

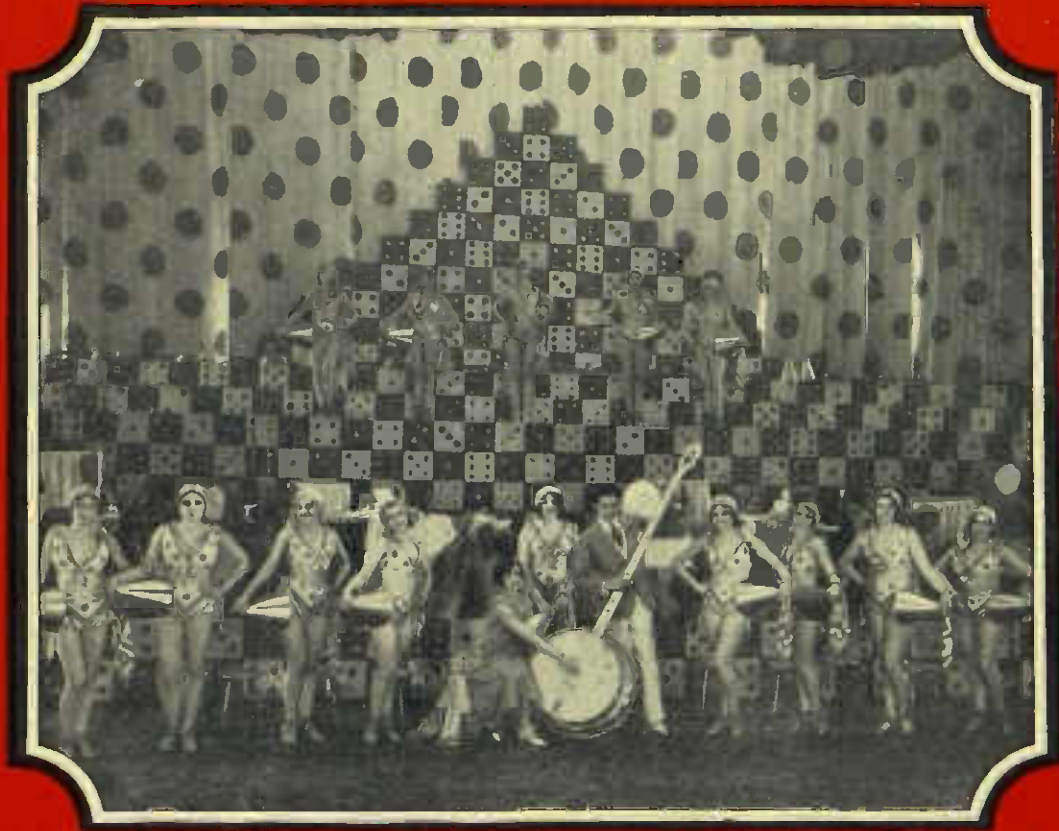
# The Billboard

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The Theatrical, Motion Picture and Show World Review

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**The Billboard**

25 Opera Place, Cincinnati, Ohio  
 Chicago Philadelphia St. Louis  
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"The Home Town Paper of the Free-est Spending City in the World"

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The new circuit, which will be known as the Hughes-Franklin Theaters, will embrace important communities throughout the country, according to the announcement. The \$5,000,000 capitalization has already been subscribed for. It is understood, and there will be no public offering of securities. In making the announcement, Franklin said:

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## RKO Launching Huge Drive To Observe 2d Anniversary

*Whole campaign assembled in 24 hours and broadcast over circuit—aiming to swell grosses thru special exploitation of strong acts and pictures*

NEW YORK, Dec. 27.—Every resource within the reach of RKO, including close co-operation from its sister organizations in the huge radio family, will be employed to put over a campaign fully planned this week to observe January as RKO's Second Anniversary—Greater Show Month. Within 24 hours after the plan was conceived this Tuesday the entire procedure was laid out and put down in writing ready to be dispatched over the entire circuit. The details were worked out at a meeting presided over by Joseph Plunkett and attended by Mark A. Luescher, Jack J. Hess, Ben Serkovich and E. M. Orowitz.

The January campaign has been made possible, according to a notice sent out by Plunkett, thru strong film and vaudeville bookings for the month. Meant as a concerted effort to swell grosses on the month, the drive will be designed along good-will lines, with exploitation paramount in the scheme. Already every house and divisional manager of the circuit is in possession of material outlining a method of procedure for every day in the month. Not all of the suggestions given in RKO's written campaign can be carried out successfully in every town, but these are so numerous and diversified that carrying out a fairly large proportion of them is figured to produce good results.

Beginning January 1, daily bulletins will be sent out from here on the campaign. In the preliminary instructions sent out on Christmas Eve managers were instructed not to exceed regular advertising budgets in their promotion work for the campaign, but an examination of the ideas given by Plunkett's exploitation experts reveals that a manager will have to take his choice between carrying out the suggestions or keeping within his regular budget.

The first week of the drive will get some impetus from local tieups ordered to be made with National Thrift Week, which is put down officially, however, as from January 17 to 23. Weekly announcements on the drive will be made Friday evenings from the RKO Theater of the Air over the WEAF network.

RKO observed its first anniversary with a Good Times drive, a rather ironic prologue to the depression of the past year. While the various wings of the circuit are busy promoting Greater Show Month, Plunkett and his home office staff, according to report, will be working on important policy changes that will go into effect in February.

NEW YORK, Dec. 29.—Following in line with last year's b.-o. campaign, Loew is inaugurating another January Festival month in about 100 cities containing the several hundred theaters of the circuit. From all indications the general theme of the present drive is to instill the "Buy Now" fever into the public.

The tieups being effected by the Loew exploitation staff are mainly with merchants and chambers of commerce, the h. o. announcing that already two chain-store organizations, boasting a total of 3,000 stores, have joined forces with the circuit. "Festivals" are to be staged in each store, entailing special sales, decorations, etc., with Loew credited in advertising spreads and on cards distributed to the public bearing the January Festival trade-mark and the caption: "Buy in January—Month of Big Sales."

In the New York organizations that have tied up with Loew so far are the Manhattan Board of Commerce, the Bronx Chamber of Commerce, the East Side Chamber of Commerce, the Yorkville Chamber of Commerce and the Broadway Association. These associations, besides other forms or co-operation, will distribute several hundred thousand of the above-mentioned cards, which are being provided by the circuit.

### United Artists Sued Over Preview Breach

LOS ANGELES, Dec. 27.—With the filing of a damage suit for \$25,600 in Superior Court here by H. W. Chotiner and M. O. Chotiner against United Artists for alleged breach of contract, the recently widely publicized plaint against Fox West Coast Theaters, instituted by the United Artists group, has a number of persons wondering whether or not the threatened invasion of the exhibition field in California to compete with Fox West Coast was an exploitation stunt.

The Chotiners, in filing suit against United Artists, assert that they contracted to preview Douglas Fairbanks' new picture, *Reaching for the Moon*, at one of their Vermont avenue theaters, but that the defendants permitted Fox West Coast Theaters to show the film first in that particular zone. The Chotiners ask damages of \$25,000 from the film-producing concern, alleging that "the reputation for honesty, integrity and fair dealing" of themselves has "been ruined to the extent of the damage prayed for," and an additional \$600 is sued for on the premise that it represents the profit lost because the picture was exhibited first in another house in the locality.

Many of the neighborhood houses here feature "previews" of films being readied for release and have built up a fairly extensive patronage because of these first showings of recently completed pictures. The stars and their friends patronize this type of theater, as it gives them a chance to see the results of work before the public gets the film, and it is a good medium of selling their talents to other producers.

## Denies RKO Agent Shakeup; Freeman Leaving Them Alone

NEW YORK, Dec. 29.—There will be no shakeup of agents on the RKO booking floor, according to Charles J. Freeman. The RKO vaudeville chief was led to make this comment by the persistency of reports circulated in recent weeks, these predicting a clean-up of the act-sellers' ranks with not more than 12 offices remaining in good standing after the fireworks.

Freeman declared that he is perfectly satisfied with the way things are running, and that "as long as the boys feel like staying they are welcome." He added that there is not the remotest possibility of anything being done from his end at any time to eliminate agents or their associates from the floor. It is their problem, he declared, if they cannot see their way clear to make a living out of their agenting in the RKO office.

There is considerably less congestion on the Sixth Floor since Freeman issued his dictum about one agent from an office being permitted on the floor at a time. The bookers' offices are now decentralized, and each act-buyer is treat-



SAM WREN, after two years in Australia for Williamson-Tait, reappears in New York as the newspaper reporter in "This Is New York", the satirical comedy which is Arthur Hopkins' latest offering. He has previously played on Broadway in "Women Go on Forever", "Skin Deep", "White Lights" and Max Reinhardt's "Midsummer Night's Dream".

### Brown Denies RKO In Deal With Brill

NEW YORK, Dec. 29.—Reports making the rounds the last several weeks anent the takeover of the Sol Brill houses in Staten Island by RKO have been spiced by Hiram S. Brown, president of the major circuit. Replying to questions piled by a *Billboard* representative, Brown denied that there are any negotiations, inferring also that the circuit has no such thought at this time.

Brill is listed as operator of eight houses in Richmond, three of these being suited for the playing of "flesh" attractions. His houses on the island are the Capitol, West Brighton; Liberty, Stapleton; New Dorp, New Dorp; Palace, Tottonville; Park, Stapleton; Ritz, Port Richmond; St. George, St. George; Strand, Great Kills.

Arthur Fisher, indie booker, is now buying acts for the St. George. He denies that he has received any notice regarding a possible transfer of operation in the near future.

Doris Moore's husband jumped from Westfield, N. J., to spend the holidays with his wife, who is recuperating at Saranac Lake. Doris has improved since hubby's arrival.

## RKO Publicity Reorganized

*Physical shifts made to co-ordinate national bureaus—Mandel to Palace annex*

NEW YORK, Dec. 29.—RKO's publicity and exploitation departments underwent a general physical reorganization last week, with many switches of offices within the confines of the eight-floor Bond Building wing and a shifting outside also. Jack J. Hess, brought here from Chicago several weeks ago to handle all picture display and campaign work, has been transferred from the Palace Annex Building to the suite formerly occupied by Harry Mandel on the eighth floor Bond Building. Mandel and his staff have moved to Hess's temporary bidding place.

Behind the Mandel-Hess switch and the other physical changes is the motive of co-ordinating more closely the contact between the various bureaus handling national detail. Under the latest setup, Mark A. Luescher, head of the National Publicity Department, is located in the same wing with E. M. Orowitz, Joseph Plunkett's national exploitation contact, and Hess, assigned to national film advertising. Mandel was removed from the scene because of lack of room on the eighth floor, and the conclusion arrived at that he does not need close physical contact with the others because of the local character of his work. Mandel handles publicity and advertising for the Greater New York and Brooklyn houses, working in with Charles McDonald and Dave Bechler, respective division managers. The exceptions to this arrangement are the Palace, handled by Don Prince, and the Hippodrome and several of the old Proctor houses, handled by John Cassidy.

Among other switches in the physical arrangement is the placing of Abe Brin in charge of screen trailers for the whole circuit, in the same office with Cassidy on the eighth Bond floor.

Besides his national picture work, Hess is also doing special promotion on the Globe and Mayfair, RKO's straight filmmakers on the Main Stem. There is talk of space being made in the Luescher wing for Ben Serkovich, recently appointed to a new post, in charge of Special Sales Promotion.

### Saranac Lake

A large Christmas tree adorns the lounging room since last week. Wreaths, streamers everywhere in the Lodge show signs of Christmas. Our superintendent, Mrs. Murphy, promises a surprise Christmas dinner. All guest patients are happy and waiting for Santa Claus.

Lulu McConnell arrived from New York to spend the Christmas holidays with her husband, Grant Simpson, who is curing at a private cottage here. Grant held a welcome home party in honor of his wife. About 15 N. V. A. guests attended.

Ben Schaffer did not undergo the nerve operation as planned. Instead Ben is now a pneumo-thorax patient, and doing fine.

Constance Reaves left for her home in Montgomery, Ala.

Olympic blade stars training in Lake Placid: Irving Jaffra, of New York, 10,000 meter champion in the 1928 Olympics, and Walter Rudder and the Strauses brothers, New York. William Taylor, prominent skating official, is here with Jake.

Jake Lederman, our friend and pal, who has not failed to visit the Lodge since its opening, is now in bed with a little setback. We are all pulling for a speedy recovery for Jake.

Fred Rith, Jack Lewis, Fred Buck, Andreas Erving, Christ Hagedorn and Vernon Laurence left for their homes in New York.

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# Canada Is Investigating Famous Players Company

*Probe under Combines Act, altho that legislation is being argued as to constitutionality—propaganda in United States films—other concerns involved in suit*

OTTAWA, Dec. 29.—Whether the Famous Players Canadian Corporation is making it difficult, if not impossible, for independents in Canada to get pictures on a paying basis is to be actively probed under the authority of the Combines Act. The investigation and the outcome will be of wide interest to the theater-going public throughout America and one incidental phase may be an investigation of whether the alleged movie combine is crowding the legitimate theaters of the theatrical map. The sittings will be mainly in Toronto.

Over this and all similar inquiries, however, there is suspended just now a sort of sword of Damocles. The judicial committee of the Privy Council is over-riding with its judgment as to the constitutionality of the Combines Act, which was argued last July in London, England. If the judgment should invalidate the act then any proceedings now instituted under it would fail.

Another feature is the question as to whether there is in the movies of American origin shown in Canada anything of the nature of propaganda affecting Canada's national life and may be considered by the inquiry at the first public hearing. "There has been, apparently, considerable agitation and public concern as to the source from which the exhibitors of Canada obtain their pictures," Peter White said. "It is claimed that exhibition of pictures has great influence on the ideals of the upgrowing generation. It is considered by some that greater effort should be made to exhibit British films in Canada. I am not sure that that phase has anything to do with this inquiry. It may be that as the inquiry proceeds certain evidence may come to determine the relevancy of the question of whether there is any such thing as propaganda affecting the national life of Canada. One would hesitate to embark on an inquiry of that kind unless it is clearly within the scope of this inquiry."

No evidence or information was offered at the first session of the inquiry which was ordered by the Minister of Labor, following preliminary investigation by the Registrar under the Combines Act of the affairs of the Famous Players Canadian Corporation and some 22 other moving picture enterprises. The 22 other companies alleged to be involved in a combine are B. & F. Theaters, Ltd.; Eastern Theaters, Ltd.; Premier Theaters, Ltd.; Mantfield Theater Company, Ltd.; United Amusement Corporation; United Theaters, Ltd.; Theater Holding Corporation; Hamilton United Theaters, Ltd.; Paramount Public Corporation; Paramount Famous Lasky Corporation; Canadian Educational Films, Ltd.; Canadian Universal Films, Ltd.; Famous Lasky Film Service, Ltd.; First National Pictures, Inc.; Fox Films Corporation, Ltd.; RKO Distributing Corporation of Canada, Ltd.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; and Motion Picture Distributors and Exhibitors of Canada.

In the absence of anyone desiring to offer evidence, Commissioner White adjourned the public hearing to continue his investigation in camera. He indicated, however, that the inquiry would continue for a considerable time and that further public hearings would be held, probably, at future dates.

## Callaway Back to Texas

NEW YORK, Dec. 29.—W. E. Callaway, Southern district sales manager for Pathe, who has been at the New York home offices for conferences with E. J. O'Leary, general sales manager, has returned to his Dallas, Tex., office after a motor trip from here. Callaway combined business with pleasure on this trip, visiting several important accounts and closing deals on the 1930-'31 product.

## Finish 32 Shorts on Pathe's New Schedule

NEW YORK, Dec. 29.—H. F. Lailley, who produces the shorts under supervision of E. B. Derr, last week announced that Pathe's current program will terminate about March 30, with 32 of the scheduled 62 two-reel comedies on the 1930-'31 program completed. During the last two weeks alone four two-reelers have been filmed, and the fifth, being directed by Fred Guiol, is slated for completion early this week.

The five comedies completed within this short period include *Sex Got'n' Sneaks*, directed by Wallace Fox; *Seein' Infuns*, Daphne Pollard short, directed by Ralph Ceder; *Help Wanted—Female*, also directed by Ceder; *Uraar*, first of two Pathe fun-films featuring Franklin Pangborn, and *A Man's Past*, also with Pangborn, both directed by Guiol. Selections of stories are being made for the remainder of the 19 Pathe comedies.

## Territorial Rights Sold

HOLLYWOOD, Dec. 29.—More than 62 per cent of the territorial rights to the six Hoot Gibson special productions for the entire country have been sold or spoken for in an extremely short time after announcement had been made of the offer by Victory Productions Company, Ltd., of Hollywood. The first deal was closed within an hour after news had leaked out of the offer. It was consummated between M. H. Hoffman, president of Victory Productions, and Floyd St. John, president of Co-operative Film Exchanges of Los Angeles and San Francisco. Production on these Gibson specials is slated to begin shortly after the first of the year.

## "Dude Ranch" for Oakie

NEW YORK, Dec. 29.—Jesse L. Lasky last week announced Paramount will star Jack Oakie in *Dude Ranch*, an adaptation from Milton Krim's novel, *The Lone Rider of the Mojave*. *Dude Ranch* will go into work shortly after January 1, bringing together a cast including at least five recognized comedians. Among these comedians are Stuart Erwin, Mitzl Green, Skeets Gallagher and Eugene Pallette, all of whom will be recognized from recent signal screen successes. Production will be a travesty on bold, fearless Western two-gun toters. Percy Heath and Lloyd Corrigan prepared the screen script.

## Seymour on Wide Trip

NEW YORK, Dec. 29.—A. B. Seymour, recently appointed special sales representative for Big 4 Corporation working out of the Capitol Pictures Corporation, Omaha, Neb., is making an extended trip throughout the State of Iowa. He reports closing three deals of 100 per cent bookings of Big 4 product for 1931, each embracing 8 melodramas, 12 Westerns and 12 two-reel comedies. These accounts include the Granada, Cedar Rapids; the Royal, Davenport, and the Public, Marshalltown.

## "Our Gang" Kid Gets Lead Role in "Skippy"

HOLLYWOOD, Dec. 29.—Jackie Cooper, one of Hal Roach's *Our Gang* players, has been borrowed to play the title role of *Skippy*, based on Percy Crosby's book and cartoon strip, which Paramount-Public will produce under direction of Edward Sloman. Young Cooper's choice for the role ends a nation-wide search for a suitable player conducted for some time by Jesse L. Lasky and the Paramount organization.

Simultaneously, plans have been started to begin production on *Skippy* as the next juvenile vehicle to follow up *Tom Sawyer*, Mark Twain's immortal story. Jackie Searl, who played in the *Sawyer* opus, has been placed under long-term contract to Paramount, the second youngster to be thus recognized by that company, the first being Mitzl Green, who has also been assigned a principal role in *Skippy*.

## Authors Working on Tiffany Westerns

NEW YORK, Dec. 29.—Jack Natteford, author of Ken Maynard's first Tiffany vehicle, *Fighting Thru*, has finished the basic story for *Two-Gun Man*, and production on this second Maynard feature is slated to start early in January. Natteford is completing the dialog script and states it will have the smallest amount of dialog possible in a Western plot.

J. P. McCarthy, another Tiffany author, is finishing *The Riding Fool* at the company's studios, which will go into production shortly after New Year's as a Bob Steele vehicle.

## West With Paramount

NEW YORK, Dec. 29.—Betty White, young collegiate novelist whose *I Lived This Story* stirred up college and literary circles some time ago, has recently arrived in Hollywood under contract to Paramount-Public Corporation. She is the second university girl to be signed by Para. within a few weeks, Carmen Barnes, 18-year-old author of *Schoolgirl*, having joined the staff a short while ago.

Miss White's *I Lived This Story* won the \$3,000 contest conducted by a national magazine for the best story on college life. She began her literary career at Northwestern University, exposing inner working of sorority politics.

## Douglas Gilmore as Lead Opposite Ruth Chatterton

HOLLYWOOD, Dec. 29.—Douglas Gilmore, young performer who scored some time ago in *Caméo Kirby*, last week was assigned a juvenile role in Ruth Chatterton's new starring vehicle, as yet untitled.

John Cromwell is directing this John Van Druten story, with supporting cast besides Gilmore including Paul Lukas, Paul Cavanagh, Juliette Compton, Donald Cook, Emily Fitzroy and others.

## Mary Nolan Gets Lead In "On the Up and Up"

NEW YORK, Dec. 29.—Mary Nolan, Universal star who has completely recovered from her recent illness, was last week assigned by Carl Laemmle, Jr., to the leading role in *On the Up and Up*, from the Broadway stage success by Eva Kay Flint and Martha Madison, which will be filmed by "U" as a new season special. Edward Laemmle will direct, and supporting cast will be announced later.

With the listing of *On the Up and Up*, Universal's list of 20 specials for the 1930-'31 season has been completed. Miss Nolan's last appearance was in *Outside the Law*, with Owen Moore and Edward G. Robinson.



By H. DAVID STRAUSS  
(New York Office)

THE new year is here. Just what new developments, what new mergers, what new stars it will bring to the screen is a matter of conjecture. It is pleasurable to note, however, that as the new year makes its entrance the leading film players of silent days have been able to hold their own in dialog productions, while there seems to be less demand for players of the legitimate stage. A year ago many of these same players of the silent days felt themselves doomed in handling dialog—but have found that with a little proper coaching and direction they have come thru with flying colors.

This, too, is a boon to the exhibitor. He has been fearful of educating his public to new names. The established stars of the screen the moviegoers knew; they knew the interesting sidelights connected with their private lives and their screen careers. To educate them in the new names of the screen would take months, sometimes years. Every now and then some new name flashes meteoric across the film horizon, and quickly the public becomes interested in that player. It is not a case then of building a star for the movie fan's taste—it is just a case of keeping the fan anxious for the player, and to keep the movie lover like that proper story material must be selected for them. That is the big proposition of the producer for the coming year.

During the past year three producing organizations have forged to the front with a dynamic force that is really marvelous. First, Pathe, a company whose only fair programmers had not done it any too much good in the last few years, has suddenly taken its place in the sun, producing films that have had a varied style in story and yet a drawing power that has made the rest of the cinema world look up and take notice. Under the leadership of E. B. Derr Pathe has developed—developed in a manner that makes it a leader among producers, and it is only to be hoped that the RKO merger will in no way affect this position.

Tiffany, a leader among the independents, came into fame thru its production of *Journey's End*. Since that time the organization has turned out a series of excellent features, a number of interesting shorts, and bids fair to fight for laurels during the coming year.

Columbia, the producing company that jumped from the independents to a member of the Hays' organization in the last few months, certainly has a brilliant program mapped out for production during the coming year. In the list will be found a series of famous stage productions, and big things can be expected from the Brandt-Cohn combination.

The fact that these three organizations have managed to turn out such excellent film product during the past year has given the older major producers food for thought—that is, the older than Tiffany-Columbia companies. Pathe, once the leader, has again ennobled itself in an enviable position, and the new season looks bright for the three.

## Reisner Re-Signed by MGM

NEW YORK, Dec. 29.—Charles F. Reisner was signed last week by Metro-Goldwyn-Mayer to a new long-term contract as a director for that company. Reisner, who directed *Caught Short*, is now at work on another costarring vehicle for Marie Dressler and Polly Moran entitled *Reducing*, the scenes having shifted in this story from the Wall Street stock market to a beauty salon.

# Unaffiliated Exhibitors Indorse Court Decisions

*Indianapolis office of Frank Rembusch sends out resolutions commending Department of Justice in decisions on arbitrations and credit*

NEW YORK, Dec. 29.—Frank J. Rembusch, who was one of the prime movers in the ill-fated Motion Picture Congress of America, an organization of unaffiliated exhibitors that failed to materialize, has sent out from his offices in Indianapolis a resolution in which he, speaking for a number of unaffiliated exhibitors, expresses appreciation of the work of the Department of Justice in its decision on the two Thacher cases (arbitration and credit committee).

Rembusch hits at the Hays organization as well as the Motion Picture Theater Owners of America and the Allied States Association, alleging that they have made false and misleading statements. He also asks the independent exhibitors to withdraw their support from organizations in which members, according to Rembusch, have received gratuities or favors from distributors or producers. The Rembusch resolution in part follows:

We, the undersigned, Independent Unaffiliated Motion Picture Theater Owners of America, individually and collectively offer and move the adoption of the following resolution for the betterment of our business:

That we unqualifiedly approve and express our grateful appreciation of the good work of the Department of Justice in its splendid presentation of facts and law in said cases, whereby the small, independent theater owners now at least have some way and part in the conduct of their business.

We heartily condemn the actions of the producers in the Hays Association in entering into the exhibition branch of our business, and especially in using the mechanics of block and blind booking, enforced arbitration and its hardships, thru such extra-legal and kangaroo practices on us, in gathering data so as to enable the producers to squeeze out of us every dollar the traffic could bear as determined by them without us being permitted to have any say, and thereby enforcing exhibitors to sell their theaters, in fixing and raising prices for pictures, in regulating the price exhibitors should charge patrons, their espionage on our business thru spotters, detectives, copyright bureaus, film managers, salesmen and Film Boards of Trade, and false exhibitor leaders in the M. P. T. O. and allied organizations.

We shamefully confess that under such monopoly practices the production of motion pictures has been lowered in the standard of morals, intelligence and general appeal so that many former patrons have withdrawn their patronage, not only of themselves, but of their children.

We unqualifiedly repudiate and condemn those alleged leaders of independent exhibitors who, under pretense of being champions of our rights, by false and misleading statements, promulgated misinformation, political chicanery and the like, have constantly promoted arbitration, unfair contracts, block booking, credit committees and evils of monopoly control, some of which were finally declared illegal by said Supreme Court. We ask every unaffiliated and independent exhibitor to withdraw his support in every way to anyone who has during the last years been paid or received gratuities, such as lower prices or other favors, or information, or influenced others to promote arbitration, and the monopoly mechanics used by said association, carrying on sham battles, smoke screens and shadow boxing, whereby independents were led to believe their interests were being taken care of, when, in fact, the results were the contrary, and every

proposal of monopoly was surreptitiously agreed upon by a small group and we were then told openly that it was the best that could be done for us, when, in fact, it was the worst that could be done against us. We especially condemn the practices heretofore in vogue of our organization surreptitiously taking money from producers to maintain the same and we here and now pledge ourselves to give no support whatever to any leader who takes money from producers to mislead us and operate alleged independent organizations that are monopoly setups.

We hereby pledge that no one but ourselves and the individual producers may decide upon what terms we may bargain for pictures, prices or play dates, and that when done, no other producer or exhibitor shall have the right to know the terms and conditions of our contract, by use of film boards.

We hereby individually resolve that we will hereafter allow no one exhibitor or producer or group of either to dictate the policy of our business or our contractual relationship with those from whom we purchase pictures, other than the seller.

## Chicago RKO Heads In Dark on Translux

CHICAGO, Dec. 27.—Local officials of Radio-Keith-Orpheum profess to know nothing of the reported plan to develop a chain of automatic motion picture theaters throughout the country along the lines of the old nickelodeons.

Reports that such a chain was to be established have been current for a week or two. In some quarters it was said that the shows would have a 10-cent admission charge, while others have it 25 cents. It is said that Radio-Keith-Orpheum and the Translux Daylight Screen Corporation have formed a subsidiary known as the Translux Movie Corporation and that small theaters will be opened in cities and towns throughout the country. Pictures will be projected from behind the screen, saving space and making possible the showing of pictures in daylight.

