, with strong supporting stage layout of Three Samuels and Harriet Hayes, Del Rio and Sue Ryan, plus weak picture, Marx Brothers at the Circus.

Martha Raye, Senor Wences and D'Artega and house band were good for \$21,500 in February, with screen fare, Remember the Night. Jan Savitt's gross was on par with Kaye's for the following week. Picture was I Take This Woman. Next in line was Tommy Dorsey's \$20,100 with Bert Wheeler and the Four Pals. Eddie Nelson took \$18,800 with Harriet Hilliard and screen bill, Winter Carnival.

Forest vaude stand at the Buffalo was Major Bowes' World's Fair unit plus pic, It Could Happen To You, in June, 1939, with only \$12,500. Another disappointment was Paul Whiteman, who grossed only \$13,000, despite the 14th anniversary week at Buffalo, and pic, He Arrived His Wife.

At the Century the best grossing vaude venture was a *Heckle* unit, headed by Benny Meroff, which did \$20,000 in January. Pic was Private Detective. A very close second was the Dead End Kids' show with Dead End Kids on Dress Parade pic, which did \$20,000 during New Year's week. Clifford Fischer's Polka Sergeant unit was another good bet, getting \$19,500 at the box office. Pic was Reno.

The low at the Century went to the opening venture in the house's entire career, the A. B. Marcus revue, La Vie Paris, which only drew \$11,000 in September. Also low was Gray Gordon's \$12,000, with a show including Lulu Albert. Double pics were Wolf of New York and Money To Burn.

Despite lack of vaude, picture, Big Footed Wife, grossed \$28,600 in three weeks, the longest holiday this year. Hunchback of Notre Dame in two weeks

1st Latin Team To Front Oien Rumba Band

MIAMI BEACH, Fla., Aug. 24.—Deana and Del Campo, ballroom dancers, are now fronting a Latin act at the Cromwell Hotel here.

Previous vaude teams fronting orke include Vanda and Yolanda, who toured with Shop Fields Oak before it closed. However, Deana and Del Campo are the first Latins to form a band to go with rumba and conga instructions.

Detroit Bowery Down; But Sets 8 More Names

DETROIT, Aug. 24.—Summer has hit business at Frank Barbara's Bowery Cafe slightly, to business is down to 8,000 customers a week. This represents about the minimum of steady customers, as indicated by the fact that shows lacked top names the past four weeks. Frances Faye and Rogers and Morris being the outstanding names. These two acts have stayed four weeks, starting with about 9,000 the first week and building to 12,000 currently, a remarkable summer record.

Last names booked proved bad business, Joe E. Lewis doing a poor \$8,000, and Patricia Ellis drawing only 5,000 on her week. Hot weather may have had something to do with it.

Bookings set: August 26, Grete Harlow; September 3, Miles Green and Barbara Hammers; September 8, Lon Holtz, who set the all-time record at the Bowery last spring; September 18, Henry Armetta; September 23, Harry Richman; September 30, Sophie Tucker; December 2, Sally Rand.

Armetta, Tucker, Richman and Rand were among top grossers at the Bowery this past season.

did a fine \$24,200.

For first months in new fiscal year, starting June, 1940, grosses have been running much the same as last year, with the exception that more name vaude shows were used.

Night Club Boom in Steel Mill Areas; More \$ for Talent

YOUNGSTOWN, O., Aug. 24.—With steel mills operating at new peak schedules, every indication is that night clubs here are in for one of the best seasons in years. Several new spots are due to open soon, others are planning on using more talent.

Newest nitery here is Jon Pot's new Elv's Rose Inn, which opened recently with floor show and orchestra. On the initial bill are emcee Eddie Jackson, Pat Claire, Jane Sherry and George Rose and orchestra. Spot was elaborately remodeled and redecorated.

Madison County Club, now under management of Mrs. Punny Scott, has inaugurated a full-week band policy. Antoine Carrot and orchestra have been installed. No cover or minimum.

Tally Ho Room at Hotel Ohio is off to a fall start with a return of Howard Le Roy's Orchestra, featuring Sam Perry and Marguerite Claudet.

N. Y. Para Booking More Talk Comies

NEW YORK, Aug. 24.—Paramount Theater will use more talking comies in the fall. Already booked are Jerry Lester for September 11 or 13 and Bruno Vincent for an October date. The latter will double at the Hurricane.

These bookings are seen as a departure from the Paramount's policy of rarely using talking comedians. The success of Red Skelton at this house recently probably caused the departure from this rule.

Jane Froman and Larry Adler have also been booked for an early October date.

Walton-Contest Tie-Up

PHILADELPHIA, Aug. 24.—For the first time a local nitery will cash in on the annual search for a Miss Philadelphia conducted by the local Variety Club. This year Jack Lynch, operating the Hotel Walton Roof, will share sponsorship of the contest. Winner and runner-up will make appearances at Lynch's August 23 to 31.

Kenny & Swift (Patner House) Chi. h.
Ferry, Jack (Blue Lantern) Detroit, Mich.
Frazier, Henri (Globe Washington) Jacksonville, Fla. h.

Wayne, Elmer (Queen Mary) NYC, no.
Wayne, Elmer (Club Madrid) Atlantic City, no.

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WALTER DARE WAHL
Billy Rose's Aquacade
Golden Gate International Exposition,
San Francisco, Calif.

Boyle, Terry (Mad Rovers) NYC, no.
Boyle, Terry (Evergreen Casino) Phila. 20.
Buckner, The (Aunt-Look) Chi. h.
Duba, Palay (Club Coco) San Francisco, no.

Wentel, Dorothy (Half Way House) Lake George, N. Y. no.
Wentel, Dorothy (Blue-Lake) Chi. h.
Whitson Bros. (Llanero House) NYC, 26.
Whitson, Snowball (Globe Palace) Chi. h.
Whitson, Jackie (Globe) Atlantic City, no.
Whitson, Maurice & Betty (Edgewater Beach) Chi. h.
Wilder, Hobay (Cocoanut Grove) Boston, no.
Whitby & Dare (Chicago) Chi. h.
Williams, Dorothy (New Yorker) NYC, no.
Williams, Frances (Versailles) NYC, no.
Wills, Frances (Mendocino) St. Louis, no.
Wilder, Helen (Palace) Pittsburgh, no.
Wood, Jess (Meridien) NYC, no.
Woods, Johnny (Rex) NYC.
Woods, Toni (Chateau Moderne) NYC, no.
Wyatt, Ned (Berkman) Chi. h.

TOY and WING
Casino Atlantico,
Rio de Janeiro, Brazil
Dir.—WM. MORRIS AGENCY

GRAND-STAND AND FREE ATTRACTIONS
(Shows are for current week when no dates are given)

Adams, Mink, Dogs (Fair) Keller, Va.
Armando & Lita (Fair) Fargo, N. D.; (Fair) Harco, S. D., Sept. 2-6.
Barney, Harold (Catharine Natl. Exbn.) Toronto, Can., 26-Sept. 7.
Beckhardt, Bobbie Jeanne & Co. (Fair) Fargo, N. D.; (Fair) Harco, S. D., Sept. 2-7.
Bernhardt & Kretzer (Fair) Livingston, Neb., 21-23; (Fair) Kearney 23-26; (Fair) Chicago, Ill., Sept. 2-4; (Fair) Bryan Grove 4-8.

Bloch-Bellini (Fair) Sidney, Mont., 21-23; (Fair) Miss. City 23-25; (Fair) Newark, Sept. 2-4; (Fair) Baker 4-7.
Bishop, Charles Act (Fair) Madison, Wis., 23-26; (Fair) Randall 24-26; 2; (Fair) Caspella, Mich., 4-7.
Bogard & Bardner (Fair) Leighton, Pa.
Carr, Al & Margie (Fair) Colorado, Minn., 23-25; (Fair) Walton, Ia., Sept. 4-7.
Crawford, The (Fair) Hendersonville, Ky.
D'Arcy Girls (Fair) Honesdale, Pa.
Dale, Eddie & Amy (Fair) Concord, Neb.; (Fair) Parkers Prairie, Minn., Sept. 2-7.
Emmett Brothers (Fair) Elmora, Pa.
Fisher, Bob, Football Players (Fair) Kearney, Neb., 23-25; (Fair) Livingston 23-25; (Fair) Maryville, Mo., 4-7.
Fisher, Fred Frank (Fair) Columbia, G.; (Fair) Leroy, Ill., Sept. 2-7.
Gater & Glaser (Fair) Portersville, Pa., Sept. 2-7.
Garr, Gene & Roberts (Fair) Salem, Ore., 2-8.
Gardman, The (Fair) Prairie Lake, Mo., 25-27.
Hewitts, Four (Fair) St. Joseph, Ill., 25-27; (Fair) Fayetteville, Tenn., 24-26; (Fair) Mason, Ill., Sept. 1-3; (Fair) Parsons, Kan., 2-6.
Linton, Temple; Marion, Ia., 23-26; 1; (Fair) Huntington, Mo., 2-7; (Fair) Walthill 2-7.
Loyola, Don & Carlotta (Fair) Sheridan, Wyo., 21-23; (Fair) Torrington, Sept. 2-4; (Fair) Douglas 4-7.
Luzella, Aerial (Fair) Phillips, Wis.
Lynch, The (Fair) Fairmount, Ind.
Lorenson, Paul & Vicki (Fair) Des Moines, Ia.; (Fair) Indianapolis, Ind., Sept. 1-7.
Louis & Marie (Fair) Marshall, Mich.; (Fair) Cross (Fair) 2-7.
Mills, Trapper (Fair) Tripp, S. D., 23-25; (Fair) Cross, Ia., 23-26; 1.
Morris, Will, & Bobby (Fair) Lehigh, Pa. Va.
Need, Betty (Fair) Bellefonte, Pa.; (Fair) Pennsylvania, Wis., Sept. 1-3; (Fair) Lehigh, Ill., 4-7.
Rector, Stuart, Trapper (Fair) Des Moines, Ia.; (Fair) St. Paul, Minn., 31-Sept. 2.
St. & Fanny (Fair) Medina, O., Sept. 2-4.
Stanton, Four Girls (Fair) Leighton, Pa.
Wolandi; Haverhill, Mass.

For Dallas: (Produced by Shiffard and Johnson) Winterland, San Francisco, until August 31.
Icecapades (Produced by Arena Managers Association) July 19 for the summer, Auditorium, Atlantic City.
Royal Ice Palace (Produced by Minneapolis, Minn., 4-24 Sept. 2.

DRAMATIC AND MUSICAL
Bergsalle (Garden Pier) Atlantic City, N. J.
Jolson, Al, in Hold On to Your Hats! (Porter) Phila.
Lodge in Retirement (Shubert) Boston.
Lawrence, Clarence, in Skyark! (Metropolitan) Phila., 26-28; (Metropolitan) Vancouver, B. C., Can., 29-30; (Metropolitan) Victoria 31.
Little Dog Laughed (Shubert) Boston.
Meet the People (Gentry) San Francisco.
Tobacco Road (Brighton) Brighton Beach, N. Y.

REPERTOIRE-TENT SHOWS
Olinde, Frank R., Dramatic Co., Bellare, Mich., 26-31.
Madison, Donald, Playhouse, Portland, Ind., 23-Sept. 3; Dale 4-9.
Meyer, Al K., Show Hay City, Ia., 26-31.
Schiffner Players, Springfield, Ia., 26-31.
Steele, Ed, Players, Gary City, Ind., 25-31.
Tilton-Guthrie Players, Ladonia, Ia., 30-Sept. 1.

MISCELLANEOUS
American Three-Ring Circus (myself and crew) Joplin, Mo., 23; Lehigh, Neb., Sept. 1; North Platte, Neb., 4; Waltham, Mass., 11; North Bell, Linden, N. D., 20; Trumbull, Ill.; (Fair) Lake Sept. 1.
Brooks, Col., Greenville, W. Va., 26-31.
Carmelo, Estrella, Parry Club, Ark., 21-Sept. 2; Farmington, N. H., 6-7.
Helen, Med, Show East Sparta, O., 26-31.
Latham & St. Jim Monkeys, Remington, Ind., 27-31; Lowell, Sept. 1-3; Indianapolis 4-7; Columbus 8-7.
Lucy, The, Elmer, Lake-25, O., Sept. 1; Minneapolis, Minn., 2-4; Springfield, Mo., 7. (See ROUTES on page 100)

ICE SHOWS ON TOUR
Ice Froler, A Night at Lake Mead (Bandy Johnson) May 23-26, 29, French Bldg., Golden-Gate Int'l Excn., San Francisco.

Vaudeville Reviews

State, New York

(Reviewed Thursday Evening, August 22)

One of the weakest bills here in months due largely to the three comedy acts spotted in succession between the opening and closing offerings. Two of these turns (Sid Tomack and the Reels Brothers, and Betty Hutton) are much stronger in night clubs and the third (Henry Armotta) is poorly spotted.

Lolage, a stupely girl who exhibits skill and endurance on aerial rings, scores with tricks, smoothly and gracefully executed. Her aerial acrobatic and contortion work is flashy, particularly the series of one-arm kick-overs. Went well.

Sid Tomack and Reels Brothers, comedy song and patter trio, worked hard but fared mildly due to weak material. We have seen them do much better in night clubs, because their fare is more suitable for table patrons. Do satires on radio personalities, *Spontanea for McGee*, in which they kid Nelson Eddy, and wind up with another song as it would be done by three old vaudevillians, a girl trio and three Russian kids.

Henry Armotta is still doing the same talking act, aided by a female who acts as his wife. Material is weak, but Henry manages to bring out all mannerisms and expressions that won him recognition on the screen. His "thank you" speech is humble and sincere.

Betty Hutton, in a quick return engagement here, still has a very poor act. Displays little real talent and, if there is any market for her craxy antics, it certainly is not in the theater, saved thru *Boog It* and *Not for Me* and, in closing spot, was saved from an embarrassing end off by Tomack and Reels Brothers who returned to stage for her.

Ciro Rinas, and his band close with a comparatively brief session. Outstanding is Rinas himself, who sings, dances and emcees in ingratiating manner. His better assistants are Marguitta Ritters and Isabella, who rumba and conga in several spots, and Charley Roy, who dances lively and skillfully. The featured Alicia Canzargo, Brazilian singer, does not possess a very impressive voice and her showmanship is below standard.

OK session. *Wagon the Dollars Road* (first run Universal), a Western with Ray Francis. Sam Hanigher.

State-Lake, Chicago

(Reviewed Friday Afternoon, August 23)

With Mital Green and Bert Wheeler headlining, the State-Lake has a winning bill. They scored nicely and have an adequate supporting bill. Picture, *Queen of the Mob*, is fair.

The Top Hatlers, roller-skating act, open. This pair, a lanky lad and tiny girl, put over a fast and pleasing session of spinna dips, rock swings and what have you. Have several novelty numbers, best of which is the trick of lighting two cigarettes while spinning. Guaranteed a healthy hand.

Jerry Coe and Marie Ann have a clever novelty act. Coe is an excellent accordionist with plenty of showmanship and his numbers were nicely received. Girl, in black opera lengths, does a neat tap. Highlight of the act is the Ubangi number in which the pair, dressed as

"big-lips," do a very funny Ubangi jitterbug dance.

Bob Evans and Jerry O'Leary are an up-and-coming act. O'Leary is a dummey, and Evans, the ventriloquist, patter is only so-so, but Evans' delivery is splendid and the boy is especially good on songs. For a sock finish Evans and the dummey sang Roy Topper and Mort Green's new patriotic song, *I Love the U. S. A.*, to tremendous applause.

Mital Green, now mature in her ways, scored nicely with several songs, among them *Sing for Your Supper*, *Fools Rush In*, and with Ted Garrett, *Oh, What You Said*. She, perhaps unfortunately, seems to be adopting Sophie Tucker imitations. Offered imitations of Tucker, Harry Richman and others.

Bert Wheeler, with a couple of stooges and several plants, has a corny act but the customers like it. Mostly comedy patter of rather ancient vintage, but it was good for plenty of laughs and applause. Nat Green.

Colonial, Dayton, O.

(Reviewed Friday Afternoon, August 23)

Dayton's new season of stage shows swings into action with an excellent bill provided by Charlie Barnet and orchestra and several entertaining acts. Opening audience was capacity and liberal with applause.

Charlie Barnet, by his offering here, justified the heralded information that he is rapidly becoming one of the top-notch band men. The band is brassy, blazzy and swifty. But Charlie does a swell job in putting over his particular style. Barnet is a clean-cut and unostentatious leader who actually does more playing of sax and clarinet than directing. He makes his announcements concisely, without trying to be funny.

From its theme song, the band swings into action, with Charlie doing his sax and clarinet solo stuff. *Love's Lullaby* starts off with muted trumpets, gives Charlie further solo chances, and then the guitar and trumpet players get a burn in *Wandering Blues*. His well-known Indian suite is not enough to start a war dance, with the drummer spotted to do an outstanding bit. *Wings Over Manhattan*, announced as a three-part patriotic suite by one of the trumpet players, winds up the session.

The Steppes Brothers, quartet of energetic Negro lads decorously clad in top hats and tails, put over about every step imaginable, combining considerable humor with their tapping.

Harriet Clarke is the first of two vocalists. She is attractive, has the necessary charm for a stint of her kind and goes over nicely with a selection of tunes including *Madame La Zonga* and *All of Me*. Larry Taylor, baritone, a bit more up-to-date, includes the No. 1 hit, *I'll Never Smile Again*, in his melody and brings out the old favorite, *Night and Day*, for an encore.

Marty May, musical comedy and vaudeville comedian, provides the humorous act. He starts off with a mappy parrot story, swings into a triple-threat hurricane of singer lyrics and then outdistances Jack Benny in his effort to play a violin. A stooge, Joe Oakie, who looks like something the cat dragged in, "digs like Nelson" and has a knack of tangling his feet in craxy taps. He adds much to the meritment.

Arman Guarini and his band are back in the pat, but have little to do this session, except spur up the patriotic fever between show and picture with *God Bless America*. Rob Adams.

Loew's Capitol, Washington

(Reviewed Friday Afternoon, August 23)

Stage show opens with cast scene and Rhythm Rockets warbling local parody on *All in Favor Say Aye*, which is spiff-off to Rocket Virginia Howe, local delegate to the Atlantic City Beauty Contest. The blonde chorine thanks citizens for support and renders top solo in neat style.

Nellie Arnaut and Brothers contribute their twelfth violin routine, going thru trick soft-shoe and acrobatic routine while playing the fiddle. Act gets good hand but smash awaits the speciality in bird antics. In feather costumes, the trio enters thru some funny, flabd business.

Third spot is given to headliner Jess Darling, 19-year-old graduate from Our Gang comedies. She takes center stage to sing a group of light opera numbers, favoring those of Victor Herbert.

While her voice needs more seasoning the pretty blonde gets over the laugh notes without a hitch. Background music from eight males, known as the Capitoline, round out her appearance, which registered at show caught.

Think-a-Drink Hoffman passes out drinks produced from water and follows very closely the pattern he used in *Streets of Paris*. Hoffmann never fails to click.

Steve Evans is back with his excellent imitations. His drunken boblink is incomparable and before an audience which knows his boblink Evans is guaranteed to stop the house. Rhythm Rockets close show with star tap but do not register enough kum to bring down curtain in best style. Picture *Golden Pheasant*, is a lotton. Edgar Jones.

(The following review of last week's show at Loew's State, New York, was inadvertently omitted, due to an error in transmitting the review from New York to Cincinnati, where The Billboard is printed. It is being run this week for the record.)

Loew's State, New York

(Reviewed Friday Evening, August 23)

State was playing to a very good house when caught. Vaude was very solid, with some of the acts show-stopping. Joe Rimes' Orchestra played the show, giving out with heavy five and a scattering of sweet pieces. Rimes in general was keen but seemed a bit spotty when playing the Samba number for the dance team, St. Claire and Day.

Mildred Bailey, grand swing singer, show-stopped and had to beg off. She warbled seven or eight times, including *Fools Rush In*, *Six Lessons From Madame La Zonga* and *Tuxedo Junction*. Her voice retains all its artistry and skill, and on the rhythm numbers the audience showed jitterbug tendencies—a comparatively rare occurrence at the State. Suffice to say, Miss Bailey is one of the classic swing warblers of our time.

For instrumental class, program has the Rollini Trio. The boys had to beg off after an exhibition that had the audience panting for more. Trio's execution is strictly tops plus a definite flash. Among the killer-dillers rendered were *In the Mood* and *Dark Eyes*. Rollini begged off after the audience made known the fact that they could listen to the stuff all night.

Al Trahan, tenor, closed the bill and was the third act to score heavily. With him as foil for his musical satires and assisted comediery was Ross Perich, soprano. Miss Perich never had a chance to sing a number straight. Trahan always breaking in with some piece of nonsense. Girl did her lines well. Trahan played his piano, imitated various baritones, fell off his piano stool, gagged and delivered a generally hilarious act. Like his predecessors, he begged off.

Greer was St. Claire and Day, smooth ballroom team. Started with a waltz, went into jitterbug routines and were called for an encore, the Brazilian Samba. Team has grace and speed and manage their routines and hits nicely.

Del Ardon, of Rimes' Band, sang a fat version of *Denkey Serenade*. Paul Ackerman.

Para, Springfield, Sets Spot Booking

SPRINGFIELD, Miss., Aug. 24.—Paramount Theater will open on a spot vaude policy with the three-day engagement of George White's Scandals, starting September 16.

House this year will be booked by Harry Kischelme, of the Paramount Booking office, New York. Mike Ingalls set the unit with Kischelme.

The Paramount seats 1,852. Only other local vaude is at the East Square Theater, Thursdays to Saturdays. Uses small units and two-act bills.

Regau Settles Contract


NEW YORK, Aug. 24.—Paul Regau, who has quit the Charles H. Allen office, five-year contract was settled for \$750. He is now under contract to Panchon & Marco.

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Reviews of Units

Shep Fields

(Reviewed Friday Afternoon, August 21, at Oriental Theater, Chicago)

Here's a unit that packs a lot of entertainment, but for some reason seems to fall short of clicking as it should. There is a lack of co-ordination, that causes the show to let down in spots. Shep Fields has an excellent orchestra, his "tripling rhythm" is pleasing to the ear and the three acts are good family-time vaudeville. But there is little sock to the bill; an indefinite something is lacking.

The band, of course, is the bill's highlight. Fields has several very good soloists. Opens with the band playing "I'm Nobody's Baby," vocals by Dorothy Allen, of pleasing voice and personality. Ed Leo offers a lively piano solo, and Lesnie Washburn, trombonist, sings "I'm Stepping Out With a Memory." Cesar Marshall, accordionist, wins a hand for his playing of "Night of the Humblebee." Best of the vocalists is Larry O'Neil, whose "When the Swallows Come Back to Capistrano" received generous applause. Dorothy Allen put over nicely "I'll Never Smile Again" and the band offered several numbers, best of which was "Haven't Got a Date."

Opening act, Vol Selts, juggler, was top applause-getter. Entering on a tri-cyclo, he discards it and goes into a fast juggling session. Among bulk, cane, cigar, clubs and various other articles, with a rattling fire of comedy patter. Selts ranks among the top-notchers in the juggling field and the audience gave him generous support.

Chitno and Thomas, colored dance team, do a nice tap and eccentric dance routine. Girl presides at the piano for most of the session. Man has a variation of the chair dance, using pedestals instead of steps. The two finish with a fast session that puts them over solidly. Funky Lob and Co., girl and two men, the latter in sailor uniforms, put over a clever comedy routine of hokier patter and dancing for plenty of laughs.

Picture: *Prison Affairs*, in only half.

Walt Green.

"Broadway Brevities"

(Reviewed Thursday Afternoon, August 15, at the Janice Theater, Newport News, Virginia)

Audiences come away from this one feeling it's a lot better than it actually is. Responsibility for this situation rests upon the shoulders of a savvy emcee, Buddy Labe, and a dubious strip-teaser, Val de Val.

Labe's earnest effort to make a fool of himself and Miss de Val's artistic dabbling are the meat in an otherwise scanty dish. There isn't much else to hang a show on, but it will get-by as long as it has this pair.

Six Charmettes, fair-looking chorus, open with a conventional tap in black and yellow costumes. They are followed by Three Demons—two men and a girl—in a routine of stogie, dance helped by striking costuming.

Labe makes his entry, introducing Madlyn Buckley, chorus member, who steps out for a solo tap. Then Labe is back for some more verbal tomfoolery, aided by a delightfully cute stooge.

A ballet by the chorus introduces Miss de Val, and the Three Demons are back for a burlesque turn in silly costumes. This, has no novelty, is only faintly funny, and might well be eliminated.

Miss Taylor, tall and obtrusive blond, in "Good Tedsie" exhibits a pleasing role despite assistance (?) from the freckle-faced emcee. Labe then goes on with an abbreviated edition of Ben Blue's last dance hall skit.

Show builds up to Miss de Val's pooling, in which the gal shows much of an interesting chassis. The finish at show caught was spoiled, however, by rushing the chorus on for a Swiss finale almost before the gal was off the stage, and doing the boys out of a chance to show their appreciation with a handclap or two.

Full house for this matinee.

WALTER TAYLOR.

Columbus DW Club Opens With Fancy Remodeling

COLUMBUS, O., Aug. 24.—The Dealer Wilkes Hotel's new lounge room, swank night spot, has opened for the fall season. Dance area has been enlarged and new bar has been installed. Hugo Montano's Orchestra is playing nightly. Later hour shows will be added.

Cool to Newcastle

DETROIT, Aug. 24.—With the vogue for the Latin-American way, local Mexicans have at last decided to go "South of the Border" themselves.

Detroit has one of the largest Mexican colonies in the country, so Mexican dance have started coming to the Roth & Berdin Studios—to learn Mexican dancing.

The instructor is a nice American boy, Harry Whitney, who has never seen Mexico; but the students seem to think his stuff is okeh.

Market for Clean Versatile Talent In South America

NEW YORK, Aug. 24.—Norman Harris of Harris and Shore, who returned this week from Rio de Janeiro, where the team completed an engagement at the Casino Urea, says clubs in Rio and elsewhere in South America welcome American acts that offer clean material and can do different turns. Because the clubs cater to repeat trade, an act with only a single routine has little chance of remaining any length of time. Harris says that a number of American acts have been closed within a week and paid off in full (usually for two weeks) because the customers tired of seeing the same offering over and over again.

Harris reveals that clubs use some of their line girls as singers during dance acts, regardless of their vocal talents. He says that chorus girls, particularly at the Urea, are very attractive and, from all appearances, a good job of selection is done before any girls are signed for that spot.

Because the spots depend on gambling casinos for their profit, prices for food and liquor are very reasonable. Harris says that a meal in a New York night club priced at about \$3.50 costs only 45 cents at the Urea.

A single spot, in a season, may drop some \$25,000, due to talent and operating costs, but gets it back in the casino.

T. Dorsey Signed For NR Air Show

NEW YORK, Aug. 24.—Tommy Dorsey and his orchestra will be featured on a new radio program, starting October 17, for Nature's Remedy, according to reports from reliable sources. Slack-Globe Advertising Agency, handling the account, could not be reached for confirmation today. Dorsey's present Resident show on the Red Network of the National Broadcasting Co. expires September 12. The new show will be aired on NBC's Blue Network on 104 stations, originating in Los Angeles, where band is set for engagement at the Palladium Ballroom. Program will include a songwriting contest.

Nature's Remedy is a product of the Lewis Hows Co., sponsor of Horace Holdt's Treasure and Post-a-Gold programs on NBC.

AGVA Seeks To Organize Chi's Colored Performers

CHICAGO, Aug. 24.—AGVA is pressing its recently launched drive to organize colored performers in this area and during the last week held meetings with several colored performer groups.

Graham Dolan, head of the local AGVA office, states that conditions among the colored night club artists here are extremely bad. There are about 600 such artists in the local field and because of discrimination against them it is difficult for them to obtain work, Dolan states. Some progress toward organizing them has been made. It is not AGVA's intention to organize a separate local. "We believe there should be no separation," says Dolan.

Denver Spot Reopens

DENVER, Aug. 24.—The Cinderella Club, a 300-seater, reopened August 13 after being dark for three months. Management has changed, with Mrs. Mary Vash taking over. The Texas Stripeders are holding down the band stand, and two floor shows are presented nightly, with Jerry Turner, a hold-over from the former management, as emcee. Club is open nightly except Sunday.

AGVA Harasses Chiseler Agents In Cincinnati

CINCINNATI, Aug. 24.—Following a conference with J. W. Brown, attorney representing the American Guild of Variety Artists; Robert Edwards, AGVA organizer here; City Solicitor John D. Ellis, Welfare Director Omar Cassell, and Welfare Supervisor Alfred W. Prosoch, City Manager C. E. Sherrill announced he will recommend that city council institute booking agencies in the ordinance regulating employment bureaus.

While the city requires booking agencies to be licensed by both city and State, there is no State law with such a requirement. On the other hand, the employment agency ordinance requires them to be both licensed and bonded. The present law, which the AGVA is seeking to have enforced, provides for a \$100 licensing fee and also bond.

Certain agents, it was disclosed at the conference, tried acts in Cincinnati with a promise of work, the performers being left stranded when the engagements failed to materialize. In other cases, exorbitant fees were assessed and sometimes salaries were collected by the agents but not paid to the actors. On occasions bartenders and waiters have served as latent bookers, collecting a fee from the acts.

Sherrill suggested that Brown and Ellis draft amendments to the present ordinance to be submitted to council.

Talent Agencies

BILL SIROS, of Affiliated Attractions, Houston, announced the addition of four theaters and two circuits, the latter in Corpus Christi, Tex., to the firm's books. Buck Calkley, field man, signed the additions. Leonard Blavety, of New Orleans, has been added to the affiliated staff to handle bands.

WALLY WAGNER, New York, is producing the line at Club Ball, Philadelphia, for the fall, show opening September 12, and not Noel Carter, as earlier reported. . . . TONY PHILLIPS, Philadelphia, lining up shows for the 3 o'clock Club, Baltimore, reopening September 11. Also has Roy Sedley heading show opening September 2 at Brown Derby, New York. Lining up acts for the fall shows at Kalmier's Little Ritzkeller, Philadelphia; and setting specialty acts for Ray Hirt's burlesque circuit, next month.

DANNY HAYE has been set thru the CBS Artists' Bureau for the Chez Paree, Chicago, August 30 for three weeks, the Hippodrome, Baltimore, following for two weeks and the New York Paramount Theater the following two weeks. . . . CHUCK DARROW, emcee, went into the Tour-Club here August 21. Goes into Harry's New Yorker September 11. . . . ERNIE RANDALL, emcee, is back in town after several months in up-State New York.

N. Y. AGVA Elects 2 Board Members

NEW YORK, Aug. 24.—Executive board of New York local of AGVA elected three board members at a meeting Thursday (22) to fill vacancies made by recent resignations. Those elected are Henry Youngman, Dave Gorin and Constantine Tharrat.

AGVA claims that it secured a recognition agreement from John Roy, of the Rainbow Room and Rainbow Grill, calling for the employment of union acts.

New Bands To Fight It Out on Broadway

NEW YORK, Aug. 24.—A battle of bands new to Broadway will be waged at the Strand and Paramount theaters shortly. Tommy Reynolds' Band will follow Will Bradley's Ork, which will be on the same bill with Ben Murray and Tito Guizar at the Paramount in September. Bobby Byrnes' Band will follow Larry Clinton at the Strand. Clinton opens there September 5, with Byrnes probably opening September 20 or 27.

Reynolds, Bradley and Byrnes will all be making their Broadway vaude debut. Reynolds will probably play the Paramount the same time Byrnes is at the Strand.

Free Stage

WILLINGTON, Del., Aug. 24.—A free stage is part of a free press and free speech, Robert C. Schiller, director of the Robin Hood Theater in Arden, told members of the Willington Quota Club at their weekly luncheon meeting Monday (19) in the Hotel DuPont.

The speaker urged that the theater should be a place for entertainment and discussion of problems, rather than for propaganda.

Margaret Kano, chairman of the club's program committee, introduced the speaker, and Elizabeth M. Bullock presided.

El Chico in Pitts Opening With City's Biggest Talent Nut

PITTSBURGH, Aug. 24.—Fanciest downtown night club, with city's costliest talent, unveils when El Chico premises all-Spanish floor show first week of September.

Operated by Joe Sala, one-time Cuban newspaperman who was bartender at Nixon Restaurant until last spring, El Chico will be decorated in Spanish motif, as result of \$25,000 remodeling job on old Plaza Cafe. Spot will cost \$300. Includes two bars.

Opener includes singer Juanita Jizares, the Galvan Troupe of three dance teams who will also teach Latin tango to customers, Negrila as master of ceremonies and Lolita Cordoba's Orchestra. Show booked thru MCA. After inaugural two weeks, shows will be booked where deal is best. Sala declared. All talent will be Spanish type. Band is set for one month; with an option.

Featuring Spanish food prepared by Pedro Terrades, spot will charge from \$1.75 for drinks, shore-charge for Pittsburgh. Sala also plans to serve lunches, from \$15 cents.

APOLLO THEATER, New York, renews its vaude policy, moving stage shows from the Harlem Opera House.

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Design for Latin American Entertainment on Broadway

By SERGIO ORTA

(Producer at the Havana-Madrid, New York)

A LITTLE more than a year ago I was producing shows for the night clubs of Cuba. I dreamt of dwelling in the marble halls of Broadway. There I could learn about show business. Since then I have produced these shows at Broadway's Havana-Madrid, an authentic Latin American show place. I must admit that I have learned—I have learned that on Broadway it is practically impossible to do a Latin show with Latin.

Hollywood has used miles of film in producing shows in which the poor heroine suddenly becomes rich and refuses to conduct herself as a normal human being. We have that on Broadway, especially among Latin. For my first show I brought in a dancer from Cuba. She was talented, very good natured and easy to work with. After two weeks in New York she got her picture in one of the papers. Her head swelled up like a balloon and I had to send her back to Cuba.

Here in America there are unlimited opportunities for show and chorus girls. Everybody knows Ruby Keeler and Joan Crawford came up from the ranks, American girls vaunt themselves future Keelers and Crawfords. In order to keep them in the show they must be pampered; in order to get them to work they must be handled with kid gloves.

In Cuba It's Different

In Cuba it is different. The stars are usually from the ruling social set. Seldom does a girl come up from the ranks into a starring role. Girls go into show business in order to make a good marriage. They are willing workers, and they do as they are told. It must seem impossible to the American mind for a girl to go on the stage merely to marry well. But, if proof is needed, let me add that at least 20 of the girls who have packed under me have made me the godfather of their first-born.

There is not much of a difference in producing shows in the United States and in Cuba. When I do a show I take into consideration four things: First, the production—as a whole; second, the working out of production ideas; third, the costumes; last, the music.

Before I started my first show at the Havana-Madrid Messrs. Lopez and Ferrer insisted that it be authentic and not a Broadway variation of a Cuban show. That suited me perfectly, because I had been turning out show shows in Cuba every two weeks. I can get an idea for a production almost anywhere—in the streets, listening to the radio, reading, or walking. I jot the idea on a pad and, when I have time, work out the details. What is most important is motif. I agree with the owners of the Havana-Madrid—a show must be either Latin or American; it can't be both. When we

advertised a Latin American show we mean that it is a Latin show produced in the United States.

After I am sure of my idea for the production there are, without counting perhaps (which all shows have), five more steps.

Design Costumes First

I first design the costumes. It is only after the cost is dressed (on paper) that I can work out the other details.

Most of my costumes are variations of the old-time Cuban clothes called *La Bata*. The dress was introduced into



Sergio Orta

Cuba by the Spanish colonizers from the Andalusian section of Spain. It was first worn by Cuban women as a negligee and later by the mulattos during their fiestas. It was used when they danced *La Rumba*, because its design made the body appear supple and sensuous. It has much ribbon, lace and ruffles. To these costumes I add some original ideas, and my own color combinations (like all Latin, I am partial to loud colors). After I have sketched the costumes, I put them away and begin outlining the dance routines.

I consider first the dance idea, then the number of girls I have to work with, the floor space, and the girls' talent. I can explain more about the dance after I discuss the music.

All the music I have used is authentically Cuban. Before I came to this country I collected 500 pieces of music, including Afro-Cuban songs, Cuban folk songs, *rumbas*, *comparsas*, *sones*, *nanayos*, rhythms and *guarachas* (fast dances). They are also the dances I use. All are varied, so that the time element and patrons' understanding are taken into consideration. I have composed some selections myself from the Afro-Cuban tradition so abundant in our little island, including *Obatala*, *Wedding of Chango and Down in the Congo*. Then I work out the arrangement with the orchestra leaders, Oscar de la Rosa and Juanito Borrero, and all that remains is coaching the cast.

Coaching the Cast

The fundamentals of coaching are universal. The best technique consists of showing the dancers their routines, letting the singers rehearse, have them all study their cues and then bring them together and see what they look like. The rest is practice and cutting, and before you know it you have a show on your hands.

At this point I concern myself with

the costumes again. I shop for the materials and supervise the dressmaking. The cost is fitted, but I do not allow them to wear the costumes until the dress rehearsals. I usually have two.

My shows generally follow a pattern. I open with a gay and colorful number, featuring all the girls. The purpose of this number is to say hello and win audience attention. It must move very fast, so I use a *guaracha*.

I follow this with a specialty, such as a *rumba* by a great team like Ercel and Pops, who I believe are the greatest modern exponents of the *rumba*. Their job is to keep the audience keyed up to what follows. It is here that an error runs into trouble. The applause is usually long and the rest of the show is waiting to go on, but the audience seems to want more of the specialty. I announce that the team will be back, and the patrons are usually satisfied.

The next is a serious production number, generally a story told in song and dance. It must be elaborately costumed (for the summer I prefer white). I use a singer, a tango team and full chorus. The music tells the story, the team dances the story, the girls give it beauty and sex. And bear this in mind: No

matter what part of the world you are in, no show can be successful without sex.

After this a name singer prepares the audience for the finale—someone like Rosita Rico, an intimate singer.

Ballet Starts Finale

I start the finale with a ballet, an Afro-Cuban dance, with a rhythm singer in the background. This reintroduces the *rumba*. Then in comparison, or the *coro*, *La comparsa* brings out the entire cast and gives me an opportunity to end the show on the peak of its wild rhythm. However, I try to finish with the cast off the stage, or on their way off, so that the exit is not a conspicuous part of the production.

The difference between the American and Cuban floor shows is pacing. In Cuba they want beauty; in America the show must be fast.

Working in night clubs is sometimes heart-breaking, because they are primarily eating places. Entertainers usually feel insulted because the patrons pay more attention to their food than to them.

I should like to do a theater show some day. The audience goes to see a show and not to eat. The stage is larger, permitting more girls, better and more elaborate costumes, and good lighting, and I should like Dolores Del Rio for my star.

Is there an angel in the house?

Capitol, Portland, May Drop Vaude; Booking Squawk

PORTLAND, Ore., Aug. 24.—The Capitol, only major vaude house here, was taken over by Ted Gamble, general manager for J. J. Parker Theaters.

Vaude had been booked regularly by Joe Daniels, of Seattle. In most cases the entire vaude act works concurrently, or the following week, at the Clover Club, local territory.

Early in August, 1939, Archie Holt, manager of the Pils Theater (now extinct), complained that his vaude house was closing "because bookers did not give us enough protection" and announced that he was giving way to John Danz' Orpheum (closed last August 7). Handling the bookers, Holt said that acts worked between shows in their parlors "for peanuts." Claiming vaude would continue on the downgrade here as long as that condition existed, Holt said the theater did not get a satisfactory clearance on acts which could be booked for floor shows. Bigger acts, especially types that cannot be used in floor shows, were needed, he said.

Most of Gamble's experience has been in the movie field. He could not be reached for a statement on policy of the Capitol.

At Pikelstein, manager here for Maurick-Evergreen Theaters, reports negotiations for the Orpheum, now held by John Danz, of Seattle. Pikelstein said that in event his chain acquired the lease he didn't know whether vaude would be resumed.

Stanley, Pitts, Vaude Set Back; Must Have Names

PITTSBURGH, Aug. 28.—Vaude season will start later than usual this fall at the Stanley, if at all. Warner district manager Harry Kalmbach answered reports from musicians and bookers that stage shows would resume September 13 with reply that nothing is set yet and he doesn't know when.

One difficulty for Kalmbach and booker Harry Pelustein is status of Stanley. House is large enough and popular enough to pay big money, but not the biggest. House customers will come to see nothing but the biggest names. Top radio bands and film stars often aren't

available when needed for dates. Kalmbach has contended in past, and ordinarily names don't draw. House must average between \$10,000 and \$20,000, depending on cost of talent, to show a profit.

Average weekly gross on combi policy exceeded \$18,000. Average take for picture policy is around \$18,000. Ticket prices jump for evening shows when stage has attraction from 50 cents to 60 cents, plus tax, and from 35 cents to 40 cents afternoons.

Colonial, Detroit, Resuming Sept. 22

DETROIT, Aug. 24.—Colonial Theater, 24-hour house for the past 17 years, has closed for remodeling. Manager Raymond Schreiber says it reopens August 31, and resumes stage shows September 22, booked thru Sol Bernes.

The Colonial will be the only downtown house showing vaude every week under present plans, with the Michigan and Fox having stage shows only periodically.

The Fox is carrying on straight pictures until stage shows are resumed.

Upper Sandusky Reopening

UPPER SANDUSKY, O., Aug. 24.—Evergreen's night club, destroyed by fire June 19, is being replaced with a new and modern club, according to A. C. Farrell, owner. Entertainment policy as yet is undetermined.

Harry's New Show Set

CHICAGO, Aug. 24.—Charles Hepp and Dave Brannover reopen Harry's New York Cabaret September 11 with a show set by Sol Tepper of New York. Line-up will have Charles and Jeanne Brannover, Mildred Craig, Chiek Darrow, Poole Clover, Winnie Hoveler's line and Carl Freed's Band.

Houston Club Reopening

HOUSTON, Aug. 24.—Rebuilding of Manhattan Night Club, destroyed last week by fire, has already started. New club will cost around \$45,000.

Shreveport Club Opens

SHREVEPORT, La., Aug. 24.—Under management of Johanna Liberto, the Palm Club has opened on the Shreveport-Minden highway. Formerly the 41 Club, it has been completely renovated and modernized. Jimmie Hulet and six and two sets opening bill.

Vaudefilm Grosses

M. Hall Still Great; State Surprises; Calloway Big; Spitalny Doing Well

NEW YORK.—A deluge of out-of-towners together with a spell of good weather is giving Broadway some fine grosses. All vaudefilm houses in town are doing exceptionally well.

The Paramount, with the first week of Cab Calloway's *Ork*, Avis Andrews and Stumpy and Stumpy, brought a fine \$45,000 for week ended Tuesday (20). Second and last week of this layout with *The Great McGinty* looks good for about \$31,000. House would have liked bill to linger another week, but previous commitments are forcing the bill to exit Tuesday (27), and to be replaced by Will Bradley's *Ork*, Ken Murray and The Guitars. (Previous layout, with two weeks of Allan Jones, Irene Hervey, Ray Bolger and Slim Boys from Syracuse grossed a big \$30,000.)

The Biato surprised with a \$23,000 take for week ended Wednesday (21). Bill had Al Trahan, Adrian Rollini Tylo, Joe Hans and St. Clair and Day. Pic was *The Ghost Breakers*. New bill has Henry Armetta, Betty Hutton, Eld Tomack and Ben Brothers, Lalane and Ciro Birman's band. Pic is the first run. *When the Daltons Rode*. First run value of the film will be diminished by its simultaneous rube run. Take is expected to reach \$22,000. (Last week's bill, with Lou Holtz, Helen Costello, Jackie Heller with pic, *Suea and God*, did \$22,000.)

The Music Hall, with the second week of *Vide and Profundus* and Jan Peerce and George Thayer, scored a terrific \$24,000 for week ended Wednesday (21). First week of this bill reaped a bonanza of \$101,000. Third week will probably hit around \$85,000. (Prior bill, a single week of *South of Pape Pape*, did a poor \$38,000.)

The Strand is continuing to do big business with Phil Spitalny's femme ork and *The Sea Hawk*. The second week of

this program (ended Thursday, 23) pulled a nifty \$43,000. First week did a big \$49,000. Third week started Friday (23), which should be good for around \$38,000. Another week is scheduled for this bill. (Previous bill, with George Raft, Will Cagney's Band and *They Drive by Night*, pulled \$31,000 in two weeks.)

The Roxy grabbed in over \$30,000 for the second week (ended Thursday, 23) of *The Return of Frank James* on the screen and a stage bill with Johnny Woods, Sylvia Fourness and Dudley and Boslock. First week brought \$37,000. New show came in yesterday (23) consisting of Young People and a Major Bowes' unit looks like \$34,000. (Prior bill, with *The Man I Married* and Dennis Day, grossed \$34,000.)

Washington Flesh Expects 22G, 14½G

WASHINGTON.—Warner's Earle week ending August 29 is showing *See How*, which, despite Brad Flynn, is expected to do a sock \$22,000. Stage show includes Johnny Barnes, Ben Yost's Singer, and the Roxys. Last week Ann Sheridan's *They Drive by Night* grossed a big \$19,000.

Loew's Capitol for week ending August 23, with *Golden Fleeing* on screen and good stage show, is expected to bring in a mere \$14,500. Jean Darling, *Think a Drink Hoffman*, Nollie Arnold and Brothers, *Eight Capitulations* and the Rhythm Rockets comprise the talent. Last week *South of Pape Pape* hobbled in with \$14,500.

Milwaukee Gives Reichman Big 10G

MILWAUKEE.—Banking the Wisconsin State Fair, Joe Reichman and his orchestra, who had played the Schroeder Hotel here several weeks previously, turned in a first-rate \$10,000 for the week ended August 23.

Stage show also had Harriet Hayes, Brookings and Van, Danny Drayson and Jack La Vete.

Pic, *Wagon Westward* (Rep.).

Spokane's \$1,450

SPOKANE, WASH., Aug. 24.—The Sinn Family's *Original Fantasy* presentation plus *The Three Wailons*, Mercedes and Gleason and Sabour, supported by the movies, *Budde* for *Sex and Danger Ahead*, topped the attendance at the Post Street week-end of 18, 17 and 18 a little above its summer level. Receipts were still \$300 under fall and winter season average of \$1,750, according to Manager Bill Evans.

Indianapolis Under 3G Par

INDIANAPOLIS.—The *Sunny Side Up* unit, including Carl Fred and Jim Harmonica Kacals and Helen Demiro, registered a fair \$7,800 for week-ended August 16. Average take is around \$8,000. Strong competition from the MGM super, *Ann Tom*, together with hot weather, brought the coin down.

Pic was *Scatterbrain* (Rep.).

Springfield Okeh

SPRINGFIELD, Mass.—Another box-office hit was presented at the Court Square Theater here for the three days ended Saturday (17) in the form of a well-balanced vaude bill and the film *The Man Who Talked Too Much*. With Tom Hart, comic, doing the intro, the audience was fed the Maxine Brothers and Bobby, Mangini and Co., Condie Sisters, Olga Pavlova, and Fredricks and Lamb.

Eddy Howard Okeh 17G on Holdover; Ritz Brothers Hit 39G; Current Week Is Good

CHICAGO.—A better-than-average week was enjoyed by the vaudefilmers for the week ended Thursday (23). Pleasant weather attracted people to the Loop and increased grosses resulted. The Chicago, with the Ritz Brothers, recorded an excellent \$39,000. "Slappy Maxie" Rosenblum was responsible for a good week at the State-Lake, which hit around \$16,000. At the Oriental the second week with Eddy Howard headlined held up well for an excellent \$17,000.

Nothing sensational at the Chicago for the current week, but a very good stage bill and a technical picture. The return of Frank James, are expected to bring in a satisfactory \$33,000. Oriental has *Shep Fields' Orchestra* and a fair supporting bill, along with an average picture, *Private Affairs*, should hit better than \$16,000. At the State-Lake the two screen personalities, Mimi Green and Bert Wheeler, are counted on to do \$16,000.

1st Anni Vaude In W-B Does Well

WILKES-BARRE, Pa.—With Stephen Fetsch heading the program and the local newspapers giving the advent of its first anniversary of continuous shows wide publicity, the Irving Theater, August 15 to 17, did capacity business during several performances.

Also included on the stage were Olive White (musée), Martin, and Allen. Wil-

son Block and Stan Early and Bryant, Rain and Young.

Pic was *The Crooked Road*. Joe Peinberg Agency books show.

K. C. Vaude 6G

KANSAS CITY.—A variety bill with Terry Howard Co., Bernhard and Ketrov and Rich and Gibson was good for the house average of \$6,000 at the Tower Theater for week ended August 16. Pic was no help, *Sally's Lady* (20-Fox).

Walton, Philly, Plans Book Show; Others Set Talent

PHILADELPHIA, Aug. 24.—Jack Lynch's Hotel Walton Roof brings first local book floor show September 9. Show is now in rehearsal, with Midge Fielding producing. Lynch was the first local cafe owner to bring 16-act floor shows when operating his Cafe Manginary at Hotel Adelphi. And at his Walton spot he was the first to book names.

Introduction of the book show will be a break for the lesser acts as Lynch will use at least a half dozen specialties in addition to 24 show girls. Show will carry a South American flavor, bringing in Oradito's rumba dancers (three mixed teams) and Don Devoti's rumba ork. Sonny Fontaine Band continues for the show and dance mid-act.

Kaliner brothers, for their Club Ball, usher in the new season September 12 with Jackie Gleason, Ruth Grayson, the Manchinos, DeLoyd McKays, Wally Wagner girls and a rumba line. Sally Rand takes over October 9, with policy for the new year calling for an American name and a South American cast. Their Little Ratskeller's fall revue, opening at the same time, will have Jackie Nyles, Johnny and George, Sally Keltis and Winton and Diane, with Frances Page figured for the following month.

Frank Palmbo reopens his Palmbo's Cafe here September 7. Anchorage, expecting to delight September 15, figures on Marjorie Gainsworth to top the show, with Joe Yastoff and Don Escalido for the band stand.

El Chico, midtown intimate spot, opened this week as Club Madrid, with intimate entertainment to come in next month. Embassy Club, intimate club near by, signed George Clifford to return mid-September for a second season.

Gun Sun Is Host To Theater Men

MECHANICSBURG, O., Aug. 24.—More than 50 theater managers and circuit district heads gathered at the Van Dyke Country Club here Tuesday (20) for the annual picnic tossed in their honor by Gus Sun, head of the Gus Sun Booking Exchange, Springfield, O. Radio news and trade newsmen were also present.

The all-day session was climaxed with a steak dinner prepared by Gus himself.

Providence Gets Names

PROVIDENCE, Aug. 24.—Metropolitan Theater will open for the season September 12 with Glenn Miller band as the attraction. The house will run a full week of vaude, compared to vaude bills on Sundays during the previous season.

Arthur Fisher will book from New York.

The Met is the largest local house (3,000 seats) and has been closed on and off.

Vaudeville Notes

BEN YOST'S NEW YORKERS have returned to the Roxy, New York, after a week's vacation. THE WHITE GUARDS, another Yost group, are now touring Italy. AL TRAHAN is relaxing week-ends by instructing at the skeet-shooting range at Cobb's Mill inn, Weston, Conn. EARL FIELDS AND BOOTS BURN are booked to open the Tivoli Circuit in Australia. They kill on the Mariposa from Los Angeles November 13. SONNY SKYLAR, former Vincent Lopez vocalist, has joined Ted Lewis' band. ROSITA ROYCE opens at the Palace, Cleveland, August 31.

TELL SISTERS have also joined Ted Lewis. GEORGE WHITEY SCAMMALS will soon begin a tour of Southern theaters. JOE PENNING is set for the Chicago, Chicago, week of August 30.

CAB CALLOWAY will do a one-night stand at the Palace, March 01, next month.

New team is SANDRA LYNDE AND JACKIE MICHAELS. Miss Lynde is a singer and comedienne, formerly with Al Trahan, while Michaels is a comic, formerly in Hal Roach comedies. Both have been playing at Ben Foltner's Pine-brooke Theater, Nichols, Conn., a summer resort.

DAVE APOLLON taking a sling in legit, joining Ed Wynne's *Boys and Girls Together*, September 16 at the Forest Theater, Philadelphia. DENMAR TWINE, dance duo, made their bow in legit this week in Johnny Brinda at Garden Pier Theater, Atlantic City.

CHARLIE ALTHOFF, Charles Whitney and Murray Lockwood are forming a nine-piece club for performers who use nine whistles in their act. ROXY THEATER, New York, has declared a quarterly dividend of 37½ cents per share on the preferred stock of the corporation.

Music Hall Wants S. S. Taxes Back On-Outside Acts

NEW YORK, Aug. 24.—Radio City Music Hall has applied to the Federal Court to be relieved of Social Security payments to performers not on the regular Music Hall pay roll. Suit was brought against the federal government for \$1,097, representing Social Security payments for 1939. This sum represents amounts paid on salaries of Jan Peerce, Edwin Evans, Buck and Bubbles and Eddie Peabody.

The suit described three acts as independent contractors not controlled by the theater. The claim will not affect Social Security payments on the rock-ette, Corps de Ballet, Glee Club and other performers who appear regularly at that house.

Most vaude houses still consider vaude acts independent contractors and therefore do not pay Social Security or unemployment insurance taxes on them.

In the night club field, where working conditions are different, most club owners pay the taxes on performers.

Tucker and Baker Soeko in Buffalo; Dunbar Disappoints

BUFFALO.—The Buffalo opened to one of the biggest attendances in months for week beginning August 30d. Orrin Tucker and Wey Bonnie Baker are expected to do exceptionally well at the box office, especially with the aid of good surrounding acts such as the Body Guards, the Gheras and the Stapletons. Picture, rated strong, is *Money and the Women*. Take figured to reach \$10,000. House average is \$12,500.

For week ended August 22 the Buffalo achieved one of the juiliest grosses in a year without a name on the stage. Picture, *I Love You Again*, a strong comedy, topped draw, the fat sum of \$13,000. Only other pic to do as well without names behind the footlights was *Rebecca*. Stage layout was D'Artega, fronting the house ensemble in his farewell week plus Vincent Mattson, the Hansonettes, Amelio Bond and the Peerless Quartet. Sue's Hippodrome, downtown sister house of the Buffalo, upped its usual \$850 average take for Thursdays to \$900 August 22 when a new radio quiz show was presented on stage. *Put and Take*, web show, will be a regular feature at the Hipp. Pics were *They Drive by Night* and *We Who Are Young*, latter in its second week.

The Century opened well for week of August 23d with strong pic, *Queen of Desire*, and *Great-County Romance* as second feature. No vaude on tap this week. Gross is expected to run above average, which is \$5,000, without vaude.

For week ended August 22 the Century was badly disappointed by a stage show headlined Dick Dunbar. After grossing an excellent \$18,000 the previous week with George White's *Scandals*, the house fell into a low of \$9,500, the poorest take of any name show since the house opened last September. Stage layout included Miss Dunbar and her Four Royalmatres, Don Rice and Company, Roy Fredysons, Carol Rhodes, "Rags" and the Ten Synchroaters, a local unit headed by Erwin Gluckman. Pic, *Amie of Windy Poplars*, was no help.

How the DeWitt Hotel Chain Selects Its Talent

(An Interview With Richard F. Marsh, Vice-President of the DeWitt System and Manager of the Hollenden, Cleveland)

THE DeWitt Hotel Chain, known to acts and bands as one of the best and most consistent outlets for talent in the country today, has made considerable progress in the operation of its supper rooms due to the expert management of Richard F. Marsh, vice-president of the chain and manager of the Hollenden, Cleveland. Aware of the needs of each room, he personally supervises the booking of each act.

The DeWitt chain uses shows and bands in the Vogue Room, Hollenden, Cleveland; Century Room, Neil House, Columbus, and the Hawaiian Room, Mayflower Hotel, Akron. While each of these outlets has long been known to entrepreneurs of dine and dance spots, the aforementioned hotel rooms are tremendously successful.

Marsh offers the following explanation: "There's no one reason for the popularity of our rooms; we like to think that it is a happy combination of our policies that produces their consistent success."

"Every act that is booked," he states, "is seen in action first. No acts are bought sight unseen. This necessitates considerable travel to such centers of show business as New York and Chicago, but we feel it is worth the time, trouble and expense."

No Name Bands: "We don't use big name bands, but good danceable traveling units, usually from seven to nine pieces. Typical bands that have played our rooms include Sammy Watkins, Bob Miller, Harry Smith and Henry Clarence.

"We use three or four-act floor shows, entertaining twice nightly at dinner and supper and at Saturday luncheon. Typical acts we employ are Terry Lawlor, Gus Van, Nan Blackstone, Paul Bodini, Gail Gull, Bernhard and Graham, Ethel Seaman, Gloriana, Sammy Walsh and California Variety Eight.

"We furnish continuous entertainment from the cocktail hour till closing, using trotting instrumentalists between dance-band sessions. We have no cover-charge policy and advertise the rooms in local papers, billboards, radio, etc. There is a constant effort, of course, on the part of our publicity department to get publicity plugs in both newspapers and on the radio.

"Patrons are attracted by beautifully designed and decorated rooms, colorful and soft lighting and an intimate, cozy atmosphere which prevails in our hotels. Excellent food, fine liquors, good service and fair prices go a long way with the patrons."

"Going back to his discussion on acts used by the DeWitt Chain, Marsh in-

forms: "We use most any type of act—novelty, vocal, tap and bedroom dancing, comedy and magic. We don't use many acrobatic acts because the ceilings in the Vogue, Hawaiian and Century

RICHARD F. MARSH started his successful career in the hotel business at the age of 13 as a bellhop at the St. Charles Hotel, Dickinson, N. D. He has worked in almost every capacity in a score of the nation's outstanding hostels. Among them are the Radisson, Minneapolis; Rollins, Duluth; Muehlebach, Kansas City, where he was assistant manager, and the Kansas City Athletic Club and Hotel Kansas City, where he was manager.

He became manager of the Hollenden, Cleveland, in 1933 and a year later was appointed vice-president of the DeWitt Hotel. He is also president of the Cleveland Hotel Association. His hobbies include selection of acts for the DeWitt rooms, collecting pipes, playing "Coffee House" poker and golf.

rooms are low, cramping an acrobat's style."

Pleasant Engagements: Marsh says acts working the DeWitt spots will tell you that it was one of their most pleasant engagements. And here's his explanation: "We are quite proud of that distinction. I guess it's due to the fact that we like to treat our entertainers like fellow humans, or, if you will, as if they were all Bob Hopes and Kay Kyra's. We place no stringent restrictions upon them either on or off the floor, as so many hotels do.

"Also in many instances we use the same acts in all of our rooms, giving them consecutive engagements. An act under this arrangement gets a two-week engagement at the Hollenden, with similar runs at the Neil House and Mayflower Hotel. Of course, this is dependent upon the type of act it is. We have found that some acts are highly successful in our Cleveland room and not

suitable for the Akron or Columbus rooms, but in the main if an act clicks in one room it will repeat in the others too.

"Also we quite frequently book return engagements."

Supreme Court Hits ABC Board Ruling

BUFFALO, Aug. 24.—A provision of the New York State ABC law that provides that a stay of revocation of a liquor license shall not exceed 90 days was branded "arbitrary, unjust and discriminatory" by Justice Alfonso C. Hinkley in New York State Supreme Court. The justice granted permission to Rudolph and August De Angelis, operators of a night club near the village of Portville, to continue business with the Appellate Division of the Supreme Court review a revocation of their liquor license.

Justice Hinkley said in part: "Transcending this particular case is the broad question of the right of the Legislature to stigmatize judicial procedure in the summer season. Here the liquor board has on the last day of July revoked the license of the petitioners."

(See NIGHT SPOTS on page 38)

From Nitery to Phono

DETROIT, Aug. 24.—Night spot into swing bowl in the saga of The Goals, first local spot to be built and opened with an eye to repeal. Closed four months ago after seven years of night club operation, the M. B. Loyds decided at first to reopen it as a bowling alley.

A sudden change of plans has the spot reopening as a "Swing Bowl" this week. Policy is non-alcoholic refreshments and automatic phonographs.

Springfield Club Folds

SPRINGFIELD, Mass., Aug. 24.—Referee Walter L. Stevens in Bankruptcy Court appointed Charles J. Weston as trustee of the bankrupt Sam's Dinner, Inc., operator of the Paddock, night spot. Claims totaling more than \$75,000 against the debtor corporation were listed in the bankruptcy schedule.

The club may reopen in about two weeks.

Club Talent

New York: LYNN AND MARIANNE have left Bill Seriolotti's to tour with the Nash Auto Show in and around Detroit.

Chicago: LYDIA AND JOESCO have been booked by the David P. O'Malley office to open at the Edgewater Beach Hotel, August 30. . . . DON OGDON is in the new floor show at the Bismarck Hotel with Phil Levant's Ork.

Philadelphia: DOLLY ROCKLESS returns to Evergreen Casino. . . . OLIVE BOYD becomes mistress of ceremonies at DiPinto's Cafe. . . . CHARLES HEPPELMAN, recently with Abe Lyman and Benny Merold, now headliner at Irvin Wolf's Hotel Senator Rendezvous. . . . ROBERTA ROBERTA makes her local bow at Kallner's Little Shakeshell.

Atlantic City: Ned Katz brings in "RUBBER LEGS" WILLIAMS to top the bill at his Rendezvous. . . . OLY THOMPSON new at Emerald Cafe. . . . MELVIN EVANS big name at Jockey's Derby Club. . . . GAYE DIXON joins cast at Phil Barr's 600 Club.

Here and There: GARRON AND BENNETT go into the Mount Royal Hotel, Montreal, August 30 for two weeks. . . . DOROTHY KING, former dancer, is the assistant producer this season at the Ten-Air Country Club, Wheeling, Ill.

BARNY AND LONGIE, tumblers, and Danny Richards, emcee, opened August 19 at the Blue Star Cafe, Western Star, O., moving over from Jim Cox's Cafe, Detroit. . . . DIANA BARRY, singing accompanist, has moved into the Maddy Club, Union City, N. J., for an indefinite stay.

THE D'VONS are set for the Hollenden Hotel, Cleveland, September 2. Also at by MCA are Betty and Freddy Roberts at the Mayflower Hotel, Akron, O., who opened August 28. . . . TED AND ETHEL WALKER are current at the Cave Supper Club, Vancouver, B. C. . . . HIBBERT, BYRD AND LARUE open at the Lyric Theatre, Indianapolis, August 31. . . . VALLEY AND LYNN opened at the Madison, Baltimore, August 19.

NOLL AND NOLAN open at the Brows Hotel, Louisville, September 8 for two weeks. . . . NTG has signed an exclusive management contract with MCA. His unit is current at the Meritline Gardens, Hollywood, where it has been held over.

LAWRENCE WELK and orchestra closed a record-breaking two-week run at the Hotel Peabody, Memphis, last week. According to Roy Moore, of the hotel staff, Welk's second week was the hotel's biggest week in 1940.

London Club Closed

LONDON, Aug. 17.—One of the West End's best bottle party propositions, the El Morocco, has shuttled under disease regulations for 12 months. Opened just after war began, it quickly went into the limelight with nude and strip shows produced by Susan.

Chi Night Spot Ops Hope for the Best; Fall Plans Are Set

CHICAGO, Aug. 24.—Local operators at their lowest ebb as summer fades into fall, are making preparations for the new season with some doubt as to what it holds for them. With the war and the election uppermost in the minds of the public, some night spot operators plan to retrench. Most of them, however, are confident that a satisfactory season is ahead. There will be no let-down in entertainment in the better class spots.

The Drake Hotel's Gold Coast Room, which has been undergoing extensive remodeling, will probably reopen late in September under a new name. (See CHI OPS on page 38)

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RICHARD F. MARSH

Magic

By BILL SACHS

(Communications to Cincinnati Office)

DANTE'S Broadway bow is slated for the Morocco Theatre September 2. After an indefinite stay on the Main Stem, the internationally famous conjuror recently returned to this country after a 15-year tour of foreign countries, is slated to make a nation-wide swing under the direction of the Strubbers, with Charles Hugo, well-known magic impresario, looking after Dante's interests.

AFTER A HOLD-OVER engagement at the Turco Club, Canton, O., Otto Manning, manipulator, and his new wife, Jean Hill, singer, have moved on to Baltimore. During their Canton stay, the newlyweds enjoyed a visit from Billie Brubla, who contributed several new gags to the Manning turn.

JOHN PLATT and Eleanor, after winding up at the Blue Lantern, Detroit, have returned to the Windy City, where they are current at the Club Silhouette. On August 17 Platt worked on the special train going to Wood, Ind., for the Willie Woffington ceremonies, doing close-up magic on the train for the Willie fans. . . . SAM MAYER, formerly active in Cincinnati magic circles and who recently closed out his business, there, to settle in Omaha, has returned to the Queen City to seek a new business connection. Mayer, who disposed of all his magic equipment before departing from Cincy, has turned over his vast magic collection to Percy Abbott for sale.

RAY-MOND is currently baffling the spectators at Myrtle Beach, S. C., which, he says, is a fertile ground for rabbit hiders. What makes his stay there doubly enjoyable, Ray-Mond reports, is the fact that he followed Melbourne Christopher in there, with the latter leaving a host of satisfied customers in his wake. . . . H. H. HALL, besides doing his magic and illusions, is manager of the side show with the Coleman Bros. Carnival, at present in Massachusetts.

JOHNNY DEWANT is holding over at Jack Lynch's Walton Hotel Roof, Philadelphia, until September 9. . . . MARIO makes an added starter at Frank Palumbo's Club Avonlea, Wildwood, N. J. . . . FRED BENNETT has closed, with the side-show on the M. & N. carnival to play interludes in the New York City area.

GEORGE CRANDLER, comedy magician, is framing a new turn to make schools and clubs this fall. . . . THE GREAT MARVELOUS (Hester Lake) performed a miracle the other day when he succeeded in accomplishing what most other magicians in the same predicament have failed at—that of recovering the magic paraphernalia that had been stolen from his parked car. The stuff was sniped while Lester was kibitzing in a Cincinnati hotel lobby. Instead of following the usual procedure— notifying the police—Lester did the unusual. He let down his hair, took on a hungry look (which was easy) and mingled with the rougher element in one of the downtown parks. Using a system of elimination, Lester finally hit upon a likely prospect to whom he related his tale of woe. After Lester had finished the public enemy, with tears in his eyes, promised LESTER that his magical equipment was as good as returned. Then followed a tour of the lower regions with his new-found companions. After some four hours' search, the guilty culprit was apprehended with his face buried in a beer stew in an all-night beauty. There followed a bit of dickering, soon after which, Lester's three grips were laid at his feet, at a slight cost to him of the spectators—to cover expenses.

AL PAGE, takes his illusions on the Skowboot cruising nightly out of Philadelphia. . . . DORIS ROCKLESS, who combines magic with dancing, is playing a return engagement at Evergreen Casino, Philadelphia. . . . KAZAR, billed as "America's youngest magician," is an added attraction in the Round the World Boom of the President Hotel, Atlantic City.

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FOR SALE—BARGAIN—HEADLESS WOMAN
Complete Apparatus, Pumps, Tables, Chair, Head, Neck, Etc., etc., etc. . . .
224 West 34th St., N. Y. City, Gentry of
the Broadway. . . . Telephone 196.

Fay's, Philly, Likes Strippers

PHILADELPHIA, Aug. 24.—Fay's Theatre, in returning burlesque September 12, will again give top billing to burly strippers, using one or two each week along with big acts. For the opening manager Sid K. Stanley angles for Ann Carlo or Gypsy Rose Lee.

House gets family trade, but, according to Stanley, burly fem names proved dynamic for the box office last season and he wouldn't think of reopening this year without them.

While their value on the vaude stage may be dubious, Stanley has been convinced that they more than make up their worth when used for marquee, lobby and newspaper advertising and promotion.

Pitts Burly Resuming

PITTSBURGH, Aug. 28.—Casino will open burlesque September 1 with Hines All-American Revue, featuring Dian Rowland, Mike Sachs and Alice Kennedy. Midnight premiere Labor Day eve is anticipated sellout.

A. C. Paradise Clicks

ATLANTIC CITY, Aug. 24.—Paradise Club expects to have drawn 10,000 patrons before the season runs out. Harlequin spot had its biggest crowd in 28 years last week, starting off Sunday (11) with 902 customers. Since that date, from the season's beginning, club has chalked up 8,441 patrons. Colored revue has been running all season, headed by Whitley's Lindy Hoppers, Bill Bailey, Zita and Rose Brown, with Hardey All's Band.

HARRY (POP) BARRETT, formerly in vaude as one of the Juggling Barrets, is gradually growing blind at his home, 302 Broadway, Saratoga Lake, N. Y., and would like to hear from friends.

Strip Acts Okeh—But Off the Boardwalk, Says Atlantic City

ATLANTIC CITY, Aug. 24.—Mayor Tom Taggart Jr. has zoned the resort's beaches as far as floor show nudity is concerned, strip-tease still, within reason, is permitted in the northside spots, but not on or close to the Boardwalk.

It came after Gypsy Nina, burly dancer at Club Paro, just off the Boardwalk, was arrested Sunday morning and held in \$1,000 bail, charged with indecent exposure and being a disorderly person. John D'Agostino, owner of another local

club, went her bail.

Mayor Taggart revealed he had ordered Captain Ralph Gold to "look in" on the net as a result of several complaints from visitors. "Some of our visitors," said the mayor, "go to these places with their wives and daughters. When a performer carries an act beyond the limits of decency it becomes distasteful." The mayor revealed further that he had made a tour recently of several clubs and cautioned performers who were "going too far."

"There can be more latitude in floor show acts north of Atlantic avenue because people who go there are looking for such entertainment."

Police Close London Spots

LONDON, Aug. 10.—Almost as soon as they were given direct action powers against bottle parties under defense regulations, police raided and served notice to close on the Stork and the Paradise. Both featured bands for dancing and staged elaborate floor shows. The Stork, run by Harry Bradbury Pratt, had a new show, The Stork Steps Out.

Until recently the Stork was known as El Morocco and attracted much attention by its favoring of strip shows.

Levee Late Bookings

NEW YORK, Aug. 24.—Bookings thru the Tommy Levee Agency, Eastern representative for Mill Schubert, of Chicago and the Midwest Circuit, include Tommy Rait, Al Golden Jr., Fred Lewis, Crystal Armas, Buddy DuBois, Bert Marks, Red Buttons, Charles Kapols, Bob Rogers, Pinky Lee, Tanglefoot, Johnny Cook, Lew Black, Bert Grant, LeVan and Dolles, Fran Lewis, Fields and Georgia Tomle, Mitchell, Gladys Clark, Frankie Lee, Ann Powell, Nap Hyatt, Joe Ross, Arlen Stewart, Morgan Blatter and Vickie Welles.

Burlesque Notes

(Communications to New York Office)

NEW YORK:

MANNY HEITZIG, Republic's executive, after a summer's test of producer Allen Gilbert's ability, has re-engaged him at a larger salary for the 1940-41 season. Plans also, beginning Labor Day, to increase the chorus from 10 to 24—FATSY GINGER, JOHNSTONE, Murray Briscoe and Phil Rosenberg were among chorists attending the funeral for Sam Harlow, comic, who was buried August 19 in Brooklyn. . . . CILIL DEVINE left the Republic August 15 to open at the Troc, Philadelphia, August 16. Thanks to the first circuit. . . . ERMALINE PARKER was forced to turn down Fay's, Philadelphia, because of a prior contract with the Hest wheel. . . . PEANUTS BOHN leaves the Gaiety to open September 8 at the Star, Brooklyn, remaining 10 weeks and returns to light with another Schubert musical. . . . DIAN ROWLAND shared honors with Gypsy Rose Lee in photo and story space in The Police Gazette, August-September issue. . . . PAT PAREE is on front page of current Grit mag, and Tira on the back page.

GINGER BRITTON, back from burly work and film work on the Coast, opened at the Eltinge August 30. . . . MICKY PARKER and Vivian Flood, Eltinge front-liners, were in an auto collision after Monday (12) night's rehearsals. Vivian is in Power Hospital, badly injured, and Micky was taken home for treatment. . . . MOTHER HANE is back from a long vacation spent at the home of her daughter, Thelma, now Mrs. S. Sandler, in Knoxville, Tenn.

LARRY NATKAN, in Baltimore, writes of a new 22-week burly circuit in process of formation, with houses in Pennsylvania, New Jersey, Maryland, West Virginia and Ohio, all virgin territory spots. . . . FRED (THE GREAT) STAYMOND last week was again the deadpan stooge in a box out front at the Eltinge, this time for George Murray. . . . ROSSE McCLOUD was a visitor last week and enjoyed a link about old Columbia wheel days with hooker Ike Weber. She was featured once on that circuit. Sister Ababel, another former burly biggie, sold her Springfield, Mass., beauty shop recently. DND.

CHICAGO:

PALACE, BUFFALO, will open with Midwest Circuit road shows September 6. . . . JUNE ST. CLAIR is featured at the Radio this week. . . . GRAND OPERA HOUSE, Youngstown, O., opened with stock August 13. . . . JIMMY PINTO opens there this week. . . . MIDWEST CIRCUIT allows begin at the Radio August 30. Five act features Martin Morgan, with Russell Trent, Sammy White, LeVan and Dolles, Duster Lorenzo, Jean Eugene, Tom Mitchell and Mimi Lynn. . . . OPENING on the Hest Circuit at Pittsburgh September 8 is MICKIE DRUM. . . . ART MOELLER will be the new manager of the Gaiety, located at Chuck Gregory will produce. . . . JIMMY WALTERS will be associated with Warren Irons in the management of the Grand Opera House, Canton, O. . . . KAY JOHNSON has left for California. She will probably open in one of the burly houses in Los Angeles.

FROM ALL AROUND:

AMY FONG takes over the femme lead at Globe, Atlantic City, along with Jean Maria and Alline Dale, with the comedy split between Joe Fred and Bobby Morris. . . . ANN CONRO set for the Labor Day week-end at the Globe. . . . BLAYNE goes from the Globe to Jack Montgomery's new show at the Troc Theatre, Philadelphia, with Aline Payne playing a return and JEAN CARTER holding a third week. . . . JIMMY CAVANAUGH holds over for a sixth week as Minger at the Troc, Philadelphia. . . . GAY KNIGHT gets the lead at Atlantic City's Club Remad, with KOL, COWARD continuing for the remainder of the season. . . . SALLY KEITH opens this week at K-Bar's Little Rathskeller, Philadelphia. . . . GWEN MARLOWE returns to Applegate Tavern, Atlantic City.

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Theater Open Friday, September 4, 1940

Bonnelli Boat Starts Sept. 15

CINCINNATI, Aug. 24.—In a shift to The Billboard Thursday, Jim Bonnell, whose Cotton Blossom showboat is nearing completion at Akey's Harbor here, announced that the craft will make its bow at Covington, Ky., just across the Ohio River from Cincinnati, September 15, with a week's engagement under the auspices of the Northern Kentucky Sportsmen's Club. Installation of seats next week and construction of the pilot house will find up work on the boat, Bonnell says.

The Cotton Blossom, measuring 160 by 32 feet, will have accommodations for 700 customers. The floating theater is constructed on the hull of the inland, tow-boat built seven years ago. The hull is eight inches thick and is steel sheathed. The craft will be pushed by the Steamer Fury, purchased recently by Bonnell at Melrose, Ill. Following the Covington engagement Bonnell plans to steer the Cotton Blossom down the Ohio and Mississippi on a tour of one-nighters.

As the result of his latest showboat venture, Bonnell pulled lengthy human-interest stories in both The Cincinnati Enquirer and The Cincinnati Post, the latter giving it front-page space.

Bonnell began his showboat career back in 1908 when he took a Humpty-Dumpty show onto Cap Esterline's New Grand Floating Palace. Later he took charge of the Water Queen Showboat, owned by Capt. Edwin Price, and in 1911 acquired a half interest in the boat. He also at one time owned the Greater New York Showboat. He built the New Sunny South Showboat in 1934 and sold it in 1935.

Original Showboat May Quit Cruising

ANNAPOLIS, Md., Aug. 24.—According to a story in The Washington Post of August 19, the Original Floating Theater, which tied up here Monday for a week's stand, will soon be permanently attached to some wharf in the Chesapeake Bay area and turned into a movie theater. It plans now under consideration to that.

"Now that the steamboat traffic hereabouts is about gone, there aren't enough wharves left to tie up to," Capt. W. S. Cannon is quoted as saying. "It's hard to find a craft that will stay, too," he added. "It's a novelty and adventure, at first, to the young trouper, but they soon grow tired of sailing and traveling at the time."

The Original Floating Theater, formerly the James Adams Floating Theater, has been playing along the Eastern shore, from Charleston to Baltimore, for 28 years. Mrs. Nina Howard, of St. Michaels, Md., now owns the showboat. James Adams is now retired and residing at Chesapeake City, Md.

Oneida Oked for Billroy's
ONEIDA, N. Y., Aug. 24.—Billroy's Comedians played here August 20 to fair business despite the fact that the temperature was down to the 65 mark. The performance was bright and snappy throughout. The show, which has been playing New England dates, is now touring towards Ohio. Business has been spotty all season, states Manager Billy Wehle. The show struck considerable cool weather in Vermont and New Hampshire, he says.

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Shows for Resorts

By E. F. HANNAN

THE resort regions of the East have been deluged with small traveling outfits this summer. New York State and New England have had a large share, but the Western and Midwestern State resorts have not been without them. In fact, the small traveling outfits have put a dent in business for the regular so-called cowtown groups.

The show that seems in favor is the mixed vaude-pictorial type, with straight vaude or light sketches making up the flesh entertainment and 16mm. or 35mm. pictures used for the flickers. Several of these tricks promote dances after the show and by passing the hat have added a neat bit to the take. Fiddlers and musical instruments have been in great demand, due to the fact that they work the show and play for dancing.

Small tent outfits have been going along smoothly by sticking to resort towns. In fact, any outfit with small overhead is almost sure of the nut from the tourist trade that haunts these places. They go for something different, something away from the cut and dried city entertainment. Almost every resort hotel of any size is equipped with stage facilities. Some are in sheds and barns and in one case the show spot is over a garage, but they all see the advantage of having a spot for travelers and stragglers to strut their stuff.

The movement is working good and will strike hard when it lands in districts with lake resorts. Summer guests find relaxation in the entertainment offered by traveling shows, no matter how small.

Rep Ripples

RALPH COLLINS, former rep agent, has a vaude-pictorial trick making the resort towns in the Thousand Island district of New York State. BOB LIND'S Tent Show has moved into Oklahoma territory and reports business satisfactory despite the extremely hot weather. Frisco is showing vaude and pics. MILLER THOMAS, postmaster of Greenville, W. Va., typewriter in to land the Jy Gosh Tent Show as one of the best of the rag acts ever to show that town. W. C. TURNER, formerly in advance of rep shows, has a small tent trick in Central Mississippi. When the weather chills Tutthill will take his troupe into halls and schools for the 11th consecutive fall and winter. MONTICELLO PLAYERS report satisfactory returns in Central New York. Unit is doing one-night stands, with the dance-after-the-show idea being worked wherever possible.

Endurance Shows

(Communications to BILL SACHS, Cincinnati Office)

14 and 3 In Joliet Contest
JOLIET, Ill., Aug. 24.—At the 394-hour mark, 14 teams and three solos were left in the Derbyshow here and 30-minute zombie treadmills were inaugurated to cut down the field. Still going at this time were Charles Smalley and Vivian Branch, Phil Arnold and Jo Jo Eperack, Jack Thompson and Pauline Jurgens, Johnny Hughes and Joan Geiger, May Mack and Helen Reynolds, Danny Boone and Bartlett Burton, Baby Leonard and Edith Merritt, Henry and Audrey Rink, Franny Holt and Joan Brown, Red Keeling and Mary Ray, Jack and Joan Davis, Phil Hainey and Jennie Busch, Art and Ruthie Woods and Eddie Greyson and Francis Martin. Solos were Ed Halversen, Wiggles Kopce and Leo Riddle. Hal Brown and Pric Scott are out, with Lou Javelle outpursu. Contest is held three times daily over Station WOL.

One Year Ago
MANAGER-DIRECTOR J. WALPERT was putting the finishing touches to his Hollywood Derbyshow. HARASSED by legal difficulties brought on by opposition interests, Hal J. Ross was forced to close his Galveston, Tex., contest. "ROBERT LEOS" MARTIN, Fair Parkhouse and Joe Coellata were performing at a Beaumont, Tex., nitery. DON J. KING joined Johnny Burkhardt's Band at the Henry Grady Hotel, Atlanta. TIM REPERSON had drawn an indefinite-stay ticket at Burp Hollow, Ill.

Press Yarn Gives Ginnivan History

MAUMEE, O., Aug. 24.—When the Frank Ginnivan Dramatic Co. pitched its tent here recently for a week's stay, the show came in for a lengthy story by Russell Bremer in The Toledo Blade, citing the history of the show from the time it was founded 70 years ago by John Ginnivan, now 90 years old and who still couples part of each season with his son Frank and with the tent show operated by his daughter, Norma Ginnivan. The yarn related, too, that the Ginnivan opus has been making this territory for more than a half century.

In the Frank Ginnivan roster this season, besides Mr. and Mrs. Ginnivan and the working crew, are Polo Wight, Marion March, Catherine Bauer, Rodney Cabell, A. B. Blome, Edward Hoover, Jess Luce Hoover, Red Mead, Alberto DelVick, Jack Hore and "Ham Bone" Klindt.

The week's repertoire consists of Tamed and Hoie, Preckles, Hildy, Goes to Town, Hard-Boiled Detective, End of a Perfect Day, The Push and Lena Rivers.

Hal Stone Tenter Ends Tour Sept. 23

KIRKBALLTON, Ia., Aug. 24.—Hal Stone's Tent Show, this season presenting "SABRO" Hayward's unit over its old established territory, winds up the tent season at Tabor, Ia., week of September 22, after a tour of 15 weeks.

The Stone tenter enjoyed good business recently at the Avoca, Ia., and Treynor, Ia., fairs and, as a result, Manager Stone has set the show on four more fair dates, all in Nebraska. First is at Hattington, August 31-September 2; followed by Wayne, September 4-6; Bloomfield, September 7-10, and Albion, September 11-14. He still has the week of September 18 to 21.

"SeaBo" Hayward will announce his winter plans in a few weeks.

Slout Begins Rehearsals In Chicago September 9

CHICAGO, Aug. 24.—L. Verne Slout begins rehearsals for his fall and winter tour with his Theater Workshop Co. September 9 in Chicago, with the opening set for September 27 in Rock Springs, Wyo. Show is slated to run up to May 1, 1941, with territory from Utah to the New England States.

Due to change of territory and all new dates, the company will present the same show used two years ago. However, a new system of spotlights has been added

lywood history. . . HANK LEWIS had closed an engagement at Tiny's Hi-Hat in Oakland, Calif., and was set to return to Mattoon's in Stockton, Calif. . . ERIC LAWSON was working as a day clerk in a Long Beach, Calif., hotel. . . ROBERT (DUKE) COATES was visiting the New York's World's Fair.

ART WOLFE and wife recently visited the Joliet, Ill., contest en route to join the Hal J. Ross Montana walkie.

WINNERS OF ROSS' Washington contest were Hughie Hendrixson and Mary Rock, first; Joe and Margie Van Raem, second; and Johnny Bowman and Opal Ferdig, third.

"WHAT'S HAPPENED to Emily Imma, Velma Lane, Betty Pore and the two old-timers, Ben Bender and "Gratiana" Leason, who walked in the Bender Amusement Corp's Freeport, Ill., contest in 1934?" queries a fan from Winnow, Ill.

RE INQUIRY on Francis Martin, Edith Merritt, Benny Leonard and Sonnie Leslie—they are participating in the Joliet, Ill., contest.

BOD BROWNE came from Los Angeles that he is operating a newstand, United Boh, who has been away from the performance field for two years, adds that he may take another fling at the game in a few months.

46th YEAR
The Billboard

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The Billboard reserves the right to edit all advertising copy.

Vol. 52 AUGUST 31, 1940 No. 33

to give greater detail to the important item of stage lighting.
Ora McKay is returning for her third season with the Workshop, handling the feminine leads.

Dighton Good for Brunks

DIGHTON, Kan., Aug. 24.—Brunk's Comedians have just concluded a highly successful stay here. The troupe augments its repertoire of three-act comedies with a variety of acts including Jackie Phillips, Del and Florence Mine, Herman Munroe and Joyce Lee. Music is provided by King Lemmon's Orchestra.

NIGHT SPOT

(Continued from page 36)
The next session of the Appellate Division at that time was scheduled 40 days later.

Referring to testimony given at the recension hearing, Justice Hinkley commented that it was "stunning to 320 decent, clean-minded person."

"It would be a fine thing if the action of the State board in revoking the license of a night club . . . evidenced an intent to clear the night clubs throughout the State of foul-mouthed masters of ceremony and lascivious dances. That is too much to expect in these days when decency seems to be a relative term which chips out as the population thickens."

Del. Nitery To Reopen After Liquor Suspension

WILMINGTON, Del., Aug. 24.—Formal reopening of Ted's Casino at the Black Cat, seven miles south of this city, will take place tonight. Spot has been shut since August 12 under two-week suspension of its liquor and beer license by the Delaware Liquor Commission because of "language" in the bar show.

Floor shows, nightly at 8 and midnight, will feature "Alton Sterling as emcee and tons of the Fastlane, dance team; Panchon, novelty act; Bill Armstrong, tumbling, and Eleanor McCann, vocalist. MILTON MARIN and his orchestra return.

WANTED QUICK

For New Comics Dighton Showboat, contact Donald September 25, 1940, at 1000 Park St., New York, N. Y. For more information, contact Bill Sacks, 25 Opera Place, Cincinnati, O. Phone, Main 5508.

Movies of Football Games Build Attendance, School Roadshowman Reveals; Maps 1940-'41 Program

SPRUCE PINE, N. C., Aug. 24.—With the football season soon to open, many roadshowmen are planning to feature this sport in their local movies. Typical among these operators is L. B. Shelley, who has three complete circuits and part of a fourth. During the last years he has been a roadshowman but has worked some angle to increase interest and attendance at his shows in consolidated schools, large schools centrally located and to which students are transported by buses at county expense.

Shelley's roadshow activities are built around his school dates which account for the majority of spots on the three circuits. The fourth loop includes some schools, but several dates are held open for special showings at meetings of rotary and similar clubs. While he is always seeking more play dates, his policy is to arrange his work so that he can pick up additional money on special programs. In this line Shelley's success is illustrated by the fact that he showed Abraham Lincoln 21 times in a week. Crown of Thorns was shown five con-

secutive weeks in churches in five counties.

In making football pictures Shelley goes from one circuit town to the other filming high school and college games. His towns are so arranged that when the film is completed it can be shown on every circuit, as his audiences are interested in the teams from other communities. This enables Shelley to realize a good profit on the productions.

Films Graduates

His filming of the graduation exercises at Hampton School was so outstanding it substituted for the usual commencement program. The senior class employed Shelley at a flat rate to film the class and its work. To offer something different this roadshowman hit on the idea of showing the "inside" life of the students. This was done by taking movies of each student at his arbor desk, doing chores at home and at tasks in the field they intended to enter.

This procedure was followed with each of the 21 graduates. To get shots of the actual awarding of diplomas as it would have been done at the close of the season had not the film been shown in place of the usual class speeches and speeches, caps and gowns were ordered well in advance of the scheduled commencement and the presentation held. This particular part of the film was made in color. When graduation day came, the film was shown. Narration, prepared in advance and rehearsed, was by the school principal over a p.a. system.

With several weeks until the school season begins in this section, Shelley is already arranging for programs and planning to shoot more movies of student activities.

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Will "Wind" Ever Cease?
 —CONEY ISLAND, N. Y., Aug. 24.—Jack Stern, operator of The Old Time Movies in Feltman's Arcade, believes in advertising and in plenty of time to allow people to get to his show. His advertising goes with the Wind. The slide reads "Coming — Gone With the Wind, July 4, 1939."

New and Recent Releases

(Running times are approximate)

BORDER MENACE, released by Garrison Film Distributors, Inc., Western action, with Bill Cody, Miriam Rice and Jim Donnelly. Running time, 60 minutes.

PHANTOM COWBOY, released by Garrison Film Distributors, Inc., Western action, with Ted Wells, Doris Brock and Jimmie Aubrey. Running time, 60 minutes.

WESTERN RACKETEER, released by Garrison Film Distributors, Inc., Western action, with Bill Cody, Wally Wales, Edna Ocelin and Dan Osborne. Running time, 60 minutes.

BORDER GUNS, released by Garrison Film Distributors, Inc., Western action, with Bill Cody, Blanche Mabee, Frankie Farnum and William Desmond. Running time, 60 minutes.

HANDICRAFT ARTS SERIES, released by Garrison Film Distributors, Inc., Six instructional films produced in cooperation with the Universal School of Handicrafts under the supervision of Edward T. Hall, school director. Directed by Arthur Browning. Titles include: *Manufacture of Paper*, *Knitting*, *Making a Fine Gift Box*, *Marionettes*, *Construction and Manipulation of Elementary Book Binding*, *Loose Weaving*, *Decorative Metal Work and Leather Work*. Running time, each 10 minutes.

WHAT BECOMES OF THE CHILDREN?, released by Nu-Art Films, Inc., Cast includes Joan Marsh, Robert Fraser, Natalie Moonhead, Glen Boles and Barbara Pepper. Film treats a vital social problem—divorce. Running time, 70 minutes.

CLUBS

(Continued from page 38)

entertainment policy has not been announced.

Frank Sherman's Club Mirror is being remodeled without closing. Twin bars are being installed, also a new facade and air-conditioning system.

The Continental Room of the Mayana Hotel will remodel before it reopens September 14 with Eddy Oliver's orchestra. Oliver will remain until the return of Grif Williams in the middle of October. Harry's New Yorker is undergoing a change that will more nearly conform to its name, and the Hi-Hat Club will have a new dress when it reopens some time in September. At the Panther Room of the Hotel Sherman policy of frequent band changes will be continued. Success of Ray Noble and orchestra in the Empire Room of the Palace Hotel has led to an extension of Noble's stay to September 23. The Edgewater Beach Hotel is gradually returning to its floor show policy and has booked Lydia and Jorjaco to open Friday (30).