## Von Stroheim Completes Play

NEW YORK, Dec. 29.—Erich von Stroheim, after more than six weeks in the California mountains, returned last week to Universal City with the script of his next production, *Blind Husbands*. Stroheim is both author and director of this forthcoming piece, written in a small cabin of the Sierra Madre Mountains. No definite starting date or cast have as yet been announced for this picture, tho it is expected that von Stroheim will begin filming it early in January.

## Golf Pro With MGM

NEW YORK, Dec. 29.—Leo Diegel, one of the most noted professional golfers, recently signed a contract with Metro-Goldwyn-Mayer to make a short subject called *Fore!*, which Dudley Murphy will direct. *Fore!* is the first of a special sports series. Anita Page and Cliff (Kukule) Edwards already have been chosen for the cast of this Diegel vehicle.

## Kenneth McKenna New Fox Director

NEW YORK, Dec. 29.—Kenneth McKenna, well known to the legitimate stage, who has been appearing in leading roles in Fox films, has shelved his acting to become a director for the Fox organization. The announcement of the appointment of McKenna as a director was made at the Fox West Coast studios this week.

McKenna was just beginning to bid fair to become a popular leading man of the screen when Fox saw possibilities in his directorial ability and the appointment followed. No announcement has as yet been made of McKenna's first assignment, tho John Considine has been named as associate producer on the first Fox production.

McKenna gained fame on Broadway in numerous productions of the legitimate stage, his two last successes having been *The Big Pond* and *What Every Woman Knows*, the revival of the Maude Adams play in which Helen Hayes was starred. McKenna's first film production was *Pleasure Grassed*, made from Monckton Hoffe's *The Scent of Sweet Almonds*, and his last appearance was in Pathe's *She Takes a Holiday*, having been loaned to that organization by Fox.

## Fox Film Stocks Forged

CHICAGO, Dec. 27.—A man giving the name of Louis Lissman was arrested Friday after he was alleged to have sold \$25,000 worth of forged stock certificates of the Fox Film Corporation to a local brokerage house. He was released on bonds today. Following the discovery of the forged certificates the Better Business Bureau of New York sent out a warning to brokerage houses. The forged papers are temporary certificates of the Fox Film Corporation Class A stock. Thus far only 990 shares of the spurious paper have turned up and it is thought there are no others in circulation.

## Myers Comments on Allied-MPTOA Combine

Abram F. Myers, president and general counsel of the Allied States Association of Motion Picture Exhibitors, has issued the following statement concerning the rumored combine between Allied and the Motion Picture Theater Owners of America:

"This office has been besieged with inquiries concerning alleged plans for combining this organization with the Motion Picture Theater Owners of America.

"At the instance of a third party leaders of the two organizations were brought together recently for a preliminary discussion of the matter. The sole purpose of this discussion was to ascertain whether there was common ground on which the two associations might meet.

"It was agreed that no publicity was to be given the matter, but a few (not including Allied representatives) deemed it advisable to take the trade press into their confidence and enlist their cooperation in keeping the subject out of print. Current issues of trade papers indicate how lightly the press regarded their obligations under the arrangements.

"Allied leaders and members (some of whom have not been apprised of this development) are officially informed that no agreement to consolidate has been arrived at and will not be until all active leaders have been consulted and their views ascertained. In the meantime, all discussion of the probable details of such consolidation and of points of agreement or difference are purely speculative and should be disregarded."

## Chi. Theater Robbed Twice

CHICAGO, Dec. 27.—Charles Ryan and Doris Newquist, assistant manager and cashier, respectively, of the Buckingham Theater, North Side movie, were the victims of hold-up men twice on Christmas night, the robbers obtaining only a small amount of money on each visit.

## Fight RKO-Pathe Deal

*Trouble is anticipated at stockholders' meeting set for January 5*

NEW YORK, Dec. 29.—There is always a fly in the ointment when mergers are started under way. Particularly is this the case with mergers in the movie world. And the latest of these is the RKO-Pathe deal, which has been all set to go thru only awaiting the ratification of the stockholders, which was to have been supposedly made at their meeting on January 5.

Certain stockholders in the organization feel that the price of \$5,000,000, part in cash and part a stock trade, which has been set for the transfer of Pathe to RKO, is far too small, and the disgruntled stockholders are preparing to take the case to court. Enpers, it is learned, have been prepared by Abraham Harris, representing the opposing stockholders, and will be served upon Elisha Walker, president of the Panamerica Blair Corporation, the organization sponsoring the deal thru Joseph P. Kennedy.

Two-thirds of the stockholders must approve a deal and the matter of lining up proxies is now under way. Should the Pathe-RKO deal be ratified, Lee Marcus, vice-president of RKO in charge of distribution, is scheduled to head Pathe.

## Assigned Leading Roles

NEW YORK, Dec. 29.—Lella Hyams and Mary Duncan have been assigned featured parts in Metro-Goldwyn-Mayer's production, *Among the Married*, which is slated as Edgar Selwyn's next directorial effort. *Among the Married* is an adaptation of the same-named stage hit, and it is likely it will be produced early in January. Selwyn's last MGM film was *War Nurse*, which just completed a lengthy engagement at the Astor Theater here as a \$2 top attraction.

## "Red" Kann Editing Daily

NEW YORK, Dec. 29.—Maurice (Red) Kann, identified with film trade journalism for the last 11 years, has been assigned editorship of the new *Motion Picture Daily* by Martin Quigley, president of Quigley Publication. *The Motion Picture Daily* was formerly *Exhibitor's Daily Review* and *Motion Pictures Today*, and Kann relinquishes editorship of *Motion Picture News*, a weekly recently acquired by Quigley, to assume the post with the new daily.

## Goodrich To Adapt Story for Tiffany

NEW YORK, Dec. 29.—John F. Goodrich, well-known dialoguer and adapter, was engaged last week by Phil Goldstone, Tiffany's chief studio executive, to prepare the story script tentatively titled *Morals for Women*, a modern problem drama.

Goodrich is the latest addition to a story staff for Tiffany Productions, including Edward Dean Sullivan, Frances Hyland, W. Scott Darling, Jack Netteford and others.

## Warners Add Oregon Houses

SALEM, Ore., Dec. 27.—A deal has been closed here whereby Salem's two largest theaters, the Elsinore, recently under Fox control, and the Capitol, independently owned, go under the management and control of Warner Bros. Theaters, Inc. The deal embraces the purchase of the equipment of both theaters and lease of the building for 10 years, with privilege of renewal for 10 years.

(REPORTS INCLUDED ARE FOR PICTURES SHOWN DURING WEEK ENDED DECEMBER 26)

KEY: Under "Run"—1 (First Run); 2 (Second Run); c (Commercial Run). Under "Classification"—AD (All Dialog); PD (Part Dialog); SE (Sound Effects Only). Under "Type of Program"—SF (Straight Film); VF (Vaude-Film); PF (Presentation Film). Under "Business"—Ratings confined to—POOR, FAIR, GOOD, FINE.

Table with columns: City, Name of Theater, Capacity, Price Scale, Days in Week, Week of Run, Title of Picture, Name of Producing Company, Run, Footage, Running Time, Classification, Type of Program, Business Done, Comment. Rows list theaters and movies across various cities like Albany, Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Ft. Wayne, Ft. Worth, Houston, Jacksonville, Kansas City, Little Rock, Los Angeles, Louisville.



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City	Name of Theater	Capacity	Price Scale	Days in Week	Week of Run	Title of Picture	Name of Producing Company	Run	Footage	Running Time	Classification	Type of Program	Business Done	Comment
LOUISVILLE	Mary Anderson	1500	25-50	7	1	Scarlet Pages	FN	1	5906	65	AD	SF	Fair	Business fair considering Christmas week.
	National	2200	25-65	7	1	Last of the Lone Wolf	Col	1	6500	64	AD	VF	Good	Picture okay; vaudeville pulls business.
	Rialto	3000	25-50	7	1	Follow the Leader	Para	1	5950	75	AD	SF	Fair	Good but comedy, but failed to draw.
	Strand	1855	25-50	7	1	Old English	WB	1	7938	73	AD	SF	Fair	Christmas week and poor condition of city.
MEMPHIS	Orpheum	2700	10-50	6	1	Madonna of the Streets	Col	1	6932	77	AD	VF	Good	Vaudeville helped.
	State	2879	10-60	6	1	The Saver	Para	1	7648	81	AD	SF	Good	Good holiday picture.
	Warner	2000	10-50	6	1	Lightnin'	WB	1	8200	94	AD	VF	Good	Rogers liked.
						Mokey Dick	WB	1	7230	81	AD	SF	Good	Needs no boosting.
MILWAUKEE	Alhambra	2680	35-60	7	1	A Devil With Women	Fox	1	5750	64	AD	SF	Fine	McLaglin well cast.
	Garden	1150	35-60	7	1	Tilur Alarm	Tiffany	1	6300	70	AD	SF	Fair	A bit weak in appeal.
	Majestic	1890	25-60	3	1	Just Like Heaven	Tiffany	1	5850	65	AD	SF	Fair	A clean but weak picture.
	Palace	2587	25-60	7	1	Danger Lights	RKO	1	7055	73	AD	SF	Good	An excellently produced film.
	Riverside	2150	25-60	7	1	The Truth About Youth	FN	1	6235	82	AD	VF	Good	A well-acted picture.
	Strand	1405	25-60	7	2	Morocco	Para	1	8237	92	AD	SF	Good	Hold up well during second week.
	Wisconsin	3275	35-75	7	1	The Princess and the Plumber	Fox	1	6480	72	AD	PF	Good	A mildly satiric comedy well acted.
MONTREAL	Capitol	2800	25-75	7	1	The Duncers	Fox	1	7600	83	AD	PF	Fine	Lois Moras has changed, but is still good.
	Imperial	1974	25-45	4	1	Mokey Dick	WB	1	7200	81	AD	SF	Good	Quite an improvement over silent version.
	Loews	2983	25-60	7	1	The Sea Wolf	FN	1	8000	89	AD	VF	Good	Rather hard, but well done.
	Palace	2350	25-65	7	1	Girl of the Golden West	FN	1	7274	75	AD	SF	Good	100 per cent improvement on stage show.
	Princess	3300	25-65	7	1	Abraham Lincoln	UA	2	8237	81	AD	SF	Good	This will always draw a house full.
NEWARK, N. J.	Ernford	2500	50-75	7	1	Sunny	FN	1	7266	81	AD	PF	Good	Heavy exploitation; stage show good.
	Capitol	1800	26-60	7	1	Just Imagine	Fox	1	10058	111	AD	SF	Fair	Good picture; Brendel heavy draw here.
	Loew's State	3500	50-75	7	1	Min and Bill	MGM	1	5977	67	AD	VF	Good	Big winner; sensational box-office business.
	Mosque	3000	50-75	7	1	Divorce Among Friends	WB	1	6130	70	AD	SF	Fair	First good one in week; Cody's comeback.
	Newark	3000	50-75	7	1	The Tilted Alarm	Tiffany	1	6300	70	AD	SF	Good	An outliner with noise; vaude, biggest draw.
	Proctor's	2700	50-75	7	1	Hook, Line and Sinker	RKO	1	8200	85	AD	VF	Good	Whiter and Woolley back the theaters here.
	Terminal	2500	50-75	7	1	Lightnin'	Fox	1	8500	94	AD	SF	Good	Will Rogers not a good draw.
NEW ORLEANS	Orpheum	2240	25-60	7	1	Madonna of the Streets	Col	1	6932	77	AD	VF	Good	A well-liked picture by audience.
	Saenger	4000	25-60	7	1	Along Came Youth	Para	1	6823	74	AD	VF	Good	A real good picture.
	State	3200	25-60	7	1	Follow the Leader	Para	1	5950	65	AD	VF	Good	Ed Wynne's first talkie gets them.
	Strand	1800	25-50	7	1	Scarlet Pages	FN	1	5906	65	AD	SF	Good	Eric Ferguson's talking screen debut a hit.
	Tudor	1500	25-60	7	1	Sunny	FN	1	7256	81	AD	SF	Good	Miller and Dancer draw good.
NEW YORK	Astor	1200	50-200	7	1	War Nurse	MGM	1	7333	82	AD	SF	Poor	Closed; "New Moon" opened this week.
	Capitol	4800	35-150	7	1	The Passion Flower	MGM	1	7171	80	AD	PF	Fair	Well-acted film of ordinary story.
	Central	892	50-200	7	1	All Quiet on the Western Front	Univ	2	12423	138	AD	SF	Fair	Return engagement.
	Gaiety	812	50-200	7	1	The Devil To Pay	UA	1	7200	60	AD	SF	Fine	Ronald Colman in an excellent comedy.
	Globe	1050	35-75	6	1	Cohen and Kellys in Africa	Univ	1	7055	73	AD	SF	Fair	Rather ordinary hokum comedy.
	Maple	2300	35-100	7	1	Danger Lights	RKO	1	7055	73	AD	SF	Good	Larged film on the screen fails to attract.
	Paramount	3850	35-100	7	1	Tom Sawyer	Para	1	7648	81	AD	PF	Fine	Pre-holiday business big thru fine film.
	Rialto	2000	35-100	7	3	Blue Angel	Para	1	9047	100	AD	SF	Fine	Jannings and Dietrich packing them in.
	Rivoli	2200	35-100	7	1	The Royal Family	Para	1	5977	67	AD	SF	Fine	Excellent film of amusing stage play.
	Roxey	6200	50-150	3	1	Middle Watch	BIP	1	6820	98	AD	PF	Poor	British-produced film fails to draw.
	Stuyvesant	2000	35-100	7	1	The Tilted Alarm	Tiffany	1	6300	70	AD	SF	Good	Good program, starting Alice White.
	Warner	1450	50-200	7	4	Viennese Nights	WB	1	9007	100	AD	SF	Fair	Prettily sentimental musical well acted.
	Winter Garden	1420	35-100	7	3	Mothers Cry	FN	1	6855	75	AD	SF	Good	Story of mother love with fair appeal.
OKLAHOMA CITY	Capitol	1200	25-50	7	1	Remote Control	MGM	1	5958	67	AD	SF	Good	Radio mystery film that draws well at b. o.
	Criterion	2000	25-60	7	1	The Right To Love	Para	1	7200	60	AD	SF	Fine	Satisfactory draw here.
	Empress	1500	15-35	4	1	The Gorilla	FN	2	5911	63	AD	SF	Fair	Good four-day picture.
	Liberty	1800	25-50	7	1	Big Money	Fathe	1	7310	82	AD	VF	Fine	Pictures and vaudeville good.
	Maple	1200	25-50	7	1	Up the River	Para	1	8200	85	AD	VF	Fine	Wonderful picture—gets the business.
	Warner	1700	25-50	1	1	Going Wild	FN	1	6486	73	AD	VF	Fine	Excellent picture and business.
OMAHA	Paramount	3000	10-60	7	1	Lightnin'	Fox	1	8500	94	AD	SF	Fine	Will Rogers very popular.
	State	900	10-40	4	1	Mokey Dick	WB	1	7200	81	AD	SF	Good	John Barrymore splendid actor.
	World	3000	10-60	7	1	One Night at Susie's	FN	1	5760	64	AD	PF	Good	Title attractive and a good stage bill.
PHILADELPHIA	Aldine	1500	50-150	6	7	Hell's Angels	UA	1	7472	83	AD	SF	Poor	Too long at the high prices.
	Boyd	3000	25-65	6	2	Free Love	Univ	1	7200	60	AD	SF	Fair	Picture did not appeal to fans of this house.
	Earle	3000	25-65	6	1	Billy the Kid	MGM	1	8302	82	AD	SF	Good	Picture good. W. C. Fox show.
	Fox	2500	35-75	6	1	Oh, for a Man	Fox	1	7800	86	AD	PF	Good	Fairly good picture; strong stage show.
	Keith's	1800	35-75	6	1	Playboy of Paris	Para	1	6312	73	AD	SF	Good	Not draw expected, but good picture.
	Mastbaum	5000	40-65	6	1	Passion Flower	MGM	1	7171	80	AD	PF	Fair	Picture tells good story—cast strong.
	Stanley	3300	35-75	6	2	Abraham Lincoln	UA	2	8204	97	AD	SF	Good	Picture not class for this house.
	Stanton	1800	35-75	6	2	Min and Bill	MGM	2	5977	67	AD	SF	Good	Drew well to the picture—sure to book it.
PITTSBURGH	Aldine	1800	35-50	6	1	A Lady Morals	WB	1	7656	88	AD	SF	Poor	Good picture but couldn't weather slump.
	Empress	1700	25-60	6	1	The Gorilla	MGM	1	5911	63	AD	VF	Poor	Third version of this one and the worst.
	Fulton	1700	10-50	8	1	Sea Legs	Para	1	5673	50	AD	SF	Poor	Oakley poorest and off with others.
	Harris	1800	10-40	5	1	The Payoff	RKO	1	6377	70	AD	VF	Poor	Just another gangster picture.
	Penn	3300	25-75	6	1	Follow the Leader	Para	1	5950	65	AD	VF	Poor	Local juvenile follies on stage helped.
	Sheridan Square	1200	15-50	6	1	Sea Legs	Para	1	5673	50	AD	SF	Poor	Same in East Liberty as downtown.
	Stanley	3000	25-50	7	1	Lightnin'	Fox	1	8500	94	AD	SF	Fair	Will Rogers' silent grand entertainment.
	Warner	2000	25-60	6	1	Tom Sawyer	Para	1	7650	70	AD	SF	Fair	Talkie of old silent success well liked.
PORTLAND, Me.	Empire	1670	25-50	6	1	Abraham Lincoln	UA	1	8704	97	AD	SF	Good	Got its share of dull business.
	Keith	1987	10-50	6	1	East Is West	Univ	1	6883	75	AD	SF	Fair	An average program picture.
	State	2058	35-60	6	1	Billy the Kid	MGM	1	8302	82	AD	SF	Good	Drew fair considering everything.
	Strand	2036	15-80	6	1	Part Time Wife	Fox	1	6500	72	AD	VF	Good	Ordinary picture; stage show helped.
PORTLAND, Ore.	Broadway	1913	35-60	7	1	The Princess and the Plumber	Fox	1	6480	72	AD	VF	Fine	Amusing and entertaining; principals good.
	Music Box	1835	15-35	7	1	Extravagance	Tiffany	1	5888	66	AD	VF	Poor	Picture fair appeal.
	Rialto	2000	25-50	7	1	Right to Love	Para	1	7200	60	AD	VF	Good	Should have done better; Chatterton great.
	RKO Orpheum	1700	25-50	6	1	See America Thirst	Univ	1	6390	71	AD	VF	Fine	Clever comedy proved popular.
	Rialto	1498	25-50	7	1	Widow From Chicago	FN	1	6235	65	AD	SF	Fair	Too many crook stories.
	United Artists	945	60-75	7	2	Hell's Angels	UA	1	7472	83	AD	SF	Good	Continued to third week with crowds.
ST. LOUIS	Ambassador	3000	25-75	7	1	Along Came Youth	Para	1	6823	74	AD	VF	Good	Good stage show helped business.
	Fox	6100	25-75	7	1	Passion Flower	MGM	1	7171	80	AD	PF	Fair	Not drawing very heavy.
	High State	3300	25-60	7	1	One Night at Susie's	FN	1	5760	64	AD	SF	Fair	Not on the program as film shown here.
	Missouri	3551	25-60	7	1	One Night at Susie's	FN	1	5760	64	AD	SF	Fair	Fairbanks, Jr. and Dove favorites here.
	St. Louis	4100	25-75	7	1	See America Thirst	Univ	1	6390	71	AD	VF	Good	Clever exploitation helped draw them in.
SALT LAKE CITY	Capitol	1800	15-50	7	1	The Bat Whispers	UA	1	7810	86	AD	SF	Good	Mystery film proved good for Xmas shoppers.
	Orpheum	2000	10-75	7	1	Africa Speaks	Col	1	7054	74	AD	VF	Good	Proved good feature for Christmas week.
	Paramount	1800	15-50	7	1	Along Came Youth	Para	1	6823	74	AD	VF	Good	Hold up average for Christmas week.
	Victory	1400	15-50	7	1	Way for a Sailor	MGM	1	7967	89	AD	SF	Fine	Gilbert and Barry good drawing cards.
SAN ANTONIO	Aztec	2500	25-50	7	1	Tom Sawyer	Tiffany	1	7650	70	AD	SF	Fair	Gets the kid trade, but fails to draw adults.
	Empire	2500	25-50	7	1	The Tilted Alarm	Tiffany	1	6300	70	AD	SF	Good	Fine film for those who revel in melodrama.
	Majestic	4485	25-60	7</										

**"Hook, Line and Sinkers"**

(RKO)

At the Mayfair

For those who like the whimsicalities and slapstick comedy by Bert Wheeler and Robert Woolsey, assisted by that attractive little player, Dorothy Lee, this one is going to be a genuine knockout. For those who do not care for slapstick the picture is inclined to be boring.

The story was written by Tim Whelan, with dialog by the story writer and Ralph Spence. There are numerous amusing situations that during the latter half takes one back to the Amos 'n' Andy opus, where the two black-faced comedians stalk thru a ghost-filled house. Here, however, the two leading players stumble into a gang of rival crooks, who have made the basement of a hotel their hiding place.

Wheeler and Woolsey, who came into prominence first in *Rio Rita* and who have since developed into one of the leading costarring comedy teams of the screen, appear at the start as a couple of insurance agents. In trying to sell a policy to a stunning miss (Dorothy Lee) they find she is running away from home to avoid a disagreeable marriage and take charge of a piece of hotel property she owns. She enlists the services of the insurance agents. Arriving at the hotel they find it in a dilapidated condition, but thru good publicity by the two comedians it is made a rendezvous of the 400.

There are jewel robbers, a burglar-proof safe, a comical house detective played in a neat style by Hugh Herbert and two rival gangs of crooks, who shoot it out at all times in all places in the hotel, with the two comedians stumbling into all sorts of dangerous situations only to come out at the finish with the capture of the crooks and receive a generous reward. The romance is there, too, between Wheeler and Miss Lee and Woolsey and Jobyna Howland, who has the role of Miss Lee's mother and plays it with her usual intelligent sense of comedy. Ralf Haroldo, the menace, is always good, while Natalie Moorhead makes a stunning feminine leader of the rival gang of crooks. Edward Cline's direction is quite acceptable.

**EXPLOITATION SUGGESTION:**

Tieup with sporting goods stores on fishing rods, reels and other accessories of the piscatorial pastime playing up "Hook, Line and Sinkers" should give you a good idea on this one. If you can secure a safe for your lobby and offer passes to anyone who can work the combination, it should prove a good stunt at certain off hours and attract a crowd. You can bill this one as more cuckoo than "Cuckoos".

E. DAVID STRAUSS.

**"The Dawn Trail"**

(COLUMBIA)

At Locia's New York

Buck Jones is rapidly gaining an enviable reputation for himself as one of the foremost leading players in Western vehicles, and under the Columbia banner has turned out numerous interesting feature series. *The Dawn Trail*, directed by Christy Cabanne from a story by Forrest Sheldon and adapted by John T. Neville, is typical of the productions starring this outdoor film hero. Jones can be said to be in much the same class of players as Tom Mix, Ken Maynard, Hoot Gibson and others, and in many of his recent efforts excels them by a long way.

Supporting players to Jones in this story of range war between cattlemen and shepherders include Miriam Seegar, Charles Morton, Erville Alderson, Ed LeSaint, Charles King, Hank Mann, Vester Pegg, Slim Whitaker, Charles Brinley, Inez Gomez, Bob Burns, Robert Fleming, Violet Axelie, Buck Conner and Jack Curtis. Some interesting action photography by T. D. McCord is included in this story, consuming 63 minutes running time.

Jones is pictured as the sheriff of the county, and is forced to keep the peace between the cattlemen and the sheep-

herders. The sheep men, settling in the fertile valley below the cattle ranches, have the advantage of having the only available water during a drought, a fact which irritates the cattle men considerably. Fights and gunplay are the general order when cowboys meet herders in saloons and dance halls.

Jones is in love with a girl, whose brother, a cowboy, shows his hatred of the shepherders. The brother, in a drunken fury one day, kills a shepherd in cold blood and fires his cabin. Jones happens on the crime, and the dying herder implicates the brother of the sheriff's sweetheart, and Jones has no alternative but to arrest him. The girl and her father oppose the arrest, but duty binds Jones and the arrest is made.

The boy's father, also irked by the advantage of the shepherders, and determined to break thru the pass to water with herds of cattle, gathers a group of cowboys and storms the fall to rescue his son. The boy, by a subterfuge, wounds the sheriff and joins his father and the boys, but the sheriff succeeds again in arresting him despite his wounds. The range war rages thru the night, the cowboys determined to fight thru to water for their cattle. By a peculiar circumstance, the father shoots his own son during the war, and the shepherders expiate the act by allowing the cattle thru. There is a vivid scene where the cattle stampede and the sheriff rescues the girl from the plunging hoofs. Altogether a fair program, which the kids will enjoy immensely.

**EXPLOITATION SUGGESTION:**

The Western promotion used for similar vehicles will suffice here. Buck Jones is quite a favorite with the youngsters, and their solicitation is recommended. Others in the cast who deserve special mention in ads and publicity include Miriam Seegar, Charles Morton, Charles King and Slim Whitaker. It won't pay any extra dividends at the box office to spend too much on promotion for this one. It should sell itself without extra expense.

CONDE G. BREWER.

**"The Widow From Chicago"**

(FIRST NATIONAL-VITAPHONE)

At the Strand

A real gangster screen drama is almost certain of success if it numbers among its cast such a thoro performer as Edward G. Robinson, especially if that player is enacting a ruthless underworld leader whose uncanny criminal wits are only matched by circumstance, situation and possibly romantic incident. These elements are to be found in *The Widow From Chicago*, a First National production directed by Edward Cline from a story and adaptation by Earl Baldwin.

To the combination of Robinson, Cline and Baldwin must go the credit for turning out a neat job in talented screen performance, deft, precise and intricate direction and a smoothly running continuity and dialog. A smaller but none the less impressive credit must go to the supporting players, numbering among others Nell Hamilton, Alice White, Frank McHugh, Lee Shumway, Brooks Benedict, E. H. Calvert, Betty Francisco and Harold Goodwin.

Story takes but 63 minutes in its telling, every bit of which is absorbing and filled with underworld detail and situation. Robinson is not disclosed until after a sort of prolog has established plot and the principal characters of the piece. This prolog fixes the reason for the title, by showing how a young Chicago detective, arriving in New York after failing to apprehend the notorious Swifty Dorgan on the train, is murdered in cold blood before the eyes of his young wife, the crime evidently the vengeance of gangdom for the death of Dorgan, believed to have been killed in a sensational leap from the train.

Robinson is then introduced as the acknowledged kingpin of Gotham's underworld, ruling with cruel but crafty intelligence. The young detective's widow, who is unknown to Dominic (Robinson), poses as the widow of Swifty Dorgan, who had been on his way to meet Dominic at the time of his disap-

pearance. She manages to make quite an impression on Dominic, to the extent of his taking her into his confidence. But Swifty Dorgan suddenly shows up at Dominic's and nearly ruins her plot to trap Dominic and revenge the death of her husband. But the girl and Dorgan further complicate matters by falling in love, and her masquerade is not made known to Dominic. How she finally traps Dominic, aided somewhat by the jealousy of Dorgan and the suspicions of Dominic, forms the main thrilling portion of the feature. The happy ending has been brought about in a logical and convincing manner.