Oregon Gafes Hopeful

—PORTLAND, Ore., Aug. 24.—A blurred picture of the future of Oregon night spots looms as the result of controversy over initiative and referendum measures which will go before the voters in November.

Common Sense, Inc. has filed initiative petitions for the repeal of the Knox liquor control law. Repeal would permit private sale of liquor by the glass in clubs, hotels and restaurants.

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Roadshowman Gives Requirements for Old-Time Movies

NEW YORK, Aug. 24.—An ideal old-time movie program was described here today as one that includes an old-time newsreel, a film vaudeville skit, a one or two-reel melodrama, a Western and at least two reels of Charlie Chaplin. This formula was advanced by Irving K. Meginnis, roadshowman and collector of old-time movies.

People attend old-time movies for various reasons, Meginnis said. Some come to laugh at the queer styles, funny hats, one-reel divers and even the wall-paper designs, or to see personalities such as Chaplin, Rudolph Valentino, Lilian Gish, Douglas Fairbanks, Sr., Blanche Sweet, Henry B. Walthall and Theda Bara. While the style of acting is sometimes overdone and considered funny, it often gets very close to the audience's heart. Meginnis added that the Keystone Cops and clatter pie comedies, with or without Chaplin, are nearly always sure-fire bits. William S. Hart in two-reel Westerns is also a good drawing card. No matter what popularity the star enjoyed years ago, today it is necessary to remove dull sequences to ready the film for modern fans, Meginnis said.

Melodrama Second

After comedies this roadshowman places one-reel melodramas next in popularity. They claim interest because the audience likes to bias the villain and generally does it without much prompting.

Study has shown, Meginnis says, that audiences do not object to sub-titles provided it is odd and does not exceed 15 or 20 words. Keystone Cop comedies fill this requirement in that one gag quickly follows another, which keeps the story moving and keeps the audience's interest. Feature-length pictures are good crowd-getters, provided necessary cutting has been done.

Meginnis' interest in old-time movies began when he was in college and started his collection as a hobby. One of his outstanding films is Kidnapped, a Carthage, the first gangster film, made by Sigmund Lubin in Philadelphia in 1905.

NEW YORK WORLD'S FAIR

"For Peace and Freedom"

FLUSHING, L. I.

May 11 to Oct. 27

GOLDEN GATE INTERNATIONAL EXPOSITION

SAN FRANCISCO

May 25 to Sept. 29



Midway Per Capita Is Up

Rides and games make best progress—Rose has nearly half of shows-specs. take

NEW YORK, Aug. 24.—About 8,000,000 people spent \$2,752,117 on shows, villages, rides and games, including food, concessions and other luxuries within villages and shows, during the period between the May 31 opener and August 5-6, or a few days more than half of the 26-week season.

Breakdown of the figures, shown in accompanying chart, reveals that shows-specs took about 18 1/2 cents of the jackpot, with villages grabbing seven cents, rides a nickel and games approximately four cents from every person who entered the grounds and was checked in as a paid admission. Total grab for amusements was just short of 85 cents, but this per capita in relation to the expo gate includes everything sold by enterprises such as programs, souvenirs, food and the like.

Billy Rose's Aquacade took nearly equalled the combined gross of the next nine items and represents nearly half the shows-specs' take alone. By-products of the marine show took in more than \$48,000. Of the 18 1/2 cents spent for amusements, Aquacade accounted for better than eight cents, leaving about a dime for distribution among the rest. (See MIDWAY SPENDING on opp. page)

Spurt Brings Four 100,000-Plus Days, Three for Records

NEW YORK, Aug. 24.—Past week took a new spurt, producing four 100,000-plus days, three of them record-breaking, for a seven-day total of nearly 750,000. Cool weather, rather than any new expo act-up, is credited with the showing. Looking back it will be noted that during the latter half of 1939 absence of a cooler and proximity of beach closing brought the Flushing event its best weeks. Localities are beginning to return from vacations in heavy quantities, and even near-by resort and beach crowds are coming back to their home-towns. In addition, crowds are appearing from out-of-town.

Tuesday's 114,338 was the best on record for the day, while Thursday's 101,923 represented the best in its class. But it was Wednesday, with 153,143, that created the best weekday of the '40 season. As a result of the good showing, attendance is now close to 10,000,000.

This was Aviation Week, a timely bit of scheduling in that the nation is now only defense conscious but particularly so when it comes to the air arm of the nation's slated build-up.

Mike Cahill and the Four of Hearts, two of the initial free acts, went on to (See Three Record Days on opp. page)

The Top Ten

(See Grosses in Chart)

1. Aquacade.
2. Streets of Paris.
3. Railroads on Parade.
4. Gay New Orleans.
5. Gilbert Noon enterprises.
6. Guess Your Weight—GREAT Year Age.
7. William Rabkin enterprises.
8. Cyclone Coaster.
9. Jangleland.
10. Midget Village.

Paid Attendance (15th Week)

Saturday, August 17.....	76,611
Sunday, August 18.....	102,010
Monday, August 19.....	93,210
Tuesday, August 20.....	114,338
Wednesday, August 21.....	163,143
Thursday, August 22.....	101,923
Friday, August 23.....	74,955

Total.....	744,204
Previously reported.....	8,884,310

Gross total, first 15 weeks.....	9,628,614*
First 15 weeks, 1939.....	18,314,317**
1940 decrease.....	3,785,803
Daily average.....	61,700
The period May 11-August 23 of 1939 drew.....	13,456,716

NYWFair Grosses

87 Days — May 11-Aug. 5

Shows and Specs (\$1,486,776)

Aquacade.....	\$447,128
*Streets of Paris.....	140,030
*Railroads on Parade.....	83,770
Frank Buck's Jungleland.....	69,697
Ripley Odditorium.....	69,027
Masterpieces of Art.....	49,966
Gardens on Parade.....	28,183
Living Magazine Covers.....	23,397
Why Do.....	23,357
*Zoofair Gardens.....	21,249
Nature's Mistake; \$20,300; Infant Incubators, \$17,380; White Way Co.; \$16,469; Hot and Cold, \$15,555; Palace of Wonders, \$14,162; Glass Blowers, \$13,774; Nyctos (New York Zoological Society), \$11,825; Dream of Venus, \$11,516; Scroll of Life, \$11,495; Plantation, \$10,243; Magic Carpet, \$10,232; Coliseum Tower, \$9,237; Wall of Death, \$8,021; Forbidden Tibet, \$8,877; Grand Stand for fireworks, \$8,810; *Big Boke, \$7,579; Live Monkeys, \$7,050; War Museum, \$6,422; Hall of Inventions, \$6,392; *White Show, \$5,111; Hawaii (closed), \$3,214; 1,000 Years Ago, \$3,522; *Honeymoon Cottage, \$2,888.	

Aquacade Concessions—Programs, cigars and cigarettes, beer, soft drinks, frankfurters, pop corn, etc., \$23,377.

Masterpieces of Art—Catalogs and Reproductions, \$12,534.

Railroads on Parade—Model Railroad, \$17,871; programs, \$3,200; hustler operations, \$2,995.

Odditorium—Souvenirs, etc., \$468.

Rides (\$401,227)

Cyclone Coaster.....	\$51,624
*Parachute Jump.....	43,083
Bobsled.....	42,884
Dodgem.....	41,843
Aerial Joyride.....	27,741
Midget Autos.....	24,229
Luff in the Dark.....	22,886
Serpentine.....	20,161
Colossal.....	19,379
Water Balloons.....	16,665
*Snapper, \$12,173; Whip, \$11,188; Climber Trip Around the World, \$11,060; Coney-Isle, \$10,812; Flying Scooters, \$10,566; Chart, Ferris Wheel (Illinois), \$8,873; Sky Ride, \$7,952; Over the Top, \$6,468; Ferris Wheel (Illinois), \$3,269.	
Skating Rink, \$4,766.	

Villages (\$574,587)

88 Days — May 11-Aug. 6

Gay New Orleans.....	\$78,129
Midget Village.....	69,819
Winter Wonderland.....	49,495
Dancing Campus.....	30,189
*Gay New Orleans Concessions—Sub-shop, \$1,519; Principal restaurant and bar, \$2,045; Sarsaparil Bar, \$43,097; Skyline Bar, \$5,074; Carillon Inn, \$10,597; special dinner; amusements; conchs tickets, \$11,808; souvenirs, etc., \$716; drug store, restaurant and fountain, \$22,580; sandwich shop, \$10,737; Chinese novelties, \$1,650; magic and trick game, \$222; fruit stand, \$1,393; barber shop, \$1,578; minia-	

Extra Stanza Talk Revived

But heads still stand pat on September 29—big lift in gate and biz noted

SAN FRANCISCO, Aug. 25.—Tipping off a hope that the fair corporation will keep the expo going an extra month, with possibility of extending the run thru Armistice Day, November 11, management of Billy Rose's Aquacade is reported to have advised some performers not to consider their jobs as ended on September 29. This is set as the last day, as President Marshall Dillie and General Manager William W. Monahan have stated on several occasions. Daily papers and wire services have played up the fact that the fair corporation will not continue the expo beyond the announced closing date.

Lots of pressure, however, is on expo officials by the Aquacade contingent for extra 30-day run. Spec is biggest money maker on the island with attendance as of Wednesday 1,621,420. Attendance at other leading shows in America—Circus of a Nation, 329,877; Police Berge, 274,337; Palace of Fine Arts, 244,390; Falke's Puppets, 203,302; Rhythm on Ice, formerly Ice Palace, 123,293. Amusement ops and many exhibitors

ture license plates, \$1,274; shooting gallery, \$935; pop corn in, \$1,390; inside bar and sandwich counter, \$3,356; pop corn, \$262; candy, \$248; dolls and jewelry, \$617.

Winter Wonderland — Lunch stores, \$4,359; souvenir, \$2,495; candy meats, \$788; food and drinks, \$2,678; mall game, \$485; milk bottle game, \$500; barometer, \$237; toboggan slide, \$760; Whitefield Restaurant and Bar, \$19,372; vocational analysts, \$297; jewelry, \$439; soft drinks, cookies-candies, \$777; custard, pop corn, waffles, \$783; Muller Restaurant and Bar, \$12,260; dollcraft and wood carving, \$923; escape performer, \$1,567; 40-Notette, \$222; Kitchen gadgets, \$190; ball game, \$321; pop-in-hole game, \$282; personalized headlines, \$264; put-it ball game, \$282; guess your weight, \$221; cigars-cigarettes, \$634.

Dancing Campus—Red Lion Inn, \$33,123; Praterly House, \$7,600; Campus Inn, \$7,189; Canterbury Inn, \$58,878; hot dog-hamburgers, \$2,918; Opera House, \$9,038; candy-fruit, \$1,923; linens-rugs, \$1,178; Indian and Mexican merchandise, \$2,432.

Games, Etc. (\$326,527)

J. Gilbert Noon (shooting gallery, \$46,521; trap shooting, \$12,398; Tommy gun, \$10,288; archery, \$3,084; ray gun, \$712; etc. gallery, \$672; gallery, \$540). Total, \$73,466.

Dufour & Rogers and Mearay Goldberg (guess your weight, \$25,310; guess your age, \$24,021). Total, \$69,137.

*Opened after May 11.

Gross Attendance

Thursday, August 15.....	43,187
Friday, August 16.....	43,217
Saturday, August 17.....	63,910
Sunday, August 18.....	100,677
Monday, August 19.....	84,204
Tuesday, August 20.....	61,163
Wednesday, August 21.....	60,767
Fifteenth week total.....	395,082
Previously reported.....	3,887,923
Gross total 30 days.....	4,283,005
First 30 days 1939.....	2,675,833
1940 increase.....	1,607,172

feel certain that talk of an extended run will adversely affect gate attendance. Nevertheless, records are being made and it is declared a matter of ample arithmetic that the founding of the bankruptcy courts is turning out to be a money-maker.

Sunday's attendance of 100,677 was third highest single-day rate of the season. Attendance now is averaging 82,925 daily and the trend is up. On basis of this average, officials figure the fair's closing would see a total of at least \$280,797. August attendance is reported to be almost 20 per cent over that of July.

There has not been a midway show closing in two weeks, and restaurant and midway ops are said to be having the biggest business since the fair opened.

Max Schwarz has sold his interests in the Little-Lido game to Barney Leung and Herman Field. Walter K. Ribley resigned as manager of the concession when the new operators took over this week. Fred Sanborn, American xylophonist, will join Clifford Fickler's Police Berge on August 31. He recently returned from England via Australia.

Calif. Building Burns, Many Art Treasures Saved

SAN FRANCISCO, Aug. 24.—A spectacular fire today destroyed the California Building at the exposition, but many of the art treasures and handsome furnishings were saved. Damage was estimated between \$750,000 and \$1,000,000.

The fire burned for five hours before it was brought under control, and for a time threatened the adjacent Federal San Francisco and Redwood Empire buildings. It reportedly broke out in the electric panel room behind the stage of the hall room, apparently from a short circuit. This section was in the east end of the building, which was built by the State at a cost of about \$500,000.

The blaze was easily the greatest spectacle of the exposition's two-year career at its height. Officials announced that all events scheduled over the weekend would be held.

Transport Profit, \$50,795

SAN FRANCISCO, Aug. 24.—At the halfway mark of its transportation operations between the fair and the mainland, Key System reported being \$50,000 ahead of its anticipated profit. For July there was reported \$15,456 net profit from ferry operations and \$3,976 net profit from motor coach operations, a total of \$19,432. Net profit from beginning of operations to the halfway mark was \$50,795.

Prelude to Its Swan Song

SAN FRANCISCO, Aug. 25.—General Manager William W. Monahan announced that bids for demolition will be received at the treasurer's office in the Administration Building, up to 1:30 p.m. on September 23. He called for sealed proposals for complete demolition, removal and salvage of all fixed structures and certain buildings to be shortly after the fair closes.

On the Flushing Front

By LEONARD TRAUBE

NEW YORK, Aug. 24.—Unabridged letter from NYWF Board Chairman Harvey D. Gibson to The Billboard:

"I think you know without my telling you how deeply moved I was by the wonderful tribute paid to me at the dinner... (Dinner given by the World's Fair Concessionists' Association). I was particularly pleased with what The Billboard contributed to this tribute—the beautifully framed reproduction of the two-page spread in your publication. I take pride in the fact of my life and shall prize it among my most cherished possessions. It will be a constant reminder to me of the fact that some of the truest friends in a person's life are those in the business which you so ably champion."

"The advice which I was able to get from the constructive criticisms of The Billboard during the winter months just past were most helpful in planning the Amusement Area this year, and I want to express to you my appreciation for that of the Fair Corporation for your co-operation, which has meant so much to me."

"The foregoing was sent to E. E. Sussman, general manager of this publication's New York office, who was no prouder than your correspondent to have been given the privilege of attending the banquet to Mr. Gibson, who happens to be our joint idea of a great business leader and a real showman, too, in show, an inspiration."

Two deaths in the amusement area saddened the entire camp—first, Edna Kelly, wife of T. W. (Slim) Kelly; then, this afternoon, John Frisco, of Theatre-Deloid, fireworks, who was drowned in Liberty Lake while readying the display for this evening. Both of them will be sadly missed.

Next event of the Exchequer Club, composed of cashiers, ticket-takers, parking attendants and other expo employees, will be a Mardi Gras Ball to be held August 30 at Ony New Orleans.

Tomorrow's the day for the first parachute wedding at the Parachute Jump. Bride and groom will occupy one "chute," the minister will be on another a few feet higher, with the bridesmaid and best man next to the couple in still another "chute." A four-piece orchestra will take two more, making a total of six suspensions while the ceremony goes on. A wedding breakfast for the newly-weds—Ann Hayward and Arno Rudolph, of New York—is slated at Rodevoo Cafe. Exhibitors have come thru with gusto. This spirit is plenty good.

They Praised Gibson; Boss Returns Tribute

NEW YORK, Aug. 24.—Last Tuesday the NYWF Concessionists' Association staged a testimonial dinner for expo Board Chairman Harvey D. Gibson. The popular Flushing boss was so touched by the tribute that he expressed himself in the ability to Lew Dufour, chairman of the committee on arrangements. Gibson wrote:

"I do not want to let any time pass without putting into words as a permanent record my great appreciation and happiness over the party. I shall never forget the sincerity and earnestness of all there in assisting me of their appreciation for the little that I have been able to do in the fair this year. They are a great group of people and I am proud to know them all. I hope that as opportunity affords you will tell them all how I feel about it."

And this to The Billboard: "I have been in business a good many years and this is the only venture that I have ever had in hand where I have been assured, as concretely by those affected; that I have done something constructive. I appreciate the fact that the concessionists etc. have had a lot when they want to be. The fact that I started out by having them from Missouri in connection with anything I proposed makes me feel pretty good now."

D&R's Take

Amusement projects of Dufour & Rogers—draw \$124,972 during the tabulating period. Rodevoo Cafe not included in figure. Combination's show layout has Nature's Mistakes, from national show, at No. 1 in revenue list.

The Skin You Love To Touch

(See Grosses in Chart)

1. Living Magazine Covers.
2. Why Do.
3. Zorina Gardens.
4. White Way Casino.
5. Hot and Cold.
6. Dream of Venus.
7. Poshidon Tibet.

Fireworks Superintendent Thrown Overboard, Drowns

NEW YORK, Aug. 24.—John Frisco, of Chicago, general superintendent for Theatre-Deloid fireworks, Inc., for 25 years, was drowned this afternoon in Liberty Lake at the New York World's Fair while making arrangements for the evening show. He had been out on a barge directing work when a gust of wind came along, hit the canvas on the barge and knocked Frisco overboard. Police worked an hour on him.

MIDWAY SPENDING

(Continued from opposite page)

of the shows, numbering 33 with the Bantam Barnum's 100 extravaganzas. Villages—lured \$574,587, but of this amount only \$201,718 was taken by the outside gates. Hides aggregated a little over \$400,000 and games \$335,527. Shows and special events of \$1,488,778 was better than the combined take of the other circulations.

Ahead of 1939 on Per Capita

All midway groupings are continuing to run ahead of 1939 on per capita, the best progress being made by rides and games. About 57 entertainers are represented in the accounts plus the game stands. Principal revenues of mid-concessions within villages and the like are listed in the accompanying chart.

The girl shows took in about \$125,000 for the period, less than Mike Todd's Streets of Paris show. Todd's Gay New Orleans Village, however, is a distinct box-office disappointment, and it leads the villages with a \$72,000. The Dear Friedman Midway Village is not so far behind with \$68,000. Todd's Dancing Campus is also traveling in low gear with a mere \$20,000, averaging about \$1,700 weekly. Winter Wonderland's pace was 43 cts for the first 88 days.

Second to Aqueduct is the fair's own American Jubilee, which is probably around the \$350,000 mark. The expo never has bothered to reveal actual grosses. Show has picked up considerably in the last couple weeks and the souvenir tickets are starting to come in at a fast gait. This brings the grosses "down" as the source are sharply curtailed, but there's plenty of capacity for the handle. Rodevoo on Parade is right up there battling for a big score.

Feet among the non-production shows is Frank Buck's Jungleland, trailed by Ripley's Odditorium. Two non-commercial shows—Masterpieces of Art and Gardens on Parade—are in the first 10. Running 3, 2 and 10 are three skin operas, Magazine Covers, Why Do and Zorina Gardens, with latter climbing steadily, having started later than the others.

Giant Cyclone is best among the rides, with Parachute Jump, another late opener, figuring to catch up. Dobeled and Dodger are running neck and neck. Coaster got off the nut about a week or so ago and its all-velvet front now on for the two-year run. Old man smoozer is also showing itself in the case of other projects.

Gilbert Noon's galleries are setting the pace in the game line, followed closely by the Dufour & Rogers-Murray Goldberg scale-age units and William Rabkin's arcades.

THREE RECORD DAYS

(Continued from opposite page)

other engagements and were replaced by high points Ralph Curran and the high rigging turn Heston. The other acts remained—Sol Solomon and the Eugene Troupe. Coming in next week are Wind with his cannon projectiles, straight from Andy Bros. Shows, and the Dave Scrubbs, high net. Will be booked for two weeks, to be followed for five weeks by the Zucchini double cannon with Hugo and Maria. Frank Curran, who is handling the bookings, said Curran would remain for another week if space could be found in the Public Third Circle. Meantime, word circulated of a protest by concessionists who are understood

to be ready to petition the expo to change the scheduling of free acts. They prefer that all booked acts go on in one showing instead of the stagger system. This, they claim, will reduce running time and allow better midway returns. Not expected, however, that the fair will consent to such a set-up.

Next big day carded is Mirror Day September 8. It was a sensational producer last year, working on a newspaper coupon turn-in arrangement.

ICE SHOWS

(Continued from page 6)

The ice revue business on a large scale may then spread to South America.

Future Promising

We have no fear for the future of the ice revue, but like any other form of sport or entertainment it can be overdone. The sport-entertainment should be kept on a high plane. Good skating, in fact excellent skating, is the prime need, but none the less important are the production and coloring. It is the predominating grace and color of the skating, combined with proper presentation and good music, which make the show. Poor or inadequate music has spoiled many an otherwise fine production.

Talent

While Miss Heile is the top star, there are many other skaters who have done much for this business. The Abipetada, Oscar Johnson, Evelyn Chandler and Ben Erhardt have contributed greatly to the promotion of the entertainment. In Europe the big names were even more numerous, with most of the greats of that continent are skating in this country at present, including Papez and Swack, the Three Bruins, Frick and Frack, Roma and Glig Thael, Edwin Blasco, Hanny Egli, Vici-Ann Sultan, Carl Schaefer and Megan Taylor. Canada has also contributed to the list, although the Canadians have excelled primarily in group and ballet skating rather than in the singles. There are the Casey Sisters, Hazelton Thomson and Stewart Behren, Ouy Owen and A. Douglas Nelles.

There always will be room for great skaters. Now the hunt is on for a second Sonja Heile, but seeking a second Sonja is like hunting for a second Ty Cobb, Babe Ruth, Red Grange, Howie Morenz or Earl Sade. Nowadays the skater must be not only a skater but a dancer as well. In fact, it is easier to make a skater out of a dancer than a dancer out of a skater. And you have to be both to get a job in the chorus of a modern ice revue. Good looks and personality are by no means a hindrance in the hunt for a job, of course.

Gleanings

By WALTER K. SIBLEY

SAN FRANCISCO, Aug. 24.—Metropolitan area took Treasure Island by storm last Sunday and the parking lot had capacity at 1 p.m. Weather was perfect. Austin King and Jack Burke, giant, arrived here from Australia on August 17. Austin said that on their five-month tour of the Antipodes with Welsh Bros. Circus they were well received. They anticipate returning down under it as when the war is concluded. Bill Huddy, circus agent of some years ago, and son constant visitors to the Gateway. Doc Weidman and wife visited Eddie Brown, Business Manager Colligan of the Aqueduct, said biggest week of the season was that ending on August 10, practically capacity at each of four daily shows. Dr. Judas is considering offers to place her Etonian Village at North Beach after the expo. The George-Smith-Sam Miller-Louis Thomson-Max Schwartz combination is perfecting plans for operation of the concessions at the Albany race track, which it has just contracted. Company's investment in this operation will be about \$100,000. Ben Lantz said he is going to quit show business at termination of the fair. He operates the horoscope concession on the Island and has made a satisfactory profit. Chin-near Village clipped to a dime instead of a quarter and is doing much better business, especially inside concessions. Quality of the Buffinid fireworks brings thousands nightly to the east end of the Gateway, with a consequent increase in receipts for concessions.

Original plan for raising money for the Pacific Coast Showmen's Association and the Showmen's League of America has been changed. It will now be worked in conjunction with Safety Day, with a guaranteed \$2,000 to be divided between the organizations. Bill Monahan, expo general manager, worked out the plan with assistance of Eddie Brown, and they certainly are entitled to a vote of thanks.

Pain Dave Morris, who has been operating a cigar stand on the Gateway, is not feeling too well and so he resigned to take treatments. Wesley Der-civica, who last year operated a number of foot relief emporiums, is now running a cider mill in the foods and beverages palace. Happy Johnson, with the Donna wine exhibit as manager, expects to stay with the company after the expo. Despite increased competition this year over last, William's steak sandwich booth in the foods building is doing better than ever. If they all framed and operated frozen curdler stands as does J. H. Labe, who has one on the Gateway and another in the foods building, there would be no complaints. Harry Pollak Fisher's name-in-headlines concession, a great flash, is getting its share of this type of business.

AN ADVENTURE IN BREATH-TAKING SUSPENSE!
A Fair Grows by What It Feeds On
AMAZES the SKEPTICAL
ASTONISHES the BELIEVERS!

Have you waited till now for something Starting in Thrill Acts?
 If You Want Human Emotions To Be Human—and Heart Lifting Thrills To Be Hearty—a timely rescue inspired by

CRASH DUNIGAN'S
 SKY-HIGH THRILLERS
 WILL SOLVE YOUR PROBLEM

'FOUR BOMBSHELLS' 'FOUR O' HEARTS'
 WORLD'S HIGHEST THRILL ACT 125 FT. DUAL LADDER SENSATION

Both Attractions Were Featured at N. Y. World's Fair
 —NOW AVAILABLE LATE DATES—

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AGENTS— (PERM. ADDRESS) **CRASH DUNIGAN**
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The Final Curtain

ALPINE—Morris, 18, Kootenay Indian of Cranbrook, B. C., recently injured sustained from a kick on the chest by a bucking bronk while competing in a bareback riding event during the Bant, Alta., Indian Days Sports Celebration.

BATES—Mal, clown with Cole Bros. Circus, recently at La Grande, Ore. He also clowned many years for Zack Terrell.

BROWN—James J., 64, former circus man, suddenly in Atlantic City August 19. He had been connected with the Ringling Bros. and Barnum & Bailey, Howe's Great London and Barton & Bailey circuses. Recently he had been with outdoor advertising departments of Atlantic City theaters and was business agent for the billboarders union there. Survived by his widow, Elizabeth; two daughters, Mary and Ruth; a son, James Jr., and a sister, Mrs. John Monroe. Burial in Oceanwood Cemetery, Pleasantville, N. J.

IN LOVING MEMORY OF OUR DEAR DAD

VICTOR BEDINI

Who Left Us August 29, 1932

HIS DAUGHTER, FLORA and VICTORIA.

BROWN—Van (Nister), well known in the rodeo field, burned to death recently in Rushville, Neb., at the home of Prine Abold, rodeo cowboy. Burial in Rushville Cemetery June 24.

CASON—James Yell (Doc), 80, well-known Texas medicine show operator for many years, in a Fort Worth, Tex., hospital August 17 after a long illness. Cason began his med business when he was 18. He had resided in Fort Worth the past 30 years. Survivors are his widow, Mrs. Anna V. Cason, and a daughter, Mrs. Leo Solomon. Services August 19, with burial in Parklawn Cemetery, Fort Worth.

CHESNUTT—Nelson A., 68, instructor and former tenor soloist, August 31 at his home in Upper Darby, Pa., after a brief illness. In recent years he taught voice at Combs Conservatory of Music, Philadelphia. Survived by his widow, Helen; a daughter and two sons.

COLE—Mrs. Rosalie Winkler, 61, wife of Lucius Cole, violinist with the Philadelphia Orchestra, suddenly August 16 at her home in Ardor, Del. Besides her husband, a son, Orlando, member of the Curtis String Quartet, Philadelphia, and a daughter survive.

CONTLI—L. R., 22, father of Mike Contri, special agent with the Ideal Exposition Shows, in Youngstown, O., August 13. Burial in Youngstown August 17.

CORWIN—Ward, 21, stunt auto driver, August 17 in a race at Holland, Mich. His mother survives.

DE ME—Shirley, 42, actress known in private life as Mrs. John Bayard, July 27 in Detroit, Mich., after an operation for cancer. A member of the Life With Father company at the Blackstone Theater, Chicago, since its opening last February 10, she left the cast recently because of illness. Deceased entered the theater as a child, appearing with the Burbank Stock Co. in Los Angeles. In addition to numerous stock engagements as a leading woman in St. Louis and with New Rightful companies, she appeared with Bert Lyell in vaudeville and in the New York productions of The Old Maid, The Star Wagon, Cobra, Loose Angeles, and Nobody's Money. Survived by her husband and a sister.

DOYLE—Mrs. Harriett, Winford, 75, wife of David Doyle, cookhouse operator, August 18 at her home in Nashville, Tenn. She also leaves a daughter, Mrs. Floyd L. Howell; two sons, Clarence and Joseph, and a brother, John D. Horn.

in Glenwood City, Wis., August 13. Services and burial in Glenwood City August 15.

HALL—John Leslie, 33, former radio artist, August 15 in a Florence, S. C., hospital after a two-month illness. Before going to Florence, Hall played the organ on the Ames 'n' Andy program over a Chicago station for six years. A native of Pittsfield, Mass., deceased is survived by his widow.

HALY—George T., 62, for more than 40 years ticket broker for the Academy of Music and Robin Hood-Dell in Philadelphia, August 12 at his summer home in Sea Isle City, N. J., after a stroke. Survived by a brother and two sisters.

HOLSTON—Rosa Mae, 30, colored, wife of Madison Holston with Cole Bros. Circus, August 4 at Madison Station, Birmingham. Also survived by two children.

KELLY—Elsie, 44, wife of T. W. (Slim) Kelly, prominent carnival and New York World's Fair showman, at Fulginate Hospital, New York, August 21 after an abdominal operation. She had been in poor health several months. Deceased's husband, who has operated attractions on World of Mirch Shows for many years, is associated with Dufour & Rogers at the fair. Body was shipped to Cedar Rapids, Ia., August 22 and interred there following Masonic rites.

LEID—Harry, 43, chief mechanical engineer of Loew's Theaters and a member of the Loew construction staff for 14 years, suddenly August 22 in New York of a heart attack.

MORGAN—Gene, 51, actor and night club emcee in Santa Monica, Calif., August 16 of a heart ailment. Morgan's real name was Eugene Keeney.

NOYES—Mrs. Minnie, 67, wife of Elmer S. Noyes, a veteran outdoor showman, and herself a mad show performer for many years, died August 24 in Kewanee, Ill. She was the mother of Chiles Endot, of Mador and Farrell, night club entertainers.

OMEN—William, 63, former theatrical performer and producer known professionally as G. W. Phillips, August 16 at his home in Harland, Wis.

QUINN—James, 55, film character actor, in Hollywood August 21 of a heart ailment.

RIEHL—Henry, 76, former amusement park operator, August 14 in Whitley Bay, Newcastle, England. Rich helped build Luna Park in Coney Island, N. Y., and was superintendent there several years. Fifteen years ago he went to England to build amusement parks and invented a ride known as the Virgin Reel. He named his daughter Luna Virginia Riehl after the invention.

RINEHART—Jack P., 34, well-known circus and Wild West show performer, recently in Union Protestant Hospital, Clarkburg, W. Va., of diabetes. He had been ill since last September. Rinehart had been with the Forepaugh-Sells, John Robinson, Sparks, Heritage Bros., Hitchcock-Wallace and other circuses, and 101 Ranch Wild West Show. Survived by his widow, two sons, Jack Jr. and Jake E., and two daughters, Olive and Mrs. Jewell Poplin, all performers with the AIX Rodeo. Burial in Mt. Vernon Memorial Cemetery, Phillips, W. Va.

ROBS—Jim, veteran pitcher who worked Chicago the last few years, in that city recently of heart disease.

SCOTT—Mrs. Mary E., mother of Mrs. Bert Briggs and Cleo Scott, of Capt. Briggs Dog and Pony Circus with the Bert Bros. Shows, recently in Bayne City, Mich.

In Loving Memory of My Dear Husband and Our Friend

JOE TILLEY

Who Passed Away August 29, 1938.

Come bet over with us in show.

MRS. ANNA TILLEY and Members of Tilley Shows.

VICK—John H., 73, former vaudeville and minstrel comedian, in General Hospital, Knoxville, Tenn., August 17 after several weeks' illness. Vick and his late wife were on the Keith Circuit more than 30 years ago as Morris and Parker, song and dance act, and he was blacked with the Prince and West, A. O. Field, Lou Dockstader and other big-time minstrel shows. After retiring from the stage in 1914 he operated the old Grand Theater, Knoxville vaudeville and movie house, for several years. In recent years he has

been juvenile detention officer in Knox County Court of Domestic Relations. Vick was a Mason and a past monarch of Selma Grange. Surviving are his mother, Mrs. Sarah Vick, of Knoxville, with whom he made his home, and a brother, Robert, of Jackson, Tenn. Services in Knoxville August 18 with burial in New Gray Cemetery there.

WALDRON—Edna, 25, free-lance actress, in Hollywood August 24 of burns sustained August 18 when she attempted to rescue a three-year-old child aflame with cleaning fluid.

WILBUR—Richard (Dick), 53, in San Francisco Hospital, San Francisco, August 17. Wilbur took the first all-American show to the Far East and operated the States Theater in Honolulu. Recently he had been operating *Yessy for Zee Zee*, a French farce, at John's Rendezvous, San Francisco. In 1939 he was one of the concessioners in the Castle & Seiber Greenwich Village at the Golden Gate International Exposition, San Francisco. Survived by his widow, Roberta; his mother, Mrs. Frank Wilbur, and a son, Frank Jr. Entombed in San Francisco.

WINGHELL—Jacob, 70, father of Walter Winghell, newspaper columnist, at his home in New York August 18. He also leaves his wife, the former Adelina Linao, and another son, Algeo.

Marriages

CUNNINGHAM-MILLER—David H. Cunningham, Hudsonfield, M. J., engineer for RCA-Victor Corp., in Camden, and Sarah B. Miller, nee, of Jersey, Pa., August 17 in Methodist Church, Rochany, Pa.

DE MAYO-SHIRLEY—Bibby DeMayo and Pauline Gaylene Shirley, soloists with Dick Stebbins' Orchestra, in Newport, Ky., August 19. Bride is professionally known as Shirley Gaye.

GORDON-WALL—Dr. S. IRLI Gordon, of Coral Gables, Fla., and Peg Wall, Chicago radio actress, at the bride's home in Pleasanton, Ill., August 31.

HERNIMES-GANNON—Charles Hernimes, ingénieur, and Madeline Gannon, dancer, both in the side show of Cole Bros. Circus, at Idaho Falls, Ida., August 31.

HIN-BENNETT—John D. Hin, assistant technical adviser of the Bucks County Playhouse, New Hope, Pa., and Jane Bennett, actress with a summer theater in Belleport, L. I., N. Y., August 13 in Bethlehem, Pa.

KEMP-FERRY—Harry Kemp, of Savannah, Ga., and Marie Ferry, guitarist in Jean Wald's Orchestra, recently in Pittsburgh.

MILLER-APPLAN—Ducky Miller, of Pittsburgh, tenor sax player with Brad Hunt's Orchestra, and Dorothy Applan, of Mansfield, O., in Mansfield August 11.

MOORE-FRANCIS—Clayton Moore and Mary Francis, film players, in Las Vegas, Nev., August 19.

PACKARD-WISHART—Theodore Packard, on the dramatic staff of Dartmouth College, and Marion E. Wishart August 21 in Erie, Pa.

PADEN-NEWTON—Jimmie Paden, 1166 foreman with the Blue Ribbon Shows, and Mrs. Lee Newton, secretary of the show, in New Albany, Ind., February 23 last, it has just been revealed.

SNYDER-NELSON—Richard Snyder, of Los Angeles, concessioner of the Morris Young Shows, and Velda O. Nelson, of Pleasant Grove, Utah, in Lehi, Utah, August 17.

STRONG-CALVIN—Casper Strong, former proprietor of the Palais Royale, Lansing, Mich., and Rosemary (Tubby) Calvin, vocalist with the Sophisticats on Station WWJ, Detroit, recently.

Divorces

Monica Bannister, actress, from Edward Cherkes, film songwriter, in Hollywood August 18.

Mrs. Lee Newton, secretary of the Blue Ribbon Shows, from Clarence (Doc) Newton February 8. It has just been revealed.

Lorraine Baker, dancer, of St. Louis, from James Baker, of Motor City Shows, in Allegheny County Court, New York, August 17.

BC-Union Conferences

DETROIT, Aug. 24.—Conferees are under way here between representatives of the Circuit, Carnival, Fairs and Rodeo International Union and Beckmann & Carey Shows on organization of the workers before the show opens at the State Fair next Friday. J. G. McCaffery is in town for the show and Guy Magley for the union.

Late Fair News

CNE Down 5,000 First Two Days

TORONTO, Aug. 24.—Cool weather prevailing, the Canadian National Exhibition opened its 63d annual Friday. Attendance slid 5,000 under last year to 40,000. On Saturday, Warriors' Day, a record crowd of 211,000 was tabulated, an increase of 4,000, showing a total decrease on the two days of 5,000.

A united front of every phase of Canada's industry, agriculture and manpower in the prosecution of the war is reflected. Never in its history has the exhibition opened its gates on a more dramatic or fateful chapter in bringing home to every Canadian the importance of Canada's share in the Empire, with hundreds of Royal Canadian Air Force planes rooming overhead and air force officers forming the guard of honor. His Excellency, the Earl of Athlone, Governor General of Canada, officially opened the exhibition during a brief ceremony at the band shell.

25,000 Vets March
On Warriors' Day 25,000 veterans from all parts of Canada and United States marched thru the grounds, demonstrating the bond between the two peoples. The military tattoo in front of the grand stand that night drew a capacity crowd. The grand-stand spectacle, *Cradle of the Empire*, begins Monday for two weeks. Lucky Peter holds the matinee sessions.

The amusement area, under direction of J. W. (Paddy) Conklin for the fourth consecutive year, presents an appealing avenue of attraction. New show fronts are particularly striking and Froelund was guest to many thousands on Saturday afternoon and evening. Business done was estimated to greatly exceed last year. White attendance on the whole is off, spending is much in evidence. One million tickets were distributed among the merchants, ticket and 10 cents, being good for three rides. The idea is new as far as the exhibition is concerned.

Duke Ellington opened the canvas ballroom for a two-day stand and played tonight to capacity.

Rain Cuts Iowa Openers 41,000

DES MOINES, Ia., Aug. 24.—Altho attendance at the Iowa State Fair, August 21-30, was running 41,000 behind a year ago after the first two days, Secretary Art Carey was optimistic and looked for better weather to bring the gate back to normal.

Rain washed out the Saturday afternoon show after Friday's Children Day and auto races saw the smallest opening day in the last 10 years. Attendance thru Saturday was 107,623, as compared with 149,288 for the same period a year ago. Attendance figures by days:

Wednesday	1940	1939
Thursday	8,270	9,263
Friday	11,374	15,600
Saturday	64,329	69,144
Sunday	83,238	84,633

Thursday's attendance was below last year as a result of a night show on the last preparation day.

Altho good weather prevailed Friday, grand-stand gate was below a year ago, with approximately 12,000 in the stands. The night show with the Barnes-Carruthers State Fair Review had nearly 10,000 on opening night.

Fair officials voiced the opinion that the farmers were staying home to reap the harvest because of a long recent rainy spell.

Rain Hails Grand-Stand Show

A heavy rain then fell thruout Saturday morning and Carey called off the grand-stand show with Jimmie Lynch's Death Drivers, which was the first cancellation since 1935. The weather cleared off during the afternoon and a night gate of about 8,000 helped salvage the day.

Barnes-Carruthers' musical show, using 480-foot stage settings, was well received, with the layout one of the best shown here. Secretary Carey felt the well-balanced show would help bring up the night attendance for the remainder of the fair.

Joe Saxon, doing equibristic, teeter (See Late Fair News on page 44)

IN MEMORY OF DEAR WOODY

Passed On One Year Ago, Aug. 27

ARTHUR WOOD FINN

There's a vacant chair since you left me for that heavenly place. But I know you will sit within the gate until God calls me home on that beautiful scene. There we understand the wisdom of God's plan. Bestly Mixed by Wife and Son

HESTER AND PAT

FRISCO—John 48, general superintendent of Theorio-Duffield Fireworks, Inc., for 25 years, drowned Saturday afternoon, August 24, in Liberty Lake at New York World's Fair. He is survived by his wife, Grace. Burial in Chicago.

GIFFORD—Henry George, veteran concessioner with Bremer Tri-State Shows,

MAIL ON HAND AT CINCINNATI OFFICE 35.27 Open Files.

Parcel Post

- Adams, J. E., 104...
Adams, J. E., 104...
Adams, J. E., 104...

Women

- Abbott, Mrs. ...
Abbott, Mrs. ...
Abbott, Mrs. ...

- Merrill, Mrs. ...
Merrill, Mrs. ...
Merrill, Mrs. ...



NOTE—Mail held at the various offices of The Billboard is classified under their respective heads—Cincinnati Office, New York Office, Chicago Office, St. Louis Office. Requests to have mail forwarded must be received in Cincinnati by Friday morning (early) and in New York, Chicago and St. Louis by Thursday morning, otherwise names of those concerned will be repeated in the following issue.

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When Writing for Advertised Mail, Please Use Postcards. Also state how long the forwarding address is to be used.

17,000 at R-B In Lincoln, Neb.

LINCOLN, Neb., Aug. 24.—Biggest crowd to see a tent show in Lincoln in the past decade, 17,000, caught the two Ringling-Barnum performances August 22.

Martiano and Charly with their nifty trampolene routine; Maximiliano Truzzi, juggler, and Hubert Castillo's slack also act-stopped the show, an almost phenomenal accomplishment in Lincoln. Then went hard for all the acts and audiences were surprised when applause broke out during the opening spec. Fred Smythe, R-B Show manager, reported his excellent, without too much coaxing from the pay boxes. More than 2,000 watched the show unaided.

Allen J. Lester and Frank Braden, press agents, bit with Lincoln newspapers, who went heavy on the feature stuff. Counsel for the show called at the post office here to get 100 registration application blanks for albums. Local postmaster, short on forms, could supply only 25.

Possibility, Michael Todd, New York producer, who's done several World's Fair features, will enter the outdoor field next year was voiced here, when he denied reports he was in town to buy an interest in the Ringling-Barnum show. Todd said he had been traveling with the Big Show lately as the guest of John Ringling, North.

"I guess I just have a little sand in my blood," he said. "However, I am thinking of producing some type of outdoor show next year."

Good Bix In Grand Island

BRAND ISLAND, Neb., Aug. 24.—Grand Island gave the Big One a packed afternoon house, estimated at 9,000, and a fair evening turnout, around 6,000, here Tuesday (20).

Visitors included Monte Jarvis, former p. of Mrs. John Lechner and Mrs. Max Beville, daughters of the late A. C. Campbell, who once owned the famed Campbell Bros. Circus. All are residing in Grand Island at present.

The Grand Island Independent editorialized afterward, "Every act was of high quality. Another noticeable feature was the courtesy extended the public from the workmen on up thru the ranks. Grand Island merchants declared relations with the circus personnel were most easy and pleasant."

Kiwanians Stage Children's Circus

WICHITA, Kan., Aug. 24.—The annual Kiwanis Circus for underprivileged children was staged here at Minika Park August 18 in charge of James J. O'Connor, of the Ponca Tent and Awning Co., and Rerale Goodrum, of the Wichita park department. Show was more elaborate than before. Decoration was done by Gert Hubbard, bleachers were furnished by the board of education; calliope, wagons and other equipment came from the Midland Shrine; horses from A. E. Howe, stables, and public-address system from Station KFBI.

Performers included Fred K. Leonard, breaker and trainer of horses; Mrs. Betty Leonard, acrobat; Billy Thompson, tramp clown; Jack Harrison, clown, who came from Dalhart, Tex.; Mr. and Mrs. Bert Belknap, former circus performers; W. A. Nelson; Ruby Kubans, acrobat, dancer and rider.

J. W. HARTIGAN JR., of Morgantown, W. Va., says that Wallace Bros. Circus, first to hit that section this season, was here August 21 and, despite it being spring territory, did nice business.

Col. Tim McCoy in Race for Senate

CHICAGO, Aug. 24.—Col. Tim McCoy, who since the folding of his Wild-West show has been working in pictures on the West Coast, is a candidate for United States Senator from Wyoming. He is quite prominent in his home State and reports are that he has an excellent chance of being nominated for the Senate on the Republican ticket.

Big Draw for L. A. Police Show

LOS ANGELES, Aug. 24.—The sixth annual Los Angeles Police Circus drew a reported 61,000 to the L. A. Coliseum August 14. Style of show was changed greatly this year. It was a combination of Hollywood film premieres, circus, Wild West and Roman ballads.

Most outstanding was the gorgeous spectacle, "March to America," in which appeared the great of the film, Edmund Arnold, Leo Carrillo, Ken Murray and George Bancroft were the emcees. Sheriff Eugene Biscailuz, Boys' Band and the San Gabriel Chaminades Drum Corps were featured. Joe Brennan handled the acts. There were several ground circus acts. Victor McLaglen's Cavalade and Studio Wild West acts. The proceeds went into a fund to provide summer outings for 1,000 underprivileged children.

Guinesville Has Fair Engagement at Bonham

GAINESVILLE, Tex., Aug. 24.—Guinesville Community Circus played a fairly successful engagement in Bonham, August 12-13, despite absence of 11 performers. Three are in the local medical unit of the Texas National Guard now engaged in maneuvers in Louisiana; the Kays family was marooned at Crowley, La., by the Louisiana flood, on route here to join the show; Gerry Murrell was visiting in Chicago and several were on the sick list. Performance was strengthened, however, by addition of Jorman, Spencer and Eva Hunley's trained bull. The Huntleys had closed with Bill H. Hames Shows and were en route to Lancaster, Mo., preparatory to playing dates for Sidney Belmont.

The Lions Club, sponsoring the Bonham showing, realized a small profit despite terrible heat, which cut attendance second night to about 50 per cent capacity, after a three-fourths capacity house the first night.

Albert A. Marx, Houston amateur clown and circus fan, shipped his trunk here to play the Bonham engagement, but upon reaching Dallas, was called to San Antonio by the death of a friend.

Following the Bonham show, Verne Brewer, Mr. and Mrs. Portia Sims, Jane Sims, Mrs. Ted Norman, Doris Marie Norman, Mrs. W. W. Hazfield, Craighton Hazfield and Gerry Murrell went to Hugo, Okla., where they participated in "The Cavalcade of the Indian Territory," staged by Vernon Pratt, August 15-18. They took two truck loads of equipment, including calliope wagon, one tableau wagon, six-horse Liberty act, six-pony drill, and two ring cuts.

Clyde Pemberton, promotion manager for Leonard Bros. department store at Fort Worth, was here Thursday, making arrangements for the show's engagement in Will Rogers Memorial Coliseum at Fort Worth, September 4-6, under the store's auspices. Pemberton will have calliope wagon and three of the show's ponies with their colts on display in the store three days ahead of the engagement. Two years ago the show exhibited

Cole Business Very Good; Big Houses at Spokane, Wash.

SPOKANE, Wash., Aug. 24.—A straw house at night and a big one in the afternoon greeted Cole Bros. Circus here Monday (20).

The show arrived Sunday from Colfax, Wash. Jack Orlime, press agent, until the three-week swing up from Denver saw the best business of the season. Business was good at every stand in Idaho—Fossil, Idaho Falls, Twin Falls, Boise, Welter, Moscow and Lewiston fair at La Grande, Ore., and good at Colfax and Walla Walla, Wada.

Local animators worked all day and night Sunday repairing damage done by a windstorm at Spelling, Colo. The show went parties here. Poles under the big top were painted red, white and blue, and 50 American flags were purchased and hung up. Ticket gates were given a low aluminum coat.

Harper Joy, Spokane investment broker and Circus Pan, joined the show at Welter August 11 and stayed with it to Spokane as guest of Zack Terrell. Each year he takes a week off to be a circus clown again. Mr. and Mrs. Royella Burkhardt and Jack Orjmes were Sunday guests of Joy at his Liberty Lake summer home.

Orlime did a fine press job, getting everything in the way of publicity, including an editorial in The Spokane Chronicle and a story and art in a circus menu in The Spokesman-Review's Dorothy Dean home economics department.

Local Lions' club sponsored its 10th annual Lions' day at the circus, taking over 300 speeches to the show. This day was originated by Sam Whittemore and Harper Joy.

Temperatures reached 98 afternoon of show. Superintendent Gurly Stewart said this is the toughest year on circus equipment he has seen in 35 years in the business. He said show has had practically no rain.

News of Ed Bates' death at La Grande, Ore., reached the show at Spokane. Bates had clowned for Zack Terrell many years.

Eddie Florence, acrobat, was knocked

out during a springboard stunt and carried from the top. His injuries were reported minor.

Out-of-town Circus Fans who visited the show at Spokane were P. M. Silway, of Lewistown, Mont., and Claude Elder, of Missoula, Mont.

Show went from here to Wenatchee, where it had a newspaper show-in with Eddie Woods, owner of Wenatchee World. Word came back it had a good day.

Bird Millman

By Dixie Willson

For some weeks theater programs and newspapers have spoken of the serious illness of Bird Millman, of circus fame, who died on August 5, asking contributions for her medical care.

Born in Colorado, here was not a circus family. But her father, with an uncomplained understanding of ropes and rings and bars, routine a trapeze act for himself and his young wife and baby daughter. Half seriously, half as a lark, they presented it for the manager of a wagon show, were promptly engaged, and thus the millman name came into show business.

Soon the trio was appearing in during tricks. And when the littlest member of the troupe was eight years old she was taught tight wire, for which she proved to have an uncanny talent. When she was 12, the late William Morris saw her in a carnival in Canada, put her under contract, sent her abroad, and on her 14th birthday the name of Bird Millman topped the bill with her tight-wire act at the London Alhambra. She was a very little girl, very dainty, with an unforgettable charm and piquant elfin beauty. Utterly fearless, she was a little aerial whirlwind; had conceived the unusual idea of utilizing the rhythm and graceful bounce of the wire as a medium for dancing rather than for merely the customary tricks of unnatural balance. Depending also from the accepted circus dress of gaudy satins and spangles, Bird appeared in the briefest of pale tulle skirts edged with swansdown.

Appeared Before Royalty

Soon she was rising command performances for royalty, then at 15 returned to America to appear in Madison Square Garden with the Big Show. The next year, after touring with the circus thru the summer, she was featured in Zigfeld's New York Midnight Frolic, where she appeared for several years. Later John Murray Anderson presented her from Coast to Coast in the Greenleaf Village Follies, in which company she fell in love and left the stage to marry. With Joseph O'Day, a young chap from Harvard, she lived happily in Boston until his death in 1931. She did not marry again, but returned instead to her native State to the country home of her grandparents, seeking new success. Still time in riding boots and with poultry farming.

In 1937 she returned for a brief time to Broadway. Her wire performance quite as lovely as ever, Bird still under Morris' management, signed a contract to appear in a night club and on the eve of her new debut, the illness of her mother called her back to Colorado, where she remained.

Never Know She Had Cancer

Nine months ago came her first awareness of an unusual pain in and about her shoulders. In April X-ray pictures disclosed cancer of the spine, which was (See BIRD MILLMAN on page 49)

Uniontown Gives Wallace Big Play

By William (Bill) Jurd (of The Uniontown (Pa.) Herald and Sentinel)

UNIONTOWN, Pa., Aug. 24.—Wallace Bros. Circus here on Tuesday (20), played to almost a full house both afternoon and night. Program as a whole seemed rather slow, lacking the usual spice and glitter that makes for a fast moving performance.

Also local newspapers were liberal with space; show was object of unfavorable comment on part of press pass holders because of heavy tax and service charge collected.

Show came from Brownsville, a jump of 12 miles, where fair crowds attended Monday's performances. This was the first circus for Uniontown this year and marked the first time in 20 years that the city had not been visited by a circus until August.

Kenyon Back to Morton

CHICAGO, Aug. 24.—Omer J. Kenyon, promotion man, who recently closed his season with the Amusement Corp. of America, left for Toronto, Wednesday, to rejoin Bob Morton for the Chicago circus season. Kenyon has been with Morton the past 12 winters.

to 27,000 persons in two performances at the Coliseum for Leonard Brothers.



SEVERAL CAGE TRUCKS used by the Hamid-Morton Circus, snapped alongside the big and other tops during its recent engagement in Erie, Pa.

Under the Marquee

(Communications to 25-27 Opera Place, Cincinnati, O.)

BLONDIE-BELLINGS, high wire, were one of the acts at the recent big outdoor circus at Sioux City, Ia.

BONDS & ROONEY Circus, after playing indoor dates for several months, are under canvas again, playing fairs and special events around Michigan.

BOB EUGENE Troupe, playing two shows daily at the New York World's Fair at entrance of American Jubilee, met many old-time circus troupers.

BOB RUSSELL has left the Jimmy Simpson Minstrels as boss cantastime and joined the Clyde R. Pierce Minstrels in the same capacity.

ROBERT E. HARWICK, formerly with Griggs, last with Barnet Bros., is butchering on trains out of Cincinnati. He called at The Billboard office last week.

FRANK B. RUBIN, booster for Atlantic City, received much praise in The Atlantic City Press of Sunday, August 18, for his publicity work for the Atlantic County Firemen's Association.

SPENCER A. BTINE advises that the Railroad magazine carried pictures and story of the Al G. Barnes train wreck, pictures of Ruppberg cars taken in New York and Hagenbeck-Wallace stock.

HAROLD LENOX, Akron (O.) Beacon Journal police reporter and former press agent with Barnet Bros. Circus, joined Wallace Bros. Circus at Clearfield, Pa., recently for a vacation.

As long as there are children, there will be circuses.

BUTTS CIRCUS showed in Wildwood, N. J., on August 24 under auspices of the Cape May County American Legion Band. It marked the first stand this season at any South Jersey seashore resort.

WILLARD J. OAKLEY recently signed the Nelson Wild Animal Farm at Nahua, N.-H., and found it a "beehive" with vacation time in bloom. States that John T. Benson is "much improved and on road to recovery."

DETT BELL, animal man and in charge of concert ticket sales on Broadway Bros. Circus in 1939, has been on several small carnival shows this season. He has seen Wallace Bros. Family & Little and Royal American shows.

GEORGE LEWIS and Joe Orth, who visited Dalley Bros. Circus when it played around Chicago, report that it is one of the cleanest and up-to-date professional shows on the road. Had a nice talk with William Ketzow.

HELEN AND MARSHALL, light wire act, were held over for a second week at the Trocadero night club in Harrisburg, Pa. Also on program were Tommy Knott, emcee; Marie Roacher, dancer; Charlie Thompson, accordionist; Helen Chapin, blues singer.

BUCKY HOWARD spent the day on the lot with Bell Bros. Circus at West Wildwood, N. Y., August 18, and visited with Sam Dock, Earl and Earl Averb, Ray Brown and Bright Jones. Good business is reported in Northern New York.

LESTER RODGERS, until recently peanut concessioner with Cole Bros. Circus, now playing fairs and celebrations was among the many concessioners at the Wendell Wilkie dalgim at Elwood, Ind. He reports business was good.

His manager should take all the credit for himself. The staff should be given some consideration.

THE GUTHRIES were held over at Waukegan Park, Oresthoboga, Tenn., for a second week. Will play Gibberburg, O., August 28-31, and expect to work some southern fairs. Their little girl, Jean, is in the wire act, doing contortion and acrobatic work.

J. C. WOODWARDS, accordionist in side show of Ringling-Baronum the past eight years, writing from OH City, Pa., says that he is being featured on the Pleasure liner, "Beauzurg," also that the Nat Jerome Agency is purchasing his song compositions.

JOHNNY RIDDLE and Slim Squinetta made a 600-mile jump to catch the Wendell Wilkie dalgim at Elwood, Ind., August 17, and had a very good day with buttons, pins and banners. On trip back East they visited with friends at Idlewild Park, Ligonier, Pa., and found business good.

CHARLES E. MERRIDE, of St. Marys, Pa., cards: "The second annual reunion of old-time troupers will again be held at Friendship, N. Y., early in August, 1941. The initial assemblage on August 1 totaled 30 as charter members; more of us under 20. I was awarded a life membership. We had a big banquet."

ARTHUR BORELLA is back in the States after a nine months' tour of the Hawaiian Islands. He was with Ferdinand always as comedian and doing specialties. He has played a few dates since his return. The Borella Trio (McAvoy, Loring and Arthur) will be at the Puyallup (Wash.) Fair.

MURRAY POWERS, Sunday editor of The Akron Beacon Journal, his son, Murray, Harold Longs and "B" Officer, all of Akron, O., caught the Hamid-Morton Circus at Erie, Pa., going over from Geneva-on-the-Lake, where they were vacationing. Longs had Ray Rogers put Miss Officer in the spec, riding the elephant to lead the parade.

DR. H. F. TROUTMAN and wife (Florence Walcott), of Page, W. Va., while on vacation trip to the New York World's Fair, caught Russell Bros. Circus at Perth Amboy, N. J., August 18, and visited with Eddie Woockener, Charlie Dubble and others in the back-yard. Best Cole came over from Staten Island.

N. G. (DARBY) DOBSON, who was with Lewis Bros. Circus, cards: "I was arrested for driving a car without a driver's license and driving a car recklessly and got 90 days in jail. I would like to hear from the boys. Thanks to all those on the Lewis show for what they did for me. Am in County Jail, Oshkosh, Wis."

TOM MIX, in bringing his Wild West show to Hamid's Million-Dollar Pier, Atlantic City, on Sunday (23), combined his features with the Pier's Jumbo Circus. From the Mix show, specialties included Joe Hodgdon, comedy riding act; Little Mohock, bareback exhibition; Emmanel, rope; Mowry, African whip cracker.

It's not the volume of paper that is posted that counts, but where it is placed. Waste of paper is expensive.

GEORGE B. REARICK'S Orchestra recently finished a 10-month engagement at Stevia KEMM, Mutual chain, in San Bernardino, Calif., and opened at the Caré, downtown night spot in that city for six months. When the Cole show plays there Rearick says that he will stage a big party after the night performance. Phil Escalante has promised to be emcee.

EDDIE JACKSON, who is at the Benson Animal Farm, Nashua, N. H., states that the current issue of The Ringers has a story entitled, Area Wild Animal Car Be Handled With Kindness, written by Arline Gorman. The story is written around Mabel Stark. The "Billboard" emanated from the Hollywood Studios and the members are mostly moving picture stars who own dogs. Bettie Davis is one of the officials of the organization.

Side shows should present something worth while if they expect to do business. The public must be satisfied.

WILLIAM (BILL) DURANT, who has been in show business for 36 years with circuses and carnivals, has been blind for more than a year and is slowly regaining his sight. He was in a hospital at Hot Springs, Ark., for 12 months and is now at 219 Laurel street, that city, continuing with treatments. Durant was in a car accident and as a result received a fractured skull which affected the optic nerves. He was a brigade agent and car manager with circuses, having been with Yankee-Robinson, Hagenbeck-Wallace, Lewis Bros., Russell Bros., Barnes Bros., Joe B. Webb, Dan Rice, Schell Bros. and Parker & Watts. He was with

the following carnivals, James M. Drason, Cook's Victory, Polack 26 Big, Billie Clark's Broadway, Frank West's and Davidson's World's Fair shows. Letters from friends will be appreciated by Durant.

BETIE LEONARD, who participated in the Edwards Circus for underprivileged children at Wichita, Kan., writes that an enjoyable week was had visiting with Jack and Evelyn Turner when they were holding for the Maxwell capital there. Says she saw Blackie Bowman, who is in charge of the "Scepter," "Queen." She continues: "The Ringling show will be in Wichita August 30 and we are looking for a big day then, as the government is spending \$19,000,000 on our three airplane factories here. Doc Okerman, CPA of Manchester, N. H., had a fine time visiting his old friend Charlie Hunt, of Hunt Bros. Circus. Pat Knight has returned to the show. Okerman says Dick Steele presents a fast working four-horse liberty act and also has the Wild West concert, with Billy Wallat and young Eddie Hunt riding, and that Nelson has a fine wire act. I had a letter from the Al G. Kelley-Miller Bros. show, reporting good business and the purchase of a new truck and Buick car, by about circus story in. Spec seemed to have pleased, as I have received many letters of congratulation."

The Corral

(Communications to 25-27 Opera Place, Cincinnati, O.)

MAYNARD GAYLOR, of Casa Grande, Ariz., who was married July 12 to the daughter of C. C. (Bud) Parker, calf ropist, is residing with his bride at his ranch in Casa Grande.

AL COYTE returned to the road again with his Western show. He says his wife is doing a swell whip-cracking act. They recently played Roulette, Pa., under the department auspices, to good results.

JACK MORTON, vet Alberta cowboy, is in a critical condition from stab wounds, alleged by Royal Canadian Mounted Police to have been inflicted by Frank Robye. Robye has been taken into custody.

JESS SLAUGHTER and M. N. Edwards were co-managers of the seventh annual Big Spring Rodeo at Big Spring, Tex., August 14-15. Bessy McClinty, representing the Cowboy's Turtle Association, assisted. About \$2,000 in prizes were awarded.

DESPITE bad weather, a larger crowd than usual attended the Hand Hills (Aita) Stampede. Ted Glazier won the saddle brook event, Dick Cozgrass, the chuck-wagon race and Gordon Spencer the bareback riding. Other winners were: Steer riding, Henry Walters; wild cow milking, T. Marquis; wild-horse race, Johnny Glazier; calf roping, Art Galbreath.

COL. JIM ESKEW, with his J. E. Ranch Rodeo, put on what was said to be the first rodeo ever seen in Watertown, N. Y., July 29-August 3. Gordon Shaw, of Watertown, who has been out of show business for the last 12 years, visited the show every night and renewed acquaintances with Fog Horn Clancy and Jim Eskew and family. Business, he reports, was fair.


CAPT. JACK LLOYD was a visitor at the recent Covered Wagon Days celebration in Salt Lake City and he received much publicity in newspapers there. He has just completed a personal appearance tour for the Shantons theaters thru the Cotton and Alene country. He also did publicity work for the Miners' Picnic at Kellogg, Ida., giving broadcasts over each of the four radio stations in Spokane, Wash.

ABOUT 5,000 were on hand at Drumright (Okla.) Park to witness the Fifth Annual American Legion Rodeo and Home-Coming July 24, according to producer John A. Guthrie. Dr. O. W. Starr, of Drumright, was general chairman of the local rodeo committee and Bob Elliott was arena director. Bill Bennett announced. Contracted performers were the Byers, trick and fancy ropers and riders; Chief Kenneth Good Eagle, trick rider; Clyde Mine, clown; Charlie McCarthy, the Guthrie Round-Up Club and John A. Guthrie, trick and fancy shooting. Top-money winners in bronk and bull riding and calf roping and bulldogging were: Pat Canon, Frank Denham, Sam Polhemus, Clay Henderson, Elbert Hogan, Squire Kiser, Minto Hogan,

Junior Martin, Roy Martin, Leon Dixon, Herb Wilhojy Jr., Hugh Henry, Truman Kelly, Joe Tragan, Henry Bailey, Cecil Howell, Shick Ware, Bob Elliott, Marie Penhall, Clayton Greenwood, Cole Underhill and Bill Hedge.

ATTENDANCE at the sixth annual Spanish Trails Rodeo, under San Juan Basin Rodeo Association, auspices at Durango, Colo., August 10-11, hit the 14,000 mark. A parade, with boys depicting burlesque-story characters, was a celebration highlight. Final winners were: Bulldogging, Sunny Hancock; George Mills, Ike Fernandez, Jack Wade, Carl Roping-Bank Sorella, A. J. Pettigrew, Dave Stout, Earl Moore, Brock Riding-Doc Aber, Tom Knight, Paul Carney, Jack Wade, Bruma Conker, Kid Fletcher, Hank Mills, James Lake and Fritz Becker split third; George Mills and Ken Hargis split fourth. Frank Burns took most of the prizes in racing events. Day money winners: Bulldogging—first day, George Mills; Sunny Hancock, Ike Fernandez, Jack Wade, second day, Lonnie Allen, Sunny Hancock, Dick Sorella, Ike Fernandez, Carl Roping—first day, Dick Sorella, Earl Moore, Everett Bowman, Pete Fernandez, second day, A. J. Pettigrew, Dick Sorella, Dave Stout, Kenneth Gunter; Bucking—first day, Doc Aber, Tom Knight, Jack Wade, Paul Carney; second day, Bart Cannon, Paul Carney, Doll Aber, Tom Knight.

JOHN A. STRYKER, in defending himself and son, Louis, against the recent difficulties encountered at St. Joseph (Mo.) Round-Up, where it was recently reported that they were at fault, comes thru with the following: "The two Omaha financial backers of the St. Joseph Round-Up employed us to work for them and placed \$4,500 behind the event for preliminary expenses and prize money. Amount was not enough to offset the loss caused by various conditions surrounding the rodeo program. When time came for the last of eight performances there was \$2,000 available to pay the balance of \$3,000 due live-stock men and special performers and labor. Because of refusal to go on with the last performance the \$2,000 was lost in returns to customers, all of whom demanded their money back. This left an unpaid balance of \$3,000, two-thirds of which would have been paid if the rodeo had gone on. Much the same as hit-and-run drivers, the Omahans refused to remain to face the situation and arrange a solution. Myself and son felt that all possible business should be completed to release the balance of \$2,000 prize money in the bank and so we remained at the post to do the work. Officers, feeling that we might know the whereabouts of the Omahans, held us for a short time for information only. We made many friends in St. Joseph and regret to see so fine a rodeo opportunity hurt by adverse criticism. After completing the work there as best we could, we returned to the fold of T. E. Robertson Rodeo, Inc., where we have done considerable work in the past."



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Pennsy Spots Beat Weather

Setbacks Don't Halt Waldameer

Biz in Erie is comparable to former seasons after three fires in two years.

ERIE, Pa., Aug. 24.—Despite many setbacks in the last two years, Waldameer Beach Park here is doing well this year. Although business is not ahead of last season, it compares favorably with previous years, considering the late start parks in this vicinity got because of cold and rainy weather.

Three fires in the last two years did thousands of dollars' worth of damage. The ballroom, which burned two years ago, was rebuilt into an outdoor pavilion last year. This spring Rainbow Gardens ballroom was erected on the same site and it has been doing well since opening in late June. Built under supervision of (See ERIE WALDAMEER on page 50)

Crystal Biz 10% Below '39; Ballroom Has 27% Increase

CRYSTAL BEACH, Ont., Aug. 24.—While business at Crystal Beach Park in general is to date 10 per cent below 1939 figures, Crystal Ballroom is 27 per cent ahead of last year and is the most profitable attraction in the park.

Managed by Harold Austin, ballroom business has been stimulated by various promotional campaigns, latest of which was a beauty contest, winner of which is to compete in Atlantic City. Preliminary contests lasted three days and drew an average of 1,500. There were several hours of dancing, and gross ran about \$400 each night. On the final night the gross was over \$450. However, results were not as spectacular as was anticipated. Other crowd-pulling stunts helping attendance are sponsored Sunday swimming and diving exhibitions, Sunday night amateur shows, dawn dancing sessions at reduced prices and Monday night prize-hobby horse races. Buffalo Nickel Day, which went over big last year, was slated for August 22, and Flood Will Day on August 23, offering \$5 worth of tickets for \$5 cents, is expected to be as successful as the one held last year. Business for Showboat Canadians is 10 per cent ahead of last season. Saturday night cruises are now as big as Sunday night rides. Sunday afternoon cruises for Canadians are going over big.

Award Pulls 40,000

SPRINGFIELD, Mass., Aug. 24.—More than 40,000 jammed the midway to Riverside Park, Agawam, on August 16 in a Ford car giveaway by the park management. It was the largest crowd so far this year, tying up traffic on the main U. S. highway on which that park is situated for three miles each side of the entrance. Tie-up lasted three hours and broke out again when the crowd began leaving at 1 a. m. It was climax of a 10-day promotion. So pleased were park officials that they began laying plans for another giveaway soon. Crowd that saw the drawing spent money before and after the award and made it the season's best night financially.

Plans Are Revived For Chi South Side

CHICAGO, Aug. 24.—Plans for a South Side amusement park, launched about four years ago but which fell thru for lack of financial backing, have been revived. A new company known as the City of Mars Land Co. has been formed with G. H. Hildebrand, W. Rowan and H. C. Damm Sr. as incorporators, and it is proposed to build an amusement park along the east side of the Illinois Central Railroad tracks in the vicinity of 23d street.

Plans, which are still in the tentative stage, are said to include a 1,000-foot television tower, an auditorium having seating capacity of 20,000, an exhibition building and rides, shows and concessions. Company is said to be negotiating with the L. R. Railroad for acquisition of the necessary land.

Original City of Mars plans contemplated building a completely-roofed park on site of the old White City on 63d street. New location is only a short distance south of the Loop.

Oakland Beach, Rye, N. Y.

The writer paid an informal visit to this beautiful park with its rolling green lawns and mile-long stretch of bathing beach and Manager Dixey said the season has been very satisfactory. The Friday every Wednesday, sponsored by the town of Rye, has brought out large crowds of bathers. Mrs. Al (Little Miss) Joe) Peunte says trade has been good at her grill and night club, which this season featured the Four Strings. A veteran employee is Whinnie Sherman, last of the two-gull shorties made famous by Bret Harte and the Lone Ranger. Major Max Taylor, another vet in service, is better known as the man who has a lap both sitting down or standing. Patrolman Mike (Budge) Wallace is considered quite an authority on spaghetti and hot peppers. Alfred Hilger has the refreshment concession. Joe Stent, of the County Police, is a daily visitor, spend-

Acts Factor in Kennywood Lift

Drawing 1,000,000 since Pittsburgh opening in May, outings have increased

PITTSBURGH, Aug. 24.—Business this year has been best since 1937 in Kennywood Park here, said President A. Brady McSwigan, with the new Dipsy Doodle the most popular ride. Mitchell Agree and Johnny Long's bands the most popular, and Follenberg's Bears and Power's Elephants best received free acts.

Attracting about 1,000,000 since opening in mid-May, the park to date has hosted 160 parties, five more than last year. The bulk of business in Western Pennsylvania is organized outing patronage.

An important factor in booming business, despite a cool May and rainy June, President McSwigan believes, has been the caliber of free acts. Talent, booked thru George A. Hamid and Deane-Carruthers, has included Three Franks, Woodford's Dachshunds, Power's Elephants, Hammett Family, Fanchon and Fanchon, Aerial Ballet of Hollywood, Stuart Artists, Carl Wallenda Troupe, Hallenberg's Bears, Lorenzo and Vikl, Antalek, Bobby Whaling and Parton and Young Nelson Troupe.

Opening August 26 for a week is the Theatre-Duffield International Fireworks Waterworks with cast of 50. Presented previously only at Coney Island, Cincinnati, it will include stinging gondoles, water ballet dancers and aquatic fireworks. It will be produced on the Kennywood Lagoon.

Swimming pool business has equaled last year's to date, despite 22 days of rain in June.

Band bookings for the dance pavilion were split this year between Music Corp. of America, General Amusement Corp. and Frederick Bros. Presented consecutively were Mitchell Ayres, Ben Young, Benny Burton, Jim Walsh, Clyde Knight, Johnny Long, Tiny Hill, Mal Hallert, Lou Brown and Earl Melton. Lawrence Walk opens on August 29 for the final week. Following Ayres and Long in popularity were Breeze Hill and Hallert. For the first time in years Kennywood played no one-nighters. Ten of the orchestra played concerts on Sunday, when dancing is banned by Pennsylvania law.

Largest picnic crowd was 25,000 and several others drew about 20,000. Action of the park that gained favorable comment was an announcement that children who were unable to use school picnic tickets before expiration of validity (See ACTS IN KENNYWOOD on page 50)

ing much time communing with nature at the wild life pool. Park closes on Labor Day. J. W. G.

No Instructions Needed

TRUTH of the following from the house organ of Playland, Rye, N. Y., is vouched for by R. S. Uzzell, head of the H. S. Uzzell Corp. and secretary of American Recreational Equipment Association:

A. F. Uzzell, manager of the park's "Ocean-in-a-Tank," was doing a lot of reminiscing about two men who once came to Playland and took a ride on his Scotia Bays. He told how the first one thru the gate was given the usual courteous instructions on running the boat. "An the customer, a tall man of Germanic or Scandinavian origin, didn't listen very carefully, and gave no sign of understanding; it was with some misgivings that the operator pushed his boat out from the dock. He repeated the instructions to the man's companion, and commented to him that his friend seemed to be doing very well, which indeed he was; in the words of the manager of the Scotia boats, "The fellow simply sailed circles around everybody else, and didn't touch a thing. I called attention to this fact to the man's friend, who replied with a smile: "Well, he ought to be able to steer a boat, he's pilot of the Bremen." It was undoubtedly the same skill that enabled the Bremen to outwit the British warships waiting to catch her on that sensational dash from America.

Flint Pick-Up 20% As Shops Resume, Acts Offered Again

FLINT, Mich., Aug. 24.—Business in Flint Park has shown a pick-up of 20 per cent over last year, said Manager H. L. Firestone. Better working conditions in Flint automobile plants, with greatly decreased periods of summer shutdown have helped.

Picnics have been promoted more intensively and are a factor in the business increase. Union organizations, especially, have become a major source of picnics, to some extent replacing factory-sponsored outings. Free rides have not been necessary to secure picnics of this caliber either, Manager Firestone said, the free-ride policy having been tried only twice during the season. Reduced rate tickets, ordinarily giving a 10-cent ride for a nickel, are offered as best inducement.

Free-act policy continues this season, each act appearing for a week. Seasonal Actos are playing currently. They are to be followed by Ella Carver.

Bathing beach has made a substantial comeback in the past two seasons, with (See PICKUP IN FLINT on page 50)

Cincy Coney's Fete Bows to Huge Crowd

CINCINNATI, Aug. 24.—Estimated attendance three times that of last year for the opening of the annual Carnival of Fireworks and Festival of Light at Coney Island, August 23-September 2 here yesterday was cause of an expression of deep satisfaction by officials. Aiding the draw, they said, was a Newport (Ky.) Nixed Day.

Huge crowds gathered on the mall to see the Peaches Stryker, Arvid Comets, who played the carnival last year; Great Peter, "The Man Who Beats Himself," and Theatre-Duffield Fireworks Co. displays, under direction of Ray Anderson. Powerful colored searchlights, playing about the darkened park during nights, augmented displays. Attractions were well received. Dick Stabile's Orchestra opened in Skatell Ballroom the same night and drew a good crowd.

A promotional stunt in connection with the carnival backfired this morning. President and General Manager Edward L. Schott has booked Alvin (Shipwreck) Kelly for a 12 1/2-hour continuous stand atop a Esquibo on the Steamer Island Queen, which pits between Cincinnati and the park. Kelly began his stand at 8:13 p. m. yesterday, but was ordered down this morning "for his own safety" by a federal boat inspector.

EDNA ACKER reported her Congress of American Indians is entering its sixth week in Coney Park, Baltimore, with the troupe is Col. Zack T. Miller.



G. HODGES BRYANT, who is managing director of Willow Grove Park Fair, Philadelphia, an event conducted by Park Manager E. E. Foehl, who also is president of Pennsylvania Amusement Parks Association, not only to extend his park season but as an experimental move in easy and means to increase park revenues. A need for exhibits and a fair atmosphere being evident among patrons, Manager Foehl intends to develop the display into an annual of the 1940 effort measure up.

Briefs From All Around the Field

DETROIT.—Swimming pool in Eastwood Amusement Park here has been reopened, with completely repaired filtration system, recently destroyed by fire.

CHALFONTE, Pa.—Forest Park here has added The Magic Wonderland of Nursery Rhymes, a walk-thru center, to those in Blackpool, England. They are illuminated and depict nursery rhyme stories.

CLEMENTON, N. J.—Clementon Lake Park has instituted Penny Days on Fridays for remainder of the season. Two pennies admit adults and kiddies to any ride or other attraction from 1 to 5 p. m.

PITMAN, N. J.—Organ playing old-time melodies at the Merry-Go-Round in Aleyon Park came in for plenty of attention from feature writers last week, marking its 35th year. It was first played in Milan, Italy, created by Gavelli Organ Co., Brevette, France, for one of those gay cafes in the Latin quarter. Fred Dolly, who operated an amusement park called Little Coney Island, now

Hudson County Park in Northern Jersey, bought the instrument to this country in 1921 and it was installed here in 1936. Since brought to America, it has been electrically operated.

DETROIT.—Loula Wagner, manager of Jefferson Beach Amusement Park, is recovering from an emergency appendectomy.

AC in Drive for Exhibits

ATLANTIC CITY, Aug. 24.—Led by Mayor Tom Taggart, Jr., Atlantic City has started a drive to attract national exhibitors once more. There was compiled a list of 80 exhibitors at the New York World's Fair for whom it was felt the Boardwalk would be an excellent medium on which to display products. The mayor's invitation, in form of a large brochure setting forth facilities here, was sent to presidents of concerns such as Ford, Chrysler, General Motors, General Foods and 78 others.

The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, Care New York Office, The Billboard)

Ya Perfect Host

Such has been written here about Paul E. Huedepohl, head of Jamieson Swimming Association, who was recently vice managing director of Jamieson Beach Park, Portland, Ore. And much has been written recently in local dailies about national AAU women's swim and diving champs held at that park's pool. This is to tell how Paul cared for the sex of girl swimmers who descended upon his hot-as-small aquatics establishment, U. S. Highway 99, north of Portland city limits.

On the sports pages, however, there was nothing about the swell accommodations arranged for contestants at the 1940 Multnomah, about seven miles from the pool, official headquarters of the national swim committee, and its babies bulged with swim stars. Some of the girls, those who drove to the national, stayed at Portland Auto Camp, said to be largest in the Pacific Northwest. G. L. Emley, manager, co-operating with Paul, just couldn't do enough for the visiting mermaids.

After the first day's races on August 18 a fair dance for the contestants was staged by Huedepohl in Jamieson Beach Ballroom, with Jan Garber and his orchestra. Following day many of the girls took in the night-seeing trip to Timberline Lodge. Mt. Hood, planned by their host. When they returned to the city the girl swimmers were guests of Multnomah's athletic club girls swim team, at which Gov. Charles A. Sprague of Oregon presided. Any of the girls who made the trip to the nationals will say that besides the thrilling races, the activities arranged made it one of the outstanding swimming excursions, one that will remain in her mind for a long time.

I have taken time out to give "beached-croquet" activities at the nationals because I recently attended some swim meets where there was a different kind of hospitality. Many pool men feel that what they give out a few medals to the winners their job is done, not realizing that the entry field as a group can be a good walking advertisement for a pool. Swim contestants appreciate little things done in their behalf and dislike to feel that they are being used as publicity bait which, I regret to add, they sometimes are.

More on Meets

Aspeos of the fine manner in which the nationals were conducted, I wish to pay homage to Matt Sedgwick for his expert handling of swim competitions. It would pay some pool operators to watch men like Huedepohl on the West Coast and Sedgwick in the East, at New York's Jerome Cascades pool, conduct races. Sedgwick's meets never result in complaints from swim patrons. Usually when a tank stages races requiring use of the pool for a time some bathers, not interested in such competitions, put in a squawk. Many pools have discontinued races for that reason. When Matt puts on a swim meet at Jerome Cascades he posts a sign in front of the box office at least two or three hours before the first race starts, letting patrons know that the pool is to be used for races at a specific time. He has discovered that such announcement eliminates the usual complaint. "I only came to go swimming and unless I can use the pool I want my money back." He reports that his customers have not noticed a single patron walk away after reading the race sign. On the other hand, he has found that some lobby-lounger-inners have actually been enticed to buy admission tickets when they learned there were to be races. Swim races can be made most successful for commercial pools. It's all in the way it is done.

Joe Heller, Miami Beach (Fla.) hotel operator, is putting on some fine water therapy at his new Boreas Lake (N. Y.) Duff Beach. One bathing establishment concentrates on handball promotion to New York Coney Island's Ravenhall baths, ably publicized by Mark Kinsler, former Brooklyn sports scribe. Vic Lawson, English swim tutor, tells all in The Cosmopolitan magazine on how he taught the Duke of Windsor and other luminaries to swim. Vic used to teach swimming at Shelton indoor pool, New York City. Many of the mermaids who competed in the recent nationals went home by way of Los Angeles and Hollywood. While there they forsook commercial pools and the beaches, which were waiting with open arms, for the private pools of some of the stars, whose girls they were.

Gains Top Losses By Big Percentage

CHICAGO, Aug. 24.—The number of percentage decrease in grosses for the season up to and including August 10, in comparison with 1939, in the same reports received here at offices of Secretary A. H. Lodge, National Association of Amusement Parks, Pools and Beaches, show that total increases in 1940 of 101.2 per cent compare favorably with total decrease of 35.2.

Comparisons for the period show: Alabama, 16 per cent less; California, 12 per cent less; Eastern Canada, 22 per cent increase; Northern Illinois, 2 per cent less; Maryland, 15 per cent increase; Michigan, 18 per cent increase; Eastern Missouri, 5.3 per cent less; Eastern New York, 5.9 per cent less; Midwest New York, 9.3 per cent increase; North Carolina, 4 per cent less; Oregon, 91 per cent increase; Eastern Pennsylvania, 2 per cent less; Midwest Pennsylvania, 12 per cent increase; Wisconsin, 10 per cent increase.

Gains for outnumbered decreases in operating grosses for the period, August 5-10, compared with the corresponding time last year. A breakdown shows: Alabama, some; California, 10 per cent less; Eastern Canada, 14 per cent increase; Northern Illinois, 5.2 per cent less; Maryland, better; Michigan, better; Eastern Missouri, 23 per cent less; Eastern New York, 7.8 per cent increase; Midwest New York, 15.4 per cent increase; Northern Ohio, 21 per cent less; Oregon, same; Eastern Pennsylvania, 10 per cent increase; Midwest Pennsylvania, better; Wisconsin, better. Weather conditions were practically the same as in 1939.

Per capita spending from August 5-10 this year showed a gain over the period of 1939 of 13 per cent in Eastern Canada; 10 per cent in Northern Illinois; 7 per cent in Eastern Missouri and 3.4 per cent in Eastern New York. Gains were also registered in Eastern and Midwest Pennsylvania. There were decreases in California and Wisconsin and business in other localities was about the same. Free acts were reported as business aids in Michigan.

Long Island

By ALFRED FRIEDMAN

Amusement men from local resorts will be of the scene at the World's Fair grounds in Flushing prior to dismantling work in the fall in hope of acquiring some of the salvage. Promoters have expressed interest in some of the big projects in the amusement zone, and the odd part of it is the fact that many of the get-ups were drafted from island beach resorts, particularly the Rockaways. There has been talk of transplanting some of the industrial exhibit buildings to the beaches.

The Jones Beach "kiddie playground" for grown-ups, which attracted a raft of publicity in the early spring, came to a sudden halt, the officials say, it'll be open again in the fall.

Wildwood, N. J.

By M. H. ORODENKER

Rain in metropolitan areas kept down week-end crowds here on August 17 and 18 to average levels. Hunt's Ocean Pier on Saturday, August 17, with Mal Hinkle's Band playing a week's engagement, attracted up 2,400 admissions, satisfactory to Guy Hunt and Bill Gerst, pier operators. Pier's annual Mardi-Gras Night will be held on August 29, all night clubs in town to contribute talent.

Hunt and Gerst will keep the pier open until September 9. Herby Woods, a favorite in Stadl Ballroom, returned on August 24 to finish the season, with Jimmy Dotson to be added for Labor Day Sunday program. While the pier proper closes on September 9, Hunt and Gerst may open week-ends during September, weather being favorable. After the season Gerst returns to Philadelphia to manage Hunt's Rockland Theater.

Once May is making an effort to extend the season by baiting early autumn as "Golden Days," citing advantages of vacationing after Labor Day.

ENJOYMENT of the Flying Bombs in Buckeye Lake (O.) Park runs from August 27 thru Labor Day, reported Roy G. Valentine.

LA VENUE Eights acrobats, are in Buckeye Lake (O.) Park, reported A. M. Brown, park manager.

American Recreational Equipment Association

By R. S. UZZELL

New York World's Fair amusement concessionaires are beginning to make disposition of their property, to be removed at the close of the exposition. The Bob Sled and Aerial Joy Riders go to Hershey, Pa., the writer is informed. Parachute Jumps go to Steeplechase, Coney Island, N. Y., according to statement of Commander Strong. Several amns are likely to be consummated this month. Many buildings with steel framework bolted instead of riveted can be salvaged for addition to factories being government wartime work. All are anxious to complete definite plans soon so as to avoid any penalties for non-conformance with conditions of contracts. Neglect beyond specified date allows the exposition corporation to demolish and assess the concessioner. The interesting concessioner will not be caught napping.

About Lake Compounce

Despite changing times and national and lesser calamities, a fine little natural park at Bristol, Conn., pursues the original tenor of its way. Annually it produces a nice gathering for the owners without the hustle, perplexities and hazardous risks of the large resorts with their colossal investments and compulsion to keep out in front all of the time to meet man-killing competition. It is now in the hands of the fourth generation. The original grant is direct from the Indians to Norton and has descended in an unbroken line to the present Norton, of Pierce & Norton, present operators of Lake Compounce. The only day access to the lake was by horse-drawn vehicles. The old barn which stabled the horses, stalls and all, is intact but used as a storeroom. Then came the bicycle days when a building with racks for checking bikes was required. It also is standing. Present indications are that it may come into use once more. Now there is an ample area for parking cars. We wonder if ultimately it will have a landing field and hangars for planes.

A natural system retreat with a small but beautiful lake affording boating, including three speed boats, bathing and fishing, it provides permanent homes for the owners, their descendants and families, who are contented and abreast of the times but minus its operative wires. Some of the plant operators could well look in on this serene picture for consolation. After all, it is not how much one takes in for a season but how much one can have left at the end of the year, plus contentment and some enjoyment with friends and of life's pleasures as one goes thru life.

Savin Rock's Appeal

At Savin Rock, West Haven, Conn., they have not had a very good season, but they are talking of improvements and betterment for 1941. This place has a hold on the people that brings them back year after year. Breech Street there, like Surf Avenue at Coney Island, N. Y., always has its throngs on week-ends.

Doubts and fears that there will be no Mardi Gras at Coney Island, N. Y., are all over. Signs are up at this world's playground setting the dates as of September 9-15, one week earlier than it has been for many years. Each year for the past 20 has been called the last one, but it still abides as the last chance each summer to blow off steam before fall activities set in for good. There is always a new crop of young people to taste the joy of clowning and walloping the unsuspecting with a good dose of confetti and there are always plenty of providers of that commodity.

Palisades, N. J.

By CLEM WHITE

Weather man's work helped a lot. Leo Nimms holding up thrill assignment, while Mike Riley and his Music Cross Band and Round Orchestra supplies

AMUSEMENT CONCESSION FOR RENT HAMILTON BEACH, ONT.

We are open to receive proposals for the lease of the Amusement Area at Hamilton Beach, consisting of 1000 sq. ft. area containing Dance Hall, Bath House, Restaurant, Pavilion, Refreshment Booth and sufficient space for Merry-Go-Round, Ferris Wheel and other attractions. Location is adjacent to the City of Hamilton on one of the best beaches on the Ontario. Terms lease 1941-1942. Full and complete details on request for 1941 and following years. This is a money making under good management. For further information apply to:

W. GREENWOOD, Secretary-Treasurer, Burlington Beach Commission, Hamilton Beach, Ont.

the stage. Jim Corcoran finds much interest in crowds that appear when show permits; Sam's goes for Harry Frankel and Joe Weinstein.

Mrs. America of 1940 will be selected shortly, with everyone co-operating, including newspapers. Celebrities already given roles as judges for free stage attractions, and stars at the stage of the Casino are Mal Bailett, Reggie Childs, George Hall and Dolly Dawn. Creamer and Dyer team appears to be our baseball champs.

At the pool Phil Smith, despite a slow start, has managed to keep the tank about even with previous years. Many bits of promotion on the part of Bert Nevins could be the real factor. We have many folks who feel that additions to the park this year have increased enjoyment a lot.

WEBER'S Duke Ranch opened in Seaside Amusement Park near Reading, Pa., on August 13, featuring Eddie Polo, stunt man; Tom Osborne, magician; Paul Mohr, comic; movieland's Betty Boop; Georgia Crackers, of WEBB, and radio's Deep River Boys.

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W. GREENWOOD, Secretary-Treasurer, Burlington Beach Commission, Hamilton Beach, Ont.

Coney Island, N. Y.

By SAM ABBOTT

Coney Island concessioners got a tough break the week-end of August 17 and 18 when rain on both days kept people from patronizing games, rides and shows. Cool weather the first part of following week cut down beach traffic slightly but helped attractions. One of the biggest symptoms of the season was noted on August 20 when fireworks displays off the Boardwalk were resented after an interruption of two weeks by bad weather.

The committee named to complete arrangements for Mardi Gras, September 9-15, is well into its work. An interesting incident in connection with the raising of funds for the event has come to light. A friendly source reveals that when funds were lagging and the committee was about to throw up in disgust, employees of Pelitman's Arcade, both men and women, volunteered to contribute 10 to 15 per cent of a week's salary to make up the deficit, which would make the 1940 event possible. A spokesman was selected and Erwin Gottschalk, Pelitman's manager, was told of the plan. He in turn placed it before the Coney Island Carnival Co., which rejected it. When it was revealed that such enthusiasm for the affair existed on the Island canvassing was renewed, with the result that a sufficient amount to do the thing up properly was secured.

Eddie Yama operates four Yamagata bird concessions on the Island. His name has nothing to do with the name of the bird, which in Japanese means "little mountain bird." Bird gets a single hemp-seed each time it performs—evidently taking a tip from trained seals. Burt Danbury has added Helen Lee and Juanita MacKay, formerly of Dupont the Lady, to his Proctor Albee show in Luna Park. Ray Dowry, who is featured and claims the record of 21 minutes and 45 seconds in the Ice and Soda Pond, who has an 18-minute mark, are still here as part of the original set-up. Milton Hieckler is lecturer, Philip Troles is attendant and Eddie Alpin the talker in addition to handling the candy pitch.

Patricia O'Brien is new attendant at Seakins's Luna Park Fish Pond.

Last week Salvatore Ambrosini arranged Ed Sullivan and Gladys George for their autographs when they visited Red Ball in Pelitman's Arcade. This week he got Benny Baker. Rose Pinto is dividing her time between the boxes at Boardwalk and Cyclone Kiddie Rides. That vanilla fudge episode in which Neal Ryzimek is playing a "big" part brought forth the poetic urge from an anonymous writer whose identity could be revealed by studying the type used. Fred Canfield has good business at his ball games on Bowery and the Boardwalk, where Jerry Soffer, brother of Milton Soffer, of the coin machine field, is manager, and Phil Schlamberg and Daniel Paris are attendants. Jack Grana, operator of penny kick ball, always on Stillwell, plans to stay open as late this year as possible, which will take his season well into November.

Joseph (Soldier) Meyers claims the "Sultani Solin King" title. He also operates a bill game and nut stand. At Leo Tannenbaum's Carousel on Stillwell are Robert Goldman, Jack Schneider and Arthur Tannenbaum. Norman Goldman is on the door at Staph's old-time movies. Adeline and Joe Molat are completing their first season in the drink business. Graphologist Emanuel Deutsch is making plans to open the fair season at Minicolo. Harry Nelson has a strike game on the Bowery, returning to the Island after a 10-year absence. His pride and joy is a newspaper piece he got when he opened the season at Atlantic Highlands (N. J.) Amusement park.

From Brighton Beach to Sea Gate you'll find Seakins. A new one, Sid, is at Dupont the Lady in Luna with Harry Danzky, ex-manager of Spill the Milk. Abe Danaky is no longer at Days of 40 but at Lisa's Mile Sky Chaser. Star Follen is on a week-end schedule. Helen Hahn has donned a campus cap and gown to give her guests-young-see stand on Surf atmosphere. Helen Sayko is helper here.

Asbury Park, N. J.

By GEORGE ZUCKERMAN

Ops will go into the post-Labor Day season with a little better than an average summer, altho weather in the past 17 weeks has been nothing to cheer about. Unusual amount of rain, especially during peak evening hours, prevented what would have been a bang-up season. Heavy week-end crowds plus greater per capita spending brought everything out fresh.

All concessions will operate into early October in line with the drive by city officials to extend the season. Several ops plan to remain open all year, figuring on week-end play. These include Ike Harris and Harry Walters, fisher layout; Abe Rubin, indie game; Art Seger, Sportland and Casino Amusement Arcade; Nat K. Morris, kitchen judge; Red Ross and Bob Fontaine, kiddie rides and shooting stands; Bert Alexander, midge golf, and Dave Tewel and Jim Smith, duckpin and shuffleboard.

ACTS IN KENNYWOOD

(Continued from page 4A)

date because of rain could use the tickets in July.

A trend noticed by President McSwigan is the increasing percentage of patrons from distant points, West Virginia, Ohio and far away Pennsylvania towns have been represented by organized picnics and individual customers. Contributing causes to the widening of Kennywood's trade are better roads, the park's reputation and a drive for business by park bookers. The distant business is particularly welcomed because getaway patrons usually spend more than Pittsburghers. Also helping Kennywood this has been the demise of smaller parks in surrounding communities. Another significant trend, McSwigan believes, is increased popularity of attractions with radio and screen build-ups. At one-day shows Tom Mix, Tex Ritter and the Sons of the Stormers cash drew heavy crowds and the inclusion of Gamble and Ben used in the Jack Benny movie, boosted traffic the fortnight Patterson's troupe showed. Added attraction for children was Harry Fisher, clown, who paraded thru the park for seven weeks.

Officials include P. W. Henniger, secretary-treasurer; A. J. Wenzel, manager; C. E. Henninger, assistant manager; Herbert M. Appley, promotion manager; Walter Chapple, grounds superintendent; Roy Hoover, chief electrician; James Kennedy, dance pavilion manager; Harold Mansfield, announcer; John F. McLight, manager of games and novelties; John T. D. Tinson, pool manager; Edwin Venti, chief mechanic; Wash M. Wenzel, chief of fitting room and refreshment service; and Marie McSwigan, publicity director, who is author of a biography on Painter John Kane and The Weather House People, the latter to be published in September.

ERIE WALDAMEER

(Continued from page 4B)

Park Owner Alex Mueller, the structure of 63,000 square feet of seating and dancing space cost \$30,000. Niche bands making one-night stands are used every other week and grosses have been satisfactory. Regular 10-piece house bands, selected from territorial units, are changed every two weeks. At present Eddie Paul's Orchestra holds forth. Other units were Paul Burton, Vincent Patti and Gene Irwin. Admission is 44 cents per person. For one-nighters prices range from \$1 to \$1.50 per person. Name bands have included Larry Clinton, Tony Martin fronting Bob Zurke's Band, Will Bradley and Jan Savitt. Ina Ray Elwood is set for August 26. During winter the ballroom is kept busy with special parties.

New Funhouse Larger

The Hofmann, with facilities for 1,000, is a profitable unit. On Wednesdays and Saturdays it is filled to the rafters. Attendance on other nights is pleasing, with more than half the boxes occupied. There is no admission, cover or minimum, and entertainment is continuous and on a high plane. One or two headline acts are changed weekly. Fritz Kolbert is in his sixth year as emcee. Heave band in Bavarian costume, a house staff of singers and comedians and singing waiters and waitresses furnish entertainment. Tuffe Hobby Hooves are going over big. An informal atmosphere helps much to let down barriers.

The Funhouse, destroyed by fire last

year, has been rebuilt on a larger scale. Landscaping is far above average in quality and quantity. It includes a waterfront which is not used much for bathing, since near-by Proquee Isle Peninsula provides excellent free swimming. Gate is free, but there is a 10-cent fee for parking. Night rides and 13 concessions have been doing well and many picnicers have helped business.

Staff includes Walter Hansen, assistant manager; Paul Mueller, park superintendent; Elizabeth Johnson, secretary and cashier; Mrs. Ruth Mueller, restaurant manager; Don Brown, orangeade manager; John Harris, ballroom manager; Elva Liebaw, ballroom cashier; Fritz Kleece, ballroom refreshments; Ed Russell, ballroom floor manager; Steve Janiga, Hofmann manager; Walter Oberbony, Hofmann steward; Thomas K. Cooper, concession manager; and Charles Wallace, manager of stores.

Attractions and concessions are Merry-Go-Round, Charles Andrews; Kiddie Springs, Bob Johnson; Aerial Springs, Leo Adams; Old Mill, Frank Harwood; Funhouse, Carl Larson; Ben Hur, Oth Becht; Custer Car, William Fuller; Dodger, Robert Reynolds; pop corn and cigars, Charles Wallace; scales, Orvyn Kennedy; donkey, Gene Klein; shooting gallery, Arthur Scherzinger; penny stretch, Robert Albanan; photo gallery, Mrs. Robert Albanan; novelty stand, Mrs. Thomas Cooper; and Julia Poppi; string game, Mrs. John Lewis; quilt store, Edward Bricker; auto tickets, Tommy Brennan; dolls, William Sautter; blanket store, Henry Zimner; bingo, May Cooper; cigarot game, Henry Drzewski.

PICK-UP IN FLINT

(Continued from page 4B)

this year being the best in 30 years. Careful promotions and contacts by the new lessee, H. Maddox, are believed largely responsible for the gain.

Ballroom policy was changed this season, abandoning free dancing on all nights except Saturday and using records. Instead a 10-cent admission is charged and the result has been a somewhat higher caliber of patronage, with a distinct increase in gross, averaging 300 to 500 dancers a night. On Saturdays the ballroom is devoted to old-time and modern dancing, a policy new in its 30th year. It operates on a year-round basis. Arley Gardner's Band furnishes music.

Improvements were at a minimum this season, principal addition being 500 new tables in the picnic grove. One new concession, a Kenny Day Club, has proved successful. Park will remain open until September 8, closing the season with a CIO picnic.

Roster includes E. E. Berger, president and general manager; Edward M. Ovak, secretary; Pat Anger, superintendent; Capt. Ernie Boyer, George Sherbennell and Arthur Clark, police.

Rides include the Coaster, L. J. Donagan and his assistant, Frank Foster; Aerial Swing, Ralph Kuhl; Whip, Wayne Stramann and Assistant W. Hantz; Loop-o-Plane, Ralph Warkine; Bug, Kerler Braunstein; Miniature Railway, Bob-Eddie; Wren Dodger, Cletus Garant; Old Mill, Harold Bower; Flying Skooter, Gregg Clement; Merry-Go-Round, Rex Hobson; Whirlwind Racer, Ray Gurnan; Patrol, Joseph Hoffman; Octopus, Andy Grigg, and Pony Track, Anne Zyzanski.

Ballroom staff has Luin Frazier, manager; Mrs. Catherine Johnson, check room; H. L. Cooner, floor manager; W. M. Kelle, assistant; Mrs. J. Rose, matron. Skating rink personnel includes Buster McAuley, manager; Dewey Nertger, cashier; Art Bickertoff, doorman; Bill Lintner, music; Kenneth Greer, floor manager; Red Lamerod, skate boy; Mrs. L. Salvo, Mrs. L. Johnson, Mrs. E. Reigt, Sier La Vete, Mrs. C. Garratt, Mrs. I. Robb, Mrs. R. Martin, Mrs. R. Payne, Mrs. M. Davis, Laura Moore, Mrs. E. Berger, Mrs. Dorothy Watkins and Mrs. Ethel Harper, cashiers.

Leased concessions are photograph gallery, Mr. and Mrs. W. J. Smith; penny arcade, Mr. and Mrs. Clara Reicht; shooting gallery, L. Johnson; games and refreshments, L. L. Kerney and R. L. Kerney; ice cream, Hank Shelby, manager; Edie Burke, assistant; Forest Lanning, Beatrice Holden, Mr. and Mrs. Paul Thompson, Bill Johnson, Ray Riley, Dennis Sullivan, Sophie Lamrock, Clyde Staley, Ruth Van Arsdale, Harry Brown, Charles Dickel, Orylle Gilbert, William Holden and Ben Bernard, agents; Ben Halloway, Lyle Eaves, Geraldine Sherbennell, Joyce Van Norman, John Eberle and Jack Conner, operators; Harry Felt, bartender; Mary Forbes, cashier; Billy Roper, headwaiter; John Sherbennell and Walter Robb; kiddieland operators, and Arthur Clark, watchman.

Playland, Rye, N. Y.

By I. WILSON CLIFFE

With the end of the summer season now in plain sight, biz here is holding up wonderfully. Recent big outings were U. S. Rubber Co., Bayway Refining Co. and the Bremen from Morristville, Va. Current free attraction, the Great Whittender, who artists went over big. Next and final act will be the Antelaks, perch troupe. Park closes summer season on September 8, with fireworks every night at wind-up week.

Tommy Reynolds' Casino Band has a new recruit, Ralph Young, rapidly becoming a favorite with the White-hot dancing set. Rita Lullis is a veteran cashier of the O. O. Lindberg forces. Bennie Oddy has been transferred to bathhouse location. Astrology booth, with Ray Gregory managing, is doing nicely. So are the graphology stands. Wild Glas Bergman reports a highly successful season at his photo studio.

The big noise at the park now is the barbecue and moonlight sail of Playland employees to be held on September 8. Event is in the hands of a capable committee which is making preparations for a huge affair. Among its members are Dick Kuehner, Bruno Ligetzel, N. Hannon, Dave Ada, Frank Jagger and George Staples. Son of general superintendent George Baker will participate at Seaman (Va.) Military Academy in the fall.

Toird weather and rising humidity of the last few weeks have certainly pepped up biz to the nth degree. Talking about Baker, which we did a second ago, he's one of a large horde of Playland baseball fans. Winifred Colson, assistant wife of operating superintendent, Leo Brown, is booked for a nice route of hits. The usual crop of summer romances will soon bear fruit, with several weddings in the offing among personnel. Arthur Maros' fresh homemade candies are very much in demand. The writer has received an interesting letter from his old troping pal, Jack and Francis Turner, of St. Joe, Mo. Cal. I. Austin Kelly and Mrs. Kelly, of Miami, Fla., are at their summer home in Rye. Hasto Jurga.

Atlantic City

By M. H. ORDENKER

In spite of rain it is estimated that on Sunday, August 19, the resort had a crowd of 500,000. For the last August week pier put on biggest hills of the season. Steel Pier led off last Sunday with Tommy Dorsey's Band, with the Andrews Sisters a week-end attraction. Jack Teagarden's Band, took over on Monday for a week. Hamid's Million-Dollar Pier led off with Tom Mix and his Wild West show for the August 25 week, combining with Hamid's Jumbo Circus, current on the pier all summer. Jack Jenney's Band, with Eddy Morgan, have the week's music-making assignment and LeRoy Miller's NEW Radio News Headlines in the vaude house.

Harry Waxman, vet. Boardwalk showman promoted the annual "Night of Stars" on August 17, which brought out big games in show biz for the charity affair. Beer's total bank deposits prior to the heat wave, which started real crowds coming, were \$3,630,460 ahead of the same time last year. Baby Froyne, mentalist, appearing at Hamid's Pier with her mother, Princess Froyne, mentalist, and daddy, Magi Doe Irving, celebrated her 10th birthday anniversary last week, the 60-odd pier employees tendering her a party. Ann Lloyd, skater in Ice-Capades in Convention Hall, was named Miss Golden Skates in a beauty contest staged in connection with the show and will compete in the Miss America contest here next month. Samuel Dietel, local weatherman, brought joy to business and show interests by inaugurating a five-day weather forecast, instead of keeping everybody in suspense from day to day. Report that Atlantic City may be left out in favor of Camden when the State starts building out race-track. Members has local political forces lining up pressure.

REGARDING a report that an act recently in Clevelan (N. J.) Lake Park was the first non-aerial one there this season, L. J. Watkins, of Watkins' Animals, points out that his act was first having opened there on June 23, the management arranging a stage for the presentation.

Ionia Has 4 All-Time Marks

Best Gate Runs Beyond 325,000

Grand stand, parking area and auto racing hang up fair's biggest figures

IONIA, Mich., Aug. 24.—In a finale which left at least four all-time records in its wake, Ionia Free Fair, August 12-17, ended its 20th year with the most successful showing in 10 years and possibly in its history. Howard O. Lawrence, lifelong friend of Fred W. Green and Fred A. Chapman, co-founders of the fair, who died during the past three years, announced as fair president that an all-time record attendance was estimated to have been more than 325,000 compared with 227,000 a year ago. He followed the method adopted by Chapman, who multiplied total paid grand-stand attendance by 1 1/2. Visiting fair officials expressed amazement that a city of 6,800 could attract crowds 50 times its normal size.

Another all-time record was that of paid grand-stand attendance, clocked at 177,250, an increase of 11,244 over 1939, and largest in fair history for six days and nights. Fair officials said late harvest and threats of rain kept many at home during the day and aided in keeping night crowds high. It was the general opinion, however, that temperatures running in the high 80s and the damp atmosphere kept many off the grounds in daytime. Heavy losses were (See IONIA RECORDS on page 54)

New Kids' Day Top for Sedalia

SEDALIA, Mo., Aug. 24.—The 40th annual Missouri State Fair here, August 18-25, opened on a Sunday and will close on one. Heretofore it has run from Saturday to Saturday and the new departure evidently has proved more successful than the previous setting. Last year on Sunday the fair drew its largest attendance of the eight days with ideal weather. Sunday attendance was off considerably. Rain fell Saturday afternoon and night and Sunday was cold with threatening clouds. All-time attendance was below that of Sunday last year, it exceeded the opening Saturday last year.

Monday, with cool fair weather, broke all records for Children's Day. Charles (See NO. KID'S DAY TOP on page 54)



MABEL L. STINE, secretary-manager of Missouri Free State Fair, Jackson, who is proceeding with plans for the 1940 annual after a flurry of doubt as to its continuance, raised by Mayor Walter A. Scott, ex-officio fair president, who declares the State should grant financial aid or take over operation from the city. Entertainment bill will be intact this year but curators will mark some other departments. Miss Stine, one of the notable women fair managers of the country, has held her post since 1916.



RUNNING DAY AND DATE, the 1940 fair plotted by these managers pictured some records in weather that was not entirely desirable and made the prospect bright to heads of other major fairs to come who take the two annuals as an early gauge of the season. General Manager E. E. Irwin (left), Illinois State Fair, Springfield, August 17-23, has been associated with that annual 17 years. Secretary-Manager Charles W. Green (right), Missouri State Fair, Sedalia, August 18-25, took the post in 1933; is a noted horse breeder and show judge and boosted the fair to new highs with adoption of the "Everybody Pays" policy.

"Who Said Fairs Would Take Rap In 1940?"—Hamid

NEW YORK, Aug. 24.—George A. Hamid, this week blasted to smithereens a theory by critics, diehards and just plain pessimists that 1940, a year of international hostilities, a Presidential election and other alleged hurdles, would hamper fairs on revenues. Marked big with a capital B in his report book were the renewals in Skowhegan, Me.; Gouverneur, Batavia, Norwich, Boonville, Lockport, Whitney Point and Attamont, N. Y.; Petersburg, Ont.; Charlestown, P. E. I.; Barton, Va. and a string of others.

Skowhegan, he said, broke all records, beating '39 by a good 20,000 customers. Batavia drew several night grand-stand sellouts. Charlestown, which transferred its event into an old-home week idea, put on an intensive ad campaign plugging attractions and reaped a harvest.

The booker said his revenues were all well received. These include Echoes of Broadway, Fantasies of 1940, Paramount Revue, Bazza Moderne, Glamor Girls Revue and Golden Gate Revue. He predicted that Canadian fairs will do much better than anticipated and said that those already held fared "surprisingly well."

Miss. State Continues; Mayor Gives Lapse Warning To Solons

JACKSON, Miss., Aug. 24.—Continuation of Mississippi Free State Fair here thru 1940 and 1941 on a curtailed basis of 60 per cent in appropriation by the city of Jackson, fair sponsor, was announced this week by Mayor Walter A. Scott. The mayor, ex-officio fair president, warned "that unless the Legislature makes an appropriation to the city by 1942 or paves the way for the State to take over its operations, the fair will be discontinued indefinitely."

One official pointed out that the 1940 fair must operate with these eliminations: No premiums for cattle and poultry, elimination of all parades and street demonstrations, curtailment of appropriations for music and school bands, curtailment of floodlights, no free parking space and cancellation of time usually given by city employees. We'll do the best we can under the circumstances," Mayor Scott said, "operating only the liberal arts and agricultural exhibit buildings and the midway and grand-stand shows, which will be equal to anything we ever have had."

The president, stressing that the fair is Statewide in scope, called attention

N. Y. State Fair Nitery

SYRACUSE, N. Y., Aug. 25.—For the first time in its 400-year running, there will be a night club at the State fair here opening tomorrow. Paul Remond, operator of Riviera Hotel, has the concession, which looks as tho it might open a new market for cabaret artists.

In the layout will be a nine-piece band and a company of 20, with two lines, the cocktail girls and the strikers, both handled by Al Norton. Also set are O'Connell and Moore, novelty team; Christine and Ray, ballroomists; Danny Roche, novelty, and vocalist Joanna Latere and Linda Carroll, with Norm Mercer's band. Peter Randall in music.

Off-Season Hits Bad Axe; One Day Tops

BAD AXE, Mich., Aug. 24.—Attendance at Bad Axe Fair on August 18-17 showed a drop to 35,000 from last year's 50,000. Decrease was attributed primarily to late harvest in Eastern Michigan, due to cold weather early in summer. Condition is typical of Michigan's "Thin Air" and of the State except for the central portion, which was more sheltered.

One increase was chalked up, Chiles (See BAD AXE FAIR on page 63)

But Juice, Not Jack

DETROIT, Aug. 24.—Beer will be out at the 1940 Michigan State Fair as the result of the ban by Gov. Warren D. Dickson, as recently reported in The Billboard, but apple juice will be okay. Board of managers granted a special permit for unadorned apple juice this week, restoring a former stand that would have barred it.

Ill. Gate Rises; Fun Zone Up 13%

SPRINGFIELD, Ill., Aug. 24.—Final figures are expected to show that the 65th annual Illinois State Fair, August 17-25, will break all records, said E. F. Irwin, general manager. Attendance figures for openers were given as 60,000 on Saturday, opening day; 110,000 on Sunday; 100,000 on Monday and 90,000 on Tuesday. With exception of Sunday, with rain part of the day, estimated attendances were over corresponding days last year. That patrons were spending freely and attractions and concessions were doing excellent business was attested by the fact that gross of Ikenette Bros.' Shows was 13 per cent over that of Beckmann & Corey Shows last year for the first 200 days, while taxes tax collections 14000 concessions other than those of the carnival showed an increase 5 per cent over the first three days of 1939.

All exhibits and entries were about on a par with those of 1939, total premium money being \$181,000. Fair officials stressed the junior division with the result that on opening Saturday it was estimated over 30,000 youths, boys from 4-H Clubs and Boy Scout troops, etc., were on hand. In the junior department 500 boys and 800 girls, pick of various (See ILL. GATE RISES on page 70)

Wis. Count Cut By Sunday Rain

MILWAUKEE, Aug. 24.—Attendance was 234,651 on the first five days of the 90th Wisconsin State Fair, West Allis, August 17-23, 12,618 less than on the first five days last year. Difference was called due chiefly to a rainy Sunday afternoon which clipped customers by 14,951 under the corresponding day last year. Bad weather necessitated calling off AAA auto races Sunday afternoon and they were featured instead Tuesday afternoon on a combo program which included harness races. This bargain bill drew nearly 18,000.

Saturday's opener attracted 26,222, 2,222 more than last year. Aviation and Defense Day, afternoon grand-stand attraction was AAA motorcycle races with Woods Castagnary, Bridgeport, Conn., breaking the national AMA record in the feature 20-mile professional race by setting the distance in 15 minutes 21.8 seconds to shave off nearly 10 seconds from the old mark set here last year by Tom (See WIS. FAIR Wks. Gate on page 54)

Big Advance Sale Prospect In Reading, Reports Swoyer

READING, Pa., Aug. 24.—Secretary Charles W. Swoyer announced placement of 25,000 membership strip tickets to the 1940 Reading Fair, with all indications pointing to a banner advance sale. "Improved business conditions may have some bearing on the heavy sale we are having," he said, "and fair officials are confident that the block of 25,000 strips will be sold before the fair, giving us 100,000 paid admissions before the gates open."

Johnnie Lynch and His Death Dodgers will open the fair on Sunday, with Pennsylvania's only Grand Circuit racing taking over the track on the next day in a five-day meet. Lucky Tater will appear Saturday afternoon and night, with AAA auto races under Hankinson Speedways closing the fair on the last Sunday. Capt. Frank Frazer will crash his airplane into a house Monday night, bearing spotlight with promoters of Gao. Foster's Roxyettes, nightly revue, and fireworks.

Cedric & Wilcox Shows will again be on the midway, with Victoria Escenthal being shot out of a cannon twice daily. Daily grand-stand acts will include Le Tote, Chirpy Bros. Circus, Furraza Trio, Paul Chapman's Musical Fair-actors, Four Legends, Flying Comets and Waukegan Troupe.

Town Fairs Association--Its Value

NEW YORK State Association of Town Agricultural Societies has formed 40 years ago and has since been functioning actively as an organization to promote and protect the best interests of the various town agricultural societies which make up its membership. Although composed of only 14 town fairs in New York State at present, there was a time even within the last decade when they numbered 20. Before the turn of the century only a few fairs were receiving State aid in New York. Then the State Association of County Fairs was organized and the members of that association all received State aid for the reimbursement of premiums. Only a very few town fairs at that time received State aid, so it was that the town fairs saw the necessity of organizing in order that they might obtain the same State aid as was then being extended to the county fairs.

I believe it was the late George E. Wilber, owner and president of Ontario (N. Y.) Fair, who took the leadership in this organization of the town societies, and the history of fairs in this State records that he was president of the State Association of Town Fairs from the time of organization over a period of about 20 years. Following Mr. Wilber's death, the late Gary A. Willard, Moonville, became president and continued in that capacity until 1935, when Harry Hixon, of the Afton Fair, succeeded Mr. Willard as president for one year.

Improvement of Fairs Result
During the last five years the writer has been president of the New York State Association of Town Fairs and in that capacity has had occasion to carefully study the benefits of the association, and is confident in stating that the association is entirely responsible for the original inclusion of town fairs for State aid. We have continuously taken the position that inasmuch as State aid was first obtained as the result of town fairs being organized, it is quite

Beneficial to Membership in Many Important Phases of Fair Activities—A Pioneer in Behalf of State Aid—Annually Keeps Member Fairs Alert to Modern Methods

By BLIGH A. DODDS

Important to maintain a separate organization in order to effectuate the continuance of this financial assistance from the State. However, we are indeed

BLIGH A. DODDS, who has been president of New York State Association of Town Agricultural Societies five years and secretary and manager of Gouverneur and St. Lawrence County Fairs 16 years, is on record as "a believer in clean entertainment and plenty of it and for a clean midway with properly diversified rides, shows and concessions." He has had an almost lifelong interest in operation of town fairs.

A resident of Gouverneur, he is chairman of St. Lawrence County Republican Committee, and a member of American Legion and Elks and Masonic orders. A graduate of Gouverneur High School, he attended St. Lawrence University and is a member of Alpha Tau Omega Fraternity. Several years' newspaper experience is reflected in his intelligent direction of news and advertising releases in fair publicity.

He is completing a drive for funds for a new steel and concrete grand stand for the fair which he manages. He has long been active in civic and county-wide agricultural affairs. He believes fairs should feature things of most interest to young people, such as 4-H Club exhibits, Future Farmers of America projects and high-school band contests.

fortunate in this State in having both an administration and Legislature favorably disposed toward the town and county fairs. Not only the governor and commissioner of agriculture, but many

members of the Legislature are warmly interested in this phase of community and county activity and are continually lending their support to these institutions. In fact, many members of the Legislature are active in the management of fairs in the counties where they reside.

During the early years of the Town Fairs Association it required strong leadership and continuous effort in order to share equally with the county fairs in the State appropriation. For many years there was very decided discrimination against the town fairs and if we had not held the organization together that discrimination could easily have continued. In reality, there is actually no structural or operative difference between the town and county fair, as the aims and purposes of both are identical. It so happened that some fairs were founded in county seats and others in towns that were not county seats and thus the former naturally were given the name of the counties and the latter in most instances were given the names of the towns in which they were conducted. For many years now both the town and county fairs in New York State have been sharing equally in the annual State appropriation of \$250,000, which is distributed among all of the fairs for the reimbursement of premiums paid. A fine spirit of co-operation exists between the town and county fairs and all are working toward one common goal, and this has resulted in the improvement of each and every one of the fairs now being held in New York State.

Aid Increased to \$400,000

A shining example of accomplishment definitely traceable not only to the town fair societies but to the county fair societies was enacted during the 1940 session of the Legislature when the two associations of these societies were largely instrumental in obtaining a substantial increase in the appropriation annually received from the State. For the last several years the appropriation to the fairs in New York has been \$250,000, and as the result of the Penny-Dunnigan pari-mutuels bill passed by the Assembly and the Senate and signed by the governor (now law, Chapter 254), this appropriation has been increased to \$400,000 a year with a maximum allowance to any one fair of \$3,000. The officers of both the town and county associations worked hard for many days to keep this appropriation in the bill, and there is no doubt that the influence of these two State-wide organizations had much to do with the final inclusion of that section which brought about the increase and thereby a much-needed financial boost for the town and county fairs in New York State.

Fair officers throughout New York are deeply grateful to Assemblymen Norman Penny, Nassau County; Senator John Dunnigan, New York City, and former Senator Frank W. Wall, now vice-president of United States Trotting Association, for the splendid work which they did in behalf of the fairs, for it was their leadership which had the most to do with passage of this bill. I also want to pay tribute to John H. O'Brien, Cortland, N. Y., president of the New York State Association of County Fairs, as he co-operated effectively in behalf of this important measure. The New York State Association of Town Agricultural Societies points proudly to its record in behalf of its membership as the best proof of its worth.

Fairs Advance Other Interests
Annually in Albany there is held a joint convention of the State associa-

tions of town and county fairs. The respective organizations meet separately in morning sessions and jointly in afternoons, while deliberations of both are concluded with a joint banquet and entertainment program in the evening. At the meetings fair executives gather from throughout the State to discuss and exchange ideas dealing with successful fair management. During recent years a round-table discussion has been engaged in by the town fairs with a question-box program bringing out every phase of fair operation.

In this manner the delegates from the various fairs learn from one another as to what features have been tried and found successful. The town and county fairs in this State are without question leading factors in the development of a better agriculture and a better standard of living, not only on the farms but in the communities where these fairs are held. The fairs operate in furthering the advancement of various county-wide farm organizations, such as 4-H Clubs, Granges, Farm and Home Bureau, pure-bred dairy cattle societies, horse breeders' societies and horticultural societies.

Entertainment Essential Factor

Although perhaps not pertinent to my subject, I cannot withhold a brief expression of my opinion regarding the great assistance which The Billboard has always been to the town and county fairs. We, of necessity, must always consider agriculture and its component parts the fundamental basis for the existence of our fairs, yet at the same time we cannot afford to underestimate the great part which the show business plays in the ultimate success of any fair. Thousands of people will throng the grounds and exhibition halls of any fair until early afternoon, carefully watching the prize live stock being judged and viewing the artifice and carefully prepared booth displays of 4-H Clubs, Granges, etc.

Yet when early afternoon arrives there is a natural urge on the part of any fairgoers crowd to turn toward a few hours of relaxation at the grand stand, where the music, the spirit and the laughs provided by today's streamlined entertainment bring the real climax to the fair fans' day of enjoyment. The show not only "must go on" but must be on every well-rounded fair program in order to spell success, and I shall showmen far and wide as factors all important to any successful fair.

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WDR 244, Sisseton, S. D., Contact: American Mill Camp, Legitimate Wheels only. Free Rich write. This should be the best fair in S. D. this year as we are having bumper crops for the third consecutive year. JACK MICHIG, Manager, ROBERTS COUNTY FAIR, Sisseton, S. D.

HOLT COUNTY FAIR

Monday, Oct. 22, September 12, 13 and 14 West Fairs, Decorated and Stock Show.

See J. A. VONDERBRUNN, 275 4th—See R. P. MAX.

ESE Preparing To Present Pretentious Revue on Stage

SPRINGFIELD, Mass., Aug. 24.—This year's annual Eastern States Exposition here will have as its night grandstand show feature Exposition Pollies of 1940, musical extravaganza presented on an outdoor stage, 80 by 140 feet. Complete with all scenic and lighting effects and a cast of 150, it will be augmented by 10 acts and fireworks. Musical score is to be interpreted by a 21-piece orchestra conducted by Charles South. Presented in five acts of ensembles, the show starts with an episode, Strike Up the Band, headed by Alan Rogers, lyric tenor. Blanche Brodley is prima donna and Ann Patherford premier danseuse. Grenadier Male Glee is directed by Edward Frank. Amirth Dance Ensemble, a group of 21 girls go thru intricate routines. Alexander and Santos Co., burlesquers of the stage dance, are in the show with a comedy skit. Other numbers in the revue are titled Like Fire, Snow White and the Seven Dwarfs, The Great Waltz and Flying Colors, a finale concluding with a mechanical novelty in which the chorus build an American flag which covers the stage. Acts will include high wire and acrobatic troupes, animal comedy acts and the Four Blindfold cowboy quartet. Production is said to be by far the most pretentious which the exposition has ever attempted to put on. To bring the show closer to the grandstand audience, the stage will extend 40 feet out over the race track when set up for performances.

Tops Them All! SOL SOLOMON World's Highest High Diver Actual Height of Rigging 122 Feet WINNER Mon's High-Diving Division The Billboard's Favorite Outdoor Performer Contest WINNER National Open High-Diving Contest Painesville Park, 1936 Now Featured N.Y. WORLD'S FAIR Just Completed 20 Weeks in South America DATES AVAILABLE For LATE SOUTHERN FAIRS Write SOL SOLOMON 1227 N. W. 27th St., Miami, Fla. or Care The Billboard 25 Opera Pl., Cincinnati, O.

A FEW WEEKS OPEN FOR LATE DATES Write OR WRITE TODAY THE STRATOSPHERE MAN Write the Highest World Act Care of THE BILLBOARD, CINCINNATI, O.

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CARNIVAL WANTED (4th Annual) PHILLIPS COUNTY FAIR HELENA, ARKANSAS, OCTOBER 2-5 INCLUSIVE Offering exclusive on Rides, Shows and Concessions. No gift, no gift, sex or geek shows. Write no time to write. HENRY H. RIGHTOR, JR., Pres.

NO. KIDS' DAY TOP

(Continued from page 51) W. Green, who has been at the helm for eight successive years, is given much credit for the successful plan. The fair is said to be by far the most pretentious which the exposition has ever attempted to put on. To bring the show closer to the grandstand audience, the stage will extend 40 feet out over the race track when set up for performances.

Junior Angle Featured The "Everybody Pays" policy, in effect for the fifth successive year, has been so successful that this year the fair dispensed with season books of tickets and everyone, including employees and exhibitors, paid 25 cents every time they entered the grounds. There were about 15,000 exhibitors, slightly more than in 1939. Premiums total \$53,000.25, \$9,000 being for prizes in harness racing from Monday to Friday. Largest number of entries for the 16 harness racing events were reported, 100 stotters and 334 pacers. Entries fell off somewhat in the five-stock division thru conflicting dates of Illinois State Fair, but smaller exhibitors hailed this as a break, as it gave them a better chance at prize money. Fair played up junior activities, which helped put over the big Children's Day, featured by a pageant of Junior Missourians, directed by P. G. Shelton. In the Society Horse Show presented at six nights from Sunday thru Friday in the Coliseum, entries were greater than in any previous year. Show is always a feature, as Secretary Green is known as one of the outstanding horse showmen in the country.

Auto races were set for both Sundays, grand stand and bleachers being packed with several thousands of standees at the opener, presented by Racing Corp. of America, John A. Sloan, president and general manager, and Art Swenson handling the events. Because of work necessary to get the muddy track in shape, start of the race program was delayed about 45 minutes. Today was Thrill Day, Capt. Bob Ward and His Holly-Wood Parade Aces taking over the afternoon grand stand.

R. D. (Duke) McGee, two years manager of North Iowa Fair, Mason City, and prior to that publicity director of Missouri State Fair, returned to handle duties of director of attractions, seeing that all grand-stand events went off smoothly. Everett Johnson's Cowboy Band furnished music for all events and shows.

Revue Is Outstanding Sidney Belmont, who booked the acts and revue, presented Edgar L. Schooley's Missouri State Fair Revue on the stage nightly. Schooley directing his revue and nightly grand-stand programs. Revue is outstanding with beautiful stage settings and gorgeous costumes. Comedy predominates thruout, with stellar acts advantageously placed. Numbers in order are opening ensemble number, Speeding the Show, fast and flashy; Ruth Lyons, prima donna, solo number

which she sings in splendid voice; Grand Family, comedy de luxe with a burlesque on hillbilly troupe; South of the border number by ensemble; a combination of Latin-American dances including rumba, tango and Spanish and Mexican native dances; Elmer Ciere and Company, novelty comedy act with Keller, the girl and the professor; Old-fashioned number, with double costumes featuring old-time song numbers versus jazz; Ruth Lyons, singing during the number while the Madelon Dance Quartet does a series of waltz and adagio dances in title style; Four Whiston Brothers, fast rilly and equilibristic routine; number with the ensemble in acrobatic costumes and in which Sandy Lange and Company, roller skaters, are featured and around which turn the number is built; Ted and Art Miller in a fast routine; The Rockingtons, who get worlds of laughs with their well-known act; finale, patriotic number appropriate to the current times, with flags and national anthem, in which the entire ensemble participates. Aerial Sky-Rockets, Ted Joe and Caroline Hodgins, do their aerial stunts on their high rigging. Vince Borrelli is musical director for the Schooley revue. Elaborate displays were presented by Theatre-Duffield Fireworks Co.

Big Task on Midway Patry & Little Shows, on the midway for the second successive year, made a jump from Bloomfield, Ia., closing there Friday night. Altho the midway was flooded with water and it was necessary to use special tractors to pull on the trucks, spread 300 boxes of straw and many barrels of shavings, the show was opened at 2:30 p.m. on Sunday. The carnival made a splendid appearance, with much new canvas in evidence.

James K. Huterl, director of publicity, initiated many innovations in advertising, getting up a complete new line of attractive art in all of newspaper advertising, some outstanding radio programs and attractive 24-sheet stands thruout the State. From year to year the fair is enlarging its advertising appropriation.

IONIA RECORDS

(Continued from page 51) as first encountered in bleacher seats. Equal increases were noted in sale of reserved seats. Reserved-seat sale in 1939 was \$3,991. For the first time a total of 9,834 paid admission to the grand stand Friday night, largest single night ever recorded. Last large night was on Thursday in 1938.

Midway Records Gain Saturday afternoon auto races created another all-time grand-stand record with \$123. It was believed postponement of auto races for two consecutive years as result of heavy rains might have caused the huge crowd. Cooler weather also aided, and ticket sellers were ordered to halt sales at 3 p.m. Events were again conducted by John A. Sloan, Racing Corp. of America. The fair parking lot at 25 cents also set an all-time record with 13,815 cars. In 1937 there were 13,792 for seven days instead of the usual six. Auto races were held on Sunday following rain on Saturday that year.

Beckmann & Greety Shows on the midway made appreciable gains, altho drops were noted during the first three days. Fair Secretary Ross Sells and Barney G. Greety, co-owner of the shows, said admissions totaled about 10,000 more than in 1939, when there were 222,578. Record in midway paid admissions is 265,893, set in 1937.

On Saturday Jimmie Lynch and his Death Dodgers drew 4,460, a decrease from 1939. Lynch's show was an improvement over last year's and his drivers tripled the number of wrecked cars. Highlight of Monday afternoon as predicted by Lynch was his rolling over of a used car and the collision of another used car after it had made a long leap over a new stock auto. Jimmie Hoagland and his troupe of 30 trained horses and 14 people were headlined in afternoon shows. Also here several years ago, he again had attentive spectators for his high jumping and dancing horses, chariot races, pushball, auto polo and two-horse bareback races.

Wednesday had an outstanding political gathering with talks by Gov. Luren D. Dickinson, U. S. Senator Arthur H. Vandenberg and Murray D. VanWagoner, State highway commissioner. President Lawrence was general chairman. Harness races on Tuesday thru Friday were in charge of Patrick L. Boehm, superintendent. Two purses of \$1,000 were awarded and prizes totaling more than \$4,000 were given. It is indicated smaller purses may be given next year and other features may replace part of races in 1941. Monday night's public wedding at which

an Ionia County couple were principals, drew a large crowd. Saturday night 30 Ionia County couples married, 20 years or more were guests of the fair on the stage in front of the grand stand.

Exhibits Have Increase In adding color to grounds, Allen M. Williams, county road engineer and a director of the fair association, placed more than 250 colored pennants around the race track, on the grand stand, on all high floodlight poles and from nearby every building. American flags were displayed from all buildings, flags being made thru co-operation of Ionia County WPA sewing project. Stands increases in premium entries and exhibits were shown. So large was the cattle and sheep display that tents were set up near by to care for the overflow. It was estimated the fair's largest farm-machinery exhibit was valued at more than \$500,000.

Magic on Wings, a 1940 edition of Barnes-Carruthers revue, was received with enthusiasm. Producer M. E. Barnes said the costumes numbered more than 300. Light gallophann raincoats were used during dancing numbers Monday night when a light rain fell. Fireworks again ended night performances, presented by Theatre-Duffield Fireworks Co. Some of the acts had appeared at the fair before but were well received. Personnel of the company, besides Producer Barnes, includes Art Worthing, chief carpenter; Wesley Dutton, electrician; Byron Smith, properties; Miss L. Smith, Louise Worthing, Elizabeth Jones, wardrobe; Jack Kilian, amuse and company manager; Izzy Corraux, director of music; Dorothy Hill and Ainsley Lambert, in charge of Vernon-Ames ballet.

RAIN HITS WIS. GATE

(Continued from page 51) my Hayes, Dallas. Several thousand were out for the WPA National Barn Dance before the night grand stand and about as many for the horse show in the Coliseum. General admission for the show held on five days was raised from 25 to 40 cents; box seats remaining at 75 cents.

Bargain Bill Draws Weather cleared sufficiently on Sunday, Wisconsin Day, so that about 12,000 saw the Stars of America show. Barnes-Carruthers revue, followed by Theatre-Duffield fireworks. Another 4,000 patronized the horse show. Attendance was 76,541 for the day, 19,337 below last year. Attendance on Children's Day, Monday, was 82,833, or 1,807 above last year. Cool weather held down night grand-stand attendance for the revue to an estimated 2,166. Afternoon grand-stand bill included harness racing and acts.

Tuesday afternoon bargain bill, American Legion and Pioneer Day, helped boost attendance to 80,300, 9,374 more than last year. In afternoon auto race Tony Williams, Milwaukee, suffered injury to his right shoulder and partial paralysis of his right side when his race broke an axle. Wednesday's attendance, Governor's and Fraternal Day, was 67,702 on the day last year. Total gate was \$8,993. Late thrashing season is said to have held down farm patronage.

Brick Farm on Midway The fair staged an All-Wisconsin 47 tour of some 75 places, starting on August 18 in Racine and calling on important cities in the State to advertise. Tour ended at State Fair Park on opening day and fliers were guests of the fair at a dairy lunch. Live-stock entries of nearly 3,800 head included more Wisconsin cattle than have ever been entered before. Entertainment budget this year was upped to \$35,000 and fair officials were hopeful that with a break in the weather last year's record attendance of \$30,954 might be exceeded.

Gate admission continued at 25 cents with grand-stand prices same as last year. 50 cents general and 75 cents reserved. Steve Swedish, who last year was suggested by Sammy Kaye at the Modernistic on the grounds, played the spot solo. Rides on C. S. Ross's midway in the park had brisk business, with C. G. Hill and Pretzel among favorites. Also drawing crowds were Murray's log-rolling show, Webster's biochemical miniature farm, Sheeley animal show and Jimmy Demetree's wrestling show on the midway.

CALDWELL, O., Aug. 24.—Neels County Fair will be held here the same time as in former years despite the fact that no fairs operate during State Fair week. Secretary O. J. Lorenz said that from indications the midway would be the largest ever assembled here because so many attractions will be compelled to lay off during the week. It is understood that the fair stands a chance of losing State aid for not changing dates to avoid conflict with the State Fair.

Legal Points for Fair Association Officials

By LEO T. PARKER, Attorney at Law

A MAJORITY of fair association litigations involve interpretation of State or city ordinance, constitutional clause or city ordinance. Under certain circumstances the courts strictly interpret laws of this nature. Under other circumstances they broadly interpret them, and under still other conditions such laws are ignored. The particular testimony and evidence in a suit affects, to a great degree, the court's interpretation.

Another important point of the established law is that the modern higher courts have agreed that it is impossible to adopt a general rule by which the liability of every fair association of every class, for the nonfeasance or misfeasance of its officers, may be determined. Generally speaking, the only rule is the constitutional clause, State statute or city ordinance under which it exists, and which confers expressed powers and prescribes duties of its officials. Subject to constitutional limitations, a State may impose upon fair associations such burdens and charges as are believed most likely to accomplish the object of their creation. On the other hand, the State may exempt them altogether from certain kinds of liability. This is so because there is a universally recognized principle that municipalities, and other corporations created by State laws, have no powers except those given by statute, either expressly or as necessarily incident to the express powers.

Of course, provisions of both the United States and State constitutions must be considered before it may be determined with certainty whether a State law, city ordinance, municipal charter provision or other fair association regulation is valid and effective. This rule of law is particularly applicable to laws and regulations intended to prevent citizens from recovering just and fair compensation for injuries to their person or property.

Contract Held Void

Of course, the above explained rules of law are applicable not only to injury to persons but also to responsibility on contracts. In other words, no law is valid which entirely eliminates the opportunity of a contracting party to obtain legal relief. On the other hand, any and all contracts made by public officials without proper and legal authority are void and unenforceable.

For instance, a city council may not, by an ordinance bind itself, or its successors, so as to prevent future legislation in municipal matters. In other words, what cannot be done by a city ordinance cannot be done by a contract.

Under this well-settled law a city council cannot make a binding contract by which it agrees to furnish water to a fair association for an indefinite time at a predetermined rate. Neither can the city council make a valid contract with a fair association to supply water "free of charge" if the State laws are not sufficiently broad to authorize the municipal officials to make valid contracts of this nature. Still another interesting phase of law is that one council of a municipality may not by an ordinance or contract bind future councils in matters of municipal government.

All of these points of law were discussed by the higher court in *South-Texas Fair Association v. Sewers*, 3 S. E. (2d) 16, reported May, 1940.

The facts of this case are that a city is furnishing water for commercial purposes to a fair association free of charge; that the amount of water furnished is equal to approximately \$8,000 per year; that the city has been furnishing water free of charge since 1918, with a resulting loss to the citizens and taxpayers of the city of approximately \$120,000.

The fair association counsel proved that the contract under which water was supplied without charge provided that the premises shall be supplied with water at all times, but the land is to be open to the public as a park only when it is not being used for fair purposes or for other entertainments to which ad-

mission is charged. Moreover, all permanent improvements made upon the land were to become the property of the city. And, the fair association agreed in the contract to perform other services beneficial to the citizens and the general public. It was contended by the fair association that, under these circumstances, and also because a State law authorized municipal councils to lease private property, the contract was valid under which water was furnished by the city without money charge, since, in fact, the association was paying for the water by rendering the above-mentioned services. This court said:

"It is clear that the contract relied upon by the city and the fair association was not a sufficient defense to the suit. . . . The authority to lease (city) property does not necessarily imply the authority to supply the leased land with water, and the agreement in the instant case is invalid if the city was not otherwise authorized to make the same. . . . A very definite ruling that a city council cannot bind itself and its successors in matters of municipal government was recently made in *Aten v. Steiner*, 5 S. E. (2d) 836. It follows that this provision of the contract was *ultra vires* and void."

The important lesson supplied by the decision rendered by the higher courts in this case is that fair association officials cannot rely upon promises or contracts made with municipal officials since under no circumstances will a court hold a contract made by a municipality valid if (1) the municipal officials are not authorized by the State Constitution or valid State laws to make the contract; (2) or, if for any reason the contract violates valid laws; (3) or, if the municipal officials otherwise exceed their authority when making the contract; (4) or, if the present municipal officials attempt to prevent future city councils from enjoying the privileges of free legislation.

Also, all higher courts are in accord with the legal principle that all persons who make contracts with public officials are obligated to investigate and determine whether such officials have proper authority to make the contract. If the officials exceed their authority the contract is void and cannot be enforced by the other contracting party.

Duty of Fair Officials

It is the general rule that officials who operate fairs are held to a stricter accountability for injuries to persons than owners of private premises. However, they are not the insurers of the safety of patrons but owe to them only what, under the particular circumstances, amounts to ordinary and reasonable care. In conformity to this general rule the higher courts hold that in the conduct of a fair for amusement and entertainment the officials of a State, county or city, agricultural society or fair owe to patrons the duty to use ordinary and reasonable care to protect them against injury. For illustration, they must construct reasonably safe and strong seats, benches and the like. Failure to use this degree of care, as where unskilled labor is employed, may result in liability for injuries to patrons.

For example, in *Welsh v. Jefferson*, 238 N. W. 391, it was disclosed that a patron of a county fair sued for damages for personal injury arising out of an accident on the grounds of the Jefferson County Agricultural Society. The patron was injured when a bench broke and injured his leg. The testimony proved that the officials of the fair were negligent in the construction and maintenance of the bench; it was a temporary affair erected for the convenience of its patrons during the four days of the fair, after which it was taken down. Moreover, it was built by unskilled carpenters.

In view of this testimony the higher court held the Jefferson County Agricultural Society liable in damages, and said: "Where an agricultural fair or society

places temporary wooden benches for the comfort and convenience of its patrons, it is required to exercise ordinary and reasonable care to construct them in a manner safe not only for ordinary seating purposes but also to withstand rough usage which experience should show cautionary from people moving about and standing on the seats."

Unreasonable Requirements

Various higher courts have held that officials of fair associations are not required to use unreasonable care to protect patrons against injuries. In other words, no patron or his dependents who have filed a suit based upon unreasonable legal requirements may expect to recover damages.

For instance, in *Cocke v. Page*, 12 S. W. (2d) 599, it was disclosed that a suit was filed for damages for the death of Tom Carlisle, who was killed on the property of the West Texas Fair Association grounds. Testimony during the trial proved that while automobile races were in progress an axle of one of the racing cars broke as the car was making the turn at one end of the race track and a wheel flew off and struck Carlisle, resulting in his death. Further testimony showed that after the wheel came off it rolled some distance until it struck the "guard rail" enclosing the race track, whereupon it bounded something like 40 or 50 feet into the air and clearing a wire fence, estimated by different witnesses to be from 25 to 125 feet from the guard rail, descended upon Carlisle, who was at the time viewing the races from the running board of an automobile.

The dependents of Carlisle, who filed the suit, contended that the officials of the fair association did not use ordinary care to have a reasonably safe race track prepared; and did not use ordinary care to erect and maintain sufficient barriers around the race track to protect its patrons from injury; and did not use ordinary care to warn its patrons, visitors and spectators of such races of the imminent danger.

It is important to know that the higher court refused to hold the fair association liable in damages, and said:

"What evidence is there that the defendant (association) had knowledge of any facts that may rise to a duty on its part to know that the deceased was exposed to danger? There was no evidence of any defect in the construction or fault in the manner of maintenance of the race track that would tend to break an axle on a racing car. There was no evidence to show that it may be expected that axles will break and hurtle a wheel over the ordinary barriers. There is no evidence of one single fact, so far as we can see, that tended to impose a duty on the part of defendant to foresee a danger to the deceased and to warn him of its existence."

Concessioner Causes Injury

Generally speaking, the officials of a fair are required by law to exercise reasonable care to know that concessioners maintain no apparent dangerous appliances or other amusement devices. In other words, a concessioner is an independent contractor who is responsible and liable for his own negligence.

For illustration, in *Oles vs. Columbia County Agricultural Society*, 360 N. Y. S. 853, it was disclosed that a fair corporation conducted a county agricultural fair upon its grounds. Among the concessioners permitted upon its grounds was a Mrs. Fuller, who, in consideration of \$40, was permitted to rope off an area for a pony track. Three ponies were kept in this area or paddock. They were attended by a man and two boys. Children in attendance at the fair who paid the concessioner for the privilege were allowed to ride upon the ponies.

A child, under four years of age, with its mother and other members of the family, rode upon one of the ponies. The ride was taken in the presence of the mother and with her consent and

paid for by another member of the child's family. The pony became fractious and threw the child from its back, causing injury for which the parents sued the fair corporation for damages.

However, under the circumstances, the higher court refused to hold the corporation liable, and said:

"The holding of the trial and the sale of the privilege to solicit patronage from those who came to defendant's fairgrounds established a relation more nearly akin to a landlord and tenant than master and servant or principal and agent. The concessioner, the man in charge of the ponies or the boys who fed them were not employees or agents of the defendant (fair corporation). It was an independent enterprise in which the defendant was not interested. . . . The defendant (fair corporation) owed plaintiff (patron) the obligation to keep the fairgrounds in a reasonably safe condition without proof that defendant's officers had known of the ponies' vicious tendencies. No liability existed and there had been no previous accidents."

On the other hand, either the concessioner or a fair association may be held liable for an injury caused by an obviously dangerous concession or device.

For instance, in *Miller v. Johnson*, 45 S. W. (2d) 41, it was shown that a man had the exclusive concession for furnishing amusements to county fair patrons. He permitted the owner of a motor-drome, in return for 25 per cent of gross receipts, to exhibit it among other attractions. A sign on the motor-drome and tickets bore the amusement concession holder's name.

A patron was injured by the breaking of one of the boards in a platform inside motor-drome, due to a large knot which was visible on the underside and could have been easily discovered, but was not visible to the patron because the top of the plank was painted.

In view of this testimony, the higher court held the holder of the amusement concession, which granted a license to the motor-drome operator, liable and said:

"It is shown that he (concession holder) had no proprietary interest in the motor-drome and had nothing to do with the manner of its operation. . . . and that Puryear, the owner of the motor-drome, was an independent contractor. He allowed the owner of this contrivance to erect and operate it for 25 per cent of the gross receipts among the other contrivances, attractions and amusement devices upon the grounds for which he held the exclusive concession for furnishing amusements to the people visiting the fair, inviting the patrons to make use of this device the same as the other exhibition and of which he was the owner, and he was bound to exercise ordinary care to see that the devices operated were reasonably safe for the purpose for which the public was invited to use them."

The court said further that the holder of the amusement concession was bound to use ordinary care and should have inspected devices he licensed to know that the same had no apparent defects.

Liability Distinctions

Many higher courts have held that a public corporation cannot be held liable, and some courts held that neither a county nor State is liable in damages for injuries sustained by patrons of fairs. However, all courts hold that if a fair association receives appropriations from a county or State it cannot be relieved from liability for negligence of its officials and employees. In other words, where a fair association is so organized that it may hold fairs or not, as it sees fit, and it is free from governmental control and interference, it cannot be and is not a public corporation. There-

(See LEGAL POINTS on page 79)

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QUALITY SHOE CRAFTSMEN FOR OVER HALF A CENTURY
 5 grades for men, women and children, including professional shoes. Perfect fitting combination lasts with narrow heels. Genuine Goodyear welt, sold by leading dealers throughout the country. Send for samples.
 Men's Sizes 6-12. Women's Sizes 3-9. Whole and Half Sizes.
HYDE ATHLETIC SHOE CO.
 CAMBRIDGE, MASS.

Rinks and Skaters

By CLAUDE R. ELLIS (Cincinnati Office)

KENTVILLE (N. S.) Arena has been converted into a roller rink by Fred A. Hubley, proprietor. Hardwood floor, 183 by 80 feet, has been laid. Building has been remodeled and a new restaurant installed in one section. Rink is open daily from 9 a.m. to midnight and is equipped with organ and amplifier. Special appeal is made to soldiers at a near-by training base, and they have been patronizing the rink. About 2,000 are quartered there, half of them having town leave on alternate nights. Many townspeople have learned to skate since Manager Hubley offered free instruction. Parties are conducted in the evenings.

ON August 8 Herb Grotke and his Joyland Welter Club were guests of Art Miller, who has Sterling Roller Rink in Sheboygan, Wis. During summer Grotke operates Grandview Rink at Chisholm Lakes resort, near Waupun, Wis. In winter he operates a circuit of rinks out of Oakton, Wis. It was his second visit to Sterling Rink. He and his partner, Joyce, put on their act as a special feature.

STEVE GUINNAN has leased the fairgrounds pavilion at Scribner, Neb., for a roller rink. He already has a rink at near-by Lyons and hopes to open his latest acquisition in September.

BENJAMIN B. RICHLAND, proprietor of Hartford (Conn.) Skating Palace, has joined the Roller Skating Rink Operators' Association of the United States. Association Secretary Fred A. Martin announced.

D. R. SARGEANT reports he sold his wife recently took over Art's Roller Rink, Santa Cruz, Calif., and reopened it on July 27 under the name of Skateland. Diamond Rinkers Club, Oakland, Calif., were guests on opening night and some members of the club put on a floor show.

GEORGE CLAREY introduced a novelty recently at Bayside Rollerway, located outside of Burlington, when he arranged for Burlington Military Band

to play for skating. First program nearly tripled the usual Monday night business.

DERS McLELLAND, Seattle, has been signed for an extended engagement as guest organist at Oaks Roller Rink, Portland, Ore. He also replaced Len Hoyt and Pete Krauthaar, regular organists, while they took vacations.

BAY RIDGE Roller Rink, Brooklyn, which recently joined the Roller Skating Rink Operators' Association of the United States, closed a successful season on August 19, drawing about \$50 on the final night, reported Manager Ari Laksay. Rink had been averaging 3,000 skaters weekly. Proprietors Carlton and Joseph Solfer were to begin alterations and reconditioning of the rink on August 19. It will reopen on September 11, when there will be 100 girls to teach dance steps and Jerry Griffin will be in charge of classes. Laksay has left on a week's vacation trip thru Massachusetts, New Hampshire and Vermont.

DESIRE of skaters for something individual or different and for shoes matching costumes is evidenced, says George Jacobs, of the J. & B. Shoe Co., by the fact that its business in colored shoes, fancy trims and zipper attachments is increasing each year.

PORK MACKS were on the vaude bill which reopened Towers Theater, Camden, N. J., on August 29.

PAY PADIANI, operator of Philadelphia Gardens, \$250,000 sports center, said that an outdoor roller rink will be a permanent feature. Rink will be a substitute for dancing, which failed to click; it is laid.

OPEN-AIR Casadora Roller Rink, Vineland, N. J., is drawing good crowds, reported Hugo Marquardt, Manager. Ernest Dorier has staged two beginner nights to sellouts. Instructors are on hand to help beginners. Hockey league is being formed and a club is being organized.

AFTER playing a number of dates in California, Ace Roller reported he took a position with Casa De Manana Hotel, La Jolla, Calif., for the remainder of the summer.

FRED BOYER reported his roller rink at Iowa State Fair grounds, Des Moines, is having the best year since its inception five years ago. Rink at Riverview Park, Des Moines, is running about \$1,500 behind last year, but some of the slack is expected to be taken up before the season closes, he said. He is remodeling his Coliseum Rink extensively in preparation for opening late in September. It will have a new ceiling and ventilating fan.

PITTSBURGH'S new Penn Roller Rink will reopen on September 3, said Manager A. E. Joeger, and Lexington Roller Rink, Pittsburgh, will reopen on September 6, according to Manager H. D. Rubinfeld. The latter rink was the scene of a beauty contest recently.

FLINT PARK ROLLER RINK, Flint, Mich., under management of Buster McAuley, is proving to be a good year-around attraction.

RUSSELL W. ARMBRUSTER will open his new Rollerade in Scranton, Pa., soon. Feature attraction will be Roy Halcher, speed skater, who raced with Ben Halsett in Scranton some years ago.

"DEATH of T. L. Keller, several years operator of rinks in Eugene and Salem, Ore., and more recently in Santa Monica, Calif., was a shock to me and others in the rink business," writes E. M. Moor, Philadelphia. "His death from a heart attack late in June removes a valuable member of the roller-skating fraternity. At the first convention of the Roller-Skating Rink Operators' Association of the United States in Cincinnati in 1938 he was elected vice-president and West Coast representative and did much to improve skating conditions on the Coast and secure new association members. Several years ago he took his daughters, two of America's best amateur dance and figure skaters, on a tour of Eastern rinks. They were enthusiastically received by large crowds and made many friends. Much credit was due him for the accomplishments of his daughters, as he spared neither time nor expense

in giving them the opportunity of learning the art of fancy skating. In a letter to Fred (Bright Star) Moore, 78-year-old Madison Madison figure skater, Mrs. Keller indicated that she would dispose of the Santa Monica rink."

MADISON Lake Roller Rink, Madison, N. Y., has a new floor and skates, reported Manager W. E. Gennao. Rink has an electric organ and caters to private parties. It operates afternoon and night. Instructors are on hand to teach beginners.

CRYSTAL Roll-Arena, Lowell, Ind., is scheduled to open on August 31, reported Edwin Berrier, floor manager. Staff includes Milton Evans, proprietor; Mrs. Evans, cashier; Jack Koalmeier, assistant manager; Mrs. Marion Koalmeier, organist; and Harry Johnson, skater. Refreshment stand is located in the lobby. Rink has 7,000 square feet of skating surface and uses Chicago skates.

FRED H. FREEMAN-operated Chen Vons Rollerway, Dorchester, Mass., has had a new maple floor installed and is scheduled to reopen on August 30. Party will be staged on August 28 for National Council of Roller Skating Club members in good standing. Nantucket (Mass.) Rollerway in Paragon Park and Lyceum Rollerway, Marlboro, Mass., also operated by Freeman, have slated Labor Day Eve parties, beginning on September 2. Lyceum will operate on weekly schedule.

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Skating Marches On!

By PERRY B. RAWSON

(Chairman, Skate Dance Committee, Roller Skating Rink Operators' Association of the United States)



PERRY B. RAWSON

How much time? We indulged in a guessing match. Fred Martin and I, among others, did some estimating of future prospects. We estimated a certain modest peak of perfection by 1941, a much higher technical peak by 1942 and a peak worthy of Olympic participation (if rollers go in) by 1944. Our estimates were conservative and I think we are all agreed that this year's championships at Cleveland demonstrated beyond question that our 1942 estimate had been reached in 1940. In other words, we are two years ahead of schedule. This excellent record is due to two factors, the energetic pressing forward by the progressive elements of the rink operators' association and the tireless acceptance of the ambitious program by the skaters themselves.

Start of Summer Schools

The speed of the movement produced a variety of consequences. In some instances the skaters got ahead of themselves. They had to be halted and put back on fundamental foundation work. Whenever this was done, and not done timidly, the skaters benefited greatly. They were able to forge ahead more rapidly when released. Skating is not an art that may be acquired at great rapidity. Time is required, likewise plenty of hours of practice. Professionals and rink operators and the amateurs themselves now realize this. Rinks are being used more hours per day than ever before. Doubtless the 1941 season will see a still greater hours-per-day increase in utilization of rink properties. It is the writer's personal opinion that the surface of this innovation has not yet been even scratched. From now on the private-lesson attendance should show a mathematical increase.

In this connection a very worthy en-

deavor is being worked out this summer—a school for our professionals. This plan was made necessary by the fact that our professionals are kept so busy attending to their routine duties of handling the crowds in rink seasons that it was impossible for them to find sufficient time for study and practice in developing their own skating. Teaching, too, is very severe on form. Professionals constantly are called upon to sacrifice their own form for the advancement of their pupils. The organization looks for marked benefits from the summer schools for professionals and as they prove successful other regional schools will probably be established in future summers. Summer schools in ice skating for both amateurs and professionals are now accepted as a matter of course and the country at present is well dotted with them. A few years ago there was only Lake Mohit. This year they extend from the Atlantic to the Pacific.

On Private Dance Sessions

Is there not in this summer school idea the germ of a thought that amateur roller-skating clubs may soon band together to rent for practice a portion of time in roller-rinks heretofore seasonally closed during summer months? I have been challenged and frequently ridiculed in my contention that there is no reason, outside of poor administration and a disbelief in the workability of the product being sold, that roller rinks in certain favorable locations cannot be kept in constant use during the morning and afternoon hours exactly as are the ice rinks with their tremendous daily surfeit expense. Of course the idea is new. It appears at present only to a skater. But as the mass public is educated more and more to the art of real skating, the ordinary evening public sessions will not answer the demand for space and time for intensive practice by those who be-

(See Skating Marches On on page 79)

"GLIDES on" would be a more euphonious designation. But I write of a march of progress, a nationwide procession. Skeptics who honestly believed that the public could not be taught the art of real skating on rollers are astonished at the progress roller skating has made in three years under the intelligent direction of the Roller Skating Rink Operators' Association of the United States.

"Where are we now?" is a frequent question, meaning usually in the questioner's mind: "How far have our skaters gone?" or "How near to the top are they?" Hence they pose for us a question almost impossible to answer, for the skating art has no real ceiling. That is the delightful feature of skating. There is always more interest and more thrill just around the corner. It never finishes. It constantly beckons on. It has no top. True, we have bronze, silver and gold standards and medals, but the winner of a gold medal in skating has reached only a peak of perfection that enables him thoroughly to enjoy his chosen art. He or she may be a "finished" skater, but they are not finished with skating.

It is for this reason that it is necessary and wise to lay a broad and permanent foundation that will endure for a long time. The RSKOA officials are working ceaselessly to accomplish just that. Rinks are being broadened out as fast as they appear. Petty items of dissent are being turned aside. Nothing is being allowed to mar nor hinder the solidifying of the foundation upon which RSKOA, as patron and protector of the amateur skater, is being built.

In a country as large as the U. S. A. this is a job of magnitude. It will take time. Difficulties that in 1938 loomed insurmountable seem trivial and insignificant when viewed in retrospect. Difficulties of 1939 are fading in the distance. Troubles of 1940 will be forgotten in 1941. The speed of our skaters' progress is in a distinct relation to the speed of RSKOA platform progress.

Two Years Ahead of Schedule And so if one wishes a reply to the questions, "Where are we now?" and "How far have our skaters gone?" and will lump in with these the very vital and necessary question, "How far has

RSKOA gone?" and if the questioner will be satisfied with an answer based on the factor of TIME, it is possible to make an estimate of the speed at which the movement is traveling.

At Cincinnati in 1938 at the launching of the international style of skating and the definite acceptance of the proposition that the skating public could and should be taught to skate instead of merely using the rinks for exercise, the most recurrent question was, "How long will it take?" It will be remembered that at that convention amateur skaters from all over the country were present to demonstrate various skating proficiencies. To everyone it was apparent, as I had pointed out to our English skating friends, that we had plenty of skating talent; that what was needed was masterful guidance into avenues of correct technique, and that with proper expert training our roller skaters in time could hold their own with roller skaters of any other country.

PERRY B. RAWSON, retiring from business in 1932, took up figure skating on ice. Studying in succession figure, free, pair and dance skating, he found the dance branch so full of fascinating possibilities that he concentrated on the dancing after 1934.

Being also a roller skater, he was not satisfied that ice skaters should have a monopoly on classical skate dancing, but his efforts to place this type of dancing before amateur roller skaters were unsuccessful until the Roller Skating Rink Operators' Association of the United States was formed in 1937. He declares that the area of vision who inaugurated the RSKOA also believed in the theory that if the public is taught to really skate and once learns to dance to skate it will never desert the art.

While he was in England in 1937 studying the status of advanced roller dancing Secretary Fred A. Martin called him an appointment as chairman of the RSKOA Dance Committee, which Mr. Rawson accepted until such time as the movement would be well under way. When he returned he showed a film of Joan and Jimmy Livingston, Britain's amateur champions in pairs and dance. The rest is history. A tour was demanded. The RSKOA complied and the Lid-stones came. American skaters saw, and the International Style skating movement became real. He is a member of both dance committees, ice and roller, having completed the bronze, silver and gold medal dance test books for the RSKOA.

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Prize Winners
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B. & G. Opens Fair At La Porte; Ionia Date Is Successful

LA PORTE, Ind., Aug. 24.—With the five-day La Porte County Fair here opening Tuesday afternoon, Beckmann & Gerety Shows' midway managed to obtain its share of patronage despite cool weather, which held down show and grand-stand attendance afternoon and night. Wednesday opened with good crowds and business, however. Tuesday and Wednesday Life magazine's camera man, Eschman, was on hand to make a series of pictures of Tom Phillips, vet horseman of Coletta, Ind. Shows plan to leave here early tomorrow for Michigan State Fair, Detroit. J. C. McCaffery, general manager of Amusement Corporation of America, spent four days on the job here.

Playing at Ionia (Mich.) Free Fair, August 12-17, for the first time in 20 years, shows concluded what was believed to be among the best showings made by a carnival in the state's history. Paid admissions in the 20 shows and 20 rides during the six days and nights surpassed the 1939 midway figures by slightly less than 10,000, fair association records disclosed. A total of 232,982 paid admissions was reported to fair officials by Barney S. Gerety, co-owner of the shows. Fair officials said 223,578 paid admissions were registered by rides and shows during the same period in 1939.

Following the trend of the fair, shows appeared to have suffered from the intense heat of the early days and paid admissions were not as good as anticipated. Co-owner Gerety said that admissions to sideshows and feature attractions the first three days kept midway in a fair position to make final gains. Ride admissions were greatly below last year the first few days. Usual heavy Wednesday crowd failed to appear and admissions to shows and rides fell below the 37,000 mark on Monday, Thursday and Saturday, however, made up for the loss, with Saturday being the largest single day, as 59,625 were clocked thru the gates. Shows and rides continued until 2 a. m. Sunday. Fred Beckmann, co-owner of the shows, who

(See B-G AT LA PORTE on page 69)

Bantly's in Winner At Uniontown Stand

UNIONTOWN, Pa., Aug. 24.—Bantly's All-American Shows ended a week's engagement here on August 17, under Junior O. U. A. M. auspices, to good business. William (Bill) Field, of The Uniontown Herald-Gazette, was engaged by the management to handle publicity for the stand and handed mats and stars in three local dailies. Station WMBZ also co-operated. The-ups with a dairy bar and with The News-Standard Junior Reporter Club packed the midway at Kildies' machines on Wednesday and Saturday.

Shows were second to play here since District Attorney H. Vance Cotton made a statement against traveling circuses. However, representatives of the D. A.'s office were on the lot nightly and officially approved operation of all shows and concessions. Shows opened to a good crowd Monday night. Herald-Gazette carrier boys were guests Tuesday night and Wednesday night. The Standard boys were entertained.

Threatening weather and light showers held attendance down on Wednesday and Thursday, but, with better weather on Friday and Saturday the midway was jammed, with shows and rides grossing heavily.

Doc Arlington Honored By Motor City Showfolk

WINNIAC, Ind., Aug. 24.—Mr. and Mrs. W. H. Wright and members of Motor City Shows tendered Harry (Doc) Arlington, secretary-treasurer and press representative of the shows, a surprise party here on August 18 in celebration of his 51st birthday anniversary, while shows were at the fair.

Held in the Two-in-One Show top, there were plenty of cake and refreshments with the show women serving. Riders and showmen provided refreshments. Party continued until early morning and Arlington, who was president of numerous clubs, said the occasion was one of the happiest in his more than 40 years in show business.



WIMM SALEM, ORE., turned back its clock 100 years during its Centennial Celebration on July 31-August 4 Mr. and Mrs. Abner K. Kline played active parts, as is indicated by this photo. Highly successful peasant depicted the growth of Salem in the last century, and Mrs. Kline (Virginia to you) is seen in a 1840-style dress, while Abner wears the uniform of the Marion County Sheriff's posse, about 25 members rode in the nightly pageant as Oregon Riflemen.

Phillips Contracts Gene Austin Shows For Jones Midway

WASHINGTON, D. C., Aug. 24.—E. Lawrence Phillips, owner of Johnny J. Jones' Exposition and Tom Parker, booking representative, last week concluded negotiations to have Gene Austin's Revue appear as a midway attraction. Austin and cast were headlining the bill at the local Park Theater when Phillips planned from Toledo, to sign the contracts. New Austin show was previewed here by Phillips, who said the unit would open with the (See AUSTIN WITH JONES on page 69)

McCaffery Vs. Whitehead

PRIOR to the opening of La Porte County Fair, La Porte, Ind., August 20-24, the following advertisements appeared in The La Porte Herald-Argus. Both were addressed "To the People of La Porte" and occupied about the same newspaper space. The McCaffery advertisement appeared in the issue of August 17 and that of Whitehead in the issue of August 18:

Despite rumors to the contrary, AMUSEMENT CORPORATION OF AMERICA, which operates as one of its units the Beckmann & Gerety Shows, appearing here next week as a part of the La Porte County Fair, wishes to state that it is having absolutely no trouble or dispute with any of its employees. They are all satisfied with their wages, working conditions and hours.

We are operating under a valid agreement with the AMERICAN GUILD OF VARIETY ARTISTS, which union is affiliated with the AMERICAN FEDERATION OF LABOR, so we are therefore employing Union labor, and are in no respect "Unfair to Union Labor" nor unfair to any one we think is honestly connected with Union Labor.

Our business can only be a success if we have the good will of the public. If you will get in touch with any of the officials of our show, they will be pleased to submit to you proof of the above-mentioned facts.

The Committee of Employees of Beckmann & Gerety Shows approves and indorses the foregoing statement.

THE AMERICAN GUILD OF VARIETY ARTISTS, an affiliate of the AMERICAN FEDERATION OF LABOR, will verify the fact that it has an agreement covering the employees of the Beckmann & Gerety Shows, which agreement is in full force and effect.

J. C. McCAFFERY, General Manager, Amusement Corporation of America.

Canda B Circuit Proves Profitable For Wallace Bros.

PRINCE ALBERT, Sask., Aug. 24.—With this town giving them satisfactory results, Wallace Bros. Shows of Canada, under management of Jimmy Sullivan, concluded a successful tour of their Western Canadian Class B circuit of fairs. The management said here last week. After 10 weeks of inclement weather, shows opened the fair book at Carman, Man., and chalked winning business at the following stands in Estevan, Weyburn, Portage la Prairie, Dauphin and Yorkton.

Yorkton, with 8,000 population, proved the best date, when more than 12,000 paid 25 cents admission at gates and packed the midway from early in the morning until long past midnight on one day. Line-up includes Loop-a-Plaque, Octopus, Ferris Wheel, Merry-Go-Round, Tilt-a-Whirl, Speedway, Caterpillar and two kiddie's rides. Shows enjoyed good play, but Hawaii Show opened to get the best results. Sharing popularity with this show was The Globe of Death, featuring Bob and Mildred Lee. Monkey Circus, under management of Mr. Dorothy G. Lewis, also did well, as did the Pullies, under management of Doc Freckleton. Howard Spector's Circus Side Show enjoyed liberal patronage throughout, as did the Athletic Arena, managed by Frank Hall, assisted by George Bunka.

Anti-aircraft machine guns got plenty of play and Edith Mulino's cockhouse was popular. All concessioners reported good patronage. Among visitors were S. N. Wynn, editor of The Yorkton Enterprise; Mrs. Wickemcamp and family of Shurgit, Sask.

Jones Jr. in Executive Capacity on Jones Combo

TOLEDO, Aug. 24.—Johnny J. Jones Jr., son of the founder of the Johnny J. Jones' Exposition, while on vacation this summer, has been working in the office wagon of the shows as assistant treasurer. An enthusiast in photography, he has invested in modern equipment to carry on his hobby, and a wagon has been equipped with a dark room as a photography department for the shows. His mother, Mrs. Hedy Jones, said this week that she planned to have him return to Stetson University, De Land, Fla., to continue studies in the fall.



JACK GARY, Hollywood, Calif., producer, who has signed with Johnny J. Jones' Exposition to produce a new type of stage presentations. Follies of 1940, Plantation Revue and Water Circus Revue and now under his direction. Operator of a dancing academy in New York, Gary has worked on a number of pictures in Hollywood and for some time was with Paramount British Film Co. He's also production manager of Gene Austin's Revue, which is under contract to appear with the Jones contingent.

Maine Stands Click Dates for Williams

SKOWHEGAN, Me., Aug. 24.—Ben Williams Show closed successfully at Skowhegan Fair last Saturday, the management reported. Seven-day event resulted in crowded midways and all reported satisfactory business. In addition to show's regular line-up was Gene Fortin's Snake Shows, with Miss Porter as manager and Pat Lorraine on the front. Four new light towers were added here. Among visitors were Max Linderman, manager World of Mirth Shows, and Harvey Carr.

Joseph Hughes, manager of the well-known George A. Hummel grand-stand acts and former general agent of the show, emceed the third jubilee of the season, with General Agent Matthew J. Riley again presiding at Bangor Court judge. About \$66 was collected and will be sent to National Showmen's Association, New York. Among those sighted around the office were Mrs. Hughes and daughter and C. Jack Shaffer.

Shows' stand in Mexico, Me., August 5-10, under Mexico Fire and Relief Association auspices, was highly successful, officials reported. Midway drew large crowds all week and sides and shows played to near capacity. Sponsoring committee gave good co-operation and H. D. (Doc) Rutherford, publicity director, was made an honorary member of the fire department and presented with a silver badge by Chief Bob Butler, Committee, comprised C. Tutot, R. Flynn and F. Bush.

Happyland Contracts With International

LUDINGTON, Mich., Aug. 24.—Happyland Shows, said Co-Owners William G. Dumas and John F. Reid here this week, signed a one-year contract with Guy Magley, of the Circus, Carnival, Fairs and Rodeo International Union, of which Ralph Whitehead is president, on August 1.

They said a charter had been issued to the shows, for which they had paid \$25. The charter now covers the employees on rides, with the understanding that workers in other departments are to be covered later. At least 25 employees must be enrolled to assure a charter, they said.

Besides \$25 for the charter, they add initiation fee is 33 and dues \$15 a year. The international union to get the charter fee, \$1-of initiation fee and \$6 cents for the dues monthly. They said they had paid Magley \$22.50 to cover the charter, initiation and one month's dues for 25 members.

The labor controversy between the Beckmann & Gerety Shows and the Circus, Carnival, Fairs and Rodeo International Union, of which I am President, does not in any way involve the Fair association and for that reason we feel the association should not be put in jeopardy. This is a matter entirely between the show and the union that has been under discussion for several weeks and it is my sincere hope and belief that it will be satisfactorily adjusted. Negotiations are now being carried on that should bring a complete and permanent settlement.

To the citizens of La Porte and La Porte County and to the La Porte County Fair Association, we wish you a most happy and enjoyable week.

RALPH WHITEHEAD,

International President, Circus, Carnival, Fairs and Rodeo International Union.

Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DE BELLE

Electoral College, 11.
Week ended Aug. 24, 1940.

Dear Editor:
After advertising in several weekly papers for a committee, General Agent Len Trucklow decided to hold a political rally and let the committee pick the show. This all came about thru the politicians themselves. When the press department members arrived in town they found all radio time taken by the local office aspirants. This knocked us out of one medium of advertising. Every newspaper in the county was already overloaded with speeches, photos and ads. That killed medium No. 2. Our billposters reported that every door, panel and post had already been covered with political cards, lithographs and Boss John promises.

Upon their arrival the bosses went into a huddle to work out a plan whereby the office seekers would advertise the show for them free. They decided to hold a Ballyhoo Poll which would be authentic and thus let the voters know in advance just who the next office holder would be. The way the votes would be cast would be one vote with every paid admission at the main gate. Quickly the

candidates were informed of the plan and the press department got busy. Each office seeker agreed to mention the show while on the air and run our ads in their ads.

It was also decided that whichever party won in the Ballyhoo Poll would be our sponsor and receive 10 per cent of the gross, minus the lot, light, license and water expense. Monday night thousands of voting precinct seekers jammed the midway. Our ballot boxes were overwhelmed and as a free act the chairman for both parties called out the votes, which were chalked upon a blackboard. By 3 a.m. the Democrats were far in the lead and Roosevelt was again in the White House.

On Tuesday thousands of Republicans rallied to the cause and again at 3 a.m. their local candidates were all set for a few fat years and Wilkie apparently was getting pretty. On Wednesday ticket buying, speaking and voting were on at top speed. The local Democrats had doubled up on their radio and press publicity and carried the night by 40 votes. The show was enjoying the biggest week of the season. Each individual show featured someone's favorite candidate, who spoke in the back end of the tent as a blow-off.

This being a Republican town, the mayor ordered every cop, street sweeper, garbage collector and others on the city's pay roll to report at the front gate and vote. This put them in the lead for the night and the midway over the top. On Thursday the Democrats rallied by dragging in the Relief Corps, which meant a lot to the front gate but not to the shows and rides. The count showed both parties neck and neck.

On Friday, while voting and electioneering was at fever heat, the loudspeakers on the midway boomed a dark horse, Pete Ballyhoo, on a straight Streamlined Ticket. It was quite a surprise to the natives when the count came in that night. Altho he was a stranger in the city and an unheard-of politician to all, he received enough votes to put him right up with the Democratic and Republican candidates.

Saturday night our ticket sellers noticed some skulduggery going on and that both opposition parties were guilty. As fast as they bought tickets and voted they would sneak out and do it over again. The bosses were informed but they let it ride. Naturally, our people bought tickets and voted, too. But in all fairness to them the writer can honestly say that each purchased only one ticket. At 2 a.m. all shows and rides were being torn down, while the main gate stood. Thousands of voters were still buying tickets and rushing in and out. By daylight the crew reported everything off the lot except the gate. And still the rush was on. At 10 a.m. the counting started. Results: The boss was elected by an overwhelming majority and sponsored the show himself. Boys, come on! Those who close with us this year given preference. Everything will work on the capital steps after January 1.

MAJOR PRIVILEGE.

Strates' Hamburg Opening Fair; Batavia Stand Good

HAMBURG, N. Y., Aug. 24.—James E. Strates' Shows opened at Erie County Fair here on Monday to a good Children's Day after successfully completing its stand in Batavia, N. Y., last Saturday. At Batavia, shows opened to great weather, the intensive heat of the preceding four weeks giving way to cool breezes. Stand this year was on a par with 1939.

Visiting the last day in Batavia were several show friends from Rochester, N. Y., including Max Cohen, secretary-treasurer American Carnivals Association, and Louis Geter, accompanied by their wives. Emanuel Zaccini continues popular with his human cannon-ball act.

Gerard Daughter to Calif.

NEW YORK, Aug. 24.—Violet Gerard, daughter of Mr. and Mrs. Gerard, of Gerard Greater Shows, left for California today to return to her school in Berkeley after spending two months with her parents.



41st ANNUAL TOUR!

"MIGHTY MONARCH OF THE TENTED WORLD"

PRESENTING

1940's GREATEST ARRAY of OUTDOOR ATTRACTIONS

AQUAVUE, the most elaborate water spectacle ever presented to the fair-going public. Offered behind carnivalism's most beautiful and modernistic front. Can use two or three girls for diving and rayon walk.

GENE AUSTIN'S MELODY PARADE—Presenting the popular star of stage, screen and radio IN PERSON with his all-Broadway cast of musical favorites.

PLANTATION REVUE—A new presentation of outdoor minstrel shows. Have opening for one or two colored performers that can do specialties. Also Chorus Girls. Address RUSS EWING, Manager.

FOLLIES OF 1940—Positively the most pretentious musical comedy show on any midway in America! Openings for one or two specialty dancers, also those that do line work.

NOW BOOKING LEGITIMATE CONCESSIONS of ALL KINDS for SOUTHEASTERN WORLD'S FAIR ATLANTA, GA.

Also for Our Other Fairs Listed Below

OUR FAIR ROUTE INCLUDES—

INDIANA STATE FAIR, Indianapolis; KENTUCKY STATE FAIR, Louisville; SOUTHEASTERN WORLD'S FAIR, Atlanta; DANVILLE, VA.; GREENSBORO, N. C.; ROCK HILL, S. C.; ORANGEBURG, S. C.; ANDERSON, S. C., and TWO Others Pending

* Concessioners address LIPSKY & PADDOCK CONCESSION CO. or the JOHNNY J. JONES EXPOSITION as per route.

WILL BOOK ONE OR TWO NEW AND NOVEL RIDES FOR OUR FAIRS. HAVE OPENING FOR GRIND SHOW OF MERIT. CAN PLACE ONE BALLY ATTRACTION; MUST BE OUTSTANDING AND IN KEEPING WITH OUR STANDARD. CAN PLACE USEFUL AND RELIABLE HELP IN ALL DEPARTMENTS. BOB BARCLAY, CAN USE DROME RIDERS.

JOHNNY J. JONES EXPOSITION

INDIANA STATE FAIR

INDIANAPOLIS, IND.,

AUGUST 29 TO SEPTEMBER 6

KENTUCKY STATE FAIR

LOUISVILLE, KY.,

SEPTEMBER 8 TO 14



THE MIDWAY CHAMPION THE 7-CAR PORTABLE TILT-A-WHIRL

The popular favorite of America's Midway Parks—Consistent Top Money Winner for owners—Modern streamlined—superior construction—economical operation—Priced right—terms reasonable. Wire, phone or write about efficient delivery dates.

Sellner Mfg. Co., Inc. FARIBAULT, MINN.

SHOW TENTS AND CONCESSION

Fulton Bag & Cotton Mills ALBANY ST. LOUIS DANVILLE NEW YORK WASHINGTON NEW ORLEANS KANSAS CITY MINN.

PAINTS--ENAMELS

MIDWAY CHROME ALUMINUM Regular \$3.25, Only \$1.90 We Pay Freight Charges PAINT EXCHANGE OF CHICAGO 2000 Milwaukee Ave., CHICAGO, ILL.

CONCESSION TENTS CARNIVAL

Our Specialty for Over 40 Years UNITED STATES TENT & AWNING CO. 204 North LaSalle Street, Chicago, Ill.

WARNING

All concessionaires to a substantial increase in price of FUEL OIL and PASSENGER CARDS. The authority of the United Low Priced Motorists. Write CHAS. F. GOSS 4110—Standard Chemical Company East St. Louis, Ill.

TENTS-BANNERS

For Real Pleasure, O. Henry Tent & Awning Co. CLAUDE DRYE—BENJAMIN SPENCERSON O. HENRY TENT & AWNING CO. 4411 North Clark Street, CHICAGO, ILL.

Midway Confab

(Communications to 25-27 Opera Place, Cincinnati, O.)

FIRST fair making midway madder.

JOHNNY CHAVEZ, cookhouse operator with Alamo Exposition Shows, added a phonograph in Deadwood, S. D.

MICKY GOLDRENS, of Brooklyn, has the cowboy hat concession with Alamo Exposition Shows.

MR. AND MRS. A. P. JAMES, with penny arcade, joined Kans Exposition Shows in Elkins, W. Va.

OLD Japs Play had his exhibit at Iowa and Wisconsin fairs.

WILEY KAUS EXPOSITION SHOWS were in Oshtemo, Pa. Mrs. James Dowdy left for her home in Melbourne, Fla.

JAKE AND HUB HUFFMAN, Daquoin, Ill., joined Byers Bros' Shows in Sparta, Ill., with their new shooting gallery.

JOHN R. CASTLE, vet showman, is legal adjuster for Great Lakes Exposition Shows.

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back to the show in Greenup, Ill., to assume office duties of the late George Hitzberg.

AL PAULERT, girl showman, writes he is still in General Hospital, Philadelphia, where he recently underwent three operations. He'd like to read letters from friends.

SPEEDY HAYES has assumed management of the Wall of Death Motorcade on Sam Prell's World's Fair Shows. Ted and Paddy Barro are doing tick and fancy riding.

OUR boy must be blowing his top. Refused to have more than one picture of himself in the year book.—Six syllable Webster.

S. S. BERRY JR. letters from Hopkins, Minn., that Ernest Shows played Reddeman, Minn., Minneapolis and Coffar (Wis.) Fair in recent weeks to good weather and business.

S. M. EMBERTON writes from 100 W. 10th Street, Alton, Ill., that his son, E. M. Emberton, was seriously hurt recently. He asks that anyone knowing whereabouts of Thelma Emberton have her contact him immediately.

VISITOR—"Who's so blame for the high percentages paid for fairs?" Showman—"All the other showmen."

AMONG visitors to Crafts 20 Big Shows in Fresno and Bakerfield, Calif., were Agent Arthur Hookwald; L. D. Greenleaf, contracting agent, Cole Bros' Circus, Mr. and Mrs. Bill Hobday, Mr. and Mrs. Pop Ludwig and Joe O'Hara.

FOUNDER and foreman of Curly's Greater Shows and Gooding rides, Charles (Chuck) Clark is in Xenia, O., breaking in a dog act, which he plans to present

CONSISTENT MONEY MAKERS

Loop-O-Plane Octopus Rollo-Plane

Leading All Sales for 1940

WRITE FOR DESCRIPTIVE LITERATURE.

EYERLY AIRCRAFT CO. SALEM, ORE.

ARNER K. KEINE, Sales Mgr.
Eastern, Western Branch
RICHARD F. LUSBY, Sales Mgr.
California, South America, Pa.
TOMMYE B. BOSTON, Sales Mgr.
LUSBY BROS., Ltd., Elmwood, Redland.

PENNY PITCH GAMES

Size 4 1/2" x 7"
Price \$20.00.
Size 4 1/2" x 7"
Price \$20.00.
Size 4 1/2" x 7"
Price \$20.00.

PARK SPECIAL WHEELS

30" in Diameter, Beautifully Painted. We carry in stock 25-30-35 and 36 number wheels. Price \$12.00

LUNGO GAMES

75-Header Complete \$5.00
100-Play Complete \$7.25

SEND FOR CATALOGUE.
Full of New Games, Plans, Dolls, Lenses, Amusement Machines, etc.

SLACK MFG. CO.
124-426 W. Lake St., Chicago, Ill.

ASTRO FORECASTS AND ANALYSES

Orbit Charts, Answers All Questions. Each .50
Single Charts, 2 1/2" x 3 1/2", Typewritten, Per An. \$3.00
Analysis, 2 1/2" x 3 1/2", with Blue Cover, Each .25
Analysis, 2 1/2" x 3 1/2", with White Cover, Each .15
Forecast and Analysis, 2 1/2" x 3 1/2", Fancy Cover, \$1.00
Samples of the 4 Readings, Four for 25c.
No. 1, 24-Page, Gold and Silver Covers, Each \$1.00
No. 2, 24-Page, Heavy Paper, Silver Cover, Each \$1.00
Casting Orbits, Orbits Charts, Planets, etc.

NEW DREAM BOOK

120 Pages, 2 1/2" x 3 1/2", Binding and Colored, 1200 Dreams, Bound in Heavy Gold Paper Cover, Good Quality Paper, Straps \$0.35
HOW TO WIN AT ANY KIND OF SPECULATION. 24-Page Booklet, Beautifully Bound, \$0.25
PACK OF 70 EGYPTIAN F. CARDS, Answers All Questions, Lucky Numbers, etc., \$0.50
ZODIAC F. T. ORBIT, Pack of 12, \$0.50
Mental Telegraphy, Booklet, 21 P., \$0.25
WHAT IS WRITTEN IN THE STARS? Science Reading, 12 P., \$0.25
Get Your Own Astrology, 12 P., \$0.25
Showman's Guide to Your Customers, Under Your Lamp, No checks returned, O. G. D., 255 W. Madison, St. Louis, Mo. Write for price list.

SIMMONS & CO.

19 West Jackson Blvd., CHICAGO
Special Delivery. Sold for Wholesale Prices.

KWIKUP CONCESSION STANDS

MANY SIZES. Quickly erected or later moved. You are the first to see and you are the first to buy. One exhibitor's principle of operation means speed. Dances performed nearby attached.

Use for 25 Years

Use these parts erect stand, which is a head, a beautiful stand which carries Orange and Blue Signs above the stand. Suitable and expert service from THE MORTISE CO., 28 Bridge St., COLFAX, Ia.