The main attraction of the vehicle is the performance of the versatile Robinson, plus the capable direction of Eddie Cline. The atmosphere of the piece is spot-on, and as a main program feature it leaves little to be desired. To the readers of detective and gang fiction this picture will prove highly entertaining. Most exhibitors will find this easy to sell.

**EXPLOITATION SUGGESTION:**

It seems the most effective exploitation for this is the versatility of Robinson, the gangster atmosphere, and the story. Tieups should include those with the local police force, perhaps securing lobby exhibits of firearms, handcuffs, badges, etc.; libraries and book stores featuring detective fiction, perhaps printing book-marks appropriately imprinted with copy, and local dance hall and pool rooms, these being typical locale in the film. A little extra expenditure here might help considerably.

CONDE G. BREWER.

**"Sunny"**

(FIRST NATIONAL-VITAPHONE)

At the Strand

Despite the wane in popularity of screen musicals, produced purely as such, this one proves an extremely effective vehicle for Marilyn Miller in the stellar title role. Perhaps its appeal is due to the fact that the greater portion of the story is not treated in musical comedy style, but more with a dramatic theme with an undertone of musical accompaniment.

Marilyn Miller is the only name from the original cast of the Broadway production, produced by Charles Dillingham in 1925, which ran at the New Amsterdam over a year, playing 517 performances in all. Another significant feature of this vehicle is that while the late Jack Donahue played opposite Miss Miller in the stage version, his own brother, Joe, appears in the cinema counterpart, and a decidedly capable light comedian he turns out to be at that.

While credit is given in the main titles for music by Jerome Kern, with book and lyrics by Otto Harbach and Oscar Hammerstein II, there are but two vocal numbers sung in the picture, each of which seems logical enough as handled in the commendable direction by William A. Seiter. For the most part the music of the piece has been made to form a harmony background and only becomes noticeable by logical inference when action and situation obviously call for melody.

Miss Miller is delightful in the role she created on Broadway, that of Sunny Peters, the circus bareback rider in love with a wealthy scion of society. The Tom Warren role, originally played by Paul Frawley, is here enacted capably by Lawrence Gray, who is equally capable as a musical comedy juvenile lead as in dramatic roles, and handles the irrepressible young eligible from society with ease and surcuss. Joe Donahue, stepping into the shoes of his brother Jack, is by far one of the best surprises of the picture, giving to the role a refreshing originality, yet reminding one strongly of Jack. Another treat is the characterization given by O. P. Heggie as the pompously important circus manager, guardian of Sunny, originally played on the stage by Joseph Cawthorn. For the rest of the supporting cast, each of whom impressed in their respective roles, they include Mackenzie Ward, Inez Courtney, Barbara Bedford, Judith Wool-

li, Clyde Cook, Barry Allen, William Davidson and Ben Hendrickson, Jr. Screen version takes 77 minutes in its unfolding.

Story, which should be familiar to most people, tells of the romance of a beautiful young circus bareback rider tramping thru the provinces of England, and a young American whom she had met during the war behind the lines, where she entertained the soldiers. Since seeing her last the boy has become engaged to a society deb and is about to depart for America with a number of friends. By a series of incidents, over which neither had any absolute control, both Sunny and her guardian find themselves aboard the steamer as stowaways. The passengers defraying their expenses for the journey when discovered. Sunny marries one of the boy's chums in order to be able to land in America, and promptly starts proceedings to secure a divorce. In doing so a series of hilarious situations develop, not the least of which is the embarrassment of the discarded proxy husband, who had left a fiancée in England, and also a rather quaint English peer who had been trying for years to marry Sunny with her guardian's consent, but without Sunny's acceptance. Film has the usual happy ending.

**EXPLOITATION SUGGESTION:**

Former stage presentation and popularity of the production and the blond star are the primo things to think of in exploitation. Circus atmosphere is good for ballyhoo ideas. Campaign based mostly on publicity should suffice.

CONDE G. BREWER.

**"The Shepper-Newfounder"**

(FOX MOVIEPHONE)

At the Roxy

This is a story of golf, a boy caddy and a dog that has plenty of heart interest, numerous laughs and a good story well told and admirably played. Based on the story by Stewart Edward White, which appeared in *The Saturday Evening Post* some months ago, the film turns out to be interesting entertainment in spite of the changes that have been made in the original script. It is a story that will find appeal for young and old, for dog lovers and for those who like clean, amusing entertainment.

Edmund Lowe steps from the crook and gangdom characters in which he has appeared in his last few pictures to portray the character of a likable, lovable chap in a most convincing manner. Lella Hyams, who was borrowed from MGM for the leading feminine role and is fast becoming one of the real contenders for first honors on the screen, is perfectly cast. The role of the boy is played by Tommy Clifford, the Irish lad, who was discovered in searching for a boy for the John McCormack film, and comes thru with flying colors. Bodil Roising and Louis Payne appear to advantage in minor character roles.

The name of this picture may be a little confusing. The Shepper-Newfounder is a dog, a mutt, owned by the boy caddy, and the picture centers around the two. Lowe has the role of a successful oil man, while Miss Hyams, as his wife, is an amateur golf champion. Rubby opposes her eternal interest in the game and when he fails to wait dinner for her on their third wedding anniversary she leaves him. Rubby becomes a nervous wreck and his physician prescribes golf. His caddy is a little Irish lad, an orphan, who has his own cabin near the golf course. The caddy breaks him of his ill tempers and soon has him so interested in him that Lowe on the quiet sends to Ireland for his dog that he left behind. The caddy, not knowing that the amateur woman champion is his wife, introduces them for a game and brings them back together again and when everything seems set for a reconciliation Rubby finds his wife has been posing for ads in magazines, in a manner that he considers improper, and they split again. The husband has improved with his golf where he is to play a championship match with the club champion, who is also a rival for his wife's heart. Just as he makes a putt the Shepper-Newfounder runs on to the

course and off with the bull. Lowe gives the game to him by default. The champion kicks the dog and this leads to a fight between him and Lowe. The dog is lost and he is found at the last minute, being put to death by gas in the pound. But he is saved and everything ends happily when hubby follows his wife to England and a reconciliation takes place.

**EXPLOITATION SUGGESTION:**

You have numerous tieups on this picture. First, if you can arrange a dog contest, for mutts alone, having the boys of your town to parade their dogs thru the city it should lend a wide interest. Then, too, you have the tieup with gift stores and also a chance to give a special show entertaining the caddies of your town.

H. DAVID STRAUSS.

**"New Moon"**

(METRO-GOLDWYN-MAYER)  
At the Astor

If *New Moon* had been produced a few months earlier we would have felt certain that it had served as the basis of George S. Kaufman's delicious bit of ridicule offered at the film game in his play *Once in a Lifetime* now current on Broadway. In that play it develops that the director was told to go ahead with a picture and at the finish it develops he has produced the wrong story.

This seems to be the case with Metro-Goldwyn-Mayer's latest singing production starring Lawrence Tibbett and Grace Moore. MGM bought the musical comedy from Schwab & Mandel, but all there is left of the original is the title and the chief musical number, *Lower, Come Back To Me*. The locale has been shifted from Louisiana to Russia, it has become a bit of melodrama, with the terrible Russian soldiers standing at the brink of death, preparing to have their eyes gouged out, bodies mutilated, preferring to sing rather than fight. The time becomes the present and, oh, yes, the ship the Russians sail is still called *New Moon*. Just why film producers pay an immense sum for a production and take it from its original idea, when not benefiting it, is still a question that needs answer.

*New Moon* seems more like a revamped *Rogue Song*. While it has Tibbett in a more cleanly garb, giving him a far more presentable personality, it still follows along the same lines of the first Tibbett production. There is no gaining the fact that Tibbett has a marvelous voice and presents a manly figure, but still with all kindness his face lacks that certain something to ever make him the movie hero that Metro-Goldwyn-Mayer had hoped for. His various numbers register nicely, particularly the vindictive number similar in style to *The Narrative of The Rogue Song*.

Miss Moore, of course, is an acquisition to the picture and registers quite charmingly as the Princess Tanya. However, the two best characterizations are offered by Adolphe Menjou and Roland Young in subordinate roles. Gus Shy, who appeared in the Broadway production, appears in a small comedy role.

The picture has been lavishly staged and there are numerous picturesque scenes with the camera catching them to an excellent advantage. Jack Conway's direction is thoroughly adequate.

The story deals with a Russian lieutenant who falls in love with a Russian princess. They are on the same boat, she en route to see her fiancé, governor of an outlying province, while he is off to take charge of a new post. The lieutenant forces his way into the governor's mansion, where he insults the woman he loves in song. As a penalty the governor sends him into a barbaric territory to take charge of a company of soldiers who are savagely insubordinate. The princess follows him to horse-whip him. While there enemies start to invade their fort. Of course, the lieutenant inspires his men, they go out on a surprise attack, save the garrison and everything ends happily.

**EXPLOITATION SUGGESTION:**

You have the Tibbett and Moore

names to play up, both known at the Metropolitan Opera. In your lobby decorations the title of the picture offers an excellent opportunity for display with moor's and stars. This can be attractively and inexpensively done with colored paper shades over electric bulbs. The front of your theater also can stand this type of decoration. You might secure a riding crop, an old one, and placard it as the whip Grace Moore used to lash Tibbett.

H. DAVID STRAUSS.

**"Cohens and Kellys in Africa"**

(UNIVERSAL)  
At the Globe

If your audiences liked the others of the *Cohens and Kellys* series they will like this one. While it is most dissimilar in its construction to the other stories that Universal has woven around the two leading characters, Charles Murray and George Sidney, it has several original amusing situations, some of which are reminiscent of the old Keystone comedy days, but still they are good for laughs.

At the start of the picture we find the two leading characters as partners in a piano manufacturing business. They are losing trade on account of the fact that they are using celluloid for their key tops instead of ivory. The only way to secure their trade is to find ivory. Thru a street medicine faker they are lured on an expedition to Africa where they get into all sorts of laughable situations. Into the jungles they go, where they meet strange wild animals and stranger wild men. Finally they are captured by a group of cannibals and escape just before they were to be the chief morsel of a big meal. They then meet another group of savages and when taken before their chief, find that he is a gentleman of Hebrew extraction who knew Cohen on Delaney street in New York. They play a game of miniature golf, the chief putting up the ivory with Cohen, if the winner, to take the lot. Of course, he wins and everything ends okay.

In addition to George Sidney and Charlie Murray the cast includes Vera Gordon and Kata Price, two sterling players, as the two wives of the bickering, yet lovable partners. Frank Davis as the street faker gives a creditable performance, as does Eddie Kane as the Hebrew, cannibal chieftain.

The story is by Edward Luddy and Vin Moore, with Moore handling the direction also. William K. Wells did the dialog and there are numerous laughs from this angle.

**EXPLOITATION SUGGESTION:**

The same ideas that you used on other *Cohens and Kellys* pictures will suffice on this one. Of course, your chief play is on the Irish and the Hebrews. In addition, if you can get some wild-animal skins for lobby decoration they will attract attention. Also a couple of Negroes dressed in Zulu fashion, carrying javelins, properly placarded and paraded about the streets of your city should prove of value.

H. DAVID STRAUSS.

**"The Royal Family of Broadway"**

(PARAMOUNT)  
At the Rivolt

A delightfully intriguing and thoroly engaging comedy, bordering almost upon travesty, is this talking picture made from the Edna Ferber and George S. Kaufman play of the same name, which had a successful run on Broadway two seasons ago. It is purely a picture for better class audiences and whether the average moviegoer will find a general interest in it is a matter of question.

Playgoers will remember *The Royal Family*, as it was called during its legitimate run—the "of Broadway" having been added as an attraction to moviegoers, as the amusingly satirical comedy that heaped fun at the idiosyncrasies and eccentricities of the stage's most regal family—supposedly the Barrymore clan. There is no mistaking the

screen's impressions of Ethel and John, particularly the latter, in whose portrayal Frederic March has mimicked the grimaces of the stage's so-called greatest lover. March is superb and were it not for the excellence of the other leading characters would have literally walked away with the picture. His Tony Cavendish is a studied piece of work and a study of John Barrymore, even to the arching of the eyebrows. There are times when the screen player manages to get the Barrymore resemblance to such an exact detail that one almost unconsciously believes that it is Barrymore having fun at his own expense.

Ina Claire, who appeared in one picture for Pathé, but which failed to reach a Broadway run, comes into her own as a factor of the talking screen. Miss Claire's portrayal of the reigning star of the Cavendish house is brilliant and the camera has certainly been generous in its treatment of her. Henrietta Crossman, who will be remembered by the older generation as one of the leading dramatic stars of two decades ago, appears as the Dowager Queen of the Theater's Royal Family. Miss Crossman adds more luster to her regal crown by her portrayal in this film. Mary Brian as Miss Claire's daughter, gives the best performance of her career, while the minor rôles are capably handled by Arnold Korff, Charles Starrett, Frank Conroy and Elsie Esmond. The picture is the collaborative directorial effort of George Cukor and Cyril Gardner and they have certainly turned out a neat piece of work.

The story of *The Royal Family* deals with what is supposedly America's greatest family of stage players. The son has deserted the legitimate ranks for the films to the ridicule of his family and has gotten into numerous escapades in Hollywood. Julia is a star, believing that she is hungry for love and anxious to rid herself of the stage. Her mother also is carrying on in a Shakespearean comedy. Gwen, Julia's daughter, has married but still longs for the footlights. They all make a last-minute return and forget love when the lure of the grease paint is too great. Julia turning her sultor down when her mother dies during a performance and she is forced to keep the play going on.

**EXPLOITATION SUGGESTION:**

If you can secure stills of Ethel and John Barrymore, a good idea would be to make a lobby display opposite those of Claire and March, asking the audience to see if they can find the Barrymores in the film. Cater particularly to your society clientele for this one.

H. DAVID STRAUSS.

**"Birth of a Nation"**

(TRIANGLE)

At the George M. Cohan

The Famous Griffith epic has been produced with sound. Most of the original score has been recorded, but a huge mistake was in putting cheering into the

mob scenes. Only the musical accompaniment should have followed thruout, as this kills the illusion, for after hearing the lusty mob voices one necessarily must feel that dialog should follow.

In order to keep the running time within an hour and forty minutes, the original picture having run close to the two-hour-and-a-half time limit, the new presenters have cut the picture during the first half to such an extent that it seems just a jumpy affair of short scenes and innumerable subtitles. The last half of the picture, except for a few sequences, has been held almost intact. One of the best scenes in the picture, during the first half, that in which Bobby Harron dies over the body of his Southern pal, has been entirely eliminated. Also the scene in which Mary Aldon, as the mulatto, shows her hatred of the Southern whites.

However, the picture as a whole is still a masterpiece, even the some of the melodramatic moments towards the last half are almost bravely and bring forth titters from the audience. As to mob and battle scenes, Griffith is still the master and no matter how many times viewed the picture still carries a thrill.

H. DAVID STRAUSS.

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### What a Widow (UNITED ARTISTS)

Personal suggestions from exploiters engaged in motion picture promotion are always welcome in this department, and a few suggestions from William A. Taylor for showing *What a Widow* are apropos. Taylor for the last five years has been publicity and exploitation representative for UA in Dallas, New Orleans, Kansas City, Denver and Omaha. First, he suggests a style show on the stage, since Gloria Swanson wears over 40 gowns in the picture, as well as other wardrobe and apparel. Window displays may be secured from music dealers and sheet music stores on four musical numbers sung by Miss Swanson and specially recorded by the Victor Company. The Swanson coiffure can be featured during the engagement by all beauty and hair-dressing stores, both by window and counter displays. Shoe store tieup could be arranged with local dealer for a Cinderella contest, entrants to compete for prizes for having smallest and daintiest feet, etc. Girl in the lobby for hallyhoo, supposedly telephoning local patrons about the production, could attract attention by theater and picture copy on signs about her, in addition to her acting ability. Co-operative tieups (as per press book) with jewelry stores, baggage and trunk stores, and other establishments for window displays of merit. Local athletic events can be made theater and promotion possibilities by special banners announcing the picture at each of the scheduled games. Newspaper co-operation is not only desirable, but necessary, and exploiters should secure support for their picture and theater with publicity and co-operative ads from local merchants, all of which helps in the promotion.

### Our Blushing Brides (MGM)

H. E. Webster, manager of the Majestic Theater, Kankakee, Ill., arranged some novel exploitation for *Our Blushing Brides*. He called on the city clerk and obtained from him a list of couples who had applied for marriage licenses, to which couples he sent tickets to see the production as guests of the theater. Local newspapers picked up the idea and ran a number of stories on the stunt. Webster also arranged with a furniture company for a complete window display of modern furnishings for the blushing bride. In this display large cutouts of Joan Crawford and Robert Montgomery, featured players, were used, together with stills from the production. As eye attractors to the window display and its double advertising intent, large eight-inch cutout letters spelling "Gifts for the Blushing Bride" were each attached to ribbons and dropped from the ceiling to the center of the display. Window cards with appropriate picture copy also were included. The bride and groom matinee and the window display were effective promotions.

### Madam Satan (MGM)

B. A. Griffith, manager of the Orpheum Theater, Springfield, Ill., employed an interesting tieup with a telegraph company as part of his exploitation campaign on *Madam Satan*. Griffith persuaded the local superintendent of the telegraph organization to co-operate with him on a stunt whereby 2,500 non-delivery notices were printed and telegraph messenger

boys hung them on door knobs of apartments and residences. A girl, employed by the telegraph company, was posted on duty to answer all inquiries and phone calls regarding the messages. Griffith also arranged with the Orpheum Ballroom, situated over the theater, to hold a *Madam Satan* dance night, on which night 2,000 *Madam Satan* face masks, carrying copy on the production, playdate and theater on the reverse side, were distributed to dance patrons. A prize of \$5 was offered for the best interpretation of a popular dance, the "low-down", and the tieup was pronounced a complete success at the box office of the theater and the dance hall.

### The Big House (MGM)

J. E. Watson, manager of Loew's Broad Theater, Columbus, O., had a unique exploitation stunt in his campaign on *The Big House*. He was able to secure the services of an ex-convict, with whom arrangements were made to write a series of articles for *The Ohio State Journal*. These articles were featured on the front page of the newspaper, and later when *The Big House* played at the above theater the ex-convict reviewed the film as a followup on his articles. *The Ohio State Journal*, prior to the release of *The Big House* by the Ohio Censor Board, had been running the serialized story of the production in its columns with the sub-heading, "A Metro-Goldwyn-Mayer picture, not yet shown in the State of Ohio", and when the Censor Board lifted the ban, and the film was booked at this theater in Columbus, Manager Watson arranged with the editor of the newspaper to have the line changed to read, "A Metro-Goldwyn-Mayer picture, which will be shown at Loew's Broad Theater". Combination of censorship circumstance and ingenuity of the manager in securing the series of articles by the ex-convict proved effective plugs at the box office of the theater, as well as circulation builders for the newspaper.

### The Third Alarm (TIFFANY)

Tiffany Productions recently completed a national tieup with the International Association of Fire Chiefs, comprising over 6,000 fire chiefs thruout the United States in its membership, whereby the film company will receive co-operation from the fire chiefs in exploiting *The Third Alarm*, epic of the fire fighters. Fred Shepard, headquarters manager and editor of *Fire Engineering*, a weekly organ, after reviewing the picture, recommended it as a fine picture, and asks the co-operation of firemen and exhibitors thruout the country on tieups of every sort. Tiffany has distributed exploitation material thru its exchanges to every exhibitor playing this production, which material will enable him to get full co-operation from the local fire departments. The fire fighters also are being notified direct by the International Association of Fire Chiefs to work with the exhibitors. Exhibitors have planned special benefits for the Firemen's Fund, and many exhibitors have already secured fire engines, apparatus and equipment to use for exploitation of this picture.

### Hell's Angels (UNITED ARTISTS)

L. K. Brin, manager of the Garden-Majestic theaters, Milwaukee, Wis., launched a successful campaign for his showing of *Hell's Angels*, which campaign centered about the aviation angle. A tieup with an airport and flying school put three planes in low flight, this thru special permission, over the city at noon on the opening day of the picture, and noise bombs were exploded from the planes. Under sides of the wings of the planes were the letters of the picture, theater and playdates. Airport supplied aviators' togs for theater ushers, and lobbies of both houses were decorated with equipment of aviation, including parachutes, etc. One week in advance of the showing a wind tunnel was prominently displayed in the Plankinton Arcade, with attendants passing out literature in the well-placarded place. A plane carrying

letters spelling picture title, theater and playdates on wings was placed in a downtown park in such position as to suggest a crash, and attracted large crowds. Tieups with numerous stores for window displays were effected with exhibits of model planes, toy planes, and a large number of stills from the picture. The entire list of the local aeronautic association was made use of in mailing letters announcing a special night at the theater for airmen. Flying school urged all students and young flyers, as well as instructors, to see the picture, all school sessions giving the film a special plug. Centrally located candy store devoted window display representing an air battle over a miniature candy terrain, using pictures of prominent airmen secured from newspaper files. Good break in the newspapers came from Speed Holman delivering the prints of the picture. Public libraries gave away special bookmarks, three airports and four airway ticket offices gave window displays as well as about 45 others who gave store window displays.

### Oswald, the Lucky Rabbit (UNIVERSAL)

Oswald, the Lucky Rabbit, animated cartoon series, is being exploited thru the medium of a 12-page book for children containing a series of clever cartoons of the caricature of the films, so bound in the book that these drawings may be traced thru tissue paper inserts with pencil or colored crayon, and also with a story of Oswald printed thruout the pages of the book. Publisher of the book is the Universal Music Company, Ltd., subsidiary of the Universal Pictures Corporation. A big feature of the book is the *Oswald Lucky Song*, with lyrics and music by Bernie Grossman and James Dietrich. The book story is by "Finto" Colvig. The book has made its appearance on the store counters at the height of the holiday shopping season, and numerous kiddies will be gladdened with this little booklet of one of their favorite screen characters. Another similar book will soon make its appearance, this one to be titled *Oswald the Clown*.

### Whoopce (UNITED ARTISTS)

Campaign mentioned below is that used by the Capitol, Shreveport, La., and Loew's State, New Orleans, recently in connection with the showing of *Whoopce*, as outlined by William A. Taylor, publicity representative for United Artists working out of the Dallas and New Orleans offices. Stock display tieup with a hat company, obtained thru local merchants and with company direct, was used in those towns with success. Thru tieup with a local dealer, panatropes was placed in front of theater and played songs from the show. Soda fountains featured *Whoopce* sundacs. *Whoopce* heralds were placed in cab company's vehicles. Book stores and libraries featured three popular books, *Caught Short*, by Eddie Cantor; *The Nervous Wreck*, from which *Whoopce* was adapted, and *Between the Acts*. Certain local football teams were presented with football supposedly autographed by Eddie Cantor just previous to a big game. Special screening was held for newspaper men for word-of-mouth advertising and printed word good will. As suggested in press book, hardware store window was filled with alarm clocks as special exhibit and stunt. Taylor reports these stunts effective at both theaters.

### Raffles

(UNITED ARTISTS)

William Taylor, special publicity representative for United Artists Corporation, for the last five years working out of the Dallas, New Orleans, Kansas City, Denver and Omaha branches of that company, forwards exploitation campaign he used recently in connection with showing of Ronald Colman's *Raffles*, the following theaters using the campaign: Kirby, Houston; Aztec, San Antonio; Loew's State, New Orleans; Capitol, Shreveport, La. In the *Raffles* campaign Taylor made tieups with a cab company, allowing theaters to place 4,000 trunk tags on all bag-

gages delivered in the city; libraries and bookstores delivered 5,000 book marks with special copy imprint; large number of stores tied in on co-operative advertising stunt on the *Raffles* store hunt, man to be identified by the public at certain advertised stores, safe dealer who furnished a large safe for lobby display, patrons given combination by manufacturer upon request opening the strong box for free tickets as a ballyhoo; certain stores, which contributed 100 cheap necklaces to be distributed around city with theater and film copy attached and certain necklaces being redeemable for free tickets; cafes and restaurants using specially imprinted napkins; window displays in some stores on apparel similar to that of *Raffles*, the well-dressed crook; drug stores, insurance companies, safe deposit vaults and banks, and numerous gown shops, all helping in exploitation and co-operating on co-ordinate advertising copy. Campaign is reported to have been successful in each of the above-mentioned cities.

### See America Thirst (UNIVERSAL)

The RKO Orpheum, only vaudeville house in Portland, Ore., in putting over *See America Thirst*, tied up with a brewery. Some 20 beer barrels were piled up two stories high on the curb and decorated with familiar beer signs, topped by a large placard reading "Are You Thirsty?" then "see *See America Thirst* at RKO Orpheum Theater" in smaller letters. The exploitation drew many into the house.

### Tom Sawyer (PARAMOUNT)

Fuller Killigbury, manager of the Melba Theater, Dallas, for the picture *Tom Sawyer* appeared before an assembly meeting of the Parent-Teachers' Association and arranged to stage a benefit matinee for the under-privileged local children. The director of education wrote a letter to each school principal in Dallas endorsing the benefit performance. Tickets were sold by the Parent-Teachers' Association for 10 cents each, and all theater attendants donated their services toward making the show a success.

### Doorway to Hell (FIRST NATIONAL)

"The picture that gangland dared Hollywood to make" was the slogan at Warner Bros. Hollywood Theater, Los Angeles, during run of the crook picture, *Doorway to Hell*. Director of Publicity Harry Maizlah also used a balloon stunt, with immense balloons floated at the U. C. S. and Notre Dame football game and others announcing the picture.

### War Nurse (MGM)

A street ballyhoo, arranged by Publicity Director Joe M. Estes, was the only advertising unit in the New Orleans Legion Armistice Day parade. The stunt consisted of a Public sound truck, pulling a "40 Hommes—8 Chevaux" box car, both bannered for *War Nurse*, slated to open shortly at the Saenger Theater. The ballyhoo headed the parade, placed in the line of march between a drum corps and a band. Result of this promotion was that the picture got off to a big start in New Orleans, and the stunt received considerable space in the local newspapers as a novelty.

### Billy the Kid (MGM)

Jerry De Rosa, manager of one of the Loew theaters in the Bronx, New York, was host to staff men from *The Bronx Home News*, local newspaper, and Bert Frohman, master of ceremonies, greeted the contingent at the theater and posed for pictures with them as he did so. Wally Allen, a staff publicity man for the theater, turned a four-column cut in the newspaper, which cut showed the marquee of the theater, displaying the announcement on *Billy the Kid*, as well as arranging copy on the picture, the exploitation stunt and playdates.

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**Sound Shorts**

**"Seein' Injuns"**

(WHOOPEE COMEDY SERIES)  
(PATHE)

STYLE—Wild West comedy (two reels).  
TIME—Nineteen minutes.

Daphne Pollard, who thru exposure and manipulation of her anatomical posterior is gradually climbing into the slapstick limelight, once again comes thru with her familiar falls and occasionally clever Cockney dialect in *Seein' Injuns*, a Whoopee comedy from an original story and photoplay by Paul Gerard Smith, directed by Ralph Ceder. Support for Miss Pollard in this typically Wild West cinema flicke short includes Ginger Connelly, as her mischievous son; Bud Jamison, as a pugnacious ticket taker; Joseph Gerard, as the harassed showman; Duke Lee and Pat Moriarty, as frisky cowboys.

Story is that of a British "lydie" who visits one of our American Wild West shows at the insistence of Harold, her insistent offspring. After much hokum listening to the barker give his spiel, and getting into plenty of hot water with the neighborhood crowd, Miss Pollard and the brat start for the main entrance to the big show. The kid gets in all right, but Daphne is barred by a big gatekeeper. She, too, manages to get in by a ruse, but once inside the inclosure furnishes plenty of fun for the crowd in her mixups with frisky bulls, bucking bronchos and wild, Indians. Her involuntary comedy saves the show, for which she is repaid by the manager, only to be done out of the money by the stupidity of her precocious child. A shade better than most previous reels featuring Miss Pollard. O. G. B.

**"Three Hollywood Girls"**

(EDUCATIONAL)

STYLE—Comedy.  
TIME—Twenty-one minutes.

When part of the dialog on a film is accredited to James Gleason one necessarily expects something out of the ordinary. This one is not so funny, is slow-tempoed and the majority of the cast read their lines in a stilted manner. The cast includes Leota Lane, Rita Flynn, Phyllis Crane (the three girls) and Eddie Nugent. Leota Lane is an Omaha girl broke in Hollywood after her first week looking for work. The other girls take her home to share their apartment. Nugent, as a casting director for a studio, is after Rita for a part and also after her heart, but she high-hats him in both ways. Finally he turns to Leota and she is an overnight sensation. The picture ends with the other two girls standing in a traffic jam watching the premiere of Leota's first film. Here they meet another girl and take her home to start all over again. H. D. S.

**"The Spirit of the Sho-Gun"**

(VAGABOND ADVENTURE SERIES)  
(PATHE)

STYLE—Epic-style Travelog.  
TIME—Ten minutes.

Tom Terris, the Vagabond Director, conducts another of his interesting and dramatic travel tours, with his ever-absorbing anecdotes and intensely interesting episodes thru foreign lands. Here we find ourselves in Japan, witnessing a parade of Shinto priests during a gala fete, with the elaborate floats, banners, costumes, clowns and general spirit of religious gayety of the Orient. The ever-present roadway merchants and vendors selling their quaint wares, among others a pair of cute waltzing mice, are to be seen midst the throng.

The Geisha girls in their flowering kimono, doing their distinctive dances with fluttering fans, are seen among the milling masses, with the Japanese boy scouts in colorful costumes also adding to the kaleidoscopic design. One visits the shrines of the Japanese in remote corners of the vast city of Nippon. A bit of barrel making is one scene, while in another one journeys in the mule trolley, the original of Fontaine Fox's Toonerville folks. The thrilling episode

is the journey to a sacred shrine, shooting the swift rapids along with other precariously handled and seemingly shell-like skiffs, until we reach the shrine of the Buddha, an inspiring spot where worshippers come to offer prayers. Hundreds of stone lanterns, with their glowing-prayer candles, serve as an awing reminder of the omnipotence of the Great Being. Just as in many of the previous series, this one serves its absorbing and dramatic purpose of entertainment effectively and artistically. Another fine reel for the series. O. G. B.

**"Audio Review No. 50"**

(PATHE)

STYLE—Varied novelty items.  
TIME—Nine minutes.

The half century mark has been reached in these altogether pleasing series of *Audio Reviews*, the 50th sequence being a four-part short blending a bit of musical history, some futuristic camera angles of weird settings, a bit of puppet novelty and a bit of nature lore in the Alps. This series of shorts comprises one of the most consistently good quality products available on the market in this field.

*Octavina*, the second in a series of *Musicana* featuring Lotta Van Buren, authority on musical instruments and their history, tells of and demonstrates the 15th Century precursor of the piano. *Design* is a series of camera shots which might have been the settings for some grotesque screen drama, being the dust blowers, wind lines and animated electric bulbs of Mazda Lane in intricate camera design by Nicholas Cavallere. *Marriage Made Easy* presents Sue Hastings' marionettes in a gay jazz wedding directed by Tom Hogan, done in the Pathe Coloratur Process. *Inferno*, last item on this one-reel bill, shows the first motion pictures taken of the Postumia Grotto, Trieste, where Dante found inspiration for his immortal *Inferno*. The caverns were discovered in 213 A. D. lost in the Middle Ages and rediscovered in 1818. An underground narrow-gauge railway transports a large party of explorers bearing torches thru the awe-inspiring caves. Perhaps the most inspiring cinema record is that showing one room where light from the torches is shattered by refraction into myriad rays as the cortege passes thru. An absorbing reel. C. G. B.

**"The Suppressed Crime"**

(EDUCATIONAL)

STYLE—Detective story.  
TIME—Eleven minutes.

This is another in the William J. Burns stories that Educational launched a few weeks ago. These stories are unusually interesting as described by Burns, with silent players carrying out the action. *The Suppressed Crime* deals with a Baltimorean who had absconded with the funds of an estate that had been left in his trust. Masquerading as an old wealthy Southern financier he is getting rid of fake bonds. A detective placed on his trail to guard him and his money, unknown to the supposed financier, falls upon clues that lead to the identification of the man as the absconder who has been sought by other Burns operators in another section of the country. The story is well told, the action rapid and this will serve you as a neat filler on any program. H. D. S.

**"The Naggers Go South"**

(WARNER BROS.-VITA, NO. 1129)  
STYLE—Domestic comedy.  
TIME—Ten minutes.

Mr. and Mrs. Jack Norworth, well known on the vaudeville and dramatic stage for their characterizations of quarrelsome married couple, offer another of their one-reel comedies on domestic strife as *The Naggers*, this time about to set off on a trip to Florida. This is one of a series of similarly treated stories by Stanley Rauh and directed by Roy Mack. Plenty of atmosphere, characterization and human interest in the characterizations by this popular pair.

Mr. Nagger, advised by his physician to take a trip to Florida, is deterred from

carrying out the doctor's orders by his ever prepossessing and scolding spouse, who insists that if hubby goes, wife goes too, with all her finery and talkative disposition. Altercation follows altercation while packing the trunk and suitcase, but in the end petulant honey-bunch goes along to the railroad terminal. No amount of subterfuge will lose wife for the nervous husband, so that he finally must also buy her ticket. Long-winded speech and dallying by the ticket seller causes the excited pair to miss the train, for which wife promptly brains the husband and sends him off on a trip alone with the stars. Sound, photography, direction and performance are satisfactory and well handled. A safe filler anywhere. O. G. B.

**"Don't Leave Home"**

(EDUCATIONAL)

STYLE—Comedy.  
TIME—Nineteen minutes.

This develops into an amusing little comedy featuring Johnny Hines, who a few years ago was a favorite screen comedian. The story is by Walter DeLeon and Neal Burns and deals with a young husband who arrives home by airplane from Chicago failing to notify his wife. Wife decides to go to see him and leaves a telegram she is sending him saying that she is leaving home. Hubby returning home believes she has deserted their infant and takes the baby to a hotel. The noise is awful and the kid cries, putting the father thru some terrific paces to quiet him. There is a plumbing job going on in one room, a feminine cornetist in another, a battling husband and wife in another. Finally, the wife thinking the baby has been kidnaped has the police on the trail and they find the father and kid in the hotel with ensuing explanations and everything ending happily. Others in the cast are Jimmy Finlayson and Doris Phillips. H. D. S.

**"Rough Idea of Love"**

(EDUCATIONAL)

STYLE—Comedy.  
TIME—Twenty-one minutes.

This is a Mack Sennett Talking Picture and it is seldom that Sennett turns out a bad short, even a mediocre short. This one is far below the Sennett average and makes one wonder after it is all over "what's all the shootin' for?" and why spend so much on a production where the story is absolutely nil. Marjorie Beebe is featured, and Miss Beebe, always a good comedienne, seems at a loss in this rough and tumble affair, though she demonstrates ability in putting over a number.

The story deals with two cabaret entertainers, a boy and a girl. The girl loves the boy, but he likes to play around with other women and accepts money from them. The he treats his girl friend rough and she retaliates with a few blows to his jaw, she still loves him. The cabaret owner wants to marry her and just as the minister is about to pronounce them man and wife the boy appears upon the scene and once again she goes for him. H. D. S.

**STAGE SHOWS**

**Capitol, New York**

Dave Schooner again presents another elaborate revue, *Nite Lites*, devised and staged by Louis K. Sidney, which despite

its labored ornateness, fails to elicit because of tedious tempo and lack of smoothness. Prefacing the revue, Yasha Bunchuk conducts the Capitol Grand Orchestra in a splendid overture of *Charles Gounod's Melodies*.

The revue is routined in two distinct settings, the opening sequence a sort of prolog before an elaborate futuristic drop, and the main portion of the show in a gigantic night club setting, with crowds of extras, waiters and attendants, and tables galore, with the Capitollans ensconced on gay platforms, Dave Schooner conducting.

Featured members of the cast include Billy Farrell and Dad, from vaudeville, who offered one of the outstanding contributions of the offering, sandwiching their familiar tap-dancing work into various sections of the revue, and both registered decisively.

Charlotte Ayres and the Rene de Roche Ensemble, quintet of Argentine Tango and Latin American musical exponents, proved the most colorful artists of the presentation with their intricate tango trio and musical accompaniment. Their work was only matched in picturesque-ness by that of the 24 Chester Hale Girls, who contributed two peppy dance routines, the first a strut-tapping affair and the other a balloon ballet finale. Others among the principals who registered faultily well were the Three Dennis Sisters, red-haired close harmonizers, who sandwiched three popular numbers, and Little Jackie Heller, who stepped to the fore with his pair of ukuleles, strumming and humming a brace of up-to-date numbers.

Co-ordinated revue seemed to lack the necessary speed or proper continuity. On the whole it should work out the kinks in time. O. G. B.

**Roxy, New York**

As is usually the custom around the Christmas season Mr. Rothafel has arranged one of his lavish fair-story spectacles in four scenes in which all of the Roxy principals, choral and dancing ensemble are seen. The scenes are truly brilliant and would do credit to any of the Broadway productions that are put on for a season's run rather than for one or two weeks' showing.

This year the spectacle is titled *Snow White and Rose Red*, with Dorothy Miller and Celia Branz, two of the Roxy's vocal soloists, appearing in the leading roles. The role of the bear, who murders the wicked dwarf and is given back his human shape of a prince, is played by Harold Van Duzee. The two big scenes are a fantastic forest, in which the Roxyettes appear as woodland flowers, while the ballet appears in a fountain scene, with Patricia Bowman as a water sprite.

The other scene is in the castle, where the double wedding takes place and even eclipses in brilliance and costliness the forest scene. Embroidered banners, silken and satin costumes, with some beautiful choreography by the dancing groups, make this scene one to be long remembered.

Earlier in the program another division is presented, in which the Roxyettes appear as a Christmas tree. Harold Van Duzee is Santa Claus. The scene introduces several specialty artists, including Fortunello and Cirillino, comedy acrobats, who were a genuine hit, and the Stanley Brothers in an acrobatic dance. Leonide Massine and Patricia also offer one of their neat ballet routines. The presentation is opened with the choral ensemble singing Christmas carols, the solo parts being sung by William Robyn and Viola Philo. H. D. S.

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# Broadway Shows Hard Hit By Holiday Business Slump

Several pre-Christmas layoffs—consistent money getters even go into the red—salary and cast cuts are declared in order—new productions fare badly

NEW YORK, Dec. 27.—The proverbially bad week before Christmas and a duller than usual Christmas week have put a crimp in many Broadway productions this year, causing some to take advantage of Equity's ruling which allows shows to lay off for the week preceding the holiday and forcing many performances to be played to half empty houses. In most cases managers with temerity enough to keep their shows running during the doldrums received profit and loss statements in red ink as Christmas presents. The only saving elements have been occasional holiday theater parties given by those members of society who have any money left and out-of-towners visiting the city who are in smaller number than ever before. Managers who have resorted to the time-honored expedient of raising their prices for the festive crowds have been left with plenty of empty seats by a public which is watching its pennies more closely than ever and which will not pay \$7 to see a \$5.50 show.

The Shuberts' *Nina Rosa* and Robert V. Newman's *Bad Girl* folded on December 13 for a week. With the announced intention of reopening on Monday, December 22. Of these two, only the Shubert musical opened again on schedule. Lew Leslie's *Blackbirds* of 1930 had closed a week earlier, following rumors of financial difficulties, and was also said to be opening again for the holiday trade, but nothing materialized. The producers of *Lysistrata*, which has been running here since the spring and recently lowered its price scale, preferred to put its cast on half pay during the pre-Christmas week. This arrangement was acceptable to the cast who are now back on their former salary basis.

Other shows which have kept open during the past two weeks have fared badly. The cast of Joe Cook's latest vehicle, *Fine and Dandy*, was decreased in number by laying off some of the minor players and by putting into effect a 25 per cent cut in wages, according to report, which caused some other members of the cast to walk out of the show. The drop in paying customers also affected Earl Carroll's *Vanities*, which showed box-office receipts of less than \$900 and less than \$1,300 on two evenings of this week, which put the show heavily in the red for the week.

Producers who brought new offerings into New York this week have had a very difficult time, and are not feeling happy about the new year. Curtis W. Emery's *Life Is Like That* suffered from lukewarm to cold press notices and the Christmas slump. Jed Harris brought in his latest, *The Inspector General*, with considerable fanfare to the annoyance of the critics who found little to recommend in it. Florence Reed made her first appearance on Broadway this season in *Purity* for Lee Shubert. It had a checkered career while trying out on the road, having been forced to close ahead of time in Boston. The reviewers were not enthusiastic and the house has been far from full. Another sufferer is Fritz Leiber and his Chicago Civic Shakespearean Repertory Company.

## Repertory Theater Goes Film

BOSTON, Dec. 27.—The Frances Jewett Repertory Company, Inc., is permanently out of the Repertory Theater, inactive since the death of Henry Jewett, its founder. The original mortgagee has foreclosed and taken over the property, leasing to the Screen Guild, Inc., which organization proposes to show exclusively art pictures of foreign origin. George Kraska is secretary-manager, and the opening will take place New Year's Eve, with a film based on the Arabian Nights' Entertainment.

## "Girl Crazy" Is London Bound

NEW YORK, Dec. 27.—*Girl Crazy*, the musical comedy which represents Alex A. Aarons and Vinton Freedley on the Broadway stage this winter, will be put on in London early in the spring, with an all-English cast. The production will be made independent of any English managers, altho previous exportations to London by Aarons & Freedley have been made in association with an English producer. The list includes *Lady, Be Good*, *Funny Face*; *Oh, Kay*, and *Hold Everything*. The producers will go to London in February to arrange for the opening now scheduled for the second week in April at an unnamed West End theater. The show will try out for two weeks in Glasgow, opening March 30.

## Mayor Urges Stage Cleanup

NEW YORK, Dec. 27.—Mayor James J. Walker of New York warned theatrical producers in a statement made this week that they must clean up the stage of their own accord or they would inevitably be subject to some form of censorship, possibly national. Censorship to be effective, according to the mayor, should be applied to the finished stage production rather than to the script. Broadway opinion regards this statement as an ominous warning in view of the fact that the drastic Wales Act was put into effect a few years ago following producers' refusal to heed similar directions from City Hall.

## Hunter Will Play "Ibbetson"

NEW YORK, Dec. 27.—A revival of *Peter Ibbetson* by the Shuberts, with Glenn Hunter and Selena Royle in the leading roles, will be put on in the near future. John N. Raphael's dramatic version of the George du Maurier novel will be used. It was first played here in 1917, with John and Lionel Barrymore, Laura Hope Crews and Constance Collier in the cast. Hunter, who is under contract to Charles Dillingham, was scheduled to appear in *A Bad Penny* for that producer, but he will be loaned to the Shuberts until William Anthony McGuire completes the script of the Dillingham piece.

## Auerbach Becomes Producer

NEW YORK, Dec. 27.—A new play by S. K. Lauren, coauthor with George Abbott of *Those We Love*, has been purchased by George Auerbach for his first offering as a producer. The title of the new Lauren work is *The World's Greatest Lover*. Auerbach was formerly associated with Richard Boleslavsky in the Moscow Art Theater.

## "With the Tide" in Rehearsal

NEW YORK, Dec. 27.—*With the Tide*, Josephine Victor Reid's English adaptation of a German play, went into rehearsal this week under the direction of J. Clifford Brook for the producers, Young & Dolgjen. Lillian Foster will have a featured role in the play, which opens in Wilmington on January 1 and in New York on January 15.



HELEN BROOKS, who has been seen on the legitimate stage in "The Padre", "A Most Immoral Lady" and "Jenny", is now appearing in Paul Osborn's comedy, "The Vinegar Tree", which was chosen by Dwight Deere Wiman as the latest starring vehicle for Mary Boland.

## Broadway Engagements

Edna Hibbard, Harold Elliott, Herbert Haywood, John Boyd and Ruth Russell for *Aces Wild* (Dwight Deere Wiman & Forrest C. Haring).

Carl Randall for *The Third Little Show* (Dwight Deere Wiman in association with Tom Weatherly).

William Courtleigh and C. Anthony Hughes for *With the Tide* (Howard Young & Edward Dolgjen).

Frank Shannon, Charles Starrett, Henry O'Neill, Walter Vaughn, Edgar Stehli, Charles MacLellan, Barton MacLaud, Benedict MacQuarrie, Harold Vess, John Hamilton, J. Lewis Johnson and Clarence Redd for *Storm Song* (Robert V. Newman).

Paul Kelly, Joseph Sweeney, Evelyn Rus, James C. Morton, Valeric Bergere, Josephine Evans, Homer Barton, Clarence Chase, Al Raub, James Young and Barney Flynn for *Hobo* (James Elliott).

Herbert Rawlinson, Ann Davis, Ben Bard, Lee Kohlmar, Wallis Clark, Gladys Deering and Huston Richards for *She Means Business* (James Elliott).

## Erlangers Plan Moliere Play

NEW YORK, Dec. 27.—The Erlanger office will undertake its own production of Moliere's comedy, *A School for Husbands*, with music. It has been adapted from French into English blank verse by Newman Levy and Arthur Gulterman, and a further adaptation of the play for the stage has been made by Lawrence Langner, a director of the Theater Guild. It will go into rehearsal in the near future, opening on Broadway in February.

## Edgar Wallace's New Play

NEW YORK, Dec. 27.—Edgar Wallace's second play with an American locale, called *Smoky Cell*, opened last week in London and will be put on here later in the winter. Wallace's first American play, *On the Spot*, is now playing here under the management of Wallace, Lee Ephraim and the Shuberts, who will also sponsor the new production.

## French Theater Taxes Rise

NEW YORK, Dec. 27.—Revenue derived by the French Government from amusement taxes on theaters showed an increase from April to September of this year over the amount collected for the same period in 1929. French theater owners turned in 51,309,000 francs to the Federal treasury for the six months' fiscal period ending September 30, 1930, as compared to 39,703,000 francs last year.



By RIVES MATTHEWS  
(New York Office)

**JEALOUSY**,—according to some psychologists, is an emotion which goes hand-in-hand with love, a flower of evil in a garden of good.

But pondering students of human behavior, in cataloging the emotion as an ugly handmaiden of love, were scientists of such serious magnitude that a picaresque form of the same grandiose emotion which uncoils its slimy tendrils in the theater escaped their notice. Otherwise the silly, vicious little jealousies of juveniles, of leading men and leading ladies, of character players, comics, and dancers would be classified in the textbooks of emotion, analyzed and branded as an unhealthy mania, and not as a corollary of love.

Why must juveniles, for instance, criticize each other? Why must one juvenile, who is out of work, tear the lineaments of beauty from another's youthful face, damn his personal character and condemn his acting in words which often would not be allowed to pass thru the mails? Why must this same struggling youth blame his own idleness on the other's success? And why must he analyze the other's success in diminishing terms? Why must he explain it by what is more politely termed bootlicking? Why must he, in bemoaning his own lot, complain that the other always "got the breaks"?

What are the breaks, anyway? Launcelet Gumdrop, according to Marcus Aurelius Caramel, danced attendance on several aging actresses who, introduced him to prominent producers, Launcelet, according to Marcus Aurelius, is a lousy actor, but he takes producers to lunch at Sardi's or dances with their wives at the Mayfair. He hangs around Tony's and says hello to everybody. According to Marcus Aurelius, Launcelet finally met Woolly Buttons, who immediately put him in a play because Carris Starr said she wanted Launcelet to be in the play. Carris, who is a well-known leading woman, always has her way. Directors and authors and angels squirmed while Launcelet rehearsed, but Carris was firm and Woolly backed her up. Launcelet got the breaks.

Now Marcus Aurelius scorns such methods. He knows he is a better juvenile than Launcelet. He has been on Broadway longer, played more parts. But he doesn't dance attendance on aging stars, he does not go to any of the well-known actor haunts. He scrupulously avoids doing anything which might be termed wirepulling. But he doesn't get the breaks. Launcelet's kind, therefore, arouses his contempt and his jealousy. Marcus Aurelius hasn't even the common grace of understanding. Tho he may dislike Launcelet's methods of selling himself, he will not admit his own failure to sell Marcus Aurelius in whatever way Marcus Aurelius prefers. Instead he resorts to jealousy as a defense.

Yet some say love is akin to hate. If it is, jealousy is love's great aunt.

## Gaige Buys Pollock Play

NEW YORK, Dec. 27.—Crosby Gaige has accepted a play by Channing Pollock named *House Beautiful*, which will be put on immediately. There will be a try-out tour of several weeks; the New York opening will take place late in February. The play is reported to be a romanticization of the life of an average American individual. In the meantime Thomas Mitchell is continuing work on the dramatic version of *Gulf Stream*, for which Katherine Alexander has been selected and which Crosby Gaige will also present later in the season.

# Brokers Balk At Buy Plan

**Musical producers want League to permit buys—means less financial risk**

NEW YORK, Dec. 27.—Agitation by musical comedy producers for the return of the buy system has challenged the position which the League of New York Theaters has taken against that institution, and has caused brokers to stir uneasily in their offices. A group of musical comedy and revue managers this week presented their grievances to the League with the request that they be allowed to revive the system of advance block sales to brokers in order to make the production of such shows less of a financial risk.

The producers involved are Lawrence Schwab, Frank Mandel, Alex A. Aarons, of the firm of Aarons & Freedley; Max Gordon, and David B. Finestone, general manager of the Shubert organization. Their plea is that a musical comedy producer should be allowed to guarantee himself a certain income in advance by making a buy in consideration of the large outlay which is necessary to put on a musical show. The producer's attitude is that it is necessary for him to expend huge sums of money on stars, settings, costumes and choruses if the show is to be a success. Two current Broadway musical shows, *Fine and Dandy* and *The New Yorkers*, are supposed to represent investments of \$200,000 apiece. Hammerstein's *Luana* and Conolly & Swanstrom's *Princess Charming*, both of which flopped early in the season, are reputed to have cost their respective producers an equal amount. The revue backers see no reason why they should not insure themselves against loss to a certain extent by passing on part of the gamble to the brokers, and have asked permission to do so.

The brokers, on the other hand, are not at all keen on having the buy system revived. They have always considered it a mixed blessing at best. Under the domination of the League, they have this year for the first time been relieved of the responsibility of assuming part of the musical producer's risk and they enjoy their freedom. The brokers state that the buy system is often used as a form of legitimate blackmail. While they are enabled to gouge the public on shows which turn out to be smash hits, they are more often forced by producers to accept buys on flops under pain of being boycotted by the managers when future hit shows are presented. One musical producer who puts on at least one show a year forced brokers to make extended buys on an ill-fated dramatic venture with the definite understanding that no tickets would ever again be allotted to any agency that refused. Under these conditions, the brokers are extremely reluctant to reassume the questionable advantage of such a system. With or

without the League's aid, the brokers would almost certainly combine to kill buys as a result of their experience this year.

The League's attitude on buys has always been antipathetic. Colonel Harlow D. Savage, executive secretary, would not deny that the musical producers' petition would be granted by the League Board, since no action has yet been taken, but stated that any such acquiescence on the part of League members would be a complete reversal of policy. He disagreed with the producers that the expenditure of fabulous sums was necessary to make a hit of a musical show. The subject will be considered at the next meeting of the League Board.

Another question to come before the governors of the League is the demand of the four accredited brokers that all orchestra seats for hit shows be turned over to them. This demand, made last week, was construed as a countermove against the League's insistence that the agencies should turn over a premium of 10 cents on every ticket sold to provide for the League's expenses. This situation remains unsettled, but it is improbable that the hopes of the brokers will be realized. In the meantime, the League has commissioned Joe Leblang to handle balcony and mezzanine tickets for shows under its jurisdiction. Leblang will continue his policy of selling tickets at box office prices and will deal only in tickets to League shows. Five formerly accredited brokers who applied to the League for readmission were not so fortunate. Their application for reinstatement was turned down by the board of governors.

League and Postal Telegraph officials refused to become excited over a complaint filed by Robert V. Newman, producer of *Bad Girl*, with the Interstate Commerce Commission claiming that Postal's refusal to handle tickets for his non-League show had damaged him to the extent of \$10,000. Newman's move was characterized as a bid for publicity by these officials.

## Beer-Hofman Directs "Anatol"

NEW YORK, Dec. 27.—Bela Blau's production of *The Affairs of Anatol* went into rehearsal this week under the direction of Gabriel Beer-Hofman, who has been associated with Max Reinhardt's undertakings in Berlin and Vienna. This will be Beer-Hofman's first direction in America. The Granville Barker version of Schnitzler's comedy is being used by the players.

## Hayden To Open in Dallas

DALLAS, Tex., Dec. 29.—James J. Hayden, of Brockton, Mass., who has operated stock companies in that city, Boston, Mass., and Portland, Me., is to open a company in Dallas, Tex., January 5. Barbara Weeks, leading lady, and Samuel and Ella Flint, characters, with his Portland company, are to be with him in Dallas.

## London Cables

LONDON, Dec. 27.—Frederick Jackson's new comedy, *A Pair of Trousers*, at the Criterion Theater, proved to be weak stuff, made possible only by the excellence of the cast, which is headed by Alice Delysia and Ian Hunter, whose personality may insure a fair run for the piece.

Peggy Wood, following two months' absence thru illness, returned yesterday to the star role in *Bitter Sweet*.

Constance Carpenter scored a personal hit as the principal girl in the Lyceum pantomime, *Robinson Crusoe*, Wednesday. Sophie Tucker returned to London from Paris to give a special Christmas performance at the Kit-Kat Club.

Bertram Mills' Olympia Circus opened brilliantly Monday, with Albert Powell, Captain Tebor's Sea Lions, Sloan Trio, Pricety Mules, Yung China Troupe, De Biars, Wallendas and Tonowandas among the features. Clyde Ingalls' Side Show was highly praised.

# Price Cutting Is Advocated

**Gillmore urges slashing of admission charges as panacea of depression**

NEW YORK, Dec. 27.—Frank Gillmore, president of Equity, in discussing the present depression with a *Billboard* representative, advocated the wholesale cutting of box-office prices as a measure to get people into the theater which, according to Gillmore, is facing one of the worst depressions in memory.

"Producers, when I suggest this plan to keep the theaters open," Gillmore said, "are inclined to take my suggestions lightly, pointing out the fact that hits are making money at top prices. But the fact they do not realize is that my advice to cut prices does not apply to one or two theaters, but to the business of the whole theatrical industry. I look at it from the viewpoint of the head of an actors' organization anxious to see as many actors as possible employed in these times of great hardship. Prices are being cut in other lines in order to keep other industries operating. Why not in the theater?"

"Of course, I know theatergoers do not have to pay box-office prices if they are acquainted with cut-rate agencies, but I consider such methods unmitigated chicanery which tends to alienate hosts of people from the theater.

"Unemployment is on the increase. Even people who are employed are not spending their money because they do not know how long they will be able to hold onto their jobs. Consequently they

are not spending their money on high-priced theater tickets.