POP CORN

NEW-HIGH BOWL MINNAPOLIS 250 Best
Midland, a GENUINE HYBRID produced by the science and experience of Minn. We also stock top quality South American Yellow Pearl, Spanish White, and Hawaiian Sweet Hybrid. Complete line of Popcorn Supplies. Government Registered. Popcorn, Caramel, Cakes, Bags, Salt, also Sold in the Field. Write for latest price list.

MIDLAND POP CORN CO.

Minneapolis, Minn.

You can make EASY MONEY by selling Buddha Papers or Statues. Working with our NEW

BUDDHA PAPERS

Clear cut cards. Simple operation. Free developer cooperation. CATALOGUE, BELLEMEAD, S. BOWER, NEW JERSEY



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MADE FOR HARD JOBS

AN ELLIOTT & C. UNIT is the available choice of Bridge Motor Wheel for new trailers. For many years it has been the standard, dependable power source on the big haulers, job and with just ordinary work. You save Power Dollars with an ELLIOTT UNIT for just \$100.00 more.

ELLIOTT BRIDGE COMPANY

Builders of Dependable Products.
111 West Street, JARVISVILLE, ILL.

THE IMPROVED CHAIRPLANE CARRYING 24 PASSENGERS

The Chairplane can be laid in two heights with 28 ft. and 22 ft. spans, making the fully loaded 20 ft. and 20 ft. The 18-ft. lower plane has sharper curves, consequently can be operated on smaller fields and under local trees and overhead wires. Newly revised exit and entrance signs and improved deck booth have been added at 20 extra cost. Please write for price and literature.

SMITH & SMITH, Springfield, Erie Co., N. Y.

JUICE POWDERS

Instant Orange, Lemon, Grape, Cherry and Strawberry.

\$1.50 lb. good for 60 gallons
6 lbs. for \$7.50. Postage Prepaid.

PURITAN FOOD PRODUCTS CO.

217 N. Dearborn, Chicago, Ill.

HOROSCOPES FUTURE PHOTOS

WAND BUDDHA PAPERS FORTUNE TELLING CARDS

Send 10c for Samples.
JOSEPH LEDDIE, 2804 N. V. 189 NORTH AVENUE, ESPRIMO, N. Y.

BUDDHA—FUTURE PHOTOS—HOROSCOPES

1941 ASTRO-DAILY, HOURLY FORECASTS

Send 10c for Samples.
JOSEPH LEDDIE, 2804 N. V. 189 NORTH AVENUE, ESPRIMO, N. Y.

NELSON ENTERPRISES

298 So. High St., COLUMBUS, O.

In clubs this fall and winter, reports L. E. (Bob) Collins.

CARNIVAL managers these days are not bothered by those who jump the fairgrounds fence from the OUTLINE—Smackover Film.

AMONG VISITORS to Cella & Wilson Shows in Birmingham, N. Y., were William C. (Bill) Fleming, of James E. Strates Shows; John M. Liddy, executive secretary National Showmen's Association, and Steve Hodge.

MRS LESTER MCGEE is spending a few days vacationing and visiting Mr. and Mrs. James McGee in Chicago before rejoining her husband to finish their Indiana fair dates, she reports from the Windy City.

RAW DEAL SHOWS have consigned another fair down yonder, adding to the list that they will not play.

ROY L. (RED) RICKETTS, mechanic with Grover Greater Shows, is suffering with a severely burned leg, his wife, Dixie, reports from Canton, Ind. She writes that he'd like to read letters from friends.

DURING Beckman & Greely Shows' dates at Ionia (Mich.), Free Fair a golf tournament among members got under way at Ionia County Club. Tournament will continue at other stands until a winner is announced.

ing Co. and Jimmy Morrissey, Baker-Lockwood Co.

MORE shows are constantly traveling on east, trucks and business principles—and fewer on luck and nerve.—Colonel Patch.

LEAVING J. P. Sparks' Shows in Wayland, Ky., Mrs. Frances Warren and husband went to Monroeville, Mo., where she set up her palmistry stand to good results. Her husband left there for Henton, Ill., where he joined Great Lakes Exposition Shows.

BROTHER of Jack Rubark, owner of Alamo Exposition Shows, Hymie Rubark, has been kept busy with lot activities in the absence of Albert Wright, business manager, who was called to California by the death of his mother. Wright is expected to return soon.

DEER conventions have been known to do such even without 100 per cent of the show personnel giving them a play.

MRS. THELMA GRYMES cards from her home, 502 Willow Creek street, High Point, N. C., that she is anxious to contact Clarence J. Grymes, who supposedly is with the J. Lacey Smith side. She asks that anyone knowing his whereabouts have him contact her immediately as his father is seriously ill.

O. G. (JACK) LYDICK came from U. S. Veterans' Hospital, Dayton, O. "X-ray pictures reveal that my leg isn't healing rapidly enough and the chief surgeon advises that it will be necessary for the leg to be kept in a cast another six months. It's been in one for 18 months already."

TALL TIMBER, the all-year-round stomach sick, declared, "Things had better pick up or I may have to take a job next winter."

A MEMBER of Royal American Shows, Bob Hancock, sustained a broken leg while working on the fairgrounds in Park Williams, Ont., reports Billy E. Mack. Bob will be forced to remain in McCallister Hospital here several weeks and would like to read letters from friends.

MEMBERS of Alamo Exposition Shows, who took delivery on new horse trailers while shows were in Denver, included Bill Carr, Loop-o-Round manager; Red Huggins, Merry-Go-Round manager; William Dugan, Peris Wheel operator, and Bill Bass and wife, who operate the French Casino.

IT'S a chuck some of these back-gate keepers at fairs wouldn't trade places with Hitler, Mussolini or Stalin.—Cat Annie.

SPECIAL agent on Ideal Exposition Shows, Mike Conli was called to his home in Hopewester, W. Va., from Cumberland, Md., by the death of his father, L. Conli, who died on August 14. The Conlis received numerous floral offerings from friends in the business and members of the shows.

COMMITTEE members of Board of American Showmen's Club annual banquet and ball, held each year on New Year's Eve, include Hymie Schreiber, chairman; Art Brainerd, Ed (Slim) Johnson, Norris G. Cresswell, Harry Allshuler, Harry Duncan, James Morrissey and Jack Donahinger. Event will be held in the West Room of the Hotel Phillips, Kansas City, Mo., this year.

THE march of progress, mechanics and sanitation were making its laugh on O' Sam at the fairs.—Road Map Johnson.

WHILE on route to Georgia, after closing with Huggins & Gentech Shows, Tex J. and Blanche Allison stopped over in Meridian, Miss., to assist in handling publicity for donkey baseball games under direction of Mississippi (See MIDWAY CONFAB on page 65)



EDITH THOMPSON, daughter of James Thompson, of James E. Strates Shows, has acquired quite a reputation as a lecturer and opened on her father's Oddities of 1940 attraction on that midway this season. Dressed in a dress majorette's costume, she has been attracting considerable attention from midway crowds.

EVERY day's a labor day on this tick—only on Labor Day we have more labor to do.—Ebert Ironbender.

FRITZ HUBER of Sensational Kaye, reports the act doing well on Bantley's All-American Shows. The troupe visited the DeBells, Mich. fair act, while the latter was appearing in Morgantown, W. Va.

TED LEVITT, second man and assistant to General Agent W. T. Jessup on "Kirkos" West Coast Amusement Co. for the last two years resigned in Hingham, Wash., to accept an executive position with E. O. Douglas Shows.

BOSS says he is going to keep fight an advertising man he gets a rock that can drive a truck.—Milo McGost.

AQUAPLANE operator on Golden State Shows, Bob Gilliland is wearing a big smile these days, since his top shepherd dog, Penny, gave birth to two puppies, Norma Vaughn, whose dog, Shadow, was killed by a train recently, was presented with one of the pups.

VISITORS to Mighty Sheckler Midway in Hammond, Ind., included Mr. and Mrs. J. C. McCaffery, L. E. (Larry) Hoag; representative of Globe-Poster Co.; Charles Driver, O'Henry Tent & Aw-



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How To Keep Show Fronts to the Fore

By H. C. LANDAKER

SINCE the Chicago Century of Progress show fronts have meant more to carnival midway than at any other time since the first Chicago World's Fair.

Defers A Century of Progress a showman approaching a carnival owner and

size of the top and the size of the front. When this is more or less settled, the designer finds out how high the front should be, the size of the wagon to be used and how long a midway spread there will be.

Then comes the idea sketch. This is usually very rough, and a general coloring for the front is shown. After the front is decided upon another sketch is produced. This is the finished product and usually drawn to scale. I find that one-half inch to the foot is the best size because a 100-foot front reduced to this measurement is only four foot long on paper and easier to see and handle for that reason.

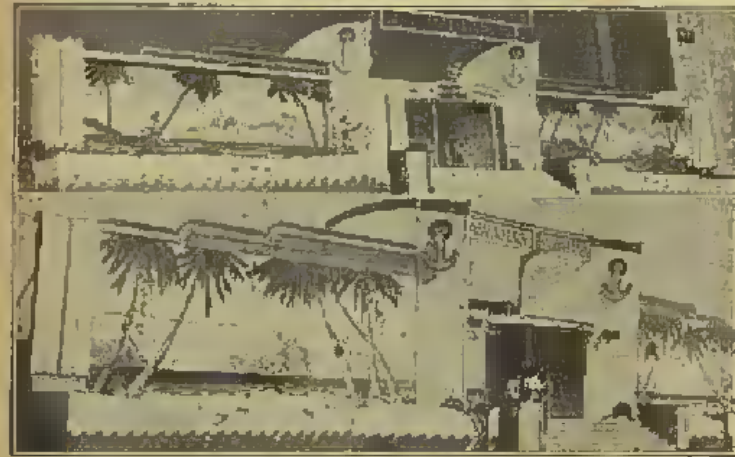
After the sketch drawn to scale is finished, a working model is made. All measurements for this are taken from the sketch and the model is built exactly the way the front would appear on the midway, complete with ticket boxes and accessories, even to the extent of miniature lighting for the front. When the actual building takes place the builder then can take the exact measurements from the working model for anything about which he may be in doubt. Incidentally, when the working model is un-

finished with minor adjustments. The same procedure is followed with minor adjustments. A nice model would result in the big money sets if they were built the same way that most carnival show fronts are built. In building a show front too many people have

are stock products. The "two thousand dollar front" doesn't necessarily have to cost \$2,000.

One of the prime factors is the proper coloring, because color "makes" the front. Stay away from dark greens and dark reds; they soak up light like a sponge. The customer knows when white is clean, but it's rather hard to

H. C. LANDAKER has been a designer and builder of show fronts for 13 years. He with the Beckmann & Carey Shows and one with Hennies Bros. Shows. He studied art, design and illustration at the Chicago Art Institute, Chicago Academy of Fine Arts and Washington University School of Art in St. Louis. "Of course," says Landaker, "this modern art idea is not modern in the sense of the art schools, because modern design and painting were taught long before the Chicago World's Fair brought them to the attention of carnival owners. However, if it hadn't been for A Century of Progress in Chicago, carnival owners wouldn't be nearly as concerned with their streamlining and modernization as they are today." Landaker has also spent quite a bit of time making animated displays for store windows. Light and color in animation, he feels, will be the next step in the carnival world.



TOP—A model for a 102-foot Hawaiian show front. Actual size of model 51 inches long by 12 inches high. Note miniature performers on platform made actual size from pipe cleaners. Bottom—The actual front on the midway. Note size from figures seated on ticket box.

asking what kind of a show he had would always get the same reply. "There are some banner poles down in the baggage car, so get what you need and order your banners." In this day and age the process goes something like this: The show manager and the carnival owner get together and decide on the number of people to be in the show, the

where certain things do not seem practical, and such changes, naturally, are far less costly than if made on the actual front itself, not to overlook such valuable time saved during the building period.

This system is not new, a great many architectural projects being built the



TOP—Original Expose Show front, built on two wagons. Center—First rehash, showing how wagons were pushed out into the midway and marquee built over platform, also the use of the trylon and periphery motif. Here was then changed to 'Secrets'. Bottom—Second rehash, showing extension of front, changing of neon corners on ends and substitution of other figures. This front was not completely up when the photo was taken.

idea of their own to incorporate in the product and when finished it's everybody's front and not much to look at.

Uses of Stock Material

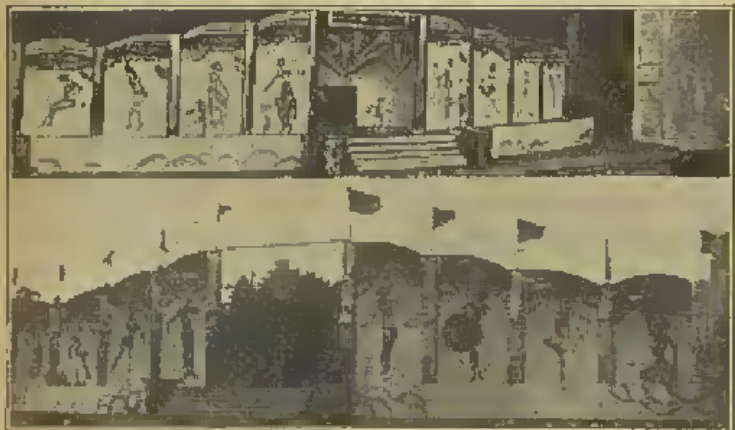
The uses of chromium, plywood, industrial products of different kinds for getting effects should always be considered when building a front. There may be something in stock material that will give a wonderful effect—something that can be had at a nominal cost and will look far better than that built in winter quarters to meet the designer's model. I have used corrugated drain culverts for round ticket boxes, flexible exhaust pipe for curved moldings, rain spouts for pilasters, chutes, troughing for half-rounds and a variety of other things that

will on dark green whether it's great or not.

And another thing, don't hesitate about spending the last hundred dollars to put on the trimmings, because it's the little things that make a show front outstanding.

A front designed from bits of what one sees when visiting shows makes a good one for a chop-suey joint but hardly carries the effect of proper thought and design from beginning to end.

By all means, if one wants to spend money on a show front he should get somebody who knows the requirements of building one that will go up and down and load thru a wagon door and still



TOP—A model for a 110-foot girl show front. Round entrance way was made out of flats in actual front to kill squareness of the wagon itself. Note chromium ticket boxes made out of the cans. Bottom—The actual front, with lighting effect gotten from luminescent tubing underneath canopy of varnished neon. The only substitution here was the pictorials in the panels.



THE FORERUNNER of the modernistic front. This was painted in 1935. Few showmen at that time thought that future fronts would be just as colorful as this.



MINSTREL SHOW FRONT, using two wagons, with flexible exhaust pipe leading, large-scale pictorials and plenty of neon.

make Monday night. A lot of fronts nowadays would have to stay on the wagon for a three-day spot. I have seen some with a combination of screw tops that were no doubt wonderful on paper, but nobody told the builder how he would take them off the paper, put them in the air and load them on Saturday night.

Neon Important Factor
Neon today is one of the most important factors in making a front attractive and streamlined. However, neon is not rubber tubing and the first consideration must be to build all ornaments in such a way that they will be protected at all times in handling and loading. The transformers and the places where they are to hang must be taken into consideration. The combination of neon and chromium is hard to beat if the colors in the neon do not kill the rest of the front.

Primarily, all fronts are built to sell the actors and the show to the public, so elaborateness should not outweigh what a person is trying to sell.

Consideration should be given to the bulky platform as to where the performers will stand, where the public will walk when coming thru the entrance, what is going to be done in case of a high wind, what the rain might do to lighting effects and what the help might do to the equipment in setting it up. A six-foot platform can be built heavy enough to hold all the performers, but it's too heavy for two men to load on Saturday night. One should keep lightness where he can and always consider the space ornaments and panels are going to require without too much loss in a wagon. The "mile-long" front, 40 feet high, with a little bit of neon in the way of decoration may impress visiting showmen, but the result usually is a big billboard.

Making Old Appear New

There is no reason why the traveling amusement park cannot compete with its permanent neighbors, even the its fronts must be portable. Permanent parks of today still have a lot to learn from the traveling organization as to changing, the apparent set-up of the midway by rehanging and using the material they already have in such a way that the public will consider it new material from one year to the next. I think that permanent parks could very easily follow the same lines that carnivals do in giving the public something new to look at in the front, even if it is mostly the same thing in the back.

To build a new front it does not necessarily mean that one has to buy all new material each year. Plywood, as it is made today, waterproof and durable, can be used over from one season to the next without any discards. The average "new" downtown store front is just a skimming-off of the old material and replacement with something of the more modern trend, thereby always keeping abreast of the times.

The next step, as I see it, will be animation. By this I mean animation in figure cut-outs, animation in lights, animation in neon and the whole midway stepped up thru mechanical means, because this is a mechanical age.

Lastly, the main requirement on any front is to keep it practical. Any idea or thought that gets away from this should be discarded before it gets a good start. So by being practical and drawing upon what he already has on hand for material, the up-to-date show owner can always keep his show fronts to the fore.



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Where can you make more money than on selling popcorn? Everybody loves it—young and old. The popcorn stand is always profitable with customers and it's always an easy profit. Popcorn sells for money in any carnival. And here's the opportunity of your life to get in it.

30 DAY FREE OFFER!

If you order within 30 days we'll give you 30 days' balance, \$20.00, C. O. D. you will need subject to your location at postoffice. FREE popcorn and bags to pop \$15.00 worth of corn. Your customer card for your popper. Act quickly.

GET STARTED NOW.
SALESMEN
Send for Money-Making Plan

DOES WORK OF \$300 MACHINE! TURNS OUT 100 BAGS AN HOUR

POPS A BATCH IN 3 MINUTES—WET OR DRY.
Simplicity is one thing you will like about the POPPER. No fire mechanism involved. Comes complete with everything you need to succeed. Also the outfit and a 5 minutes tour in the neon and wiring. Makes a batch of popcorn in 3 minutes—the chicken of any popper on the market. Easy to clean, requires no constant tending. The brilliantly lighted case and visible corn popping thru the screen never attracts the crowd.
FULLY GUARANTEED.
Among the 31 features—beautiful mahogany finished plate glass case (framed in aluminum nickel and polished aluminum electric lighting and beautifully decorated with back-painted decorative porcelain. Occupies small space, 18x17x24" high. Weight, 25 lbs. Fully loaded. Uses less current, only 800 watts, yet pops 75 to 100 7 ounce, 16 ounce aluminum quips per year—and many more featuring 600 miniature incandescent lights.
ALSO BARGAINS IN REFRIG. MACHINES.
EXCEL MFG. CORP.,
Dept. B-840, Muncie, Indiana

POP CORN CONES

The most attractive Pop Corn Containers on the market. They are used by pop corn machine operators in all parts of the country and are distributed by pop corn and paper jobs from Boston to Los Angeles and from Calgary, Alberta, to New Orleans.

BRITZIUS MFG. CO.
DOVER, MINN.

SHOW PRINTING

KEY SHOW HEADQUARTERS; DATES, POSTERS, CARDS, MEMORANDA, BANNERS. LOW PRICES—PROMPT SHIPMENTS. Write for Price List and Quote Book.
CENTRAL SHOW PRINTING CO.
MASON CITY, IOWA

EPURATA, PA., FAIR

OGY, 8 to 12
Carnival open from 11:30 to 11:50.
SCHAGRIN RIDE CO.
Middletown, Md.

RIDES, CARNIVAL BOOTHS

Complete units for rent. Will load trains for Southern States.
D. J. VAN BILLIARD
North Wales, Pa.

OUTDOOR SHOWMEN

On account of Labor Day no telegraphed or telephoned SHOW ADS will be accepted for September 7 issue after 10 a.m. (Eastern Standard Time) Monday, September 2. WIRE IMPORTANT LATE SHOW ADS SUNDAY NIGHT.

FORMS FOR COMMERCIAL ADS CLOSE ON SATURDAY, AUGUST 31.

THE NEW CRESCENT DOUBLE PHOTO OUTFIT

MAKES TWO SIZE PHOTOS, 3 FOR 30c AND 3 FOR 25c SIZE



MAKES FULL LENGTH, THREE QUARTER LENGTH AND CLOSE-UPS
\$159.00

Complete With Best Lens Money Can Buy. Why waste time and pay privilege for an out-of-date single machine, when you can get over twice the business with the NEW CRESCENT outfit? All operators report better business, now, with these than with the old machines, even at their peak. Best lens, best mechanism, best money maker, faster, easier to work, best-proof and made to stand the test of time. Why pay more? Start now; get in the money.

A. HASSAN
BOX 971, PARKERSBURG, W. VA.

SNOW CONE AND SOFT DRINK FLAVORS

GOLD MEDAL FLAVORS ARE THE BEST BUY, FOR THEY taste better and cost less.

go farther and easier to prepare

You're taking money if you don't use GOLD MEDAL FLAVORS this year. Write for new price list and details about our special deal on a new Echols Ice Shaver.
GOLD MEDAL PRODUCTS CO.
133 E. PEARL ST. CINCINNATI, OHIO



DRY BURNERS
Processors Only
No. 55—3" burner, \$2.00
No. 55—4" burner, 4.25
No. 55—5" burner, 6.25
Hollow Wire, per ft., .25
Conductivity tested in .10
Teas for Hollow Wire, .20
Jules Brads, 5 gal., 4.05
Globe Aid, 5 gal., 4.25

COOK HOUSE MEN!

BUY AT WEXHAM'S AND BE BURE
"HOT JOB" Complete and Complete Double Burner Gasoline Burner for griddles, coffee, eggs, pop-corn machines, etc. Also, Roast, Fryer, Hollow Wire, Gasoline Lantern, Messer, Pan, Waffle Griddle, etc. Juice Powder, Lemon and Orange Flavors, 40 gal. lot, \$4.75. Candy Apple Syrup and Color, 10 lb. tin, 1.00 and Lemon, etc. Also, 100 lb. tin, \$11.00. Also, BUILD SPECIAL EQUIPMENT to order in large quantities. Special Griddle Burner, etc. Order direct from this office, or write for Catalog. \$1.00. Cash with order, or 1/3 Cash, Bal. C. O. D. 50% of order added may be desired.

WEXHAM LIGHT CO.
517 West 42d St., NEW YORK CITY
Telephone: Md. 3-8444
GRIDDLES—All Sizes
15x24 \$10.00
18x24 \$12.00
12x36 \$14.00

MIDWAY CONEAB

(Continued from page 51) Theatrical Agency. Tax worked as a clown on downtown streets and at ball games, while Blanche handled tickets to better-than-average business.

While playing Waterville, Me., with the Williams Show, Arthur King and I took delivery on two new cars, making our lights completely motorized," puns Monte Norman. "Have completed plans to combine our Glamour Girls and Paradise Herms shows for a tour of theaters in the South and Southwest. Personnel remains the same with exception of King, who returns to the dramatic field, being cast in a New York production."

SOME managers easily forget faithful concertgoers who stuck thru thick and thin when new, dough spears at no-ex fairs.—Willey Cook.

"WE CLOSED at Norwich Pike Fair here today to satisfactory results," says Doc Kealey, of Doc and Ma Shows, from Norwich, Conn. "Frank Worth presented a well-liked grand-stand show and we had several concessions working. Midway was crowded nightly. Felix Callahan, committee chairman, co-operated, and Bugs Raymond and Walter Buckingham were among nightly callers."

THE boss and g. a. had a long confab in the office and then the boss hustled out of town. But I couldn't find out what it was all about, as I was listening to the cookhouse man and his wife checking up on the day.—Ist Stage.

APPARENTLY tiring of his association on C. D. Scott Shows recently, a baby monkey bopped a freight train in Princeton, Ky., and rode to Edgerrville, Ky., where he decided to take a look at the best reports Ruth Kelley. It wasn't long after he left the train, however, that he was detained by local authorities. Owner Scott was forced to go to the front for the monkey to the tune of \$40 for his release. Suffering from undernourishment, the monkey was returned to the show, sadder but wiser.

COOKHOUSE General Agents' Society can now begin to give some heavy thought to what show will stay out all winter and to what for heat season.

GREAT SUPERIOR SHOWS notes by Al O'Day: Did good business at Lexington (Miss.) Live-Stock and Colt Show, with all rides and concessions getting their share. J. W. Weston and Sam Estamer joined with one ride and 10 concessions, coming from Alabama, where Weston had his own show out. They will continue to operate under direction of O. J. Beatty. Shows are carrying five rides and 20 concessions. Frinchy Larue has the cookhouse and the writer has banners in addition to special agents' duties.

PERSONNEL of Henry (Duke) Hyatt's Lie Show, which has been working to successful results on Erie B. Hyde Shows, includes Mrs. Hyatt, secretary-treasurer; Elizabeth Coger, vocalist; William (Bill) Coger, guitar; Junior Bodless, illusionist; Jo Ann Cornell, torture and sweet box; Francis Lorraine, electric chair. Hyatt, who is owner-manager, makes first openings and closures, assisted by Joseph Cornell, who is also box man. Duke has signed to make a series of talks at service clubs, high schools and churches beginning early in December. Hyatt writes that Owner Hyde recently financed and built a swell-looking front and inside for the attraction.

DIVING to exiles of the season, the dog population on the Gate and Banner Dues had been held down to 40.—Oscar the Ham.

NOTES FROM Al Baysinger Exposition Shows by Frank J. Lee: Shows stand in Omaha, under American Legion Post auspices, resulted in good weather and business the first week. Bewild the second week, under Veterans of Foreign Wars Post auspices, were good despite three days of rain. Johnnie Vaughn did an excellent job with the sound truck. Haynes and Nixon are now handling the Athletic Arena, and Harold Brewster, Foreman, and Elwood White keep the Mix-Up operating to satisfactory results, as does Wayne Herndon with the Peris Wheel. The Omaha Star was liberal with space, and Tex and Maggie's Trained Monkey Show checked. Edie Moran, Pete Wright and Roy Fredrick and family visited. Shows' second week was promoted by Billy Gear and sponsoring committee, headed by

Commander Hench and Chairman Vapnick, co-operated, Lucille Hench's ball game and Doc Johnson's Circus Side Show did well.

THOMAS W. RICE, advertising agent with Sam Price's World's Fair Shows, letters from Abingdon, Va.: "August 10 will long be remembered by the writer as a day of meeting many friends and acquaintances in outdoor show business whom he hadn't seen in some time. While en route thru Bitcod, Va., I was hailed by S. B. Warren and Fred Ingram, of the Atlas Open Show, and while we were talking over old times Mr. and Mrs. Harold Kilpatrick, of Crystal Exposition Shows, happened by and an impromptu meeting was held in the writer's advance trailer car. When it seemed that all were present who should appear but Frank Scarp, vet. circus biter, and, after matching many of show's happenings thus far this season, all were pleasantly surprised to see Cash and Gertrude Miller pull up alongside by car and a short reunion was enjoyed. In Johnson City, Tenn., we came across the John H. Marks Shows, which were exhibiting on a downtown lot. The writer paid his respects to his old boss, John H. Marks, and co-worker, Walter D. Nonland, who staged an impromptu fireworks display in honor of the group of visiting showmen."

MORE often than not the average concertgoer is as much impressed with a swell work's gross as with a maze of noise and choruses.—Dime Jim Johnson.

NOTES from Mighty Sheesley Midway by Bob Robinson: Stand in Mishawaka, Ind., under Loyal Order of Moose auspices, resulted in fair business despite much rain and high windstorms, one of which did considerable damage to tops of the Girl Show, Peeling Show and Circus Side Show. Another blow the following night damaged almost all show fronts and tops and estimated damage to canvas and fronts exceeded \$2,500. Good work on the part of the personnel made it possible to play a kiddies' matinee and Saturday night stand as scheduled. At Hammond, Ind., under American Legion Post, which gave good co-operation, shows stalked up a satisfactory stand. Many of the personnel made several trips to Chicago. All shows, rides and rolling equipment was repaired for show's fair trek. Station WHPB carried programs from the lot and studio almost nightly. Captain Singer, of Hammond police department, congratulated Manager Sheesley and personnel on show's appearance. Special Agent E. C. May and assistant, Arthur Workman, had everything in readiness for the Hammond date and Othello E. Sheesley did a good job of laying out the lot. H. A. Burdges did some heavy billing.

BAD AXE FAIR

(Continued from page 51).

drawn's Day on Tuesday drawing 2,000, an all-time record, with 5,000 the previous week, said Secretary Robert P. Buckley. In addition to the regular grand-stand show a boxing match was staged on one night and an exhibit of fancy-gaited horses Saturday afternoon. Harry H. Loeder produced the grand-stand show, using his International Expositions and American Singside units two days each. Spending was off generally, as farmers have not yet got cash in for the season's crops, a blow to this fair, which counts on a date just after Labor harvest week in this section. Haplyland Elbow, on the midway for the 10th consecutive year, reported ride grosses were about equal to last year's, which was considered a poor year for this fair, but shows and concessions were off one-third, said co-owner John F. Reid of the shows.

This fair draws a number of other fair men to visit Secretary Buckley, who was appointed secretary of Michigan State Fair two years ago but later resigned. Among those noted were Ray Bushey, Alpena; Amel Engstrom, Traverse City; Carl Mantey, Caro; and Ben Sawyer and Clarence Hamdon, Saginaw.

Outlook Bright in Vermont

BURLINGTON, Vt., Aug. 24.—Prospects of a successful season for Vermont fairs appear good, judging by success of the State's first two annuals, Lamoille Valley Fair, Morrisville, August 1-10, and Orleans County Fair, Barton, August 14-17. Lamoille Valley reported attendance of over 32,000 despite one day of heavy rain. Revenue figures have not yet been released. Estimated attendance at Orleans County Fair was 22,000, exceeding last year's figure by more than 5,000. Attendance on closing day was 10,000.

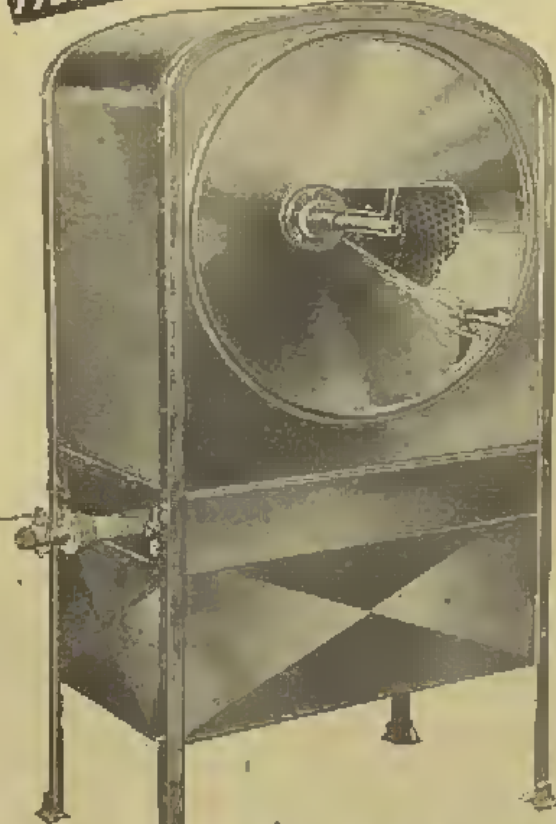
A Home Town Business That

Crispette
Carmelcrisp
Cheese-Kist
French Toast

PAYS WELL

WE FURNISH THE EQUIPMENT--

EXPERIENCE OR EDUCATION NOT IMPORTANT



There is money in making delicious fresh, popular, priced foods and confections that are snapped up by old and young. You can start this business on the main street of your home town. Master of Ohio made a clean-up. He quickly became one of the best known and successful men of his home town.

BE A LEADING BUSINESS MAN— MAKE MONEY

We furnish our secret formulas for making the largest possible profits on all these good selling food products. Formulas are sent with each outfit. Boxes, bags, packages, wrappers, display racks are ready for your use in starting.

HOW AND WHERE TO START

This valuable information will be furnished free to sincere people who write at once. Don't engage in any other business until you have all the facts given in this booklet. This may be just the thing you are looking for. Write quick. State location wanted. There is no obligation.

LONG EAKINS CO.

814 HIGH ST. SPRINGFIELD, OHIO

Baneroff's
Springfield, Ohio
"Furriers for 69 Years"

LAWRENCE KIBBY well known to show people and associated with for years, gives you his personal attention—our revolutionary fur retailing methods (feeding over-head to a minimum and eliminating all-furrier and "blancet" fur in 31 of the 48 states within the year—write for prices and photographs of anything you want in furs. Buy here with confidence, as you are protected by our guarantee of complete satisfaction.

REYNOLDS & WELLS SHOWS

WANT Cook House: must be first class, in keeping with remainder of show. Now starting Southern Fair Circuit ending in Texas middle of November. Can place Lead Gallery, Show Concessions all kinds. Some Shows. All equipment must be first class in appearance. Appleton City, Mo., August 28, 29, 30; Texarkana, Tex., Labor Day Week.

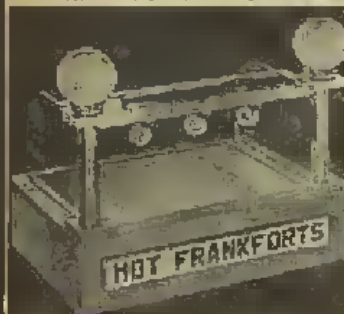
GOODMAN WONDER SHOW, INC. WANTS

For outstanding list of fairs, including Lincoln, Neb.; Tulsa, Okla.; Hutchinson, Kansas; Lubbock, Texas; Abilene, Texas, and Waco, Texas; COOKHOUSE—With or without equipment (preferably with equipment), Candy Apples, Candy Floss, Frozen Custard. Will book one more outstanding Show: Preferably Monkey or Animal Show. Write or wire MAX GOODMAN, this week; Sioux City, Iowa; then Lincoln, Nebraska.

COUNTER PORTABLE DRINK DISPENSERS FRANKFORT GRILLS



Increases Sales 100% Saves Ice and Labor The most beautiful beverage appliance on the market. Made of Stainless Steel, Corrosion Resistant. This is the type of dispenser you have been wanting. List price guaranteed.



Chromium Griddle Case Includes 1000 Hot Frankforts. Completely enclosed griddle with beautiful, designed chromium plated case. Protected from heat by glass shield and covers all health laws. Electrically illustrated. 100 steel griddle turns counter or bottled gas. Write for color illustrating additional equipment from factory direct.

WM. KESTENBAUM, Inc. 1700 First Ave. (ELL 30 YEARS), N. Y. City

Direct From the Lots

Collin & Wilson

Binghamton, N. Y. Week ended August 27. Location, Upper Front street show-grounds. Auspices, Chenango Community Volunteer Fire Co. No. 2. Business, fair. Weather, unsettled.

Shows made the long trip here from Ploegtown, Pa., being late in departure because of the exceptionally big crowd at closing night of the fair there. Shows set up for opening here on Monday night, and President Al Abair, of the sponsoring committee, and William S. Malarky co-operated. Unsettled weather on several nights held down attendance. Speedy and Hazel Merrill's Wall of Death Motorcade, Paradise Night Club, Laurier's Side Show, Stranger Than They Seem, Arctic Girls Frozen Alive, Miss America and Hot Harlem shows did well. Quilter Oats and Two-Star Ranch shows were popular. June English and Dee Carroll, John Paradise Night Club, Birt's Rolluplane, Wrensett's Octopus, Howell's Jitterbug, Walter's children's Airplane and Miniature Railway, Merry-Go-Round, Two Ferris Wheels, Chairplane, Tilt-a-Whirl and Eideco obtained good play. E. E. Johnson, special advance agent, aided by Bob Johnson, billposter of Binghamton, did a good job in advance. Members of shows were guests at Barlow's circus and midway shows' room in Barlow Building. Whip side line-up has Bert Clawson, manager, John Ekko, foreman; Joe Woytowicz, second man; Jimmy Woytowicz handles the shooting gallery; under management of Bert Clawson. Good Fellows Club on shows announced the election of officers, with John Boggsman, president; Louis Nulty, vice-president; Judson Mitchell, advance man; Hugh Gregory, high sheriff; Fred Utter, secretary; Jack Murray, judge. Visitors included Steve Hodge, who staged a special carnival night at his restaurant, at 414 Binghamton St. RAYMOND D. MURRAY.

Dee Lang's

Wilkes, N.H. Week ended August 29. Auspices, American Legion Post. Business, fair. Weather, fair.

This was the last still date of the season and shows are in perfect shape for the fairs. Local stand was just fair as showgrounds were far out of town and no transportation facilities along with other conflicting factors took their toll of the gross. Much building and repairing was accomplished here as the bingo stand took on new lumber and some paint. A new mechanic's repair truck

was built, office wagon repainted and decorated, and new electrical equipment replaced old equipment on all shows and fronts. Mit Hinkle is doing well with the Monkey Show, Spencer, under direction of George L. Barnard, who also was in charge of the ticket takers, co-operated. JOHN PABARCUS.

Kaus Expo

Elmira, N. Y. Week ended August 27. Auspices, American Legion Post. Business, good. Weather, poor.

Shows made an unusually long move to reach this spot and did not open Monday night. However, Tuesday night's opening was good. Considerable advertising used here and local papers carried several stories. Crowds increased nightly, with excellent attendance Friday and Saturday nights. Children's entrance, Saturday, also drew a good crowd. Spending was fairly good. Shows entertained children from the health center Wednesday afternoon. C. O. Dayle's cookhouse has a new top, and Mrs. Marion McWethy, of Sam Lawrence Shows, visited, as did Graves Ferry, of State tax commission. Carlisle, Pa. Ten days ended August 10. Auspices, Cumberland Indians' Ball Club. Business, fair. Weather, good. Ten days of good weather provided here and only one night was lost to rain.



PLAYING in a fisherman's paradise during the past month while on tour with West Bros. Shows, Cliff Burnham (left) and Bill Cox spent most of their spare time in quest of the jumbo fish. The string of fish which they caught while showing here at Windsor County Fair, St. Charles, Minn., is an example of their prowess with rod and reel.

World of Mirth

Saugor, Me. Week ended August 27. Location, fairgrounds. Auspices, WFR Park. Business, good. Weather, good.

Attendance and gross equaled the high marks set here last year although the local fair had preceded show's appearance by only two weeks and Showtown (Me.) Fair was only 50 miles distant. An unusually big Wednesday night, followed by even better Friday and Saturday nights, sent grosses soaring. Shows proved popular and spending allowed to increase of at least 10 per cent over last year. General Manager Max Linderman and General Agent L. Harvey Cann attended the Sunday night show at Shownegan, Me., and renewed acquaintances with officials of that event. Painting and repairing continued here and Mike was left to be done by the time show was being dismantled Saturday. Dave Linderman is covering his baby airplane ride, car and center section with chromium. Auto side also is being repainted while Baby Merry-Go-Round needs but little retouching. Merry-Go-Round has now been rebuilt and new replaces fluorescent lighting on arc-bents. Shows' main entrance will have all chromium ticket boxes. Local newspapers and radio stations and other local enterprises co-operated. JIM McHUGH.

Art Lewis

Bradford, Pa. Week ended August 27. Location, Seward avenue showgrounds. Auspices, Red and White. Business, poor. Weather, bad. Pay rate, 10 cents.

With everything in shows' favor business here was poor. Newspapers were liberal with space, radio station carried spot announcements and two programs of 15 minutes daily. Dorothy Stone, Kathryn Toucher, Dolores Albini and Pollicia Bond participated in them. Perfect weather prevailed, but fans did not come out until Saturday, when a good crowd was on the midway. New show, Oriental Fantasies, was finished here and will have its premiere at Butler County Fair. Last jamboree of the season, under direction of Aylene Morency, presented a monster program in which Nat and Del Merce helped greatly, as did performers from Cotton Club Revue. Shows are being touched up for the long list of fairs. DICK COLLINS.

John H. Marks

Ashtabula, N. C. Week ended August 27. Location, Logan circus grounds. Auspices, American Legion Post. Business, poor. Weather, poor.

Menaced by rising waters of a nearby river, but luckily escaping disaster, shows' flat two days were lost, but starting Wednesday, after strenuous work on the part of show employees, midway was going full blast. Expected tonight trade failed to materialize and the townfolks were too busy repairing flood damage to take time out for amusements. Business was light the latter part of the week, with attendance on Saturday afternoon practically nil. George Fennell, local attorney and well known to carnival and circus executives was a constant visitor. Ashtabula is the home town of Nick H. Stepp, secretary-treasurer, and he renewed many of acquaintances. Owner John H. Marks celebrated his birthday anniversary during the week and Mrs. Marks and Gen. Thelma came on from Richmond, Va., for the event. Visitors were Mel G. Dodson and Eddie Madigan, of Dodson's World's Fair Shows; Percy Wells, old-time showman, and Eddie Binkner, John Robinson's elephants gave a performance on the public square Thursday at noon prior to leaving for Elwood, Ind. C. W. Greenleaf, general agent, returned for a visit and reports the season booked solid until the middle of November. WALTER D. NEALAND.

Lawrence Greter

Throno, Pa. Week ended August 27. Location, showgrounds. Auspices, Neptune Fire Co. Business, excellent. Weather, clear and warm, except rain last night.

Attendance at opening here was the best of the season so far and Cash's Beautiful checked the best gross. Other shows doing well were the Aquasade, with Bob Rowley substituting for Bill

New Erie Diggers The Standard Model PRICE \$50 Each 5% Discount on 10 or More. Terms 1/3 With Order, Balance C. O. D. ERIE MFG. CO. Middletown, Conn. Cir. 416.

CONCESSION TENTS Give Measurements as Indicated BUY from Factory SAVE Money POWERS & CO., INC. 16th and Reed Sts., Phila., Pa.

NEW 8-CAR WHIP This new design is equally suitable for stationary or portable purposes. With the proven type of our modern construction the inherent value remains for years, and its thrill remains forever. W. F. MANGELS CO., Coney Island, New York

WEST ALEXANDER FAIR WEST ALEXANDER, PA. - SEPT. 13-23-40 - DAY AND NIGHT West Hill Show, Shooting Gallery, Roppe's, Boats, High Roller, Red Bent, Red Bear and other attractions that will work for you. Priced low. Will sell anywhere in the County. Don't miss good shows with such exhibits. 20% off price held without deposit. Wire or write as per route. Replies W. Va. App. 23-30; Manassas, W. Va., Labor Day Week. HOWARD BROS. SHOWS

Crowds the last few days were good, but spending was slow. Flying LeClaires, new free act, joined here. Many on shows visited. Williams Grove Park Sunday night. Mr. and Mrs. Louis Lortez, from the park, visited the shows, as did Mrs. Marion McWethy, Ray McWethy Jr. and William Meier, of Sam Lawrence Shows. J. E. Kaus made a trip to winter quarters in New Bern, N. C. Ray McWethy has remodeled and enlarged his bingo stand. Chief and Elsie Dehney purchased a car, and General Manager A. J. Kaus and Business Manager George Whitehead-stayed in Harrisburg. LESTER KERN.

Gold Medal

Wausau, Wis. Six days ended August 25. Location, fairgrounds. Auspices, Marathon County Agricultural Society. Business, excellent when weather permitted. Weather, intermittent rains.

Move of 150 miles on narrow roads from Ashland, Wis., was made in good time and shows were up early Friday afternoon ready for Saturday's opening at 8. Gate opened to an eager-spending crowd that exceeded all midway records up to an including Monday night. After that, however, there was not five hours of sunshine for the remaining three days of the engagement. A cloudburst at 9 p.m. Thursday flooded the fairgrounds and every available city conveyance was used in hauling people out of the grandstand. Despite intermittent rains the remaining days shows did satisfactory business. H. A. Kliefner, serving his first year as secretary, co-operated. Visitors included Bernie Mendelsohn, O'Leary (See GOLD MEDAL on page 33)

Gall, who is recuperating from illness, jumping five rows, Exposé Show and Monkey Circus. Rain on Thursday and Friday nights marred business and kept the shows and rides from a perfect week. Rides had one of their best weeks since opening, with Ride-O and Whip being top honorees. Special Children's Matinee, Saturday, was the best of the season so far. About 5,000 attended. James' Pony Ride and the new Kiddie Aeroplane did well. Committee co-operated. Tyrona Herald was liberal with space. General Manager Lawrence made a quick trip to Cumberland, Md., to visit Mrs. Shirley Lawrence before leaving for the New York Hospital, where she is now recuperating and, from reports, is expected to join the show in two weeks. Mr. Cummings and M. Kane, representatives of Erie (Pa.) Fair, visited. Mrs. (Mom) Weiss, mother of Shirley Lawrence, returned here after her stay in Cumberland, while Shirley was in the Washington Hospital there.

FRANK BRAUN.

Eric B. Hyde

Lawrence, O. Week ended August 19. Location, fairgrounds. Auspices, VFW Post. Business, near blank. Weather, hot; heavy electrical storm Tuesday afternoon. Pay gate.

Advance agents reported this stand a prospect for a record week's business. However, they failed to reckon with counter attractions at nearby Buckeye Lake and several local spots, which resulted in the worst week's business of the season. Five flying fishers projected the free act for the week and left to fill previously booked dates. Among visitors were Mr. and Mrs. Jack Rogers, Toby Kneeland, scenic artist, took over the side show. Arrival of E. E. Gooding Amusement Co. trucks to remove some rides from the fairgrounds born created interest among ride foremen and assistants. General Agent Herbert Wiggins arrived from Virginia for a conference with General Manager Hyde, which resulted in a change in route to make possible the addition of several acts to the booking list. Because of local health conditions in Portsmouth, O., New Boston, O., was canceled and replaced with New Lexington, O., by Charles Sutton, adjuster, pinch-hitting in the emergency. Duke Hyatt added two illusions and more talent of the side show.

WILLIAM JUDKINS HEWETT.

Fairland

Hopewell, Ky. Week ended August 17. Location, ball park. Auspices, American Legion Post. Business, ok. Weather, fair.

General Agent E. Clark Bobbett, Dr. Hites, Mr. Hood and Joe Miller, of the sponsoring committee, did a good job of overcoming opposition. Both local papers were liberal with space. Millie Anna Boergens's free act proved highly popular and she was signed for the remainder of the season. The writer returned here from a trip to Georgia, North and South Carolina in the interests of the shows.

TED C. TAYLOR.

West Bros.

St. Charles, Mo. Week ended August 17. Auspices, Winona County Fair. Business, fair when weather permitted. Weather, rain.

Second fair of the season and the second successive week of rain turned the midway into a sea of mud and cut receipts to about half of expectations. Rain hit Friday and Saturday except the midway but rebounded both nights around

6:30 and fair crowds turned out. Day play was lost, however, Sunday proved one of the banner days in the history of the fair. Afternoon crowd spent well and all reported to good play. At night a damp penetrating wind sent the crowd scampering home early. Skooter topped rides, but Sunday play was fairly well distributed among all rides. Fox Maljone's Athletic Show and Speedy Wood's Motor-drome pulled in top money among shows. Genevieve McNamara, riding the motor-drome well with Speedy Woods, proved a popular attraction. Joe Howard returned here on business before starting south.

Crystal Expo

Martinsville, Va. Week ended August 19. Location, Liberty Heights. Auspices, American Legion Post. Business, light. Weather, fair.

Because of bad weather, shows elected to stay over another week. Since last adjourned an airport nearby all of the personnel took plane rides Sunday. Business here was light, although committee did everything possible to make spot a winner. Monkey Show, managed by Capt. O. M. McVay, has been reinstated. Fred Stockton, who has charge of Twin Flyers wheels, has been getting them up for Monday night openings and they have been holding their own among rides. Jack McCarroll, carpenter is doing a swell job of rebuilding Merry-Go-Round horses and scenic artist W. O. Burks has been turning out some good work. Manager W. J. Batts returned here from a successful booking trip. Mr. and Mrs. A. E. Allen, of Crystal River, Fla., visited their son-in-law and daughter, Mr. and Mrs. Billie Donia. Hal Haynes, secretary, Rogersville (Tenn.) Fair, also visited.

CHARLES STAUNCO.

Dodson's World's Fair

Logan, W. Va. Week ended August 17. Auspices, Logan County Fair. Business, bad. Weather, rain.

Some of the most unfavorable conditions that could confront a show were encountered here by the organization. In addition to being greeted with rain almost daily, shows were located in an infantile paralysis stricken area. Because of late arrival, shows were unable to open as scheduled on Monday. Tuesday was lost to rain and light shower in the afternoon and night on Wednesday. Thursday and Friday hampered attendance. All children under 18 years old were barred from the lot on Wednesday, resulting in receipts being way under par. Saturday was a repetition of the remainder of the week and date resulted in a blank for the shows. Building, painting and remodeling continues, under direction of General Manager Mel O. Dodson. Several new wagons are under construction and the office, under direction of Harold English, is doing fine a good job.

JOHNNIE REEVES JR.

J. F. Sparks

Falmouth, Ky. Week ended August 17. Location, fairgrounds. Auspices, Falmouth Fair Association. Business, bad. Weather, good.

A 50-cent gate and free admission to the grand stand for programs lasting through each afternoon and night made this a poor spot for shows, which were squeezed into a small dust bowl behind the grand stand. Shows opened Monday and did nothing until Wednesday, the first day of the fair. When ladies and children were admitted free, giving it a fair day. Next two days amounted to nothing and what little business was done on Saturday was attributed to fact that lot had become so dusty that customers couldn't find their way to grand stand thru the clouds of floating dirt. Shows closed at 12 o'clock each night. Mr. and Mrs. K. B. Barnhill joined here with their Loop-o-Plane. Virgil Lawson is second man. Special Agent Eddie Newcomer continues to do a good job of papering town and county. Joe Stern and Curtis Bridges rejoined here after a three-week vacation in Jackson, Miss.

RAY ALLEN.

West's World's Wonder

Greenup, Ill. Week ended August 17. Auspices, Cumberland County Fair. Business, big. Weather, hot with some rain. A good free-act program, daily racing and political rallies brought out good crowds daily to this fair and the midway enjoyed good business throughout the week. Newspapers and radio were liberal with space. Silvester Polka led shows, with the Dope Show and Motor-drome close seconds. All rides did fair. Stand was manned by the death of George Hirsch-

berg, secretary. His demise came as a terrific shock to the management and personnel. Impressive services were held for him at the local undertakers on Wednesday and in front of the grand stand on Thursday night. The body left Greenup at 7 p.m. Thursday for Richmond, Va. Show train left on schedule for Evansville, Ind. EDDIE FOXER.

L. J. Heth

Mt. Carmel, Ill. Week ended August 17. Location, fairgrounds. Auspices, Wash County Fair. Business, good. Weather, fair and hot.

Shows made a fast move here from Vincennes, Ind., and everything was ready Sunday noon. Fair wasn't scheduled to open until Tuesday, however, Secretary Guy Pixley, well-known cattle breeder, had many exhibits and a well-arranged program of grand-stand attractions. Charlie Wren's Motor-drome topped shows, with Curly Rivers' Middle in Paris second. Octopus and Tilt-a-Whirl shared honors on rides, and Howard Reers' corn game was best week among concessions. Lonnie Worthy and his Oklahoma Cowboys joined here after playing a circuit of theater engagements. Visitors included Cliff Steele, Gibson County Fair, Mr. Riley, of Dixie Hotel Shows, Mat Dawson, Anna Premium Co., and Mr. and Mrs. Blener, Fairfield (Ill.) Free Fair.

ALFRED KUNZ.

Buckeye State

Houston, Mo. Week ended August 17. Location, two blocks from courthouse. Auspices, Old Settlers Reunion. Business, fair. Weather, good.

Because of a difficult run from Batesville, Ark., thru the Ozarks, shows failed to open Monday but all was ready on Tuesday. Shows used a new location this year and it took a great deal of persuasion on the part of show officials to get the committee to give up enough room for the shows to be set up properly. Side shows checked its best gross of the season here, but rides did only fair considering attendance. Business on concessions was slow until Friday and Saturday, when it perked up considerably. Rain threatened on Saturday night but held off until past midnight. Frank Fellows, of Springfield Trailer Co., visited us did the advance staff of Legant Shows. Owner Joe Gailer went to Poplar Bluff, Mo., in show's interest.

H. G. STARBUCK.

West Coast Amusement

Hoquiam, Wash. Week ended August 19. Auspices, VFW Post. Business, good. Weather, fair. Pay gate, 15 cents.

This was show's first appearance here and all was ready after a 300-mile run from Eugene, Ore. Monday night opened to a big sale, which held up through the week until Saturday, when the machine arranged by the writer and sponsored by a local bakery opened to some 9,000 kiddies from the county and Aberdeen, Wash. This crowd, aided by good night business, resulted in a surprise to all. E. O. Douglas, of Douglas Shows, visited Saturday afternoon. Manager Mike Krekes left here for another week's vacation at Sea Side, before the fair starts.

Eugene, Ore. Week ended August 17. Auspices, VFW Post. Business, good. Weather, hot. Ten-cent gate.

As usual, town gave shows a good week's business. Harry Myers' string of concessions did good business, while Ted Right's Off Show and Persian Polkas topped the midway. Frank Forest also did well with his Side Show. Wayne Hurd, former showman, was instrumental in obtaining the date. Leo Moore and committees co-operated. Business has been consistently good during the summer and all are looking forward to the fall dates.

W. T. JEFFRUP.

United American

Albion, Ia. Four days ended August 17. Auspices, Butler County Fair. Weather, warm with occasional showers. Business, better than anticipated.

Short move from Waverly, Ia., was made in record time. Tuesday and show opened Wednesday night to fair crowds. Thursday was the big day of the fair and officials claimed that the larger crowd in event's history attended. Live-stock exhibits here were far above average and grand-stand show, staged by Lou Rosenthal, of Waterloo, was well-received. Fair was a maiden spot for the Skooter, which led rides and shows. Concessions all were long lines. As patron evidently were not concession-minded. Date proved the best northern fair played so far. Walter Powers joined at Waverly, Ia., and will work in Captain Lohry's line and will seek addition of

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Fowers now gives the show four free acts for the southern tour which starts soon. Owner and Mrs. C. A. Vernon made a flying business trip to Mason City, Ia., where shows will make their last appearance at an Iowa fair this season, and Mr. and Mrs. Clyde Davis returned from Marian, Ia., where they attended the Shelby County Fair. Mike Davis is still undergoing medical treatment at Kansas City, Mo. Slim Johnson, of Midwest Novelty Co., made his regular weekly visit and Joe Green, general agent, All-American Shows and friend of the writer, visited briefly Thursday night. **WALTER B. FOX.**

Wallace Bros.

Dawson Springs, Ky. Week ended August 27. Location, City Ball Park, Audiences, baseball club. Business, poor. Weather, fair.

Shows opened Monday night to good attendance, which held up during the week. Saturday's crowds were excellent but little spending was done on the midway. John O'Brien had to have four stitches taken in his forehead when he fell against a rock. Baby Joe Leach has been on the hot list but is recovering. Visitors here included Mr. and Mrs. Victor Drim, of Scott Bros. Shows, and Mrs. Josie Leach.

CAPT. FREDDIE LEACH.

Frisk Greater

Sauk Center, Minn. August 27-29. Audiences, Stearns County Fair. Business, good. Weather, fair.

Shows opened to excellent business here on August 27. Weather was good and committee gave good co-operation. Octopus topped rides and Joseph Sima's Animal Show led shows. Floyd Hall reported above average business for his lead gallery.

Park Rapids, Minn. August 7-10. Audiences, Shell Prairie Fair. Business, good. Weather, favorable.

Stand here gave shows good weather and excellent business. Ferris Wheel led the midway and all other rides did well. Shows linked with Irene Delmar Old Show leading. Concessioners also reported good play. Committee gave good co-operation and shows received many compliments on its management and appearance. **LYLE KULENKAMP.**

Crafts

Bakersfield, Calif. Week ended August 27. Location, Kentucky street, circus grounds. Business, good. Weather, good.

Always a favorite here, shows had a packed midway every night of the six-day engagement. Although business was off a bit from last year's gross, all expressed satisfaction over results obtained. Numerous county and city officials and State highway traffic officials made the office canopy their headquarters, reminiscing with O. N. Crafts and Roy Ludington. Excessive hot weather during the valley tour brought out increased crowds nightly, and Saturday matinees have been discontinued because of the heat. Mrs. O. N. Crafts is still vacationing in Southern California and at present is at the Crafts residence in Hollywood, Calif. She hopes she will rejoin at San Diego, Calif. O. N. Crafts caught a 200-pound swordfish off the

coast of Mexico recently and shipped it here to Roy Ludington, who had it sliced into steaks and distributed them to many of the show's friends here. S. C. McDonald, ticket foreman, is recuperating from a recent illness. Elmer Hanson, legal adjuster, has his new style penny pitch cliking. Jimmy Lynch's cookhouse continues popular. Mr. and Mrs. Louis Korte departed for Vancouver and Victoria, Can., where the Bagland-Morie firm has some concession space this season. David E. Curtis, of the Motordrome, bought a new trailer here. Mrs. Roy Scott left to visit her sister near Los Angeles. Polack Kitchener, master mechanic, is keeping equipment in good shape. He is assisted by Samuel Gibson. Patsy Murphy has the two Ferris Wheels in top condition, and Joe Duran's Merry-Go-Round is in fine shape. Fetschel Taylor is doing a swell job as Skooter forerun. Tiny Deroyser, Heyday, Puddin' Corner, Octopus, and S. C. McDonald, Rocket, race for first up and down honors. Dutch Fatsinger, Johnny Gillard and Glen Wells, respective operators of the Amroplane, Rotolplane and Loop-a-Plane, are doing a good job. Harold Meek, secretary-auditor, is handling his chores in good style. Karl Miller has augmented his Polka Show. **ROY SCOTT.**

Byers Bros.

Sparks, Ill. Week ended August 18. Location, Randolph County Fairgrounds. Audiences, Randolph County Fair Assn. Business, excellent. Weather, threatening Wednesday. Ideal four days.

Starting off with a record crowd Monday night, before the fair started Tuesday, town gave shows and rides their best week of the season so far. Concession play was below par. Thursday was the big day and attendance was good all week. Threatening weather late Wednesday afternoon brought crowds out late. Jimmie Duley, operator of an office-owned concession, sustained a fractured ankle on the move from Farmers City Fair. He's improving, but still under the care of a physician. Mrs. Buddy (Becky) Buck has been ill the past two weeks. Jack Moore, owner-operator of the Athletic Show returned his sons Harvey and Bernard to school in Paris, Mo. He was accompanied back by his father-in-law, who spent two days on the show. Loop-a-Plane led rides here, with Tilt-a-Whirl second. Circus Side Show under management of Jean-Eugene Morcier and Dr. Leroy topped shows. Gay New Yorkers was second. Dad Byers, father of Owners Carl and Jimmie Byers, spent three days in Tipton, Ia., visiting Jimmie, who was operating a set of rides at the fair there. Mrs. Jewell Robinson, The Billboard sales agent, is making arrangements to take her daughter, Bernice Bunnadd, to Fort Worth, Tex., to re-enter high school. June Byers, daughter of Mr. and Mrs. Carl W. Byers, and Junior Rainey, son of Mr. and Mrs. Fred Rainey, cookhouse operators, will accompany them. June will enter school in Sulphur Springs while Junior returns to the Junior College at Parkinton. Miss Jack Dargonski, of Jake Moore's Athletic Show, purchased a new car here. **MRS. JEWELL ROBINSON.**

Prell's World's Fair

Lynch, Va. Week ended August 27. Location, fairgrounds. Audiences, Page County Fair Association. Business, good. Weather, good.

After a long trip from Altoona, Pa., trucks arrived in good time, but train was three hours late because of a long layover at Hagerstown, Md. Train was unloaded early Monday and all was ready for opening, ride devices, and show fronts were newly painted for the fair tour and presented a neat appearance. Tuesday, Children's Day found the midway crowded and spending was good. Fair committee, under Frank Roser, co-operated. Manager S. E. Prell is optimistic on the outcome of the fair dates. The writer and wife, Evelyn, visited the John H. Marks Shows while en route thru Johnson City, Tenn., and were welcomed by Owner-Manager John H. Marks and were guests of shows' press representative Walter D. Zealand. Pat Prell's fair has concession row cliking and stores are all well stocked.

Altoona, Pa. Week ending August 10. Location, Driving Park, Audiences, American Legion Post. Business, poor. Weather, fine.

This proved to be just another spot, although bidding was liberal and Charles Powell, contracting agent, did a fine job ahead by obtaining plenty of space in The Altoona Afters and The Altoona

Tribune. Several spot announcements were carried over Station WABY daily. Shows did manage to garner fair Friday and Saturday business. No records were broken on shows and rides. Free acts were well received. Shows have added an Athletic Show to the list of shows and a Helioplane was added to the ride department. Leo Hixson presented his wife a new living trailer. Marge Storres is sporting a new car.

THOMAS W. RICE.

Brewer Tri-State

Glenswood City, Wis. August 22-24. Location, fairgrounds. Audiences, Glenswood City Inter-County Fair Association. Business, good. Weather, hot.

Date proved highly successful and shows obtained good co-operation from fair officials. Sum of \$5 million in bets was made in excellent time and all rides and shows were operating at kiddie matinee on opening day. John Yarger, of Rochester, Minn., is show's new secretary. Jean Brewer, daughter of Owner Claude Brewer, has been a constant visitor. Four acts were added to Ed Chalkins' Side Show here.

Zumbrota, Minn. August 8-11. Audiences, Goodhue County Fair Association. Business, good. Weather, hot.

Move here from Wadena County Fair was made overnight and in good time and all rides and shows were ready for opening on schedule. Fair officials co-operated. Visitors included Carl Olson, secretary, Cannon Falls Fair.

BILL REAGAN.

Blue Ribbon

Springfield, Ky. Week ended August 17. Business, fair. Weather, good.

Short move from Shelbyville, Ky., was made in good time and most of show was ready to operate Monday morning. It being a three-day fair, crowds were light the first part of the week but Friday and Saturday the midway was crowded day and night, with shows, rides and concessionaires doing capacity business. Jerry Jeffries, who is doing a good job ahead of the show, recently purchased a new trailer and Milpost wagon. Clarence Thame's Girl Bevas led shows here, with Fred Clark's Hell Riders and Harry Seidler's Showboat next in line. Ride-O topped rides, with Boomerang and Ferris Wheel tied for second. Fred Hengst, Kentucky State Fair, Louisville, visited, as did Mr. Rothchild and party from Shelbyville (Ky.) Fair.

LEE NEWTON.

Silver State

Holley, Ida. August 30-31. Audiences, Chamber of Commerce. Business, good. Weather, fair.

After a short jump from Hazelton, Ida., shows opened to large crowds on Saturday night. Rides reported good business for the stand, as did shows. Don Channey's Greenwich Artist and Models Show continues to take top money, with Swede Emberg's Exposé Show next in line. B. J. Galkin's saddle-horse, Little Pal, is proving popular. A new lighting system was installed in the cookhouse by Ed Casteel. Paul Rose, recently appointed billboard artist, did a swell job of paper hanging.

IRISH WHELAN.

MINER MODERN MIDWAY SHOWS

Want for Park Royal, Pa., Fair
Week of September 2nd—Day and Night
Shows with own bill, 25 per cent. Rides that don't conflict with the following:
Fifth Wheel, Chair-a-Plane, Baby Octopus, Single Loop; First Rides preferred, 25 per cent. Concessions of all kinds, \$2 per foot.
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ED GROVES, Georgetown, Ill., Aug. 28-31

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Aug. 24.—On a recent visit to James E. Strates Shows in Buffalo, N. Y., on August 15, where the shows were at Onondaga County Fair, we were informed that it was the 101st annual of the fair association. Also visiting were Lucky Teter, who appeared there afternoons, and J. H. Powell, his representative. Art Lewis, owner-manager of Art Lewis Shows, then in Butler, Pa., also was a visitor, and it gave us opportunity to discuss with Mr. Strates and Mr. Lewis some of the more pressing problems of the industry and to obtain first-hand information as to the point of view held by show owners as to these problems.

In this connection we wish to point out to our membership that before long it will be advisable, if not necessary, that some consideration be given to the manner in which the industry may be affected as result of the national defense program. While in our opinion not much effect will be felt during the current season, it is our guess that next season may bring vital problems. It would be well if the industry started considering what these problems may be and how they may be solved. Indications are that a good portion of our 1940 annual meeting may have to be devoted to the consideration of them and we should appreciate it greatly if the membership and any others interested would contact this office and give us the benefit of their views.

It must be borne in mind that this is a subject upon which no one has too much information and is fraught with considerable speculation because, at this writing, at least, no one can be certain what form the defense program will take nor can anyone accurately predict the net effect upon this industry.

Los Angeles

LOS ANGELES, Aug. 24.—Warm days and a better break in night weather has gone much to send large crowds to the beaches. Paul Gebert, with new Sportland Center on Ocean Park Pier, reports satisfactory business. Frank W. Babcock Shows opened at Astoria, Calif., to good business. Roland Stephens has the ride at the Inglewood Centennial Days. Bertello is the free act and Joe Stone has novelties; the Marino's, astrologists; pop corn and peanuts. Elmer Hyder, Peppy Pitch, L. V. Miller, lunch and soft drinks, Ed Van Horn, Louis Hensley and George Boyd, candy floss, Mr. and Mrs. Charles Crowe, photo gallery, Thomas and Marie Moler, candy stand, Dave Stearns and Mrs. Kate Greenway, Ring-a-duck, Joe Norman, and Harry Johns, ball game, Jerry and Tom Kincaid, plaster stand, Matt Joyce, and Tony Cupero.

Earl E. Hasley left for Sacramento, Calif., to handle the grand stand acts at California State Fair. Jack Schaller has two new acts making unannounced spots. Charley Rising and crew are making sponsored events with his portable cockboone. Charley Haley, Johnny Kearns and Bill Nelson are at Del Mar Race Track. Harry and Harold DeGano were special entertainers at the Orlando Beach, Calif., celebration on August 18. Mr. and Mrs. Sam Carmody, informed in from Cleveland and are touring the West Coast. Francis Pierce, retired showman, is with Helene Corp., Los Angeles.

Harry Strickland left for vacation in the High Sierras, and Oscar Hollander runs a large Main street arcade and news agency. Jack Nunn promoted the week-end show at San Pedro, Calif., for the Allied Labor Council. Eddie Gamble has

returned from a vacation at Malibu Beach. John M. Miller, vet trouper, is slowly recuperating at his home at Santa Monica, Calif. B. L. Cronin is back from an Eastern trip. Capt. Serafin Guerrier and Edna Gonzalez, of Mexican Caravans, are in town to make spots under Mexican societies auspices.

George Willet, with concessions, is making spots in Southern California. Al M. (Moche) Miller is supplying equipment for special events.

St. Louis

ST. LOUIS, Aug. 24.—Phil Little, co-owner of Fairly & Little Shows, passed thru the city this week, en route from Sedalia (Mo.) Fair to Des Moines (Ia.) Fair, where he is operating games and drinking emporiums. William Pink, ride operator, spent two days visiting with friends here. Don Adrich, of girl and slide show note, is currently visiting local relatives, after having closed a successful season with the Hamill-Morton Circus. R. C. Gaudin, until recently with Sunset Shows, visited The Billboard office here this week, while en route south to join a show playing that territory. Sam Levine and Pete Wheeler arrived Monday to get ready for the national convention of the Colored Grand Lodge of Elks.

E. K. Fernandez, Hawaiian showman, is currently making his headquarters here and plans to visit some of the larger state fairs in the Middle West before leaving for the West Coast. Frank Fellows, president of The Springfield Wagon and Trailer Co., visited The Billboard office Tuesday. John Francis, of Greater Exposition Shows, enroute from Annapolis, to purchase supplies. Charles T. Goss, Standard Chevrolet Co., returned from Sedalia, Mo., Monday, but left for Illinois State Fair, Springfield, from which point he will journey north to visit various shows. John R. Ward, of shows bearing his name, made a hurried booking trip here on Wednesday. Buff Hottle, Buff Hottle Shows, and L. B. Tolle, of Augusta, Ill., visited The Billboard office Tuesday while here on business mission.

E. S. (Ted) Webb, Beckmann & Carey Shows, passed thru this week while en route to the shows, after taking his wife to Leocompton, Kan. H. L. Swisher, concessionaire, came thru the city on Monday, en route to the South, where he has booked his concessions at several fairs. Kenneth and Viola Benke visited The Billboard Tuesday while on their way to join the Johnny J. Jones Exposition. They had been with the Parry & Little Shows. Stevo Gady, local night spot operator, entertained a group of friends and performers last Monday night on the new excursion steamer Admiral.

Among those in the party were Mr. and Mrs. Tom W. Allen, Mr. and Mrs. Charles T. Goss, Owen Grubbs, Ann Fornschaun, Lina Bernstein, Eileen Colby, Hal Olsen, Ella Black and Dolores and Virginia Shy.

AUSTIN WITH JONES

(Continued from page 48)
organization at Indiana State Fair, Indianapolis.

Jack Gann, Austin's production manager, already is with the show and has assumed his duties as production manager of all revue-type shows. Under his direction, the old-type midway shows will be discarded, with presentations of a modern trend supplanting them. Gann joined shows direct from Hollywood, Calif., where he has worked on several screen productions. He also was with Gaumont British Film Co. in London and operates a dancing academy in New York.

Billy Mann, emcee for Austin, will join in Indianapolis. He also will assist Gann, helping in the production of all midway shows.

Owner Phillips has ordered special equipment built for the Austin Revue. A modernistic front is under construction and stage settings and lighting effects have been ordered.

B-G AT LA PORTE

(Continued from page 57)
has been ill, was able to make his first appearance on the lot in several weeks. Other show officials on hand included William B. Napier, press representative; Tony Xbaner, treasurer; Whiter Weiss, concession superintendent; Glenn Buck, auditor; George Hillman, ticket superintendent; Ed Neville, secretary-auditor; Del Ward, show and lot superintendent. Concessionaires reported excellent business for the last three days and fair results for the first three days. George Hillman, ticket agent, complimented the 100, Iowa Ferry Scouts, who assisted in rides and shows, under direction of C. Roy Carpenter, Koolhaibler.

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Out in the Open



Leonard Traube

Various Matters

A LETTER dated July 14 at Melbourne, Australia, has been received from American showman Austin King, who says that he and Jack Earle, the giant, have sailed back to San Francisco, "due to conditions over which we on Wirth Bros. Circus have no control." King gave the date of departure, but this was scizzored by the censor. "However, we have agreed to return at a later date to complete the tour," Earle. It will be recalled from numerous dispatches with which this column has been favored by King, has been acting as Good Will Ambassador to Australia for the Seaside Fair. Virtually every lord mayor in the Antipodes signed Earle's official portfolio. It is to be regretted that international strife is causing such vast change in schedules throught the entertainment world.

Talking about the war, here's something interesting from Edward Graves' column in *The World's Fair*, British contemporary of *The Billboard*: "Almost without exception, every German circus performer I met expressed in no unqualified terms admiration for their teacher. Some of them may have high-falootin' ideas about working here (in England) again, in which case they're a mighty lot to learn. If any of them are thinking our leaders' statements that Britain will not lay down the sword until complete victory is ours to be mere talk, then that's the biggest mistake they've ever made. As for ever coming back here to work at all, that will be gone into when Hitlerism has been destroyed. And if I know our people, German—and Italian—artists had better not build up bright hopes. On the face of things it looks very much as tho some have abused our generous application of the 'Art Is International' theory. Whatever be the ultimate after-war decision regarding entry of foreign artists, those who hail from nations we are fighting should be given no consideration of any kind—not for a long, long time at any rate. We must prove that we can get along without them."

These may seem pretty harsh words in any language, but from the point of view of a nation at war, fighting for the continuance of its way of life and for life itself while within full range of the enemy's bombers, they could also be construed as pretty mild. Graves may be said to have met the "wrong" German artists, but this column can cite cases of many trouperers from the Reich in this country who also admire their teacher. We do not exactly love Adolf Hitler, but it is hardly a criminal offense for German nationals to admire the head of their country. We may think they are blind, bigoted and misguided, but we cannot do anything, but disagree with them. To be sure, we can eliminate them from employment consideration, but that would be rank discrimination by a nation not at war. As for performers from Germany—or any other country—who can be proved to be here "by agreement," the quicker our governmental agencies kick them out the better. Artists are entitled to earn a living here if they can contribute something to our culture, our industry and our entertainment, but we do not want their poisonous propaganda.

Tex Sherman, the rodeo and circus press agent, who has been battling away

at a fast clip for the Elmira (N. Y.) Fair in behalf of the George Hand grand-stand bill, writes: "I read where you were in Chicago and had lunch with the old Atwell-Lupton Club at the Sherman. I have been a member of that club since it started, so I know what a wild gang you were hanging out with." Tex couldn't have been reading the world's most accurate amusement weekly, as we haven't been in the Windy City for nearly two years.

ILL. GATE RISES

(Continued from page 51)

sections, were housed in special dormitories, fed and taken care of for eight days. Grand Circuit races were run on August 19-23 inclusive, and the fair again presented the National Swine Show, National Short-horn Show and large entries in the live-stock divisions.

Concessions Limited

On Saturday, Youth Day, Jimmie Lynch's Death Dodgers gave a thrill show to the afternoon grand stand. At night International Barn Dance Jam-boree broadcast was presented before a packed stand. "The Ship From Mars" featuring a burning airplane, being an added attraction. For today, Auto-Racing Day, with national championship AAA races, the grand stand was sold out only in the week and thousands viewed the events from the infield. Tomorrow, closing day, national motorcycle races will be featured before the grand stand under direction of E. L. Kidd. Society Horse Show was practically a sell-out nightly in the Coliseum, where entries were larger than ever before, said William (Bill) Ryan, assistant fair manager. It was held Saturday, Monday, Tuesday, Wednesday, Thursday and Friday nights. Col. Armin F. Hand and his "National Championship" American Legion Band furnished music afternoon and night in the grand stand.

O. R. Fleming, superintendent of concessions, said there were a few less concessions than in previous years because the fair had quit selling concession space after August 9. An effort will be made to have fewer concessions in the future so as to give concessioners of the better type a better break in receipts. About 200 applications for space were turned down by the department. Concessioners, especially in eating spots and novelty and merchandise stands, reported far better business than last year. Refreshment concessioners showed a slight decline in business the first four days during cool weather.

Show Is Fast Moving

Nightly in the grand stand Edgar I. Schooley's Illinois State Fair Revue of 1940 was presented, with novelty and high acts between ensemble and routine numbers. Beautiful scenery and lighting effects were pronounced by fair officials as best at the fair in many years. Sidney Belmont booked the revue and all acts and capably managed the entire grand-stand show. The revue was speeded thru 12 separate numbers: Ballet, ensemble, number 1 Florence Tompason, prima donna, in resonant voice, with several solos; Japanese porch number by three men; Sylvia and Clarence, two-girl comedy knockabout act; Dutch number by ensemble; George Dunning, clown cyclist; Rexola Tylo, comedy roller-skate turn; fan number, beautiful ensemble in which Don and Dolores, exceptional udagio and acrobatic dance team, are featured, finish being a whirlwind twist by the hair; Four Clovers, comedy teacher-board; Lyons Troupe, group of seven in fast Ritz and foot balancing; finale, patriotic novelty ensemble number. Following this, the Four Apollos, high act; Five Melodras, costing act; Four Les Eros, acroplane novelty, and Three Flying Sullivans were presented, closing with nightly fireworks. On afternoons from Monday until Saturday a different group of acts was presented on the stage and in front of the grand stand between the race events. Every afternoon the Brown Trio, Australian Whip Cracker; Jack Harris, blindfold heel and

Joe Enich artist; Rex Trio, hand balancing; Four Belmonts, comedy knockabout; Miss Chicago, tight wire, and Three Kibans, barrel tickers and stunts, were presented.

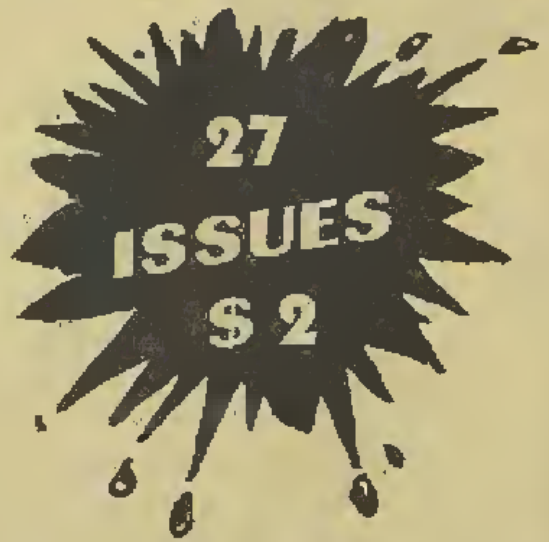
Hennies Bros. Shows made a prominent appearance on the midway in Happy Hollow and on the Hill. Among some

of the concessioners operating here were Grand Berni, Mrs. Al Melzer, Jennie Waffey, Jack Broode, Marvin (Moo) Jardi, O. R. Greenwalt, William F. Richards, Desplower Brothers, B. J. Kason, Sam Gordina, Harry Himefink, Joe Merriman, John Morigan, George Raber, H. R. and R. H. Dean.

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CLAY HARTLEY, Lulu Valley, N. Y. Fair, 524 West

Notes From the Crossroads

By NAT GREEN

BACK from a pleasant two-week business holiday and when we showed up at the office two days before vacation and the gang anxiously inquired if we had some news. Maybe so! Nothing like being in tune with the times. We were definitely nuts to choose the hottest and most humid week to go to New York and the fair, but the pleasure of riding with such grand guys as George Smith, Frank Sheehan, Al Shaffer, Frank and Jack Duffield, Lew Dufour, Cliff Wilson and others, not forgetting the girls—Mrs. Shaffer, Peg Humphrey and Shannon O'Dee, was ample compensation for weather discomforts. The boys all seemed happy even though attendance was nothing to brag of. Even a terrific rain that ruined his dinner at Al Shaffer's restaurant couldn't dampen Al Shaffer's enthusiasm. We were escorted around the amusement zone by George Duffield (formerly with Rock-Ola, Chicago), who saw to it that we missed none of the worth-while attractions. Spotted here and there were well-known Chicagoans—Frank Zambrano, Al Ross, Jack Taylor, Gilbert Noun, Mike Todd, all eager for news from Randolph street and the Magic Carpet. Most of them are already making plans for new ventures which the fair told in October.

In Buffalo we ran smack into Mel Smith, former Billy Babb manager, on his way to Toronto and New York. As the train pulled out of Buffalo Jimmy Burke's show train passed in the opposite direction and we were tempted to follow it, but refrained. That new audience hearing completion, in a home-theater in the Buckeye State a pleasant evening was spent reminiscing with R. L. (Dick) McLean, an old circus boy, and as we lunched at the Green Grid in Delaware we were reminded that Ben Kelly's home town and his fair seem will be in action. In Detroit we should pop up at the Fort Shelby but Col. Frank Taylor, night city ed of The Chicago Times, doing a couple of weeks of cocktail parties sponsored by the automobile companies to introduce the new models.

At Jena the Free Fair was in full swing. Mike Barnes was all smiles over the success of his new revue, Music on Wings, which jammed the grand stand and had an overflow of some 600 people in the back. On the midway Fred and Marie Beckmann and Barney Gearty were pleased with the brisk business, and in the fair office Secretary Rose Barlo was kept busy dealing with concessioners and exhibitors. Miss Barlo is efficiently carrying on the work of the late Fred Chapman.

Vernie Soules, who operates the Circus Street Parade of the Gay '00s, habited in an ermine for a brief visit. Vernie's tent was laid up with a broken hip for months and his parade equipment is temporarily lying idle in Harrison, O., while he recuperates. Eddie Johnson, who has been with the Beckmanns in Grety Shows all season, stopped off in Chi on his way to join the Royal American Shows, where he takes the place of Tom Stratton, who has returned to New York for the legit season. Sorry we arrived home too late to attend the dinner for Wincey, one of the Brookfield Sox's bulls, August 11 in the elephant house at the zoo. Clever announcements was received from Slim Lewis, destination and breeder of Nancy and Ziggle. Al St. Martin, with the Bud Anderson Circus, sends an elaborate Montana promotional booklet from Helena, Mont., with the notation "Am having the time of my life." Eddie Gilman, manager of the Lawns Ballroom, Delavan, Wis., is now lining up plans for the new season. Lawns closes September 1. The Arch Luncheon Club will have to seek new temporary eating quarters when Hazel Sherman starts enlarging its coffee shop. Hotel also is enlarging its exhibition space in anticipation of coming conventions. Mike Todd, New York World's Fair impresario, spent last week-end in Chi. He's on his way to the West Coast and on route will stop off and act several Midwestern fairs in search of new entertainment ideas.

Season of 1941 will see several new circuses in the field if plans now in the making materialize. There are plenty of showmen who believe that the eclipse of the circus is but temporary and that it is due for a strong comeback. It is

possible, even probable, that one or more shows having a tie-up with large commercial or industrial concerns may take the field next year. Executives of several such concerns are circuit-minded and see in the circus an excellent advertising medium.

While most State fairs are trying to get away from the past idea, Illinois State Fair, politically controlled, continued to flood the State with passes. Total passes circulated are estimated at more than 1,000,000. Of the claimed attendance of more than 600,000 it is estimated that not more than 10,000 is paid attendance. Why not make the fair a free fair? But, of course, that would interfere with political patronage.

Joe Hadley and his band, widely known in outdoor show circles, won first prize at the English national convention in Chi as best band and having come the longest distance to the convention. Band, which has been playing Eastern fairs, came to Chicago from Batavia, N. Y., for one day, then back to Hamburg, N. Y., to play the fair. Phil Noble is the manager. Frank Miller, concession man, stopped off in Chi for a day on his way to the Ringling show. Henry Ringling (Buddy) North passed in the Windy City on his way to Sarasota long enough to do a little shopping.

Hartmann's Broadcast

WE HOPE that Ohio-born showman J. H. Wittered is correct in his feeling that the European war will be over by fall and that, the same as after the last war, there will be an entertainment boom.

For many years Wittered has been a manager and publicity man for attractions in practically all parts of the world, except his own country. Because of the war situation he has temporarily closed his Paris office and is now located in New York City. He didn't want to leave Europe, and we are told that a U. S. consul practically had to shove him on a boat bound for the U. S.

Wittered has a wide acquaintance among circus people of this and foreign countries. Among those he might mention Pealy Higgins, Con Colquhoun, Flying Concellos, Albert Tokok, Pat Valdo and Medrano. He was also well acquainted with Alfredo Godona, Milton Leitzel and Bertram Mills, all of whom have passed on. His new manager for Chryse de la Grange, reputed to be a great circus performer.

Before he returns to his show con-

ventions overseas Wittered hopes to visit his home and the Billboard in Cincinnati. It has been 10 years since he last made a trip to Cincy.

DR. HUGH GIANTBOWELL, of Teachers' College, Columbia University, New York City, and a lover of the big tops, would like to see the circus bring back the featured band idea. "I'd get a little taste of this old-time practice when he caught, for the first time, Russell Reed's Circus at Morristown, N. J., Friday night, August 18.

"The equipment was excellent and well kept up," Doc writes. "I was very much impressed with the most notorious way in which the public, including myself, was treated. Business was good and the show was excellent. The costumes were unusually attractive. Eddie Woodaker had the band and got big band effects out of a small number of men. He handled a large number of cues, yet provided some real circus music as well. It was a genuine pleasure to see his work. He managed to find places for that famous tin whistle and his imitable Darktown Strangler's Ball, which brought back old John Robinson's 'A Professor Edward Woodaker and his band' as a billed feature. It's time the circus brought back the featured band idea!"

Sponsored Events

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(Communications to 25 Opera Place, Cincinnati, O.)

2d Week Holdover Results In Success of Penny Fete

EMMAUS, Pa., Aug. 24.—Owing to numerous difficulties encountered on August 14-16, the first annual American Legion Post Celebration here was held over a second week and resulted in a profit, officials report. Proceeds will be used to stage an Armistice Day parade.

Principal trouble during the first week was a message from the company contracted to furnish rides that it would be unable to make the date due to unforeseen circumstances. However, officials were able to book two kiddie rides. Other attractions were Albert Egan's European Circus, Clayton Johnson's Musical and Novelty Show, Bob Willet's Ten-in-One, Frank Bettell's Snake Show, Frank Harrison's Glass Show, Ed Smith's Dope and Shanghai Shows, and the free act, Mickey and Sue, roller skaters.

There were also a number of concessions and nightly prize awards. Mier's Model Midway played the second week and had one of the best weeks of its season, with the girl show topping the midway. Free act was Ferris and Griffin, revolving indexes.

Ohio Home-Coming Draws Event Extended Extra Day

MINERVA, O., Aug. 24.—Annual home-coming in Minerva Park here on August 12-17 was extended an extra day as a result of overflowing crowds on the last three days, average attendance being over 8,000. Rain Sunday afternoon put a crimp in the extra day program, but concessioners reported good play. Leonard Boerner was general chairman.

Free entertainment was furnished by the Four Apollos, high act. Amateur acts were presented nightly and there were high school band concerts, an airplane exhibit, beauty contest on two nights, and merchant exhibits. Larry Larimore had the midway, which included R. H. Water, Ed Wheel, Merry-Go-Round, Tilt-A-Whirl, Loop-o-Plane, Kiddie Autos and Chairswings. Lard Show, Warner's Woodcoaters, Larimore's 12 stores, Keller's root beer, Van Black's pop corn and Griev's photo gallery.

O. Outing Has Big Program

CANTON, O., Aug. 24.—First annual outing of the Stark County Lumber Dealers' Association was held at the fairgrounds here on August 14, with the entertainment program in charge of J. R. (Jack) Malloy, of the Malloy Circus unit. Program was presented afternoon and night in front of the grand stand. It included comedy acrobats, Nancy Duppel, specialist; Ruth and Jack, Roman rings; Tinker Toy and Paul, dog and pony novelty; Timbo, "Human App," black

with Four American Belfords; Bob Merrill, band, balancing; Robert and Roberto, acrobats; Smiles Raines, Bob Merrill and Paul Fredericks, clowns, and Emil Hahn, callopo. On the midway were Jack Mulline and Silas Bitterfield, novelties; Richie Russell, pop corn and bag stand; Von Black, pop corn and peanuts, and Jimmy Brill, juke. More than 2,000 tickets were sold.

Pittsburgh Program Is Set

PITTSBURGH, Aug. 24.—City-sponsored three-day Water Fiesta has selected a large program, including a midway, reported Chairman Joseph J. Russo. Event will celebrate completion of the first unit of the Contra Costa County conduit of the Central Valley's Water Project. Program will include a parade, dedication ceremonies, coronation ball, motorcycle races, pageant, band concerts, street dancing, soap-box derby, pet parade, football and boxing.

Shorts

THREE-DAY Waterford (Pa.) Community Fair will have a midway and Flying Valentines has been booked thru C. A. Klein Attractions as free act, said Secretary Ray A. Salmon.

MIDWAY for annual two-day Andover (O.) Street Fair, under auspices of merchants, will be furnished by J. R. Edwards Shows and there will be free acts.

BARNEY FLEBOER will have charge of Larry Larimore's concessions at annual Lucas (O.) Street Fair.

THREE-DAY annual Romeo (Mich.) Peach Festival is booking acts thru the Betty Bryden office. Elgin Mason will again be emcee.

ST. ROCCO Beneficial Association, Pleasantville, Pa., drawing over 5,000 to its three-day carnival, held it over three additional days to August 17. Pronto, "Human Table," was free act. Midway had a Ferris Wheel, Merry-Go-Round, Chairplanes and concessions.

FIREMEN'S Carnival at Morgantown, Pa., on August 17 featured LaRoy Miller's KEY Radio Revue.

NO LONGER is it the Southeastern Fair at Atlanta—it's the Southeastern World's Fair. We learned of the broadened title thru a promotion piece in the form of a 12-page book received last week. At the top of the front cover appear the words "premiere edition."

The book is printed on high-grade stock and is profusely illustrated. Front cover is in red, blue and black, and the back cover, in red, contains the daily program in white.

The Southeastern Fair, or rather the Southeastern World's Fair, has a very beautiful setting and is one of the largest in the U. S. Its attendance has ranged from a half to three-quarters of a million people.

THIS season without doubt saw more circus men in the carnival fair and celebration business than ever before. Pipe this list: Sam Stratton, Ralph Clawson, A. C. Bradley, Clint Shuford, Murray A. Pennock, Betty White, Harry Mack, Al Hunkle, Milt Robbins, Harry C. Berk, Duke Brukenrod, M. H. (Hank) Gowdy, Doc Hamilton, Tom Gorman, Jack Joyce, Art Edridge and George Barton.

At last reports Clawson was with Henrich Bros. Shows, Bradley with Mighty Shockey Midway, White with Serates Shows, Mack with Franks Greater Shows, Hunkle with Royal American Shows, Berk with Beckmanns & Gearty Shows, Gowdy with J. J. Page Shows, Doc Hamilton with Bantley Shows, Gorman with O. G. Buck Shows and Edridge with Goodman Wopler Shows.

If there are other circus men now in the carnival business, we would like to hear from them.

WANT

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Boston-La Societa Des 40 Homocet at 3...
Boston-Order of Red Men, Oct 18. Chas. A. Hayes, 10 Boylston st.

MICHIGAN

East Lansing-State Farm Bureau, Nov. 14-15. G. L. Moody, 221 E. Cedar st., Lansing.
Grand Rapids-Amer. Rabbit & Cavy Breeders' Assn., Oct. 28-Nov. 1. Mrs. O. Sennwald, 1817 Lakeside ave., Grand Rapids.

MINNESOTA

Crookston-Internat'l War Veterans' Alliance, Aug. 21-Sept. 2. Dr. A. M. Hulbert, Chief River Falls.
Duluth-State Grange of Minn., Oct. 18-19. Miss M. Estelle Thompson, Box 133, Jantana.

MISSISSIPPI

Jackson-State Farm Bureau Fed., Nov. 1-11. Bell Stantney, Box 1972.

MISSOURI

Columbia-State Farm Bureau Fed., Oct. 14-16. Mrs. Chas. Schmitt, Box 633, Jefferson City, Mo.
St. Joseph-Odd Fellows' Encampment, Oct. 14-15. W. Lee Long, Box 343, Joplin, Mo.

MONYANA

Butte-Thousand Year Farm Assn., Nov. 5-10. Clyde Lester, Box 463, Walla Walla, Wash.
Livestock-Knights of Pythias, Sept. 9-10. Mayo H. Hopkins, Butte, Mont.