"The jacking up of theater ticket prices during the holidays is, in my opinion, just another example of the average producer's shortsighted avarice. What the theater needs is a type of producer who will take the theater as a real business, not a gambling venture based on occasional hits, who will consider it in the long-term light and who will be content with a large turnover and a moderate profit.

"I have also felt for a long time," Gillmore added, "that it is a mistake to charge the same price for all seats on the ground floor. Seats should be priced according to location. It is, after all, only one way the theater can play fair with the public. In times like these it would be well for producers to show the public their desire to meet it half way."

## Broadway Openings

*Midnight*, a play by Claire and Paul Simon. Presented by the Theater Guild at the Guild Theater.

*Queen at Home*, a comedy by Shirley Warde and Vivian Cosby. Presented by John Henry Mears at the Times Square Theater.

*Five Star Final*, a play by Louis Weitzenkorn. Presented by A. H. Woods at the Cort Theater.

*Meet My Sister*, a musical show, with book by Berr, Verneuil & Blum, music and lyrics by Ralph Benatzky, adapted from the German by Harry Wagstaff Gribble. Presented by the Shuberts at the Shubert Theater.

### CLOSINGS

*Roar, China!*, closed Saturday, December 27, after 72 performances. *Twelfth Night* closed Tuesday, December 30, after 64 performances.

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# Doom RKO Chicago Office; Will Linger 4 More Months

**Freeman's trip pointed out futility of continuing Midwestern branch—Berger, Hoffman might be only executives to survive—indie field considered inconsequential**

NEW YORK, Dec. 27.—The doom of RKO's Chicago office has been sealed. Back from a visit to the Midwestern wing, Charles J. Freeman, the circuit's vaudeville chief, stated yesterday that if nothing untoward interferes the office now headed by Tom Carmody will pass out of existence as a unit by the end of April. Sam Tishman, booker of RKO's intact shows, who had intended to visit Chicago for the Christmas holiday anyway, left yesterday with instructions from Freeman regarding the final adjustment of certain booking matters the latter had taken up during his visit. Among other things, Tishman will make final arrangements for the switching of Milwaukee and Memphis from the Chicago books to the intact route. He will return here on Monday or Tuesday.

Exactly what disposition will be made of the Chicago office personnel has not yet been determined. From present indications, however, all the men holding major posts will be dropped, with the exception of Dick Hoffman and Willie Berger. One of these individuals will be left in Chicago as a booking contact man for that territory. The other will be stationed here, and will have a hand in buying material for the houses now classified in the Junior Orpheum group and still booked out of Chicago.

Freeman found the situation to be very discouraging and much worse than on the occasion of his visit several months ago, resulting in the leaving of Billy Diamond and the selection of Tom Carmody to replace him. Chicago's saving grace, it now becomes known, was its apparently strong grip on available independent time. Freeman has evidently found this to be considerably overrated. While not admitting that the Chicago office made a failure of the job of lining up enough independent houses to make its retention profitable, Freeman does own up to the unenthusiastic attitude of the office toward the indies. He said RKO "is not over-anxious to book the independents," pointing out the uncertainty attending this kind of activity.

It is felt around the RKO office that whatever indies might be lined up in the Midwest can be conveniently handled from the home office. The rest are not worth bothering about. Since leaving the RKO outfit, Billy Diamond has been going after the indies energetically, but Carmody has claimed that Diamond's activity reflects in no way on the ability of the RKO branch to make a showing against him.

With the houses now booked out of Chicago being switched to New York there will be a greater field created for local RKO agents, and it is not improbable that several of the Chicago agents will trek here to get in from out of the rain. Several Chicago agents sensed the storm coming last season, moving here to get their own franchises or work in with agents already franchised.

According to a list released by Tom Carmody on November 29, the Chicago office was booking 25 houses, this taking in split and full-weeks and one-night stands. The complete list of towns follows:

Cedar Rapids; Chicago (Englewood); Davenport; Des Moines; Detroit; Duquesne; Fort Riley, Kan.; Fort Wayne; Grand Rapids; Hammond, Ind.; Indianapolis; Leavenworth; Lincoln, Neb.; Madison; Memphis; Milwaukee; Racine; Rockford; St. Charles, Ill.; Sioux City; South Bend; Terre Haute; Waukegan; Joliet and La Salle.

NEW YORK, Dec. 29.—Johnny Hyde is back at his desk in the William Morris office, having fully recovered from a minor operation he underwent at the Mt. Morris Park Sanitarium several weeks ago.

## Dows Adding Time; Claim Six Houses

NEW YORK, Dec. 29.—A. & B. Dow claim they have added six houses to their books. The Cortland, Cortland, N. Y., house opened on Christmas Day, with four acts on a split.

The Oswego, Oswego, N. Y., is scheduled to open Thursday as a split-weeker with five acts. The Capitol, Rome, N. Y., and the Quirk, Fulton, N. Y., are slated to open the same day under a similar policy. The two houses, the Dows say will open January 15, are the United States, Paterson, N. J., which will use five acts on a full week, and the Onelda, Onelda, N. Y., using four acts on the last half.

The Red Bank, Red Bank, N. J., which has been dark for seven weeks owing to repairs, will reopen this Wednesday. Policy will be four acts on a split.

## Cloonan Gets Reading

NEW YORK, Dec. 28.—Billy Cloonan, formerly of the Pally Markus office and now quartered with John Robbins, starts booking the Park, Reading, Pa., today as a split-weeker using four acts. It is the only house on his books at present.

## Griffen in Turek Act

NEW YORK, Dec. 29.—Sol Turek, RKO producer-agent, is readying a seven-piece comedy and singing act, featuring George Griffen. The act will be submitted for showing soon.

# Relief Group Using Larger List for Weekly NVA Doles

NEW YORK, Dec. 29.—Due to the efforts of the recently formed NVA Relief Committee, consisting of Henry Chesterfield, Major J. O. Donovan and William J. Sullivan, the charitable side of the actors' organization has been spread over a great area. This despite the fact that the treasury of the NVA is in a depleted state.

In order to make it possible that more indigent performers be helped, the committee has found it necessary to curtail the amounts doled out to those who had been receiving help before the committee was formed. In plainer language, if Mr. A. was receiving \$20 weekly from the NVA, he is now receiving only \$15, so that Mr. B. can be helped.

Despite reports to the contrary, the committee, in its investigation of all charity cases, did not come across any instance where charity was being doled out to a person not in need or having an income from other sources. It has been said that there were a number of persons on the NVA's charity books who were not worthy of support, either be-



PEGGY and POLLY PAIGE, who are to be counted among the fortunate ones booked over RKO's intact route. They share billing honors with Billy Kelly in a skit with songs dubbed, "Taking the Heir". They are from the good Old South, but have plenty of pep notwithstanding, and more than the average share of charm.

## Mrs. Jack Benny Robbed; Thugs Get Jewels, Wrap

NEW YORK, Dec. 27.—Four hold-up men invaded Jack Benny's suite in the Park Central Hotel Tuesday night and robbed Mrs. Benny of jewels and an ermine wrap valued at \$12,200. Mrs. Benny, who was ill in bed at the time, was bound and gagged by the thugs.

Mrs. Benny admitted the thieves, believing they were friends she was expecting. Benny is now appearing in *Vanities*.

## Yorke Touring Fox's New Jersey Houses

NEW YORK, Dec. 29.—Gabe Yorke, head of the Fox Theaters publicity department, left last week for a tour of the 19 Fox houses in New Jersey. Yorke's object is to study the publicity and exploitation angles the managers are using, and to pep them up where needed. Included in the 19 houses are three de-luxers. Joel Swensen, editor of *The Last Word*, Fox's house organ, will be in charge during Yorke's absence.



By ELIAS E. SUGARMAN  
(New York Office)

ON THE FORUM page of last week's issue appeared a brief but pungent letter on the subject of exorbitant commission and bookers' graft contributed by one who signs himself Ed Whitleyman. The alleged facts stated by Whitleyman, who represents nothing more to us than a name we never heard of before, were inspired by a story in the December 20 issue. The theme of this story was the statement that performers have become sober; that they are now saving their money and are generally paying fair rates of commission, also that graft no longer flourishes as in the olden days.

It was the Whitleyman type of person we had in mind when we wrote in this column (in the issue of December 6) a rather lengthy dissertation on the subtle difference between graft and favoritism. We pointed out then, and point out again so that the import of the message should not be forgotten readily, that squawkers cannot expect to get anywhere unless they back up their ruthless accusations of graft and its accompanying evils with facts that can stand the test of investigations by those to whom bookers are responsible. Using Whitleyman as the spokesman of his ilk, we quote from his letter: "There are acts laying money on the line for bookings as high as \$500, so don't ever believe the performer is only paying five per cent to the booker. That is the biggest laugh of the season. Many good acts cannot get a look in because they will not give up and lay a few hundred dollars on the line. This is the truth."

Apparently, Whitleyman never studied the argumentative form in writing or he would not expect to derive any results from his assurance that "This is the truth". However, it is just communications of this kind that are hurting the profession. We don't expect individuals to supply sworn affidavits and documentary proofs of everything they contribute to a Forum page, but there is at least the moral obligation of refraining from making statements about graft and such unless there is a more substantial background to the belief than hearsay evidence.

Whitleyman writes from Chicago, and it should be assumed that he refers to some extent to conditions in that territory. From what we know of the Chicago vaudeville market at this time, no route issued by any office out of there is worth a "bonus" of \$500. Not with dates so scarce and salaries as tight as they are. But we must refrain from taking Whitleyman too seriously since our intention in harping on his letter is to use him merely as an example of the careless manner in which accusations are framed.

It should not be necessary to stress here that we have no ax to grind for any circuit or booker. But a sense of fairness dictates that we regard all bookers as honest until they are proven to be otherwise. It is to the best interest of performers that they adjust their thoughts along the same lines. A performer trying to sell his act in this dull market cannot afford to cart around preconceived ideas, without basis, about graft. Letters such as the one written by Whitleyman continue to arrive, some signed and others anonymous or tagged with pseudonyms meant to hide the identity of the writers. But none have yet availed themselves of the invitation to write in and state specific instances of graft.

Personally, we doubt that bookers are reviving the graft practices of seasons ago. Not that bookers are by nature more honest than they used to be, but that as a business proposition it no longer pays.



# Freeman Acts To Eliminate Abuses in Playing Benefits

*He and aide, Stratton, are only ones in circuit officially qualified to ask artists to play gratis dates—even these requests carry no strings*

NEW YORK, Dec. 29.—In the future any act playing dates for RKO should not find any cause for squawking over being bothered about playing benefits. If they do, according to the latest dictum reported handed down by Charles J. Freeman, they will have themselves to blame. Regardless of how matters were supposed to stand theoretically before, from now on no act can be asked to play a benefit under RKO auspices unless the request comes directly from Freeman or from Chester M. Stratton, who is handling this detail for him. And Freeman, when corroborating the operation of the new arrangement, commented that no act at any time should feel that it is under compulsion to play any benefits. This goes for requests by Freeman, too.

In recent months, when theatrical benefits for all kinds of unemployment funds are being ground out at a wholesale rate, the better known acts playing for the larger circuits are being figuratively torn to pieces by requests for appearances. Many acts have tried hard to comply with all requests, both in an effort to lend a helping hand and with the mistaken conception of their duty to the circuits to which they are contracted. RKO has made it known that it must take measures to protect its artists against playing benefits that are really not deserving.

RKO acts will be instructed thru their agents, according to the account, that (See FREEMAN ACTS on page 27)

## Fineman Plugging Weak RKO Houses

NEW YORK, Dec. 29.—Al Fineman has been taken into the RKO organization to act as stepfather for several of its weak sisters. Fineman has been assigned to do special promotion for the circuit's Hamilton, 81st Street and 58th Street, working in with Harry Mandel, in charge of publicity and advertising detail for the neighborhooders of Greater New York. The houses given Fineman for his first assignment have been considered tough propositions of late, particularly the 58th Street.

Fineman, appointed directly by Joseph Plunkett, has been a jack of all trades in the theatrical publicity field. For a spell he worked under Harry Reichenbach in Universal and also was out on his own at the head of a press agency. His last job was with I. Miller, theatrical shoe concern, in its publicity department. Fineman, according to report, has been given permission to revamp entirely the system used to plug the three houses placed under his promotional jurisdiction. He will be responsible to Charles McDonald, Manhattan division head.

## Ike Rose Host to His Midgets on Birthday

NEW YORK, Dec. 27.—Ike Rose played host to his troupe of midgets at a Christmas party Wednesday evening in Lancaster, Pa., where the act was playing at the Fulton Opera House. Rose celebrated his 55th birthday at the same time.

Madeline and Antoinette Rose, daughters of the veteran showman, came from Philadelphia to attend the festivities.

## Master Jay Bee to India

NEW YORK, Dec. 29.—Master Jay Bee sailed recently to play dates in India over what is reported to be the Madan Circuit of Theaters. His dates will be concentrated in and around Calcutta and Ceylon. One F. J. Madan, who makes his office with Stern & Green in the Strand Theater Building, is said to represent the Indian outfit here.

## Yacht Club Boys Get \$6,800 for Party Date

The Yacht Club Boys, consisting of Chick Emdor, Billy Mann, Jimmy Kerns and Sammy Fain, have been booked by Victor Emanuel, wealthy sportsman, to play a private party at his home in Rockingham Castle, Eng. January 20, for which date they are to receive \$6,800. The boys sail from New York January 4 and return January 22 to open at the Embassy Club, Miami, Fla., February 3.

Chick Emdor, manager of the Yacht Club Boys, is the son of Mr. and Mrs. Harry S. Noyes. Noyes is one of the best known circus and carnival general agents.

## Frances White Badly Hurt; Hart Replaces Her at Savoy

NEW YORK, Dec. 27.—Frances White suffered a fractured jaw Thursday when the car in which she was riding with her manager, Frank Coakley, crashed into a taxicab in Brooklyn. She was on the way to Fox's Savoy, where she was playing.

Violan Hart replaced her for the remainder of the date.

## Portland Coming Back

NEW YORK, Dec. 29.—Keith's Portland, Portland, Me., which dropped vaudeville several weeks ago, will resume stage shows January 1. House will use four acts on a split-week policy. John J. Connolly, of the RKO Boston office, will book.

## Majestic Losing Vaudeville

NEW YORK, Dec. 29.—The Majestic, Jersey City, is reported ousting vaudeville this week. The house had been using three acts on a split for about three months, booked thru Arthur Fisher.

## Granville Collapses On Glens Falls Date

NEW YORK, Dec. 27.—Bernard Granville, breaking in as a single this last half at the Empire, Glens Falls, collapsed after the second show on the opening day (Thursday). He is reported to be suffering from stomach poisoning.

His dropping out was a bad break for John E. Coutts, indie booker of the house, who depended upon him to hold up the show against the Rialto, opposition house opening that day. The latter is booked out of RKO's Boston office.

## 81st St. Warmups Not Regular Policy

NEW YORK, Dec. 29.—Tho the 81st Street has been used in two instances as a warm-up spot for acts scheduled to play the Palace, Arthur Will, booking the ace vaudeville house, stated that this will not be a regular proceeding.

The acts that have played the uptown house for a break-in before hitting the Palace are Rosita and Ramon and Marion Harris. Miss Harris, who is current at the Palace, was booked into the 81st Street for two days, last Wednesday and Thursday. Rosita and Ramon closed at the ace house last Friday and played the 81st the same days as Miss Harris the previous week.

The idea of the warmup as applied to Rosita and Ramon and Miss Harris was to remove all doubts as to their readiness for the Palace, neither of them having spent much time breaking in in the intermediates.

In the future, a couple of warm-up days may be given those "name" acts booked practically late by Will for the Palace. One notable case of a "name" not making a very good showing due to failure to air his material in the lesser houses was that of Frisco, who played the Palace last week as m. c.

Frisco opened cold after quite a stretch of vaudeville inactivity. He was offered the Ritz, Elizabeth, by Phil Bloom, Fanchon & Marco, for the half-week preceding the Palace date, but turned it down because it was out of town.

It has been an unwritten ruling by RKO of late to give Palace acts two or three weeks in the intermediates before the Broadway date. This arrangement, however, cannot always be lived up to.

## Trio's Odd RKO Date

NEW YORK, Dec. 29.—Lester, McGrath and O'Dare, comedy singing and dancing act, moved today into the Maryland, Baltimore, booked by RKO for a special six-day engagement. After finishing at this house they will resume for Loew at local houses. Sam Shepherd, of the Alex Hanlon office, is handling their business.

## "Goldbergs" Get More Time

NEW YORK, Dec. 29.—The Rise of the Goldbergs, radio act, has been given additional time by Loew. It will play the first half of next week at the 46th Street, Brooklyn, and the last half at the Boulevard, Bronx. It is an NBC act.

## Bowhan Joins Fleeson

NEW YORK, Dec. 29.—Neville Fleeson and Sibylla Bowhan, newly teamed, went RKO this week at the Maryland, Baltimore. They are doing an act written by Fleeson entitled Following the Stars. Fleeson recently worked with Louise Groody and Kay Manners while Miss Bowhan has been out in her own act.

## Rudow's Philly Office

NEW YORK, Dec. 29.—Jaek E. Rudow has opened a general booking office in the Real Estate Building, Philadelphia. He is handling orchestras, acts and musical comedies particularly.

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Happy New Year to All My Friends

# SIDNEY MARION

With LADY MARIE DU VAL

HELD OVER SECOND WEEK

PARAMOUNT, N. Y.

Hello, Boss Betroff

Direction—NAT KALCHEIM—Wm. Morris Office

## A Happy New Year

THE

# 6 De CARDOS

Week December 20—R-K-O Palace, New York.

Week December 27—Metropolitan, Brooklyn.

Week January 3—Loew's State, New York.

R-K-O Rep.—JACK CURTIS.

Ind. Rep.—SAM LYONS.

## New Palace, Chicago

(Reviewed Saturday Afternoon, Dec. 27)

The Palace has put on a gala holiday show as the offering for the final week of 1930, and a packed house in jovial holiday mood received every act with a generous hand, which was deserved in every case. The two Pat Rooneys headlined, and wowed 'em.

The Kikutas, fast-working Japanese acrobatic troupe, opened. These 10 people—seven males and three attractive girls—present a highly entertaining act in which tumbling and risley work predominate. Not a moment of stalling, and the tricks done are spectacular and difficult. The girls and the "daddy" of the troupe do a colorful juggling routine. Act nicely rounded and gets over handily.

Medley and Duprey, comedy team, are frequent visitors here and never fail to make the grade. Same old comedy chatter, song and dance, with a liberal sprinkling of sure-fire joke, including the exploding phonograph, and they ate it up.

Gallo and Tisen and Company present a classy vocal, instrumental and dancing act. Violin, guitar and piano numbers nicely done. There is an acrobatic dancer who, while rather large, does a very graceful routine, and a skating number by a young male dancer is good.

Fred Keating, prestidigitator, injects a deal of comedy into his sleight-of-hand work and rolls up a tidy hand.

Closing the bill, Pat Rooney and Pat Rooney III give a characteristic dancing and comedy session in which the old Rooney blarney coupled with unmistakable dancing talent put them over to a torrent of applause. Fred Keating came on for a clowning bit with Rooney in which he did his familiar bird disappearance.

Next week the Weaver Brothers, and the following week Olsen & Johnson.

NAT GREEN.

## Golden Gate, Frisco

(Reviewed Friday Evening, December 26)

Claude Sweeten and his orchestra put over an amusing and novel Christmas musical number dedicated to Kris Kringle which got the show off to a good start.

Chris. Charlton, magician, who opens the vaudeville bill, not only shines as a wizard of illusions, but judging by his sideline of patter could easily get over as a monologist. His paper tearing, levitation, strait-jacket, disappearing bathing beauty and lemon and handkerchief mystifiers get across for many rounds of applause. Not less entertaining are his explanations of how it is done, which garnered many laughs.

Rita Burgess Gould has physical charm, a good voice, an engaging dramatic personality and a fine manner of presenting her wares. She stages *Songs of Life* in four cycles, the transition of an emigrant girl to stardom in the *Follies*, which met with good recognition. Called back, she sang *When Baby's Feet Go Pitter Pat*, which netted a big hand and resulted in a short talk out front as an apostle of "good times just around the corner", one of the best bits of its kind yet done here, which also met with a good response.

Naro Lockford and Company, four men and a woman, in a two-part dance-step offering. The first half is devoted to straight dancing of pleasing diversion and the last a burlesque adagio exposition, which met with hearty approbation.

Britt Wood, in his classic, *The Boob and His Harmonica*, returned here after an absence of two years to make his usual hit. He has little new material, but it does not seem at all necessary, as his rube comedy, droll dance steps and harmonica numbers are a whole show in themselves, and as seems customary with him, he stops the show—and how.

F. J. WOOD.

## Loew's State, New York

(Reviewed Saturday Afternoon, Dec. 27)

The bill this week takes a brody in comparison to the show that closed last night, with every act except the Watson

## The Palace, New York

(Reviewed Saturday Afternoon, December 27)

After an absence of eight years Eddie Cantor is back at the Palace to head a show that should stump the descriptive powers of the best superlative user that ever banged a typewriter. As far as we are concerned this show forms a brilliant chapter in vaudeville history. There is one lesson every showman can learn from this show. It can be expressed in the dictum: "Give them the real stuff and they'll batter down your doors to get in." The old Palace was literally packed to the roof, and we have no doubt that the overflow filled most of the picture houses along the street. Every act in the layout was a sensation. With a talent nut of about \$18,000 there will be enormous profits, and maybe a few records will be smashed, too. A fitting tribute to the cleverest comedian vaudeville can call its own at this writing.

FOUR AMERICAN ACES AND A QUEEN were spotted to open the show in their neat casting act. Two of the males and a shapely girl are the fliers. Their routines are neat, evenly interesting and frequently sensational, including a flock of double and triple twisting somersaults and a complete mid-air circle and hand-to-hand catch. Took bows to tumultuous applause.

THREE RHYTHM DANCERS brought hoofing back into its own again in the deuce spot. The dusky trio are still in their teens, but what they do with their golden gams on a dancing mat puts many of their elders to shame. They stopped the show twice.

GEORGE BURNS AND GRACE ALLEN were in an ideal spot for their cross-fire and the delicious tidbits of singing and dancing wrapped up with it. But the mixed team were in such excellent form that they might have cleaned up, even following Cantor. Their *Bonsbergian* gags in the *Lamb Chop* skit are little changed since their last visit here, yet this time their work sparkled so brilliantly as to dazzle the most hardened show-catching agent. Miss Allen does a dumb Dora that lingers in the memory, while Burns has a style that will some day make him a big "name". Oswald, chalk up another show-stop for this pair.

JOE FRISCO was given a good spot and graciously relieved of his emcee duties. In his second week Joe is about 10 times better than when carrying out his overburdening assignment the week previous. He repeated several of his stronger items from last week and dug up even punchier stuff from former seasons. The Helen Morgan burlesque repeated on big laughs, but the funniest morsel this week is the revival of his impression of a yokel doing a turn on an amateur night. Joe works similarly with Rita Corita in a more elaborate version of the mulligan dance, and there is also a stooge and a three-piece string outfit.

FRANK AND MILTON BRITTON'S GANG OF MUSICAL LUNATICS closed the first half, putting over what appeared to us as the identical routine of last week. The boys were a riot them, but this time they were a couple of panics and a massacre.

MARION HARRIS, finally keeping this date after several false alarms, revealed a new Marion Harris, which means that the lovely singing lady is not only out of the slump we found her in some months ago, but better than she used to be when she was one of the reigning favorites in a new era of warbling singles. She put over ballads and comedy numbers with a wallop that gave her the fourth show-stop in the cycle. J. Russell Robinson gave her fine accompaniment at the grand.

EDDIE CANTOR was assured that the record attendance was due to his booking, by the size of the ovation he got. This was not the black-face comedian who created an unforgettable sensation here back in June, 1923, for today the Cantor who works as if he were in his own living room is a Cantor grown mellow with years. Eddie is not a comedian. He's 1,000 comedians rolled into one, a singer who can sell a song beyond the fondest hopes of its writer, and an all-round entertainer who can be copied, but not imitated. He has the contagious brand of pepo effervescence, gusto—call it what you will—that spreads thru an audience like poison gas. Anybody who remains morose while Cantor is working had better see a doctor. He carried on for slightly more than half an hour, mostly alone, and called a halt after rendering a touching tribute to the missus in a stage box.

ELIAS SUGARMAN.

Sisters helping in the flop because of slow and unentertaining portions in their routines. The headlining sisters, still using their w. k. gags, were a riot from start to finish and had to beg off. Dancing is a part of four of the acts and the hoofing finale by the Watson Sisters makes it unanimous. The audience was generous with applause and a dead-on target by the time Fanny waddled on followed by Kitty and started laughing at each other. A sixth act will be added on Monday when the State goes back to normal three-a-day. *Feet First*, Harold Lloyd's latest, is on the screen—which may be the reason for the mediocre vaudeville. The latter ran 74 minutes.

Du Ponts open with a combination juggling, comedy and dancing turn that starts well and then dies away until the drum-playing-with-balls finish. The male half is practically the entire act, the girl assist handling the props and otherwise coming on only to help him a bit with an eccentric dance and the drums.

Nash and Fately have been seen to better advantage than they were here in the deuce. Aside from their dancing and some of their roping, they did most of the way. Both Dick Nash and Midgie Fately are excellent when using their feet, both eccentric and acrobatic, but certainly should go in search of stronger chatter. Especially for the Will Rogers bit by the former, if he insists on keeping it in.

Florrie Le Vere and Company had their ups and downs in the middle spot. They open "in one" in a theater box and most of the talk there is funny, but

and plenty of aisle strollers looking for choice seats. Will Rogers in *Lightnin'* is on the screen.

Paulo, Paquita and Nenita, four-people flash, are a pleasing item in the hello position. They work capably in their Latin-type singing and dancing numbers. The act is colorfully dressed and went off to a fair hand.

Four of a Kind, male singers, caught before under another name, deuced to nice returns. They spoiled their getaway by trying for too many bows. Routine is all harmony with occasional interpolations of comedy. Their voices blend nicely, but a solo or two would eliminate the monotony.

George Herman, dancer in a skeleton outfit, followed all by his lonesome and copped good applause. He does seven minutes of good legwork, featuring sock acrobatics. His contortion finish served him in good stead.

Francis and Wallace, around before as Francis and Wally, hoked galore for needed comedy relief. Besides getting laughs with their slap-stick stuff, some song-dance work is weaved in by Miss Francis. They were liked by the audience.

May Wirth, aided by four of her family, fared very big with her equestrian act. The routine was dotted by applause and the finish with a deafening reception. Sock bare-back riding is brought in by Miss Wirth and Phil, who also yields comedy.

Harry Foster Welch went big with his impression of a one-man band. He provides punches via his vocal tricks and doubles their effectiveness by a showmanly presentation. Bye-bye to a prolonged hand.

Bobby Pincus, assisted by an unbilled blonde, holds down the next-to-shut position in a turn similar to that of Francis and Wallace. The crowd took to the joke in a big way and at the finish gave them a near show-stop. Pincus is an up-and-coming comedian. The girl is average.

The *Tam-o-Shanter Girls*, 10-people band with a trio of dancing girls in front, tail-ended okeh. Lots of good music, the too brassy at times, and good legwork from the trio comprise the act, which took nicely with the audience.

SIDNEY HARRIS.