NEW HAMPSHIRE

Dover-Knights Templar, Oct. 1. J. Melvin Brewer, 14 S. Main st., Concord, N. H.
Manchester-Knights of Pythias, Sept. 5-6. Oscar P. Stone, Manchester, N. H.
Lakewood-Knights of Pythias, Sept. 16-17. Rochester-Order of Red Men, Oct. 3. Wm. M. Thomas, 32 Pine st., Portsmouth, N. H.

NEW JERSEY

Atlantic City-State Florists' Assn., Sept. 13-14. Evan P. Berber, Chamber of Commerce Bldg., Newark.
Atlantic City-Junior Order, Oct. 9-10. Hoboken-C. Walker, 1 W. State st., Trenton.

NEW YORK

Buffalo-State Assn. of Magicians, Oct. 10-17. Wm. A. Russell, 422 W. Main st., Buffalo.
New York-American Dabbles Soc., Sept. 20-22. 100th St. Hall, 100 Court st., West Haven, Conn.
New York-316th Infantry Assn., Sept. 21. Raymond A. Cullen, Box 2318, Philadelphia, Pa.

NORTH CAROLINA

Asheville-Southeastern Florists' Assn., Nov. 1-6. R. E. Nepea, Box 118, Knoxville, Tenn.
Raleigh-Blair's Assn., Sept. 13-16. W. C. Green, 202 E. Jones st., High Point, N. C.
Wicksville-Becky Wilmington-State Noon Ass'n., Aug. 31-Sept. 3. Claude Rogers, 23 Country Club Pines, Wilmington.

NORTH DAKOTA

Bismarck-Tri-State Florists' Assn., Oct. 26-27. Ben Streicher, Bismarck, N. D.

OHIO

Canton-F. A. Masons of Ohio, Oct. 16-17. H. S. Johnson, Masonic Temple, Cincinnati.
Cedar Falls-Standard State Flors Assn., Aug. 26-28. Harry B. Hair, Flors Club, Newark.
Cincinnati-R. D. Masons of Ohio, Oct. 2-3. M. C. Hainlight, 897 First Natl. Bank Bldg., Springfield.
Cleveland-Knights of Pythias, Sept. 21-23. R. E. Corliss, 181 E. Main st., Bowling Green, O.
Cleveland-Amer. Incl. of Park Executives & Amer. Park Soc., Sept. 24-25. Wm. O. DeWitt, Box 107, Tolet, Ohio.
Columbus-Junior Order, Aug. 27-28. W. A. Clark, Box 710, Urbana, O.

Columbus-State Farm Bureau Fed., Nov. 23-27. Murray D. Lincoln, 254 N. High st., Dayton.
Dayton-R. S. of Free Masonry, Nov. 13-16. John Gimus, Masonic Temple, Dayton.
Lakewood-Internat'l Lyceum Assn., Aug. 29-31. C. McCortney, Association Hotel, Cleveland.
Massillon-37th Div. AEP Veterans' Assn., Aug. 21-Sept. 3. Kenneth Letic, 1301 W. Randolph Bldg., Columbus.
Tolono-Knights Templar, Oct. 9-10. W. E. W. Palmer, 301 Ohio Bldg., Akron.
Tolono-Blair's Soc., Sept. 14-15. C. H. Smith, 320 Ohio Bldg., Columbus.

OKLAHOMA

Blackwell-P. of H. State Grange, Dec. 3-5. Mrs. Myrtle Newland, 320 N. 21st at Ponca City.
Muskogee-Order of Odd Fellows, Oct. 18-19. E. W. Miller, 223 South D st.
Oklahoma City-American Legion, Aug. 31-Sept. 3. M.H. Phillips, Box 21, State Capitol Bldg., Oklahoma.

OREGON

Corvallis-Knights of Pythias, Oct. 14-15. Walter G. Greener, 716 S. W. Yamhill st., Corvallis.
Medford-State Hort. Soc., Dec. 7-10. O. T. McWhorter, Agri. Bldg., Corvallis, Or.

PENNSYLVANIA

Lewistown-State Firemen's Assn., Oct. 1-3. Chas. K. Clark, Box 117, Wayne, Pa.
Philadelphia-Veterans of 44th Inf., AEP, Philadelphia, Pa. George E. Hentschel, 1243 Chestnut st.
Washington-Junior Order, Sept. 12-13. Chas. H. Hall, Box 473, Philadelphia.
Washington-Santa Fe Assn., Aug. 24-25. J. C. Gould, 2103 33rd St., Washington.
Wartburg-Odd Fellows Encampment, Oct. 16-17. George E. Jones, 1318 N. 18th st., Philadelphia.
Wilkes-Barre-P. of H. State Grange, Dec. 10-12. Miles North, Harrisburg, Pa.

TENNESSEE

Greenville-State Grange of Tenn., Oct. 9-11. Mrs. Hazel E. Davis, N. 12.
Knoxville-Odd Fellows Encampment, Oct. 31. W. E. Ferguson.
Nashville-State 146th, Reg. Later part of Nov. Prof. G. M. Bentley, Univ. of Tenn., Knoxville.
Polkville-State Firemen's Assn., Sept. 23-25. Joe J. Martin, Fire Dept., Nashville.
Port Worth-Odd Fellows Encampment, Oct. 14. W. H. Palmieri, 502 S. Louisiana ave., Waco, A. P. S. A. M. of Texas, Dec. 6-8. George H. Reden, Box 446.

TEXAS

Salt Lake City-Santa Fe Assn. Bureau Fed., Nov. 1-11. Tracy R. Welton, 302 Dobby Block.

VERMONT

Wilmington-State Florists' Assn., Oct. 12-13. C. M. Merrill.

VIRGINIA

Charlottesville-Knights of Pythias, Oct. 13-14. 2142 N. Main st., Charlottesville.
Norfolk-24th Div. Assn., Aug. 20-Sept. 2. Wm. C. Nickles, 4318 Waller ave., Baltimore, Md.
Roanoke-Odd Fellows Encampment, Oct. 15. J. A. McGregg, 254 Endicott Bldg., El Paul, Miss.
Staunton-Knights of Pythias, Oct. 15-17. George C. Cabell, 303 Monticello Arcade, Norfolk.

WASHINGTON

Walla Walla-Knights of Pythias, Oct. 7-9. A. B. Main, Box 548, Olympia, Wash.

WEST VIRGINIA

Charleston-Knights of Pythias, Aug. 28-29. J. Gibson Van Meter, Box 750, Elkins, W. Va.
Harrison-Junior Order, Aug. 28-30. R. T. Lambert, Box 81.
Harrison-Order of Odd Fellows, Sept. 14-16. H. G. Ludwigsen, 18 W. Chase st., Harrison, Md.
Lynchburg-Order of Odd Fellows, Oct. 2. A. J. Wilkinson, Box 1347, Harrison, W. Va.
Parkersburg-R. A. Masons of W. Va., Oct. 14-15. G. M. Ford, Wheeling.
Wheeling-American Legion, Sept. 1-3. O. Stanley Hamrick, Charleston, W. Va.

WISCONSIN

Ashwa-P. of H. State Grange, Dec. 3-5. Mrs. Pearl Jaynes, R. 1, Wausau, Wis.
Baraboo-Odd Fellows Encampment, Oct. 15. J. A. Fischer, 23 W. Milwaukee st., Baraboo, Wis.
Green Bay-Dabbled Amer. Veterans of World War, Aug. 24-Sept. 1. Vivian D. Cooley, 2810 Melrose ave., Cincinnati, O.
Green Bay-32d Div. Veterans' Assn., Aug. 24-Sept. 1. Byron Severance, Cardinal, Madison.

CANADA

Brantford, Ont.-Order of Odd Fellows, Sept. 23-25. John McGill, 121 Main Drive West, Mt. Lebanon, Pittsburgh (Pa.), Pa.

ALASKA

Juneau-American Legion, Sept. 8-7.

Los Angeles-Wine Festival, Sept. 12-15. Madeline W. Dapogost, 840 Diego.
San Diego-Administrative Day Historical Parade, Sept. 8.
San Diego-Spanish Village Art Picnic, Sept. 1-2.
San Gabriel-Picnic, Sept. 5-8. Mrs. Marjorie M. Pickford.
San Luis Obispo-Days of the Deeds, Sept. 13-15. H. P. Kalme.
West Hollywood-Harvest Festival, Sept. 5-9. Dewey K. Goodale.
Arvada-Marival Festival, Sept. 13-14. X. G. Shepherd.

FLORIDA

St. Augustine-375th Birthday Anniversary, Sept. 7-9.

GEORGIA

Ocala-Celebration, Sept. 2-7. H. M. Garrett.

IDAHO

Collinswood-Stock Show, Sept. 13-14. Fred Hanna.

ILLINOIS

Arlington-Horse Show, Sept. 22-24. R. A. Shuppell.
Aurora-Home-Coming, Aug. 31-Sept. 1. Central Bldg.
DeKalb-Hotel-Cooking, Sept. 12-14. Edwin Piggie.
Bloomington-Harvest Home Picnic, Aug. 29-30. Charles Mullin.
Foreston-Saucer-Racing Day, Sept. 19. Bill Kloss.
Georgetown-Free Horse Show & Fair, Aug. 24-27. H. E. Parker.
Orcutt-Fall Festival & Cattle Show, Aug. 26-27. H. E. Parker.
Itasca-Homecoming & Vol. Fire Dept. Celebration, Sept. 10-15. William Fowler.
Lena-Firemen's Fall Festival, Sept. 27. H. V. Wake.
Leroy-Fall Festival, Sept. 3-6. W. J. K.

INDIANA

Madison-Fall Festival, Sept. 12-14. H. N. Jolley.
Mansfield-Home-Coming, Aug. 29-30. George Kanzer.
Mark-Home-Coming, Aug. 31-Sept. 2. Hugo R. H.
Marshall-Big Creek Fox Hunters' Assn., Sept. 2-7. Bryan Cook.
Merced-Home-Coming, Sept. 5-7. O. A. Kocumcar.
Mishawaka-Homecoming, Aug. 30-31. Harold A. Shanko.
Mishawaka-Fall Festival, Sept. 12-14. John Laffey.
Mt. Pleasant-Picnic, Sept. 9-10.
Nashville-Home-Coming, Aug. 31-Sept. 2. Charles O. Cere.
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Peoria-Homecoming Fish Fry, Aug. 31-Sept. 2. Plymouth-Old Settlers' Reunion, Aug. 18-22. Mrs. L. R. Koozies.

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Ellettsville-Fall Festival, Sept. 19-23. Maurice Redwirth.
Knox-Legion Street Fair, Aug. 29-31. E. J.
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Pennville-Home-Coming, Aug. 20-21. Edward Foster Jr.
Perryville-Home-Coming, Sept. 19-21. Wm. A. Adelman.
Perryville-Fresh Festival, Aug. 21-Sept. 2. Edward A. Jacob.

MINNESOTA

Amboy-Corn Festival, Sept. 10-17. F. W. Rowell.
Aurora-Pack-Horn, Aug. 31-Sept. 2. Chamber of Commerce.
Bainville-Natl. Potato Picking Contest, Aug. 31-Sept. 2. Roy Gooden.
Clement-Halton Days, Sept. 7-8. Alva C. Jordan.
Excelsior-Apple Day Festival, Sept. 24. J. E. Coffey.
Montgomery-Kalecky Day, Sept. 22. Frank J. Fox.
Morrison-Corn & Cattle Show, Sept. 12-14. F. M. Ramsey.
South Haven-Fresh Festival, Aug. 20-21.

MINNESOTA

Barnum-Watermelon Day, Aug. 29. J. E. Weber.

MINNESOTA

Waseo City-Celebration, Aug. 20-21.
Alma-Fall Festival, Sept. 19-21. A. H. Bremer.
Bainville-Karlson County Fall Round-Up, Sept. 10-14. T. R. Neekerson.
Bainville-Home-Coming, Sept. 6-7. G. A. Larson.
Burlington-Fundition-Parmer's Fall Festival, Sept. 10-21. Stanley Ferguson.
Butler-Celebration, Sept. 9-14. Chamber of Commerce.
Chisholm-Fall Festival, Aug. 29-31. American Legion.
Deer-Scottard County Fall Festival, Sept. 21-Oct. 1. Jesse Motherbaugh.
Edina-Celebration, Sept. 19-24. E. L. Davis.
Fergus-Fall Festival, Sept. 26. Warren Parsons.
Galatin-Fall Festival, Sept. 13-21. L. O. Richardson.
Hamilton-Legion Races, Aug. 27-30. R. E. Hedstrom.
Heron-Home-Coming, Aug. 31-Sept. 1. G. J. Rockmann.
Huntsville-Old Settlers' Reunion & Fall Festival, Sept. 9-14. G. E. Temple.
Iron-Home-Coming, Sept. 20-23. E. E. Jackson.
Jackson-Home-Coming Celebration, Aug. 28-31. J. H. Shatt.

MINNESOTA

Lena-Firemen's Fall Festival, Sept. 27. H. V. Wake.
Leroy-Fall Festival, Sept. 3-6. W. J. K.
Madison-Fall Festival, Sept. 12-14. H. N. Jolley.
Mansfield-Home-Coming, Aug. 29-30. George Kanzer.
Mark-Home-Coming, Aug. 31-Sept. 2. Hugo R. H.
Marshall-Big Creek Fox Hunters' Assn., Sept. 2-7. Bryan Cook.
Merced-Home-Coming, Sept. 5-7. O. A. Kocumcar.
Mishawaka-Homecoming, Aug. 30-31. Harold A. Shanko.
Mishawaka-Fall Festival, Sept. 12-14. John Laffey.
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Nashville-Home-Coming, Aug. 31-Sept. 2. Charles O. Cere.
Nauvoo-Grape Festival, Sept. 13-15. L. E. Schaefer.
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Knox-Legion Street Fair, Aug. 29-31. E. J.
Wabash-Home-Coming & Picnic, Aug. 28-31. C. H. Minor.

Coming Events

These dates are for a five-week period.
Arkansas-Order of Odd Fellows, Sept. 23-25. John McGill, 121 Main Drive West, Mt. Lebanon, Pittsburgh (Pa.), Pa.
California-Bay Meadows-Santa Mateo County Picnic, Sept. 19-23. Chester P. Lipman.
California-Corn & Harvest Festival, Sept. 23-25. George Ledy, Atchafalca, Calif.
Delaware-Community Fair, Sept. 3-7. H. P. Nelder.
Excelsior-Grass Day Celebration, Sept. 1. Helen M. Hall.

Florida-Itasca-Homecoming & Vol. Fire Dept. Celebration, Sept. 10-15. William Fowler.
Georgia-Ocala-Celebration, Sept. 2-7. H. M. Garrett.
Idaho-Collinswood-Stock Show, Sept. 13-14. Fred Hanna.
Illinois-Arlington-Horse Show, Sept. 22-24. R. A. Shuppell.
Indiana-Bowling Green-Old Settlers' Reunion, Sept. 6-7. D. R. Sealey.
Indiana-Ellettsville-Fall Festival, Sept. 12-14. J. Whitcomb.
Indiana-Ellettsville-Fall Festival, Sept. 19-23. Maurice Redwirth.
Indiana-Knox-Legion Street Fair, Aug. 29-31. E. J.
Indiana-Wabash-Home-Coming & Picnic, Aug. 28-31. C. H. Minor.
Indiana-Bowling Green-Old Settlers' Reunion, Sept. 6-7. D. R. Sealey.
Indiana-Ellettsville-Fall Festival, Sept. 12-14. J. Whitcomb.
Indiana-Ellettsville-Fall Festival, Sept. 19-23. Maurice Redwirth.
Indiana-Knox-Legion Street Fair, Aug. 29-31. E. J.
Indiana-Wabash-Home-Coming & Picnic, Aug. 28-31. C. H. Minor.

Minnesota-Amboy-Corn Festival, Sept. 10-17. F. W. Rowell.
Minnesota-Aurora-Pack-Horn, Aug. 31-Sept. 2. Chamber of Commerce.
Minnesota-Bainville-Natl. Potato Picking Contest, Aug. 31-Sept. 2. Roy Gooden.
Minnesota-Clement-Halton Days, Sept. 7-8. Alva C. Jordan.
Minnesota-Excelsior-Apple Day Festival, Sept. 24. J. E. Coffey.
Minnesota-Montgomery-Kalecky Day, Sept. 22. Frank J. Fox.
Minnesota-Morrison-Corn & Cattle Show, Sept. 12-14. F. M. Ramsey.
Minnesota-South Haven-Fresh Festival, Aug. 20-21.
Minnesota-Barnum-Watermelon Day, Aug. 29. J. E. Weber.
Minnesota-Waseo City-Celebration, Aug. 20-21.
Minnesota-Alma-Fall Festival, Sept. 19-21. A. H. Bremer.
Minnesota-Bainville-Karlson County Fall Round-Up, Sept. 10-14. T. R. Neekerson.
Minnesota-Bainville-Home-Coming, Sept. 6-7. G. A. Larson.
Minnesota-Burlington-Fundition-Parmer's Fall Festival, Sept. 10-21. Stanley Ferguson.
Minnesota-Butler-Celebration, Sept. 9-14. Chamber of Commerce.
Minnesota-Chisholm-Fall Festival, Aug. 29-31. American Legion.
Minnesota-Deer-Scottard County Fall Festival, Sept. 21-Oct. 1. Jesse Motherbaugh.
Minnesota-Edina-Celebration, Sept. 19-24. E. L. Davis.
Minnesota-Fergus-Fall Festival, Sept. 26. Warren Parsons.
Minnesota-Galatin-Fall Festival, Sept. 13-21. L. O. Richardson.
Minnesota-Hamilton-Legion Races, Aug. 27-30. R. E. Hedstrom.
Minnesota-Heron-Home-Coming, Aug. 31-Sept. 1. G. J. Rockmann.
Minnesota-Huntsville-Old Settlers' Reunion & Fall Festival, Sept. 9-14. G. E. Temple.
Minnesota-Iron-Home-Coming, Sept. 20-23. E. E. Jackson.
Minnesota-Jackson-Home-Coming Celebration, Aug. 28-31. J. H. Shatt.
Minnesota-Lena-Firemen's Fall Festival, Sept. 27. H. V. Wake.
Minnesota-Leroy-Fall Festival, Sept. 3-6. W. J. K.
Minnesota-Madison-Fall Festival, Sept. 12-14. H. N. Jolley.
Minnesota-Mansfield-Home-Coming, Aug. 29-30. George Kanzer.
Minnesota-Mark-Home-Coming, Aug. 31-Sept. 2. Hugo R. H.
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Minnesota-Mishawaka-Homecoming, Aug. 30-31. Harold A. Shanko.
Minnesota-Mishawaka-Fall Festival, Sept. 12-14. John Laffey.
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Minnesota-Nashville-Home-Coming, Aug. 31-Sept. 2. Charles O. Cere.
Minnesota-Nauvoo-Grape Festival, Sept. 13-15. L. E. Schaefer.
Minnesota-Peoria-Homecoming Fish Fry, Aug. 31-Sept. 2. Plymouth-Old Settlers' Reunion, Aug. 18-22. Mrs. L. R. Koozies.

2547-Community Street Fair, Sept. 4-7.
 Call L. Wentz.
 2548-Pumpkin Show, Sept. 23-28.
 2549-1st. Pitt Dept. Street Festival.
 2550-25-31. JAZZ BANQUETS.
 2551-25-31. JAZZ BANQUETS.
 2552-25-31. JAZZ BANQUETS.
 2553-25-31. JAZZ BANQUETS.
 2554-25-31. JAZZ BANQUETS.
 2555-25-31. JAZZ BANQUETS.

WASHINGTON
 Spokane-Sept. 1-7. Frances Holland, 1114 S. 4th.
 2556-11th, Oregon City, Ore.
 WEST VIRGINIA
 Charleston-Sept. 28-29. Edgar A. Bloss, 205 Summit area, Greensboro, N. C.
 WISCONSIN
 Wausau-Sept. 29. N. O. Murphy, 306 Cherry St., Green Bay.

TRADE SERVICE FEATURES

Labor Day Celebrations

ILLINOIS
 Oakbrook-Lovers Guild.
 Moline-Pink, C. R. Gabley.
 Mount Carmel-Sept. 1-2. Joe Baley, Peñacook, Ill.
 North St. Louis, W. Hoegly.
 Pana-Merchants Home-Coming, Sept. 1-2.
 North O. Denton.
 Rockford-Sept. 2-3. Volunteer Fire Co. Mt. View, LaSalle.
 Tipton-Home-Coming, Sept. 1-2. Charles Theobald.

INDIANA
 Greentown-Business Men, Ned McCammon.
 Ellettsburg-Volunteer Fire Co., F. W. Galboon.
 Ellettsburg-Harry Cox, H. H. D. J.
 Ellettsburg-John T. Day.
 Vincennes-M. Frank Yeaman.

IOWA
 Toronto-Volunteer Firemen, Edward J. Gayer.

KANSAS
 Florence-Business Men, R. T. Pederson.

MICHIGAN
 Holland-Louis Lee.
 Joplin-Carl, Paul.
 Lansing-Harry Peckel, Chamber of Commerce, Rex Beidel.

MINNESOTA
 Austin-Aug. 31-Sept. 2. Chamber of Commerce.

NEW YORK
 Alton-Alton Band, W. E. Scott.

OHIO
 New London-O. H. Burk.
 Pelee-Adams Co. Reunion at Sequent.
 Mount State Park, Chas. O. Traver.
 Toledo-Johnston.

OKLAHOMA
 Oklahoma City-Trades & Labor Council, Hob Ingram.

PENNSYLVANIA
 Dubois-Jamboree, Athletic Assn.

SOUTH DAKOTA
 Buffalo.
 Lake Preston-Watermelon Day, Ralph Fossum.

LEAD-Terrapin Day.
 Lebanon-A. Brandt.
 Wagner-Chamber of Commerce, J. B. Silvis.
 White Lake.
 Whitehouse-Whitewood Picnic.

VIRGINIA
 Fochardas-D. M. W. of A. Harry L. Smith.

WASHINGTON
 South Bend-Regatta and Other Festival.

WEST VIRGINIA
 Weirton-America Matches On" at night.
 Margaret Gentry.

WISCONSIN
 Appleton-Aug. 31-Sept. 2. Trades & Labor Council.
 Beaver Dam-Sept. 1-5. Central Labor Union, E. L. Bragg.
 Beloit-Sept. 1-2. Joe Bieker.
 Dodgeville-Sept. 1-2. Fred McFarlan.
 Watertown-Sept. 2-4. Central Labor Union, Al Strop.

ALABAMA
 Birmingham-Birmingham Frontier Days, Sept. 18-22. Oboese Krauser.
 Gilly-Orion Roundup & Oymkhanza, Aug. 31-Sept. 2. Ezzar Weymouth.
 Slaty Springs-County Rodeo & Stock Show, Sept. 13-15.
 Son, Metro-San Mateo Rodeo, Sept. 27-28. Al Cochran.

ARIZONA
 Pueblo-Rodeo at State Fair, Aug. 16-20. Frank H. Means.

IDAHO
 Mer-Twin Falls Co. Fair Rodeo, Sept. 16-17. Thomas Parks.
 Lewiston-Lewiston Roundup, Sept. 20-22. Floyd West.

NEW MEXICO
 Socorro-Socorro Fiesta, Sept. 24-27. Bill West.

NEBRASKA
 Gordon-Sheridan Co. Rodeo, Aug. 23-26. Dale Robinson.

OKLAHOMA
 Canton-Canton Rodeo & Circus, Aug. 29-31. Harold Blood.
 Vinita-Will Rogers Memorial Rodeo, Aug. 24-26. Tom Hawkins.
 Woodward-Elks Rodeo, Sept. 6-8. Dr. R. Danley.

OREGON
 Lakeview-Lakeview Round-Up, Aug. 31-Sept. 2. Frank Harrow.
 Pendleton-Pendleton Round-Up, Sept. 11-14. Roy W. Blunt.

TENNESSEE
 Memphis-Mid-South Fair Rodeo, Sept. 23-24. Henry W. Beaudoin.

TEXAS
 Colorado City-Round-Up, Sept. 6-8. V. J. Richardson.
 Midland-Midland Fair Rodeo, Aug. 31-Sept. 2. J. H. Wiley.
 Tahoka-Lynn Co. Rodeo, Aug. 23-25. R. W. Fenton Jr.

UTAH
 Logan-Cache Co. Fair Rodeo, Sept. 13-12. N. J. Greenstein.

WASHINGTON
 Blaine-Blaine Rodeo, Aug. 21-Sept. 2.

WYOMING
 Thompson-Cowboy Days Rodeo, Sept. 2.
 Thermopoli-Thermopoli Rodeo, Sept. 1-7.
 George Poelberg.
 CANADA
 Brooks, Alta.-Stampede, Sept. 2.

LEGAL POINTS

(Continued from page 55)

More it is liable for negligence of its officials.

One of the real tests whether a use is "public" or not is whether a public trust is imposed upon the property so that the public has a definite and vested use of the property. Also, other courts have held that a public corporation is one that is created for political powers to be operated for purposes connected with the public good in the administration of civil government. Therefore, in view of the established law on this subject, an ordinary fair association is not exempt from damage suits filed by injured patrons and employees.

For example, in *Hedler v. North West Agricultural, Live Stock and Fair Association*, 224 N. W. 103, a State law was negated which provides that the custody and control of a certain fair shall be vested in the North West Agricultural, Live Stock and Fair Association. One day a patron of the fair association was seriously injured and he sued the fair association for damages. In holding the association liable for negligence of its officials and employees, the court said:

"A fair association is not necessarily a public corporation even though it is obliged by a public character. Or that it is not incorporated for pecuniary profits or that it may receive appropriations from the State for certain special purposes. Even where the association is created by a special law required to make equal reports to the legislature and authorized to hold State fairs, it does not by reason thereof become a public corporation."

SKATING MARCHES ON

(Continued from page 57)

I am reminded by those who hardly believe it possible of accomplishment that ice rinks are natural cool spots in hot weather, therefore enticing. True, but they also are expensive to maintain in hot weather. A drop of 10 or 15 degrees in temperature in roller rinks might be brought about by modern air-conditioning at a fraction of the cost of the rink's outfit and prove equally enticing. Who knows? Time will tell. Conditions change. No progress. Skating marches on!

Another coming possibility is the private dance session. As we develop hundreds, yes thousands, of excellent dancers, the affiliated clubs doubtless will promote this feature. This is another potential side line of profit for the rinks and may be a partial answer to the constant desire for enlarging.

Any rink which could book at a fair price the club hours of 5:30 to 9 p.m. for two or three evenings a week (whether for dancing or figures or both) and in addition develop a successful midnight dance session once a week or more often should make a substantial dent in the overhead. The skaters will pay for it. Forget all this talk about the skaters wanting this extra time and service for nothing. They pay and pay well for it on ice. They will pay for it on rollers. If not now, perhaps next year; if not next year, perhaps the year after that. The idea is to look forward, plan forward. Skating marches on!

Rink Offerings Then and Now

A few paragraphs back mention was made of the "progressive" operators. Are all the operators non-progressive? Positively no, and I hasten to insert here a phrase of the matter that the skaters may overlook.

It takes courage and determination to venture into new and unknown fields. Every individual operator has to weigh his own problem, particularly from the financial viewpoint. Many operators did not feel justified in taking the risk. And at the outset it was a risk—almost a plunge. Some do not yet feel justified in embracing the movement. But is no longer in the desperate plunge that it was; the water is not nearly so

cold. The pioneers who boldly placed the international style before their skaters, not as a spectacle but as an art to be learned and enjoyed by the public itself, have blazed the trail. Others are following; more will follow. The skaters must have patience while the local operator weighs carefully the pros and cons of the skating movement. He wants to progress. He will progress. He is merely exercising his right of caution. Careful study of Fred Martin's previous utterances in *The Billboard* on peaks, booms, dips and depressions will prove helpful in making his decision. What was being offered to the skaters in previous booms and depressions? Nothing. What is being offered now? SKATING. There is a mountain of difference.

A pleasing future prospect for the members of the REROA who have so faithfully carried the torch for us is that the amateur will repay for his adolescence guardianship by taking over the administration headaches that pertain purely to the skating end of the problem. This is not to say that he is creating any headaches. He is not. He is docile, tractable and has received with gratitude and enthusiasm everything that the REROA has offered for his advancement. However, his members are growing. Soon he will be legion. Even now the handling of the immense amount of detail created by him—unwittingly, of course—is a major job. It produces the same sort of headaches that develop in any major enterprise. It can gum up the works. There is no reason why the REROA officials should saddle themselves with whatever portions of the task that are definitely stated for amateur administration beyond the date upon which the amateur reaches maturity in judgment and experience. No one can predict how soon that will be. The transfer will have to be gradual. A start has been made. He is now doing judging of figure and dance tests. He did two-thirds of the judging of dancing at the national championships. Quite a record for two short years. Probably just enough. President Brown and the chairman of his various committees have begun to make a liberal sprinkling of amateur committee appointments. So no matter when it occurs there is ahead of the REROA members a prospect of relief from a heavy load, the heaviest being the taking over of all championships. This released time and energy can and will be turned back into the operating channel, providing better and better conditions for the skaters, which, in turn, will be favorably reflected at the box office.

Showing Universality of Skate

For years before this roller movement got under way it was impossible to convince American roller rinks and skaters that the ice skate did not possess a monopoly on the function of executing international style skating movements. It was a great day for skaters when REROA made its courageous decision to break down this myth. My trip to England in 1927 was just another link in the endeavor to prove that so much monopoly existed—that practically everything possible on one skate is possible on the other skate. The film of the *Ligonero* in dances, figures and pair skating which I brought back with me was the visible-concluding evidence that the art of international style skating is independent of the translating instrument, provided that such instruments (the skate) will produce curves (edges) and has an unrestricted glide.

We now have our own visual evidence on tap. Our skaters are able to demonstrate the universality of the skate as a medium of artistic expression. Soon we will think and speak more of SKATING and less of ICE skating or ROLLER skating. Our rinks will come to be known as palaces of SKATING, no matter which brand of skate is used. A skater will be a skater whether he uses the blade of the rollers. A dance on skates will be just as thrilling on either medium. The public has taken up SKATING. The public is learning to SKATE. The rinks are teaching the public to SKATE. A big season looms ahead in 1941 for SKATING. SKATING MARCHES ON!

TRADE SERVICE FEATURES

Dog Shows

These Dates Are for a Five-Week Period

CALIFORNIA
 Redlands-Sept. 15. E. H. Burton, 339 N. Kingsley St.
 Redlands-Sept. 29. A. L. Rosemont, 20 Elymore St., San Francisco.

COLORADO
 Denver-Sept. 28-29. Mrs. Hazel R. Hayden, 1150 Colorado Blvd.

CONNECTICUT
 Meriden-Sept. 2. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.

KENTUCKY
 Louisville-Sept. 8. Mrs. Evelyn G. Morris, 2239 Edgemoor Road.

MAINE
 Bangor-Sept. 11. Mattley, A. David, 322 Kay St.

MASSACHUSETTS
 Worcester-Sept. 2. T. E. L. Kemp.
 West Barnstable-Sept. 4. Rupert Kobza, 19 Washington St., Boston.

MICHIGAN
 Detroit-Sept. 22. Wm. O. Gugerli, Auburn.

MINNESOTA
 Detroit-Sept. 2. A. W. Bow, 2096 12th St.

MISSOURI
 St. Paul-Sept. 1. A. W. Bow, 2096 12th St., Detroit.

MISSOURI
 St. Paul-Sept. 15. Mrs. Edith M. Pederson, 27 Galvin Ave.

MISSOURI
 St. Louis-Sept. 15. Wm. J. Kitchell Jr., 1343 Tower Grove Ave.

NEW JERSEY
 Newark-Sept. 28-29. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.

NEW YORK
 Rochester, L. I.-Sept. 22. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Buffalo-Sept. 2. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Buffalo Park-Sept. 4. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Buffalo Park-Sept. 11. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Buffalo Park-Sept. 18. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.

OHIO
 Cleveland-Sept. 21. Wm. A. Beardsley, 154 W. Exchange St., Akron, O.

PENNSYLVANIA
 Philadelphia-Sept. 14. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Philadelphia-Sept. 22. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.
 Philadelphia-Sept. 29. Foley, Inc., 2009 Mainland St., Philadelphia, Pa.

UTAH
 Salt Lake City-Sept. 29-31. A. T. Smith, 710 E. 1st St., S.

TRADE SERVICE FEATURES

Frontier Contests

These Dates Are for a Five-Week Period

CALIFORNIA
 Bakersfield-Bakersfield Frontier Days, Sept. 18-22. Oboese Krauser.
 Gilroy-Gilroy Roundup & Oymkhanza, Aug. 31-Sept. 2. Ezzar Weymouth.
 Slaty Springs-County Rodeo & Stock Show, Sept. 13-15.
 Son, Metro-San Mateo Rodeo, Sept. 27-28. Al Cochran.

COLORADO
 Pueblo-Rodeo at State Fair, Aug. 16-20. Frank H. Means.

IDAHO
 Mer-Twin Falls Co. Fair Rodeo, Sept. 16-17. Thomas Parks.
 Lewiston-Lewiston Roundup, Sept. 20-22. Floyd West.

NEW MEXICO
 Socorro-Socorro Fiesta, Sept. 24-27. Bill West.

NEBRASKA
 Gordon-Sheridan Co. Rodeo, Aug. 23-26. Dale Robinson.

OKLAHOMA
 Canton-Canton Rodeo & Circus, Aug. 29-31. Harold Blood.
 Vinita-Will Rogers Memorial Rodeo, Aug. 24-26. Tom Hawkins.
 Woodward-Elks Rodeo, Sept. 6-8. Dr. R. Danley.

OREGON
 Lakeview-Lakeview Round-Up, Aug. 31-Sept. 2. Frank Harrow.
 Pendleton-Pendleton Round-Up, Sept. 11-14. Roy W. Blunt.

TENNESSEE
 Memphis-Mid-South Fair Rodeo, Sept. 23-24. Henry W. Beaudoin.

TEXAS
 Colorado City-Round-Up, Sept. 6-8. V. J. Richardson.
 Midland-Midland Fair Rodeo, Aug. 31-Sept. 2. J. H. Wiley.
 Tahoka-Lynn Co. Rodeo, Aug. 23-25. R. W. Fenton Jr.

UTAH
 Logan-Cache Co. Fair Rodeo, Sept. 13-12. N. J. Greenstein.

WASHINGTON
 Blaine-Blaine Rodeo, Aug. 21-Sept. 2.

CLASSIFIED RATE

10c a Word

Minimum \$2. Cash With Copy
Forms Close in Cincinnati
Thursday for Following
Week's Issue

NOTICE

Due to the expense of postage necessary for the forwarding of mail addressed to "Billboard" ads, or those using a box number. In care of The Billboard instead of their name and address, an additional charge of 25c is necessary to cover this service.

ACTS, SONGS & PARODIES

BIG DEMAND FOR NEW SONGS, MELODIES written for exceptional lyric. Royalty basis. AL SANDERS, 1251 North LaSalle St., Chicago, Ill.
LICENSED, CERTIFIED ARRANGER—REASON: 85c rates. Member of Local A. F. of M. HANK COOKA, 11423 Clinton Blvd., Grand Island, Ill.
MUSIC PRINTED—FIFTY COPIES YOUR SONG. Sylvester. Artist Prints (35c). Sample sent. GIL FRIAR, 401 Kambach St., Pittsburg, Pa.
NEWEST SONG HIT: HOMELIKE, EASY SCORE, appealing, striking melody; rich in harmony. "Oh, Homestead Wagon." 20c. Returnable. Quantity discounts. SONGPARK, Wilmetts, Ill.

AGENTS AND DISTRIBUTORS WANTED

AGENTS—MAKE REAL MONEY. MEN'S Pants, 25c; Top Coats, 45c; Suits, 100c; Ladies Coats, 20c; Dresses, 10c. Other big bargains. Free catalog. LIQUIDATION, 550-D, East 93rd, Chicago.
ALADDIN'S MAGIC LAMP—Grows brightly in darkness. No batteries or wires. Eternal light. 1,000 uses. Sample 25c. \$5 for \$1.00 postpaid. WESTERN, 423 Wilcox Bldg., Cleveland, O.
AUTHENTIC WENDELL CLIMAX BOOK BY Wendell Wendell. Contains August 17 acceptance speech. Large book, 288 pages. 50c. Free catalog. Published August 27. Sample 50c. Postpaid. SECURITY, Box 122, Okaloosa, Fla.
BIG MONEY TAKING ORDERS—SHIRTS, TIES, Hosiery, Underwear, Pants, Jackets, Sweaters, Uniforms, etc. Sales equipment free. Experience unnecessary. NIMROD, 4922-A Lincoln, Chicago.

CLASSIFIED ADVERTISING FORM

The Billboard Pub. Co. Cincinnati, O. Insert the following advertisement under the heading of

CHRISTMAS CARDS, OUTSTANDING, 50 FOR \$1, with some samples free. Also box assortments, more prices, cash discounts. DRUMMOND PRESS, 609-11 N. Second St., Richmond Va.
CIGARETTE SALESBOARDS—PENNY PLAY. Best Deal—Low Factory Prices. Valid today. STANDARD SALES, 600 Merchants National Bank, Omaha, Neb.
COUPONS—WE SUPPLY ALL AGENTS, PRICES 20c per 1,000 up. Send samples or copy wanted. COUPON SALES COMPANY, Alexander, N. C.
DISPLAY CARD BRINGS \$1.00—20 "GOD Bless America" Buttons sell 5c each, 10 each Roosevelt, White Picture Buttons. Sell 10c with Charms. Card costs you 80c. JACK R. LOFTHOUSE, 1268 N. Madison, Peoria, Ill.
EARN MONEY "CHANGING PENNIES TO Dimes." Money back guarantee. Sample outfit and agents' forms. 35c. AMERICAN SPECIALTY COMPANY, Swampscott, Mass.
ELECTRO PENCIL ENGRAVES CHILDREN'S names on school supplies; also customers' names on wallets, fountain pens, gifts, etc. In gold and silver. Every merchant needs one. Price 95c for complete outfit. Free samples. IDEAL ELECTRO, 148 West 23d St., New York.

ELWOOD'S BIGGEST SELLER—ROBINSON'S "Joker" Bobtail, "My Day" Cartoon stickers, post cards, postiers. Send dime for samples. "JOKER," Covington, Ind.
EVERYBODY BUYS SENSATIONAL "GOLDEN RULE" Assortment—21 Christmas folders, including Souvenir Calendar. Free Christmas Match with each box. Unparalleled value. Costs you 50c; sets on light for \$1.00. Actual retail value \$3.00. Ten other bargains assortment. Everybody, all ages, making easy-to-sell sales. Nothing to lose. Sample "Golden Rule" assortment sent on approval, with free offer. SILVER SWAN STUDIOS, 320 Fifth Ave., Dept. 35, New York.

FAIR, PICNIC, PARADE, STREET MUSTERS—\$10.00 to \$20.00 daily. Men, women and children buy "I Am an American" Emblem on sight. Territory open. 10c brings returnable sample and particulars. \$5.00 per 100. None free. F.C.D., INC., Room 400, 1931 Broadway, New York City.

FASCINATING GAME—TEACHES CONTRACT Bridge. \$1.00; fast Christmas seller. To attract, 50c. Commission 40%. Send 25c for sample. TRANSPONSTER, 729 Boylston, Boston, Mass.

FELLOWS—HERE 'TIS—THE YANKEE DOODLE Jazzer, 1947 marvel musical instrument anyone can play. Samples 25c postpaid. HURRY! ROSSMAN'S GUIDE, FS, Toledo, O.

FLORIDA SAILFISH PLAQUES (MINIATURE). Hand painted. \$1.50 dozen. Set \$3.00—samples, 25c and 50c. BREWER ART SERVICE, New Smyrna, Fla.

KEY CHECK STAMPING OUTPITS—BIG savings stamping checks, Name Plates, Social Security Plates. THE ART MFG. CO., 303 Decker St., Brooklyn, N.Y.

MAKE EXTRA MONEY—EASY, SHOW SMART Personal Christmas cards with name, 50 for \$1, up. Outstanding values. Also 21-card assortment, \$1; others. Big profits. Samples free. WITMORE & BUCKEN, 749 Monroe, Dept. 914, Rochester, N.Y.

MERCHANTS' WALL SIGNS. COST 1c. SELL 10c. Send 15c for three samples, particulars. RICHARDS, 127-B, E. New York St., Indianapolis.

MEXICAN ITEMS—TODAY'S HOTTEST SELLER—Feather Pictures—Excellent Christmas specialty. Samples 25c. PANAMERICAN TRADING COMPANY, 2102 David Street, Detroit, Mich.

NEW, FAST SELLING NOVELTIES, ALL KINDS, big profits, state business, samples 25c; list X please. KENNELL'S U, 31a, Fayetteville, Ark.

OIL PAINTINGS ON CARDBOARD, CANVAS, etc. Popular prices. Art novelties. Also lessons in oil painting. ENTERPRISE-O, 2321 North 36th, Milwaukee.

PERFUME BURS—COST 1c EACH; SELL 5c. Particulars free. Samples 10c. Agents: Sirelmon, Demonstrator, MISSION, 2328 Broadway, Los Angeles, Calif.

PITCH MEN—NEW, APPEALING, NEEDED, small, fast selling, big profit 25c item, with KENNER PRODUCTS, INC., Springfield, Ohio.

RESURRECTION PLANT—UNIQUE NOVELTY. Miracle of Nature. Costs below 25c; sells for 25c. C. E. LOCKE, 7 Rio St., Mexico, New Mexico.

JUST OUT! NEW AMAZING, SHOCKPROOF, pocket watch. Elegant, ultra engraved effect, gold-colored case. Lifetime Special on deal. Five-year guarantee. Each in rich display box with keyring and chain free. Your profit \$1. Send quick for 25c sample outfit. UNITED WATCH CO., Dept. A, St. Cloud, Minn.

SELL ORIGINAL 5x11 BLUE SIGNS—YOU'VE tried the rest, now try the best, (size 1500.) KOEHLER, 335 Goetz, St. Louis, Mo.

SELL NEW, USED CLOTHING FROM HOME, Auto Store—Men's Suits, 77c; Leather jackets, 20c; Overcoats, 54c; Dresses, 20c; Ladies' Coats, 85c. Other bargains. Catalog free. NATIONAL, 435 E. 31st, Chicago.

SELL RELIGIOUS AND PATRIOTIC CARDS—Cost 1c each and up. Information free. Samples for 25c postpaid. TAYLOR PRINTERY, Olney, Ill.

SELL THE MULTI-COLOR DUPLICATOR FOR \$1.94 complete with supplies, ink, etc. Every store, factory, school, club, salesman, professional man, church, needs one. Write for interesting proposition and free sample. MULTI-COLOR, 150 West 23d St., New York.

STYLE NO. 50, QUALITY 55c LABEL, FALL Patterns, Neckwear, 37c gross; style No. 850, \$1 label, hand tailored, fall patterns, \$33 gross. Money back guarantee. KEYSTONE MFG. CO., Atlanta, Ga.

SUBSCRIPTION MEN WANTED FOR RURAL work—Attractive magazine club with sure-fire premium. PUBLISHER, 630 Spawker Bldg., Kansas City, Mo.

WHERE TO BUY AT WHOLESALE 300,000 Articles. Free Directory and other valuable information. MAYWOOD & PUBLISHERS, 1107 Broadway, New York.

25 BEAUTIFUL CHRISTMAS CARDS IN ATTRACTIVE BOX, retail 50c. Outstanding value! Sample 30c. Also 50 for \$1.00; 25 for \$1.00. TRANSPONSTER, 729 Boylston, Boston, Mass.

127 WAYS TO MAKE MONEY IN HOME OR Office. Business of your own. List particulars free. LITE, 214 Grand St., New York.

ANIMALS, BIRDS & PETS

ALLIGATORS, SNAKES, LIZARDS, TURTLES. Animals: \$5.00, \$10.00 and \$15.00 each. Specialty sites wanted. Price list. ROSS ALLEN, Ocala, Fla.

ALLIGATORS, LARGE VARIETY: SNAKE BENS, chameleons, iguanas, turtles, wild cats, bears, panthers, fox, coon, squirrel. Price list. ROSS ALLEN, Ocala, Fla.

BOSTON FEMALE, WALKS TIGHT ROPES, other tricks. English bull mae, trade for musical instruments. BIBENS, 8246 Woodland, Kansas City, Mo.

CHIMP, MONKEYS, BABOONS, KANGAROO, snakes; other stock. Send for list. All stock on hand. BUCK, 420 Garden Ave., Garden, New Jersey.

FOR SALE—TWENTY-FIVE CHOICE SPOTTED Shelland Ponies, \$30.00 per head. A. VAN-DEVENTER, Dunning, Neb.

FOR SALE—LIVE PORCUPINES; \$4.00 FOR one, or \$7.00 a pair. Shipped express collect. IVAN C. KIMBALL, East Stoneham, Me.

FOR SALE—PICK-OUT DOG, GOOD SET- away, other ass. solicited. PROF. J. P. HART'S ANIMAL ACADEMY, Locust Grove, Ark.

FOR SALE—MINIATURE MULES, PONIES, spotted mules, horses. I buy, sell fresh for anything of value. LEX WATSON, Ocala, Fla., Tenn.

GENTLE JAGUAR, LION, CHAINSAWKE WILD-cat. All reasonable. Pet White-Face Ring-tail Monkeys, \$20.00. Other animals, but realies. NEWS ANIMAL CO., Pendleton, Ind.

LIVE ARMADILLOS, \$2.50; PAIR, \$4.00—Guaranteed feeders; perfect specimen Mother and Baby \$9.50. Also Armadillo Baskets, Lamps, Novelties. ABELT ARMA-DILLO FARM, Canton, Texas.

PLENTY SNAKES—ALLIGATORS, GILA MON- sters, iguanas, Armadillos, Dragons, Horned Toads, Monkeys, Agoutis, Coati-mundi, Kinkajous, Rana Claus, Billy Arizon, Leon Gabo, Past-fowl, Parakeets, Parrots, Rats, Alices. Write OTTO MARTIN LOCKE, New Braunfels, Tex.

MIDGET CIRCUS STOCK—SMALL TYPE pure-bred Shetlands, any color, Milour Mules that are real midgets. Matched pair and drill teams. FRED WILMOT, Richmond, Missouri.

MONKEYS, \$15.00; MARMOSETS, \$15.00; tame foxes, \$10.00; tame wild cats, \$15.00; doped-in monkeys, \$7.00; boa constrictor, \$10.00; dena, large assorted snakes, \$10.00; baby alligators, \$40.00 hundred. Price list THE TROPICAL AMERICAN CO., St. Stephen, South Carolina.

PLENTY SNAKES, ARMADILLOS, IGUANAS, horned lizards, dragons, gila monsters, alligators, panthers, parakeets, peafowl, white doves, agoutis, coati-mundi, monkeys, porcupines, white raccoons, wild cats, prairie dogs, kangaroo rats, golden hamsters, gophers. Write OTTO MARTIN LOCKE, New Braunfels, Texas.

SHELLAND PONIES—COLTS: \$25.00 up; 6241—Bona ponies, \$500; 20 half mares, \$500. Send stamp. BROOKS PONY FARM, BEL-MOND, IA.

STUFFED TEXAS HORNED TOADS, \$1.00 each; Stuffed Baby Alligators, \$3.00 dozen; Armadillo Baskets, \$2.00 dozen; Rabbit Foot Chems, 35c dozen; Texas Longhorns, cowbirds, \$20.00 and up. NOWOTNY'S, San Antonio, Tex.

THREE YOUNG BEARS—BROWN, BLACK; good looking, broke for bottle tricks. 50c; cheap or trade for other animals. TOM MURPHY, R. F. D. 1, Paterson, N. J.

WANTED, SMALL MARE—NO DONK NOT over 36 inches in height, age 4 to 6 years. G. SYRICKER, 2325 Cedar, New Albany, Ind.

WRITE FOR OUR ALL NEW 1940 SPRING Catalogue—Largest, most complete ever published. MEMIS BROS. & WARD, Okaloosa, N.Y. Direct importers from all over the world.

BOOKS, CARTOONS, INSTRUCTIONS, PLANS

EARN MONEY IN ANY CROWD—CALL Names of Strangers, Get Unspoken Questions. Professional Course Mind Reading, Spirit Writing, etc. \$1.00. NORMAN, Box 341, San Bernardino, Calif.

HAVE YOUR OWN MONEYMAKING BUSINESS. Learn show card writing, sign painting. Write for details. BOLEY SPECIALTY, 1472-A Broadway, New York.

"MANUAL OF SHOW STUNTS"—TEACHES acrobatics, juggling, tight, balloon twirling and other excellent tricks. Authentic; Illustrated. \$1.00. I. C. O. D., \$1.21. H. FLOYD, 1606 Sunnyside Ave., Chicago.

PRETTY GIRL, REAL PHOTOGRAPHS, Books, Novelties. Big assortment, \$1.00; catalog, 10c. B. BRAUN, 353 W. 47th St., Chicago.

BUSINESS OPPORTUNITIES

ATTENTION! FLORIDA'S OLDEST AND largest manufacturer of Shell, Coconut, Spanish Limes, Shell Plaques and Novelties. LOS TROPICALS, INC., 945 N. Miami Ave., Miami, Fla.

ATTRACTIVE BALL-THROWING GAMES—Bettler, Cats, Dells, Kids, Tennis. Complete portable outfit and supplies. LA MARCO, 252 Madison, S. E. Atlanta, Ga.

ATTRACTIVE SIGNS—RAPIDLY LETTERED with Speedway Patterns. Free literature. Sample alphabet 5c. DISPLAY LETTERS, Box 28-B, Ft. Hamilton Station, Brooklyn, N.Y.

BARBECUING PAYS BIG PROFITS WHEN using "Perfec Comeback Sauce" made with our dry spices added to catsup. \$1.00 each of 10¢ P. P. PERFEC DISTRIBUTING COMPANY, 644 New York St., Aurora, Ill.

BIG NEW DINER ROAD STAND, 45-FOOT counter, ideal adding gas, novelties. Corner State road, floodlighted, heat all year long, three living rooms, bath, large plot, 1/2 acre opportunity, to close estate \$5,850.00 cash. Can be seen Sundays, hour from New York. GEO. RILEY, corner Chestnut Street, Gettys- wood Lake, N. Y.

CLASSIFIED ADVERTISING FORM
The Billboard Pub. Co. Cincinnati, O.
Insert the following advertisement under the heading of
Name and Address Must Be Included
Remittance of \$..... is inclosed to cover the cost of
words at 10c each.
From
Address
City and State
Forms Close Thursday for Following Week's Issue

Show Family Album



LES VALADONS (Dan and Lola), wire cyclists, are shown at the left as they appeared in 1903 when playing Tony Pastor's Theater, New York. Lola subsequently sustained an injury in a fall while performing and only in recent years has she been able to follow her occupation. The Valadons are said to be the oldest active wire cyclists.

The Three Fontinelles, Mr. and Mrs. Robert C. Fontinelle and daughter, Nina, appear at the right. The picture was taken in 1903. The act did tight wire performing and baton spinning and juggling, playing fair dates and trouping with circuses in the summer and appearing in vaudeville or with the Fontinelle Theater Company in the winter. Fontinelle began his professional career in 1892, taking out Fontinelle's Indoor Circus. He made several ventures in the mad show field and for years has operated the Fontinelle Stock Company in Missouri, Iowa and Arkansas territory.

The Billboard invites its readers to submit photos taken from 15 to 25 years ago. It is specially requested that pictures be CLEAR and that they be accompanied with complete descriptive data. Group photos are preferred, but pictures of individuals who are STILL LIVING will be welcomed. They will be returned if so desired. Address Show Family Album Editor, The Billboard, 25-27 Opera place, Cincinnati, O.

CARNIVAL BUSINESS—NEW HANDBOOK with methods operation, floating pay-out, etc. Nothing like it. \$1.98 plus postage. Information stamp. PYRAMID, Box 116, Escondido, R. I.

COUNTY DISTRIBUTORS FOR THE FAMOUS Eu-Glo Oil Burners for cooking range, hot-air heaters and water heaters, sells \$12.50 up. Over one-half million in use. Write GENERAL OIL BURNER CO., 1214 E. Spring Garden St., Philadelphia, Pa.

FOR SALE—A-1 ROLLER RINK 60x135; Hammond organ; 400 pair skates. Complete equipment, including air-conditioning; money market. FELIX ROLLER RINK, Waterloo, Ia.

GIANT MAIL—OPPORTUNITIES, INCLUDING 15-Page Magazine, tips, added income ideas. Ask for 10c. B. KATZ, 4254 N. Kimball, Chicago.

IRISH-GERMAN HAMBURGERS, HOTDOGS "Creative money-maker" for restaurants, taverns, roadstands, concessioners, individuals. For complete information free. DAVIS, Box 1494-B, Clarkburg, W. Va.

INFORMATION—THE SOURCE OF ANY AR- ticle made in United States—25c coin. MORRISON'S INFORMATION SERVICE, 55 W. Washington St., Chicago.

WE COLLECT NOTES, ACCOUNTS, CLAIMS, all kinds, everywhere. No charges unless collected. Established 25 years. MAY'S COLLECTION AGENCY, Somerset, Ky.

WEEKLY PAY CAN BE EARNED FURNISHING newspaper clippings. Send 3c stamp for circular. RUSSELL SALES CO., Box 262, Shelbyville, Tenn.

COIN-OPERATED MACHINES, SECOND-HAND

NOTICE

Only advertisements of used machines accepted for publication in this column. Machines of recent manufacture and best advertised extensively in The Billboard by manufacturers, distributors or jobbers may not be advertised as "used" in The Billboard.

***ALL BARGAINS—PACES RACES, \$39.50.** Evans Ten Strike, \$69.50; Bally Alley latest model, \$34.50; Wurlitzer #12, \$29.50; Paddock Club, \$39.50; Kentucky Club, \$29.50; Evans Payoff Phonograph, \$99.50. SEIDEN DISTRIBUTING, Broadway, Corp., New York.

ADVANCE AUTOGAMES 5c; HERSHEY 512E Candy Bar Machine, \$4.00. 5 at \$3.50; perfect. BOSTON EXCHANGE, 1826 Washington St., Boston, Mass.

ALL FREE PLAY BARGAINS—OH JOHNNY, like new, \$57.50; Doughboy, \$52.50; 1-2-3 Animal Reels, \$62.50; Majors, Spin-Em, Rainbow Jumper, Speedy, \$19.50 each; Contacts, \$12.50; Top, \$14.50. DE LUDE AMUSEMENT CO., Little Rock, Ark.

BALLY BILLS, \$10.00; SEEBURG CONVICTS, \$145.00, used eight weeks. Victories, perfect condition, \$65.00. FOX NOVELTY CO., Rockymount, N. C.

BALLY'S ALLEY, \$59.50; FREE PLAY TABLES, Fox Score, Bubbles, Topper, 5th inning, Davy Jones, Up and Up, Click, Pot Shot, \$12.50 each. Novelty games: Trophy, Motor Bag, Snacks (with new steel gears), Speedy, Baby Reserve, Cadet, \$7.50 each. GEO. F. SHAW, Ashboro, N. C.

BARGAINS—50 LOG CABIN DUPLEX PEANUT machines at \$4.50; 50 Vindex peanut vendors at \$2.50; 25 Vindex ball gum vendors at \$2.00. WELCH NOVELTY CO., 934 Vermont St., Hapeville, Ga.

CAS-USE TWENTY-FIVE TRACK ODDS, Gallop Dominoes, and Bang Talk, with Jack pots preferred. BENNIE ANDERSON, Nacoo, La.

CLOSING OUT PAY-OUT TABLES—BALLY Fairgrounds, Mills 1-2-3, reversed rolls, \$12.50 each; Bally Steeles, \$15.00; Prankster-Arlington Hi-Card, \$8.00; Razzan, \$7.00; Reel Spot, Reel 21s, \$2.50. All machines guaranteed in good condition. AUTOMATIC SALES CO., 2359 Eastbrook Dr., Toledo, O.

DEWEYS WANTED—THE OLD ORIGINAL M-3 Dewey machines, without jackpot, must be in good shape and priced right. Box 541, Auburn, Pa.

EXHIBIT RACES—\$39.50; WURLITZER 616, \$19.50; Mills, 50c. Brown Front, Nickel Melos, Jennings Silver Club, \$49.50. COLEMAN NOVELTY, Rockford, Ill.

FOR SALE—TWO EVANS TEN STRIKES, \$59.50 each; four 1940 Western Baseball, free play, \$90.00; three Chicken Game, \$62.50; three Jail-Birds, \$94.50; twenty late Zephyrs, Clarendon Age Fruit Reels at \$6.50; twenty Export Old Age Penions, \$9.50. Also many other machines, slightly used. Write for prices. All items machines in A-1 condition. Send 1c deposit to FRANCIS NOVELTY CO., 24 No. Perry Street, Montgomery, Ala.

FOR SALE—TEN CANDY CHARMS PENNY machines, four columns, like new. Manning Reels, \$5 each; forty-seven Hershey penny bar machines, Crown mark, capacity 166 bars, \$1.00 each; thirty Korbman penny nickel standards, porcelain base, vice grip locks, \$1.50 each; machines first class condition. One 1/2 deposit with order. C. E. FENBRICK, 2671 Euclid street, Denver, Colo.

FOR SALE—3 EVANS TEN STRIKES—LATEST model, \$80.00 each; guaranteed perfect; 1/3 deposit with order. A. HERMAN, 1286 52d St., Brooklyn, N. Y.

FOUR PENNY PHONOGRAPHS, NEWS 575. Will trade for one cent vendors or cigarette machines. W. H. FRAZIER, Meridian, Ark.

GOODBODY HAS A MESSAGE FOR EVERY OP- erator reading this advertisement. Send in your name and address at once. JOHN GOODBODY, 1824 E. Main, Rochester, N. Y.

LATE 1940 LEGAL MACHINES—SKEEBALL- ate, \$39.50; Evans Skiball, \$15.00; Evans Ten Strike, \$15.00; Western Baseball, \$110.00; Casino Golf, \$20.00; Jockey, \$112.50. Also: Tom Mix, Ray Gun, \$19.50; Totaller, \$9.50; APT Pistol, \$5.00; Twenty free play pin games, \$15.00 up. Send for list. BRISTOL CITY AMUSEMENT CO., Box 166, Washington, D.C.

MUST SELL—12 MILLS FOUR BELLS, LATE model, checks or cash, \$225.00 each; 3 Lucky Lucers, cash payouts, \$125.00 each; 3 Triple Entries, late model, \$125.00 each; 2 Razzan Races, 1940 model, \$225.00 each; 3 Keeney Odd and Even Track Times, \$125.00 each; 1 Jackpot Console, \$20.00. Third cash with order, balance C. O. D. WILLIAM MORGAN, 1427 Lakeland Ave., Cincinnati, O.

PENNY ASCADES—WE ARE THE WORLD'S leading headquarters for like new and factory rebuilt equipment. We accept trades. Send for 1940 catalog. MIKE MURVES CORP., 593 10th Ave., New York.

SLOT MACHINES FOR SALE—THREE MILLS 5c play War Eagles; two Mills 10c play War Eagles; two Jennings 1c play Dutchess one 5c play Pace Barstian. All above machines in first class condition and look like new. All with Jack-Pots. Will sell any of above for \$25.00 each or \$175.00 for lot. 1/3 deposit, balance C. O. D. Give shipping instructions. You can return if not satisfactory. W. E. DUGGAN, 5551 Greenwood Ave., Seattle, Wash.

SLOTS—PENNY, NICKEL, DIME, QUARTER and half. Seven also Callie 5c, Paces Races 5c and 25c. Evans Dominoes 5c and 25c; write for prices. AMERICAN SALES, 912 Wrightwood, Chicago.

SPEE-DEE—THE PERFECT COIN MACHINE cleaner. A waterless cleaner for efficient servicing on location. Removes dirt, slugs, match scratches, ball tracks, heel marks, tire and smudges from all surfaces. No wax! No grit! Send 50c for trial can. Distributors: write Dept. B, ROYART CO., Minneapolis, Minnesota.

THREE 25c, TWO 10c, ONE 5c, ONE 50c Jennings Chief Console Slots; perfect condition, original crabs, \$50 each. J. R. KATZ, Fort Dodge, Iowa.

TWO KEENEY ANTI-AIRCRAFT GUNS, BLACK cabinets, splendid operating condition, \$120 each. EROMAN, 310 N. Second St., Niles, Mich.

TWO 32-VOLT MOTORS FOR SEEBURG model A or B, \$7.00 each; 4 extra speakers with long cords for model A or B, \$9.00 each. JIM McCORMACK, Stamford, Ky.

WANT 100 PIN GAMES, 25 CONSOLES, 5 Congo, 50 phonographs, 5 Western Bynballs; all types coin operated machines. Cash waiting. MASSENCILLS, Kingston, N. C.

WANTED—5000 KWT GUM, CANDY, MER- chandise vending machines—used. All types. Cash waiting. CAMEO VENDING, 402 West 42d, New York.

WANTED—USED PEANUT WESTERN DE Luxo, perfect condition, give type and cash price. BRISTOL VENDING MACHINE, 360 Central Park West, New York.

WANTED USED NATIONAL CANDY MA- chines, 1c cigarette, 1c candy bar. Sell or trade. Auto-Golf, P. S. ROSE BROS., Columbus, Mo.

WILL TRADE LATE MODEL FREE PLAY games or will pay cash for good Model E and Challenger target machines and Gottlieb 3-way grippers. EASTBURN SALES COMPANY, P. O. Box 1050, Mobile, Ala.

WRITE BOYER—HE BUYS ANTIQUE SLOTS, old 1800s pianos, antique penny arcade machines. He takes them broke or good. 2700 Wash. Chicago.

5¢ BALL GUM, FACTORY FRESH, 12c BOX; Tab, Stick, Midget, Chicks, every Vending Gum. AMERICAN CHEWING, Mt. Pleasant, Newark, N. J.

25-CYCLE-MODEL 616-A WURLITZER, SLUG proof slots, just like new, \$69.50; Model 412 Wurlitzer, \$32.50; Model 616 Wurlitzer, \$49.50. HARDEN SUPPLY COMPANY, Sluam, City, Ia.

30 MAMES DOUBLE NUGGET VENDERS, \$9.25; 10 Silver Kings, \$3.25; 10 Four-in-One, \$3.50; 10 N. W. Merchandisers, \$4.00; 1 Robbins, 2 unit, \$5.00; 1 4 column, Ever-ready, \$4.50; 2 Adlee 5c ball gum, \$4.00; 4 Electric Shockers, \$3.75; 2 Comph, \$9.00; 3 Blue Bonnets, \$5.00. 1-3 cash, balance C. O. D. BOYER VENDING CO., 408 John, Champaign, Ill.

COSTUMES, UNIFORMS, WARDROBE

ASSORTED BUNDLES, \$1.00 COSTUMES, \$1.00 up. Fur, furs, Hinds, evening gowns, wraps, furs. Bargains, CONLEY, 310 West 47th, New York.

GLAMORIZE YOUR STYLE FROM PERSONAL Wardrobes of Stage and Screen Stars' Gowns, Dresses, Slacks, Mixed Paroch, \$5.00. MOSES, 6115 Fountain Ave. Hollywood, Calif.

GOLD CURTAIN, \$20; SCENERY, \$10; EIGHT band coats, \$3; eight caps, \$4; orchestra coats, jackets, \$2. WALLACE, 2416 N. Halsted, Chicago, Ill.

RUBBER BUSTS, ELASTIC GARMENTS, LEG- pads make crooked legs shapely. Hights, lingerie, opera-invisible hose (eyelashes, wigs, lipstick, non-detachable), theme double chin lift, footwear, artificial nails, artistic covers with brilliant floral color; fingernails flower, female impersonation outfits. 1940 illustrated catalog, 10c, with selective costume outfits 15c, detachable from order. L. SORRE, 246 Fifth Ave., New York.

FORMULAS

ANY FORMULA \$1.00—BIGGEST SELECTION, Research—Analysis—Assaying—Free estimate to clients. Lists furnished. FORMULA SUPPLY, 1449 Vermont, Detroit, Mich.

LEARN TO MANUFACTURE ANY CHEMICAL, formulas for \$1.00, otherwise money refunded. Full orders sent to you through salesman's introduction. Inquiries, send 10c. STANDARD PRODUCTS CO., Howell, Mich.

NEW PERFECT PITCH STARTLING DEMON- stration; 1,000% profit; material available everywhere; nothing to mix; plan \$1.00. CHEMIST, 84, Chestnut Hill, Mass.

PITCHMEN'S NEW 924 PAGE MONEY-MAK- ing bible. Contains 10,000 formulas, recipes, secrets for easily making fast sales and bigger profits. Complete book, \$1.50 postpaid or C. O. D. ADAMS BROWN CO., Chestnut Hill, Mass.

THAKLY FORMULAS FOR SUCCESSFUL PRO- ducts. Accurate analyses assured. Result of research. Catalog free. Y. THAKLY CO., Washington, D. C.

FOR SALE SECOND-HAND GOODS

ALL-ELECTRIC CANDY FLOSS MACHINE, \$67.50; Echo's snowball machine, \$30.00; two-and-a-half quart aluminum, peated copper, \$7.50 (new). Cash in full. Other bargains. ROADMAN'S GUIDE, 624, Toledo, Ohio.

ALL MAKES REBUILT POPCORN MACHINES— Guaranteed, heavy aluminum geared; popping kettles, \$7.50 each. CARMEL KORB EQUIPMENT, 122 S. Halsted, Chicago.

CANDY FLOSS OUTFIT COMPLETE, NATIONAL Machine, front 6x6, used six weeks. Bargain, \$100.00 each. JACK GREGORY, 7234 Grandview St., Chicago.

COIN POPPERS, GEARED KETTLES, CRIDDLERS, shovels, uniforms, burners, tanks, tubing, repairs. Lowest prices. IOWA LIGHT CO., 111 Locust, Des Moines, Ia.

FOR SALE—PORTABLE RINK, COMPLETE, 45' x 30', 6 months old. Will sacrifice cheap. OUSTER THOMAS, Toledo, Miss.

HOT DOG-SOFT DRINK PORTABLE STAND— 38" x 80", white enamel, all metal, electric or gasoline cooking, perfect, attractive, indoors or outdoors; cost \$400.00, sacrifice, \$150.00. E. K. NADEL, 1600 Broadway, New York.

LONG EAKINS MODEL CHROME PLATED Pop. Corn, Caramel Corn Machine, candy kettle, formulas, for half price, \$225.00. BOSS ROBINSON, Richmond, Ky.

POPCORN, POTATO CHIP, CRISPELTS, CARAMEL Popcorn Machines. LONG EAKINS CO., 1976 High St., Springfield, O.

POPCORN MACHINES—PEERLESS, DUNBAR, Cresto, Long-Eakins, Star, geared Popping Kettles; Caramel Corn Outfits, all kinds. NORTON'S IFFC CO., Indianapolis, Iowa.

PORTABLE SKATING FLOOR, MAPLE, 44' by 100', used three months in a building on a cement floor, \$200.00 cash. GUY SCHAEFER, Edgewater Beach, Zanesville, O.

UNITED STATES COINS—10 DIFFERENT large cents, \$1.00; 5 half-cents, \$1.25; 10 historical medals, 50c; newspapers, \$7.00 to \$17.00; 35c; 10 arrowheads, 40c; 2,000 bargains. Lists free. NAOY, 8-B South 18th, Philadelphia, Pa.

FOR SALE SECOND-HAND SHOW PROPERTY

AERIAL HORIZONTAL BARS, NET, STAKE, pulley, stakes, Teal truck, comedy waltz robe, (at-a-lit), JOHNNIE SCHMIDT, 318 North 25th, West, Tex.

BALLOONS, PARACHUTES AND TENTS—NEW and used. Established 1903. THO-ROUD BROTHERS, Aurora, Ill.

FOR SALE—300.00 KIDDIE RIDE, WILL SELL cheap; well lighted. HARRY COLLINS, Colwater Lake, Mich.

FOR SALE—A TEN FOOT SHOOTING GAL- lery with three moving targets; 3 1/2 inch steel; weight about eighteen hundred. Price, \$250.00. M. B. EDWARDS, Van Sordard Ant., Semholz, Ohio.

1-PENNY PITCH, \$5.00; CHUCK LUG, \$1.00; other games. Powerful P. A. system; bargain list; stamps. KENNEL'S, 61 Sca., Fayetteville, Ark.

MODERN 50-FT. 3-ABREAST GALLOPING Horse Carousel (Donzel make) excellent machine for park or beach; low price. PAUL, 3122 N. Park Ave., Philadelphia, Pa.

NEW LAUGHING MIRRORS—GREATLY reduced prices. For parks, carnivals, fairs, festive celebration, and all large gatherings. C. J. MURPHY, Elyria, O.

PARK MERRY-GO-ROUND FOR SALE—CHEAP for cash. Large animals outside, 2 abreast jumping inside; organ; 10-hp. motor. McAR-BELL, Lake Orion, Mich.

SHOOTING GALLERIES—8x8, 10x14, ONE on truck 113 feet) open in two hours; Tangley Calliphone, WHITTAKER, 5404 Wentworth, Chicago, Ill.

SMALL COOKHOUSE, 10'x14' KITCHEN ADJ. with food truck. Reason for selling. owner ill. BOX #11, Billboard, N. Y. C.

TOMMY GUNS—FOUR MAGGLASHAN TOMMY guns and seven Fellman pneumatic machine guns with air compressor, also four Remington steel rifle with two traps now in use. WESLEY AMUSEMENT CO., INC., 693 Nuttison Ave., Aubury Park, N. J.

VENETIAN SWINGS—NEW SWINGS THIS Year, Kiddle Octopus. Must sell. SARA CATTANEO, Scenic Heights, N. J.

WAX MUSEUM FOR SALE—EDEN MUSEUM, 1169 St. Lawrence, Montreal, Canada.

100 FOOT STEEL SWAY POLE—COMPLETE equipment. Two rows 2,000 watt spots. Will accept. MUDGE BOWEN, Route 2, Box 93, Oklahoma City, Okla.

HELP WANTED

A-1-X RODEO—WANTS FOR FAIRS, COWBOY and cowboy bronc riders. Write or wire. BOB FOLLETTE, Bennettsville, S. C.

ACTIVE AGENT WITH CAR WHO CAN make "Boon Boon, World's Greatest Australian Extravaganza" in high schools, colleges, touring theaters. Strong novelty, illusion, local angles. Sale all first center. H. L. WEST, 1560 Broadway, N. Y. C.

GIRL ACROBAT TEAM UP COMEDY WORK. Top mounts, 100 or less, for hand balancing, comedy work. Box 446, Billboard, Chicago.

MALE IMPERSONATOR-DANCER FOR GIRLS' orchestra. 5 nights weekly. New York City applicants only. One doubling session or piano preferred. BOX 113, c/o Billboard, 1564 Broadway, New York City.

PROMOTED, ADVANCE MAN, MUST HAVE education, personality, exp. references; contact various subjects; recognized outstanding merit production. Write HENRY, Okmash, Wis.

WANTED—PIANO PLAYER WITH SOME nice or entertaining ability about three hours nightly steady work; small village hotel, Central N. Y.; state lowest salary with maintenance; might use team. BOX C-552, Billboard, Cincinnati, O.

WANTED—PIN BALL TABLE MECHANIC who knows Ballie and Stoner Tables. Good salary offered. SOUTHERN BILLIARDS, 164 S. Commerce, Mobile, Ala.

MAGICAL APPARATUS

BARGAIN—MAGICAL SECRETS, MIND-READING, escape, side-show illusion, also illustrated catalogue. 20. GENOVES, General P. O., Box 217, New York, N. Y.

CATALOGUE OF MIND-READING, MENTALISM, Spirit Effects, Magic, Mesmerism, Forecasts, Doodles, Future Photos, Crystals, Lucky Pieces, Palmistry, Geography Charts and Books. Wholesale. Large stock. 184-page illustrated catalogue, 20c. NELSON ENTERPRISES, 355 S. High, Columbus, O.

LARGE PROFESSIONAL MAGIC CATALOGUE. 25c. MAX HOLDEN, 210 W. 42d St., New York City, N. Y.

LEVITATION, \$50.00. BARGAINS USED magic, illusions, sweeps, fire eating, ventriloquism, mind reading, books secrets, 35c free. MAGICIAN, 1315 Ferris, Los Angeles.

MAGIC—MENTALISM, SPIRITISM, FORTUNE Telling, Luminous Points, Ghost Effects, Handwriting, Palmistry Charts. Catalogue 20c. REILLY, 57 E. Long, Columbus, O.

MISCELLANEOUS

BADY TURTLE MAILING BOXES, POSTAL regulation, \$1.50 hundred; \$10.00 thousands, dealt with order. CLINT COLE, Box 666, Marshallfield, Ore.

COLE CLUBS—BANKRUPT STOCK, REGULATION size; chromium plate night hand letters; fine matched iron, \$2.50. LINCOLN SURPLUSES, 123 Colona, Freeport, Ill.

POP CORN MACHINES—STAINLESS STEEL, modernized portable trailer pop corn, patent, hotdog stands, 7' long, factory to user. EQUIPMENT MFG., Brayton St., Buffalo, N. Y.

SLUSH JEWELRY, GIVEAWAYS FOR CAMPS, one cent each. Good values. Write for price list. ROCKAR, 131 Washington St., Providence, R. I.

M. P. ACCESSORIES AND FILMS

NOTICE News and display advertisements of interest to cashewmen will be found in The Billboard's new 12th department. Look for "Non-Theatrical Films" in the index on page 3.

A LARGE SELECTION OF 16MM. TALKIES—Action, Comedies, Cartoons, Westerns, Serials; new releases; laboratory prints at prices you can afford to pay. Also any type of Roadshow Attractions in 35MM. TALKIES. BUSSA FILM EXCHANGE, Friendship, Ohio.

ACTION WESTERNS; 35 MM TALKIES, \$20.00. Power talkie outfit complete, good condition, \$25.00. And furnish film for week stand show, percentage during winter months, south. JOE KANE, Weidman, Mich.

AMBITIOUS—SHOW TALKIES THEATRELESS Commercial Sound Equipment, Weekly Programs ready. Used 16MM. Sound Projector, \$145.00. RUSHMORE, 714 Stauben Bldg., Chicago, Ill.

AN UNUSUAL OPPORTUNITY FOR ROADSHOWERS to cash in with our 16MM. Movies. 15c per print or sale! Send for our "Roadshowmen's Survival" today. INSTITUTIONAL CINEMA SERVICE, INC., 1550 Broadway, New York.

BARGAINS IN USED PROJECTION MACHINES, Opera Chairs, Screens, Spotlights, Stereopticons, etc. Projectors repaired. Catalogue 5 free. MOVIE SUPPLY CO., LTD., 1318 S. Wabash, Chicago.

EXHIBITORS—ADVERTISERS, COMPLETE new Stereopticons, having long and short throw lenses, color wheels, \$25.00; catalog. CROMBERG STEREOPTICON WORKS, Syracuse, Ill.

NEW RELEASES JUST OUT—16MM. SOUND Film, Equipment. Get our new list catalog. Roadshow, schools. Over 100 Features and Serials now, more coming in! SWANK, 5961 Plymouth, St. Louis, Mo.

NEW REFLECTOR FOR MOTION PICTURE projectors; guaranteed to increase screen illumination 10%. Write BOX 1967-K, Cleveland, O.

NEW FREE BARGAIN LIST—35MM, S.O.P. features, \$7.50 up. Like new, fresh smooth prints. Wars, Comedies, Serials. BOX 422, Cincinnati, O.

SACRIFICING FOR QUICK SALES—35MM. portable talkie projector, DeWey modeled (2,000 ft.), \$110.00. Complete theater talkie outfit, \$200.00. Film, etc. CROBARICK, Eldridge Park, Trenton, N. J.

SENSATIONAL CLOSURES—16MM. ROADSHOW Features and Shorts, Steeles-McCarty-Tyler-McCoy, etc., \$4.50 each up. Programs rented day or week. Projector and accessory bargains. List free. SOUTHERN VISUAL EQUIPMENT, Box 2404, Memphis, Tenn.

SNOW WHITE MOVIE SCREEN COATING; startling new discovery; washable; no brush marks. Send for literature. SNOW WHITE SCREEN CO., Danville, Ill.

SURPLUS 35MM. SOUND PRINTS—\$1.00 each and up. Reduced prices on Special Subjects; real bargains. FILM CLASSIC, 263 Main St., Buffalo, N. Y.

THEATER EQUIPMENT—NOW OPERATING. Simplex projectors, sound seats, etc. Will give loan with equipment if party desires to operate. See. COMMUNITY THEATER, Liverpool, Pa.

TWENTY-FIVE 16MM. SOUND PROGRAMS, eight reels each. Westerns, actions, mystery. One pair 35mm sound projectors with cords and 15 watt amplifier. Any above shown C. O. D., subject to examination. WILLIAM KOPP, INC., 2225 Hennepin, Minneapolis, Minn.

TWO SIMPLEX PROJECTORS; LAFAYETTE High Fidelity Sound Equipment; motor Reel; motor, 220 volts; 60 CC generator, 30 amps, 60 volts; National ticket machine motor, 110 volts 60 CC; three ticket units; two Peerless High Intensity automatic Arc Lamps; 150 yards of good used Aisle Rug, 21 inches wide with padding. BURKE, 515 So. 10th St., Burlington, Ia.

WANT ONE OR TWO POWERS LAMP HOUSES using thirty-thirty Mazda bulbs. ROY TURNER, Macon, N. C., Show.

WANTED—OLD SILENT FILMS CHEAP, ALSO silent portable sulfized projectors; send lists. MADRAN FILMS, 745 S. Polkoma St., Hagerstown, Md.

35 MM WESTERN, MYSTERY, ACTION FEATURES for rent and for sale, including roadshow specials. SPEERS FILMS, 2937 College, Fort Worth, Texas.

35MM SOUND FILMS FOR SALE, LOW PRICES, 1st. amplifier. Two Powers projectors with amplifier, \$125.00. Importers. CENTRAL FILM, Box 163, Hartings, Mich.

\$90.00 COMPACT SCREEN—COMPLETE, folding type frame; 53" trunk; cheap. Want \$1.00 for bonded and straps. BYLUNG, 135 Bawell, Jamestown, N. Y.

MUSICAL INSTRUMENTS, ACCESSORIES

FOR SALE—SECOND-HAND MARIMBA, XYLOPHONE, Duple, Model 726, 4 and one-half octave, chromium resonators and stand. In excellent condition. BEN HUSTED, Wallisboro, Pennsylvania.

PARTNERS WANTED

ACTIVE PARTNER WITH \$500.00 FOR "Black Magic Miracles," never before shown in America. Address: J. FIATAU, 1122 Tulane Ave., New Orleans, La.

PHOTO SUPPLIES AND DEVELOPING

ABSOLUTELY BEST DIRECT POSITIVE BUY—New Portable Double Unit, with cool fluorescent lighting system, Tubes both 11 1/2" and 2 1/2" x 3 1/2" pictures. Send for general catalog and information on new metal projection enlarger-reducers. MARKS & FULLER, INC., Dept. BC540, Rochester, N. Y.

ALL-4 FOR 100 OPERATORS—BUY PRICE ON All Machines and Supplies. Full length Cameras. WABASH PHOTO SUPPLY, Terra Haute, Ind.

DIRECT POSITIVE PAPER—NO FADING, best gradation, highest speed. THE POSITIVE CORP. OF AMERICA, 244 Fifth Ave., New York, N. Y.

DOUBLE CAMERA, ONLY \$75.00—MODERN—big your Size Photo Machine with this Camera. Makes 1 1/2 x 2 and 2 1/2 x 3 1/2 inch photos. Used with either one or two lens. OLSON SALES CO., 315 9th, Des Moines, Ia.

LOWEST PRICES ON ALL DIRECT POSITIVE Machines—New and Used all types of Cameras and Lenses. "MINUTE STUDIOS," Natchez, Kan.

PHOTOS FROM ANY PHOTO POSTCARDS, enlargements, photostamps, souvenir views, photo greeting cards and calendars, cuts and mats. WILLIAM FILLINE, 3027 N. Kostner Ave., Chicago, Ill.

ROLLS DEVELOPED—TWO PRINTS EACH and two Free Enlargement Coupons. 25c. Reprints, 2c each; 100 or more, 1c. SUMMERS STUDIO, Unionville, Mo.

SPECIAL OFFER—PHOTO CHRISTMAS FOLDERS, vertical and horizontal, print size 3 1/2 x 4 1/2, envelopes included; special price, \$2.00 per 100; samples postpaid. See. H. WAY COMPANY, Box 113, West Toledo Station, Toledo, O.

4 FOR A DIME PHOTO STUDIO IN HOUSE (ready with living compartment for two, \$195.00), with fluorescent lights and light plant, \$285.00, 1825 Main St., Newcastle, Ind.

4 FOR 10 PHOTO SUPPLIES, WE SELL FOR 1c. Write for catalog and prices on New Low Priced Direct Positive Machine for 1 1/2 x 2 Photos. Eastman Direct Positive Paper 1 1/2 x 2, \$4.75 per roll. All sizes in stock. Glass Frames, Folders, Back grounds, Shutter Release. HANLEY'S PHOTO COMPANY, 205 E. 12th St., Kansas City, Mo.

SALESMEN WANTED

FOUR COLOR BUSINESS SIGNS, TINSELED Sacred Meltones and Patriotic signs; sell fast; 40% profit only. Samples 10c each. Total order, 20, \$1.00. Lists free. JOHNSON SIGN SERVICE, Morristown, Tenn.

SALESMEN, ROUTE MEN, DISTRIBUTORS, each in on new, fast selling 10-cent side line, that will pay all expenses. Write today. LOVELY, 1734-B Washington, St. Louis, Mo.

SELL BUSINESS CARDS, STATIONERY, BOOK matches, gummed tape, restaurant necessities, stationery, advertising specialties, pens, picture cards, stamps, paper towels, napkins, ice bags. Lowest prices. 40% commission. Free deals. Sales territories free. WILLENS, 2130 Gladys, Dept. A-1, Chicago.

STYLE NO. 50, QUALITY \$3c LABEL FALL patterns, neckwear, \$1.00 gross; style No. 850, \$1.00 label; hand tailored, fall patterns, \$3.00 gross. Money back guarantee. KEYSTONE MFG. CO., Atlanta, Ga.

SCENERY AND BANNERS

BEST CARNIVAL SIDE-SHOW BANNERS AND pictorial panels—Positively no transportation. NIEMAN STUDIOS, INC., 1236 S. Halstead St., Chicago, Ill.

WAGNER'S FLINT HILL'S STUDIO—CARNIVAL and circus banners made to order, 6x8, \$10.00; 8x10, \$15.00; 10x10, \$17.50. Clematis, Kansas.

TATTOOING SUPPLIES

TATTOOING AND ENGRAVING MACHINES, chrome plated; best and cheapest design sheets; all supplies. The only tattoo supply house on the Pacific Coast. OWEN JENSEN, 412 South Main St., Los Angeles, Calif.

TENTS—SECOND-HAND

SIDEWALL BARGAINS—15000 FEET, slightly used. Screen foot high, \$15.50 per 100 ft.; eight ft., \$17.50; nine ft., \$19.50. Good as new; light tan. Half deposit required. MAIN AWNING & TENT CO., 230 Main, Cincinnati.

THEATRICAL PRINTING

DETER, FLASHER WINDOW CARDS 100 for \$100 money. Let us save money for you. Three-color non-bonding 14x22 in cards. \$3.00 per hundred; \$5.50 two hundred; \$13.00 five hundred. Cards for auto races, rodeos, fairs, homecoming celebrations, roller rinks, dance parties, stage attractions, magicians, carnivals. Also bumper signs. The Old Reliable Show Print House, TRIBUNE PRESS, Fowler, Indiana.

FLASHY WINDOW CARDS—100 14x21 with non-bonding, \$2.50; 2 colors, \$2.75. Bumperettes, all sizes, 100, 5x20", \$2.15; 3 1/2 x 25", \$2.95. Handbills, 1,000, 3x5", \$1.25. SOLIDAYS, Knox, Ind.

POSTERS, \$2.00 HUNDRED; LETTERHEADS, envelopes, statements, \$2.00 thousand; tin folders, \$1.00 thousand; samples and quotations on work you want free. CRAFT, Casey mode, New Hampshire.

THOUSAND BUSINESS CARDS, \$1.00, All types commercial printing. Low prices, good quality. Free samples. EATON PRESS, 2000 Main, Gardner, Kansas.

YEAR'S PRINTING BARGAIN—500 LETTERHEADS, business cards, statements, envelopes, invoices. Your choice of any sized, \$4.95. Stamp brings samples. MERCHANTS PRESS, Leawood, Iowa.

\$1.00 BUYS SINGLE COLUMN CUT, PRESS up your advertisements with pictures. Write for complete prices. CLAY CENTER ENGRAVING CO., Clay Center, Kansas.

200 8 1/2 x 11 LETTERHEADS, MAILING CARDS, envelopes or statements, printed in two colors ink \$1.25 postpaid. THE ACADEMY PRESS, Centerville, Ark.

WANTED TO BUY

USED CANDY PULLER, ALSO CUTTER—Pier-Hilditch machine; state lowest bid price. JAMES C. WALKER, c/o Frederick Amusement Co., St. Paul, Neb.

USED "TRAINAIR" OR SIMILAR MACHINES—Festage mounted on wheels, Propeller electrically controlled. Price? Good! Location? BOX C-551, Billboard, Cincinnati, O.

USED HAMMOND ORGAN—ANY USABLE condition; state model and all information. PIONEER SOUND SERVICE, 1000 Garden St., Bellingham, Wash.

At Liberty Advertisements

Be a Word (First Line Large Light Capital) To a Word (First Line Small Light Capital) To a Word (First Line 6-8 Small Light Type) Figure Total of Words at One Rate Only

MINIMUM 25c OASH WITH COPY

NOTICE

Due to the expense of postage necessary for the forwarding of mail addressed to "blind" ads, or those using a box number in care of The Billboard instead of their name and address, an additional charge of 25c is necessary to cover this service.

Therefore when figuring the cost of publishing your advertisement kindly add 25c for the forwarding of replies.

AT LIBERTY ACROBATS

OWING TO DISAPPOINTMENT—A GIRL Acrobatic. Weight 163 Lbs. trapeze, ring, web, ladders, week high or low. RAY POWELL, 303 N. W. 2d Ave., Miami, Fla.

TOP MOUNTER ON TEETER BOARD, DO DOUBLE TO CHAIR, Top Mounter on Pyramid, Weight 130 Lbs., age 17. DOUGLAS MART, 210 S. Lincoln St., Kendallville, Ind.

AT LIBERTY AGENTS AND MANAGERS

PRESS AGENT—CARNIVAL OR THRILL SHOW or any legitimate proposition. I produce results. State best proposition. Contact me privately. BOX C-549, Billboard, Cincinnati, Ind.

Wholesale Merchandise

PRIZES · NOVELTIES · PREMIUMS · SPECIALTIES

Conducted by SAM ABBOTT—Communications to 1564 Broadway, New York

BOYS BANK ON LABOR DAY

Patriotic, Political Items Standbys Set for 3 Big Days

Harvest and defense programs expected to account for biggest holiday week-end in recent years—Jersey seeks to extend vacation period thru September

NEW YORK, Aug. 24.—With harvest money, increased pay rolls and business in general said to be up in many sections, the trade is looking forward to a killing over Labor Day week-end. According to wholesale merchandise supply houses, storekeepers, pitchmen and concessioners are preparing for big takes. The staple items are expected to click again this year, with the addition of patriotic and political lines. Roadside workers will be on the job to catch the people who are coming into New York to the World's Fair and city folk who are leaving to spend the week-end in the country. Incoming traffic will be offered balloons, guide books and NYWP novelties, with the outgoing mob to be persuaded by coolie hats, sunburn lotions, sun glasses and the like.

Since the patriotic trend has created such great inroads in the merchandise field, red, white and blue items will be very much in evidence. Badgeboard workers will have the numbers, such as lapel pins, brooches and pins, along with "God Bless America—the Flag I Love" or "God Bless America—We are Proud to be Americans" pins. Balloons are expected to put in appearance in their new crests of patriotic colors. Several new balloon lines, which include a 40-inch-long blow-up with "Long May It Wave" written between American flags, and round models with red, white and blue circular stripes, will be seen in large numbers. The new line of patriotic auto tags is expected to command big sales, as they also carry out the stars-and-stripes color scheme and are approved by motor vehicle departments in practically every section. "God Bless America" banners will also get plenty of business, it is said.

With Presidential campaigns scheduled to get underway in earnest soon after the first of September, veteran workers are confident that the new political lines will come in for their share of business. They include buttons, miniature airport socks, balloons and lapel pins.

Concessioners Set Stage
Retail concessioners have been busy readying their stands and will make one last effort to reduce their stocks to a minimum before the season closes. In New Jersey operators were a bit relieved by news from the New Jersey Council, created to promote the advantages of the State, that plans are underway to extend

the New Jersey vacation period well into September. To back up this move, the council declared 19 big events were scheduled from September 1-29.

With the New York World's Fair attracting people here and the county fairs getting into full swing in the hinterlands, veteran novelty workers are all set for what is believed will be the biggest three-day-of-the-year.

BINGO BUSINESS
By JOHN CARY

WITH THE FAIRS underway, bingo business is reported thriving on midways in Ohio and Michigan. Indiana operators report good attendances at their games, but business doesn't seem to have hit its stride as yet.

CHEMILLE BEDSPREADS and coats are going strong on the stands. Chemille coats, good for beach, street or evening wear, are most popular because they are serviceable in addition to being very chic. Popularity of this item shows conclusively what can be accomplished with an item that has both flash and utility. Bedspreads have nearly always been big items and the consistency of the drawing power has been a known factor with progressive operators for some time.