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

(Reviewed Saturday Afternoon, Dec. 27)

Laughs galore in this bill, with most of them provoked by Harry Hershfield, cartoonist, whose witticisms hit squarely. He scored a solid showstop. Bill should have had Harry Carroll in the closing berth instead of the comic strip "name". Business was good. *Free Love*, with Genevieve Tobin and Conrad Nagel, was the talk.

Australian Waites, male and two girls, started the works with an interesting routine of whipcracking and boomerang throwing. Every stunt clicked. One of the girls handles a whip creditably.

Fields and Bell, two nimble-legged youths, registered heavily with their comedy and dancing. Some of the clowning is overdone and they would fare much better with footwork alone. Excited to healthy palm wallopping.

Harry Carroll and Maxine Lewis fared nicely in the third post, with the dainty Miss Lewis warbling a cycle of songs assisted by Carroll at the piano. The act is cleverly routined. They garnered plenty applause en route and at the bows.

Harry Carroll's Revuette, featuring Eddie Bruce, earned the showstop. Comedy girls scored with their specialties. Bruce's clowning with the songwriter uncorked many laughs. The sepien gal clicked with her torrid stepping and torso shaking and Miss Lewis and Bruce were admirable in their comedy-dance item.

Harry Hershfield was the hit of the bill. The creator of *Abe Kattbible* proved an able wit and smooth gagster. Every one of his original stories hit the funny bone. He could have stayed on forever and had to make a curtain speech before they let him go.

CHARLES A. SIDOPERTH.

## Hippodrome, New York

(Reviewed Saturday Afternoon, Dec. 27)

Not an expensive show or one possessed of consistent punch, this week's eight-act layout showed up as a well-balanced affair that caught on favorably with the audience. All of the acts came in for good applause, with May Wirth, Harry Foster Welch and Bobby Pincus landing best. Heavy business on hand

**E. F. Albcc, Cincinnati**

(Reviewed Saturday Afternoon, Dec. 27)

A fair layout this week, with Bob Ripa, the kid juggler from Denmark, and Joe Daly's RKO Discoveries the bright spots. Bob Murphy serves as emcee thruout, and does only a fair job in that capacity. A set of nifties gleaned from Joe Miller's first edition and a few dabs of eccentric headgear do not constitute a first-class master of ceremonies in this day and age.

Bob Ripa opened in great shape with a juggling turn that smacks of novelty thruout. He works mostly with short wands and balls, and displays a keen sense of balance. He was rewarded with warm handclapping thruout the running time, and a sensational finish brought him a thunderous hand.

Reynolds and White, man and woman in tramp makeup and attire, clicked so-so in the deucer with their trick and legitimate music making. The girl plays a mean violin and gets over well, but her comedy efforts fall flat. The male member successfully brings in some fair hokum and gets some good laughs with his work on the "freak" instruments. Near the end the girl steps out of the tramp getup and snaps into a violin solo. She makes a striking appearance, and to our mind it would improve things if she worked "straight" thruout. Bowed off to fair mitt.

Ruth Roland, the movie queen, makes her how here in person in just another one of those "movie name" things. Just as you suspected—she runs thru a series of song numbers in fair voice and fair style, accompanied at the grand by a male. The turn could be trimmed down considerably without serious damage. At its best it's only fair entertainment. Miss Roland stepped off to a lively hand from her worshippers.

Bob Murphy goes to bat in number four and does a heap better than he did in the m. c. role. The act differs little from that which he did here a little more than a year ago. He is assisted by a male pianist and a plant in the audience, and sells a fair set of gags which clicked heavily with this first-show mob. Murphy and the pianist put across a string of ditties to good results. Murphy also is still doing the familiar "song title" number, in which he asks the audience to call out the names of songs, after which he weaves them all into verse. He pulled a hefty hand.

Joe Daly and his RKO Discoveries, the latter a group of juvenile artists, closed. Right here lies the major part of the entertainment on this bill. Daly serves as m. c. for his youthful "coming stars", and introduces a string of ace-high talent, all of whom clicked handily and drew plentiful applause. Appearing as an added feature with the turn is a group of amateur dancers from the local Pep Golden studio. The latter workers also took nicely.

BILL SACHS.

**Keith's Hamilton, N. Y.**

(Reviewed Monday Evening, Dec. 22)

Third of the Monday night bargain 10-act shows and the poorest, the bill not getting started until the fifth heat. The first four acts were short on comedy, as well as a lot of other things. Business was fair with *East Is West* on the screen. A little more showmanship could be exerted on the presentation of the stage show, especially during the rendition of the overture. As was at this catching, the house and stage looked sloppy with all lights up and a full spot on the pit. The drawing of the proscenium traveler, instead of leaving the stage open "in one", would help, as well as no announcement from the orchestra leader. If he must talk, let him brush up on his lines.

La Varre Brothers opened with a combination of hoofing, knockabout comedy and hand-to-hand. None of it any too good, but they bowed off to a good hand anyhow. Even after twice missing the finals chair backbend.

Powers and Dawson slipped over some mighty weak chatter and did not get very far except when the girl hoofed. The mixed team show promise, but need more up-to-date material. A change of costume for the girl as well as re-

straint from singing would add a great deal.

Alan Shaw came on third with 10 minutes of sleight-of-hand with coins and cards and bowed off to good applause. Shaw was showing here for the one show and would probably be at more of an advantage with his own scenery.

Dolores Cassinelli, assisted by Samuel Reichman at the piano, was weak with two songs and a medley as well as poorly dressed. The auditors did not go for her very heavily, giving Reichman more applause for his solo on the ivories.

Swartz and Clifford found the fifth spot made to order for them and stopped the show with comedy and singing. Julia Clifford put the veil over Miss Cassinelli with her robust vocalizing at the opening and the auditors were a setup for Eddie Swartz's gags from then on.

Gus Edwards' Tree Sitters did another mopup in the sixth frame with singing and dancing. Seven boys and two girls in this, with almost all showing remarkable promise. Outstanding are the girls, blond and brunet, and lookers as well as talented.

Pope and Thompson, mixed team, got over in fair fashion with a novelty musical turn that entailed playing spoons, toy balloons, washboards, etc. They would have looked better in an earlier spot.

Jane and Katharine Lee showed enough in the eighth position to convince the RKO bookers that they are worthy of being signed to one of the circuit's rare long-term contracts. Jane, for one, certainly has the goods of an excellent comedienne, with Katharine probably handicapped here because of a recent operation. They also stopped the proceedings.

Harrington and Green, seplan mixed team, next-to-closed. Their chatter and singing is good sometimes, but only fair generally.

Gautier's Dogs were in the finale. The pups apparently had not received their liver yet and weren't in their best form. The hot-dog stand theme and a few of their cute stunts, however, got them over.

Show ran 120 minutes and the spotting was terrible.

JOE SCHOENFELD.

**Loew's National, N. Y.**

(Reviewed Monday Evening, Dec. 22)

This big barn-like, cheerless house attracted a handful of frigid auditors who forgot they had hands. The frugal applause seemed to affect the performers, most of whom seemed to be anxious to get thru with the ordeal. Christmas shopping doubtless affected the attendance, which heretofore never was anything but anemic anyway. A mediocre bill that developed few laughs and run off in sluggish fashion. Norma Talmadge, in *Du Barry*, on the screen.

Thelma Arline opened with a series of well-executed trapeze and rope stunts. A male did a few trapeze tricks and served as rope ballast. Bowed off to a lukewarm hand.

Jack Housh, tenor with many years in back of him, sent over a pleasing song cycle — Irish ditties and semi-classical items. A female pianist assists. The tenor has well-trained pipes, but hugs the grand thruout. Should pay some attention to his stage stance. Got a fair hand.

Les, Lee, Lec and Lee, boy hoofers, go in for plenty clowning that is plenty unfunny. Too much stuff of the parlor entertainment type. Trio do most of the hoke-stepping, while a tabloid chap in eccentric getup works the ivories. It was his Rues hocking at close that saved this vehicle from dying. Strong applause at bows.

Gifford and Gresham managed to garner some laughs with their droil nonsense. A titan-haired girl foils well, for some merry moments. The boys' burlesqued ventriloquist bit hit home. They lopped most of the show's applause honors.

Hubert Kinney and Company made a fine impression with their dancing which is considerably above the average. Kinney stands out with his nimble pedallistics. A girl acrobatic dancer runs him a close

second. Stepping and warbling by a sister team also registered. Piano interlude by male slows up this act terribly, causing some of the auditors to walk out here. Otherwise a well-routined act.

CHARLES A. SIEGFERTH.

**Keith's Franklin, N. Y.**

(Reviewed Monday Evening, Dec. 22)

A fairly good six-act show, tho not meaning much when considered as a lay-out. It did not warm up until the third act and the spotting was poor. It was about the best that could be done with the material on hand, however. Business was fair, which has been the case for some weeks now, and the audience showed little willingness to applaud. *East Is West* looked after the screen fare.

Fansy, a prop horse done by a male team, did the hellingo job and pleased. They build up the horse portrayal for quite a few laughs, but there is much room for more. A pretty blonde does the pacing and loses out thru low-voiced spels.

Bud Cooper and Mimi followed and impressed as not doing enough. They show up as a capable couple, yet their act is not built right. Chatter is old and punchless and there are not enough warbles. Off to a fair hand.

Jane Dillon worked by her lonesome to get a good reception for her male characterizations. Her makeups are unusually clever and she performs her types with a true understanding. The hick, gay John and man of the outdoors type all landed solidly.

Freddie Pisano, formerly of Pisano and Landauer, brought 'in needed comedy, aided by Andy Basso and Helen Ralley. They dished out many laughs via gab and the comedy warbles by the males. Basso is a good singer and Miss Ralley does straight. Off to prolonged applause after punchy getaway.

Eddie Leonard, assisted by 10 black-face males featuring Marty and Bobby Earle, came on to a nice hand of welcome and took his leave to heavy plaudits. Not much to the act, considering the size of the cast. Leonard's familiar song-dance numbers and the legwork of the Earle boys lead the punches.

Johnnie Berkes and Vesta Wallace Wallace closed to good laugh and applause returns. The audience took strongly to Berkes' pale-face mugging and eccentric stepping as well as the pair's hoke love bit. They passed lightly over Miss Wallace's warbling.

Show ran an hour and 18 minutes.

SIDNEY HARRIS.

**RKO Intact No. 24**

Reviewed at the Madison, Brooklyn, Monday Evening, December 22

The Three Swifts, a juggling trio, headline this show, and we thoroly agree with the choice. It is not on this account, however, that the 24th of RKO's intacts is nothing to set the whole town talking. You can't expect them to turn out a humdinger every week. This one satisfies, however, on the basis of supplying good, substantial entertainment. It is a good or bad sign depending on how you look at it, but this layout is deficient in the kind of hoke for which Charlie Freeman claims audiences are hungering. A little gag censoring needed here, in the Kelly and Paige Sisters turn, and also a rehashing of spot running time. The show ran 58 minutes at this catching, and appeared rather short for the accompanying screen material. Lewis Ayres, in *East Is West*, was the feature.

Audrey Wykoff, a peppy blond stepper with a masterful style of spilling, got away stroug in the opening frame. She is assisted by a pair of unbilled mates, one about 40 and the other probably in his 50's. One of those three generation ideas, daughter bringing on pop for

hoofing and pop, in turn, paving the way for granddad. They step singly and in ensemble: everything neat and peppy. Granddad is a fine-looking specimen and the others are not so bad either. The family-tree gag proved a great applause-getter here, and it looks like a corker for anywhere. Providing RKO does not dish out too much of it. This one okehd on running time.

Galla-Rini and Sister, the latter spiffed out in one of the modes suggested by RKO's style counselor, achieved their usual show-stop in the deucer. Galla-Rini plays enough instruments to fill a Whiteman band, altho not all equally well. And some quite badly. His opening bits on an accordion are probably his best but, in view of what follows, too drawn out. The show-stop was genuine, altho one gent on the lower floor, constituting himself as a too obvious claque, tried his best to make it appear otherwise. If the Galla-Rinis ordered him they should change their minds quickly—for their own good.

Billy Kelly and the Paige Sisters, in an appealing little skit with songs dubbed *Taking the Hair*, supplied the only real gag comedy in the show. Kelly is a peppy juve comedian and the four lasses in his menage are glove-fit for their parts in a travesty that has its many good moments. The billed Paige Sisters are lookers and peppier than any sister team we have caught in many weeks. Kelly uses several gags that we have seen on RKO's cut sheets. No reason why he should be an exception. The finish is relatively weak, but if the smart boys put their heads together this can easily be fixed.

The Three Swifts mopped up in the headline spot, and without deviating from their set routine. For the umph time this season we feel privileged to state that there is not a more entertaining trio of their kind in vaudeville today. They have the golden formula for situation laughs, flaunt it at every show like an open book and so far nobody has been able to steal their thunder. They worked before a solid black drop at this show. This seemed altogether too drab for them, especially as a closer. We would suggest olio or a special drop splashed with plenty of color.

ELIAS E. SUGARMAN.

**Loew's Lincoln Sq., N. Y.**

(Reviewed Wednesday Evening, Dec. 24)

The night before Christmas lopped off a little business here, but still there was a good-sized crowd on hand. A good show provided enough holiday cheer. The audience went nicely for all of the acts, altho Howard Smith, doing his "Faker" act, evidenced discontent on his reception. Screen fare was held up by Jack Oakie in *Sea Legs*.

Charles Carrer gave the show a fast and punchy start in his juggling turn. He is skillful and doubles the effectiveness of the stunts by a triphammer style of presentation. Took his leave to good applause.

Wally and Zella were a slight letdown in the deuce spot, getting a fair reception. Their all-hoofing routine shows them off as good steppers, but monotony creeps in because of too much legwork. A song or two in the midportion of act should help.

Howard Smith followed in the old act. (See LINCOLN SQUARE on page 27)

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## VAUDE. NOTES

**THELMA TEMPLE** is the new assist for Jim Toney, who opened for RKO this week on a split between the Fordham, Bronx, and Coliseum, New York. Toney was formerly of Toney and Norman.

**BLONDES AND BRUNETTES**, new 10-piece flash, will go RKO the first half of next week at the Franklin, Bronx, agented by Weedon & Schultz. Al and Jack Edwards are featured in the cast, which also includes Vivian Wilson and Mary Price.

**ADDISON FOWLER** and Florenz Tammara returned to the States last week after a two-year stay abroad. They are rehearsing a new flash in which they will be assisted by a cast of eight.

As is usually the case in any organization, the innovations RKO has made the least fuss about are proving to be of the greatest practical value to the circuit. Our reference is to the appointment of E. M. Bookman as traveling divisional manager and Ben Berkovich and his crew designated as sales promotion experts. These individuals, in their peripatetic style, are laying a foundation for an outfit that should some day make the combined opposition look like children at play.

**ALEXIS RULOFF** and Joan Elton have trimmed their flash from six people to five. Edgar Hunt is new to the cast, while Jack Broderick and Lyle Zion have dropped out. Andre and Francis remain. The act will return to the RKO fold this last half at the Jefferson, New York.

**OTTILIE KING** and Sophia Burnett, who dub themselves *The Bronze Melba's*, went RKO this first half in Yonkers. They are agented by Blondell & Mack.

**EDDIE DAVIS** and May LaRue are doing a new act, *One Thirsty A.M.* They are slated to show it for RKO soon around New York, with Jack Wehner agenting.

**LEE TWINS** and Company will return to Loew next week, dividing their time between the 46th Street, Brooklyn, and the Boulevard, Bronx.

**AN EXTRA STRONG SHOW** has been booked into the Metropolitan, Brooklyn, next week, in celebration of Loew's January festival. The bill will comprise three headliners, Joe and Pete Michon, Lulu McConnell and Company, and the Dodge Twins.

**BREMS, Fitz** and Murphy Brothers, who just finished a Public route, will open for Loew the first half of next week in Yonkers.

Managers of houses playing Fanchon & Marco Ideas are provided with complete scripts of the units and are advised to keep close watch that the acts adhere to them and do no ad libbing. If this method could be followed with vaudeville shows, it would do a great deal towards eliminating some of the nasty act-in-audience gags that are heard every now and then when the auditors are not dishing out enough in applause.

**MAUDE EARLE** and Company showed for Loew this first half at the National, Bronx. Two males and a girl in the act, agented by Jack Mandel.

**SI WILLS** returned to Loew this week, splitting between the 48th Street, Brooklyn, and the Orpheum, New York.

**CAHILL AND ROMAINE** are showing for Loew this week at the National, Bronx, and the Bay Ridge, Brooklyn.

**NAT SOBEL**, RKO agent, put on two performances of a special Christmas show for the inmates of the Hudson County Penitentiary and the Hudson County Almshouse. The bill comprised 10 acts.

**HARLAND DIXON** has returned to vaudeville via RKO. He is splitting this week between the Fordham, Bronx, and Flushing, agented by the M. S. Bentham office. His support comprises 12 dancing girls.

It has been proved that it is most times not the fault of the performer that he is not working, but yet some of them have cast themselves to blame. Those in mind have not as yet adapted themselves to the present low salaries offered in vaudeville and are holding out for practically impossible amounts. One producer is known to have found it necessary to close an act because of the inability to make replacements at salaries that would allow the act to keep working.

**BERTA DEMAREST** is heading a new four-people act, which Harry Flamm of the Nat Sobel office brought into the RKO fold this first half at the Royal, Bronx. Her support comprises Johnny Musarra, Hughie Prince and Buddy Roles.

**GANNON AND LEE**, girl acrobats, have joined the new Doris Girton (Murphy and Girton) act. RKO is playing the act at its houses in New York and vicinity.

**THREE FORMAN SISTERS**, otherwise known as "The Mississippi Misses", have been signed for Schwab & Mandel's forthcoming musical, *America's Sweetheart*. The girls have been in vaudeville and are current at the Club Abbey, New York. Ted Crane is their personal representative.

**EILEEN DOUGALL** and the Melody Boys, new six-people act, went RKO this first half at the 58th Street, New York, brought in by the Weber-Simon office. The act played for Loew in town.

**EDDIE BOLGER** and Jim Norman, banjoer and fiddler, are a new act coming to the RKO fold soon, are new Jessie and Dede, novelty comedy, singing and musical act.

There is apparently no way of stopping one indie booking office from carrying on its nefarious practice of copying performers every chance it gets. It would not be so tough, however, if the performers who have been taken in would swallow their unfounded fear and furnish the District Attorney's office with the evidence.

**EDGAR BERGEN** will open on the intact route for RKO next week, splitting between the Kenmore, Brooklyn, and the 81st Street New York. Weber & Simon are agenting the ventriloquial act.

**BELLE BENNETT**, movie "name", is planning to return to vaudeville. She expects to leave Chicago this week to confer with Weber & Simon concerning work on the RKO Circuit.

**WATSON SISTERS** are set for an RKO intact which they will open some time next September. Jack Curtis had them booked.

**PAT ROONEY** and Pat Rooney III have been booked in for an RKO intact route, starting May 9.

**TOMMY WONDER** and Sister opened on the RKO Midwestern route this week at the Albee, Cincinnati. Weber & Simon Agency is handling their business.

**EDDIE LEONARD** has been handed an RKO intact route which he will open next July. Jack Curtis is agenting the 11-people act.

**MORAN AND WISER** have reunited, and will be ready to open in a new act about the middle of February.

**LAUREN AND LA DARE**, comedy musical act that has been playing RKO dates in the Midwest, are going east and expect to open shortly at the Franklin, New York. They are agented by Jack Weincr.

An examination of the motifs of greeting cards we have received this season reveals that Old Man Depression might rob actors and agents of their bread and butter, but he can't take away their sense of humor. It looks like things are going to pick up soon because thus far nobody has wished us a Happy New Year for 1931-2-3-4-5, etc.

**JULIAN ELTINGE** appeared recently for the Elks at Santa Monica, Calif, the event being their annual Christmas benefit show. Eltinge's success with his new act was nothing short of a sensation. He was introduced by his old friend, Will Rogers. Eltinge plans a return to vaudeville the latter part of this month.

**MAUDE RYAN** and Dorothy Chesleigh are breaking in their new comedy and singing act at up-State indie houses. The material was written by Al Boasberg. They have been penciled in for an RKO showing January 24 at the Franklin, Bronx.

**JACK CURTIS** will sail for Europe January 10. He will tour London, Berlin, Paris and other cities in quest for new talent. This will make his second foreign trip within a year. He expects to be gone six weeks.

**ROY D'ARCY** has been handed a Loew route, splitting this week between the National, Bronx, and Yonkers. He plays Memphis January 10.

In their zeal to keep down overhead on electrical salaries, several house managers around New York are having their marquee plots changed before the beginning of the final show. The home office people of one of the circuits are sending out notices in which the managers are being reminded about the old saying, "Penny wise and pound foolish".

**PAUL AND WALTER LA VARRE**, who formerly went under the billing LaVarre Brothers and Pingree, showed this first half for Loew at the Boulevard, Bronx.

**RUSSELL MARKERT DANCERS** resumed for Loew this week at the Metropolitan, Brooklyn. They will follow this with other dates in the East. Agented by Yates & Yates.

**SIM MOORE** and Pal are playing several Loew dates in New York before they start on the Southern tour January 10.

**BILLY FARRELL** and Dad, after playing several vaudeville dates for Loew in the East, will move into the Capitol, New York, January 10.

**MILDRED BILBERT** has replaced Harriet Hilliard in Danny Duncan's five-people comedy act. RKO is playing the act in its Eastern houses.

**DOC ROCKWELL** is near New York this week, splitting for Warner between the Fabian, Hoboken, and Ritz, Elizabeth. He is doing his old act with the Merediths.

**LEO DE BEE** and Jacqueline Hudson, who were recently working out of RKO's Chicago office, will come east for the circuit the first half of next week in Yonkers. They do a xylophone act.

Performers are hereby warned that special care must be exercised in negotiating with alleged booking representatives on Broadway or foreign theater circuits. One bird claims, without even smiling, that he is entitled to sign up acts for a circuit of 300 houses in India. Another says he has the power to buy attractions for 400 houses in Australia. And there are others with similar tales. We don't know what their racket is, but it does not matter. If in doubt about the standing of any alleged foreign booking representative communicate with The Billboard.

**HOOT GIBSON**, celeb. of cowboy films, is slated to come east to open on Warner vaudeville dates next week. He will split between the Fabian, Hoboken, and Ritz, Elizabeth.

**ALEX GERBER**, RKO producer, left last Monday for a holiday cruise to the West Indies.

**EDWARD ALLAN**, aided by Bobby Gorman and Audrey Dixon, will go RKO in his *Shore Leave* act this last half at the Hamilton, New York. He will be at the Royal, Bronx, the first half of next week.

**LILLIAN SHAW** will return to the Loew fold next week, opening at the circuit's Boston house. She will follow with a full week in Montreal.

**TED RITCHIE** has been booked as m. c. into Loew's Valencia, Jamaica, opening January 2. He will succeed Bobby Gillette!

**NED DOBSON**, of the Jerry Cargill office, will leave Friday, January 2, for a trip to Bermuda. He expects to be gone for two weeks.

The coast-to-coast intacts are now being billed as RKO Supreme Vaudeville. Which leads us to comment that it is probably the best for the price anyway.

# NEW ACTS

Reviewed in New York

## Rosita and Ramon

Assisted by Tamara and the St. Moritz Hotel Orchestra, Irving Gitlin, Musical Director

Reviewed at the Palace. Style—Dancing, singing and musical. Setting—Full stage (special). Time—Twenty-four minutes.

It has been several seasons since this classy dance team were caught on major vaudeville dates. They slip into the Palace this time on a doubling arrangement from their own Club El Patio. Of the five numbers they put over in duo, four are given new tags altho along familiar lines. The fifth is a waltz, *Rosita*, which might or might not have been included under another name in their previous acts. The number given lots of advance plugging is called the *Bolero*, deriving its title from Ravel's beautiful composition, and which is used as the musical theme. Rosita and Ramon perform a beautiful number in this interval, but it is by no means an effort that evidences highly imaginative interpretation. There are lapses in their representation of the Ravel piece where they miss up badly in translating the intriguing harmonies into motion. A good stunt, at any rate, exploiting as fine a selection as this before the others got hep to its value. And it won't be long before every second ballroom team will have its own interpretation of this in their repertory.

After an opening by the eight-piece string ensemble serving as background, the team do the *Siboney*, which is a clever number, altho tangiotic in conception. Their Brazilian *Zamba* exploits nothing that we have not caught here before and by teams equally as good. In the finish they do a number of doubtful pedigree, which has some degree of speed. It is programmed as *Paso-Doble Alfonso XIII*, and dedicated to the King of Spain—until such time as he decides to hand over the scepter. Tamara is spotted in several Russo-Gypsy songs, playing her own stringed accompaniment. She is a comely brunet and possesses a warm, soothing delivery that invites a spot in class clubs where they want their warbles with feeling. The costumes of the standard bearers are artistically designed and their work generally is of a high caliber. They are a real class act, other factors notwithstanding. In the next-to-closing spot here they cleaned up. E. E. S.

## Freddie Pisano

Reviewed at the Franklin. Style—Comedy and singing. Setting—In one (special). Time—Twelve minutes.

Formerly of the team of Pisano and Landauer, Freddie Pisano is heading this three-people act, *Hohing Up Traffic*, which shows up as good for intermediate bills. There are lots of laughs in the

gab sessions and some good warbles from Andy Basso. Pisano still does an effective wop and Basso and Miss Ralley do straight.

With Basso as a traffic cop, the act opens for laughs, with Pisano getting into a heated argument with him about regulations. They keep at it until Basso launches into a punchy solo warble of Victor Herbert's *I'm Falling in Love With Someone*. Pisano also does a brief bit as a cop, clowning it for many laughs.

They got away to prolonged applause, nearing a show-stop, by Pisano and Basso doing parody warbles such as the former did when teamed with Landauer. Pisano accompanies the singing by banging on a bass drum, also a holdover from the old act. S. H.

## Lee, Lee, Lee and Lee

Reviewed at Loew's National, Bronx. Style—Dancing. Setting—In two. Time—Eleven minutes.

This quartet of male hoofers have little to offer that might be termed strong vaudeville entertainment. They devote their time to comedy dancing which falls in its aim to be funny. Their efforts are almost always strutted, and they do nothing that is in any way clever or original. Almost all of their stuff is of the parlor brand of entertainment.

Three boys in neat street attire and white spats go in for burlesqued adagio, collegiate and acrobatic stepping which is interrupted by their tabloid partner at the grand. For this the latter is mauled about. Slapstick and other kinds of clowning are interlaced between dance numbers, but almost all fails to hit the funny bone.

The Russian hock and football items have some merit, however. It was the footwork of the little pianist at the close that saved the act from laying an egg.

They played the troy spot here and got a rousing hand at the bows. C. A. S.

## Tom Patricola

With Ethel and Florence Pearl. Reviewed at the Palace. Style—Dancing and comedy. Setting—In one. Time—Seventeen minutes.

If this act gets by it will be almost entirely on the strength of Tom Patricola's rep as a feature in various editions of *Scandals* and of late in talkies for Fox. It is atrociously routine and held down also by the employment of cross-fire that would hardly be countenanced in a typical short-time act. Tom has the assistance of a nifty sister team, the Pearl Twins, who have a wealth of pedaling talent and looks. They are dead-ringers in looks for the better known Dodge girls and might also be mistaken for the Sisters G of Hollywood.

The opening is all gagging, which is not a very ingenious way of presenting a dancing star. And worse when the gagging is so weak. Left alone for a spell while the girls change, Tom does one of his familiar tapping routines. That he does it well should be implied. The girls are out again, this time in abbreviated attire for a session of warbling and stepping. Very neat but still not what one clamors for in an act carrying the Patricola monicker and at a price proportionate to the name. The windup has Tom playing something that resembles a balalaika while the Pearls shake peppily in shredded wheat skirts. This act cries for fixing. And plenty can be done with such a clever trio as this. But if Tom must use gags let them be fewer but better. E. E. S.

## Oscar Stang and Orchestra

Reviewed at the Savoy, Brooklyn. Style—Novelty band. Setting—In three (cyc.). Time—Seventeen minutes.

The cherubic Stang is always on the jump, and the parade never gets the chance to pass him by. In the several seasons that we have been watching him, this leader of novelty bands has managed to emerge every several months with a practically new act; of if not new at least an act that has undergone enough changes to warrant a repeat without

overstaying its welcome. This time it appears that Stang has gone the limit digging up new and clever material for himself and eight boys. Stang is clever as a burlesquing female impersonator, an eccentric comedian au naturel and in leading the boys thru their melodic paces. The act gets a corking atmospheric opening thru the posing of the blond specialty girl in a pretty, well-lit setting. As she holds her pose, the musicians, in tams and holding palettes, whistle a tune as they "paint". The girl slides into a waltz from this as the boys discard the painting thingamajigs to play accompaniment.

A novel effect is produced by playing, singing and having one of the boys step to a diversified handling of *Is This a Zither?* Stang and three of his stalwarts then proceed to wow them with an impression of a comedy quartet, this and other clever pieces of clowning leading into the single familiar item in the act, the burlesque on three married couples, with Stang making a particularly fine impression as a frowsy lady. The specialty girl follows in a fast jazz number and two of the band boys are spotted next in solo hoofing sessions. The act was on fourth here and scored heavy on laughs and finish applause. It should go over big in any combo house. E. E. S.

## Pope and Thompson

Reviewed at the Hamilton. Style—Musical novelty and singing. Setting—In one. Time—Ten minutes.

Pope is probably from the team of Pope and Pore, at least his description tallies, but nothing is known of Miss Thompson's background. They were showing here and impressed as worthy of the deuce spot in the families.

Their forte is via work on novel musical instruments, with the girl also singing twice. Once for *Carolina Moon* and second for a character liping of *Mississippi*. The male stands out with work with a pair of table spoons and toy balloons, from which he derives something akin to music. They close with the rather overdone washboard band idea.

On seventh in this bill, they were at a disadvantage because of the late spot and the comedy that preceded them. Placed earlier they might have received more than the fair applause. J. B.

## Forum Brothers

Reviewed at Fox's Star. Style—Singing, dancing and musical. Setting—In one. Time—Twelve minutes.

A clean-cut aggregation, attired in Hawaiian outfits, who dish out a peppy melange of songs accompanied by stringed instruments. They burn up the apron with torrid warbling and playing, and surely know their syncopation.

Open warbling *Chicr Up* and append this number with a spiritual which they jazz up in gay abandon. Some swell vocalizing by the tenor in *I'll Be Your Friend With Pleasure*, the others joining for the finish to good effect. Some real laughs are unworked when the four do a burlesque Spanish number as a mixed quartet. Funny dancing in this one and neatly put over. They then exude hot music with their Hawaiian instruments, also warbling a (See NEW ACTS on page 31)

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## Wayne King Climbs Fast

Chicago critics laud band — touring Middle West under M. C. A. banner

CHICAGO, Dec. 27.—Wayne King and his orchestra, featured for a long time at the Trianon and Aragon ballrooms here, without a doubt two of the most beautiful ballrooms in America, have climbed faster in popularity than almost any other orchestra in the business today. King and his orchestra are now considered by many as the most popular radio orchestra in the Middle West, where they are competing with some of the oldest and best names in the business.

Radio critics and others have given King and his style of music columns of comment in the Chicago dailies. King has given his music a certain style and his programs such interpretations that he has attracted not only the masses, but the society and classes of the Windy City.

King and his orchestra are featured on the Pure Oil Hour every Tuesday over the NBC network and also are one of the sustained features over the NBC chain. Their contract with the Pure Oil people has recently been renewed.

By special arrangement M. C. A. is handling the bookings for King, and arrangements have been made for the orchestra to open the new St. Nicholas Plaza Hotel in Cincinnati for a week. At present the orchestra is on a tour of the Middle West, making first-night appearances for leading social events. On Christmas night they played for the Intercollegiate ball at the William Penn Hotel, Pittsburgh.

## Weber-Walker Combo At Pittsburgh Eatery

PITTSBURGH, Dec. 27.—The Weber-Walker Orchestra, under the personal direction of Georgie Weber and Bobby Walker, have opened at Paris Inn, Chinese-American eatery on Fifth avenue. The unit is set there indefinitely, and is on the air nightly on a new wire recently installed at the Paris by KQV.

Comprising the Weber-Walker organization are Curt Cuckert, sax and voice; Otis Steimbrenner, drums and voice; Freddie Amato, trombone; Carl Belscicker, sax; Leonard Sussman, sax and voice; George Weber, piano, and Bobby Walker, trumpet.

## Johnny Harvey Music Ends Las Vegas Stay

LAS VEGAS, Nev., Dec. 27.—Johnny Harvey and his Music on January 1 will conclude an eight weeks' engagement at the new Red Rooster Night Club, located four miles south of Las Vegas on the Los Angeles highway. The combo will vacation for two weeks in Los Angeles, before going on a hotel location in Southern Arizona.

The nine-piece organization, featuring Verbena Dubey, blues singer and entertainer, has taken nicely with the Las Vegas dance crowds, being held over at the Red Rooster two weeks longer than its original contract. The band played a 10 weeks' stand at Lorenzi's Ballroom here last summer.

## Miller Music's New Book

NEW YORK, Dec. 27.—Miller Music, Inc., has released a book of songs entitled *Reggedy Ann's Sunny Songs*, written by Johnny Gruelle and Will Wooden. The book is intended for children and is away from the makeup and contents of books issued for youngsters. A novel innovation in the book is the ukulele accompaniments prepared by an authority on the subject.



LILLIAN SCOTT, who is a versatile and accomplished blues singer. Miss Scott recently returned to Chicago from Louisville, Ky., where she played her fourth return engagement, and is now working in the Windy City.

## Jimmie Green and Boys A Hit at Albany Hotel

CHICAGO, Dec. 27.—Jimmie Green and his orchestra, who recently opened at the De Witt Clinton Hotel in Albany, N. Y., has made a decided hit among the music and radio lovers of the capital. Green is broadcasting over WGY and immediately upon his arrival the radio editors of Albany newspapers gave up considerable space to Jimmie's broadcasting.

Green and his orchestra were featured over stations WBBM and WENR during the past season. Jimmie and his boys are handled exclusively by the M. C. A. and arrangements have been made to tour the orchestra after the first of the year on account of the hundreds of requests received from all over the country for personal appearance of this new radio sensation. Jimmie and his boys also have been contracted to record for Columbia.

## Henry Spitzer on Vacation

NEW YORK, Dec. 27.—Henry Spitzer, general manager of Harms, Inc., has gone to Bermuda for a two-week vacation. Will Rockwell, Spitzer's assistant, will see that Harms doesn't lose any bets while Spitzer is absent.

## Eddie Buerger in Albany

ALBANY, N. Y., Dec. 27.—Eddie Buerger and his orchestra have been signed for an indefinite run at the Maywood Inn, popular Albany dine and dance. With Eddie are Cliff Bristol, Francis Kipp, Otto Thomas, Bobbie Harrington, Ella Casey, crooner, and Zoe Smallline, dancer.

## Barzaley's Band to Palm Beach

NEW YORK, Dec. 27.—Bernard Barzaley and his 17-piece orchestra have been signed to play at the Everglades Club, Palm Beach, until April 1. Six men left today and 11 more will start next week for Palm Beach. Barzaley recently completed a successful engagement at the Governor Clinton Hotel here. Next spring Barzaley and his combination will be heard over one of the big commercial radio programs in New York. Al Greenfield will manage the band until the spring.

## George Kistner at Brooklyn

BROOKLYN, N. Y., Dec. 26.—George Kistner and his Ensigns of Melody are scheduled to open at the Hofbrau, on Myrtle avenue, tomorrow evening. Eddie Smith will bring his own show to the place and act as master of ceremonies. Dan Whalen, old-time big league ball player, owns and operates the Hofbrau.

## Gregor Declares War On Jack Hylton Unit

PARIS, Dec. 23.—Christmas peace threatens to be shattered by a verbal battle between the press agents of Gregor and his Gregorians and Jack Hylton and his Boys. France possesses scarcely any orchestras or jazz bands playing popular music imbued with sufficient initiative to combat the invasion of the country by American and English jazz combinations. Jack Hylton and his band have several times profited by this lack and have made several successful concert tours thruout the country.

Last season Gregor, who is not a native-born Frenchman, but has a large band made up almost entirely of French musicians, entered the concert field and scored a fair success. This season Gregor wished to try his luck in England, but was barred by being refused labor permits. Already last season there was bad blood between the Gregorians and the Hyltons, and now Gregor vows that in retaliation for the barring of his English tour Jack Hylton's band will find French barriers raised on its next attempt to enter France. Both bands are popular here, so it looks like a good fight.

Gregor and his Gregorians have recently completed a successful concert tour covering Lyons, Grenoble, Lille, Roubaix, Amiens, Brussels and Antwerp and are leaving this week to open their second season at the Palais de la Mediterranee in Nice. S. H. Dudley, the colored American singer, and "Jackie", the dancing comedian, will appear with the band.

## Noble Sissle Combo For American Tour

Noble Sissle and his Les Ambassadeurs Orchestra, who recently concluded a run in Paris, Monte Carlo and London, arrived in New York, December 22 on the S. S. Paris, and after a brief layoff will make an extended American tour before returning to the French capital.

Upon their arrival in New York Sissle, former star of *Shuffle Along*, and his band boys were met by Duke Ellington, now featured with his band at the Cotton Club, New York. The Sissle organization has been a feature at choice European spots for the last five years.

One of the band's first engagements on its American tour will be at the Graystone Ballroom, Music Hall, Cincinnati. This is for one night, January 7. The date was arranged by A. E. Scheffer, Graystones manager.

## Old Composer Still Active

NEW YORK, Dec. 27.—Theodore Metz, composer of *A Hot Time in the Old Town*, has found himself an office in the theatrical district, where he is busy arranging popular and classical songs. Metz, who wrote his famous ditty in 1888, when he was musical director of a minstrel show, now is 84 years old.

## Forster Closing N. Y. Office

NEW YORK, Dec. 27.—The Forster Music Company of Chicago is closing its New York branch at 745 Seventh avenue. Abe Olman had managed the office since it was opened about two years ago. Olman resigned last week to start his own publishing business in the same building.

## Corio's Band at Newark

NEWARK, Dec. 27.—Corio's dance orchestra has been engaged for the season to play four nights each week at the Y. M. H. A. It is a seven-piece combination which played at Keansburg last summer. The band also plays numerous social dates in this vicinity.

## Roy Ingraham for Farm

Roy Ingraham and his orchestra, now holding forth to good success in the East, have been engaged for an unlimited run at Castle Farm, Cincinnati's leading roadhouse. The Ingraham boys will open at the Queen City stand January 5, following in the Art Landry combination.

## Melograms

PHIL LYNCH and his Blue and White Orchestra now are playing twice weekly before the mike at WHN with Jackie Clark, the radio tap dancer.

BABY ROSE MARIE came in from the road last week to play several Christmas fund benefits. She is an exclusive National Broadcasting artist and has been playing RKO Time for the past few months.

HELEN BOWEN has gone into the Pitkin Royal, a Chinese-American restaurant in Brooklyn, to direct a male dance orchestra.

JACK KAHN has moved over from Brooklyn stations to do his popular ballad warbling at WHN. He is moving up rapidly in the radio field.

BUBBER MILEY, former cornetist with Duke Ellington's Orchestra, has signed to do his blowing with Leo Reisman's band for radio and recording work. Miley also has a combination of his own which records for Victor.

MIKE FITZPATRICK, who wrote *The Chimes of Trinity* 30 odd years ago, is still around Broadway and active, broadcasting and doing occasional records of old-time songs.

E. B. MARKS, veteran music publisher, received a delightful Christmas present in the form of a wire from a syndicate store for a rush order of several hundred copies of *There's Something Missing in Your Eyes*, L. Wolfe Gilbert's new fox-trot ballad. Altho the song is but a few weeks old, it is moving fast toward the best-seller class.

THE SILVER SLIPPER Night Club in New York opened December 28, with Clayton, Jackson and Durante starring.

FRITZI JACOBY, assistant to L. Wolfe Gilbert at the Marks Music Company, New York, is taking a two-week vacation.

LARRY FUNK has moved out of the Barn in Greenwich Village. The manager of the Barn is bringing another band in from out of town to furnish the music. Funk is slated to return to the NBC studios to resume broadcasting.

SONG PEDDLERS along Broadway are hawking big sheets with parodies on all the current hits. The original titles are displayed in big type, leading some eyes into buying under the impression that they are getting original lyrics.

LEW CAULDWELL, special material writer, has joined the professional staff of Davis, Coots & Engel, Inc., music publishers.

SOME BOOKING AGENTS are putting up a howl along Broadway because they are asked to deposit \$100 when applying for a telephone.

BILLY FRISCH AND OTTO MOTZAN are collaborating on several songs with Irving Caesar. In the past Caesar has gone it alone in the song-writing game.

AL LYNN and his Music Masters have opened at the Golden Gate, a Chinese-American restaurant in Brooklyn. The orchestra will broadcast several times weekly over WLTH.

MIKE MORRIS, veteran New York music publisher, still is in Colorado, trying to regain his health.

LINDY'S new restaurant at 51st street and Broadway, New York, which is a popular rendezvous with music men, was held up last week and robbed of \$800.

A NEW Chinese-American cabaret has opened at 48th street and Broadway, New York. It is known as *Loys*.

### Washington Unemployed Form Symphony Orchestra

WASHINGTON, Dec. 27.—Musicians out of employment in the national capital have formed what is known as the Little Symphony Orchestra, and the members of the organization hope to provide livelihoods for themselves throughout the winter by giving a number of concerts here. The first concert is scheduled for January 11, at the Jewish Community Center, with Leon Dashoff, formerly of the Imperial Conservatory of Odessa, wielding the baton.

The orchestra has as members 40 of the best of Washington's idle musicians, and they are being put thru a course of training by the leader. A number of well-known concert artists are expected to lend their assistance to the orchestra members by providing vocal and instrumental solos on the occasions of the concerts to be given.

### Musicians Stage Carnival

BROCKTON, Mass., Dec. 27.—Local 138, American Federation of Musicians, held a carnival and dance last week at Canton Hall for the benefit of its relief fund. During the six hours of dancing 10 local orchestras furnished music, each unit functioning for 40 minutes. The carnival program included the following: Alex's Collegians, Ray Mullin's Orchestra, Grant and Peterson Orchestra, Lint Elsmore's Orchestra, Chet Copp's Orchestra, Billy Managan's Orchestra, Allan Power's Orchestra, Ray Gagnon's Orchestra and Connie Reardon's Orchestra. Previous to the dance a street parade was made by five local bands, each marching from different sections of the city and uniting at the center to proceed to the hall. Despite the zero weather, approximately 1,500 patrons were attracted, making the event a success. The bands were: E. Milo Burke's, Lint Elmore, marshal; Hancock, H. Merton Snow, marshal; Cosmopolitan, John J. Whalen, marshal; Martland's and American Legion Band, with Frank Benson, marshal. There are about 400 musicians in Local 138, the jurisdiction of which includes Brockton, Avon, Randolph, Holbrook, South Braintree, the Waymouths, Hingham, Rockland, the Abingtons, Whitman, the Hansons, the Bridgewater, the Eastons and Stoughton.

### Opic Cates Californians Will Locate in Cleveland

PITTSBURGH, Dec. 27.—Opic Cates and his Californians, until recently under the M. C. A. banner, have lined up with the Trollo office, this city, and are now playing a string of holiday and college dates thru the East for the latter firm before going on location in Cleveland January 2. The Cates outfit is well known on the West Coast.

The band personnel is made up of Tommy Noll, drums and voice; Al Mark, piano and arranger; Charlie Brandon, bass; Ray Duewel, reeds, oboe and arranger; Lee Rozos, reeds and voice; John Tracy, reeds and flute; "Smoky" Walsh, trumpet, melophone and arranger; Eddie Wendland, trumpet and voice; Chet Willy, trombone and violin, and Opic Cates, leader.

### Ray Parker at Shadowland

NEW YORK, Dec. 27.—Ray Parker and his orchestra have been booked for the winter at the Shadowland Ballroom on Eighth avenue. King and King, orchestra managers and bookers, secured the contract. Parker and his combination recently returned from Atlantic City where they had been playing for eight months.

### PIANISTS

If you find it difficult to get new angles on Tricks for Song Choruses, send \$3.00 for Hot Player Roll Arrangement. J. LAWRENCE COOK, R. 135th St. and Walnut Ave., New York.

### To Take Time Picking Successor to Goossens

ROCHESTER, N. Y., Dec. 27.—No successor will be appointed to Eugene Goossens, British composer, who resigned as conductor of the Rochester Philharmonic Orchestra to become director of the Cincinnati Symphony Orchestra, for at least a year in order to assure plenty of time for picking the best talent, officials of the Rochester Civic Music Association said this week.

The orchestra will be conducted in 1931 by a series of guest artists after Goossens has completed his contract in Rochester. Fritz Reiner, present conductor of the Cincinnati Symphony, will lead the first five concerts. The remaining guest artists have not yet been determined.

### Re-Elect All Officers

RICHMOND, Va., Dec. 27.—All of the officers of the Richmond Musicians' Association, Local 123, of the A. F. of M., were re-elected at the annual election held last Sunday. Those selected to continue at their present posts are F. P. Cowardin, president; Gaston Lichtenstein, vice-president; Carl Wallnau, secretary, and Joseph La Fratta, treasurer.

### Symphony Men in Crash

ROCHESTER, N. Y., Dec. 29.—Altho they lost musical instruments valued at \$7,000, two members of the Rochester Philharmonic Orchestra, one of them a radio artist, escaped with their lives last week, when the automobile in which they were riding skidded and overturned near Camillus. They are Constantine Vadetsky, whose Amati cello was smashed, and Wallace Michalski, who lost a Galliano violin.

### George Dyer a Booker

HAGERSTOWN, Md., Dec. 27.—George Dyer, who has played with his own musical combinations along the Mason-Dixon Line, has given up the leadership and playing and is devoting his full time to booking a 11-piece dance combination, known as the Californians, now playing a string of one-nighters thru Pennsylvania and New England.

### Nacio H. Brown Publishing

NEW YORK, Dec. 26.—Nacio Herb Brown, who wrote a number of theme song hits for the M-G-M pictures and later signed with Radio Corporation of America, will branch out as a popular publisher the first of the year. The songs will be exploited in conjunction with the Radio Music Company, which is controlled by Radio Corporation.

### J. Fred Coots in New Act

NEW YORK, Dec. 26.—J. Fred Coots, popular composer and member of the publishing firm of Davis, Coots & Engel, Inc., is rehearsing a new vaudeville act with Bobbie Arnst. For two seasons Coots has played vaudeville with Walter Hoyt, big league pitcher, now with the Detroit club.

### "Dick" Powers Enters Field

LOS ANGELES, Dec. 27.—Richard J. Powers, Ltd., is the name of the new music publishing house, recently incorporated with a capital of \$100,000, which enters the local music field. "Dick" Powers, well known in trade journals, heads the new concern.

### De Sylva Loses Valuable Library

LOS ANGELES, Dec. 27.—The recent fire which destroyed a score of homes in the Malibu film colony is said to have caused damage to the extent of more than a half-million dollars. George De Sylva, whose home was among those burned to the ground, mourns the loss of his music library, upon which he placed a value exceeding \$150,000.

### Musical Musings

JACK PETTIS and his orchestra, who were featured on the U. S. S. Levathan and now are heard regularly over WABC from Mort Downey's Delmonico Restaurant, New York, will go on tour after the first of the year on the M. C. A. hotel circuit, starting in Pittsburgh January 3.

EDDIE ELKINS, whose name is well known, especially in the East, has signed with M. C. A. and with his orchestra will open shortly at some special spot in Florida.

WHEN, a new number by Ben B. Westerhoff, is being featured by Herb Heuer's Vagabonds in their regular broadcasts over Station WOC, Davenport, Ia.

GENE GORDON and Company, touring Tennessee territory for the last several months, are laying off until after the holidays, when the troupe will move into another section of the South for the remainder of the winter. This was the Gordon company's sixth season in the Tennessee section, and while business has not been up to former years the outfit has no complaints to make. Gene and his assistants stopped off for a visit with George W. (Toledo) Johnston in Dickson, Tenn., early last week, en route from Humboldt, Tenn., the closing stand, to Nashville.

ALFRED CARBONNEAU heads the recently reorganized Popular Music Publishers, Ltd., of Montreal. He is assisted by George L'Hereux.

MACEO PINKARD and Mitchell Parish are the authors of *Is That Religion?*, a not novelty song being plugged by Paul Tremaine and his orchestra at Young's, New York.

HOAGY CARMICHAEL, writer of *Washboard Blues* and *Riverboat Shuffle*, has a nifty in *Stardust*, which Isham Jones and his tooters recently canned for Brunswick. The lyrics are by Mitchell Parish.

DICK CUNLIFFE, the "one man band", is still a big feature with the Ted Weems Orchestra. Cunliffe plays 11 instruments.

HENRY J. BLOOD has assumed the management of Frank Thompson's Collegians, now doing three programs weekly via WWRI, Jamaica, Long Island, and WGGH, Brooklyn.

JIM LUCHEL and his Dance Trio, doubling on eight instruments, continue to cruise along successfully thru the Iowa territory, where the unit has been a feature since 1923.

DON GILL, orchestra leader and m. c. at the Fox-Poll Capitol, Hartford, Conn., has been transferred to Worcester, Mass. Freddy Mack takes his place at Hartford.

HARTFORD MUSICIANS' Protective Association, Hartford, Conn., elected A. D. Smith president for the 25th consecutive time at the annual election last week. Smith's election was unanimous on the part of the 450 members.

CARL LUCK was elected president of the Musicians' Association of Spokane, Wash., at the annual meeting last week. W. P. Jackman was named vice-president and C. W. Jones, secretary-treasurer. F. Bouly, F. Inglesby, R. Carpenter, John Armstrong, J. Mustert and Edward Bruck were elected as the board of directors. Harold Anderson and Roy Carpenter will compose the auditing board for 1931.

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## Rochester To Return To Mutual, Herk Says

ROCHESTER, N. Y., Dec. 29.—Without a burlesque house for nearly a year, Rochester shortly will be back on the Mutual Wheel again, according to I. H. Herk, president of the Mutual Burlesque Association, here last week as a witness in the association's claim of \$1,800 against the receiver of the Butler Amusement Company, formed to operate the Corinthian Theater, now torn down. When the comeback is duo, however, Herk did not say. The chief obstacle standing in the way is lack of a suitable house, he said. Harry Abbott and Joseph Brown were former operators of the Corinthian. Mutual tried a season at the Victoria, recently remodeled into a film house, but quit after the shows failed to click. Both the Corinthian and Gayety, only available other theaters, have been razed.

## Irving Place Theater Robbers Stab Watchman But Are Routed

NEW YORK, Dec. 27.—Joe Catilino, night watchman at the Irving Place Theater, in making his rounds an hour after the Christmas Eve performance discovered six or more men back stage packing the personal property of performers and the props of the theater.

Catilino's appearance brought the burglars' guns on him demanding that he show them where the night's receipts were kept. Upon his refusal to do so one of the mob attacked him with a pair of scissors stabbing him in 10 different places on the face and hands, while others of the mob tied his hands and then forced an exit from the theater.

Catilino, with his hands tied, followed them to the street, where he called police and Charles Burns, manager of the house, who resides opposite the stage entrance.

Burns had Catilino removed to the hospital for treatment and going back stage found several bags packed ready to take out which had been left by the burglars.

Police were on the scene within a few minutes and arrested several suspects pending a further investigation.

## Buffalo Burlesquers Win

BUFFALO, N. Y., Dec. 27.—Dewey Michaels, manager of the Palace Theater, and four of the women principals won their case in city court Wednesday and were discharged. The charges on which they were tried were indecent exposure on the part of the girls, and permitting an immoral performance on the part of Michaels. When the two police officers who arrested the girls and Michaels gave their testimony, the Judge said: "From what I have heard scenes such as have been objected to could be seen most any time at our lake beaches." He advised Michaels to have the girls wear more clothes.

JACK HOWARD, former burlesque comic, more recently in tabloids and vaudeville, is keeping open house for his friends at 118 N. E. Second avenue, Miami, Fla.

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In all lines. Producers, Comedians, Straight Men, Sister Teams, Prima Donnas, Soubrettes, etc., for permanent stock. Address CHAS. E. WALDRON, Waldron's Casino, Boston, Mass.

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RUBE BERNSTEIN

Week December 29—Hudson Theater, Schenectady, N. Y.

Week January 4—Gayety Theater, Washington, D. C.

## Changes in Stock Companies Bohemian Nite Held At Burlesque Club

New York—People's Theater on the Bowery opened Christmas Eve under the operation of the Stevens Productions, with George Mack as producer for a cast that includes Billy Miffin, Abe Gore and Lew Ducat, comics; Charlie Evans, straight man; Frank Delmont, juvenile; Ada DeLisle, Dawn Desurs and Loretta Bayes, soubrettes, augmented by an ensemble of 16 show girls and ponies.

There will be three shows a day, with change of bill semi-weekly and silent pictures during intermission.

Chicago—Haymarket Theater reopened last week with a cast that included Al Ferris, Frank Mackey, Johnny Kane, Gene Allen, Harry Barber, Tillie Griffin, Mildred Franklyn, Babe Davis and Dolly Hendricks.

Johnny Kane is producing the comedy, with Paul Mesokoff staging the ensemble numbers.

Brooklyn, Oxford Theater—Billy Harris, singing straight man, closed December 20.

New York, National Winter Garden—Don Trent, straight man, scheduled to close, will continue. Charles (Tramp) McNally and LaVilla Mayc scheduled to open Monday.

New York, Gotham 125th Street Theater—Margie Pennett closed Saturday. Marie Arnold, Ann Mitchell and Jean Kerman opened Monday.

Brooklyn—Werba Theater opened Friday night with a reorganized cast that included Eddie (Nut) Kaplan, Scotty Friedell, Harry Hepler, Sonny Brown, Charles Harris, Chic Hunter, Donna Davis, Vic Geselle, Billy Norman, Mary Breen and Vera Walton.

George Kinnear and Elvie Herndon, scheduled to open, canceled their engagement for another more lucrative offer.

Chicago—Gem Theater Stock Company presentations now augmented by talking pictures.

Detroit, Avenue Theater—Sammy Weston, Joe Kilch, Jack Buckley, Ruby Rosselmi and Bonnie Ross opened December 21.

Toledo, Empire Theater—Mel Melvin closed December 20 and entrained for Hamilton, Can., to open with a newly organized stock company in that city.

Chicago, Academy Theater—Denny Sullivan opened December 20.

Chicago, State-Congress Theater—Paul Workman opened December 29.

Buffalo, Palace Theater—Joe Rose, late of Minsky's National Winter Garden, New York, opened December 28.

NEW YORK, Dec. 27.—As previously reported, the board of governors of the Burlesque Club in an effort to increase the financial maintenance of the Club decided on a series of Bohemian Nites, with a charge of \$1 to members and \$2 to guests, refreshment and entertainment included.