BLANKETS, too, are claiming in-atch attention. While to some operators it may seem a little early to bring such an item on the market, those who have displayed them find that many people request them when they are offered the fun of the sun. The blanket has long been a standby and for this reason its display has become a matter of fact—but that fact is important. The item costs money and housewives realize a great saving when they are able to remove them from the prize stands. In addition to this, housewives never seem to get enough blankets. While they may have what is considered an ample supply, they like to have additional ones on hand in case company comes.

IN ADDITION TO REPORTS on business to Michigan and Ohio comes word that trailers are also being claimed in large numbers by bingo winners. Broiler seen housewives many steps and enable them to do a better job in preparing meals.

BINGO FAIR WORKERS are anticipating a big season. Rural electricians has got ready to increase the game's (See BINGO BUSINESS on page 85)

Natchez Bridge Opening Set With Miss. Fairs Coming Up

NATCHEZ, Miss., Aug. 24.—Pitchmen, streetmen and fair workers are opening the Mississippi field, where several big events are to be staged soon. Events include fairs and the opening of the \$2,500,000 bridge across the Mississippi River here October 21. Between now and November 1 crowds will gather at Booneville, Brookhaven, Charleston, Columbus, Decatur, Forest, Hazlehurst, Kosciusko, Laurel, Lexington, Louisville, McComb, Macon, Meridian, Natchez, Monticello, New Augusta, Newton, Phenagoula, Philadelphia, Gulfport, Senatobia, Tupelo, Tylerstown, Waynesboro, West Point and Yazoo City, where fairs are set. The State fair at Jackson is scheduled for October 7-13.

New Market Added

While the boys have been planning for the fairs in these spots, the opening of the bridge adds another big market, possibly the biggest to date as yet in the State. In recent years, since the people of this section have worked for this bridge for nearly 50 years, the opening is expected to attract 50,000 people. The governors of Louisiana and Mississippi, States linked by the span, have promised to attend the exercises.

Prod Callender, well-known novelty dealer, is reported lining up items for the big day. While he has already gone into the matter of handling buttons with some appropriate picture or slogan, it is certain that balloons made up especially for the occasion, flying birds, whips and military batons will claim much attention.

Speaking of the event Callender said, "From the merchandise angle this promises to be the greatest event in Natchez history." Confident that novelty sales will run high, Callender added that he was buying in quantities to take advantage of lot prices.

Patriotic and political items are reported claiming big sales in nearly every section. The flag lapel pin is popular along the Gulf Coast and in towns along the river. The lower, with the addition of those in the delta and some along the Alabama line in the southern part of the State, report good sales on House-

velt buttons and donkey charms. September and October are big months for merchandise workers in the State. Fairs are the best bet, as Labor Day has never been generally observed and is only noted in the closing of post offices and banks.

DEALS
A Column for OPERATORS & DISTRIBUTORS of SALES-BOARDS, SALESCARDS and TRADE STIMULATORS.

By BEN SMITH

When RCA broke the front paper of practically every newspaper in the country on its new camera-type, battery-operated radio, it certainly started something. Today Edison, Sonora and other manufacturers are busy as all get-out producing similar units and the trend toward the camera-type set is definitely in full swing.

Big Bill Burns has been testing a camera-type radio deal for the past several weeks. He tells us that returns have been so satisfactory that he is now ready to spring it. He expects to announce the deal in next week's issue of The Billboard.

Says Bill: "The camera-type radio we are featuring on the deal was brought out by an enterprising manufacturer who gave the set additional appeal by making it possible to get reception not only thru the use of batteries but also by plugging the radio into an electrical outlet, either AC or DC. To our knowledge it is the only one of its kind on the market and should prove to be an excellent change-over item for the operator for this time of the year."

Bill goes on to say that "the set is called Tiny Tim and is covered in simulated calfskin with ivory antique trim, its selectivity, volume and tone is comparable to larger sets because only regular-sized, full-bodied tubes are used. An inexpensive standard B battery and one regular 5 or 10-cent flashlight battery completes the unit."

Burns is exclusive distributor for TINY TIM.

Ever since introduction of the midget unit, radios have been one of the top producers on a card. When there is nothing else to work, radios will usually keep an operator in pocket money. When the set has a fascinating twist like the battery innovation or an outstanding shape or design, the boys really go in town.

Radios were also one of the first items to graphically illustrate the value of the salesboard as a retail sales stimulator. Some years ago when the Edison people had their hands full trying to crack the retail market several local operators rendered valuable assistance by turning over thousands of Emersons on a board deal. The board promotion and its direct-to-the-consumer publicity stimulated many more thousands Emerson sales in retail stores. Just the idea that Emerson needed to get moving.

HAPPY LANDING.

Sweltering Heat Boosts Novelty Sales at Coney

NEW YORK, AUG. 24.—Sweltering week-ends have proved a boon to business at resort spots in this vicinity. Crowds at Coney Island reached a peak of over a million people several times recently and boosted concessioners' business.

At Coney Island, Meyer Rappaport, Steve Antone, Sam Hillig, Henry Bergman and other souve and novelty dealers reported big demand for sun glasses, coolie hats, bathing caps and swimming tubes. Sand toys were also in the top-demand brackets. This was attributed to the fact that recently new white sand had been distributed on the beach.

Balloons, whips, flying birds and other staple items have also been in the limelight this season. Stands along Bowery and Surf streets, in addition to those along the Boardwalk, reported business "most satisfactory."

Atlantic Show Set for Gong

NEW YORK, AUG. 24.—Emerson prizes and premium buyers and manufacturers from an even wider area are all set for the going to open the sixth annual Atlantic Coast Premium Exposition, Hotel Astor, September 9-13.

Great interest is being taken in this event, according to expo headquarters, and available space reservations are being taken at a lively rate, with well over 500 exhibitors already assured. The show will be open from 9 a.m. to 6 p.m. daily, Sunday thru Friday, and heavy emphasis is expected to be placed upon goods of American manufacture. A highlight will be the dinner dance and floor show on Wednesday in the Grand Ballroom.



AMERICA'S *Newest* PREMIUM SENSATION!
TIMELY—AND HOW!

A STAR SPANGLED WINNER!
UTTERLY DIFFERENT!

THE *Greatest*
PREMIUM EVER!

TERRIFIC APPEAL!

PEACE-TIME

ELECTRIC *Patriotic* CLOCK



THE FLAG
WAVES
EVERY SECOND



COPYRIGHT 1940 J. L. BAZZLEY, CHICAGO, ILL. PAT. PEND.

- A KNOCKOUT!
- IT'S SENSATIONAL!
- AMAZING ACTION!
- A BIG MONEY-MAKER!
- "OLD GLORIOUSLY" COLORED

Here is America's newest premium sensation! Truly the greatest premium opportunity in history! Nothing like it in all the world! Never before has there been an item so **TIMELY**—so **UNUSUAL**—so **APPEALING**! It's utterly **DIFFERENT**! Everyone goes for it on sight. It has beauty! It has utility! It has flash! It has value! It has **EVERYTHING**! The unique dial is a replica of the United States. Over it is an electrically operated American flag that automatically **WAVES BACK AND FORTH** with every second, giving it eye-catching "action" and appeal never before achieved. Gorgeously finished in a striking combination of red, white, blue and gold, on a gleaming black base. Size 8" high, 8 1/2" wide. Guaranteed, electric movement. A quality constructed accurate timekeeper that will give years of satisfactory service. Best of all, the "PEACE-TIME" Clock has an exceptionally low net price, enabling you to do a big volume on a small investment. Extra large discounts to distributors and quantity users. Take advantage of this once-in-a-lifetime opportunity! Send for circular, details and net prices. **NOW!**

- ACCURATE TIMEKEEPER
- WOW!

Get All Details Now!
WIRE or
WRITE to

EVANS NOVELTY COMPANY

800 West Washington Boulevard • Chicago, Illinois

DIFFERENT
FASCINATING
INEXPENSIVE

MAPPO

Popular Items

A NEW GAME SENSATION

★
MAPPO WILL OPERATE WHERE BINGO IS BANNED

AT THE MIDSUMMER FESTIVAL IN MILWAUKEE AND IN MANY OTHER LOCATIONS WHERE BINGO WAS CLOSED, MAPPO WAS OPERATED WITH TREMENDOUS SUCCESS.

MAPPO IS A GAME OF KNOWLEDGE— THAT'S ALL WE CAN TELL YOU NOW. IT WILL PAY YOU TO GET A SET TODAY AND INCREASE YOUR PROFITS. HAVE IT WITH YOU AT ALL TIMES.

THE COST OF A SET OF MAPPO IS NOMINAL, IT WILL PAY FOR ITSELF A THOUSAND TIMES OVER.

MAPPO MEANS MONEY FOR YOU

WRITE FOR FULL DETAILS STATE YOUR LINE OF BUSINESS

B. TORTI—1902 N. THIRD ST. MILWAUKEE, WISCONSIN

Write to The Billboard, Buyers' Service Department, 25 Opera Place, Cincinnati, O., for addresses of companies in this department supplying the items which interest you.

Hollywood Dog

The Barking Dog from Hollywood is again one of the most popular items in the prize merchandise field, Joseph Hahn Co. reports. The fur dog, weighing four pounds, opens its mouth, barks and wags its tail. Improved construction makes it possible for a two-minute demonstration at each winding. As a crowd stopper, the dog is unsurpassed. Item is 15 inches high and available in black or white fur. Body is of strong metal construction. Special prices are offered on lots and indications are it will be one of the leading numbers of the fair season, the firm reports.

Suction Clip Holder

The suction clip holder is providing a most profitable item with patriotic workers, Gordon Mfg. Co. reports. The handy holder has stepped into the picture because it may be used on windows to hold "God Bless America" banners and other red, white and blue signs and posters. While not a new item, it has staged a comeback that promises to garner profits for those in patriotic novelty field. Prices allow an opportunity to make money, the firm reports.

Glass Ships

Leo Kaut, Importing Agency reports heavy demand for blown-glass sailing vessels in colors. Soups and novelty workers are finding this number a quick money-maker. Item is available in two sizes, three and five and one-half inches high. Since the item has plenty of eye appeal, indications are that it will be one of the biggest sellers of the season. A complete assortment of blown glass goods such as vases, pitchers, urns and animals is carried, the firm reports.

Campaign Plaques

Among the latest political items to come on the market are the new-cost portrait heads of the presidential candidates, Franklin D. Roosevelt and Wendell L. Willkie. The items show possibilities of generating sizeable sums for saleboard and bingo operators and other prize users. One firm, L. M. Slade Co., reports that its life-sized cast was created by the sculptor, Roger Williams. The items offer permanent decoration. Parish Novelty Co. is offering a portrait plaque 2 1/2 inches in diameter and processed in color and covered with a washable dustproof celluloid. The line

COMIC FOX FURTAILS

Largo Size on assorted Colors Cards, mounted with Silk Ribbon.



JOBBER GET OUR LOW PRICES

Headquarters for Genuine **RABBIT'S FEET** Special Quantity Prices

Charles Brand
154 W. 27th St., N. Y.
Fur Cost. & Novelties, Etc.
Sole Advertisement Material

Extra Value!

\$2.25 EACH



5 for \$10.50

5 for \$10.50

MS. 20 5000—Ladies' Bracelet Watch, 12-14 Carat Yellow Gold, 15-16 L. Crown. Case in all periods, engraved diamonds with brilliant-cut stones to match. Guaranteed several months. Each in attractive gift case. In company, Big Value and brilliant presentation. Sets money NOW for entire line Watches for \$10.50.

DEALERS, Write for Catalog.

ROHDE - SPENCER CO.

223 W. Madison St., Dept. "B", Chicago

FLASHY CHROME BINGO CAGE



Very Attractive, 16" dia., for Ping Pong. Sale, \$25.00. 1" for Wooden Balls, \$12.00, \$8.00 with order, \$22.00. We also manufacture the most modern line of Bingo Boards, Ball Viewers, Cable Connections, etc. Portable and Special Equipment. Write for illustrated catalog.

THE REINHOLD STUDIO
100 PHAM STREET, REVERE, MASS.

Now SPECIAL VALUES

Wallham-Elgin and other famous makes Write for Price List!

\$1.00 EACH 18.50% ONLY per LOT of 30 (quantity 50% off)
M. FRIEDMAN - 74 FORSYTH ST. N.Y.C.

367 doz. RINGS

All Latest Designs—Men's, Women's, Children's. White Stones, Ladies' Imitation Diamonds, Rainbow Stones, etc.
Most in Yellow Mountings.
\$1.35 per dozen \$15.00 per gross
D. E. HOTCHKIN
810 Myrtlewood Bldg., Detroit, Mich.

MIDGET BIBLE

(Over 200 pages, size of post-apt stamp, completely legible)
And 16c x 2 1/2 In. Paper Covered Book on MIPNOTISM, IN JETTS, LUCKY NUMBERS, MAGIC DRAGONS, WINNING CONTACTS, PALMISTRY, VENTRILOQUISM, MIND-READING & IMITATIONS, etc., etc. Over 1000 books on various subjects, 75¢ per volume and 50¢ per volume, 400¢ per volume for post-apt. Add 10¢ per volume for shipping.
JOHNSON SMITH & CO.
Wholesale Dept. A., Detroit, Michigan

ELGIN, WALTHAM, BULOVA

Received Guaranteed **STARTS AT \$2.95**
MEN'S WRIST AND POCKET WATCHES.
Wholesale Jeweler Store 1914
SEND FOR FREE CATALOG
LOUIS PERLOFF
729 Walnut St., Philadelphia, Pa.

New!

MARFUL "FOTO-FLASH" PRECISION ENLARGER-REDUCER

That will do the Things a Direct Positive Operator Wants . . . Better and Faster Than Ever Before!



A strongly constructed precision machine that will take ANY size copy from 1 1/2x2 to 3x4 and reduce down to 3/8 or enlarge up to 10x12!
• All-metal construction • Insulated aluminum lamp house • Fast Anastigmat f.8.3 reducing-enlarging lens • Precision self-spacing Vinita focusing scale and paper holder • Quick-in focusing switch.

\$40

Complete, as described, with lamps and full instructions.

Send for Literature . . . and Direct Positive Catalog
MARKS & FULLER, INC.
DEPT. BS-41 • ROCHESTER, N. Y.

BUY ALL FROM ONE HOUSE AND SAVE!



- "GOD BLESS AMERICA" Satin Finish Ribbons
BBG004—57c Per 100
BBG005—51c Per 100
BBG006—51c Per 100
BBG007—51c Per 100
BBG008—51c Per 100
BBG009—51c Per 100
BBG010—51c Per 100
BBG011—51c Per 100
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If you don't have your Now 250 Catalog, write today and state type of business NOT CONNECTED WITH ANY OTHER SUPPLY HOUSE
WE WILL NOT BE UNDERSOLD MORE THAN 50 YEARS' CARNIVAL TRADE EXPERIENCE

LEVIN BROTHERS

TERRE HAUTE, INDIANA

ATTENTION! PREMIUM USERS

Would You Spend a Penny?



It will only cost you a Penny. Buy a pocket watch, post card, place your name and address on it, and we will mail you our illustrated catalog showing the biggest deal on Watches and Clocks in the country.

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Dept. L, **QUAKER CITY JEWELRY CO.**
N. W. Cor. 5th & Walnut Sts., Philadelphia, Pa.
Orders filled same day as received.

HAMILTON ILLINOIS BULOVA ELGIN WALTHAM

60,000,000 Coneyites Can't Be Wrong

By JULIUS TOLCES

THERE are two impressions about merchandise at Coney Island, America's Playground, where about \$1,000,000 is spent annually for prizes, that are wrong. One, held by the public, is that merchandise awarded is bought in a better-taste fashion with the concessioner giving no heed to what his customers want. The other, held by concessioners outside of the island, is that visitors, many of whom make regular trips here, are satisfied with anything given them when they make a high score on a game, knock all the bottles off the rack, or do anything that makes them eligible for prizes.

Part of the matter is that more merchandise is being awarded this year than ever before and it is quality merchandise, much of it having a definite place in the everyday life of its winners.

Established 70 Years

Feltman's was established about 70 years ago and its reputation as an amusement spot is known from Coast to Coast. When it is considered that this establishment, which started as a fruit-stand, now occupies a full city block and employs several hundred people, one can easily realize that its 23 booths must be conducted in a business-like manner. With Charles A. Feltman, the third generation to conduct this business, in charge, nothing is spared to maintain the reputation of "Fun and Fine Food."

Here it has been found that a centrally located stand designated as a premium station can better serve the patrons than by having each game award its own prizes. Games display prize merchandise for



HERE is the premium station at Feltman's Arcade, Coney Island, N. Y. Reading from left to right are Charles A. Feltman, manager of the arcade; Mrs. Anna Tolces and Julius Tolces, who is in charge of prize distribution for the 23 booths therein.

flash, but coupons are given and redeemed at the station. The policy is that every player receive a prize of some kind. A quarter point coupon is awarded, regardless of score, as a consolation, which assures the player at

least of a souvenir. In the years this central distribution system has been used it has been found that a better display of merchandise could be set up, a larger variety carried, and better service rendered the public.

The stand's operators, in this case Mrs. Tolces and myself, can explain certain guarantees and give instructions on how

receive a prize. In this connection game operators are instructed never to misrepresent a prize. When a game is completed and the coupon is turned in for redemption, the patron is given a souvenir. He is also informed that coupons are redeemable any time. This encourages more game plays.

Middle Income Workers

Since Coney Island attracts those in the middle-income brackets, these people are attracted by serviceable merchandise. There are some who want novelties. Because of this, Feltman's merchandise is divided into two classes, novelty and necessity. Those who do not want souvenir numbers are offered items adaptable to home or office use. These items are selected after visits to wholesale supply houses and after watching the merchandise trends in department stores. Reactions of persons claiming prizes are studied for hints as to what items to add. When necessity items are wanted over novelties and the winner has only a few coupons, chinaware, glassware, shirts, pillow cases, bath sets, water sets, fruit dishes, sugar bowls, cream pitchers, percolators, tea, kettles, berry and tea cream sets, clocks, stuffed toys, bedspreads, etc., are given.

In the higher prize field and, of course, for more coupons, broilers, waffle irons, toasters, kitchen clocks, irons, cups and saucers, thermos bottles, bathroom scales of all grades, blankets, scatter rugs, fancy dolls, fancy bedroom clocks, wrist watches, pen and pencil sets, clip racks, etc., are given. Where many Coneyites have only a few dollars to spend, it behooves them to get the best merchandise possible. If they can get a

A National Record Breaker!
"GOD BLESS AMERICA" BANNERS
 No. 5557 Sell everywhere! News, public relations and automobile success! Wholesale price, \$12 in. 5x6 1/2 in. - red and blue colors as illustrated. 60c dr. 9x12 in. - blue banner screen for all decorative. \$1.20 dr. \$6.75 dr. - 100 yard roll with letter attached. \$13.50 pr.
 Send for FREE COPY of our BIG 1940 GENERAL CATALOG Over 400 pages illustrating the latest and finest Banners and Concession Items, Premiums, Novelties and specialties of all kinds.

GELLMAN BROS. 119 North Fourth St. MINNEAPOLIS, MINN.

NEW 1940 LINE OF BILLFOLDS READY NOW
 Illustrated List on Request
The Hagersfown Leather Co.
 HAGERSTOWN, MARYLAND

BINGO GAMES AND SUPPLIES CANES ~ PLASTER ~ CANDY
 WRITE FOR OUR NEW, NO. 50, 1940 CATALOG MANY FAST SELLING ITEMS AT LOWEST PRICES BE SURE AND MENTION YOUR LINE OF BUSINESS
MIDWEST MERCHANDISE CO. 1008 BROADWAY, KANSAS CITY, MO.

CONCESSIONERS—OPERATORS
 YOUR BEST AND CLOSEST SUPPLY HOUSE
 LATEST FLASH—QUICK SERVICE—LOWEST PRICES
 Largest Lines BINGO MERCHANDISE, Novelties, Clocks, Lamps, Blankets, Radios, Chinaware, Cans, Candy, Plaster, Dolls. Write for catalog.
ACME PREMIUM SUPPLY CORP.
 3139 OLIVE ST., ST. LOUIS, MO.

JULIUS TOLCES has been in the merchandise field for more than 20 years. His experience covers all phases of the business as he started with a knife rack, ball games and fish ponds at Fort George, N. Y. Later he was connected with a toy company, operated his own concession and novelty supply business and in more recent years has been arcade manager and in charge of prize distribution at Feltman's outstanding establishment at Coney Island, N. Y. During the years he has been here he has filled the prize needs of thousands.

Items work, and the game operator is permitted to go on with his work without bothering with winners who are slow in selecting prizes.

Courtesy Watchword
 Courtesy is the big word at the prize depot. Experience has brought out several things and these points are included in the policy to bring about a closer relationship between customer and the firm. Some winners never know what they want as a prize. When coupons are brought to the counter, the first question is, "Do you want a prize for yourself?" If the answer is the affirmative, several items are suggested. Should the prize be intended for someone else, suggestions of merchandise for the mother, uncle and granddaughter are suggested. All items on display are marked with the number of points needed to obtain them. While suggestions are being made the patron can glance around and make his own selection. One point in awarding prizes is never to get personal with the customer. Thousands of people receive prizes at this counter, and it is impossible to know a large number intimately. Personal notes must also be considered. When these things are taken into consideration, it is much the better to steer clear of personal remarks and attend strictly to the business of prize distribution.

One question which is likely to arise in the minds of other concessioners reading this article is, what can be given for a quarter point? Frankly, there isn't a lot, but the policy is that every player

BUY AMERICAN RED, WHITE AND BLUE
 (Figure on Dial)
 Second-Handed Clock or Wrist Watch
 Watches in New Time Metal White or Yellow Cases \$2.65

ROEGLS WATCH CO.
 20 E. MADISON, CHICAGO, ILL.

CAMPAIGN TIES
 ROOSEVELT TIES
 WILKIE TIES

Re-Elect ROOSEVELT TIES Win With WILKIE TIES
 \$1.50 a Dozen
 18c a Sample **\$15 A GROSS**
 WE PAY POSTAGE
 Sold 25% Off Retail—Slogan's, G. D.
 Also Franklin D. Roosevelt Complete line of Ties, Buttons, Ties and Kerchiefs—Selling Ready-Tied Spreads on Ties and Ties Bound Novelty Sets. Write at once for FREE Catalog.
PHILIP'S NECKWEAR
 20 West 22nd St., Dept. B-10, NEW YORK



AMERICA'S GREATEST BOXED SUMMER CANDY VALUES—FROM 1c UP

For Corn Games! Stock Wheels! Ball Games! Guess Your Weight and Age! Shooting Galleries! Humidor Parked, Cellophane Wrapped. Conform With Pure Food & Drug Act.

CASEY CONCESSION COMPANY 132 South Wabash Avenue, Chicago, Illinois

Write for FREE Illustrated Circular!

POPULAR ITEMS
 (Continued from page 87)
 Loosen the core and it may be removed by pulling the Vitec-Glas product out. When used as a fulcrum, no acids or pulp is squeezed into the glass. The item is easily cleaned, the firm reports.

Nautical Clock
 The nautical electric ship model clock is in the spotlight with prize users, especially bingo and salesboard operators, Jacob Heitz reports. Item is 10 1/2 inches high and is finished in walnut, with chrome nails, trimmings and clock frame. It operates on AC current. Prices allow a sizable margin of profit, the firm reports.

PATRIOTIC & CAMPAIGN SPECIALS
 1000 BLESS AMERICA DECALS, Large Size, for Auto and Signs, Wholesale 100 \$3.50
 1000 BLESS AMERICA BANNERS, 8 1/2" x 11" Green 500; Green 50.00
 12 1/2" x 18" Green 100; Green 10.00
 ROOSEVELT or WILKIE BANNER, Original 3-color Range With Blue Background and Photo of Candidate, 12 1/2" x 18" Green 25; Green 2.50
 0 1/2" Green 1.00; Green 1.00
 ROOSEVELT or WILKIE BANNER, 12 1/2" x 18" Green 2.75
 100, 100, 1000, 5000
 RHINESTONE FLAG AIR, Green 100; Green 10.00
 METAL FLAG LABEL PIN, Green 500; Green 5.00

BENGOR PRODUCTS CO.
 378 BROADWAY, NEW YORK, N. Y.



New! P. D. Q. AUTOMATIC PHOTO MACHINE
 Today's Big Money Maker!

Cornivals, Fairs, Fleets, Beaches, Parks, Back Yards, Front Porches, Street Corners—**EVERYWHERE**—you will make big money with the P. D. Q. ... the real camera sensation of 1940.

NO EXPERIENCE REQUIRED
 Takes and Develops Beautiful BLACK and WHITE or Sepia Photographs.
NO FILMS—NO DARK ROOM, Direct Positive Process, the FINEST image, NOT TIN TYPE.
 Big attraction. Watch photos develop in daylight in 20 minutes.
 Easy to operate. Simple instructions show you how.
 P. D. Q. Photos are guaranteed **NOT TO FADE**. About 300 prints per set. International, O.S. Money business.

P. D. Q. CAMERA CO.
 109 E. 35th St., Dept. BA, Chicago, Ill.

TAXES AND FINISHES BEAUTIFUL BLACK AND WHITE OR SEPIA PHOTOGRAPHS IN DAYLIGHT AND IN ONE MINUTE
 ← WRITE!

Fluorescent Lamps
 A profit-making item that shows promise of becoming one of the leaders with prize users is the fluorescent lamp, Masterlite Lamp Co. reports. Item is available in two sizes, 18 and 24 inches. Features of the desk lamp are that it uses either AC or DC current, requires no expensive installation, is ready for use when plugged in, no adjustments necessary, and that it is built for lifetime service. The firm says that a 20-watt lamp gives as much light as a 75-watt bulb with 50 per cent less heat and a saving of 50 per cent on electric current. The fluorescent lamp casts no shadows and gives no glare. With schools soon to reopen, bingo and salesboard operators are stocking the item to take advantage of the quick turnover, the firm reports.

SENSATIONAL OFFER
 JEWELRY LADIES' FAVORITE WATCHES With 50 Sparkling Fac-Simile Diamonds




SPECIAL: No. 150—HIGH GRADE JEWELRY Brand New Movement. Guaranteed to Last Months. Price \$12.00. Reduced from a \$35.00. Article. In Lot of 5, 50's \$4.50
 Sample 100 Extra
 25's, 50's, 100's, 500's, 1,000's
 9RD FOM CATALOG CONTAINING COMPLETE LINE OF WATCHES AND JEWELRY.
FRANK POLLAK
 72 HOWERY, NEW YORK CITY

FUR COATS
 \$12.50
 Guaranteed Genuine "Custom-Built" Fur Coats. Beautiful 1941 Styles. Finest Quality, Fastest Sale! \$2.00 Deposit, Balance C. O. D. Money refunded within 3 days if not satisfied. Send now for complete price list.
SALLY'S FURS
 3332 Troost Ave., Kansas City, Mo.

Political Banners
 Pitchmen, and novelty workers say that the new metallic political banners will be a top item, Gordon Mfg. Co. reports. Banners are designed for Democratic and Republican parties. Made in red, blue, silver and gold, the Democratic banner has a picture of Roosevelt and the caption, "God Bless America" and "Re-elect Our President." The GOP banner has picture of Wilkie and

CHEVILLE BED SPREADS
 4 New Blue Spread, Generously 14x24, colored, 100% cotton, \$8.50 Green, Sample \$2 each P. O. O. Nalco, 235-424, Kansas C. O. D.
GA. BED SPREAD CO., D-4, Milton, Ga.



FURS OF DISTINCTION
 Direct From Our Factory
 Make Your Selections From Our Sensational 1940-'41 Styles.

Mink, Fox, Raccoon, Squirrel, Foxes, martlets, Chinchilla, Pony, Big Bites, Badlands, Marmosets, Persian and every other fur from \$7.50 Up

Write Immediately for Our Free NEW ILLUSTRATED CATALOG and PRICE LIST

ANDREW PAUL & E. ARKAS
 Department B
 Manufacturing Furriers
 154 WEST 27TH ST., NEW YORK CITY

ALL STEEL HEADLINE MACHINE.... \$38.50

HEADLINE INK, lb. Special quick drying	\$1.00	TYPE LOCKS AND KEY Speeds operation	95c
BANDY INK ROLLER For spreading ink	\$2.35	PRECISION FURNITURE Spacing material	\$1.50
STEEL INK PAN For inking roller	45c	HEADLINE TYPE 16's Wood characters	\$18.15
SAFETY BENZINE CAN, Qt. Fire Underwriters' Approved	\$1.75	FIGURE TYPE 26 Wood characters	\$2.85
NEWSPAPERS With Blank Title and Headline Space		VISIBLE TYPE CASE To file type	\$1.85
1,000 \$15.00	2,000 \$28.00	COMPLETE OUTFIT	\$69.35
2,000 \$1.00	4,000 \$4.00		

TERMS 25%—Balance C. O. D. (ORDER BY WIRE OR WRITE)

WAKE UP!!! YE BINGO JOBBERS!



Time to do business direct with manufacturer. Pocket the middleman's profit! Get my confidential jobber's prices on Chute Cages, Plastic Balls—not malded, no objectionable ridge—and Bingo Specials. Write right now!

MORRIS MANDELL
 1123 Broadway Dept. B New York City

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 1132 SO. WABASH AVE. CHICAGO, ILL.

REPEAT ORDERS ASSURED BY OUR **FREE CATALOG**

FUR COATS

YOUR MISION isn't started UNTIL you get our new catalog of the best sellers this year before. A L.L. GENTLEMAN—Costs, Style, Color, Jacket—all styles, sizes, and the most recent styles and quality satisfaction guaranteed or money refunded in 3 days. Same day delivery. 25% Deposit, Balance C.O.D. LOWEST PRICES!

H.M.J. FUR CO. 150 W. 28 ST. N.Y.C.

LARGEST BUSHEST GEDDING

Fur Fox TAILS

500 PER 100 45.00 71

with 2 Tails cords to fit 15 sizes, motorcycle, bicycles, 40's, 45's, with elk hair, white & blue streamer or "cotton" variety, color, durable. **FUR RUG, \$1**

Red & white, black, brown, grey, 75% Dura, Red, C.O.D. Free Catalogue with 1000 Fur Fox Tails

H.M.J. FUR CO., 150 W. 28 St., N. Y. C.

FALL IN LINE WITH H. M. J. FOR FALL!

NEWS FLASH!
 NEW 3X BINOCULAR IS SMASHING SALES PROMOTION SUCCESS



An American made glass with strong metal frame covered with non pebble grain lacquer. Black finish, 6" long extended. Weight only 6 oz. Comes with neck strap. A precision built full 3 power glass with a \$5.00 finish. Write or wire your order today. Order No. 220022, Dec. 500, Each \$2.00. Sample postpaid \$1.00.

Containing 100 of 100 pages of quality merchandise ideal for promotions, gifts and awards, concession bars or rewards. Mention your business. We do not sell retail. Prices less 25% cash, 25% deposit on C. O. D.

JOSEPH HAGN COMPANY
 "The World's Bargain Icon"
 217 & 220 W. Madison Street, CHICAGO, ILL.

CAMPAIGN NOVELTIES
 DEMOCRAT & REPUBLICAN BADGES, BUTTONS, BANNERS, ETC.



BIG 10c SELLERS. LOOK LIKE 25c ITEMS. SEND 25c FOR COMPLETE SAMPLE LINE AND PRICES.

Special Buttons and Badges Made To Order For Any Occasion

GARRISON'S
 1215 E. ST., N. W. WASHINGTON, D. C.

WANTED WANTED PAN-AMERICAN SHOWS

For four-day Labor Day Celebration at Stillman, Indiana, on the streets, Sept. 23-26-27, and for Martinsville Wre Lagoon Harvest Festival, 5 days, Nov. 7-11 12 Saturdays. Can show Shows that don't conflict. **FRANK LA VERN** wants Acts for Side Shows. Want Delicious Concessions all kinds. Address this week: **V. A. BURNHAM, Martinsville, Ind.**

WANTED

To join at once—Colored Performers, Comedians and Musicians. Sure salary and good treatment. Write or wire

DOC ANDERSON

Care Marks Shows Danville, Virginia; this week

WANTED

Concessions for Bucklin, Missouri, Fair, week Sept. 21. Eggworth, Missouri, Fair, week Sept. 22. Versailles, Missouri, Fair, week Sept. 16. Shows of all kinds for Howell County Fair, West Plains, Missouri.

Oliver Amusement Co.

Centon, Missouri

LANDES SHOWS

WANT

CONCESSIONS OF ALL KINDS Grand Store Agents Come on. SHOWS THAT DO NOT CONFLICT

Ottawa, Kan. Fair this week, with 10 Weeks of Fair to follow. Address: **LANDES SHOWS, Ottawa, Kan.** this week

C. W. HALL SHOWS WANT

For three-day Labor Day Celebration, Paris, Ark. Acquire United Mine Workers of America, Shows and Concessions. Will look any amount Grand Concessions working for stock. No exclusive except from Stage and Pop Shows, which are sold. Want Full Games, Riding School, with 200 Yds. Yds., Case Rack, Club Wood. Want any Show of merit with cash capital. No Old Shows. Especially want small but show. Ed Falls, can place you. Want Side Shows and drive agents. Address: **C. W. HALL, Neil Street, Girardville, Ark.** Two still spots after Paris. Then see Falls again. Our Falls out in the Middle section of Arkansas and Louisiana.

PAMAHASIK'S SOCIETY CIRCUS

America's Standard Attraction

Featuring the Act Beautiful "Grand White Dactyls" and MERRY ELEPHANTS.

DOG, PONY AND MONKEY CIRCUS

Wanted for the Fall and Winter Season for the Department Store Under North Ave., Animal Area, Green, Jolly, Great, Animal People. Write all

GEORGE S. ROBERTS, Circus Manager Pennsylvania's Headquarters 3304-D N. 34th Street, Philadelphia, Penna.

PALACE UNITED SHOWS

WANTED - WANTED - WANTED For the Grand Labor Day Celebration in Grand Rapids, Mich., Illinois, on the main streets. Stock Concessions of all kinds that work close. No exclusives on this date. This Show will play the Grand Territory with a long season work. W. H. Lambert wants Ball Game Agents. All replies to **P. W. WADSWORTH, Canton, Ill.** this week.

SHOWMEN - PROMOTERS

Get more money 1940 methods on Deeds, Contracts, Exhibits, Application for all kinds and consider most, agencies, theaters, schools. Write for Advice Men, Managers, Arts, Shows, Special Features, Promoters, Amateurs, Exhibits, Shows, etc. A wealth of information vital to each business. Send \$1.00 for "Success in Show Business" postpaid. Dept. 21, E. PUB. CO., Box 909, Parsons, Ok.

BORTZ SHOWS WANT

Shows with own capital. Help and Concessions. Don't work for stock. Here fairly on Nov. 1. Shows, Ill., Fair, on streets, Sept. 27-28. Grand, Ill., Sept. 2-11. Ave. Mo. Fair, Sept. 1-10. Side Shows with drive managers. Address: **DIXON, MO., AUG. 28-31**

WANT FOR LABOR DAY CELEBRATION GALEBURG, ILL.

Concessions, new delicatessen (candy), come on. Must be set up Saturday. To follow: Albert (Germany), set up the Department Store Main Central, Ill., 1-18. **HOFFMAN AMUSEMENT CO.**

ROANOKE, VA., FAIR SEPTEMBER 2 TO 7 6 DAYS AND 6 NIGHTS GALAX, VA., FAIR SEPTEMBER 9 TO 14 6 DAYS AND 6 NIGHTS

Can place Concessions of every description, including Wheels, Grand Stores, Palmistry, Ball Games, Photograph Gallery, Long Range Shooting Gallery, Popcorn and Peanut, Crab and Soft Drink Stands. Can place exclusive Novelties and Seals.

IDEAL EXPOSITION SHOWS, INC.

Furnish All Attractions and Concessions. Write or Wire **WM. CLICK, Mgr.** This Week, Roncovate, W. Va., Fair.

ZACCHINI BROS. SHOWS WANT

For the following list of fairs starting with Burgaw, N. C., week of September 9, followed by La Grange, N. C.; Whiteville, N. C.; Zebulon, N. C.; Kaulsburg, N. C.; Smithville, N. C., with fairs till Armistice week and eight Florida fairs to follow.

Want Chairplane, Pony Rides, Shows with own outfits not conflicting. Concessions all open except cashmere, Pop Corn, Apples, Eggs. There is positively money in these spots this year. Address all inquiries to Clason, Pa., this week, then Burgaw, N. C.

KOKOMO FALL FESTIVAL

AUSPICES CHAMBER OF COMMERCE SEPTEMBER 18-19-20-21

ALL FACTORIES WORKING FREE GATE RIDES, SHOWS AND FREE ACTS BOOKED WANT Penny Arcade, Bug House, S. E. Strauberg, wire. Legitimate Concessions: Wanted—Diggers, High Striker, Basket Ball, Anti Aircraft Machine Guns, Ball Games, Novelties, Snow Ice, Ice Cream, Cotton Candy, Root Beer, String Games, Duck Pond, Hoop-La, Photos. Write; don't wire. **BOX 37, KOKOMO, INDIANA.**

BYERS BROS.' SHOWS, UNIT No. 2

WANT FOR THE FOLLOWING FAIRS: Hamilton, Aug. 27-30; Albany, Sept. 3-7; Sweet Springs, 10-14; Sullivan, Sept. 17-21; Canton, Sept. 24-28; all Missouri. After that a long season South in the Cotton Country. CONCESSIONS—Popcorn, Fish Pond, String Game, Pitch-Till-You-Win, Seals, Snow Cone, Novelties, Candy Floss, Case Rack, Ball Games and American Palmistry. ANY SHOWS THAT DO NOT CONFLICT. Address: Hamilton, Mo., this week, then per route above.

DODSON'S WORLD'S FAIR SHOWS

WANT

First-class Trainmaster that can repair and build wagons, also Poles and other Train Help. Address **DODSON'S WORLD'S FAIR SHOWS, Martinsburg, W. Va.**, this week; Timonium, Md., September 1 to 12.

WANTED ORGANIZED MINSTREL SHOW

Or Minstrel Performers and Musicians for Fairly & Little Shows, to join at once for long season South. This week, Kansas City, Mo., Independence and Hardesty Streets, Joplin, Mo., to follow. Address all mail

FAIRLY AND LITTLE SHOWS

FARMERS' FAIR, CLINTWOOD, VIRGINIA, SEPTEMBER 2-7

Followed by Russell County Fair, Lebanon, Va.; Scott County Fair, Ducktown, Va.; Community Fair, Milledge, N. C.; Bertie County Fair, Windsor, N. C.; Bamberg County Fair, Bamberg, S. C.; Great Lairs Fair, Lenoir, S. C.; Alachua County Fair, Ocala, Fla.; Marion County Fair, Ocala, Fla.; DeSoto County Fair, Arcadia, Fla.; Two other Florida Fairs about to be closed and soon Florida Fairs starting in January. Place Shows not conflicting. Riders: Chair-Plane, Roll-a-Ride, Slide Block and Fair; Wheel to Wheel. Good concession to Fun House and Horse Shows. Place Mechanical City. All Concessions open except Cash Shows, Bingo and Pop Corn. No "W" Want Penny Arcade and Shows starting next week. We have an office based in Florida but two weeks and all choice spots. Hold fair season to Chicago and all parts after January 1st. Want good promoter to handle locally and spots. Ben DeWitt, wire. All address: **MIGHTY MONARCH SHOWS** W. P. HOLLAND AND GEORGE COFFEY, WAR, W. VA. THIS WEEK

WANTED GENERAL AGENT

One who knows the Carolina and Georgia. No drinkard. Year round proposition. Want Rides and Concessions for Garden State Fair, Bridgeton, N. J., Labor Day week; to be followed by twelve Southern Fairs. All Concessions open, including Ball and Drills. Your chance to get the winter base mill at Bridgeton. Want Oculous and Extra-Whirl, Manager for Circus Side Show with People. Want one can give help. Nickie, Tommy Buchanan, Local Address. We have complete car outfit. Wire

MAX GRUBERG, Mgr. World Famous Shows, Inc.

Mt. Carmel, Pa. (this week) Garden State Fair, Bridgeton, N. J., week Sept. 2nd

W. C. KAUS SHOWS, Inc.

Want for Labor Day Celebration and Fair, Oakland, Md., with Hancock County Fair, Woodstock, Va., to follow. Rides: Octopus or Giant-Our Whip. Four Wheel Progress or similar Fair for same. All legitimate Concessions or Grand Stores open every night. Want Palmistry, Penny Arcade or Long Range Shooting Gallery and Soft Drink. Your chance to get the winter base mill at Bridgeton. George, Baldwin wants Draining Girls, Tombo, Egg and Piano Players for Minstrel Show. Also can use Girls for Oil Hays—salary \$25.00 a week. One more Working Act or Feast for Side Shows. Write or wire **W. C. KAUS, Huntington, Pa.** this week.

GARDEN STATE FAIR BRIDGETON, N. J.

WANTS

Games and Concessions on Independent midway. Also experienced Exhibit Show man. Can also use Street Decorator with large stock.

Fair opens Labor Day for a week. Day and Night.

WMO DAVE CARROLL, Mgr., Bridgeton, N. J.

Biggest Homecoming That Has Ever Been BRAIDWOOD, ILL.

ON MAIN STREET

Aug. 31, Sept. 1 and 2 (Labor Day)

Major Edward J. Kelly, of Chicago, Principal Speaker

WANT RIDES, CONCESSIONS, FREE ACTS AND BANDS.

Write or Wire **M. MATURO, Gen. Mgr.** Care Gen. Dist., Braidwood, Ill.

WANTED WANTED For Six (6) Big Days

FALL FESTIVAL

SEPT. 9, 10, 11, 12, 13, 14. at DUNKIRK, IND. On main street, great concentration of all kinds of work. Big Stock, Ringo, Chair Jax and Taps, Big Game, Photo Gallery, Fishpond, Queen-Vox-Melody, Root Beer, String Games, Penny Arcade, Party Balloon Pitch, Crab Juice, American Palmistry, Baked Eggs or any clean concession. Can place two (2) or three (3) clean shows. Address: **D. G. FORD, Sec., DUNKIRK, INDIANA.** P.M. 30

BIG LABOR DAY CELEBRATION

Sunday and Monday, Sept. 1-2

MONTICELLO, INDIANA

Can place legitimate Concessions of all kinds (except Bingo)

SOUTH WHITLEY, INDIANA, "STREET FAIR"

Sept. 4-7

We have six more Street Fairs and Celebrations to follow

VIC HORWITZ

Silver Lake, Indiana; this week

SCHUYKILL COUNTY FAIR

POTTSVILLE, PENN.

Opens Labor Day.

Want Concessions of all kinds.

Will book Penny Arcade or will book Shows and Rides that will not conflict.

ENDY BROS.' EXPOSITION SHOWS, INC.

On the Midway

Wire Ego Harbor, New Jersey, week Aug. 27th

W. E. WEST

MOTORIZED CARNIVAL

Now looking Shows with or without own outfit. Want Manager for Old Show and can place Drilling 40 lbs. wire. Concessions Agents, Dick Knight, owner of wire, Uniontown, Kansas. Fair this week. Topeka, Okla., Fair to follow.

WANTED

GAME CONCESSIONS AND SHOWS FOR

Fayette County Fair

BROWNSTOWN, ILLINOIS, SEPT. 3 TO 7.

FOR SALE

No. 3 Ells 30-ft., Parlor Merry-Go-Round; 24-wheeled 20-ft. Booth Chairplane; Athletic Show, one piece, one 22-ft. Covered Wagon House Trailer. This equipment can be used in various places. Will, 27th to 30th, Examiners, Will, Sec. 121, P.O. Box 100, St. Louis, Mo. 63103. CHRISTIE W. KENZIE, Owner.

CARNIVAL WANTED

-ANY WEEKS IN OCTOBER

GAIKESVILLE AND YOCOA, GA. FAIRS

L. V. HULME, SCOTT'S, COLUMBIA, GA.

WANT

Money Arcade Mechanic to join at once. Salary of secretary. Address:

KEYSTONE MODERN SHOWS

New Martinsville, West Virginia, this week

NYE'S FOUR STAR SHOWS

WANT

Additional Rides for New Atlanta, Indiana, Fair, week September 2nd. 50,000 attendance. This meeting week. Out until December 1st. Address: Uniontown, Ohio. Write week for 1000 and show card. Write to Lynchburg, Ohio. Palmistry and other Concessions join this week. D. H. NYE.

TENTS FOR RENT

BIG ONES
SMALL ONES
LITTLE ONES

YOUR NEEDS EASILY TAKEN CARE OF
RESERVE YOUR
TENT or TENTS NOW

Write—Who—Photos

BAKER-LOCKWOOD

603 West 10th St. KANSAS CITY, MO.
America's Big Tent House
Empire Representatives, A. E. GRIFFIELD,
102 W. 42d St., New York City, N. Y.

WANTED

LIONS' CLUB FALL FESTIVAL

Beach Grove, Ind., September 24 to 28, Fe-
stivals on Main Street.
Legitimate Representatives of all kinds. Party An-
cillary work. Have Club Shows provided. Address
Irene VERNON LITTLE, Beach Grove, Ind.

LAMPS-CLOCKS
ELEC. APPLIANCES
CHROMWARE
GLASSWARE
SMOKING STANDS
LEATHER GOODS

ROUTES

(Continued from page 11)

Myrtle's Entertainment: Rudland, S. D., 24-25.
Siles Green From New Orleans: Charleston, Va.,
Cl., 21; Cedarblow: 21; Annapolis, Md., 28;
Gadsden 30; Talladega 31; Birmingham
Sept. 2.

CARNIVAL

(Copies are for current week when no dates
are given. In some instances possible
mailing points are listed.)

Alamo Expo: (Fair) Pueblo, Colo., 26-30.
All American: Apache, Okla.
Anderson-Bradley: Kearney, Neb.
Antique Am. Con. Valdosta, Ga.
Arena: Stoneboro, Pa.
Bach, O. J.: Barford, Pa.
Baker's United: Fairmont, Ind.
Bandy's All-American: (Fair) Tennesboro, W.
Va., 27 (Fair) Clarkburg Sept. 2-7.
Bassell's Cosmopolitan: (Fair) Monterey,
Calif., 27-28; Spencer: Sept. 2-7.
Barker: Alton, Ill.
Barnes Bros.: (Fair) Marine, Mich., 27-30.
Barringer: All Oread, Kan.
Beckmann & Gerdy: (Fair) Detroit, Mich.
Dee, J. H.: (Fair) Bowling Green, Ky., (Fair)
Harford Sept. 2-7.
Big City: St. Louis.
Boes Hudson & Monarch Expo. Combined: Len-
ington, Ky.
Boez: Dixon, Mo.; Union Sept. 2-7.

BEACON AND ESMOND
BLANKETS



Stock up for the FAIRS. Largest selections of
Coin Game Merchandise in America.

Write for Catalog No. 140

Blankets — Lamps — Chenille
Spreads — Stools — Hosiery
— Mampers

222 NORTH THIRD STREET

MILWAUKEE WIS

CONTINENTAL
PREMIUM MART

Advertising in the Billboard since 1905

ROLL TICKETS DAY & NIGHT SERVICE

★ Absolute Accuracy ★ Dependable Delivery ★ Finest Workmanship
★ Best of Materials ★ Perfect Packing ★ \$50,000.00 Bonded Guarantee

CASH WITH ORDER PRICES - SPECIALLY PRINTED - SIZE 1x2

Table with 4 columns of ticket prices for various denominations from 10,000 to 1,000,000.

Above prices for any wording desired. For each change of wording and color add \$3.00.
For change of color only, add 50c. No order for less than 10,000 tickets of a kind or color.

STOCK
ONLY 5c, 10c, 15c & 20c
1 ROLL...\$300
5 ROLLS...\$1,400
10 ROLLS...\$2,300

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
IF ADMISSION IS OVER 20¢ NAME OF THEATRE AND
TAX MUST BE PRINTED ON TICKET—FEDERAL TAX
IS ONE (1) CENT FOR EACH TEN (10) CENTS.

America's Oldest Manufacturers of
CIRCUS, CARNIVAL & SHOW
WAGONS AND TRAILERS
CIRCUS SEATS AND STAKES

SPRINGFIELD WAGON & TRAILER CO.

SPRINGFIELD, MISSOURI
H. Frank Fellows, President

STATE FAIR SHOWS

WANT COOKHOUSE TO JOIN AT NORTON, KANS., FAIR, WEEK OF SEPT. 2. Privilege
guaranteed from office. Long march in the Southeast.
WANT MECHANICAL SHOW, MOTORBOAT OR ANY WORTHWHILE ATTRACTIONS.
CAN PLACE ROLL-OPLANE OR SCYTHUS TO JOIN SEPT. 2. WANT TRACTORS FOR
AMERICAN MEY CAMP. ALSO WIDE HELP WITH CAR DRIVE TRUCKS.
ADDRESS: BELLEVILLE, KANS., THIS WEEK; NORTON, KANS., NEXT.

ERIC B. HYDE CARNIVAL

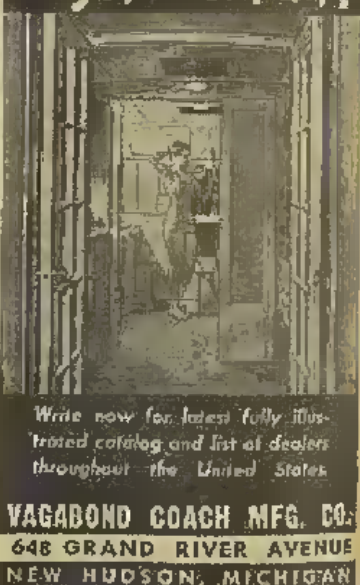
Wants for transportation of Fair and Celebration. Shows, rides and legitimate concessions of all kinds.
Bingo, sold exclusive. WANT Cookhouse, privilege in Southeast. Place Restaurant, High Blister,
Frozen Custard, Spring Game, Candy Tins and Apples, Car Rack, Pitch-Tin, U.W.W., Statue, Game Box
and anything new and decent that puts out a profit. WANT Plantation show with band to work with
White, Octopus, Ball-Plane, No rights of any kind. Reasonable concession. Free Act booked.
Circus Trollers for side show and service. Always an opening for talented Carnival people and experi-
enced Ride Men. Excellent contacts for a traveling showman. Address: ERIC B. HYDE,
Rochester, Pa., until August 31st; Pipersburg, Pa., population 50,000, Sept. 1-7.

Truman's Tri-State Mineral Point, Wis.
Unsol: Nashville, Ark.
Iruck, O. C.: Rhinebeck, N. Y.
Buckeye States: Trumbull, Ark.
Buckeye States: Wagon, Wyo.
Buckeye States: Wagon, Wyo.
Burrill & Hunt: Industry, Ill., 28-29; Water-
loo 31-Sept. 1.
Central City: (Fair) Winfield, W. Va.
Coney, E. J.: All-Canadian: (Fair) Zmo, Opt.,
Can., 26-28; (Fair) Rainy River 28-31; Dry-
den Sept. 2.
Central Amuse. Co.: Pamplico, C. C.; Fern-
brook, N. C., Sept. 2-7.
Celtic & Wilson: (Fair) Elmira, N. Y.; Willow
Grove, Pa., Sept. 2-8.
Cokeco Am. Con. Corning, Kan., 28-30; Flor-
ence Sept. 2; Okaloosa 2-7.
Clark's Gr.: Hillsburg, Okla., 28-Sept. 1.
Clay's United: Mohafaty, Pa.; Central City
Sept. 2-7.
Colman Bros.: Philadelphia, Mass.
Cotton: J. L. Denton, Tex., 26-Sept. 2.
Couture: (Fair) Westbrook, Que., Can., 24-
30; (Fair) Quebec City 21-Sept. 4.
Covington: (Fair) Little Valley, N. Y.; Dur-
ham Sept. 2-7.
Cotton: (Fair) Brownsville, Ky.
Crawfs 20: (Fair) San Diego, Cal., 28-Sept. 2.
Crescent Am. Burlington, N. C.; (Fair) Lin-
colnton Sept. 2-7.
Crowley United: York, Pa.
Crystal Expo: Waco, Tex. (Fair) Rogersville,
Tenn., Sept. 2-7.
Cumberland Valley: (Fair) Winchester, Tenn.
(Fair) Yorktown Sept. 2-6; (Fair) Good-
ville 5-7.
Curt, W. R.: Silverton, O.
Dairy Show: (Fair) Hiram, Okla., 27-29;
(Fair) Hutchcock 30-31; Garden Sept. 2-7;
Canton 5-7.
Davis & Parrott: Myrtle Beach, S. C. (Fair)
Whitaker, N. C., Sept. 2-7.
Deer's Paramount: (Fair) Mansfield, Mass.,
2-6-Sept. 2.
Dixie Belle: Hialeah, Fla., Ind.
Dodson's World's Fair: (Fair) Martinsburg,
W. Va., (Fair) Timpani, Mo., Sept. 1-12.
Douglas, C.: Astoria, Ore.; Salem Sept. 2-9.
Dudley, D. S.: Montague, Tex.; Quinlan Sept.
2-7.
Dyer's Greater: (Fair) Neillville, W. Va., 26-30;
(Fair) Durand 30-Sept. 2; (Fair) Ellsworth
2-8.
Elio: (Fair) Colherton, Neb.; Clay Center,
Kan., Sept. 2-8.
Elk Valley: Waynesboro, Tenn.; Shirefree-
boro Sept. 2-7.
Elman: (Fair) Baraboo, Wis., 27-30; (Fair)
Plymouth 31-Sept. 2; (Fair) Shawano 3-5.
Emp. Brod. Shows: (Fair) Sherbrooke, Que.,
Can.
Erie Brod. Expo: Erie Harbor City, N. J.
Evangeline: Oshkosh, Wis.
Faley & Little: Kansas City, Mo.; Joplin Sept.
2-7.
Falls City: Pickens, S. C.
Felix United: (Fair) Crosswell, Mich., 27-30,
Fleming, Mad. Doby: Nisaha, Ga.
Florida Expo: Denmark, S. C.; Orangeburg
Sept. 2-7.
Francis Bros.: Bridgeport, Ill., 28-30; Christo-
pher 31-Sept. 7.
Frank: (Fair) Add. Ga.
Fritz Greater: Spring Valley, Minn., 28-30;
Austin 30-Sept. 2.
Funland: (Fair) Augusta, Ky.
Furness's United: Vermilion, S. D.
Gibbs, W. A.: Stockton, Kans.; Horton Sept.
2-7.
Gold Leaf: Daisy, Tenn.
Gold Medal: (Fair) Portage, Wis., 28-29;
(Fair) Minkon 30-Sept. 2.
Golden State: Gilroy, Calif., 28-Sept. 1.
Golden West: Sparta, Wis., 28-31.
Graham: (Fair) Sioux City, Ia.; Lincoln,
Ia., Sept. 2-7.
Great Night: Way: Friendsville, Md.
Great Lakes Expo: Vincennes, Ind.
Greater United: Garrettsville, Ohio.
Graves Greater: Georgetown, Ill.; Lincolnfield
Sept. 2-7.

To Be UP-TO-DATE Trailers must have-

- STEEL TRUSS TYPE FRAME
- STEEL ROOF.
- STEEL ROOF BOWS
- DOUBLE FLOORS
- CENTERLINE INSULATION
- AMPLE TRUNK SPACE
- PATENTED VAGABOND FLOOR HEATING SYSTEM
- 5-COAT PAINT JOB
- LATEST TYPE EQUIP- MENT THROUGHOUT
- AMPLE TIRE SIZE
- PROPER BALANCE

Only in a VAGABOND do you get them all!



VAGABOND COACH MFG. CO.
648 GRAND RIVER AVENUE
NEW HUDSON, MICHIGAN


POPCORN

South American, Pop, Nutless, Baby Cakes,
White Pop, White Rice and Yellow Pop.
Also Popcorn Seasoning, Caramel and Popcorn
Cakes, in seven flashy colors.

H. B. HUISINGA
DE LAND, ILLINOIS
Grower of Pure-Bred Varieties of Popcorn

INSURANCE
Charles A. Lenz
"Stowman's Insurance Man"
7478 Insurance Exchange, CHICAGO
WARNING
All indications point to a substantial increase in
PRICES of TRUCKS and PASSENGER CARS
This increase is the result of rising raw material
prices.
Write CHAS. T. GOSS
With-Standard Chevrolet Company
East St. Louis, Ill.

COIN OPERATED • • • VENDING • • • SERVICE • • • MUSIC • • •



AMUSEMENT MACHINES

A Department for Operators, Jobbers, Distributors and Manufacturers

Conducted by WALTER W. MURD—Communications to Woods Building, Randolph and Dearborn Streets, Chicago.

Locations — Not appreciated by newspapers for importance as outlets for major part of advertised goods

The most progressive organizations of retail stores (locations) have been giving full support to the government in its defense plans. The spirit of this patriotism was shown in the American Retail Federation sessions recently held in Chicago.

An influential retail trade paper, The Retail Executive, has been continuing the discussions, both in editorials and in feature articles. While there are some factional cross purposes, such as large independent stores in competition with the thousands of small independents, yet the discussions are an example in moderation and good sense, and the general welfare of independent stores (locations) is always kept in mind.

In discussing how independent stores (locations) will support the nation in its defense program it is natural that much of the discussion will revolve around taxes. For increased taxation is the first step in promoting military defense.

It is natural to expect that any discussion of increased taxes will lead to a lot of loud talk and criticism of the government. However, these progressive retail groups seem to be able to keep their discussions within reason and some of their leaders show an ability to get down to the bedrock ideas that underlie taxation.

It is quite evident that there is a direct conflict between the views of independent retail stores (locations) on taxation and the propaganda on taxes that is put out by big business and big newspapers.

Probably the coin-operated machine industry could get some useful ideas in shaping its tax policy by studying the ideas advanced by progressive retail groups. In fact, the coin machine trade may have a direct interest in the policies of retail locations toward taxes.

One of the important facts which the independents seem to recognize is that the consumer is already carrying the heavy part of the tax load, and that future tax programs should be made with a view to saving the consumer as much of the extra burden as possible.

By the consumer is meant those millions that make up at least two-thirds of our population, who work for a daily living and who quickly spend what they make in the stores.

The independent stores are recognizing that any taxes added to consumer goods are actually paid by those millions with small incomes who buy the goods in stores. Therefore, the stores themselves have no business kicking about taxes except as those taxes begin to cut down the buying power of at least two-thirds of our population.

Experts have figured it out that the man with an income of \$2,000 to \$2,500, and who pays a 3 per cent sales tax on what he buys (he actually pays about 5 per cent), pays a higher rate of taxation than any corporation, business or person of a high income ever pays. Yet it is these millions of people with small incomes (and high tax rates) that actually keep the thousands of independent stores and locations going.

An honest facing of this fact has apparently had some-

thing to do with shaping the tax policies being followed by independent retail organizations.

It is possible that an open conflict between independent retailers and big business may develop on tax questions. It is hardly probable that the coin machine trade will ever be called upon to decide whether it will side with the independent locations or whether it will side with big business. But such a situation could develop. It would seem natural, however, that the coin machine trade would much prefer to side with independent locations.

No reference is meant here to the conflict between independents and chains, but rather to the conflict between big corporations of all kinds and the thousands of independent stores on tax questions.

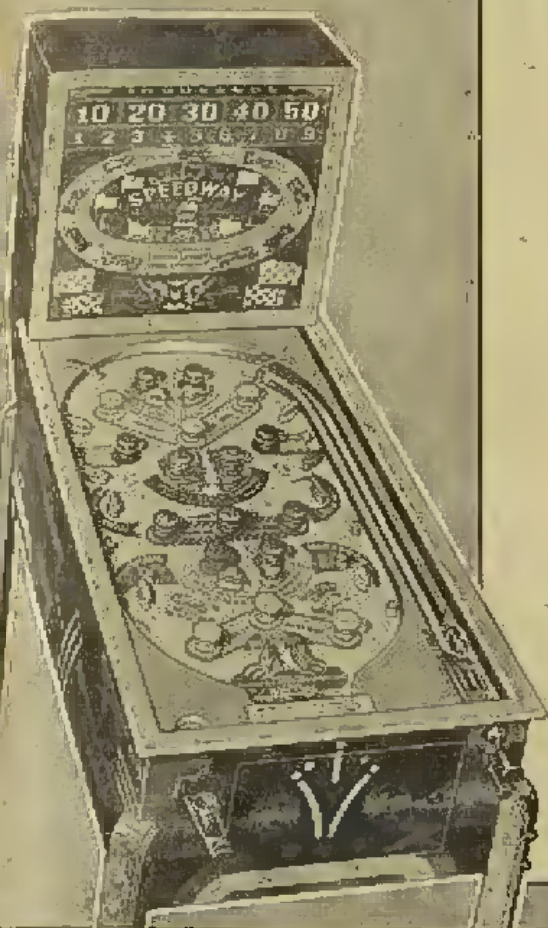
Big corporations issue all their tax propaganda with a view to passing the load on to somebody else. The result is that it falls on the small business enterprise and the consumer. Many of the independent retail organizations are taking the position that the consumer should be protected as much as possible, and that when extra tax loads are to be carried they should be carried by those most able to pay taxes directly.

A lot of discussion is taking place about the consumer, and big business does not yet seem to appreciate the millions of them. It is certain that big firms do not appreciate what a volume of goods is sold thru the thousands of retail locations all over the nation. It is certain that newspapers do not appreciate the volume of advertised goods sold thru these many outlets—or these newspapers would not abuse coin machines in such locations. Newspapers have not yet been reminded of the fact that small stores, which cannot advertise of their own accord, do sell a big part of the national volume of advertised goods.

Coin-operated machines have in many ways helped small locations and enterprises to pay taxes, attract customers and keep going. In this way coin-operated machines help to maintain outlets for advertised goods. The newspapers need to be forcefully reminded of this fact.

Due to the pressures, strifes and divisions that have developed from the European war, it is not easy to foresee what issues may develop between big business and the thousands of small enterprises. There are some unfavorable reports on this question from overseas and some question has been raised on the point in America. As usual, all the propaganda advantages are on the side of big business, and even the most powerful of the retail organizations have difficulty in getting their story before the public. Many individual business men, when there is an issue like the present, vote against the consumer and for big interests. If corporations took any interest at all in coin machines, it would likely be to favor gambling monopolies.

In any conflict over taxes it would be better for the coin machine trade to vote for the thousands of locations. And to vote for them means to vote for the millions of consumers.



SOMETHING DIFFERENT FOR YOUR LOCATIONS? YOU GET IT IN *SPEEDWAY*

And of Course it's a KEENEY Product!
Sensationally New Free Play Type Novelty Game

It's New! It's Different! No wonder SPEEDWAY'S scoring idea is taking the country by storm. No wonder operators everywhere are clamoring for immediate delivery!

NOW SHIPPING! See Your Keeney Distributor or Order Direct!

J. H. Keeney & Co. NOT INC. 2001 CALUMET AVE., CHICAGO

"The House That Jack Built"

PROVEN A Tremendous Money Maker Bally's RAPID-FIRE MACHINE GUN



If you are interested in LEGAL, Big Money-Making Equipment, Write, Wire or Phone for Special Deal.

FITZGIBBONS
DISTRIBUTORS, INC.
453 W. 47th ST., N. Y. Circle 6-8343

Roll-in-the-Barrel On Chi Locations

CHICAGO: Aug. 24.—O. D. Jennings & Co.'s Roll-in-the-Barrel is now being operated extensively in Chicago, according to Abe Robinson and Julius Grouner, of the Addison Novelty Co., which is operating the game.

The games, however, are not operated by means of a coin chute. Patrons desiring to play the game pay the location owner. The location owner in turn presses a switch located behind the counter which allows the player to begin playing. Any number of games may be purchased at one time, the location man simply registering the games to be played by pushing the button the required number of times.

Roll-in-the-Barrel is manually operated by rolling a rubber ball over a glass surface onto the playing field. Object of the game is to hit the ball thru the rotating barrel for the highest score. Weekly high score and number of barrels by the player are indicated as well as his score for the individual game.

The games are licensed under the bowling alley license at \$5 per year. According to the needs of the Addison Novelty Co., the procedure involved is for the location to fill out the license form. This is forwarded to the city license office which

★ ★ ★ LIBERTY BELL IS SWELL ★ ★ ★



and bears my personal endorsement as being your most desirable buy in Token Payout Counter Bells.

Available in many styles, all priced at \$275.00 for ten—or \$32.50 in single lots.

Ted Bush—ACME NOVELTY CO.
1124 Hennepin Ave., Minneapolis, Minn.

dispatched a license officer to examine the game or alley and to examine the qualifications of the location and the location owner. If approved the license is granted and the game may remain in operation for a year. The location is licensed, therefore games cannot be transferred from one location to another under the one bowling license.

Sales Add Zest To Lazar Vacation

EAGLE RIVER, Wis., Aug. 24.—R. D. Lazar, well-known head of B. D. Lazar Co., Philadelphia and Pittsburgh, who is vacationing here with his wife and two daughters, states that he is having twice as good time as usual because of the daily reports from his offices on the volume of orders for Rapid-Fire machine gun being booked in his absence.

"My offices tell me," Lazar said, "that they've never seen the kind of action they are getting on Rapid-Fire. This gun is piling up such tremendous profits on location that operators are constantly pounding us by wire, phone and in person for more and more deliveries. I'm remaining at Eagle River with my family until after Labor Day, but you can bet I'm yearning to get back into the midst of that deluge of orders."

WILLKIE or ROOSEVELT

No matter who's elected as our next president, people will still continue to have their pictures taken on the amazing PHOTOMATIC machines. PHOTOMATIC is the one machine that keeps making real money year after year, all over the world . . . because of the success of PHOTOMATIC is built on people's inherent love of pictures!

INVESTIGATE!

International Mutoscope Reel Co., Inc.
44-01 31st St., Long Island City, New York

LIBERTY TOKEN PAYOUT BELL



THOUSANDS OF LOCATIONS are waiting eagerly for you to install the marvelous new LIBERTY BELL Token Payout Game. Rich profits await you—surprising collections six points every week. Get started with a couple of ten for \$275.00—watch your profits grow. Specify Fruit or Apricot Bells.

UNITED AMUSEMENT CO.
2470 Main Street, KANSAS CITY, MO.

ORIGINS FROM DAVE MARION
Wholesale Machine Game, P.P. Adv. \$65.00
Alley . . . \$60.00 Penny Phone . . . \$5.00
100 Games . . . \$27.50 Chicken Game . . . \$7.00
Cigar . . . \$7.50 Mass 56 O.J.P. . . . \$7.50
Pack . . . \$5.50 Dinger-50 Cig. . . . \$7.50
100 Cig. . . . \$5.00 Fishbone . . . \$7.50
100 Cig. . . . \$5.00 Quindie . . . \$5.00
LIBERTY BELLS, MA, MERCURY
Wholesale Machine Game, P.P. Adv. \$65.00
Alley . . . \$60.00 Penny Phone . . . \$5.00
100 Games . . . \$27.50 Chicken Game . . . \$7.00
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100 Cig. . . . \$5.00 Fishbone . . . \$7.50
100 Cig. . . . \$5.00 Quindie . . . \$5.00
LIBERTY BELLS, MA, MERCURY

IMP - Idol of a Million Players

Increase Your Income With IMP

Proven beyond a doubt the biggest money-maker of its size in the history of counter games.

Let the first IMP GUM VENDOR with its beautiful radio-styled cabinet and fascinating 3-reel playing action increase YOUR income and gain you new locations.

Supplied in straight penny, combination penny and nickel and straight dime play. Assorted colors; coin meter, \$1.50 extra.



\$12.50 each - 6 for \$67.50

"BUY 'EM BY THE CASE"

GROETCHEN Tool COMPANY

126 N. UNION STREET • CHICAGO

IMP

\$12.50 Each 6 For \$67.50

Your Choice FRUIT REELS CIGARET REELS NUMBER REELS

NATIONAL DISTRIBUTOR

RUSH YOUR ORDER TO

TORR 2047 A - SO. 68 PHILA. PA.

OLIVE NOVELTY CO.

2625 LUCAS AVE. (Phone: Franklin 3620) ST. LOUIS, MO.

This Week's Bargains in Reconditioned Equipment THE FOLLOWING GAMES HAVE BEEN CLEANED BUT NOT REPAIRED. EACH OF THESE MACHINES IS SOLD "AS IS" and CANNOT BE RETURNED

- | | | |
|-----------------------------|------------------------------|-------------------------|
| 1 Big Boy \$12.00 EA. | 2 Follow Up 8.00 EA. | 1 Patents \$10.00 |
| 1 Contact 8.00 EA. | 1 Sun Club 8.00 EA. | 1 Patents 8.00 |
| 1 CHW 8.00 EA. | 1 Room Guard 10.00 EA. | 1 Patents 47.50 |
| 2 Cowboy 12.00 EA. | 1 Up A Up 8.00 EA. | 1 Patents 4.50 |
| | 2 Triller 8.00 EA. | 1 Patents 25.00 |

THOROUGHLY RECONDITIONED FREE PLAY GAMES—GUARANTEED IN PERFECT CONDITION.

- | | | |
|-------------------------------|-------------------------------|-------------------------|
| 1 Arrowhead (5 Daily) \$30.00 | 1 Football \$18.00 | 1 Draw 21 \$4.00 |
| 1 Bee Score 12.00 | 1 Bomber Baseball 35.00 | 1 Alot Dice 3.00 |
| 1 Doubts 18.00 | 1 Trophy 15.00 | 1 Wheel Race 3.00 |
| 1 Fantasy 22.00 | 1 Boom Gard 27.50 | 1 Penny Pack 4.50 |
| 1 Flash 15.00 | 1 Variety 25.00 | |
| 1 Jumper 20.00 | 1 Moggy 35.00 | |
| 1 Lancer 22.00 | 2 Top 35.00 | |
| 2 Raffle 17.50 | 1 One-Two-Three 37.50 | |
| 1 Hold Tight 22.50 | 2 Tonal Club 35.00 | |
| 3 Golden Gate 17.50 | 4 Super Six 30.00 | |
| 1 On Johnny 27.50 | | |
| 1 Pick Em 27.50 | | |
| 2 Soap 27.50 | | |
| 4 Sevens 20.00 | | |

When in St. Louis, Visit Our New Headquarters

DISTRIBUTORS FOR MILLS PRIZES, GAMES AND SLOTS

PAYOUT TABLES	CONSOLES	PHONOGRAPHS
Thickdown \$40.00	Royal Mail \$240.00	WEST 1030 Throat of Musician \$180.00
Handbills 30.00	Fatal Draw, P.S. 110.00	Milla Sudio 30.50
Horoscope 35.00	Fall Time, P.S. 300.00	My De Be Me 20.00
Kenny Pat Show 35.00	1000 Baiting 100.00	Willa Sudio King 15.00
One-Two-Three 22.50	1000 Baiting Double 20.00	Willa Sudio Sudio 15.00
Score Sheet 30.00	1000 Race Meet 50.00	Willa Sudio 500 100.00
Prize Show 17.00	1000 Race Meet 120.00	Willa Sudio 800 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 900 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1000 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1100 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1200 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1300 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1400 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1500 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1600 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1700 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1800 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 1900 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2000 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2100 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2200 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2300 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2400 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2500 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2600 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2700 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2800 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 2900 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3000 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3100 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3200 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3300 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3400 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3500 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3600 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3700 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3800 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 3900 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4000 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4100 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4200 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4300 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4400 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4500 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4600 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4700 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4800 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 4900 120.00
Alphabet 17.00	1000 Race Meet 120.00	Willa Sudio 5000 120.00

Operators Hail Chi Coin Skyline

CHICAGO, Aug. 24.—"Our distributors everywhere report that operators are wild over our newest release, Skyline," officials Sam Wolberg and Sam Grunberg, of the Chicago Coin Machine Mfg. Co., report.

"Baener Specialty Co. of Philadelphia and Pittsburgh," tells us that Skyline has made an immediate hit with operators and that first-earning reports are far higher than predicted.

"From Advance Automatic Sales Co., San Francisco, comes a plea for more and more Skylines: 'Operators are eating them up out here. Ship as many as possible as fast as possible.'"

"Shelby Amusement Co., Memphis, informs that Dixie is enthusiastic over Skyline, with more orders being placed every day. 'Skyline has won the complete favor of operators in and around Detroit,' say Robinson Sales Co. officials.

"It's been a long, long time since we've seen coinmen so enthusiastic over any game," states Ideal Novelty Co. officials. "All St. Louis is behind Skyline." There are but a few of the many favorable reports we've had concerning our new release."

Keeney Speedway Gets Big Reception

CHICAGO, Aug. 24.—"I've never seen the like of the response to our announcement of Speedway, our new free-play type novelty game," states Bill Keeney, Keeney sales manager.

"I've been in the coin machine business for a long time and I've seen many good machines, and noticed the response of operators, but never have I seen anything like this."

"Orders have been pouring in from all parts of the country and it looks like we're going to be forced to open another factory to take care of all the Speedway business, just as we did with our wall boxes."

"Speedway is without a doubt one of the finest free-play type novelty games ever produced. In Speedway we are giving operators the first really new scoring idea in years. No other free-play type game has it. It's got so much appeal that we think it will start a brand-new trend of free-play games. Keeney has always introduced new ideas that have proven to be the biggest money-making ideas in the business. I say that the Keeney reputation will get one of its biggest boosts from Speedway."

Kentuckians Hail Rapid-Fire Gun

LOUISVILLE, Aug. 24.—Discussing the local reaction to Rapid-Fire machine gun, Charlie Rosen, of Ohio Specialty Co., states that the machine attained immediate popularity through Kentucky.

"You know," Rosen said, "this is a State noted for the sure shooting of its citizens. So Rapid-Fire is naturally a success here. The old squirrel-gun is being laid aside and the boys and girls are flocking to Rapid-Fire, and I expect some of the mountain boys to start doing their feuding with Rapid-Fire. All kidding aside, the Rapid-Fire is certainly proving a money-maker—much more so than any amusement equipment I've ever handled. My only trouble is that I can't get the machines fast enough to fill the demand."

Tells Why Muto's Sky Fighter's a Hit

LONG ISLAND CITY, N. Y., Aug. 24.—Enthusiastic reports on Muto's Sky Fighter from operators in every section of the country all boil down to the same conclusion, according to Bill Reikin, that "Sky Fighter stands out as the anti-aircraft machine gun that stands up in long-time profits and perfect performance."

"Sky Fighter boasts many unique advantages," Bill Reikin, president of International MutoSCOPE, manufacturer of the machine, stated, "In the first place, it has the kind of sure-fire attraction that every manufacturer hopes and

PROVEN A Tremendous Money Maker

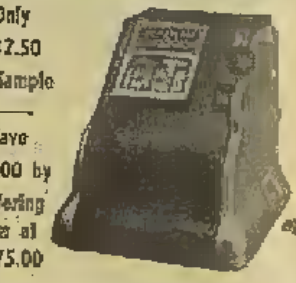
Bally's RAPID-FIRE MACHINE GUN



If you are interested in LEGAL, Big Money-Making Equipment, Write, Wire or Phone for Special Deal.

FITZGIBBONS DISTRIBUTORS, INC. 453 W. 47th St., N. Y. Circle 6-8343

LIBERTY TOKEN PAYOUT BELL



Only \$32.50 For Sample Save \$50.00 by Ordering Total \$275.00

HARVEST THE PENNIES ON ALL LOCATIONS WITH LIBERTY TOKEN PAYOUT BELLS. FLASHY COLORS FOR PLAYER APPEAL—FAMILIAR FRUIT OR CIGARETTE SYMBOLS—FREE PLAY OR CIGARETTE TOKENS.

Denver Distributing Co. 1856 Arapahoe St., DENVER, COLO.

WANTED

100 used A. R. T. Challenge Target, Penny Pin, State prize, condition in New Center, BOX 511, The Billboard, Cincinnati, O.

struggles to produce. Secondly, we trust Sky Fighters with exceptional care so that they will stand up for years and years of profitable operation under a terrific barrage of plays. There's nothing thrown together about the construction of Sky Fighter—it was built to last. Just as its appeal was designed to last, "Sky Fighter was planned to make the operator's problem of getting location easier," he went on. "It takes up 50 more floor space than a pin game because it is all one compact portable unit, with no extra sections. Furthermore, Sky Fighter can be placed flush against the wall so that it does not interfere with traffic in the location. Reports of exceptional earnings are coming in from every State in the Union, due in part to the mounting interest in the day war news reporting 'Sky Fighters' in action in the present battle over East

MAYFLOWER NOVELTY COMPANY 2619 UNIVERSITY AVE., ST. PAUL, MINNESOTA



KEEP YOUR EYES OPEN FOR THE SEPTEMBER 28 ISSUE OF THE BILLBOARD

A second and more beautiful edition of "Talent & Tunes on Music Machines" will be a part of the September 28, 1940, issue of The Billboard. This year the supplement will contain valuable information for the entire music machine industry — information that will be used in the months to come to help establish the music machine business as a definite part of the American scene.

AMERICA'S NEW INDUSTRY

For the first time the fascinating story of the birth and growth of the music machine industry is told completely and impartially.

JOBS FOR MILLIONS THRU MUSIC MACHINES

In photographs the editor will vividly illustrate the thousands of weekly pay checks that depend upon music machines.

MUSIC MACHINES PROVE FOREMOST INFLUENCE ON RETAIL RECORD SALES

Herein are the results of a detailed study showing why the growing retail record business owes much to music machine operators.

COMPLETE AND USEFUL LISTS

How would you like a complete and compact list of every popular record artist and the label for whom they record? Also a list of pertinent facts that besides giving you the latest releases of artists will give you data on their activities. The supplement will carry such lists.

Here is an ideal opportunity for advertisers to boost their industry. The editorial material is designed to sell the music machine industry to all America. Manufacturers, jobbers and distributors can do their share by telling their own stories of employment. Write today for more information about editorial, circulation, special paper stock, etc.

THE BILLBOARD PUBLISHING CO.
25 OPERA PLACE
CINCINNATI, OHIO

Modern Anniversary Party Sept. 5 and 6

NEW YORK, Aug. 24.—Nat Cohn, Irv Sommer and Harry Rosen, well-known officials of the Modern Vending Co. announced this week that Thursday and Friday, September 5 and 6, have been chosen as the dates for the celebration of Modern's 10th anniversary. Party will be held at Modern's offices at 636 Broadway, and members of the firm are referring to the coming celebration as marking the "tongst run on Broadway."



NAT COHN

"Judging by the number of wires, letters and phone calls pouring in daily from operators, distributors and manufacturers telling us they'll be on hand for the festivities," Nat Cohn stated, "our biggest problem is going to be where to put them all. Never before has a distributing organization attempted the sort of celebration this is going to be. We've always been noted for our parties, but this is going to top anything we or anybody else in the industry has ever done. There'll be plenty of food, drinks and surprise souvenirs for everyone. In addition, some of the leading figures of the entertainment world will be on hand. All of us are concentrating on making the party such a standout that it will be remembered for years by all who attend."



HARRY ROSEN

In addition to the unusual activity attendant with preparations for the forthcoming two-day celebration, however, an air of mystery hangs about the Modern offices. It all centers about a special announcement that is to be made at this get-together. "Our 10th anniversary celebration is going to be much more than a party," said Harry Rosen and Irv Sommer. "We expect the announcement we're going to make will surprise everyone in the industry. Even the many elements are doing all they can to discover the nature of this announcement in advance, we're determined that the secret will not leak out here or there."



IRV SOMMER

Monarch Reports Labor Day Demand

CHICAGO, Aug. 24.—According to Al Stern, Monarch Coin Machine Co., the buying rush for Labor Day has begun early this year.

"This has been one of our best years," he said. "Summer business has reached an all-time high. Now, to top it off, we're being besieged by our many operator-customers for all varieties of machines for perfect operation on various locations during the coming Labor Day holiday period."

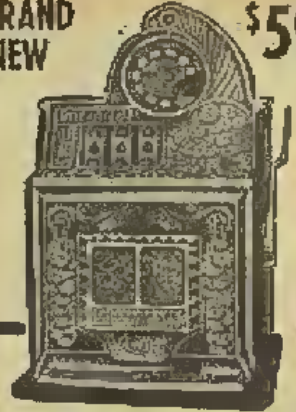
"Operators of resort locations realize that this time of the year is the last big effort to really make big money, because after Labor Day their resort spots close down gradually and play diminishes. Naturally, these operators have many locations other than resorts, but it is the resort spots that concern them most now."

"Resort operators need dependable machines because their locations are far apart and service calls are more costly. Monarch furnishes machines which guarantee minimum service costs."

"Monarch's large stock of reconditioned games offers a fine source of the right type of equipment for every operator in every territory. Currently, we are reducing the stocks stored in our present location because we will soon move into new quarters. Consequently, a removal sale is in order and every operator will do well to investigate."

"We do not wish to move these machines to our new location because of

BRAND NEW \$59.50



BRAND NEW MACHINES

WIRE FOR LABOR DAY IMMEDIATE DELIVERY

Equipped with all the latest improvements. Built for 1c, 5c, 10c and 25c play, with Mystery Payout. Venders, Bells or Diamond Jack Pots, all at the same price. A limited number, first come first served. Get in while they last.

15-DAY MONEY-BACK GUARANTEE

We will be closed on Saturdays during July, August and September.

WATLING MFG. CO.

4640-4660 W. FULLON ST. CHICAGO, ILL.

TELE 1898-7413 EDLancos 3770 Cable address "WATLINGITE," Chicago

LIBERTY

TOKEN PAYOUT BELL

JURCY COLLECTIONS meet after we're the rule on LIBERTY TOKEN PAYOUT BELLS. They get what is their Play, Pop, Prizes, Payouts, FREE PLAY Token seeds. Now — GUM VENDER at only \$2.00 each! — 1000 E. H. TEN FOR \$275.00 — save \$50.00.



IDEAL NOVELTY COMPANY

1515 Market Street, ST. LOUIS, MO.

LIBERTY

TOKEN PAYOUT BELL



The Best of the New COUNTER BELL with chrome trim, reel, flags, etc. automatically, free tokens on all customers' combinations. LIBERTY gets the play and is profitable to operators. Available in straight entry and straight nickel play. DON'T DELAY — ORDER TODAY FROM

\$32.50

R. & S. SALES CO. MARIETTA, OHIO

the cost of transfer. We hope to dispose of them from our present location and in the interest of making sales, plan to pass on the savings entailed in not being forced to move the games to our new location."



MUSIC MERCHANDISING



CANADIAN PHONO BIZ GOOD

Survey Reveals More Machines Being Placed, Collections Up

Boxes providing much-needed entertainment as war depletes number of orks in Eastern provinces—patriotic numbers average two per machine—increased play noted

EDITOR'S NOTE: In an effort to find out just what effect the war is having on the automatic phonograph business in Canada, *The Billboard* assigned its principal Canadian representatives to the task of reporting in detail the present status of the automatic phonograph business in key Canadian operating centers and the outlook for the future. The reports follow. Each one is the result of extensive interviews with leading operators, distributors, record distributors and public officials in those cities.

According to United States Department of Commerce figures, 230 music boxes, valued at \$149,853, were bought by Canadian operators during the first six months of this year. Three hundred and eighty machines worth \$22,542 were purchased during May and June.

All-Time High in ST. JOHN, N. B.

ST. JOHN, N. B., Aug. 24.—Coin machines, with the accent on music machines, have hit a new popularity peak in the Atlantic seaboard province this year. Never before has the demand for music machines been so keen.

The war atmosphere is responsible for this unprecedented demand. The most popular numbers are mostly the British patriotic numbers, both vocal and instrumental, such as *There Will Always Be an England*, *Soldiers of the King*, *Sergeant Major*, *Be a Soldier*, *My British Grenadiers' March*, *Colonel Bessie*, *Britannia Rules the Waves*, *O Canada* and *The Maple Leaf Forever*. *Well Hang Out the Washing on the Siegfried Line* was tops until the collapse of France.

There has also been a demand for the old sentimental songs, such as *Break the News to Mother*, *When You and I Were Young*, *Maggie*, *When I Grow Too Old To Dream*, *Goodnight and Becca*, *Sweet Adeline*, *Till We Meet Again*, *Lamplighting Time in the Valley*, *Love Me and the World Is Mine* and *Spring Time in the Rockies*. Comedy songs as well as the nursery tunes are popular and being tickled to by the people as a release from the war.

Heavy Patronage

The soldiers, sailors and airmen of the Canadian forces are patronizing the music machines heavily here. Many of these are spotted in the official training camps, garrison bases and recreational centers for the uniformed men.

Installations of music machines in public eating places has increased and the uniformed men are always providing themselves with music while they eat. In one diner recently a soldier played the same sentimental record 10 times before he had enough, apparently thinking of the girl he left behind.

The music machines are being used in public dance spots in the cities and towns, as well as roadside and beach places. Dance orchestras are growing scarce because of enlistments in the army for military bands and general duty. The music machines are the replacements. With machines needed for the army bands, the owners of the cafes and alteries have been substituting the machines. Even in city dance halls and dinner-dance spots the machines have been installed because of lack of musicians.

The number of wall boxes installed has been comparatively few. Where there is the space proprietors of cafes are allowing soldiers, sailors and airmen and their girls to trip the light fantastic to the accompaniment of the machine music when meals are purchased. And with the service men paying for the music also.

Future Bright

Present indications are for excellent business for the music machines and also for pinball games, scales and gum, candy and cigar vendors indefinitely. Even some of the higher grade hotels and restaurants have installed music machines because of the demand for music. Music provided by the machines

is admittedly helping the people thru this arduous time by providing needed entertainment.

The outlook for the future is that the operation volume will be doubled in the centers in which service men are training or doing garrison duty. Machines are being installed even in grocery, tobacco, meat and drug stores, where the opportunity of hearing a wide range of records for a nickel is offered.

Peak Business in TORONTO

TORONTO, Aug. 24.—With millions being spent on war orders in Canada and pay rolls the highest since 1927, spending has shown a definite upsurge within the past five months and the coin-machine industry has benefited accordingly.

Ontario operators and distributors have been enjoying peak business this summer and indications are that there will be even greater business in the months ahead. Several of the operators interviewed this week declared that grosses were up as much as 40 per cent in July over the same period last year and that more machines were placed during July than at any time during the history of the industry in Ontario. Many new operators have also entered the business in the past few months.

Early this spring when resort pro-

prietors went out to book their bands for the summer they discovered a definite shortage due to the ranks of local orchestras being depleted since Canada's entry into the war and have had to rely on phonographs for entertainment. Phonographs are everywhere, from the better spots down to the lowly hot-dog stand. Hot-dog stands on the highway are gradually giving way to the modern eatorium equipped with dance floors and automatic phonographs. These are best paying spots, usually running an hour or two longer than the local dance halls, eating bars driving out for a snack and a couple more tapes. Very few are equipped with wall boxes.

Military training camps here are another good source of revenue. Operators find these spots a little hard to handle due to the frequent demands for change of records. Among the top-ranking tunes in these spots are *Mademoiselle From Armentieres*, *Turkey in the Straw*, *O Canada*, and, of course, *There Will Always Be an England*.

Liked by Service Men

The machines go over big with the boys, and an old sergeant major, veteran of the last war, remarked: "Damn clever invention, these music boxes; sure help to keep the boys in good spirits; they sure are having it better than we in the last war."

Toronto's amusement park, Sunnyside, is featuring several machines located out in the open on the boardwalk, a novelty that is making a hit with the Canucks.

At Waseca Beach, Canada's Daytona, the main street is literally made up of phonographs, three blocks of stores each featuring a modern phonograph, serving her dogs as a side line. The week-end population at the beach is around 30,000.

Small towns situated in close proximity to training camps have become productive centers for operators. To these towns come the soldiers in search of relaxation after a day of drilling.

Canadian record distributors, according to actual figures, have increased their sales better than one-third. Columbia has found it necessary to open an office here. The patriotic tune that is really going over big here is *There Will Always Be an England*. It has even topped the two-season favorite, *Beer Barrel Polka*. Among the currently popular hits are *Food for Russia*, *Tennessee Flat Fry*, *Hear My Song*, *Violetta* and, of

course, the Canadian-composed *PI Nuts Smile Again*.

Collections Up in OTTAWA

OTTAWA, Aug. 24.—Here in Ottawa, seat of the Dominion's government and home of thousands of persons engaged in war work, coin machine operators report that Europe's present conflict is having a big effect upon the operation of their machines. One reason of the fact that with so many people doing war work, putting over records for hours at a stretch, they seek relaxation during lunch hours and after working hours.

And, take it from the operators, they find their relaxation for the most part in playing coin machines. Generally these government employees are too busy to drive to a club or dance hall, and as they only have a few hours or sometimes a few minutes to spare, they find a spot where there is a coin-operated phonograph or a pinball machine.

But government employees are not the only persons who are giving these machines the biggest play they have ever enjoyed in this center. Business managers, operators and others whose companies are engaged in construction of war materials and their employees like to "get away from it all." And so they usually play the machines.

Whenever one goes to restaurants, coffeehouses, tobacco shops and small stores in the capital, one will usually find a coin machine. And around that machine are usually clustered a group of persons all eager to play it neat.

Collections Up

As a result operators here report that collections during the past few months have been extremely high. There is an expanding demand for machines of all types. Pinball and phones are receiving the greatest play, as they provide the greatest source of entertainment and relaxation.

Operators are constantly spotting new machines or taking out old ones and replacing them with new ones.

Altho there is no shortage of orchestras in this district as yet, operators have placed several machines in different rooms and sections of night clubs. One or two of these clubs have outside gardens where lunch and drinks are served and it is here that phones are getting strong attention. Wall boxes are just being introduced in the various spots in this locality and seem destined to become strong favorites with customers.

Help Maintain Morale

Generally, operators report, the music boxes are playing a very important role in helping people keep "the old head up" during these trying times. There is constant demand for patriotic records and there seems little doubt that *There Will Always Be an England* will eventually break all records for popularity among patriotic songs. There is hardly a phonograph in Ottawa that has not this record on its list and there is hardly a time when one goes near a machine that this popular song is not being played. One to two patriotic records per machine is the average, according to the operators.

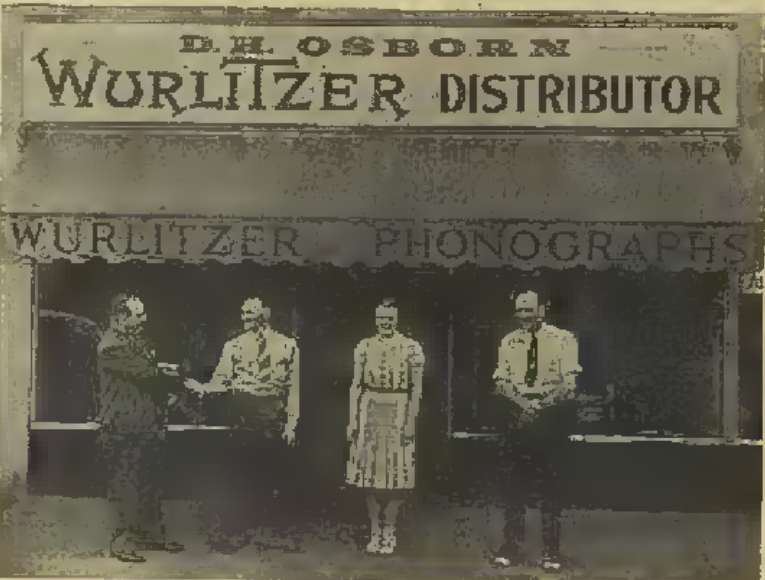
Among the popular records, *Pill Navy Smile Again*, *Food for Russia*, *Sierra Stee* and *The Woodpecker Song* are the most played.

There seems to be no fear that business during the next few months will slacken at all. Canada today is really putting its heart into the fight against Hitlerism, and Ottawa, the nation's capital, being in the center of it all, makes operators here feel that business will be excellent.

Drop in Tourist Trade Felt in MONTREAL

MONTREAL, Aug. 24.—Altho coin machines are bettering their returns of last summer at a number of points in Quebec province, the rule has been a slight decline and operators and distributors are the war as responsible in one way or another.

Music machine collections here are running a little less than a year ago. Reason is the heavy drop in tourist trade is more than offsetting increased domestic patronage. The seasonal trade-



GENERAL SALES MANAGER MIKE HANNEGREN, of the Wurlitzer Co., recently announced the appointment of D. H. Osborn as Wurlitzer distributor for Colorado, New Mexico, Utah and Wyoming. In the above picture, Wurlitzer District Manager H. E. Redden attends a congratulatory luncheon with D. H. Osborn, while Helene DeLoe, secretary, and Clayton Ditto, parts service manager, pose in front of Osborn's Denver headquarters.

from the States simply has not arrived in customary numbers to patronize the phonographic places in clubs and restaurants usually frequented by him. The American who doesn't know his Canada has so far seemed wary of venturing in a war-torn country. Many features of Dominion resorts are showing up again, but few first trippers are abroad. Whatever has been done to disperse the current impression in the United States that Canada has some of Europe's character to travel, the notion still seems to persist. And all this has had its effect on the music machine business. Operators have not put out any more machines than last year. Few well boxes are being tried out, tho' the ones that are have been meeting with a good reception.

A number of phonographs, however, have been placed in armories and cantinas and these are getting a good play. Also civilians are causing some of the operators to note off the usual tourist routes.

Jack Schwartz, Quebec Coin Machine Exchange president, feels the music machines are contributing "their share towards keeping people's spirits up in wartime." They are playing them more often than at other times, he says.

Patriotic Records

Use of patriotic records is now averaging about three to the machine here. "There Will Always Be an England" is in front in popularity. Second place goes to "We'll Hang Out Our Washing on the Siroffied Line."

The brightest spot of the year is the pick-up in pinball games in the rural areas of the Province of Quebec. Anything with a gun on it is paying well. Several territories have been opened up and operators are highly optimistic at results.

But the sharpest effect of the war is doubtless the uncertainty as to the future that it has brought. A couple of distributors expressed the view that since the introduction of national registration they have feared a lot of young men might soon be drafted for overseas service. Such a move was bound to be reflected in the balance sheet, they felt.

Business Up to Normal in WINNIPEG

WINNIPEG, Aug. 24.—Music machine collections are up to normal, which they haven't been for some years past, not that does the war dominate the home front in the coin machine business and operators look ahead to still better times. "Delayed" key men of two of the Winnipeg operating companies working in Winnipeg.

The M. A. Doyle Co. confessed that collections have climbed steeply out of a very deep gouge which dug deeper with every important crisis in war developments. Patriotic numbers, "There'll Always Be an England, With Me Look and Land of Hope and Glory" particularly, and all



KEENEY WALL BOXES IN THE S. & M. CAFE, Portland, Ore., have increased music earnings, according to Operators Ellis and Taylor, who have installed the boxes on Keeney bar brackets, in addition to boxes at booths and tables.

of Grace Fields' records are doing very well, but the boys do not flatter themselves that their machines are contributing directly to the national morale.

As they observe conditions here, the cash customers listen to the radios in periods of truce and discuss the news so thoroughly afterwards that the boxes get no play. But for the most part they seem to play them more because they want to hear the music rather than for an uplift from distressing news.

Mary Morosnick, head of the Winnipeg Coin Machine Co., gave information that she agreed in all respects with the experience of the other company.

Patriotic records are good with him too, and he places two or three to a machine. Both companies are replacing their obsolete machines with new models and extending their coverage as needed but cautiously. No machines are being placed in training camps here, as the boys play them better on leave, and any placed in camps or even at the Y just get pulled apart.

A few roadhouses are going on a phono policy and others are using them for open-air dancing, tho' there is no shortage of orchestras here as yet. Orks still are being used in the larger spots.

Both companies declared they are looking ahead to a very good season.

Mangan's Tune To Be Featured at Chi Show by Todd

CHICAGO, Aug. 24.—Fifty thousand copies of "We're All Americans—All True Blue," patriotic tune composed by Jim Mangan, well-known coin machine man, will be distributed to theatregoers attending the State-Lake Theater, Chicago, during the week beginning August 30. Dick Todd, who is recording the Mangan tune, is appearing in person at the theater during this week and will feature the tune at each stage show. The disk, expected to be an overnight success in the nation's music machines, will go on sale September 7 and will be sold under the No. R-10040.

Mangan reports that the record will be featured in window displays from Coast to Coast. He has been told that special streamer banners and other material has been prepared to effectively display the record in the windows of thousands of music stores.

The distribution of 50,000 copies of the song to theater patrons will augment the already large number of copies of the song in the hands of the public. At the Democratic National Convention, recently held in Chicago, thousands of miniature copies of the tune were distributed. The tune was first introduced from the convention rostrum.

Counter Phono Cabinet Hailed

CHICAGO, Aug. 24.—"Our new counter model cabinet is selling like a house afire," declares Ben Lutsko, head of the Miraben Co., Chicago, who introduced the new music machine item a little over a week ago.

The cabinets are intended for use with mechanisms taken from 12 and 16-record phonographs whose cabinets are out of date. "Thousands of perfectly good phonographs are not in use because the cabinet is either so old-fashioned or battle-scarred that they would not earn hardly anything on location," said Lutsko.

"Now these perfectly good mechanisms may be utilized by installing them in these counter model cabinets. The cabinets are amazingly fine in appearance and will draw play continuously on location."

"Counter model phonographs are in demand in many, many locations which either do not have room for a large console model or, for various other reasons, might not desire a large phonograph. At any rate, operators who already have converted their old phonographs to these counter models report that they have been welcomed in locations. These operators have already indicated their intention to convert more of their old non-profitable phonographs to this new and modern money-earning counter model."

Business Better Weinberger Finds

LOUISVILLE, Aug. 24.—In the past two weeks I have traveled over 6,000 miles by plane, train and car in our territory," reports Leo Weinberger, whose firm, Southern Automatic Music Co., has branches in Indianapolis, Cincinnati and Nashville. The main office of the firm is in Louisville.

"I was at our three offices during the course of one day by using air service," he declares. "While this has been our best year, I find that in the past few weeks there has been a large increase in our music machines and accessories departments, as well as in ray-gun departments. Collections on music machines and ray-guns are reported better than previously."

"This year I have traveled more than ever before in selling music machines and accessories. I have been able to do so by using planes and then traveling by car to the next-by towns. Our firm anticipates a very good business for the balance of the year and in preparation for this have increased our force at each office."

Correction

Bluebird record "We're All Americans—All True Blue," to go on sale September 7, bears the number B-10240 instead of the number mentioned in last week's issue of The Billboard. The tune is the patriotic number by James T. Mangan, advertising manager of the Mills Novelty Co. The recording, soon to be released, was made by Dick Todd.



From Your Old 12 Record Rock-Ola Phonographs!

Thousands upon thousands of perfectly good phonographs are sitting in basements now simply because they are old-fashioned in appearance. Most of these machines are mechanically very efficient... able to stand up against the best now built! Miraben has created especially for these phonos a most remarkable counter model cabinet... gorgeous to behold... suitable for the countless number of 12, 12 1/2, 15 and 16 record locations easily available to any operator and perfect even for first class nickel, dime and quarter locations! Why not bring your old 12 and 16 record phonographs out of storage? These really fine mechanisms deserve the real profit-power of the new Miraben counter model cabinet!

REAL MONEY MAKERS AT VERY LITTLE COST!

Miraben counter model job is amazingly low priced! This entire job—beautifully finished with colored plastics, trimmed in chrome and stainless steel, and completely equipped with sockets and wiring ready for your mechanism costs you only \$39.50.

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Sample \$19.50
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What Is ASCAP?

A LITTLE over a quarter of a century ago a composer who was supplying the country with more hit songs than any of his contemporaries took time off from his writing to sit down and think about the performance angle of his melodic output. Most of his songs were written for musical comedy and operetta productions, from which he gathered handsome royalties. And a large majority of the songs penned for these shows became hits in much the same fashion as do numbers from present-day stage and screen musicals. As his sheet-music sales of these songs were numerous.

But this composer was dissatisfied with one-sided light to the general successful pattern of his career. He heard his songs played and sung in public restaurants, hotels, bars and so on, and he came to the realization that his songs were proving beneficial to the operators of these places and to the artists who performed them, but that he himself was deriving no remuneration, tangible or otherwise, from this side of his song production. His line of figuring took the direction that he was equipping artists with necessary material for getting and holding employment and that proprietors were making money thru offering their patrons this material, but that his work, responsible for the whole thing, resulted in no financial benefit to him.

The composer's name was Victor Herbert, and 25 years ago last October he crystallized into action his thoughts along these lines. The result was the formation of the American Society of Composers, Authors and Publishers, then little more than an idea groping for breath in the oppressive air of opposition today the largest and most powerful performing rights organization in the world, with a yearly income averaging approximately \$2,000,000.

Throughout its 25 years of existence ASCAP has spent several enormous fortunes in litigation, attempting to have its principles accepted as law in every State in the Union. Opposition from a variety of sources has been bitter and has carried the fight against the Society from the lowest to the highest courts in the land. In many instances ASCAP has been the victor, in some it has lost. At the present moment the battle is still going on, with anti-ASCAP legislation either on the statute books or pending in several States. But the idea that the great Victor Herbert propounded a quarter of a century ago has prevailed legally in 49 of the country's 48 States.

Fundamental Principle

THE principle behind the formation of the Society and behind its current existence is, considering the amount of money and time that have been spent in combatting it, fairly simple. ASCAP contends that royalty payments to songwriters and music publishers on the basis of sheet-music sales are insufficient in the light of the many uses to which their product is put.

The Society feels that when an individual pays so much for a piece of sheet music the producers of that music are paid for their merchandising in quite the same way that hatery manufacturers of hats shops are. But the point upon which ASCAP's entire argument hinges is that there is another group of people, apart from the general public, who use writers' and publishers' songs and who would not, if it were not for the Society, pay for that consumption. This group includes all those who sing, play or dance to music for professional purposes and those who hire them with a view to increased business due to presenting such talent. ASCAP's contention is that music is the backbone of professional entertainment, and that the writers and publisher who create and make available that music must be recompensed for their efforts by those who use what they create.

ASCAP's membership list includes practically every songwriter and music publisher of any standing in the country, which therefore gives it control over 90 per cent of all the popular music that is now being written and has been written in this country for the past 25 years. For the use of this music it demands a yearly fee from radio, hotels, night clubs, restaurants, theaters and all other sources where music is used in a public performance for profit. The Society exacts this fee not from the artists who perform the music but from the employers who hire artists to do so, on the basis that the artist is merely an employee and that the employer is getting the financial benefit from the use of music as an inducement to greater patronage. The annual fee varies, according to size or capacity of the particular place. In those States having ASCAP laws in effect an ASCAP license must be taken out by every

(See WHAT IS ASCAP? on page 110)

American Society of Composers, Music Publishers' Protective National Association of American Federation of Broadcast Music,

What Is MPPA?

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION, more familiarly known within the music field as MPPA, is unique in one respect in its attitude toward the music machine industry. Along with all the other organizations desirous of tapping some revenue in one form or another from the music machines, MPPA harbors a wish to partake somehow of the fruits of the automatic phonograph business. But the difference between MPPA and other organizations of its type lies in the fact that, after mulling a desire to set up a licensing system whereby it could collect a yearly fee from locations offering phonograph music, it apparently realized the difficulties attendant upon setting up such a system and abandoned any direct plan in favor of a more roundabout but technically more intelligent scheme than at the moment is passing thru rather stupendous legal hardships despite its apparent logical basis.

MPPA is an organization composed entirely of music publishers, wherein it is different from the American Society of Composers, Authors and Publishers (ASCAP), whose membership includes both songwriters and publishers. MPPA acts as a trustee for the mechanical rights on the catalogs of its membership, which membership takes in every music publisher of importance and a number of them not so prominent.

It is MPPA's job to look after its membership's song material wherever that material is put to some mechanical use—recordings, electrical transcriptions, motion picture synchronization, and so on. That being the case, it is obviously very much concerned with the recording situation as it has materialized into a large industry of which music machines are the backbone. Not only is it MPPA's desire to effect greater revenue from this field for its members, it is its duty so well.

Licensing Plan

THUS, any fair-minded person could hardly accuse this organization of being in the wrong for attempting to pull out of the current record boom a far greater income for the firms which play so integral a part in bringing new music before the public, the music publishers. But the plan that was being mulled over in the minds of MPPA's board of directors was dropped before it even got started, because the organization's heads recognized the same difficulty that faces ASCAP or any other organization attempting arbitrarily to set up a licensing system on a form of music which is exempt from taxation under the Copyright Act of 1909.

MPPA's first plan was essentially simple, merely to tax location owners a certain yearly sum, small enough, MPPA figured, to keep the proposed Helmses from jumping up in arms and rebelling against such taxation. The plan involved either \$1 a month or \$10 a year (it was never officially decided which) per machine. At the time there were estimated to be about 300,000 machines throughout the country, which would have netted the music publishers, with MPPA as the collection agent, a neat \$3,000,000 or more additional income annually on their song output.

MPPA denies now that it ever had such a plan in mind, altho it was understood by those who know the music business best to be anticipating just such a licensing system and to be working toward that end. Another plan, however, was substituted, and it may be reasonably stated that at least operators need have no fear now that this particular organization will endeavor thru a direct assessment scheme, to draw financial benefit out of the machines to the possible detriment of their own business.

As for the second, and current, MPPA idea to increase its publisher membership's income, that is still in progress, and from the looks of things it will be a long time before anything is settled—long enough for operators not to worry about possible

(See WHAT IS MPPA? on page 110)

What Is NAPA?

WHILE THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, the American Federation of Musicians, and the Music Publishers' Protective Association are all interested in securing some means of achieving additional revenue for their constituents from the music machine business, and any other source wherein phonograph records play a part, at least the attention of these organizations is divided among many problems arising from the recording field.

The one organization whose main purpose in life and whose sole reason for being is to set itself up as a licensing agency for the right to use records commercially is known as the National Association of Performing Artists, or NAPA. And paradoxically and ironically enough, this is the one organization committed to that task that to all intents, purposes and appearances is understood to have less chance of accomplishing success along their lines than any of the other groups.

A legend has sprung up about the initial formation of NAPA which is undoubtedly true in its major ramifications even if it has perhaps become a bit colored in its details thru the passing of time. Several years ago Johnny O'Connor, manager of Fred Waring, happened to be in Boston at the home of a friend when he heard to his amazement over the radio that "Fred Waring will now play such-and-such a song"—all set with that number, Fred? and similar remarks which were quite palpably intended to give the radio audience the impression that Waring was in that local radio station and playing, in person, expressly for the station's listeners.

O'Connor, knowing Waring to be miles from Boston and that particular radio station at the moment, saw red and indignantly stormed down to the studio, and—so the story has it—broke almost every record in the place. For that's what was being used as the medium for presenting Fred Waring to this station's audience—phonograph records, and presented with live announcements in such a way that a false impression was created.

NAPA Formed

FROM that moment on O'Connor, with Waring just as indignantly backing him up, decided to form an organization that would protect the rights of hard leaders in cases of this sort. NAPA was the result, and its credo is simply this: That it is unfair to leaders, particularly top-flight artists, to be brought into competition with themselves in the matter of earning money on radio, inasmuch as their commercial value is diminished as a result of their services no longer being exclusive.

In other words, if, for example, Fred Waring's music can be heard daily on a lot of radio stations around the country why should an advertiser pay good money and a lot of it to Waring for the privilege of airing this same music that listeners are getting anyway. NAPA feels that an orchestra leader, or any artist, can command a great deal more money if a sponsor feels that the public is getting the artist's ability exclusively as the result of being presented by him (the sponsor).

The matter came to an issue in a test case a few years ago in Philadelphia, when Waring brought suit against Station WJAS there for playing his recordings without permission. NAPA was successful in the suit, which established a precedent that ever since has banned the recorded works of NAPA members on that station unless written releases are granted.

NAPA seeks complete control over all the recorded product of its artist members, who number about 125. Naturally, its all-consuming desire is to establish itself as the one and only licensing agency for the right to use recordings in a commercial way. With automatic phonographs such a tremendous fact of the recording picture it is no wonder that NAPA would like to step into that angle of it with both

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Authors and Publishers Association Performing Artists Musicians Inc.

What Is AFM?

THE vista of a flag of any shade of red you may care to display to a bull is productive of a great deal less infatuation than the sight of an automatic phonograph to the rank and file membership of the American Federation of Musicians. There is no gainsaying this fact, and it is one that must be understood thoroughly by music machine operators if they are to understand properly their position in the musical scheme of things in this country, at least where the AFM is concerned.

Before operators begin to conjure up pictures of a gas attack upon them by the AFM, with all the power of its 134,000 members and its standing as one of the largest and most important affiliates of the American Federation of Labor, let this point be made immediately. For all its strength, the AFM is technically and legally chained to inactivity where music machines are concerned, unless—and this is so "unless" very much in favor of the music machine business at the present time—a change can be brought about in the existing Copyright Law, and this can be done only thru an act of Congress.

That the musicians' union would like to attack the music machine industry is a fact that must be taken for granted. It should not be too difficult for any operator to understand why, but for purposes of making this as complete an exposition of the subject as possible, a word of explanation is perhaps necessary. Every time a restaurant, tavern, night club or bar owner installs an automatic phonograph in his location he is, of course, installing it for one reason—to make music that will attract, he hopes, greater patronage than if he did not offer music.

But every time he chooses an automatic phonograph as the means of supplying his patrons with music he is foregoing the "AFM way" of accomplishing the same thing—and that is hiring live musicians to play that music and therefore increasing the employment opportunities of the union's membership. The fact that it is cheaper for him to use a machine, and that his patronage prefers a good name orchestra to a record to a bad musical group of four or five pieces in person, does not sway the AFM from the bitterness of its machine hate because of the lost employment chances for its members, a loss which it claims is increasing all the time thru the growing widespread usage of recorded music.

AFM Position

THIS, then, is the reason for the venomous feeling of the Federation toward everything connected with automatic machines. What concerns operators most, however, is just what, if anything, the union can do about it. Perhaps that can best be answered by relating the position of the AFM on this matter as stated by its former president, Joseph N. Weber, at the recent AFM convention held in Indianapolis.

At this 45th annual convective one of the resolutions introduced to the convention floor was in essence a direct plan to curtail, if not abolish, the music machine industry. This resolution called for the Federation to forbid its members to record for any company within 60 days after the convention (which took place June 10-17) unless an "understanding" could be reached between the union and the recording companies as to the future use of its recorded product. What this "understanding" would be was not stipulated in the resolution, but the inference was plain to every one of the 730 musician delegates to the convention. What was intended was an understanding that the disk firms would agree not to sell

What Is BMI?

WITH ASCAP, AFM, MPPA and NAPA already established as familiar, niche in the main groundless, bugaboos to plagues music machine operators who see in them threats to their business, a new intimated title has of late appeared increasingly in the trade press and the public prints. Doubtless a number of music box operators are beginning to get jittery about this newest apparent threat to their income, but it can flatly be stated that this new specter—BMI, which stands for Broadcast Music, Inc.—is definitely no threat at all, and if anything it should indirectly cause automatic phonograph sales to rise even higher than they are now.

BMI, in a word, is simply this. It is an attempt on the part of the National Association of Broadcasters to build a weapon with which to combat the hold that ASCAP has upon the music of this country, and for the usage of which ASCAP is endeavoring to charge the networks more than they believe to be just. BMI's connection with the music machine industry is at present extremely remote, and its ultimate bearing upon that field, if its aims are finally achieved, will be no more than that of any other music publishing house.

For basically that is what Broadcast Music, Inc. is. To give operators an understandable picture of this whole situation, a bit of background is necessary: Ever since the early 1920s ASCAP has had contracts with radio stations and networks for the performance of music controlled by ASCAP. These contracts have changed with the times, and the latest change is desired, by the Society, at the end

their product to music machine operators and to confine the sale of their records to home consumption.

Altho the resolution was referred by the committee which examined it before its introduction on the convention floor to the AFM executive board for further study and possible subsequent action, it never reached that board and it never will. Because it was killed by a vote of the delegates when Weber, whose shrewdness, intelligence and firmness as a labor leader is evidenced by his 40 consecutive years as president of the AFM (he retired this year because of extremely poor health), explained the impotence of the union in achieving anything along these lines without Congress stepping into the picture.

Restraint of Trade

WEBER argued against the resolution's going to the executive board for the simple reason that the latter could do nothing about it and it was useless to have it waste its time on the matter. His reasons were as follows: No union is powerful enough to dictate to a manufacturer what he may or may not do with his product once it leaves his hands. For its effect that was the idea of the resolution—to have the AFM tell Victor, Decca, Columbia and United States Records, as well as any other company in the business, what it must do with its finished product, and to whom it may and may not sell. Weber explained that that most certainly counts under the heading of restraint of trade, and that the AFM would find itself with a governmental suit on its hands as soon as it tried anything of the sort—and AFM's chances of winning such a suit would be absolutely nil.

He stated that the only possible chance the Federation has of controlling the recorded work of its members, once the product is finished and ready for

(See WHAT IS A. F. M. on page 110)

FILE THIS!

MOST operators of music boxes are familiar with at least some of the organizations listed here. Few, however, have any accurate knowledge of the aims, objectives and history of all of them.

To bring all interested in the music machine industry up to date on those activities of the various groups that have a definite bearing on this business, the articles on this page have been prepared. Every operator of music boxes will find it worth his while to read them carefully and file for handy reference.

to the Music Operator

of this year. The ASCAP-radio agreement for the past five years has found stations and networks paying 5 per cent of their business to the Society for permission to have its songs played over the air. This agreement reaches its conclusion as of December 31, this year, and for the past number of months ASCAP has been endeavoring to negotiate a new contract with radio.

Increase in Fees

THEREIN has lain the hitch. For, according to radio, ASCAP is demanding too much in charging the fee from 5 per cent to a sliding scale up to 7½ per cent per year, and, according to the Society, its demands are more than reasonable because it claims it is asking this increase only from the large networks, which can well afford to pay it, while it is reducing the amount for the smaller stations. The contract calls for a sliding scale of 3 per cent of the year's business of a station earning less than \$50,000 per annum, 5 per cent for a station earning yearly between \$50,000 and \$100,000, and 7½ per cent for stations doing a business greater than \$150,000 a year.

ASCAP claims its requests are more than fair, since these terms constitute a reduction from the flat 5 per cent of the past five years for a great many small radio stations, since the 5 per cent mark is the same for a great many other stations, and since the networks, whose total business the Society has stated was \$171,000,000 during the past year, can certainly afford a slight increase (and says ASCAP, so small a percentage in comparison to the total volume of business received by the networks) in the payment required for the performance of the music so vital to radio, without which, ASCAP claims, radio could not exist.

The National Broadcasting Co. and the Columbia Broadcasting System, the two large network corporations involved in the dispute, allege, however, that ASCAP is making unreasonable demands, that there is no justification for an increase in license fees for the use of ASCAP-controlled music since what is being paid now is high enough in itself. They feel that ASCAP is using its vast wealth of available song material as a monopolistic club over their heads to force this new contract, and ever since ASCAP made known its proposed increase the networks have balked and have set up the machinery with which they hope to counteract ASCAP's alleged strangle hold on the music industry.

Function of BMI

THE machinery which they set up some months ago was Broadcast Music, Inc. Backed by network and station finances, BMI is essentially a music publishing firm, which is trying to build a catalog of music sufficiently strong so that the networks may be freed from what at the moment is virtual dependence upon ASCAP for music for all types of programs from dance orchestra sustaining shows to large sponsored commercial programs.

In addition to accepting song material from non-ASCAP composers and lyricists BMI is taking over catalogs of other music publishers and making a strong bid to be able to supply radio with the music it needs and which it will not be able to get from ASCAP after December 31 unless the new contracts are signed. And both CBS and NBC are adamant in stating that they will positively not sign—which means that starting January 1, 1941, no song over which ASCAP holds the performance rights will be allowed on the networks. It is obvious that the void that will result from the hundreds of thousands of ASCAP songs being withheld from radio

(See WHAT IS BMI? on page 111)

WHAT IS MPPA?

(Continued from page 108)

attack from this source for perhaps a matter of several years.

Increased Royalty Plan

THE second MPPA plan is this: To achieve the same end—greater yearly revenue for publishers—through setting up royalty payments on records far in excess of what has been paid to publishers by recording companies since the disk industry started years ago.

All along record firms have been paying music publishers whose product they record 1 1/2 cents in royalties per side of a 36-cent record, and 2 cents per side on a record sold for 75 cents. The statutory limit to the royalty that may be imposed on a record is 3 cents, so that immediately rules out the possibility of MPPA merely informing the record firm that, in its capacity as spokesman for the publishers, it is demanding a higher payment per side than heretofore. The thing is not so simple as all that, because of the statutory law, and therefore additional legislation must be resorted to before anything like that can be done without active resistance.

These are the legalities being invoked by MPPA in an endeavor to charge record firms whatever it pleases for permission to record published works. A suit was undertaken between RCA-Victor, representing the record firms, and Hitms, Inc., acting for the publishers, involving the recorded arrangement of a Harris song, "Remember Time in Paris," by Tommy Dorsey on the Victor label.

The basis of the suit was the provision in the Copyright Law that any special arrangement of a song without the permission of the copyright owner (who in the case of a published work is the publisher) constitutes an infringement of copyright. Although this is the law, the making of special arrangements of published songs by bands is as common an occurrence as the filing of the star-making stars, that is, without the copyright owner's permission. In fact, the copyright owner (the publisher) employs a staff of contact men whose job it is to see that band leaders make up special arrangements of his firm's new published songs and constantly play them once the arrangement is made.

This being so, the courts would be filled with a million suits involving this so-called infringement if the publishers cared to press the matter. But far from pressing it, their main goal in life is to talk band leaders into specially arranging their new songs, because the price and the trouble of making an arrangement almost guarantees the continued performance by the band doing so.

Apple Cart Upset

HOWEVER, the infringement still exists on the statute books, and it was this particular clause in the copyright laws that MPPA invoked in its plan, which called for establishing this clause by winning a test case in court, and then prohibiting bands to make special arrangements unless it was agreed to what purpose the arrangements would be put. "Playing them in person, or on the air, or recording them for home makes would be all right, but the publishers, in winning this suit, would be able to exact a high royalty if the records were also to be sold to music machine operators—or else they would forbid the use of special arrangements. Inasmuch as the majority of the Glenn Miller and the Tommy Dorsey is their special arrangements, and inasmuch as recording companies could not limit their sales to home consumers and make a profit, it is obvious that if the publishers win this case they can write their own ticket.

To do away with as much red tape and make the thing as clear as possible, Victor and Hitms, were to get together and map out a case that would involve only the factors absolutely necessary toward legal solution of the matter. However, after the suit had been filed by Hitms, Victor's answer complicated matters by bringing out a great many things that were never intended to be brought out, however true and applicable to the situation they might be. The record firm, attacking the matter more as an actual defending action than as party of the second part in a comparatively simple test case, charged that, as mentioned above, publishers endeavor to have band leaders make up special arrangements instead of playing the "stocks" (stock-strengthened orchestras available to anyone in published form) which few self-respecting leaders will play. And a few more choice bits were brought out in the Victor answer that put the whole thing on a different basis.

Suit Still Going On

ALL this was last fall and winter and of course the suit continues again. The judicial wheels turn exceedingly slowly, and it undoubtedly will be some months hence before the matter comes to trial. And then, no matter which side wins, there will be appeals that will drag the thing on indefinitely.

If and when the publishers win, they would institute royalties of perhaps as high as 5 or 10 cents per side on a record. It is clear that this would boost publishing house incomes well over their pres-

ent level, and it should be equally clear that the recording companies, to maintain their profit, would necessarily have to charge music machine operators a great deal more per record. (The publishers, incidentally, would not raise the royalty payment on recordings designed only for home use.)

That, then, is how MPPA may eventually affect a music machine operator's business—by indirectly making him pay perhaps twice as much per record as he is now doing. But the automatic phonograph industry can take heart in the fact that many long, weary months, and even years, can drag themselves by before the courts are thru with such a suit as this. And at the end of that time MPPA can just as easily be the loser as the recording companies.

WHAT IS NAPA?

(Continued from page 108)

fect and set itself up as the supreme control in the matter of collecting yearly fees in the form of royalties from all spots using phonograph disks commercially.

Latest legal decision affecting the use of records came thru the Court of Appeals in New York last month. Decision, which affected NAPA, WNEW and RCA, reversed decision of a lower court, which granted RCA an injunction restraining use of records over the air. Court of Appeals decision is regarded as a blow at both the NAPA and record companies, the court's opinion being that neither has a right to license the radio use of records. As far as New York is concerned, therefore, the atmosphere is temporarily cleared, but this decision in no way affects NAPA's position in the different States.

NAPA has already announced it would appeal to the U. S. Supreme Court to settle the matter once and for all and expects clarification of entire problem by the first of the year. It is believed RCA will appeal also.

Musicians' Union Aid

Just recently, however, NAPA has been receiving aid from a source that carries a great deal of weight—Local 802, the New York local of the American Federation of Musicians, with a membership of about 21,000 musicians, the largest local membership of any one of the component AFM parts. Up to a couple of months ago Local 802 restricted itself to securing a band leader who opposed NAPA—such as in the case of Will Osborne, who was verbally spanked by the union for allowing his records (Osborne is an NAPA member) on Martin Block's well-known "Radio Belvedere Ballroom Program" on WNEW. Osborne was lectured by the union on his actions in hindering an organization that, said 802, is only trying to do him some good.

But of late Local 802 has taken a great deal more active interest in NAPA, with a rumor current recently that some \$7,000 had been given to the latter by 802 to help finance its plans and campaigns. While that is unconfirmed, it is known that the local is definitely aiding NAPA to set itself up as a powerful licensing outfit. One form of this active encouragement is the urging on the part of 802 of its band leader members to join NAPA if they are not members of the latter already.

NAPA-802 Plan

ONE plan being turned around in the minds of 802 and NAPA heads would embody the same idea as the methods used by ASCAP to collect and distribute royalty moneys to its members, with the royalties deriving from the sale of licenses. Each member of a band, under this proposed idea, would periodically receive some benefit from the licensing of the commercial use of recordings made by the band of which he is a part when these recordings are used on the air and in music machines.

Local 802 figures in this plan because it would be set up as the distributing agency for the royalty income, with the musicians collecting thru the channel of the union. Money received from the issuance of licenses would go not only to the leaders of orchestras but also to the members of their bands, with a record kept of all musicians sitting in on the making of a disk. Differences in amounts paid to each musician would be determined by the number of recordings he had helped to make over a certain period of time, and also by the prominence of the band in which he plays.

All this, of course, is predicated upon the assumption that NAPA will be able to become the agency thru which such license permits will have to be obtained. Unless that happens all the above is so much day-dreaming.

As to NAPA's chances of having it happen—no one can make predictions with any degree of certainty about a situation such as this. But judging from what this organization has accomplished thus far, and trying to evaluate carefully the factors involved in its basic set-up and in what it is trying to do, it would seem that complete success, particularly in the music machine field, will be a difficult and a long-time proposition.

While NAPA has made its presence felt to some extent in radio circles, it has yet to accomplish anything of note in the automatic phonograph field.

It is unlikely that it will achieve anything startling in the near future, because it is faced with the same problem with which other organizations seeking to bring about the same sort of music machine taxation are confronted.

The Copyright Act of 1909 exempts music machines from taxation, and unless this is changed by an act of Congress, hardly likely at this active time in world history, organizations of this sort are at a disadvantage. Of course, something can be worked from the inside of an organization such as NAPA, from within its membership ranks, which might rise up and attempt to keep its record product out of music machines unless greater royalties were forthcoming by holding over recording companies the threat of refusing to record for them until such adjustments could be made.

But NAPA isn't strong enough as yet and band leaders would greatly prefer to go on making what money they do by recording and receiving that valuable build-up with the public thru a series of successful records on music machines than run the risk of losing out on what they get now by demanding more, and possibly not being able to win out on such demands.

WHAT IS ASCAP?

(Continued from page 108)

spot using music in a public performance for profit, with court action the result for those not following the law.

Phonograph Records

AT THE present time much of the discussion about ASCAP relates to phonograph records and especially the records used on automatic phonographs. The Copyright Act of 1909 does not empower ASCAP to collect a special fee for the use of records used on automatic phonographs as ASCAP now collects for use of the music used in public performance. ASCAP, along with other national organizations in the music field, is now seeking an amendment to the copyright laws which would open the way to assessing a smaller fee on automatic phonographs. Or, if this is not feasible, perhaps automatic phonographs would be required to pay a special license for the right to use copyright music in public locations. A proposal of \$10 per year assessed on each phonograph has been mentioned.

The present federal copyright law has a clause which restricts the fees on phonograph records, which at present are from 1 1/2 to 2 cents per side or 3 to 4 cents per record. The same law requires the fee to be paid to the owner of the copyright of the music used on the record. This fee is paid by the record manufacturers, who also take care of the necessary legal phases of the transaction. Hence the operator of an automatic phonograph does not have to make any special arrangements or pay any special fees for the use of a record on his machine. Rumors are sometimes spread that the operator of the location must secure some kind of special license, but under the present federal law all fees are taken care of by the record manufacturers.

Among the plans that have been proposed to assess special fees is a measure introduced in Congress some months ago known as the Shotwell Bill. This and other proposals have clauses that would remove the present legal obstacles to assessing a special fee on music used in automatic machines.

However, while there may have been occasion for operators to worry about the Shotwell Bill some time ago, that worry is now dissipated, inasmuch as the bill has lain and is lying dormant. Congress is not the least bit likely to take up its time setting up such a measure at the present time—or, for that matter until the foreign situation takes on a far different hue than it wears now.

Matters of national defense and foreign policy will crowd legislation of this sort off the Congressional docket for some time. In the meantime operators may rest secure in the knowledge that before ASCAP can make any demands upon their income this all-important amendment to the copyright laws must be made. And that isn't the least bit likely now.

WHAT IS AFM?

(Continued from page 108)

only, is if the performing rights of this work are vested in the musicians who recorded it, similarly to the way that ASCAP controls the performing rights of the men who create music and lyrics.

The AFM has endeavored to get these performing rights for a long time. Weber continued, but an act of Congress is necessary before musicians may have a voice in the music they record after it has been recorded. The Copyright Act must be altered to include these musicians' performing rights, and to date the matter has made no appearance in the nation's legislative bodies. Until it does, and until the Copyright Law is so changed, neither the AFM nor its members individually are entitled to say who can and cannot be done with the recorded pieces of its membership.

Operators may then quite naturally ask what is the chance of such a change being made, and what

light if he expected. That is a question for Congress to answer. There is no bill before Congress requesting this change, and even if there were one, it would seem to be safe to assume that Congress is hardly concerned about musicians' rights in these days of world chaos, with a war being fought ever closer to these shores. With the all-consuming matter of national defense the main business of the agenda of the Senate and the House, operators may feel quite secure in the belief that Congress is unlikely, for a long time, at any rate, to bother about anything as relatively unimportant as performing rights for musicians.

New AFM Leader

A new president of AFM was elected at the June, 1940, convention when Peter Petrillo announced his retirement, and he naturally raised the question of the future policy of the organization. James Petrillo, who for many years has built a reputation as a dynamic, fearless, aggressive leader in his capacity as leader of Local 10, AFM, Chicago, became the president of the national federation at the June meeting.

Petrillo has the ability and the experience to become an outstanding leader of an important national organization in a new position. He has the aggressive spirit to put over constructive policies, or to lead equally lead the organization in destructive movements. Some have expressed fears that he might lead an organized movement against music machines.

In his new position, however, Petrillo has many problems to consider and some of them call for really constructive programs. It is understood that he will be busy for a long time in mapping out future policies and programs for a great organization. If he should decide on a music machine move, such as a campaign against automatic phonographs, a lot of harm could be done to the phonograph trade and there is no reason to link the operators of such machines into a false sense of security.

Such a destructive campaign could do little permanent good to the members of the AFM in the long run or to the personal reputation of their leader. The problems which the organized musicians face are known to be much deeper than that of the mere phonograph.

It is well understood that the AFM might be plunged into restraint or trade wars at law and that other problems would arise as new organizations and new inventions appear on the horizon. Petrillo will show his able leadership by his judgment in weighing all these factors. It is not an easy position by any means.

WHAT IS BMI?

(Continued from page 108)

not be filled somehow, and that its BMI function—to fill that void.

Whether it can do it, how well it can do it, whether ASCAP or radio is right in this controversy, and whether or not the situation will be straightened out before the end of the year, are matters which it is neither *The Billboard's* intention nor desire to discuss or comment upon. This explanation of the situation has been given into only to acquaint operators with it and to make for a better understanding of BMI and

the part it will or will not play in the music machine business.

The use of "will or will not" in the last sentence may seem slightly indefinite and vague, but it is a necessary qualification. For if radio does not sign with the Society the position of music machines in popular music will take on a different, and undoubtedly more important, aspect. If the networks and ASCAP can agree before the end of the year there will be no change in the relative positions of music machines and radio as builders of ASCAP music in the same manner as always.

If ASCAP Loses

IF ASCAP cannot convince radio of the feasibility of re-signing with it, one result that is immediately obvious insofar as automatic phonos are concerned is an added importance on their part as a song-popularizing medium. BMI tunes will, of course, be available to the machines just as the published works of any firm are currently. In addition—and this will give the boxes their increased importance—they will be the sole mass outlet for ASCAP songs, past, present and future. (Patentetically it must be noted that quite a number of smaller independent radio stations have signified their intention of signing with ASCAP, so that the use of the word "sole" may be a bit misleading. However, the large radio chains are the medium thru which songs are plugged into popularity, and with their aid along these lines rendered null and void it will be up to the machines to carry on as the only nation-wide song-plugging outlet.)

Music machine operators have nothing to fear at present in the form of any restrictions from BMI. Naturally, time has a habit of changing a lot of things, and no one can state with authority that there will not come a time when BMI, thru its powerful network sponsors, might decide to clamp down in some manner upon this allegedly competitive form of music outlet. But such a move, if made at all, can be only in the very dim future, for BMI has a gigantic task lying before it to build a catalog that can compare with ASCAP in its extensiveness and quality.

That thought is mentioned only to give operators a true and fair picture of this particular situation as possible. And to round out that picture, and finish it off with a few strokes from a brightly hued paint brush, it may be stated with absolute veracity that at the moment BMI is doing its best to cultivate the friendship of operators. This organization fully realizes the importance of automatic phonographs as one of the country's most vital song outlets, and in its campaign to establish itself it is wisely holding out its hand to operators.

Says Phonos End Florida Folk Songs

JACKSONVILLE, Fla., Aug. 24.—Florida juke organs may be writing the obituary of any future development of folk songs by Florida people, according to Dr. Garita Doggett Carey in an address before the Jacksonville Clivian Club.

She discussed the work of WPA writers' projects in co-operation with the Library of Congress in the study of Florida folklore and folk songs.

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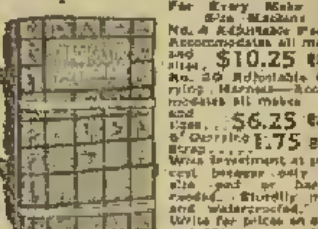
Music for U. S. Soldier Encampments

STARKE, Fla., Aug. 24.—The past 30 days have brought a vast change in atmosphere here. The mammoth development, Camp Blanding, with an estimated 20,000 to 40,000 soldiers to be encamped there this winter, has changed things considerably as far as business and entertainment are concerned.

"It is up to Starke to provide amusement that is clean and wholesome," declares members of the Florida Music Operators' Association, "inasmuch as it is the bored soldier who is apt to get into trouble." It is expected that music operators will place numerous machines in Starke for the convenience of soldiers desiring entertainment.

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ROCK-OLA DISTRIBUTOR ARCHIE LEBEAU and family astride their horses. Left to right, are Archie, Arthur, George, Lavinia, Corinne and Robert. Corinne, George and Archie have taken several prizes on these show horses, all of which are from Lebeau's Arden Stables. The stable was originally started when Lebeau traded a Rock-Ola phonograph for a spirited horse. Since then the stable has grown to include several prize-winning horses.

On the Records

This column is designed to aid music machine operators in the selection of records for their machines. It gives a descriptive appraisal of the latest releases and an evaluation of their potential commercial value to phonograph operators.

(CONTINUED FROM PAGE 18)

ANDREWS SISTERS (Decca)
I Told My Mama—V. Oh, He Loves Me—V.
The Andrews turn out a weakie this time, with Mama coming along too late (the song relinquished several months ago such slight popularity as it had enjoyed), and with the B side one of the lesser tunes from the girls' forthcoming film, *Argentine Nights*. Neither is the record particularly good from the standpoint of arrangement or projection.

BOBBY BYRNE (Decca)
That's for Me—PT. VC. Only Forever—PT. VC.
Byrne's lack of name strength at the moment will keep his versions of these two soon-to-be-his numbers a bit submerged, due to the plethora of other waked versions of the same songs. Which is too bad, because Dobby has turned out a couple of very listenable sides here.

CHARLIE BARNET (Bluebird)
At a Dixie Roadside Diner—PT. VC. That's for Me—PT. VC.
Diner has an imitation-golfing tittle and a pretty fair melody and lyric which, coupled with the customary Barnett lift, makes a salable record item. Same holds true for the reverse, with the addition of a good Larry Taylor vocal.

BOB CHESTER (Bluebird)
Now I Lay Me Down to Dream—PT. VC. Let My Love—PT. VC.
A forthright dishing of a pair of good tunes, particularly the former, which unfortunately must remain in the shadow of the Glenn Miller style that it so strongly resembles.

HORACE HEIDT (Columbia)
Ace Maria—V. Drink to Me Only With Thine Eyes—V.
This disk is labeled as "Larry Cotton with Horace Heidt and His Musical Knights," but with Heidt given the prominence in the size of type used in the billing. The net result is that the label gives the impression of a third number when actually it's Cotton's excellent vocal most of the way. This boy can sing, and here has two reversed favorites to go to work on. It makes a very worth-while couplet.

RAY HERBECK (Okkeh)
Let My Love—PT. VC. One Look at You—PT. VC.
This hasn't a chance amongst the wealth of other recordings of these two potential hit-tunes from the new picture, *A Night of Earl Carroll's*. The cute vocal on the A side is modulated by the clothe-hat-over-nose technique of Betty Hensolt.

WAYNE KING (Victor)
Forgotten—W. VC. Melody of Love—W. VC.
The title of the A side is prophetic of the reaction to this disk of all except the most devout worshippers at the shrine of unvarnished three-quarter tempos.

RED NICHOLS (Okkeh)
Treat Me Dandy (Slight to the Bar)—PT. VC. Lullaby Blues—PT. VC.
Nichols manages to get a great deal out of the boogie-woogie epic recorded so meritoriously by Will Bradley some weeks ago, altho it loses out in comparison with that two-sided disk. Harry Jeger's vocal is a help in bringing this version to within hailing distance of the Bradley pressing. The reverse is only so-so.

PETER URYGA (Decca)
Rumba Polka—Polka. On the Banks of the Mississippi—W.
A rumba polka is quite a trick if you can do it, and Uryga doesn't. But these sides aren't bad beer tavern items.

MILDRED BAILEY (Columbia)
Blue (And Broken Hearted)—V. Hit Pray for You—V.
The side, Blue, will draw the half-dollar pieces to this Columbia item, with La Bailey delivering it in the style to which she and her admirers are acclimated. Side B might as well be blank, but its companion piece is a good bet for auto, home and machine.

CELLE BURKE (Decca)
Trade Winds—PT. VC. They Tell Me Hawaii Is Heaven—PT. VC. A Moment in Sorrento—PT. VC. South of Pago Pago—PT. VC.
This waxed Cook's tour is a nice blend of smooth flowing orchestral work and good vocal and choral backgrounds that has a high listening quotient but very low commercialism.

RAYMOND SCOTT QUINTET (Columbia)
Bumpy Weather Over Newark—PT. VC. Peter Tambourine—PT. VC.
This Scott Quintet disk in the style of the originals he recorded a couple of years ago on the Brunswick label comes along now sandwiched in between the records Scott has made and is continuing to make with his new large dance band. This is a throwback to his early days, and a letdown after the fine work being done by his new full crew.

LAWRENCE WELK (Okkeh)
If You Talk in Your Sleep, Don't Mention My Name—PT. VC. Kentucky's Way of Saying Good Morning—PT. VC.
The thought behind Talk in Your Sleep, while amusing and a little different, is a bit too much on the sophisticated side to meet with general music machine success. The title may attract home sales, but this side and the other, taken in toto, are disappointing. The band's work is too meaningless.

XAVIER CUGAT (Victor)
Cinco Hises—Son. VC. Tuxedo—Son. VC.
This is Latin American rhythm of a more subtle sort, and the kind that is saleable only to those thoroughly imbued with either an understanding or a blind love for equatorial music. Cugat's work is, as always, superior, but this is one of the least commercial of his recent recordings.

GRAY GORDON (Bluebird)
Ferryboat Satchdo—PT. VC. I Could Make You Coo—PT. VC.
Ferryboat is adjudged to be the sequel to the successful Woodpecker Song, and if so, Gordon's version stands a nice chance of clicking, because it gives it the proper treatment. The band and Meredith Blake's vocal are both commercial and good. The reverse, however, will make nobody care.

GENE KRUPA (Okkeh)
Orchids for Remembrance—PT. VC. Blueberry Hill—PT. VC.
A typically expert Krupa job on a couple of ballads that are approaching the status of lullaby. There is no reason why these should sell any better than the many other versions of the same tunes, inasmuch as they're not outstanding, but they'll hold up their end in comparison with their competitors.

HARRY JAMES (Columbia)
Flash—PT. VC. All or Nothing at All—PT. VC.
Still another Columbia release of a James record, even tho he has been recording for Variety for the past several months. Flash is the sort of thing James' fans expect of him, and he doesn't let them down. The ballad on the reverse boasts Frank Sinatra on the vocal, having been made before the singer left James for the Tommy Dorsey band.

HENRY KING (Decca)
Broadway Conga—Conga. VC. Out, Out—Conga.
King makes one of his infrequent Decca appearances this time with a brace of congas which aren't bad and which aren't particularly good, either. Cinnamonella is conspicuous by its absence here.

TINY HILL (Okkeh)
Two-Ton Tossie (From Nashville, Tennessee)—PT. VC. I'm Alone Because I Love You—PT. VC.
Hill has his audience in and around the Midwest, and it's likely that that

section will take his latest affection to its bosom. But for generally large and all-round commercial success, the future seems to hold very little for the disk. Tiny's voice is pleasing, and the side novelty lyrics are pretty good, but it's not enough.

LARRY CLINTON (Bluebird)
Boo-Wa Boo-Wa—PT. VC. Balfon Down the Street—PT. VC.
The mangleable hit on the first side is a good hit tune, but no different more likely for complete success than a hundred like it. Nice is the best that can be said for the ballad on the flip.

Gerber & Glass Aid Music Business

CHICAGO, Aug. 24.—"Music has charm and Gerber & Glass music equipment both plenty of money-making appeal," says Max Glass, official of the firm.

"In its lifetime the firm of Gerber & Glass has devoted itself to doing work for the music operator to help him get his job as faster one and to help him make the very most from his business. We could name innovation after innovation created by Gerber & Glass to help the music operators of America. Among the profit-building products pioneered and developed by Gerber & Glass are the famous changeovers for old model phonographs.

"This remodeling equipment has enabled many music operators to more than double the life and earnings from their phonographs. From time to time we have offered operators great machines which could be operated in conjunction with their present operation, thus enabling them to increase their profits without having to go out and sell new locations.

"One of the greatest of such products is the currently popular Imp. Our most recent offering to operators is the Ready-Up Selector, originated by Homer Caphart. Introduced only a few weeks ago, this unit has risen to tremendous heights in sales. And so much appeal has it that we predict it will soar higher and higher for a long time to come."

Victor International Series To Stay at 75c

NEW YORK, Aug. 24.—While RCA-Victor is abandoning its 75-cent retail prices on the Victor label in favor of 50 cents, the price cut will not affect the Victor International series, and all foreign language records known as the Victor V series. These records will still be sold at 75 cents, Victor Distributors stated today.

The International series introduced with Blake's Bear Barrel Polka and later the Woodpecker Song. Among current records used by operators are Windmill Tally and Bear My Song, Violetta.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: O-M-I-O.
Hoosier Hot Shots; It Makes No Difference Now, Cliff Bruner; Good-bye, Little Darling, Goodbye, Gene Autry; Mary Dear, Gene Autry; You Don't Love Me But I'll Always Care, Cliff Bruner; Whoopie Ti Yi Yo, Bill Bender; Beautiful Girl of the Prairie, Montana Slim; You Can't Be Faithful, Swiss Hillbillies.

INTERNATIONAL RECORDINGS:
On Draught, I Wonder What You Are Doing, Spanish Cuties, Woodpecker, Bartender Polka.

FOREIGN RECORDINGS: German, Rosamunde, Das Fensterlein in Der Nacht; Bohemian, Daisies, Fankle V. Nebelke, Rápota; Hungarian, Szor Szal Piro-Roszar; Polish, Kanarek, Oj Magdalino, Nad Ranem; Scandinavian, Susanna, Bjornberget; Swedish, Si. Si. Si; Styrian, Karlsons Mambor Italiano, Piano, Piano, Piano, Piano, Piano; Chisocherolla; Yiddish, Maxel Sholmele, M'Kafel; Greek, Mana Mon Stella.

Only Outstanding Selections Appear on

VICTOR INTERNATIONAL RECORDS

List Price 75c

JUST OUT!

V-763 POLKA MUSETTE WEEK END POLKA

By Rona Musette Orch.

V-758 ON DRAUGHT
Globe Musette Orch.
GIDDYUP, HORSIE
Rona Musette Orch.

V-747 ACCORDION JOE
Will Globe Orch.
DATE AT EIGHT
Leon Stanley Orch.

GOING STRONG!

V-710 HOT PRETZELS BEER BARREL POLKA
Globe Musette Orch.

V-613 BARTENDER POLKA HEAR MY SONG, VIOLETTA
Globe Musette Orch.

V-743 WOODPECKER SONG TAVERN WALTZ
Globe Musette Orch.

V-756 WINDMILL, TILLIE LET'S STEP HIGH, BABY
Rona Musette Orch.

V-182 HEAR MY SONG, VIOLETTA DON'T DO IT!
Will Globe Orch.

V-760 I WONDER WHAT YOU ARE DOING VALSE MUSETTE
Rona Musette Orch.

For Your Foreign Locations Get VICTOR POPULAR FOREIGN LANGUAGE RECORDS

You Pay More—YOU MAKE MORE! See Your Victor Distributor Today!

STANDARD PHONO CO.

Tetos Demetriades, President

163 W. 23D STREET NEW YORK CITY

Preview for Operators

The new picture starring the Acadians... "Argentine Nights" will be pre-... shown for music box operators at the... New York exchange of Universal Pictures... Tuesday (27). This is a new stunt de-... vised by Lou Levy, manager of the... vaults, who is anxious to interest the... operators in the new tunes as early as... possible. The trio, in the picture, sing... "Get the Lead" and "Rumbogie."

On Southern Wisconsin

MEMBERS of The Billboard staff... visited several summer resorts in... southern Wisconsin last week and was... given some interesting information on... what and tunes by operators servicing... the vacation spots. In most cases, the... vacationers prefer old favorites, but... when they play over and over again. At... the height of the season, Bear Barrel... and The Woodpecker's Song... were in the lead.

The music boxes get good play not... only during the patrons' stage... evenings when the patrons stage... their own dance sessions but also during... lunch and dinner time when they... sit with many guests to listen to sweet... music. And when they tire of the recrea-... tional activities, conveniently located... machines are always put to work. The... Becker and Moore on Brown's Lake... near Burlington, Wis., have been using... most of the records made by Glen Gray... Eddie Fisher, Frankie Mayers and Dick... Rogers. Needless to add, these bands... are in vogue and night club favorites in... the area. Antler's, close by, catering to... a more exclusive trade, uses both old and... new records.

It's Bing Again

More energetic Bing Crosby has another... picture ready, this time Rhythm on... the River, in which he co-stars with... Kay Martin. Seven songs will be given... national exhibition and by the time... the film plays all first-run houses... recordings of these tunes, no doubt, will... be in demand. Decca has already re-... corded most of the songs, which are... Rhythm on the River, Only Forever... and It's Shame About Memory, Moon... Over Madison Square, There's for Me... What Would Shakespeare Have Said? and... I Don't Want to Cry Anymore. The picture... will be released this week.

News Notes

Kay Martin has been signed to a new... ten-year contract by Decca, starting for... a minimum of 16 tunes. Jimmy McHugh... and Johnny Mercer have been... signed to write seven new songs for Kay... Kyrer to be used in his forthcoming pic-... ture, "You'll Find Out." All songs will... be recorded by Kyrer and released at the... completion of the picture. Marjorie... Wherry, formerly well known as the voca-... list for the King's Jesters and more re-... cently connected with Chicago radio... station, has joined Jerry Wald's band as... singer. Cab Calloway will tour with... his band this season after all, having... disagreed with the management of "Little... Joe," coming Broadway musical, in which... he was to have had one of the leads.

Lokey Tobin, vocalist, parted company... with Wil Bradley's band. D'Artega, former... well-known leader who for the... last year conducted the pit band at Shea's... Theater, Buffalo, left last week to form... his own road band under management of... the William Meyer Agency. Eddy... Deakin has a new vocalist in Tony Loonard... who is also one of the 1st men.

Murray in Comeback

VICTOR signed Billy Murray, one of... the most popular old-time vocalists... whose recording experience dates back to... 1897. Between that year and 1928 he re-... corded more than 4,000 songs, including... the well-known Ooddy Jones, which sold... over 2,000,000 records. Victor plans to... feature him in some of those old songs... which are in vogue again. One of the... hits he made under his current contract... is the Same Old Shillelagh.

This and That

BERRY TRUCKER, who has been look-... ing high and wide for another job,

ATTENTION PHONOGRAPH OPERATORS

By using \$1.00 a hundred for your New Records... National Record Co. has a special check... which we use to check up on our... records. If there are more will deliver... difference. If there are more will deliver... difference. If there are more will deliver... difference. If there are more will deliver... difference.

NATIONAL RECORD CO. 4241 BRATTLE ST. BOSTON, MASS.

Talent and Tunes On Music Machines

A COLUMN FOR PHONOGRAPH OPERATORS

Johnny recorded Record Machine Song, which is directed toward the music box trade. Republic Pictures have announced that Gene Autry is to start work on his first class "A" picture next week. Film it to be known as Ardeley Ranch and is to cost \$200,000. This will mean that the picture will get more dates in key city theaters and the Autry songs, as a result, will get more widespread publicity. Strand Theater, New York, is currently playing up the recordings of each band employed there on the screen trailers used prior to the arrival of the attraction. Decca has issued a new old-song album, known as Songs of Old New York. Frank Luther and Zora Layman do the vocal work.

Sammy Kaye. Above-mentioned record can be found on most locations. CHARLESTON, W. VA.: Blue Love Bird. Kay Kyrer, Mitchell Ayres.

This tune has been a favorite in other localities several weeks but is only catching on here and catching on well, heard in the film Edison Russell, which completed comparatively long-run engagements in local and neighboring theaters. It is now in great demand on location. Kyrer's version is liked for its musical arrangement. Ayres has a good vocal.

CHICAGO: Call of the Canyon. Tommy Dorsey. A new record which is being accepted in the city locations and is fast spreading in the Chicago environs. Dorsey, an old favorite here, has made a fine ar-

Territorial Favorites

FOLLOWING is a list of reports from operators in various sections of the country who have mentioned artists and records that are big favorites locally, in addition to the national leaders listed in the Record Buying Guide.

DENVER:

All This and Heaven, Too. Dick Todd. Jimmy Dorsey.

Based on the title of the well-known book and movie, this record is riding on the wave of publicity garnered around this area for the last few months. While the book has been a best seller for over a year, the movie is currently making the rounds of the leading theaters. Jimmy Dorsey leads with the musical arrangement, while Dick Todd delivers the best vocal job.

HOLLYWOOD:

The Nearest of You. Glen Miller. The movie capital's recording favorites compare favorably with those at the head of the field in other sections of the country. Miller, according to operators, is way up, as are Bob Crosby, Tommy Dorsey, Kay Kyrer, Jimmy Dorsey and

Hemminger Finds Biz Good in East

WAUKEGAN, Ill., Aug. 28.—Bill Hemmingger, sales manager of the Fransteht Chemical Co., maker of the 4,000-play Plastichol Needle, has been sending his reports from his trip thru the East to the effect that "business is good."

Evidence of the high opinion of the Fransteht automatic phonograph needle was seen at almost every stop, he reports. Operators and distributors, altho speaking from different angles, had only praise for the needle. Many operators who were using the needle had strictly figured out that the advantages had kept their cost per 1,000 plays down to a minimum without any sacrifice in tone quality.

Hemmingger said that things were going so smoothly that it seemed to him to be a vacation rather than a business trip. He expects to be back in the Chicago territory soon to make plans for the coming season, which he predicts will be better than ever.

Forecasts Wider Use of Wall Boxes

NEW YORK, Aug. 24.—"The raving about wall boxes goes on and on," says Dave Simon, Simon Sales Co. executive. "All it takes is one installation to convince operators that wall boxes are the greatest aids to bigger music play. After the first installation, we can't supply the demand fast enough."

Operators agreed with us that Keesey Wall Boxes are logical pieces of equipment to help build more music play on locations. After they had made an installation of two they were sold so completely that we had to work night and day to fill all the orders they placed. The way it looks now, there won't be many locations in this section of the country without wall boxes before long.

engagement and some operators go as far as to say that it may garner as many plays in some locations as his famed "I'll Never Smile Again."

PITTSBURGH:

Orchids for Remembrance, Eddy Howard. Howard's records of late have been moving up front and operators say that he is fast becoming a recording personality of his own. Since leaving Dick Jurgens' band, he has been heard over the air and most of his broadcasts have a Western Pennsylvania outlet.

Radio's Leading Songs

The following is a comparative list of 10 songs broadcast most often during the week ended August 23 and the week before, ended August 16. The songs are those heard over the networks and leading New York stations based on information supplied by Accurate Reporting Service.

Table with 2 columns: This Week, Last Week. Lists songs like 'I'll Never Smile Again', 'All This and Heaven Too', etc.

OUR WORLD SERIES OF HITS—BATING 1000 PERCENT! SHOUT! WHEREVER YOU MAY BE I AM AN AMERICAN. By Paul Cunningham, Ira Schuster and Leonard Whitecup. MISTER MEADOWLARK. By Johnny Mercer and Walter Donaldson.

As Only BING CROSBY Does It! I FOUND A MILLION DOLLAR BABY (IN A FIVE AND TEN CENT STORE) DECCA RECORD No. 3321. From the film "STRIKE UP THE BAND" Comes the stirring GERSHWIN Classic STRIKE UP THE BAND. Just Recorded by Harry Sokal for Decca Records. ANGEL CHILD. Kay Kyrer—Columbia 35584. Glenn Miller—Bluebird 10796. A LITTLE BIT OF HEAVEN. (SURE THEY CALL IT HELLAND) Phil Regan—Decca 2945. MUSIC PUBLISHERS HOLDING CORP.

Record Buying Guide

An Analysis of Current Songs and Recordings From the Standpoint of Their Value to Phonograph Operators



GOING STRONG

Recordings listed below are currently the biggest moneymakers in automatic phonographs. Selections are the consensus of reports gathered each week by representatives of The Billboard from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country. Recordings listed without an explanation are those that have appeared under this heading for one week or more and have thus become such established successes that they receive no further explanation.

Where Was I? (6th week) CHARLIE BARNET*, JAN SAVITT*.
The Sneeze and I. (6th week) JIMMY DORSEY*, CHARLIE BARNET*, FRANKIE MASTERS*.
Sierra Sue. (5th week) BING CROSBY, GLENN MILLER*.
I'll Never Smile Again. (5th week) TOMMY DORSEY*.
Fools Rush In. (4th week) GLENN MILLER*, TOMMY DORSEY*.

COMING UP

Recordings listed below are those which operators report are not yet top-notch moneymakers but which are growing in popularity on automatic phonographs. Selections are the consensus of reports gathered each week by representatives of The Billboard from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country.

When the Swallows Come Back to Capistrano. This week is like last in its unproductivity of new smash-hit records, or even potential smashers. For that matter, there is hardly any change in the line-up of current items on the machines. This is still one of the most up-and-coming numbers, mentioned as such on every report, but it has still to find its way into the "Going Strong" category. It's anyone's guess as to whether it ever will. More to the point, however, is that it's a good enough thing for a great many boxes right now. In the DICK TODD, GLENN MILLER* and BING CROSBY* versions.

I'm Nobody's Baby. Another one that is good but not great at the present time, with indications that anything can happen to it—it can go on to triumph or it can stay just where it is for the rest of its phono life. That, too, is anybody's opinion at the moment. JUDY GARLAND has a leading disk and BENNY GOODMAN* has come up this week to take the play away from the only other dance record to click in the machines, TOMMY TUCKER*.

God Bless America. Proving once again that no one ever can tell about this business of public taste and reaction, this patriotic item was figured to hit the heights once it started, particularly after the wealth of publicity the song received. But it's gotten only this far and doesn't seem to be getting any further. If anything, it's starting to ease off a bit, showing up on fewer reports than last week or the week before. The only thing constant is the two record leaders on it, KATE SMITH and BING CROSBY.

Blueberry Hill. Displaying good signs of life is this ballad that has not fared more than an interesting title and a simple melodic line to recommend it. But the nickel droppers are starting to go for these two ingredients here in increasing numbers, and the song has more than an even chance to hit the top brackets. GLENN MILLER* and KAY KYBER* have shaken off their competitors and have the field pretty much to themselves now.

Tennessee Fish Fry. This corner never expected to see this American Jubilee show number really hit the top, since it lacks the truly fundamental, universal appeal that makes a leading hit. In the case of other smashes that may have lacked that quality—it was the interpretation of the songs that made them hits rather than the songs themselves—their click was secondary. Here it had to be the song that had to make good, since no particular version was outstanding. It's no surprise, therefore, to see it settling into a rut of fair success, with the only direction it can take, once it comes out of it, being downward. JIMMY DORSEY*, SHED FIELDS* and KAY KYBER* are its proponents in the boxes.

All This and Heaven Too. After a number of weeks of being played along the radio networks, this finally has shown some signs of gaining a corner on the phobos. Its start is far from auspicious, and it's unlikely that at this late date the song will ever amount to a great deal under the needles, but some operators report favorably on it, especially in the versions of JIMMY DORSEY* and DICK TODD.

I Am an American. Something is holding this one back from the popularity it should be enjoying, the wave of patriotism over the country being what it is. It's probably a combination of the competition of God Bless America plus the fact that it has not had all the radio plugging necessary. It's GRAY GORDON here.

Who's Yehoodi? Also on the weak side despite the fact it's good music machine fodder is this KAY KYBER* disk. A promising start seems to have petered out, at least for the moment.

I'm Stepping Out With a Memory Tonight. Again that same situation prevails, although this is noted on a few more reports than Yehoodi. It's GLENN MILLER* here, and the song has plenty of torch machine possibilities that may be realized in time.

Songs listed below are those which have appeared in "Coming Up" for four weeks or more, and which are still being mentioned on enough reports to warrant their inclusion in the Guide, even tho they most probably will never climb into "Going Strong."

Six Lessons From Madame La Zonga. (8th week) Much better this week. JIMMY DORSEY*, CHARLIE BARNET*.

Hear My Song, Violetta. (8th week) Also up again. GLENN MILLER*, FRANKIE MASTERS*.

Pennsylvania 6-5000. (6th week) Fair. GLENN MILLER*.

POSSIBILITIES

Recordings listed below have not as yet shown any strength in automatic phonographs but are the most likely prospects for music machine success among new record releases. These suggestions are based upon radio performances, sheet music sales, reports from music publishers as to the relative importance of certain songs in their catalogs as well as on the judgment of The Billboard's music department.

Trade Winds. Another week in very likely to see this one starting off with a bang. It's BING CROSBY* recording that's causing an encouraging flurry. Better be prepared here.

Can't Get Indiana Off My Mind. Another promising number that has the melodic and lyrical ability to go far. An assortment of disks is available on it and any one of them may hit at any time now.

That's for Me. Another BING CROSBY* item, this time from his new repertoire, and one of the kindest looking songs in the whole score.

Maybe. A tony sentimental concoction of music and words that looks pretty good for any type of location. It's pointing also toward radio and sheet-music bitdom.

* Indicates a vocal chorus is included on this recording. Double-measure records are purposely omitted from this column.

PATRIOTIC AMERICA SINGS... on Columbia

NORACE HEIDY

35367 GOD BLESS AMERICA
STARS AND STRIPES
FOREVER

34643 I AM AN AMERICAN
YANKEE DOODLE BOY

35575 COLUMBIA, THE GEM
OF THE OCEAN
AMERICA,
THE BEAUTIFUL

BARRY WOOD

33569 GOD BLESS AMERICA
AMERICA,
THE BEAUTIFUL

ORRIN TUCKER

35622 YOUR FLAG AND MINE

... ON *Oké*

GENE KRUPA

3701 I AM AN AMERICAN

JACK LEONARD

5735 GOD BLESS AMERICA

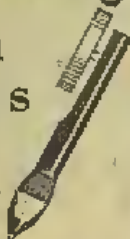
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RECORDS

Extra
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4000 Play



**PENSTEEL
NEEDLE**

NO BREAK IN PERIOD

A special high pitch needle to the needle point gives the record when played all day on a regular basis 40,000 plays. A further reduction in record wear.

NEEDLE MUST NEVER BE TOUCHED

The special Pensteel alloy point will not wear away. Records last longer.

BUYER'S POINT

Approved for use on all records.

POINT WILL NOT BREAK OFF

The special Pensteel alloy point will not break off. Records last longer.

4000 PLAY

The Pensteel alloy point will play 40,000 records on a regular basis.

PENSTEEL CHEMICAL COMPANY
306 Lake View Avenue, Waukegan, Illinois

The VICTOR-BLUEBIRD Call Board

Magnetize your machines with the music that nabs the nickels!

VICTOR "POPULAR" RELEASE NO. 386

- 24704 "I'm With You" - Bing Crosby, Fred Astaire and Orchestra
- 24728 "Gusto-Gusto" - Kay Kyser and his Waldorf-Astoria Orchestra
- 24720 "I Heard Someone Say" - Roy Kinnear and his Hamilton-Hudson Ambassadors

BLUEBIRD "POPULAR" RELEASE NO. 292

- 2-10432 "Grouches" - "What's Your Story, Morning Glory?" - Glenn Miller
- 2-10433 "Love Takes" - "South of Pango Pango" - Carl Karchner
- 2-10434 "The Call of the Canyon" - The Four King Sisters with Orchestra conducted by Alvin Karp
- 2-10435 "Call Me Happy" - "Bliss Because of You" - Earl Hines
- 2-10436 "Salute to Blue" - "Stardust of Thyself" - Larry Clinton's Bluebird Orchestra
- 2-10437 "I'm Waiting for Ships That Never Come In" - Mitchell Ayres and his Fashion-In-Music
- 2-10438 "Don't Let It Get You Down" - "Practice Makes Perfect" - Bob Chester

BLUEBIRD RELEASE NO. 292

- 2-10432 "My Sweet Love (from 'Billie') (Singing with vocal band)" - "Bliss to E. Major" - "Sons of the Quarks" - Order RCA Victor Pump Point Needle from your RCA Victor Distributor today.

Order these Records from Your RCA Victor Record Distributor Today!

Up your TAKE with these LATEST HITS by

WOODY HERMAN

AND HIS ORCHESTRA
The band that plays the blues



- * BLUE PRELUDE 3017
- * YOU THINK OF EVERYTHING 3217
- * BLUES ON PARADE 2939

ON DECCA RECORDS

ATTENTION—
—Phono Operators

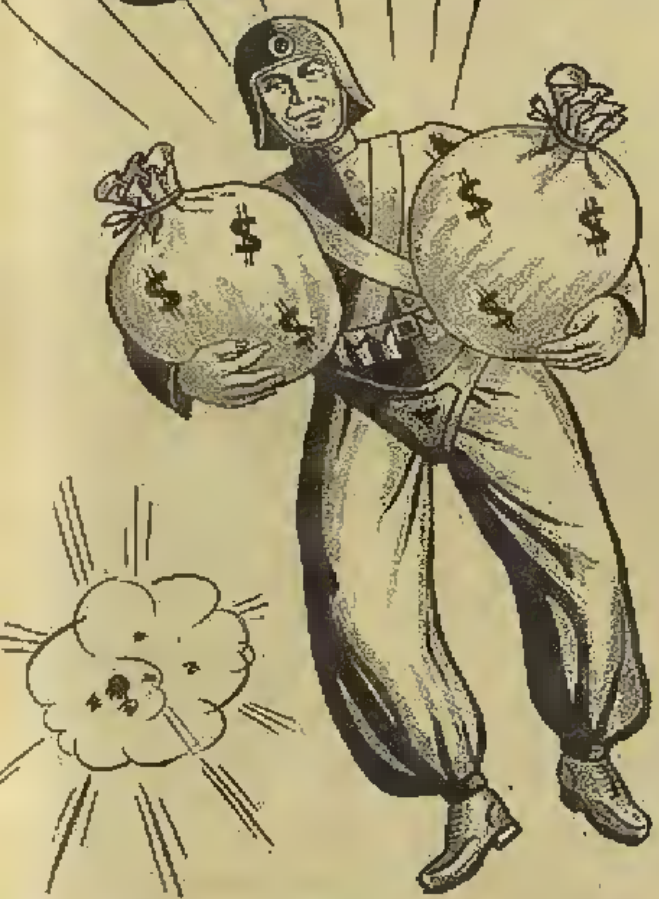
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RED RAVEN POLKA Decca 2549

RED RAVEN WALTZ Decca 3022

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



**THE MONEY-MAKING
OPPORTUNITY OF A
LIFETIME FROM
YOUR SEEBURG
DISTRIBUTOR...
A SURE PROFIT
DEAL ON SEEBURG'S
"SHOOT the 'CHUTES"!**

**THE MOST UNUSUAL AND LIBERAL PROFIT PLAN IN COIN
MACHINE HISTORY!** *See Your Seeburg Distributor Today Without Fail!*

Seeburg

HOME RUN

SCORES BIG PROFITS FOR OPERATORS EVERYWHERE

IT'S YOUR MONEY MAKING... HOME RUN is a machine that is a real money maker. It is a simple operation, you actually pay the ball then the ball is an effort to score a home and the ball you put in a HALL OF FAME, a clear illustration, how it works.

OPERATORS may also order for "MINOR" HOME RUNS in ordinary Venetian's & LONG, FULL TIME BUBBLE MACHINES ON ALL YOUR LOCATIONS. These are placed at the big center power of the machine combination Ball Gum Vender and Amusement Machine.

HOME RUN is operated with 15¢ coin ball gum. Striped balls are used in HOME RUN the same as in ordinary Ball Gum Venders. HOME RUNS ORDER YOUR HOME RUN VENDERS TODAY! HOME RUNS are sold in lots of 10 or more \$10.00 each.

SPECIAL INTRODUCTORY OFFER SAMPLE HOME RUN—each approx. \$5.00 Ball of Gum (sufficient for \$2.00 play). ALL FOR \$24.00.

MERCHANDISE MACHINES

Pan Adds Two New Bulk Lines

CHICAGO, Aug. 24.—Realizing operator needs, we have added two new items to our fast-growing lines for merchandise vending machine operators," reports Pan Confections, this city. "Our two newest items are salted nuts of many varieties and ball gum. The ball gum is 1/4 inch in diameter and comes in seven colors—red, white, green, orange, yellow, violet and black.

"We are now in a position to supply every need of the operator as regards merchandise for use in his machines. Not only do we have supplies for the bulk vending machine operator, but also we have a packaged line of candies for use in the 5-cent venders."

Pan was an exhibitor at the Food Show held here during the past week at the Hotel Sherman, site of many memorable coin machine shows.

Baltimore

BALTIMORE, Aug. 24.—Roy McGinnis states that best business had during the summer has been 50 Keweenaw Wall Boxes, of which he has been putting out an appreciably large number.

Governor Herbert E. O'Connor of Maryland assured Maryland tobacco growers that a cigarette tax "shall not be imposed under my administration" during his address at the annual picnic of tobacco growers held at Chesapeake Beach, seaside Park, Md. He was the principal speaker for the occasion, and his address was made before nearly 5,000 tobacco growers and their families. He said, in part: "When we consider that this Maryland product (tobacco) is in keen competition with tobacco raised in other States, it should encourage officials to avoid anything which will impair the success of our tobacco growers."

The F. W. Woolworth Co. has just entered the local record field with a record bar in its main store on West Lexington street. Deco records are featured exclusively. This is the first time records have been carried in any Woolworth store in Baltimore.

Minneapolis-St. Paul

MINNEAPOLIS, Aug. 24.—From Ben Friedman, sales manager of Silent Sales Co., comes word that Keebly's new Speedway is due to hit the street this week, with a great deal of interest being excited by operators in its behalf. "Conoco's Duke Ranch," said Ben, is "hotter than hot" with operators reporting much enthusiasm for it around town.

Rock-Ola wall boxes are getting excellent placement throughout the State, according to A. J. Labbeau, of Labbeau Novelty Sales Co., St. Paul. Gretchen's line is also moving very well, says Labbeau, with Mercury and Columbia going over big.

By Greenstein, head of Hy-G Games, is on a sales trip to Northern Minnesota.

Ted Bush, head of Azmo Novelty Co., flew to Chicago this week, where he met with Alfamy Johnston, of Western Products; G. D. Jennings, of G. D. Jennings & Co., and contacted other leading manufacturers there.

Ed Levin, sales manager of Hy-G Games, reports Seeburg phonographs moving at a very good rate. The demand for Seeburgs, he said, continues to grow daily. Gottlieb's Scoreline continues to prove a big winner.

Thanks to Ted Bush, of Azmo Novelty, a Warburton phonograph featuring the records of Sammy Kaye and his orchestra was installed in the lobby of the Hennepin-Orpheum Theater here last week in connection with Kaye's appearance at the theater with his band.

Jack Hein, of Columbia Recording Corp., Bridgeport, Conn., visited here the several days at the Roycroft Co. plant, distributor for Columbia discs.

Cameo To Market New Candy Vender

NEW YORK, Aug. 24.—Edward W. Barnett, proprietor of Cameo Vending Service, New York, has been spending his leisure time at his summer home at Rockaway Beach, Long Island, he reports. Barnett says that he enjoys being at the summer home and that his only regret is that he is not there often and longer. He is currently busy introducing a new 1-cent Hershey candy machine. Deliveries on the vender are scheduled to begin September 1.

Denver Collects \$28,465 Cig Taxes in 15 Days

DENVER, Aug. 24.—Denver has collected \$28,465.00 during the first 15 days of its new cigarette and tobacco tax has been in operation. Besides this, dealers have realized \$3,475.00, or 8 per cent of the total tax stamp sales, the amount allowed them for collecting the new tax for the city.

Pacing a lawsuit over distribution of these funds, all collections are being held aside pending the settlement of the suit.

Frank E. Wilson, revenue department, points out that this figure cannot be taken as a basis for calculations of the monthly take, since it represents the first half month of the collections, and the stock on hand of all dealers and wholesalers as of August 1 had to be stamped, a condition which will not occur again now that the law has started working.

CMA Will Resume Meeting Schedule

NEW YORK, Aug. 24.—Plans for the resumption of the regular schedule of meetings was discussed at the August meeting of the New York Cigarette Merchandisers' Association held Tuesday night. Postponing September 13, sessions will be held every second and fourth Thursday.

Attendance at the summer meetings has been good. Matthew Forbes, manager, said. A list of important matters is now being drafted for discussion at the fall sessions.

Coming Events

Thirtieth Annual Convention of the National Tobacco Tax Conference, Providence, tentatively set for September.

National Newspaper-Week, October 1 to 7.

Premium Advertising Association of America, New York, September 9 to 13.

New Jersey All-Industry Picnic, sponsored by the Amusement Board of Trade of New Jersey, Inc., on September 8.

TORR 2047A-50.6 PHILA. PA.

LOW AS 50c MONTH NOW—TIME PAYMENT PLAN ON SILVER KING'S Buy Legal Vendors, quota 10000

CASH-IN—'King Jr' 5 lb. "SILVER KING," \$3.95 Each \$6.50 10 at \$5.50

FREE Cat. A Instructions. Write for terms.

TORR TIME PAYMENT PLAN

Effective at once, a new liberal time-payment plan will be available to responsible operators allowing up to 10 months to pay for counter games or merchandise venders. You are not restricted to buying only one model, you can make your selection from over 250 winners manufactured by 31 leading factories in the U. S. A.

Operators, Write for Full Details Today—NOW!

HOME RUN

ON TERMS THAT WILL FLOOR YOU!

TORR 2047A-50.6 PHILA. PA.

TWO NEW VENDORS BRING PROFITS DAY-RIght

No Selling 30c returns \$4.50

Operate MAKING JUM VENDOR \$0.95 Vends 50¢ candy balls, soft drink, nuts, etc. Place in gas stations, taverns, etc. 50¢ profit in 10¢ sale.

AUTOMATIC GAMES. 2435K. Paterson, Chicago, Ill.

ESQUIRE

The last word in vending perfection. Truly a new and original—its original—tends all types of bulk merchandise including Ball Gum and Candy. Operates automatically—no additional parts necessary. Simple Esquire.

only \$6.95 Each Porcelain Finish 60c Extra

TOPPER

is tops in modern design. Topper's sleek ultra modern design leaves classic lines, greater satisfaction. Topper tends everything almonds, cashews, mixed nuts, walnuts, pretzels, etc. Machine is simple, ball gum, etc. When ordering Topper for home use, please specify. Sample Topper.

only \$6.75 Each Porcelain Finish 75c Extra

SPECIAL DE LUXE

Porcelain Enamel Finish

only \$5.25 ea.

In lots of 24 or more a Special. \$2.00, \$3.00, \$4.00, \$5.00, \$6.00, \$7.00, \$8.00, \$9.00, \$10.00, \$11.00, \$12.00, \$13.00, \$14.00, \$15.00, \$16.00, \$17.00, \$18.00, \$19.00, \$20.00, \$21.00, \$22.00, \$23.00, \$24.00, \$25.00, \$26.00, \$27.00, \$28.00, \$29.00, \$30.00, \$31.00, \$32.00, \$33.00, \$34.00, \$35.00, \$36.00, \$37.00, \$38.00, \$39.00, \$40.00, \$41.00, \$42.00, \$43.00, \$44.00, \$45.00, \$46.00, \$47.00, \$48.00, \$49.00, \$50.00, \$51.00, \$52.00, \$53.00, \$54.00, \$55.00, \$56.00, \$57.00, \$58.00, \$59.00, \$60.00, \$61.00, \$62.00, \$63.00, \$64.00, \$65.00, \$66.00, \$67.00, \$68.00, \$69.00, \$70.00, \$71.00, \$72.00, \$73.00, \$74.00, \$75.00, \$76.00, \$77.00, \$78.00, \$79.00, \$80.00, \$81.00, \$82.00, \$83.00, \$84.00, \$85.00, \$86.00, \$87.00, \$88.00, \$89.00, \$90.00, \$91.00, \$92.00, \$93.00, \$94.00, \$95.00, \$96.00, \$97.00, \$98.00, \$99.00, \$100.00.

VICTOR VENDING CORP.

331 W. GRAND AVENUE, CHICAGO

EASTERN FLASHES

NEW YORK, Aug. 24.—With Labor Day just around the corner most Eastern columnists are beginning to think of fall and the pick-up in business they are looking for with the coming of cooler weather.

AROUND THE TOWN

Ben Becker returned to the coin machine business this week. Ben is now calling himself a coin machine broker. He will cover territory within a 400-mile radius of New York, buying and selling all types of coin machine equipment. Becker has opened an office at 169 Hooper street, Brooklyn. Report is that Dave Pirstone is returning here to open offices on Fifth avenue for the distribution of a new merchandising machine vending a nationally advertised product. Dave will also handle the Eastern seaboard and Midwest territories for Jennings' In-a-Bag machine.

Tony Gaspetto never has to worry about his business when he is away from the office. Tony leaves Hatch in charge and Hatch is exceptionally capable. Tony's away from his office pretty much these days. Betina he's spending most of his time in the freight yards. "Demand for Exhibit's Landslide is so great," he says. "That I can't keep a sample on the floor. I'm delivering them to operators right from the freight cars." Jack Fitzgibbons reports his special deal on Bally's Rapid-Fire machine gun has collapsed crowding his office. "The machine gun is a real hit and operators are proving it by the way they are going after it." Dave Simon has worked out and been practicing a plan on how to conduct his business and still live up a fine old age. He also reports that Records, Western Products' voice recording machine, is capturing operator's attention with its huge constant

ent earning power. . . . He is also very hot on Keeley's new one—Speedway.

PAST FLASHES

Scott Sachs, head of Acme Sales, has moved his remodeling plant from Brooklyn to the heart of coin machines row on 10th avenue, New York. "Here we'll continue to offer all operators within 300 miles our new on your premises remodeling service," Sachs states. Bert Lane, Seaboard Sales' major dome, says the initial reaction to Geneva's new Bandwagon indicates the game will set new earning records. "Ops are sure hopping on the Bandwagon," Bert says. The Munster brothers, Mike and Max, are really going to town these days from all reports. . . . Commonwealth's James Marzano says he's pretty busy with a pile of orders for Marble remodeling parts. . . . Mike Chance, DuGrenier advertising manager, reports the DuGrenier Champion is really rolling. . . . Ops were reported much impressed with the new G. V. Corp. quarters. Plenty action on firm's Adams Selective Gum Vender, execs state. . . . Plenty of mystery in the air about what's going to happen at Modern Vending's 10th anniversary celebration—September 6 and 7 at the firm's offices. . . . El Miller and Ray Knox, of Midway Vending, have moved to larger quarters at 422 West 42d street as the result of increased business. They're inviting all the boys to drop around and say "hello."

BROOKLYN HITS

Hymie Rubin's new Merrick road offices are said to be increasing the flow of traffic on that busy speedway, as more ops put Hymie's games to good use. . . . Big doings at Doc Eaton's Buckley Music System plant. "We're really turning them out," Doc states. . . . Bill Alberg and Charlie Aronson report that Evan's In-a-Bazrel keeps rolling out of their Brooklyn offices as fast as they come in. . . . More ops are daily taking advantage of Earl Backe's unusual credit plan; it is reported, to expand their routes and better their business. . . . Over at Swozy Vending Co. Al Simon reports he's deluged with requests for Chicago Coin's Skyline. . . . Irving Mitchell has one cus-

tomor who tells him to hold along all of a certain game as fast as he gets them, regardless of price or condition. "He knows," claims Irving, "that the machines will be perfect and the price right." . . . Dave Robbins has returned from a Cape Cod vacation. This is the first trip Dave made in this section and was enthusiastic over the beauty of the countryside on the way.

UP-STATE FLASHES

Al Schindler, of Square Amusement, Poughkeepsie, is back from a month's vacation in the Maine woods. Al spends most of his time, when he's not waxing enthusiastic about Davids' American Eagle, fishing. . . . Johnny Fuller in Albany reports doing big things with Mills phones. He's looking forward to a bang-up fall season. . . . Seaboard Sales' Fred Iversen is moving fast these days in "Up-State territory." . . . Rudy Greenbaum and Ben D. Palmarino of Boston, have been hitting the highways, visiting ops in Albany, Syracuse, Rochester, Buffalo and other cities on their way to Chicago. . . . Angelo Delaporta, of Rex Amusement, Syracuse, is reported doing a great job with phones and games in his home office as well as in his Buffalo headquarters, where Lew Wolf is in charge. . . . Joe Hannan, of Hanita Distributing Co., Utica, is now working harder than ever.

JERSEY JOINTINGS

Newark Colton's Jack Berger whizzes by with the remark that he's moving a mountain of merchandise these days. . . . Jack Kay says the demand for Genoa games is stronger than ever at his Ace Distributing Co. showrooms. He says Bandwagon is a sure-fire winner. . . . At George Ponsler's Newark office, Irving Morris is acclaiming Chicago Coin's Skyline as the game that's "different" for which the ops have been clamoring. . . . Lots of the Jersey boys making plans to make Labor Day week-end a real pleasure.

MEN AND MACHINES

Matthew Forbes, New York CMA's general manager, is off on a two week's vacation. . . . George Ponsler says he keeps moving Mills phones out of his office in a continuous line. Plenty of action at the Ponsler headquarters this week, according to reports. . . . Down Plattsburgh Joe Ash's Active Amusement Machines Co. is living up to its name. From morning to night Joe and his staff are on the go. . . . Roy McGinnis, from Baltimore, reports prospects for fall business in his territory are better than in years. . . . Charlie Fleischmann says most ops favor Baltimore Salesbooks, especially with the personal service and experienced advice he offers them in keeping their collection records straight.

Dallas

DALLAS, Aug. 24.—Commercial Music Co. was host this week to many out-of-town and local phonograph operators at a three-day service school held at the company headquarters. The school was for Wurlitzer phonograph service men and operators and gave special emphasis to operation of the new Wurlitzer two-wire and remote control music systems. Leo Paslack, Wurlitzer service man for Texas, and J. F. Hedlicka and Robert Scott, service men from the Wurlitzer factory, had charge of the training course.

The Walbox Sales Co. will move this week to its modern home at 1713 Young street. The new location will also be headquarters for the Victor Music Co., both companies being headed by Collis Fry. The Walbox Sales Co. is distributors for Buckley Mfg. Co.'s wall boxes and remote control music systems. A complete phonograph repair and service department is included in the company's new location.

Harry Drollinger, who has kept his treat with deep-sea fishing on the Texas coast on his last 22 birthday anniversary, missed this year. Instead Harry stayed home and kept office while a party from the Pioneer Sales Co.'s office made a week-end trip to Corpus Christi. The party included Mrs. Harry Drollinger, Mr. and Mrs. Glenn Ferguson and C. A. Wamble and family.

Joe Williams, head of the Commercial Music Co., returned Saturday from an extended vacation trip to New Mexico and Colorado. After a rest in the cool retreat of Colorado Springs, Joe reached Dallas just in time for his firm's three-day service school for Wurlitzer operators.

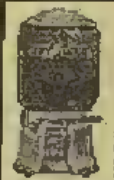
IF YOU WANT THE BEST IN BULK VENDING—BUY



Northwestern

More than ever Northwestern leads the bulk vending field. High quality machines for every purpose and purpose. Built for years of dependable, carefree service. Write today for complete details!

THE NORTHWESTERN CORPORATION
208 E. Amsterdam St., MORRIS, ILL. 62450



Northwestern

Model 40 - \$4.95

IN 100 LOTS

SAMPLE \$5.45

1/32 DEP. BAL. C. O. D.

Send for Descriptive Literature and Price List of Complete Line.

RAKE, S. S. 22nd St. PHILA., PA.

BALL GUM

A Real Quality Chew

Made of purest ingredients, smooth in texture, chews easily. Only best quality flavors used to insure long lasting taste. Assorted in 6' bright colors and black. Each piece brilliantly polished, perfectly round and uniform. We're able to supply 1/2" and 3/8" ball gum, in boxes of 100 or in bulk. Price-balls, too.

Write Today for Samples and Prices and state how many boxes of ball gum you use monthly.

CANDY CRAFTERS, Inc.

LANSDOWNE, PA.

Safe Shell Vending Machine Candles LATEST CHARMS Including Walt-Disney Characters



HOME RUN

The new sensation! Ball Gum Vender with a fascinating arrangement of prizes. 100% legal guarantee!

Home Run has a brand new and very clever balling arrangement that is operated by a spring which sends the ball through the air.

DON'T DELAY! ORDER YOUR HOME RUN VENDERS TODAY! HOME RUN in lots of 10 or more \$19.50 each

SPECIAL INTRODUCTORY OFFER! SAMPLE HOME RUN— and receive 5,000 balls of gum (suitable for 200.00 play). All for \$24.50. THE ATLAS SALES Co., Cleveland, Ohio

Removal Sale On Reconditioned Machines

4-Column Cigarette	\$ 7.00
8-Column Cigarette	8.00
8-Column Rowe Aristocrat	12.50
10-Column Deluxe	14.50
Prize Phone, Cabinet	22.00
PEANUT MACHINES	
20 "HOY," All Colors	\$24.50
Buy 4-Column, All Colors	24.50
Buy 8-Column, All Colors	24.50
Buy 10-Column, All Colors	24.50
Buy 12-Column, All Colors	24.50
Buy 14-Column, All Colors	24.50
Buy 16-Column, All Colors	24.50
Buy 18-Column, All Colors	24.50
Buy 20-Column, All Colors	24.50
Buy 22-Column, All Colors	24.50
Buy 24-Column, All Colors	24.50
Buy 26-Column, All Colors	24.50
Buy 28-Column, All Colors	24.50
Buy 30-Column, All Colors	24.50
Buy 32-Column, All Colors	24.50
Buy 34-Column, All Colors	24.50
Buy 36-Column, All Colors	24.50
Buy 38-Column, All Colors	24.50
Buy 40-Column, All Colors	24.50
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Buy 74-Column, All Colors	24.50
Buy 76-Column, All Colors	24.50
Buy 78-Column, All Colors	24.50
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Buy 82-Column, All Colors	24.50
Buy 84-Column, All Colors	24.50
Buy 86-Column, All Colors	24.50
Buy 88-Column, All Colors	24.50
Buy 90-Column, All Colors	24.50
Buy 92-Column, All Colors	24.50
Buy 94-Column, All Colors	24.50
Buy 96-Column, All Colors	24.50
Buy 98-Column, All Colors	24.50
Buy 100-Column, All Colors	24.50

472 West 42nd St., NEW YORK CITY

Du Grenier

announces a great new

CANDY BAR MACHINE

with

GREATER VARIETY • IMPROVED PROTECTION • INCREASED EFFICIENCY

AT LOW PRICE

* \$41.50 *

VENDS 12 VARIETIES. HAS NO CHAINS. FULLY SELECTIVE.

Delivers a fresh, immaculately clean bar of candy at the touch of a finger tip. Low cost is quickly amortized. Profits are yours months earlier. NOTHING LIKE IT ON THE MARKET! WRITE, WIRE OR PHONE FOR COMPLETE INFORMATION!!

A. H. DU GRENIER, INC.

15 HALE STREET.

HAVERHILL, MASS.

REAL BARGAIN!

USED CIGARETTE MACHINES — LOW PRICES.

MASTERS—6 COLUMNS—CHROMIUM FRONT (With Metal Stand).....\$19.50
NATIONAL 6-26 (With Enclosed Stand)..... 19.50
NATIONAL 9-30 (With Enclosed Stand)..... 19.50

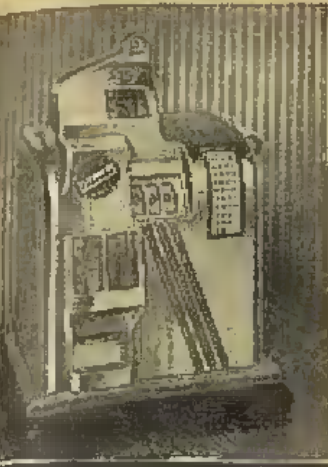
LOTS OF 10.....SINGLE — \$5.00 EXTRA

1/3 DEPOSIT. BALANCE, C. O. D.

WURLITZER, ROCK-OLA, MILLS PHONO, Perfectly Reconditioned. Low Prices. Write

BABE KAUFMAN

(CIRCLE 5-9615) 250 W. 54th St., N. Y. C.



CHROME BELL COLUMBIA

Masterpiece of a magnificent line of Columbia Bells.

The grand new Chrome Bell to command the play on every localities.

Stately in appearance, large fruit Reels, Cash or Check payout, large Jackpot, convertible on location from Wheel to Disc or Quizzes Play.

In low price will surprise you.

We also feature other types of Columbia for every type of operating needs.

GROETCHEN TOOL COMPANY
130 N. Union St. Chicago, Ill.

Torr Offers Payment Plan

CHICAGO, Aug. 24.—"Now operators may expand their routes and use part of the weekly earnings to pay for machines purchased," declares Roy Torr, Philadelphia distributor. While in Chicago Torr revealed that he is now offering a time-payment plan on bulk vendors, counter games and scales. A 10-month plan, he declared, allows the operator to pay for machines from the machine's own earnings.

"The plan has been in effect since August 1 on a trial basis," said Torr. "Results and reactions of operators since then has indicated the success of the plan and we are therefore enlarging the scope of the plan to cover the entire country."

"I believe that I am the only distributor in the country offering such a plan. Our business has increased manifold since the beginning of the plan and we look forward to an even greater activity during coming months because of our payment plan."

"With a large selection of machines to choose from and the time-payment plan we are well equipped to satisfy the needs of any operator anywhere."

"Heretofore, many operators have not been able to expand sufficiently to guarantee an equally greater income. Now, however, expansion is not so limited, terms are easily managed and operators need only collect from machines purchased under the plan to make their payments and increase their own earnings greatly."

Gottlieb Reports Biz Boom in East

CHICAGO, Aug. 24.—Swinging around on his Eastern business tour, Sol Gottlieb is meeting with sensational success among operators and distributors in that territory, it is reported.

"He's been burning up the wires every day between the East and the factory," say officials of D. Gottlieb & Co.

"Reports are coming in regularly confirming the greatest demand for Gottlieb machines that we've experienced in many years. With the new games we're putting out and the heavy orders on our regular machines, the coming months promise some great deliveries."

THE FINEST USED GAMES!
THE FAIREST CREDIT PLAN!
THE FULLEST MEASURE OF VALUE!

<p>FREE PLAY SPECIALS!</p> <p>Big Show \$37.50 Beauty 49.50 Charm 42.50 C. O. D. 22.50 Cadillac 62.50 Drum Major 67.50 Daughter 59.50 Fantasy 22.75 Jolly 44.50 Lancer 26.50 Mascot 54.50 O'Bay 37.50 Sweat Six 29.75 Triumph 29.75</p>	<p>NOVELTY GAMES</p> <p>Lot-o-Fun, Bang, Chubbie and Spottum \$9.75 Each—3 for \$27.00</p> <p>Rally Alley 29.75 Ten Strike 32.50 Arliner 14.25 Chico Nags 7.45 Lucky 19.50 Mr. Chips 21.50 Pick 'Em 19.25 Ritz 7.45 Sports 18.50 Trophy 7.45</p>	<p>STARTLING NEW CREDIT PLAN HIGHLY PRAISED BY OPS!</p> <p>Here's NATIONAL'S unique new credit plan—backed by operators as the fairest, simplest, most convenient plan ever developed by anyone anywhere. It works through your local bank. We will ship your new and used machines on a 10% down, 10% a week basis. All you have to do is send us the name of your bank with your order. Arrangements for the extension of any credit to you will be made at once—the only charge is the bank's interest, which is often as low as \$1.00 on a \$100 order.</p> <p>NATIONAL'S great plan is a wonderful opportunity for you to get more equipment—expand your route—make more money on your present capital.</p>
<p>UNUSUAL BUYS!</p> <p>Seaburg's "Chicken Sam" \$74.50 Sheepskin 59.50 Zild Dog Post Card Vendor (Anti, Motorcycle Reel product) 10.50 1,000 bag Cartoon Cards Free!</p>	<p>RECONDITIONED PHONOGRAPH BUYS:</p> <p>Seaburg Symphonon, Models A, B, D, F—\$29.75 Each</p> <p>Wurlitzer 616 with new line-up front \$89.50 Without new line-up 54.50</p>	<p>JUST 2 THINGS TO DO:</p> <p>1—Send Us Your Order With 10% Deposit.</p> <p>2—Send Us the Name of Your Bank.</p>

WRITE FOR LATEST ISSUE OF "NATIONAL'S ILLUSTRATED NEWSLETTER" PACKED WITH SCORES OF GREAT BUYS IN COIN MACHINES

NATIONAL NOVELTY COMPANY
103 MERRICK RD., MERRICK, L. I. N.Y. PHONE—FREEPORT 8326

"BEST BY TEST"

Liberty Token Payoff Bell occupies any other kind of game on cabinets of bars. Flashy Bell machine with FREE PLAY TOKEN Award or CIGARETTE SYMBOLS with CIGARETTE TOKENS, PENNY OR NICKEL PLAY. Sample \$32.50—Ten for \$275.00. GUM TENDER National at \$2.00 extra.

THE MARKEPP CO.
2225 Carnegie Ave. 1410 Central Bldg. CLEVELAND, O. CINCINNATI, O.

TRADE IN YOUR COUNTER GAMES

on

KOON RUN—Bell Shop
IMP—Liberty
Yards Bell

ZOOM—Zephyr

Write for Liberal Trade in. Offer and comparable price list of New and Used Counter Games. To Exchange, Ref. C.O.D.

RAKE
\$12.50 EACH
B. S. 22nd St. PHILA., PA.
B. S. 22nd St. PHILA., PA.

MILLS PHONOGRAPHS
CONSOLES
BELLS
TABLES

Distributors

KEYSTONE NOVELTY & MFG. CO.
1114 & Huntingdon Sts., Philadelphia, Pa.
Baltimore Office: Baltimore, Md.
115 Cathedral St.

OPERATORS, WRITE

H. C. PAYNE COMPANY
222 3rd Broadway, NASHVILLE, TENN.
See Weekly Bargain List, Most Complete Stock of New and Used Coin Machines in the South.

Bally's RAPID-FIRE MACHINE GUN WITH DASHING, DIVING U-BOAT TARGET

IMMEDIATE DELIVERY
Ohio Specialty Co.
559 S. Second St., Louisville, Ky.

COIN MACHINES

Would You Spend a Penny Postal for a Bargain List of Good Coin Machines?

1¢

THEN GET BUSY.

GENERAL COIN MACHINE CO.
227 N. 10th St., PHILADELPHIA, PA.

LIBERTY BELL
is a thrilling new counter sensation immensely popular with all of our customers.

FREE PLAY TOKENS awarded automatically on customary fruit combinations. Also with Cigarette Reels. Flashy color scheme, including the new RED-WHITE-BLUE.

Sample \$32.50 Each, ten for \$275.00, F. O. B. Factory.

VIKING SPECIALTY COMPANY 530 Golden Gate Av. San Francisco, Calif.

LIBERTY TOKEN PAYOUT BELL

Phenomenal earnings are yours wherever you operate these smart looking Liberty Bells Slot or Cigarette Reels, with optional Free Play or Cigarette Tokens. See the new "RED-WHITE-BLUE"—It's a Money.

Sample \$32.50—Ten for \$275.00.

Seiden Distributing Co.
1226-30 Broadway Albany, N. Y.

SUBSCRIBE TO THE BILLBOARD
Be Ahead of the Crowd

PROVEN
A Tremendous
Money Maker

Bally's

**RAPID-FIRE
MACHINE GUN**



If you are interested in LEGAL,
Big Money-Making Equipment,
Write, Wire or Phone for
Special Deal.

FITZGIBBONS

DISTRIBUTORS, INC.

453 W. 47th St., N. Y. Circle 6-8343

**Heavy Recorders on
Groetchen Liberty**

CHICAGO, Aug. 24.—Liberty is undoubtedly the greatest counter game available today, claim officials of the Groetchen Tool Co. "This is not our biased opinion," said a Groetchen official, "but the honest consensus of opinion of a multitude of coin machine operating firms. It is a fact attested by distributors and operators everywhere.

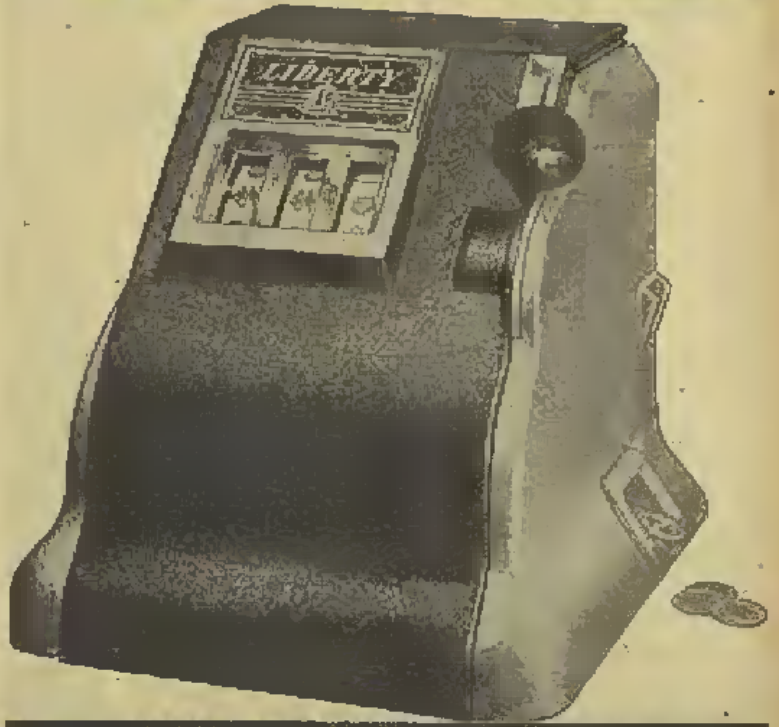
"Liberty is popular, of course, because of its money-earning ability. Its attraction lies in the fact that it awards tokens at frequent intervals, making the play more interesting and keeping players at the machine much longer than they ordinarily would play.

"According to operators, they have found that one Liberty in a location will not suffice to take care of patrons desiring to play. As high as four and five Liberty counter games have been placed in one location and all consistently make amazing returns to the operator.

"It is the consistency of profitable operation that has brought record after record on Liberty from countless operators. Groetchen's factory has been kept busy on the games continuously despite mass production methods.

"Another ace card in favor of Liberty is the dependable mechanical construction which assures continued profitable operation without loss of time for service calls. Its attractive appearance combined with its other important play-attracting features make Liberty the outstanding game in the counter-game field.

"The support of operators and distributors is not given to games underserving of their tribute. We are proud to say that Liberty has been unanimously accepted."



**Tot Keeps
Western Busy**

CHICAGO, Aug. 24.—"A few weeks ago we introduced a new machine," began Don Anderson, sales manager of Western Products, Inc. "That new machine, as all column know, was Tot. Since that time we have been working extra shifts to try to keep pace with orders for the thing.

"Column immediately recognized it as one of the best and saw possibilities for outstanding earnings. Tot, the world's simplest token payout counter machine, has since proved to these column that their judgment of its earning power, was absolutely correct. In spite of its size, or perhaps because of it, it has fast become the center of attraction on locations. It has appeal, looks, action—all the things that players like.

"We know that Tot will stand up under hard wear and will earn far more than operators expect. So great a machine is it from a construction standpoint that we're extending to all purchasers a year's guarantee. The finest token payout counter machine available, with the biggest earning record plus a guarantee for an entire year—its almost unbelievable but true."

LIBERTY TOKEN PAYOUT BELL

A new Counter bell with the familiar cherry fruit reels, paying out automatically FREE PLAY tokens on all customary combinations.

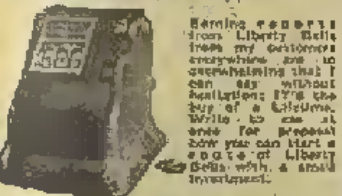
The kind of counter bell you have always hoped for, giving you tremendous profits on all locations, completely safeguarded by the certified token payout system, originated and perfected by Groetchen Master Craftsmen.

Available in straight Penny and straight Nickel Play

See Your Nearest Jobber for Immediate Delivery On Liberty.

GROETCHEN TOOL COMPANY
130 NORTH UNION STREET CHICAGO, ILLINOIS

TOKEN PAYOUT BELL



Earning records from Liberty Bells from my customers everywhere are so overwhelming that I can say without hesitation: It's the best of a lifetime. Write to me at once for proposal how you can start a score of Liberty Bells with a small investment.

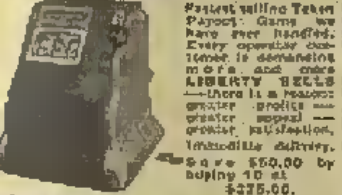
ROY TORR

447 So. 62nd St., PHILADELPHIA, PA.

**WANT TO BUY
FOR CASH**

PACE'S RACES—GOOD LUCKS—BAKER'S RACES—MILLS SQUARE BELLS—PACE'S SARATOGAS—MILLS FOUR BELLS—AND OTHER CONSOLES.
Write or Write Best Prices State Serial Numbers
3147 Laramie St., ST. LOUIS, MO. ST. LOUIS NOVELTY CO.

**LIBERTY
TOKEN PAYOUT BELL**

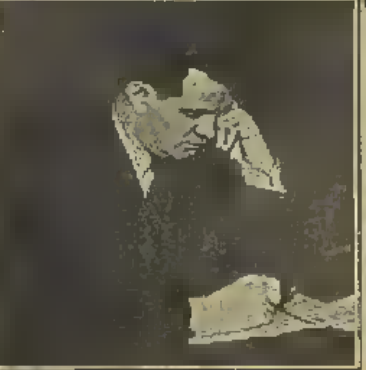


Patent Pending Token Payout Game we have now had. Every operator who has it demands more and more LIBERTY BELLS—there is a reason—greater profits—greater appeal—greater maintenance—immediate delivery. Save \$50.00 by buying 10 at \$275.00.

LEHIGH SPECIALTY CO.
100 W. 2nd & Drexel Sts., Philadelphia, Pa.

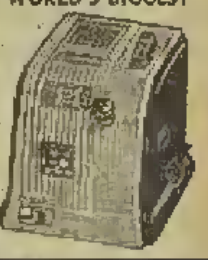


TED DUSH, head of Acme Novelty Co., Minneapolis, led his cut of the showrooms of Western Products, Inc., Chicago, with an armful of Tot's. Dush reports that a trip to Chicago was the only way he could lay his hands on enough Tot's to satisfy the demand.



**"I'LL PUT IT IN WRITING"
DAVAL'S
AMERICAN EAGLE**

IS THE WORLD'S GREATEST MONEY-MAKER AND THE WORLD'S BIGGEST BARGAIN AT 10 FOR \$275, PLUS 10 DAYS' FREE TRIAL AND 50% OF YOUR PURCHASE PRICE BACK IN 90 DAYS!!



Ted Bush—ACME NOVELTY CO.
1124 Hennepin Ave., Minneapolis, Minn.

DAVAL BUILDS AMERICA'S FINEST COUNTER GAMES

KY. SPRINGLESS SCALE CO.
516 S. 2ND ST., LOUISVILLE, KY.

KENTUCKY'S Distributor of WURLITZER PHONOGRAPHS AND COIN-OPERATED AMUSEMENT MACHINES OF LEADING MANUFACTURERS.

A large display of New and Reconditioned Novelty and Free-Play Machines on hand at all times.

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

WHY PAY
\$17.50 to \$37.50



When you can buy Shimmerdic for **\$7.50**
The fastest counter game in America
Pay for themselves the first day and every day.

HAS EVERYTHING
Speedy made. Biscuit Walnut Shell. Glass top. Rubber feet. Non-electric. No coin slot. Push-Pull operation.
New great, three-in-one interchangeable playing board with each machine.
Arcade may be changed to play for Cash, Cigarettes, Cigar, Bar Drinks or anything sold over the counter.
Table is a set of \$30.00 to \$20.00 per day in hot airport places of business or pleasure.
If your business is slow you're on your last legs! Buy now! You can use some extra cash—and still save \$7.50! Write for details and for 100 Shimmerdic today—only \$7.50.

Just say: Ship Shimmerdic **\$7.50**. Same day shipment.
Can with order, or 1/3 cash, balance C. O. D. "No Dues" Free Terms. If not more than 100 Shimmerdic simply return and full refund will be made at once.

LIBERTY MFG. CO.
Dept. B, Council Bluffs, Iowa
DISTRIBUTORS—SALESMEN
If you have \$75.00 to invest in stock, write for our amazing exclusive half price selling proposition.

Domestic Novelty In New Quarters

WASHINGTON, Aug. 24. — Domestic Novelty Co. is moving soon to 3340 M Street, N. W., according to James Koutzou, of the firm. Domestic is moving into its own building, made necessary to maintain the high standards the firm maintains as regards reconditioning of games, delivery service and accommodation of customers, it is reported.

"We will have a more modern repair shop with all of the tools necessary to recondition coin machine equipment liberally," said Koutzou. "We will also carry a complete stock of parts and supplies to facilitate quick repairing—so that operators may have quicker service."

"In addition, we are planning a quicker delivery service. Washington operators will receive delivery on the date of order, while out-of-town operators will receive equipment within a day or two, depending on the shipping distance."

"We foresee a great rise in business for this fall. Our new quarters will be admirably suited to handle increased business," concluded Koutzou.

Frank Finds Coinmen Optimistic

NASHVILLE, Tenn., Aug. 24. — Joe Frank, of Automatic Sales Co., Nashville, recently visited Los Angeles and other Coast cities for two weeks. He also visited San Francisco and Albuquerque, N. M., and on his way back to Nashville stopped over in Chicago for several days.

"It looks like the business is having its ups and downs all over the country," reports Frank. "On the whole there is a case for optimism. While I was in Los Angeles, they passed a license bill for bowling games, opening a profitable field for operation."

Frank is now back at work at his Nashville sales headquarters and reports that he is experiencing a fine run of business and that he is well prepared to meet it.

Rothstein To Wed

PHILADELPHIA, Aug. 24. — A social highlight of the new season in the industry will be marked October 13 when Bill Rothstein, local machine operator and treasurer of the Philadelphia Amusement Machine Operators' Association, makes good a long-threatened leap and takes the "love, honor and obey" vows with Esther Rosenberg. Wedding will undoubtedly be an all-industry function, considering the fact that his brother Al heads the Arco Sales Co., Izzy Rothstein, Banner Specialty Co. dealer, is his uncle, and Sam Lerner, head of Stanley Music and Amusement Co., his brother-in-law.

DIVE RIGHT IN TO BIG PROFITS AGAIN WITH



DAVAL'S AMERICAN EAGLE

10 FOR \$275
Sample \$32.50
Ball Gum Model \$2 Extra

H. G. PAYNE COMPANY
112-114 Broadway, Nashville, Tenn.

DAVAL BUILDS AMERICA'S FINEST COUNTER GAMES

STANDARD AND SPECIAL PRINTED COLLECTION BOOKS
For Billboards and All Machines
Write to
ATTY. MR. CHARLES FLEISHMANN
BALTIMORE SALES BOOK COMPANY
19 W. 42nd Street, NEW YORK CITY

umps For Sale, \$12.50 each
Liberal allowance on Peanut, Gum or Counter Machine.

O'BRIEN
9 THAMES ST., NEWPORT, R. I.

Bally's RAPID-FIRE MACHINE GUN WITH DASHING, DIVING U-BOAT TARGET



IMMEDIATE DELIVERY MINT VENDING CO.
211 N. 17th St., Birmingham, Ala.

THEY'RE ALL CHEERING DAVAL'S MARVEL!



The World's Most Popular Counter Game!

- 1c or 5c Play
- Cigarette, Reels
- Assorted Colors
- Automatic or Conceded Token Payout

10 DAYS' MONEY-BACK GUARANTEE!



10 FOR \$275
Sample \$32.50
Ball Gum Model \$2 Extra

Close-Out Sale! Chicoin's Free Play YACHT CLUB \$69.50
In Crates
PRICES CUT! WURLITZER'S P12 \$29.50
P12 412 34.50

2200 NORTH WESTERN COINMEN'S FAMOUS DOOR TO GREATER BARGAINS

FREE PLAYS

Alpine	\$24.50	Felicitas	\$64.50
Big Show	\$25.00	Old Johnny	\$25.00
Big Six	\$15.00	Power	\$4.50
Baseball		Scout	\$4.50
1500000	\$4.50	Sammy's	\$7.50
Bowling Alley		Supercharge	\$2.50
(Reduced)	\$1.50	Super Six	\$9.50
Overton	\$4.50	Triple Threat	\$7.50
Range	\$8.50	Triumph	\$8.50
Traveller	\$12.50	Variety	\$1.50

Selected PHONOGRAPH Bargains!

SEEBURG'S
MODEL A—12 Records... \$ 29.50
MODEL B—12 Records... 32.50
M-20—20 Records... 32.50
GEM (1000)—20 Records... 127.50
REX (1000)—20 Records... 32.50
FLORZA (739)—20 Rec... 154.50
CLASSIC (1000)—20 Records... 182.50

ROCKOLA'S
LUXURY LIGHTUP... \$49.50
STANDARD—20 Records... 144.50
Loyal Comet Model... 504.00

WURLITZER'S
41—1938, 24 Records... \$ 20.00
41—1938, 24 Records... 27.50
412—12 Records... 11.00
400—24 Rec., Keyboard... 151.00
500-A—1939, Rise Proof... 184.50
24 Records... 184.50
410—18 Records... 59.50
410—18 Records... 54.50

MILLS
DANCEMASTER—12 Rec \$27.00
715a Sixties—20 Rec \$2.00
1000—20 Rec—\$3.00

SEND FOR COMPLETE BARGAIN GUIDE! America's largest selection of coin controlled machines, reconditioned to operate and less than new! Terms in Deposit, Balance C. O. D.

ATLAS NOVELTY CO.
The House of Friendly Personal Service
2200 N. Western Ave., Chicago—America's Largest Distributor

LIBERTY BELL
TOKEN PAYOUT

BIGGEST HIT WE HAVE HANDLED IN YEARS

Already hundreds and hundreds of LIBERTY BELLS have been sold by the LOU WOLCHER ORGANIZATION.
It's a winner for smart appearance, mechanical dependability and record cash collections.
Payout or visibility models, Balls or Gum Venders.
Write us for prices.



ADVANCE AUTOMATIC SALES CO. | **WESTERN DISTRIBUTORS, INC.**
1021 Golden Gate Ave. | 3125 Elliot Ave., Seattle
San Francisco, Calif. | 1226 S. W. 19th Ave., Portland, Ore.
MAC SANDERS
2837 West Pico Blvd., Los Angeles, Cal.

NEWARK COINO BUYS—ALL FREE PLAYS

2 Big Six	\$13.50	3 Supercharge	\$16.50
2 Punch	\$5.50	3 Woodies	\$2.50
4 Fiddler	\$5.50	4 Big Show	\$2.50
5 C. O. D.	\$4.50	1 Six Baseball	\$3.50
2 Drum Major	\$1.50	1 Scout	\$1.50
2 Flame-Cup	\$5.50	1 Headliner	\$2.50
2 Topper	\$2.50	1 Short Shot	\$2.50
4 Thriller	\$1.50	8 Mammoth	\$4.50
1 Triple Play	\$3.50	6 Cadillac	\$5.50

WEEKLY SPECIALS
8 ROXIE \$12.00
1 SUPER SIX \$2.50
1 TRUMPET \$2.50
Bal. C. O. D. Machine 2nd and 3rd Choice.

NEWARK COINO • 107 MURRAY ST. • NEWARK, N. J.

SCORE-A-LINE

Coast to Coast—Canada to the Gulf—
Hailed the Outstanding Machine!



**ALIVE WITH WINNERS!
8 WAYS TO WIN!
TWO DOZEN WINNING
COMBINATIONS!
PLAYER COMES CLOSE
TO A WINNER IN
EVERY GAME!**

NEW High Award Roll-
overs! NEW Super-sensi-
tive Bumpers! A score of
Brand-New Features!

\$99.50

IMMEDIATE
DELIVERY

THE
NO. 1
HIT
OF THE
INDUSTRY!

D. GOTTLIEB & CO.
2736-42 N. PAULINA ST., CHICAGO

Kirk Announces Game—Air Defense

CHICAGO, Aug. 24.—Clasdo R. Kirk, head of C. R. Kirk & Co., has announced that his company's new game, Air Defense, has been ok'd for release and that production is now in full swing.

"Air Defense," said Kirk, "has been enthusiastically received in its informal previews, both among the trade and aviation fans. They have especially approved the unusual and realistic action and method of player control. These two features, together with others that make up the distinctive performance and physical appearance of Air Defense, accurately predict its immediate success.

"Aviation enthusiasts who have piloted their own planes tell me that the action of Air Defense gives them a thrill comparable to actually flying and landing a plane," advised Kirk. "It is derived from the action of the plane, which is a miniature of an actual machine and which flies around the field, diving and swooping in its flight. The unusual playing theme is as follows: around the playing field is a series of pictures of important key cities or landing fields, each with its protruding contact point. By skillful manipulation of the throttle, the player endeavors to dive the plane so that it strikes the contact and awards from 1,000 to 5,000 points on the point chart. Free games are awarded the player making the required number of points. Many other features make the game one of the finest.

"The unusual and new theme which Air Defense offers to coin game fans, plus its free game and skill appeal, has been a strong factor in the already tremendous response of the operating world," reports Kirk. "No short cuts have been taken in the construction of the game, every detail of building and of materials having been carefully checked to insure constant precision performance under the severest play."

Tony Gasparro Visits Exhibit

CHICAGO, Aug. 26.—Tony Gasparro, of Weston Distributors, Inc., Exhibit Supply Co., distributor in the Eastern territory, recently made a special trip to Chicago to arrange for still larger daily shipments of Landslide into New York.

"Exhibit's plant is a scene of busy activity day and night, turning out greater quantities of Landslide daily in an effort to keep up with the terrific demand," said Exhibit officials.

"Reports from distributors and jobbers tell the story that this surprise game of the year is a natural hit with the public and becomes a location favorite overnight," they declare.

Every Landslide shipped, say company officials, means additional games will be demanded as soon as operators check the first collections.

PROVEN A Tremendous Money Maker Bally's RAPID-FIRE MACHINE GUN



If you are interested in LEGAL,
Big Money-Making Equipment,
Write, Wire or Phone for
Special Deal.

FITZGIBBONS
DISTRIBUTORS, INC.
453 W. 47th St., N. Y. Circle 6-8343

LIBERTY TOKEN PAYOUT BELL



See the new LIBERTY BELL at the most modern distributing place in the Northwest. Full stock of all models on hand for prompt delivery. FRUIT REELS with FREE PLAY TOKENS, convertible from Penny to Nickel Play. Also with Cigarette Reels in 1c or 5c Play.

Liberal trade-in allowance on Used Games.

Mayflower Novelty Co.
2218 University Ave., St. Paul, Minn.

Fred W Werts Says:



"BUSINESS BLITZKRIEG COMING!"
There'll be action if you stock our jar games, baseball daily and weekly series, world series specials, football specials, hip and jack pot games. All Sizes.



100 PER CENT UNION MADE

GET IN STEP FOR THE RUSH TO RICHES!

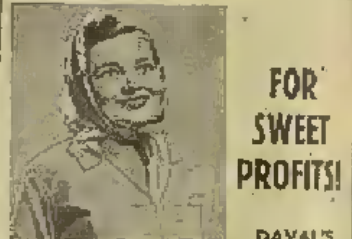
CLOSING OUT OUR FREE PLAY and NOVELTY GAMES

RACING	\$10.00	SPOTYEM	7.50
FOLLIES	30.00	YODIE	10.00
REBOUND	32.00	ONEYRON	8.00
GOTTIEB ALLEY	12.50	CHUBBIE	8.00
SUPERHANDER	20.00	VARIETY	8.00
COMMODORE	38.00	PICKERS	7.50
BIG SHOW	30.00	8TH THIRDS	7.50
4.00	10.50	STOCKS	7.50
WURLITZER	100.00		
600A'S SLUGPROOF	100.00		
600K'S KEYBOARDS, SLUGPROOF	100.00		

Brilliant Music Co. 3608 Cass Ave., Detroit, Mich.



FREDDIE FISHER, "THE OLD SCHNICKLEFRITZER" and Don Leary of Automatic Sales Co., Minneapolis, pick out Fisher's latest numbers on the Heads-Up Selector, made by the Pockard Mfg. Corp.



FOR SWEET PROFITS! DAVAL'S AMERICAN EAGLE

World's Smallest Bell with Free Play Tokens
A War and Gum Vendor.

10 for \$27500

Sample 832.60.
Bell Gum Vendor
32 EXVA.



ORDER NOW!

MONARCH COIN MACHINE CO.
1731 Belmont Ave., CHICAGO, ILL.
Cable "Mascoln"

DAVAL BUILDS AMERICA'S FINEST COUNTER GAMES

"See At First"

For Perfectly Reconditioned Free Play Games

Archie	\$10.00	Ball	\$24.50
Alphabet	13.00	Let's Fun	14.50
All Stars	10.50	Majors	10.00
Alps	8.00	Nipper	22.50
Beauty	25.00	1-2-3-4-5-6-7	20.50
Buckaroo	10.50	Pick 'Em	19.50
Big Show	22.50	Red Hat	30.00
Big Town	20.50	Shink	8.50
Central	7.50	Roll	30.50
Commadore	20.50	Spotium	8.50
Cherry	11.50	Speedy	8.50
Mr. Chief	22.00	Spott	20.00
Early Jokes	9.00	Shadepack	10.50
Father	20.00	Wrench	10.00

1731 Belmont, Belmont, G. O. D. WHITE FOR COMPLETE PRICE LIST.
ARCO SALES CO.
AL ROSENZWEIN
1034 Spring Garden St., Philadelphia, Pa.

100% MONEY-BACK guarantee

WURLITZER 500s
WITH KEYBOARDS \$159.50

WURLITZER 616
WITH LOWER ILLUMINATED GRILL 49.50

ROCKOLA STANDARDS,
1939 20 RECORD 124.50

ROCKOLA MONARCHS,
PERFECT 84.50

WATLING ROLATOPS,
10 and 25c. \$14.95
CAILLE, 5c . . . 22.50

IMP 1 & 5c. \$12.50
Six for \$67.50

One-Third Deposit With Order
GERBER & GLASS
914 DIVERSEY BLVD., CHICAGO

LIBERTY
TOKEN PAYOUT
BELL



See the new Liberty Token Payout Bell in NO—white—blue—a wonderful attraction in any location.
Our customers rave about the enormous profits which Liberty Bells turn in week after week. It's tops among Counter Bells.
\$275.00 will buy a gross of ten.
Samples \$32.50.
H. G. PAYNE CO.
312 Broadway, NASHVILLE, TENN.

MILLS FOUR BELLS
Used Only 30 Days
Guaranteed Like New
\$245.00
Sicking, Inc.
1401 Central Parkway, Cincinnati, O.

N. J. Coinmen Picnic Sept. 8

Event sponsored by A.B.T. of N. J. jobbers and employee groups

NEWARK, N. J., Aug. 28.—Sunday, September 8, is the date for the All-Industry Picnic for coin machine men in the State of New Jersey. The affair is to be sponsored by the Amusement Board of Trade of New Jersey, Inc. The association's news release failed to mention as to where the picnic will be held, but information may be obtained from Arthur Daddis, chairman of the recreation committee.

Daddis has appointed three sub-committees to assist him in organizing the All-Industry Picnic. These committees are appointed from members representing the Amusement Board of Trade of New Jersey, Inc., the Associate-Jobber members and members of Local 1112, Employees-Group. The committees are composed of the following members:

From the A. B. T. of N. J., Inc.: St Rosen, Nathan Mark, Morris Prince, Charles P. Polgar, Frank D. Russo, Harry Eddler, Robert Server, Dick Steinberg, Irving Wolfe, President Harry Fentl, General Chairman Arthur Daddis and Executive Secretary LeRoy Stadin.

From the Associate-Jobber Members group: Irving Ornstein, Jack Berger and Al Louden.

From the Employees Group, Local 1112: John Gallagher, Harry Dehr, Thomas Ryder, Danny Leone, Joe Littman, John Lober, D. Kirkpatrick and Business Manager Stewart A. Stone.

The All-Industry Picnic is a forward step by the sponsors, the A. B. T. of N. J., Inc. in their general plan to "keep the association the model of the industry," Stein, executive secretary, declared: "We need to keep our association as the model of our industry—a reputation which we already enjoy—and which we must strive to maintain."

The passage of the ordinance followed an opinion by the city attorney to the effect that pinball machines are not gambling devices as long as they do not pay off in cash. Awards are banned under the new ordinance.

Under the ordinance, a set monthly rate is prescribed for pinball machines. Automatic phonographs are assessed under one fee placed on the operator and another which is placed on the phonograph.

Games men, it is said, did not appear to dispute or affirm passage of the ordinance. Phonograph operators, however, were represented by an attorney who objected to the passage on the grounds that it took too large a share of the profit from the operator.

Passage of the ordinance has been a moot question for the past two months. Several times it has failed of passage by only one vote. In the original ordinance provisions, fees prescribed were higher. Operators appeared to object against these higher fees and passage of the ordinance was not forthcoming until the fees had been reduced somewhat. The passage of the new ordinance by the board was unanimous.



SANDY WARNER, office manager of Berl Lane's Seaboard Sales, Inc., New York, snapped in a moment of inactivity while standing in the doorway alongside a Genco game.

IF

IF IT WEIGHED 400 LBS.

If it weighed 400 lbs. and was as big as an electric refrigerator, this tiny little payout counter machine couldn't be any more automatic. The Mills Vest Pocket Bell is the first and only midget counter machine ever to be equipped with complete automatic payout. A 7-inch cube, it weighs only 17 lbs. By long odds the most widely used counter machine of any kind in the country. Mills Novelty Company, 4100 Fullerton Avenue, Chicago, Illinois.



A PROFIT WALLOP IN SPINNING WHEEL ACTION

HARLICH'S NEW SENSATIONAL BOARD WITH ACTUAL BUILT-IN MECHANICAL UNIT

Get going with "Wheel of Fortune" now! Nothing like it before. Everything a punch-board has plus SPINNING ACTION! Popular slot symbol tickets.

BIG PROFITS—FAST PLAY

No. 11319—1000 Holes. Takes In \$50.00 Average Payout \$26.03

HARLICH MFG. CO. 1413 JACKSON BLVD. CHICAGO, ILL.

FREE PLAY CLEARANCE

Chief Credits	Champion Flipper	Merry-Go-Round	\$49.50
Contact	Feiler	Book-Party	EACH
Flair	Lander	Board Run	EACH
Follow Up	Lot O'F	Short Stop	EACH
1 Hour	Topper	Religion	\$59.50
Mini Free	Triumph	One-Two-Three	EACH
Races	Super	Controllo	EACH
Spotless	Quater	Millimeter	\$37.50
Stop & Go	Roper Bits	Rolls	EACH
Altoget	The League	Columbia	EACH
Charlock	Big Year	Smokers	EACH
Exiliary	Bowling	1/2 Deposit Required	
Junior	Alley		
Enbits	Joey		
Turdie	Punch		

H. G. PAYNE COMPANY
312 BROADWAY, NASHVILLE, TENNESSEE

TO THE CANADIAN OPERATORS

We take pride in offering CRETECHEN'S two new sensations

"ZOOM"—Free Play \$49.50
"SKILL SHOT"—Now Token Payout \$52.50

Write or Wire—Be First in Your Territory. 36 "Big-Boy-Has" Pinball Vendors, \$32.50.

Take 1/2 Deposit, Balance C. O. D., F. O. B. Kingston, Ont.

CANADIAN NOVELTY COMPANY
250 BRADOT STREET, KINGSTON, ONT.

PACE PRODUCTS LEAD THE FIELD

A COIN OPERATED MACHINE FOR EVERY TYPE OF OPERATION

- FREE PLAY SARATOGA
- FREE PLAY MINT VENDER BELL SARATOGA
- Saratoga Junior
- PACES REELS
- Paces Reels Junior
- ROCKET BELLS
- CHROME BELLS
- OCTETTE
- Candy and Nut Vender
- CIG-O-MATIC
- 9 Column Cigarette Vender
- CARD-O-FORTUNE
- TICKET SCALE
- ARISTO SCALE
- MIR-O-SCALE

OPERATE PACE EQUIPMENT AND MAKE MORE MONEY

IF MACHINES NEEDED AND YOU HAVEN'T THE CASH—WRITE US. LARGE OR SMALL OPERATIONS.

Circulars—Prices on Request

PACE MFG. CO., Inc.
2903-Indiana Ave.
CHICAGO, ILL.

LIBERTY

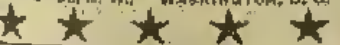
TOKEN PAYOUT BELL



We carry LIBERTY BELLS in stock for immediate delivery. Operates in U.S., D.C. and Maryland. See us for prompt shipment on all special Token Payout Coinset Bell.

Open or direct Bellset, Cherry or Cigarette Reels. Also available with Gum Vender at \$2.00 extra.

Domestic Novelty Co.
202 1/2 E. N. W., WASHINGTON, D. C.



REAL BARGAIN

Play's Track, 8-coin play console, automatic payout or Medal payout, very good condition, \$20.00. 1/3 cash with order.

HENRY NOTHDURET
MT. OLIVE, ILLINOIS

Minnesota Assn. Retains Counsel For Membership

ST. PAUL, Aug. 24.—Public Relations Committee of the Minnesota Amusement Games Association, Inc., reports that it has retained William E. G. Watson and Thomas Kuchelbacher, Minneapolis, as attorneys for the Public Relations Department.

"At any time in the future you feel that it will be necessary to have legal advice in regard to operating amusement games," the committee advised members, "we now feel we will be in a position to have this advice given to you without charge."

The committee is currently working to apprehend a group of persons who have been manipulating games in the territory covered by the association. The committee is asking co-operation of all members and suggests that the association's standing be used for information be published to location owners and others. It is reported that the manipulators have been working in Southeastern Minnesota recently.

Culp To Begin Making Bridgeball

ELKHART, Ind., Aug. 24.—J. W. Culp, president of Culp Products Co., reports that his firm will shortly begin production of a new game, Bridgeball. "It is a new legal amusement device that will soon be compelling the attention of play-conscious people everywhere," declared Culp.

The game is all mechanical and stands in a walnut veneer cabinet 33 inches high in back and 35 inches high in front, giving it a slight slant top. It is 38 inches deep from front to back and 20 inches wide.

Culp continued: "Bridgeball combines all the keen thrills of a photo-finish at the track, plus the tantalizing thrill of a basket ball rolling around the rim of the basket. It moves fast, it excites the interest, not only of players but of spectators, too. Bridgeball is the magic carpet to real earnings. It's being location tested now and will be in production very soon."

Baby Production

WILKES-BARRE, Aug. 24.—A 74-pound son was born to Mr. and Mrs. Joe Pappo in Nesbitt Memorial Hospital, Kingston, Pa., August 13. Father is a serviceman for Roth Novelty Co., distributor and operator in Wilkes-Barre, Pa.

Bally's

RAPID-FIRE MACHINE GUN WITH DASHING, DIVING U-BOAT TARGET

IMMEDIATE DELIVERY
OWL MINT MACHINE CO.
245 Columbus Ave., Boston, Mass.

More popular than ever... JENNINGS Fast Time

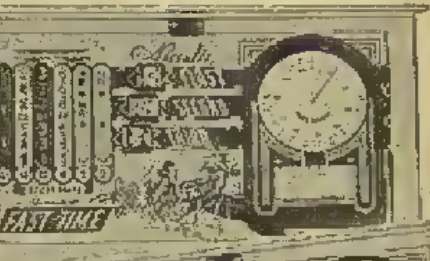


1c Or 5c Play

The number of repeat orders for Fast Time grows daily — it's still by far the most popular console in the field. It's the console built and designed for the maximum in player appeal, beauty, thrills, and trouble-free service. It has the single unit Jennings mechanism, National slug rejector, and brilliantly illuminated top with race horse symbols. . . Don't wait — Order Fast Time today.

Fast Time
With
FREE PLAY TOP
1c Or 5c Play

No payout mechanism. Awards made only in free play. Thousands now being successfully operated.



Fast Time
With
SKILL PLAY TOP
1c Or 5c Play

Automatic payout giving awards only when ball is shot into skill zone.



Try Fast Time on our liberal 14 Day Free Trial Offer.

O.D. Jennings & Company
4307 West Lake Street • Chicago, Illinois

From 10 BIG MONEY on WINGS

"NO CEILING" TO WINGS' PROFIT

A dramatically modern board. Superior's WINGS possesses all the dynamics, all the action, all the color of headline news! A 1600 Re-hole sensation, WINGS has an approximate average profit of \$37.00.

Write for details on WINGS and other sensational boards. . . . Get acquainted with "sure fire" winners.

SUPERIOR PRODUCTS

2250 PIERCE ST. CHICAGO, ILLINOIS

"SLIGHTLY USED"

Bally Street Ball	\$3.50	Children Bank	\$4.50
Bally Royal	\$39.50	Kennedy Astro-Arcade	\$24.50
A. B. T. Challenge	17.50	A. B. T. Match 5, Susanna	21.50
A. B. T. Gun Blade, Used	2.50	Kennedy Spacecharge	19.50

WANTED FOR CASH—All types of Gum, Counter Games, Patent Machines.
S AND W COIN MACHINE EXCHANGE
2416 BRAD RIVER AVE. DETROIT, MICH.



Bally

RAPID-FIRE

MACHINE GUN WITH DASHING, DIVING U-BOAT TARGET

Fastest money-maker in amusement history! Shoots 100 shots in 15 seconds! Earns up to \$100 a week! Get in on ground floor—earn big, steady profits month after month! Order RAPID-FIRE today!



ORDER NOW FOR IMMEDIATE DELIVERY

Operators! We have a deal for you that makes it easy for you to get into the steady, all-year, no-worry business of operating Bally's great RAPID-FIRE Machine-Gun. Write immediately for eye-opening details!

THE VENDING MACHINE COMPANY

205-15 FRANKLIN STREET FAYETTEVILLE, N.C. *Collectors' Choice*



JOE CALCUTT



THE MIRACLE OF COIN MACHINES

Mills Vest Pocket Bell

Completely Automatic Cash Payout
Midget With Gigantic Earning Capacity.

ONLY \$44.50

THE MARKEPP CO.


3328 CARNEGIE AVE., CLEVELAND, O.

Write for Price List Complete Mills Line,
Also List of Reconditioned
Games All Makes.

Le Vine, of Allied, Touring Midwest

CHICAGO, Aug. 24.—"On his first tour for Allied thru the Middle West Harry Le Vine is pleasantly surprising his many friends among operators and distributors in this territory at his new connection with us," says Samuel Heifetz, official of Allied Novelty Co.

"And he's more than surprising us with the number of orders he's obtained for Allied machines. Le Vine reports that his visits to common men meeting with tremendous enthusiasm—and the orders flowing in every day confirm his statement. With the new supply of machines and our growing service business, we look forward to a great season for everyone concerned."



LIBERTY BELL

Bears our personal endorsement as the greatest Token Payout Bell ever offered to operators.

Precision built by Grotzchen is your guarantee for perfect mechanical performance at all times. Beautifully styled—in a full range of attractive colors.

Cherry Fruit Reds or Cigarette Reds, with FREE PLAY or Cigarette Tokens, Gum Vender for difficult territories only \$2.00 extra.

Price \$32.50, Ten for \$275.00—Rush Your Order

MOSELEY VENDING MACHINE EXCHANGE

60 BROAD STREET, RICHMOND, VA.

SUMMER SPECIALS!


FREE PLAYS	
Paradise \$14.95	4-5-8 ... \$24.50
Chubby ... 19.50	Junior ... 32.50
Twinkle ... 24.50	Wanna Ball ... 34.50
Flash ... 24.50	Erie ... 35.50
Spitfire ... 24.50	Earl Rogers ... 37.50
Dandy ... 24.50	Alley ... 37.50
Hi-Lite ... 24.50	Bally Alley ... 39.50
Ring ... 24.50	Ed's Lanes ... 42.50
Davy Jones ... 24.50	Falsh ... 44.50
	On Jabony ... 74.50

PHOTOGRAPHS	
SEBORG:	ROCKOLA:
Pet ... 25.00	Rockola ... \$129.50
Gen ... 25.00	Deluxe ... 145.00
Regal ... 29.00	Rockola 1B ... 22.50
Orbit ... 29.00	Rockola 1C ... 22.50
Pizza ... 29.00	WURLITZER:
Majesty ... 29.50	R-12 ... 22.50
Dorsey ... 29.50	4-12 ... 24.50
Grande ... 29.50	Walt ... 145.00
Wagon ... 29.50	
Gallop ... 29.50	

175 DUPONT, BILKIN & CO. O.
WRITE FOR NEW PRICE LIST!

MILWAUKEE
COIN MACHINE CO.

1455 W. Field St. La. Ave.
MILWAUKEE, WISCONSIN



IMP

\$12.50

6161 567.50

MOST SUCCESSFUL GUM VENDER IN A DECADE.
Oscarite or Cherry Reds.

Biggest Stock in South—We Ship Same Day.
Send Your Trial Order.

H. C. PAYNE CO. 312 Broadway
NASHVILLE, TENN.

Fitzgibbons Deal Arouses Enthusiasm

NEW YORK, Aug. 24.—Jack Fitzgibbons, of John A. Fitzgibbons, Inc., reports one of the greatest displays of response to a special deal he is offering Eastern operators on Rapid-Fire machine gun.

"The operators are flocking in to sign on the dotted line for quantities of Rapid-Fire," says Fitzgibbons. "It's been proved a really phenomenal money-maker and my special deal makes it an absolute must for wide-awake operators. I hardly get a chance to breathe these days with everyone awaking on rush deliveries. We're shipping big quantities of Rapid-Fire all over the East and the rush has only begun."

Slug-Happy

WALEN, England, Aug. 24.—That someone in Wales incidentally reversed the bad habit of pinching slugs and had coins in coin machines was disclosed when the owner of a machine operated here sent a rare half-sovereign, normally worth about 5s. to a London firm and requested a "genuine" shilling, worth about 12 cents, in return.

GET OUT FROM BEHIND the 8 ball!

POOL BOWLING

100% LEGAL

See Your Distributor \$99.50
or Write Direct!

POOL BOWLING MFG. CO. CORP. STEGER, ILL.
Chicago Phone 661-3300 2760 S. Halsted St. Factory

ALLIED BARGAINS
FREE-PLAY GAMES

1014 2-3-0	\$44.50	Scout	\$14.00
1014 2-3-0	\$44.50	By-the-Bay	\$2.00
1014 2-3-0	\$44.50	Donquet	\$2.00
1014 2-3-0	\$44.50	Wagon	\$2.00
1014 2-3-0	\$44.50	High Time	\$2.00
1014 2-3-0	\$44.50	Big Six	\$2.00
1014 2-3-0	\$44.50	Conical	\$2.00
1014 2-3-0	\$44.50	Flower	\$2.00
1014 2-3-0	\$44.50	Cherry	\$2.00
1014 2-3-0	\$44.50	Triple Threat	\$2.00
1014 2-3-0	\$44.50	Senium	\$2.00

WESTERN BASEBALL FREE PLAY AND PAYOUT COMBINATION, LATE MODEL \$104.00

AUTOMATIC PAYTABLES

Gold Medal	\$42.50
Steel Plate	\$3.50
Mercury	\$4.00
Gold Medal	\$4.50
Mercury	\$4.50
Gold Medal	\$4.50
Mercury	\$4.50

PHONOGRAPHS

Wurlitzer 500	\$107.00
Wurlitzer 24 Illuminated	\$71.00
Wurlitzer 45-Deceptor Model	\$71.00
Wurlitzer 118	\$44.00
Wurlitzer 212	\$71.00
Wurlitzer 1930 Deceptor	\$49.00
Wurlitzer 2100-20 Flood	\$46.00
Wurlitzer 2100-20 Flood	\$46.00

LEGAL EQUIPMENT

Legal 200 (Seaburg)	\$2.50
Legal 200 (Seaburg)	\$2.50
Legal 200 (Seaburg)	\$2.50
Legal 200 (Seaburg)	\$2.50
Legal 200 (Seaburg)	\$2.50

Allied NOVELTY COMPANY
Federal Capital 4747
3120 W. Fullerton Ave. CHICAGO

REMOVAL SALE
FREE PLAY GAMES

1014 2-3-0	\$44.50	Scout	\$14.00
1014 2-3-0	\$44.50	By-the-Bay	\$2.00
1014 2-3-0	\$44.50	Donquet	\$2.00
1014 2-3-0	\$44.50	Wagon	\$2.00
1014 2-3-0	\$44.50	High Time	\$2.00
1014 2-3-0	\$44.50	Big Six	\$2.00
1014 2-3-0	\$44.50	Conical	\$2.00
1014 2-3-0	\$44.50	Flower	\$2.00
1014 2-3-0	\$44.50	Cherry	\$2.00
1014 2-3-0	\$44.50	Triple Threat	\$2.00
1014 2-3-0	\$44.50	Senium	\$2.00

Atlas Boasts New Renovation Set-Up

CHICAGO, Aug. 24. — "Continuous progress in the field of reconditioning used machines has brought the Atlas Novelty Co. to the point where it now has two complete shops for the purpose of rebuilding used equipment," reports Harold Schwartz, of the firm.

"We have found that in order to turn out perfectly reconditioned machines," he continued, "a mechanic skilled in repairing and adjusting the mechanical sections of games and other types of coin machines must spend all of his time doing just that one job. Separate departments with their own skilled workmen handle the reconditioning of renovated equipment. Men who do this reconditioning are not mechanics, they are skilled in cabinet making and painting. Atlas does not let this suffice as a requirement for a refinisher. He must also have that 'artistic touch' that lends distinction to the finished product.

"Therefore Atlas has two complete departments, a modern refitting room and an expert repair shop, both staffed by experts in their own lines. Thus Atlas is able to provide operators with machines which satisfy every desire. They are the perfectly reconditioned machines."

Jennings Busy With Fast Time

CHICAGO, Aug. 24. — Jerry Hasey, sales director of C. D. Jennings Co., Chicago, reports that orders on Fast Time, square ball console, in both free-play and skill-play models, are still coming in strong.

"While we are getting many new orders for Fast Time, the ones I really like are those from the fellows who have already operated Fast Time and found it one of the most profitable and smoothest operating machines that they have ever owned.


"Fast Time has the appeal that players can't resist, and once they start they can't quit." The flash of the lights, the bright colors and the suspense of Fast Time makes it one of the most unusual machines ever designed. Another reason Fast Time has proved so popular with operators is because of the precision operation that keeps service calls at a minimum.

"The fact that free-play Fast Time awards free games makes it an ideal machine for almost all novelty territories. The skill top model of Fast Time is exceptionally popular in territories where this type of equipment is permitted.

JUST OUT

Sprayed Silver

The sprayed silver Empress is just out, a brand-new finish, the exclusive property of Mills Novelty Company. This flashy, theatrical model will cause many an upset in your territory once you show it around. See your Mills distributor at once and examine it right on his floor! Mills Novelty Company, 4100 Fullerton Ave., Chicago, Ill.



LIBERTY BELL

AMERICA'S GREATEST
Guaranteed 100% by Groetchen and GERBER & GLASS
914 DIVERSEY BLVD. CHICAGO

Special This Week Triumphs, \$19.50 Each

Also hundreds of other reconditioned free games at \$19.50 each.

Always the first with the latest games out.

Write for Complete List
1937 Wurlitzer Counter Models at \$79.50 ea.

LEHIGH SPECIALTY CO.
2d and Green, Philadelphia, Pa.

PROVEN A Tremendous Money Maker

Bally's RAPID-FIRE MACHINE GUN



If you are interested in LEGAL, Big Money-Making Equipment, Write, Wire or Phone for Special Deal.

FITZGIBBONS DISTRIBUTORS, INC.
453 W. 47th St., N. Y. Circle 6-8343

OPERATORS In Closed Territory

Sell us your late used Novelty Games and take for cash. Operators in open territory. Write us for prices on new and used Novelty Games, Slots and Counter Machines.

HOWARD SALES CO.
121 South 18th Street, Omaha, Nebraska

SPECIALS

1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50
1014 2-3-0	\$44.50

ATLAS VENDING CO.
410 N. Wood St., ELIZABETH, N. J.

ATTENTION! OPERATORS

USED AUTOMATIC GAMES
Lady Luck, Turn Chances, All Paces, Starco, Baroque, Golden Wheel, Dancers, Flicker, Precise, W. Haggis, Racing Form, Kentucky Derby, Flying High—The above lot \$5.00 each.

NEW COUNTER GAMES
Liberty Bell—Write for Price
American Kwik—Write for Price
Vest Pocket Bill—Write for Price

USED NOVELTY GAMES
Hootenanny, Bowling, Will, Apple Derby, Dennis, Double Ball, Baby Reverse and Batters Up—The above lot \$5.00 each.

USED COUNTER GAMES
Ginger, Red Hot, Dress Packer, Tally, S. Venger, Pop Shell, Deception (Rear Payoff)—The above lot \$5.00 each.

PHONOGRAPHS
P-12 WURLITZER \$22.50
452 WURLITZER \$22.50
400 WURLITZER \$22.50
Write for prices on BLUE FRONT, BELONS and CHERRY BELLS
ALL USED MACHINES ARE OFFERED SUBJECT TO TRIM SALE
TERMS: 1/3 DEPOSIT, BALANCE C. O. D.

ROANOKE VENDING MACHINE EXCHANGE, INC.
520 Center Avenue, N. W., ROANOKE, VIRGINIA

IF YOU WANT BARGAINS—WRITE, WIRE OR PHONE

USED GAMES	Each	USED GAMES	Each	PAYOUTS	Each
Big Lashie	\$37.00	Wagon	\$22.50	Mills 200	\$5.00
Palms	\$35.00	Keener's Book Game	\$5.00	Mills Junior	\$19.00
Wings	\$40.00	Lucky	\$2.00	Mills Spinning Red, 7, 8, 12, 20, 30	\$20.00
Four-Three-5	\$4.00	Bally Triumph	\$2.00		
Big Johnny	\$4.00	Golden Book Game	\$4.00	NEW GAMES	
3 Gold Coins	\$4.00	Golden Book Game	\$4.00	Bally Lead Off	Write for Price
Flagship	\$4.00	Bally Beauty	\$4.00	Love Star	Write for Price
Power House	\$4.00	Bally Glamour	\$4.00	Polo	Write for Price
1014 2-3-0	\$44.50				

WILLIAMSPORT AMUSEMENT COMPANY
321-33 HEBURN STREET (Open 24 Hours) WILLIAMSPORT, PA.

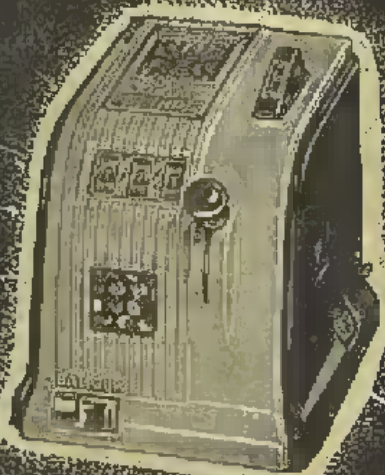
COME AND GET IT!



DAVAL'S

AMERICAN EAGLE

WORLD'S SMALLEST BELL WITH FREE PLAY TOKEN AWARD and GUM VENDOR



WORLD'S GREATEST MONEY-MAKER!

DAVAL LIVE-WIRE DISTRIBUTORS OFFER YOU
10 FOR ONLY \$275
SAMPLE \$32.50—BALL GUM Model \$2 Extra

10 DAYS' FREE TRIAL

50% OF YOUR PURCHASE
PRICE BACK IN 90 DAYS!

DAVAL, 2043 CARROLL AVE., CHICAGO
BRANCH OFFICE - MAC MOHR - 2916 W. PICO BLVD - LOS ANGELES, CAL.

Assn. Heads Study Trends

Visiting all of United States gathering data on operating conditions

NEWARK, N. J., Aug. 24.—Three members of the Amusement Board of Trade of New Jersey, Inc., have begun a trip to study operating conditions throughout the country, the association reports.

Dick Steinberg has left for a trip to the West Coast to study Pacific Coast operations. He will meet with officials of trade associations.

In addition, he will call on manufacturers, distributors and jobbers in the several stop-over cities along the route. The trip is being made in the interest of the association and will be made by plane, supplemented by auto travel along the Coast.

Charles P. Poignar, another member of the board of governors, is making a trip to the Midwest and South for the same reasons. Poignar has already completed a number of short trips within the State on his fishing expeditions and has much to report concerning the trials and tribulations of vending operators as well as fishermen.

Executive secretary LeRoy Stein is leaving for a trip through upper New York and the New England States, where he will call upon the managers of the many trade associations.

Stein will renew acquaintances in the cigaret and music fields, as well as make

new ones in the games branch of industry.

These three members will return their duties about Labor Day in 1941 for the next regular fall meeting of a board of governors, to be held on Tuesday, September 3.

The fall meeting is the preliminary to the first regular meeting of the association, scheduled for Thursday, September 12.

Several plans yet untried in the amusement field will be proposed. "The plans have been successful in other districts and should prove of great value in ours," said Manager Stein.

Baker To Open Branch in East

CHICAGO, Aug. 24.—Baker Novel Co., Chicago, announces it has completed arrangements for opening a factory branch in New York to handle the increasing business in the Eastern territory. H. L. Baker, president, states that the opening of the New York office in the beginning of a program to place an office in each section of the country so that the firm can work closer to its contributors and render quick and efficient service to users of Baker products.

"Our complete line of merchandise will be carried in stock, together with replacement parts and supplies, as a separate factory-trained mechanic will be on hand to take care of the customers' mechanical problems," says Baker.

Henry Hopps, vice-president of the company, will install the office and manage it until other arrangements can be completed.

MAIL ORDER BUSINESS IS BASED ON CONFIDENCE

AND we've built our business on confidence. The confidence we have in you to recognize the finest type of reconditioned bargain. The confidence we have in you as we over the period of years you have dealt with us because we have always given you the finest, the latest and the best machines at the most reasonable prices. Buy from us by mail—and buy with complete confidence. Confidence in the fact that the machine you will receive will be a guaranteed perfectly rebuilt machine fit for any location and will earn you profits for a long time to come. If the machines you need aren't listed here write us immediately for our quotation. Better still, make it your business to get on our mailing list TODAY!



BUY THESE FREE PLAY GAMES WITH CONFIDENCE!

GOLD CUP	564.50	ROXY	\$35.00
YACHT CLUB	57.00	SCORE CHAMP	35.00
SCORE CHAMP	33.00	MASCOT	41.50
KICK-A-BALL	13.50	PUNCH	27.50
TRIUMPH	26.00	DRUM MAJOR	52.50
SUPER SIX	29.50	FOLLIES	26.50
RED HOT	26.00	BIG SIX	14.50
FANTASY	14.50		
FLACSHIP	17.00		
THRILLER	32.50		
BIG SHOW	34.50		
O'DONNHY	65.50		
O'BOY	34.50		
CUN CLUB	16.00		
SCOOP	26.00		
SHORT STOP	48.50		

WRITE FOR PRICES ON
BALLY ALLEY
EYONS 1939 TEN STRIKE
SKEE-BALL-ETTE

1/3 Deposit With Order, Balance Shipped C. O. D.

GEORGE PONSER CO.

519 WEST 47TH ST.
NEW YORK CITY

11-15 E. RUNYON ST.
NEWARK, N. J.



Tremendous profits assured with "certified token payout" on new LIBERTY BELL FREE PLAY Tokens on Bell combinations, CIGARETTE Tokens on CIGARETTE Reels, Penny or Nickel Play.

Contact us for immediate delivery in the East—we carry factory stock on hand to serve you at once.

AUTOMATIC COIN MACHINE CORPORATION

338 Chestnut Street

Springfield, Mass.

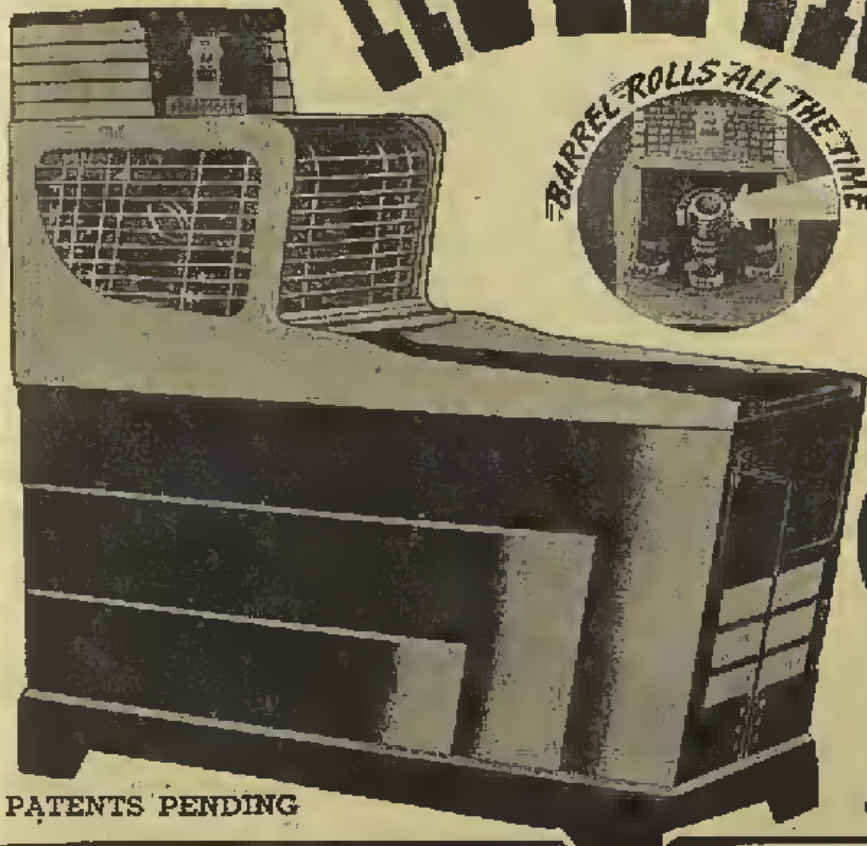
AMERICA'S GREATEST!

ROLL IN THE BARREL

10 WEEKS . . . AND
GOING STRONGER
ALL THE TIME



IT'S
LEGAL



PATENTS PENDING

ORDER NOW!

MODERN VENDING CO.

656 BROADWAY, NEW YORK
822 5th St., MIAMI BEACH, FLA.

Regional Distributors for
Maine, N. H., Vermont, Mass., R. I.,
Conn., N. Y., N. J., Pennsylvania, Dela-
ware, Maryland, Dist. of Columbia, Vir-
ginia, W. Va., N. C., S. C., Florida.

GERBER & GLASS

914 DIVERSEY BLVD.,
CHICAGO, ILL.

Regional Distributors for
Alabama, Illinois, Indiana, Iowa, Kansas,
Kentucky, Michigan, Minnesota, Mis-
souri, Nebraska, North Dakota, Ohio,
South Dakota, Wisconsin.

ELECTRO-BALL CO.

1200 Camp St., DALLAS, TEX.
1706 Fannin St., HOUSTON, TEX.
680 Union St., MEMPHIS, TENN.

Regional Distributors for
Arkansas, Georgia, Louisiana, Mississippi,
Oklahoma, Tennessee, Texas.

ADVANCE AUTOMATIC SALES COMPANY

1021 GOLDEN GATE AVE.,
SAN FRANCISCO, CALIF.

Regional Distributors for
Arizona, California, Colorado, Idaho,
Montana, Nevada, New Mexico, Oregon,
Utah, Washington, Wyoming.

MANUFACTURED BY O. D. JENNINGS & CO. CHICAGO, ILLINOIS

BIGGEST HIT THIS YEAR!

AMERICAN EAGLE



O'BRIEN

89 TRAMES ST.
NEWPORT, R. I.

Special Trade-In Allowance
on Your Used O'Brien
Games

Also Cash-in-hand & Parcel Post, \$32.00 ea.

San Francisco To Get New Pinball, Phono Ordinance

To become effective, final passage must be voted before September 2

SAN FRANCISCO, Aug. 24.—San Francisco's Board of Supervisors have finally given first passage to the much-discussed ordinance on pinball games and automatic phonographs. Action came August 19, just six days before the deadline of August 25. This deadline was established as the latest possible date the measure could be passed if it was to be figured into San Francisco's estimated tax revenues for coming months. Second and final passage of the pinball section of the ordinance, required to make it law, must now take place before September 2. The phonograph section, if signed immediately by the mayor, can become effective August 29.

To Lower Tax Rate

The ordinance and license fees were enacted, it was indicated, to help lower the record-breaking tax fee to be imposed on citizens of this city. Despite passage before the so-called deadline, revenue officials said that they could not include it in the estimated revenues.

The tax on games and phonographs is expected to raise approximately \$100,000 annually, according to a recent survey, which revealed that the following machines are in operation in San Francisco: 3,253 pinball games, 129 diggers, 1,291 phonographs and 317 miscellaneous devices.

The board took no action on merchandising machines because of a city charter provision which prohibits a tax on sellers of merchandise at a fixed place of business. The council hinted, however, that the machines might be assessed for regulation and inspection rather than by licensing.

Standard and Special Printed COLLECTION BOOKS

For Every Collector
Write to
RILEY M. CHAS. FLEISCHMAN
BALTIMORE SALES BOOK COMPANY
120 W. 42nd St. NEW YORK CITY

**SCENIC VIEWING
TELESCOPES**

Don't overlook the beauty of nature. An eye for the eye. They are portable telescopes available in your territory.

Write:
1322 Lee Ave.,
Long Beach, Calif.

McGUIRE CO.

GUY NOEL
Says—
"I'd Like To Tell You About a Real Money-Maker"

BINGO
A 1000 Coupon Game That is One of Today's Finest Repeating Deals. Write Me for Complete Information.

SOLE MANUFACTURER OF 1000 UNION-MADE GAMES WITH ALLIED UNION LABEL.
Manufacturers of the Lesser Variety Line of Bait Cards, Jay Games, Working Derby Games, Baseball Derby and Whiffy Series, Tin and Jack Pot Games.

WRITE US YOUR REQUIREMENTS.
GAY GAMES, INC.
Dept. B0-4, MUNCIE, INDIANA



LANDSLIDE

continues to be the
BIG SURPRISE GAME
of the Year!

HUNDREDS OF OPERATORS report
"The **INSTANT SUCCESS**
of this **GREAT WINNER**
has never been equaled"

FREE PLAY

10450

CONVERTIBLE

EXHIBIT SUPPLY CO. • 4222 W. LAKE STREET • CHICAGO

STOP CHEATERS

New . . . Guaranteed

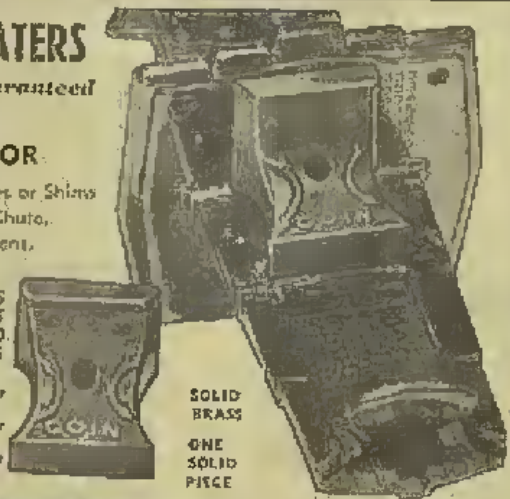
SHIM PROTECTOR

Prevents Use of Wires or Shims
Through Coin Chute,
Instant Shipment.

Prices:

- Sample \$1.25
- Lots of 1095
- Lots of 2580
- 100 or more75

5 Minutes to Attach.
Impossible to Crack or
Break.
Full Amount With Order
of 10 or Less.
1/2 Deposit With Larger
Orders.



SOLID BRASS
ONE SOLID
PIECE

UNITED AMUSEMENT CO., 3410-12 MAIN ST. KANSAS CITY, MO.

Joe Calcutt Applauds Gun

PAYETTEVILLE, N. C., Aug. 24.—Joe Calcutt, head of the Vending Machine Co., enthusiastically terms the Rapid-Fire machine gun "a meat-flicker machine that's a sure bet for big, quick money now and—more important—steady profits all year round."

"Right now with present conditions and the defense-minded attitude on the part of the great majority of people very hot," continued Calcutt, "Rapid-Fire is the perfect outlet for their emotions, as well as being a real means of machine-gun practice every day. Its clever appeal is one that will hold a player endlessly, not for just three or four days, but day after day, week after week."

"I sincerely expect it to become as familiar in locations throughout the country as chewing gum display racks. Everyone is military-minded, and Rapid-Fire catches in phenomenally on that interest. It has the most thrilling kind of action I've ever seen in a coin-operated gun."

Keystone Branch In Philadelphia

BALTIMORE, Aug. 24. — Keystone Novelty and Mfg. Co., coin machine distributors of Philadelphia, have opened a distributing branch at 515 Cathedral street here. The firm will operate under the name of Keystone Novelty Co.

The new branch will serve as distributor for a full line of phonographs, games, cigaret vending and other coin-operated devices, covering the State of Maryland and the District of Columbia.

William J. Clair, who has been associated in a sales capacity with the Philadelphia headquarters, has been appointed manager of the Baltimore branch, according to William Heitzeger, who heads the main office in Philadelphia.

Baltimore quarters has large display windows permitting effective displays.

PRICES SLASHED! On Remodeling Parts for Wurlitzer 616 and 412

WURLITZER 616
Complete Sets of Marbled
Parts for remodeling . . . \$20.00
Complete Sets of Plastic
Parts for remodeling . . . 20.00
(This includes price of Domo,
which is included in order.)

WURLITZER 412
Complete Sets of Plastic
Parts for remodeling . . . \$12.00
(Domo for 412, the same as
used on 616; round domo is
\$5.00 extra.)

WURLITZER 24
Complete Set of Parts for
remodeling \$25.00

WE ARE REMODELING OLD WURLITZER-24s WITH NEW 3/4" THICK MARBLITE

PHONOS FOR SALE

"While for Prices and New Models
How To Do Your Own Remodeling"

COMMONWEALTH
533 W. 34th St. NEW YORK CITY
BR-9-0074 LO-3-6230

GOING GREAT!

DAVAL'S
**AMERICAN
EAGLE**

10 FOR \$275

M. Z. VENDING & SALES, INC.
America's Largest Distributor
103 W. 10th St. OMAHA, NEB.



LIBERTY TOKEN PAYOUT BELL

Best Buy for your Dollar when you buy LIBERTY TOKEN PAYOUT BELL. Engaged and bells by the people who know what you get extra display appeal, extra mechanical performance and extra big profits when you buy LIBERTY BELL, FRUIT OR CIGARETTE REELS, BELL OR GUM VENDER. IMMEDIATE DELIVERY FOR ALL EASTERN OPERATORS.

SAMPLE \$32.50—10 FOR \$275.00

KEYSTONE NOVELTY COMPANY

20TH AND HURTINGDON STS. PHILADELPHIA, PENNA.

The hit of the Year
Double Feature

5c or 10c Play
Big extra Double Feature awards

- Plenty of Ways to Win
- Special Awards
- Extra Awards
- Double Feature Awards
- High Score
- Lights Out

DON'T FAIL TO SEE IT!

\$10450

BY **STONER**



Evans Novelty Offers Peace-Time

CHICAGO, Aug. 24.—Remember the Three Men on a Horse story about a fellow who could dope out the races only when he was riding on a bus, because that was the only place his brain would work? asks Jack Dahlstrom, of the Evans Novelty Co., Chicago. "Well, we've got ahead of those persons in our office—Jack Bazelon, president of the company. "Recently he was riding on a street car, a favorite habit of his because of the amazing things his brain conceals. On this particular day the street car was stopped by a parade of cheering patriotic Americans. After the parade had passed Bazelon was softly humming God Bless America when his great idea hit him. "Arriving at the office, he went into a huddle with all of us and, behold, there emerged the Peace-Time electric patriotic clock. Bazelon claims that this new item will be the greatest premium in years. "In fact," concluded Dahlstrom, "I think so well of it that I am going down to the car barns to see if I can't pick up a good second-hand street car to be used as Jack Bazelon's office. If he can think up ideas for items like the Peace-Time on the trains it will be worth it." Think I'll put my offices in it too."

Casmus Reports Big Game Sales

BIRMINGHAM, Ala., Aug. 24.—Returning from a trip thruout the State, Charlie Casmus, of Mint Vending Co., reports heavy sales on Rapid-Fire machine guns. "Wherever I went," said Casmus, "I found operators intensely interested. "The defense atmosphere in America at present has a lot to do with this. But even more important are the reports coming in on Rapid-Fire earnings. It's hard to believe that a machine of this type has such a large earning power, but the fact remains that Rapid-Fire is doing exactly that. As a result operators are rushing to get Rapid-Fire on location, and delivery is the big problem right now."

HERE ARE THE BEST FREE PLAY BUYS!

THIS WEEK'S SPECIALS		C. O. D.	
Super 8	\$27.00	Happy Mascot	\$25.00
Timbers	12.00	Happy Beauty	45.00
		Happy Champion	14.00
		1/3 Deposit With Order, Balance C. O. D.	

BUDIN'S, INC. 174 SO. PORTLAND AVE., BROOKLYN, N. Y. Telephone NE 8-3700
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Whitney 500's with Keyboard	150.00
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Rock-Ola Standard, 20 Hrs.	125.00
Rock-Ola Standard, 20 Hrs. with 1000	125.00
Rock-Ola Standard, 20 Hrs. with 1000	125.00
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Rock-Ola Standard, 18 Hrs.	120.00
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Cashless	\$85.00	Golden Gate	10.00
Manly	40.00	Topsey	10.00
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Big Show	25.00	Parade	10.00
Big Show	25.00	Parade	10.00
Big Show	25.00	Parade	10.00
Big Show	25.00	Parade	10.00
Big Show	25.00	Parade	10.00
Big Show	25.00	Parade	10.00

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Rock-Ola	\$75.00
Whitney	60.00
Manly	47.00
Rock-Ola	24.00

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Rock-Ola	\$100.00
Whitney	80.00
Manly	60.00
Rock-Ola	40.00
Whitney	30.00
Manly	20.00
Rock-Ola	10.00

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Whitney 500's	150.00	Whitney 500's	150.00
Whitney 500's	150.00	Whitney 500's	150.00
Whitney 500's	150.00	Whitney 500's	150.00
Whitney 500's	150.00	Whitney 500's	150.00
Whitney 500's	150.00	Whitney 500's	150.00
Whitney 500's	150.00	Whitney 500's	150.00
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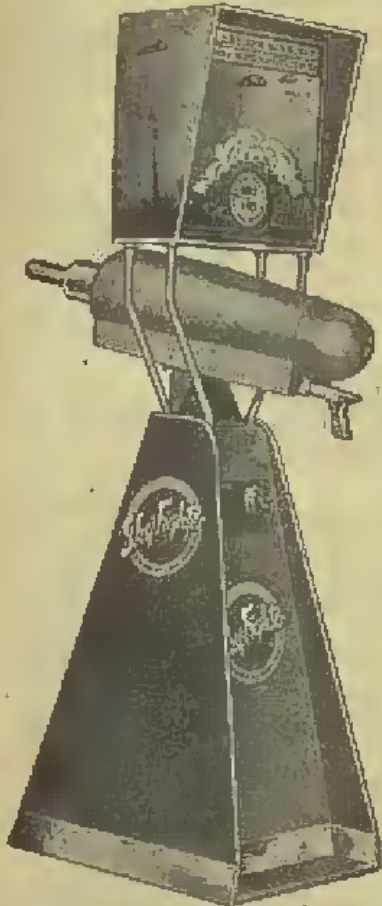
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SKY FIGHTER

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STANDS OUT AS THE ANTI-AIRCRAFT MACHINE GUN THAT STANDS UP!

There's no doubt of it now—Mutoscope's SKY FIGHTER has proven that it makes BIG money keeps on making money steadily for many months in the same location . . . and is SO STAUNCHLY AND CAREFULLY BUILT THAT IT GIVES LASTING SERVICE! With all of its undeniable advantages, SKY FIGHTER stands out as the anti-aircraft machine gun that stands up in PROFITS as well as PERFORMANCE!

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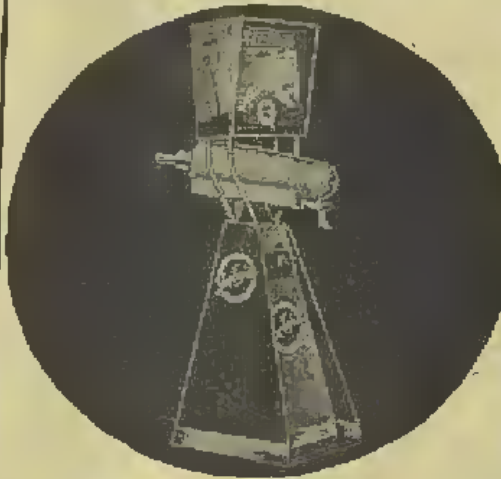
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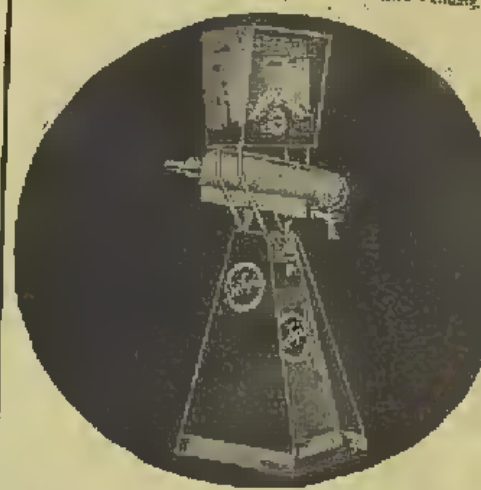
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EASY TO PLACE—GETS THE CREAM OF LOCATIONS!

SKY FIGHTER can be placed flush against the wall! Requires no special set up—doesn't interfere with traffic in a location . . . because it's all one compact portable unit. **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire, phone your order immediately to:

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REALISTIC SCENES AND SOUND EFFECTS NEVER BEFORE USED!

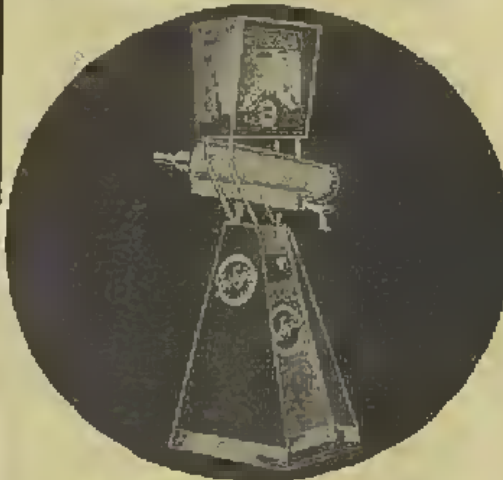
R-rat-a-tat-tat—the machine gun spits split-second charges at zooming enemy planes! A-hill—and in plane screeches into a breath-taking, flaming, tailspin! SKY FIGHTER is a super thriller—the nearest thing to the real action of an anti-aircraft gun! You can't resist it! **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire, phone your order to:

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SKY FIGHTER SKY FIGHTER

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TROUBLE-FREE OPERATION . . . PROVEN!

SKY FIGHTER is built as carefully as a fine car—gives the most perfect performance. Proof of this fact is in the solid season of trouble-free operation of SKY FIGHTERS at the New York World's Fair—where 41 machines are kept going sixteen hours a day. **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire or phone your order immediately to:

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MAKE MONEY FOR MONTHS ON THE SAME LOCATIONS!

Many operators tell us in bona fide reports that SKY FIGHTERS are maintaining their appeal month after month ON THE SAME LOCATIONS! That shows why SKY FIGHTERS stand out as the machines that stand up! It's an investment that pays and pays and pays. **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire or phone your order immediately to:

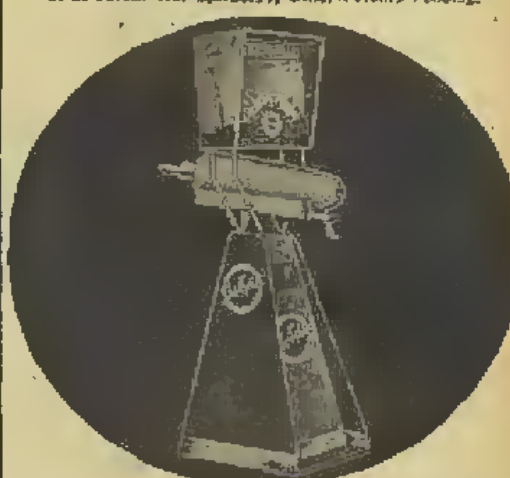
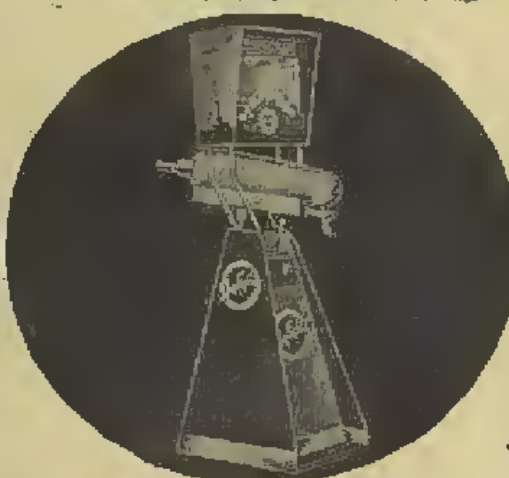
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SKY FIGHTER SKY FIGHTER SKY FIGHTER

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BUILT TO LAST—LIFETIME CONSTRUCTION!

There's nothing "thrown together" about the construction of SKY FIGHTER. Every part in SKY FIGHTER was built for SKY FIGHTER—and the advantage of this solid, superior way of manufacturing shows itself in EXTRA PROFITS FOR THE OPERATOR... all the way through. Get a battery of these high-powered moneymakers and you're set for long, long time! Hundreds of operators will vouch for this. Sold on finance. Write, wire or phone your order immediately to:

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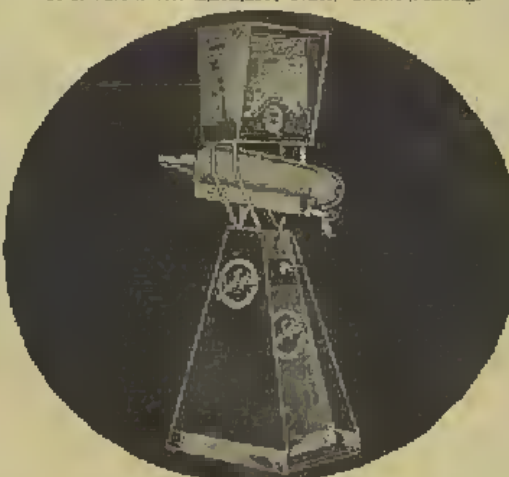
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SKY FIGHTER SKY FIGHTER SKY FIGHTER

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SAME FLOOR SPACE AS PIN GAME!

SKY FIGHTER requires only 23"x30" of floor space for the entire unit—which is no more floor space than a pin game! This makes SKY FIGHTER much easier to place—makes the cream of locations easier to get. **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire or phone your order immediately to:

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SQUARE AMUSEMENTS OF ALBANY
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300 THRILLING SHOTS IN 30 SECONDS!

Imagine, if you can, the heart-stopping thrills of 300 shots IN ONLY 30 SECONDS. That's ACTION, with a capital "A"... and that's what makes SKY FIGHTER one of the greatest repeat play getters the industry has ever seen. It's a fact that YOU CAN **MAKE MORE MONEY LONGER WITH SKY FIGHTER!** Write, wire or phone your order immediately to:

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Yes! The player with a trigger-quick aim can get the remarkable satisfaction of scoring 300 hits on SKY FIGHTER... the anti-aircraft machine gun that gives 300 breathless shots in 30 seconds! 300 of them! **COPS FROM COAST TO COAST HAVE PROVEN: "YOU'LL MAKE MORE MONEY LONGER WITH SKY FIGHTER!"** Write, wire or phone your order IMMEDIATELY to:

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Bally **RAPID-FIRE** MACHINE GUN

WITH DUCKING, DIVING
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EARN \$295.75 IN 3 WEEKS!



ALL PLAY, no work! Gun supported on post, quickly adjustable by player to comfortable shoulder position. Gun swivels 2 ways. Front sight illuminated by beam of light—a definite aid to skill. 100 SHOTS IN 10 SECONDS: 5 CENTS.

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REALISTIC WAR scene depicts battle-ships in action, bombing planes hovering across a battle-red sky. Cannon on submarine spits red fire when hit. Gun is replica of sub-machine type gun—with a sharp, staccato bark.



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HUNDREDS ALREADY ON LOCATION prove powerful money-making appeal of new **REVOLVING TARGET!** Not merely a captive-ball device, but a thrilling skill-target! Cannons in motion during entire game . . . and player shoots to hit razzle, thus turning "futura" free games into actual free games! **BUILD-UP BUMPERS** build up "futura" free games and also "futura" thousands. Cash in on the first really new skill feature in years . . . order **FLEET** today!

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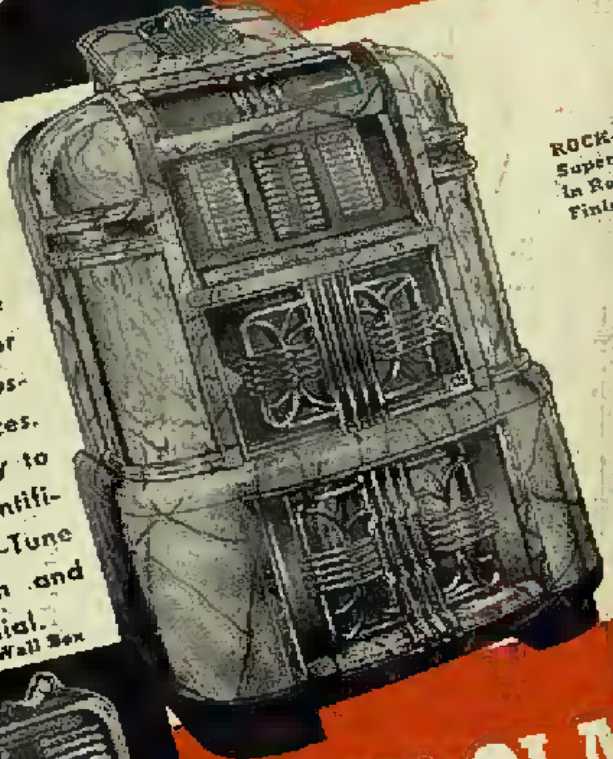
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