Saturday evening, December 20, was the first of a series and everyone present voted it a success for the reason that the moderate charge kept out the usual overflow of gate crashers, thereby making it far more convenient, comfortable and enjoyable for those willing to pay.

A regular Dutch lunch was served a la buffet.

Tom Phillips was master of ceremonies for the introduction of such entertainers as Abe Sher, in songs; Lester Allen, of *Three's a Crowd*, in a monolog; Emmett Callahan, as president of the Club, in an oratorical address of welcome and plea for repeated attendance; Henry Bergman, in a series of old-time songs; Bert Hanton, in laugh-evoking sayings; Sid Marion, talking a la burlesque; Wally Sharpless in a personal confession modestly admitted his popularity founded on his continuous membership in the Club; Frank Byrns, the Club's political pal from the Second Assembly District of Brooklyn, glorified burlesque and burlesquers; Jules Howard had something to say of burlesque past, present and future; Al Golden offered a few suggestions for the betterment of burlesquers, and everyone present feasted and danced until the wee small hours of Sunday morning.

## Gayety, Louisville, Reopens

LOUISVILLE, Ky., Dec. 27.—The Gayety Theater, which has been dark for some time, opened last Saturday with a 25-people stock burlesque. Frank Cohen, well known in tabloid, musical comedy, vaudeville and burlesque, and Sam Holman, dance promoter, have formed the venture. Al Leigh, comic, and Florence Markert are producing. There are 16 girls in line. Billie Ray, Bonny Nilsson, Tommy Sylvester, Bob Lee, Fred Grant, Al Leigh and Florence Markert are principals.

ROSE BERNARD, former featured singer and dancer in burlesque, is now featured at the LaBoheme Night Club in Yorkville, New York City.

## Burlesque Reviews

### Laffin' Thru

Staged by Al Golden. Presented at the Jamaica Theater, Jamaica, L. I., week of December 22.

CAST—Al Golden, Bert Carr, Happy Hyatt, Abe Sher, Mills and Malcolm, Betty Duval, Jean (Snookie) Woods, Alice Ryan and the Delmar Sisters.

PRODUCTION—In full-stage sets, drapes, drops, and lighting effects inferior to many on the circuit, the gawking of the feminine principals and choristers being far more costly, classy and colorful than the scenic effects.

PRESENTATION—A series of familiar comedy sketches, bits and dialogs augmented by more than the usual specialties, a couple of strips and the usual ensemble numbers.

The bits included All right, see your diploma, study astrology with binoculars; Schoolroom, spelling lesson, dropping book, go home; Elixir of Life, electric battery, I feel so good; Courtroom, divorce case; Crying crook, story to policeman, dancing exit a la "green grass grows all around; Bedroom, husband's pants bit in French and English; cabaret set, specialties by cast and chorus; Manager Berwin's Theatrical Office, no matter, no matter.

PLAYERS—Al Golden, in frequent changes of classy and characteristic clothes, dominated each and every scene in which he appeared as the clear-dictioned, aggressive straight man, feeding the comics a la light comedian, also in character as a uniformed policeman and pale-faced dope.

Bert Carr, with black-lined eyebrows and mustache, otherwise clean face and comedy clothes as a Hebrew comic, evoked laughter for his funny mugging in scenes and as a parody singer, steel-string uke-playing specialist stopped the show.

Happy Hyatt, the fattest comic in present-day burlesque, appeared in most of the comedy bits, with Straight Golden taking repeated manhandlings a la McAllister and Weber, and in the cabaret scene as a Dresden-doll type of singing and dancing soubret put over the fun-

(See LAFFIN' THRU on page 27)



By NELSE  
(New York Office)

FOR many years advance agents made a practice of culling commendable excerpts from newspaper reviews and incorporating them into their advertising copy for other newspapers and three-sheet banners for lobby displays, being careful to keep out excerpts of criticism appearing in the same review.

Granted that the practice was an injustice to the reviewer and the newspaper publishing his review and an imposition on the public, no one took it seriously until recently, when New York City newspapers made a public protest thru their columns to the theatrical producers permitting the practice.

Under ordinary circumstances, having been a former advance agent guilty of the practice, we would pass it up without comment, if it were not for a recent practice on the part of several featured writers on newspapers who have taken critical excerpts from this column while discarding the commendable excerpts, for a resume on burlesque that has a tendency to mislead their readers into the belief that burlesque is a pastime of the past, whereas it is a popular pastime of the present in which millions of dollars are invested in productions and presentations.

Granted that burlesque of the present for the most part is inferior in quality and quantity to burlesque of the past, the fact remains that the Mutual Burlesque Association is operating 34 theaters and 26 shows for the current week and independent producers are operating approximately 26 theaters and 26 shows for the current week, employing approximately 1,500 people who are supporting many more.

The demand for burlesquers of ability and reliability is greater than the supply, as made manifest by such agencies as Nat Mortan, Louis Redelsheimer and Solly Shaw, of New York, and Milt Schuster, of Chicago, therefore there is no foundation in fact for the featured writers of newspapers to fill up empty space with articles on burlesque founded on a few critical excerpts taken from this column or other columns in other theatrical papers and discarding the more commendable excerpts.

Burlesque is far from being dead, but we readily admit that it is indulging in a sleep from which it can and, in all probability, will be awakened, in the near future, by producers far more progressive than those that have floundered and flopped so dismally during the past three years.

There isn't a more fertile field for cultivation in theatricals, but the soil of burlesque must be tilled by conscientious, efficient workers and not be left to greedy, inefficient shirkers actuated by a desire for easy money or by the sex appeal of their feminine proteges.

ONE old-time house manager puts his grievances into writing, viz.:

"I disagree with anyone who says burlesque is thru. No, sir; if they gave real burlesque the public would buy it now, but there isn't any change in the shows. They are all the same; the same bits and the same songs every week. They cut with 'Off to Buffalo'. What's killing the game is giving them guarantees. They simply say we should worry. Give them a percentage and you will see how quick they will watch their show and try to improve it to get the money.

"There are plenty of star comedians and producers who will gamble and put on big shows and give the public what they want in something new.

"If you are interested stand in the lobby during intermission and pick up the pass-out checks. We are short of them weekly."



# Paul Reno Going Well

**Opens new show in Chattanooga—framing another for Rialto, Atlanta**

ATLANTA, Dec. 27.—Paul Reno, prominent tabloid producer, who for the last 27 weeks has operated a stock burlesque company at the Alamo Theater, this city, is organizing a 25-people musical comedy tabloid attraction to open at the Rialto Theater, this city, early in January.

The Alamo company has been enjoying big business and Manager Reno will continue the operation of the 15-people troupe, which features George E. Hill, comedian, and Maxine Audrey. The Rialto Theater seats 1,000 people and is well equipped to handle a large show. Mr. Allen, Reno's partner, has signed a five-year contract for the house. Reno will manage the Alamo and will produce both shows.

Reno also opened a new show at the American Theater, Chattanooga, Tenn., on Christmas Day. Heading the company is Red Mack. Sam Berisky, operator of the American, was in Atlanta last week and signed contracts for the show thru the Joe Spiegelberg office.

## Paul Falcony Troupe Reopens in Hamilton, O.

HAMILTON, O., Dec. 27.—Paul Falcony, who recently closed his tabloid company at the Gordon Theater, Middletown, O., after a brief and unsuccessful run there, has reorganized, and opened Christmas Day at the Regent Theater, this city, with 17 people for an unlimited engagement.

The Merry Madcaps, who were with Falcony on the Middletown stand, and who for the last six weeks have been playing in and around Cincinnati, rejoined Falcony here early last week. The latter group includes "Slim" Vermont, Dick and Gene Bosley, Danny Montgomery, Ernie and Halle Richter.

Patey Gilson, who also was with the Falcony organization in Middletown, and who has been playing with the Madcaps, is still confined at a Cincinnati hospital, and her place is being filled by Peggy Wilhoite.

## Kimling and Umpleby With Hull's Comedians

"Skinnie" Kimling and Chet Umpleby (Skinnie and Ambrose) are still with Jimmie Hull's Comedians thru Texas. Manager Hull recently purchased a new tent outfit, and the folks are enjoying a pleasant run thru the Lone Star State. The outfit is equipped with all the latest stage and lighting devices.

"Skinnie" and Ambrose are featured in their double cork, harmony, yodeling and dancing specialties. The company has been out and intact since last February, and except for a blowdown in Ft. Worth the troupe has not lost a day. "Skinnie" and Chet are widely known in the tabloid field.

## House Manager Is Host

YOUNGSTOWN, O., Dec. 27.—Members of Fred Hurley's *Top Speed Girls* Company, now playing the Princess Theater here, and employees of the house were the guests of Ralph Pitzer, Princess manager, at a Christmas dinner at the Savoy Hotel here Christmas Day. Carl Frank, company manager, took the role of Santa Claus, and with his four days' growth of beard looked and played the part successfully. Fred Hurley and Hazell Chamberlain, who has charge of the costuming on all the Hurley units, arrived in Youngstown just in time to make the feast.

## Billy Rendon Tries New Double Cast Policy

LOUISVILLE, Ky., Dec. 27.—Col. Billy Rendon, who in the past has had numerous tabloid companies under his wing here, is operating the Hippodrome on a no-picture policy, using two different casts for the stage entertainment. Bebe White's Company is putting on full-version bills, followed by a tabloid company presenting a series of bits, blackouts and specialties. The new policy is reported to be getting over fairly well.

One of the features with the tabloid end of the program is the Four Harmony Boys, comprised of Jimmy Burke, tenor; Hugh Whitaker, leads; Ray McClellan, baritone, and "Slick" Eason, bass.

It is rumored that two more houses will open here shortly after the first of the year. The *Gaiety*, it is whispered, will have a stock burlesque policy, and the Walnut will reopen with dramatic stock.

Happy Ray and Company are still holding forth to good results at their old stamping grounds, the Savoy, where the troupe has a large following.

## Billy Burke Over WCKY

Billy Burke, ukulele ace, who formerly has toured with various companies over the Gus Sun Circuit, as well as in vaudiville and burlesque, is now a regular staff feature at Station WCKY, Covington, Ky., across the river from Cincinnati. He is set there indefinitely. Burke is on the air six nights a week, working all commercial contracts.

## Inquire About Old Friends

Tom Murray and Eugene Broussard, well known in tabloid and until recently with the Rainbow Four at the Club Vagabond, near Trenton, N. J., where Lewis (Red) Mack is emcee, are anxious to learn what their following friends are doing: Holly Moret, Russell Clutterbuck, Al Kane, Florence King, Tommy Griffin, Jack Barbee, Roy Sutterlee, Mary Burns, George Crump, Harry Nash, Fred Eader, Carl Rose, Earl Stegal, Kenneth Kemper, Helen J. Wright, Jack (Slim) Lewis, Charles (Fatty) Bell, Paul Lowrey, "Baldy" Capers, Joy (Jerry) Mitchell, "Dink" Reed, Alteen Rankin, Marie Remner, Virginia Armstrong, Margaret Hall and Mrs. Alfred Grimes.

## Billy Leicht Troupe At Ritz, Flint, Mich.

FLINT, Mich., Dec. 27.—Billy Leicht's *Teddy Bear Girls Revue*, now playing the Fred Hurley stock stands, opened at the Ritz Theater here this week, and to date has been clicking in fine style. The Leicht attraction is carded to remain here a fortnight and then move to the Park Theater in Erie, Pa. The show came here from a limited run at the Princess, Youngstown, O.

Manager Leicht announces that his plans for the winter season are very hazy. During the show's engagement here he will make an effort to fill a few weeks in the Michigan territory, to follow the Eric date.

## Tab. Notes

RUTH JOY, chorister, who suffered a leg fracture when she fell on the stage of the Park Theater, Erie, Pa., recently, stopped off at the Princess, Youngstown, O., last week to visit briefly with her friends, en route to her home for a long rest.

DONA LOU GILMORE, tabloid and burlesque chorister, has been spending the holidays with her mother at 1707 Clay avenue, Houston. She expects to remain indefinitely in the Texas city.

THEY TELL US THAT "Slim" Timblin is playing the Southern Publix Times.

John Swor is working in pictures on the Coast. . . . Peeny Elmo and Bud Harrison are making preparations to enter the talkies. . . . Jimmy Allard has a tabloid show at the Lyric, Tulsa, Okla. . . . Morris Harding is in the bottle business in Houston. . . . Pat Wilds is entertaining at various Dallas night clubs. . . . George Reno is trouping with a medicine show. . . . Joe Mullins and his troupe are playing one-nighters thru Texas. . . . Honey Hank Harris is recovering from a lengthy illness. . . . Mickey Riley is in stock in Ft. Worth. . . . Gene Cobb is producing a new type of an auction show in and around St. Louis, and Billy Doss is running a cafe in Dallas.

AMONG THE TABSTERS seen in the Dallas and Ft. Worth territory recently were Benny Kirkland and wife "Monkey" Kirkland and wife, Mr. and Mrs. Jack Adaire, Chet Wilson, Curly Wilson, Bobby Shreves, Doc Tom Smith, Roy Wright, Chase Bickie, Coony Holland, Billy Earle and wife, Mansfield Ardis and wife, Walter McInroe and wife, Albert Taylor, Honey Hank and Rose Harris, Ruth Mayo, Chuck Sexton and wife, Billie Long, Tom Coffey, Tom Attaway and wife, Jimmie Cochran and wife, Johnnie (Sassafras) Welsh, Charley Williams, "Snitz" LeRoy and wife and Sam Lupo.

TOMMYE O'DELL and Bennie (Rabbit) Reed are enjoying a happy holiday season, entertaining at the All-American Marathon Dance, now in its fourth week and still going strong in Corpus Christi, Tex. The boys are doing two floor shows nightly, and broadcasting regularly over KGFD.

"JIGGS" NORTON, who has been sojourning in Louisville, Ky., for the last three weeks, doing a double act in clubs with Mike Verdugo, piano-accordionist, has purchased a gasoline buggy and plans to hit out for the West Coast in the very near future.

GEORGE HALL, who for many years plotted the Margaret Lillie show both over the Sun Circuit and independently, is now spending the winter months at his home in Taneyvemo, Mo. George has quit the show game, temporarily at least, but very often the desire to troupe creeps up on him and brings back fond memories of the past. He invites correspondence from his many friends in the game, and promises to answer them all.

CHUCK MORRISON, that handsome, tenor-singing chap, is back with Henry Fraher's *Honeymoon Limited* Company, now in stock at the Casino Theater, Des Moines, Ia. Chuck trouped for a time over the Mutual Burlesque Circuit.

MARGARET LILLIE, who for many years headed her own tabloid organization, was a pleasant visitor at the tabloid desk last week. Margaret is now on the REO Time with the Weaver Bros. and Elvry, and reports a bang-up season with the latter act. She has been with the Weaver turn for the last two months, and is booked solidly for many months to come. Although nothing ever seemingly worried Margaret in the past, she admits that she has lost the few gray hairs she had since folding up her tabloid outfit. The Weaver company played the Albee, Cincinnati, last week, and laid off in the Queen City the week previous, so Margaret had an elegant opportunity to ring in a heap of ducky moments with her mob of tabloid friends hibernating in Cincy. "Say hello to the gang for me," were Margaret's parting words.

IN THE ROSTER of the Scott Players, working in rotary stock out of Covington, Ind., are Frank Scott, manager; Mrs. Frank Scott, characters; Leonard Hursh, straight and specialties; Mrs. Leonard Hursh, ingenues; Mrs. Viola Faustino, soubret; Roy (Abie) Faustino, producing comic, and Irene Scott, blues singer.



By BILL SACHS  
(Cincinnati Office)

WE HAVE received numerous reports recently on managers who are using the depression as an excuse to flim flam their performers. The general practice is to hire the actors at a salary "to fit the times" and then forget that salary days were meant to come at regular intervals, usually once a week. Instead of paying salaries the manager asks the familiar question, "How much can you get by on this week?", passes out enough cash for the performer to eat and sleep on, pockets the balance, and of his own accord calls things square all around. The performer, aware that he is being "given the works", is forced, due to the scarcity of jobs, to take the mauling and say nothing about it. To "squawk" means to lose the job, and no job at all is worse than one that is at least furnishing cakes and a bunk.

It is surprising to know how many managers are this season employing this unethical method. The latest case of a manager taking unfair advantage of his performers comes to us from a Kentucky city. At one of the houses in the latter town the manager is working 17 performers, all of whom were promised a certain salary when they started. However, they have not seen a salary day since the house opened some 10 weeks ago. What we mean is a regular salary day. We are not counting the dollars that have been distributed here and there to keep some semblance of peace in the family. And this condition exists despite the fact that the house's overhead is practically nil, and business has been such to make the paying of the salaries agreed upon possible.

One cannot censor a manager who this season slashes his salary list to meet the conditions. That is being practiced more or less in practically all lines of business today. But to promise a performer a fixed salary, which at its best is just sufficient for the actor to eke out a fair living, and then to deliberately take advantage of the performer, because the latter is in no position to register a complaint or to pack his grease paint and leave, is nothing short of mayhem.

A manager may benefit for a time by such practice, but it can't last long. There is always a future to reckon with. Conditions in the tabloid game are not going to remain as they are forever. Better times are coming, and when they do the performer will again be in a position to demand reasonable treatment. It is then that the present unfair manager will suffer. He will then be forced to take the medicine that he foisted upon others in the past.

WE WANT to take this opportunity to thank all those who sent us the many beautiful Christmas cards. It sure makes one feel grand to realize that he has so many friends. We have only one regret, and that is that we were unable to mail cards to all those we wished to, due to the fact that we didn't know their present whereabouts.

With the new year at hand it would be well for all the readers of this page to make at least one resolution. We would suggest that each of you resolve to co-operate to a greater extent with this department during the ensuing year. You can do that by keeping us posted on your activities from time to time. That is one method by which we can keep this department palatable and highly interesting.

Best wishes for a prosperous and glorious New Year.

## Hitner Boat In Stock Run

**Ties up in New Orleans  
for unlimited stay—"Cave-  
man" first offering**

NEW ORLEANS, Dec. 27.—D. Otto Hitner's Cotton Blossom Showboat No. 2, formerly the Water Queen, pulled in here early Monday and tied up in the Industrial Canal for an indefinite engagement. The company's initial offering this week was *The Cave Man*, a comedy.

In addition to the nightly presentations, the showboat players will put on special matinees on Sundays and holidays. Hitner announces. Next week the troupe will offer *The Rosary*. Among the old favorites listed for presentation are *East Lynne* and *Way Down East*.

There are 14 people in the Cotton Blossom cast, including a four-piece orchestra. Between the shows the boat's calliope will boom forth with familiar river airs.

The leads are taken care of by Clyde and Miss Cole, who are ably supported by Guy Hitner, John Fulck, Jimmy Jukes, Mrs. Otto D. Hitner, King Cole, Vera Cole, Harry and Eva La Reane, Bert Potter, Helen Murphy and D. Otto Hitner. Pal Reed is handling the advertising.

## Hensley Bros.' Show Ends Slim Tent Tour

MEMPHIS, Ga., Dec. 27.—Hensley Bros. Company, presenting a program of films and vaudeville specialties under canvas, closed its 19th season here last Saturday. The show covered Mississippi, Arkansas, Alabama and Georgia, and business, according to the management, was the slimmest in the history of the organization.

At the close, F. H. Hensley sold his interest in the outfit to Johnny Cain, of Memphis. The latter will continue operation of the company under the same title. Hensley, after spending a month with his family at McLeansboro, Ill., will join the James E. Clay Cinema Show, as cameraman. His son, J. Clyde, will continue with the Hensley Bros. Company.

On the Hensley attraction at the time of closing were Mr. and Mrs. Orville Hensley, Johnny Cain, J. Clyde Hensley, Donald Sneed and F. H. Hensley.

## Monroe Hopkins Players Will Resume in January

SAN BENITO, Tex., Dec. 27.—Monroe Hopkins Players concluded their canvas season here last Saturday night. Mr. and Mrs. Monroe Hopkins, instead of making their usual Christmas trip to New York, remained here in San Benito and have decided to rest up for about four weeks.

"If nothing happens worse than already has happened," Manager Hopkins says, "we will reopen here about the last week in January. We will have everything new but the name, and it might help to change that."

Hila Morgan, who recently closed her tent theater company, is spending a few weeks here with her sister, Mrs. Hopkins.

## Colonial Stock Company To Tour New York State

PEARL RIVER, N. Y., Dec. 27.—The Colonial Stock Company opened here Christmas night to a fair house, using as the initial offering *St. Elmo*. The company will tour New York State with a repertoire of plays. Next week the troupe will play *Oncontia*, N. Y.

In the Colonial cast are Frank Shannon, Blanch Shannon, Bob G. Warren, Mrs. Bob G. Warren, Al Shortell, Mrs. Al Shortell, M. P. Grimm, Joe Rollins, George Sullerman, Louise St. Johns, Grace Bognard and Annie Barnhardt.



LESLIE E. KELL, one of the Southwest's leading tent repertoire operators, who has recently concluded a 41-week season with his company. *Altho the season just ended was not up to the standard of other years, Kell is not putting in his spare moments "squawking". He met the unsettled conditions of the past summer with the best attraction he has ever had out, and will operate under the same policy when he again takes to the road in the early spring.*

## G. E. May's Story Brings Memories of Joe Barnum

Referring to G. E. May's article on this page in the last issue, Clyde J. White and Bert Stoddard, veteran "Tom" and "Ten Night" performers, write the following:

"The names of various old-time 'Tom' actors have been mentioned on the page in recent months, but as yet we have failed to read the name of Joe Barnum, the grand old man of *Uncle Tom's Cabin* fame and the funniest man Marks that ever trod the boards from Boston to Frisco.

"For years featured with William Kibble, the writers had the pleasure and honor to troupe with old Joe Barnum for many seasons. And we can truthfully say that we have never been associated with a 'Tom' actor of greater merit than Joe Barnum. As a comedian he never failed to make 'em laugh. It was a common sight to see little children crowd the stage door to be patted on the head by Daddy Barnum. Performers admired and loved him for his generosity to the needy and his sympathy for those in trouble.

"Let's mention Joe Barnum—the man that played Marks more than 8,000 times."

## Clarke Players Resume After Christmas Layoff

FREDERICK, Md., Dec. 27.—Little Doc Clarke and his company of merrymakers, who closed December 20 at Middletown, Md., for the Christmas celebration, will resume their bookings at Sharpsburg, Md., Monday. The show is booked thru-out the Frederick and Hagerstown territory for the months of January and February. The troupe has been enjoying satisfactory business so far this season.

Comprising the roster are Little Doc Clarke, Bessie Mae Smith, Mr. and Mrs. Art Crawford, T-Bone Adams, Billy Clarke, Charles Mullins, Dorothy Clarke and Bill Racine. All double in orchestra. Mr. and Mrs. Clarke spent Christmas at their home in Southern Indiana. Bessie Mae Smith put in a pleasant Christmas with her sister, Mrs. J. W. Grant, of the New Haven Tent & Awning Company, New Haven, Conn. Mr. and Mrs. Ray (T-Bone) Adams went to Harrisburg, Pa.

Dorothy Clarke and Bessie Mae Smith are rehearsing a comedy drama sketch, which will be added to the program beginning next week. Princess Wanda Spotted Tail recently closed with the show, and is now touring the East, giving lectures on Indian life.

## Spend Pleasant Season With Kell's Comedians

Connelly and Radcliffe, Lloyd and Lola, pen a few lines to tell of the delightful season they recently concluded with the Leslie E. Kell Comedians under canvas. They were out with the Kell organization for 41 weeks, and state that the salary came every Saturday at 4 p. m., altho there were a number of weeks when it did not come in at the front door.

"Leslie paid off the last week with a smile, just like he had done all season," Lloyd and Lola state. "There was only one change made in the cast all season, and one musician was replaced. Manager Kell purchased a new tent outfit in June, and up to that time business had been nothing compared with other seasons.

"He also bought a new truck and kept things up to standard, just as in good times; in fact, the show was even a trifle larger than last season. We are both looking forward to the time when we will go back again.

"Just thought we would drop you a line of something besides gloom. We've all got to think, talk and act better times, as harping on tough times will not make things better."

## Ward Hatcher Doing Nicely

DES MOINES, Ia., Dec. 27.—Ward Hatcher Players, who moved into the President Theater here recently for an unlimited stock engagement, are doing a satisfactory business at 10-20-30 cents. The company is presenting two bills a week. Jimmy Allen, until recently with the Kell show, is a recent addition to the Hatcher cast.

## Helen Du Voyle in Omaha

OMAHA, Neb., Dec. 27.—Helen Du Voyle, owner-manager of the Helen Du Voyle Players, has closed her winter show in South Dakota and will head-quarter at the Henderson Apartments here for the balance of the cold months.

## Rep. Tattles

HOLLAND WEBSTER, popular in Midwestern repertoire circles, is now at the Red Devil Night Club, Greenwich Village, New York, as master of ceremonies and doubling orchestra. "Would like to hear from old friends, especially Roy Cowan," Webster pipes.

MRS. CATHARINE COX is confined to her home in Girard, O., as the result of a recent auto accident.

AFTER CONCLUDING his tent season recently, Ollie Hamilton spent a few pleasant days with his friend, Ellison Dunn, in Donalsonville, Ga. Hamilton and Dunn are friendly enemies. The latter owns the picture theater in Donalsonville, and on several occasions has shut Hamilton and his tent theater players out of town. To get even, Hamilton moved in on Dunn for a few days and let the latter pay all expenses for the visit. "I proved to Dunn, too," Hamilton says, "that a tent-showman can draw a larger crowd than his talkies. I did a 12-minute b.-f. act in Dunn's picture house and it drew four times as much business as he usually does. That proves that flesh and blood is not dead—not by a long shot."

TOBY EDLIN and wife passed thru Cincinnati last Saturday en route to Warren, O., after closing with the W. I. Swain Show.

COL. W. I. SWAIN is reported to have closed his show early last week in the South. No further details of the closing could be learned.



By BILL SACHS  
(Cincinnati Office)

IT IS only fitting that we start this off this week by wishing all the readers of this column a happy and prosperous New Year. And before we go any further we want to take this opportunity to thank all the senders of the beautiful Christmas cards.

AT THIS time of the year the general procedure for anyone writing a column as this is to look back over the year just past, pick out the good and bad things and then say something about it. Just what you say makes little difference. However, we're not going to look back over the year just ended. There's nothing to be gained by doing that. Why dig up things that are gone and buried—things that we want to forget? The year just ended has been the worst the tent-show industry has ever experienced. Everybody connected with the business knows that. So let's forget it and make plans for the new year.

The repertoire game, like all other lines of business, is due to stage a comeback sooner or later. Who knows—the break may come this year. The thing to do is to prepare yourself for the upward swing. Also, instead of pouting and singing the blues of hard times, take on a more cheerful mood and develop a greater amount of optimism. By doing these things you can aid in hastening on better times. If those managers who are at present given to harping on the tough times will expend that energy in planning a bigger and better show, it is almost a certainty that they will find the new year a more profitable one.

A MANAGER who recently took out a commonwealth show thru the Middle West informs that the troupe has been moving along well in houses and attributes the company's success to the fact it is composed of real troupers. "While we have not made a fortune, we are making a fair living, and that is no little feat under present conditions," the manager pens.

"To be sure we have run into some tough spots, and things have not always been the rosiest, but all the members of the company have displayed a real trouper spirit, and on more than one occasion this has saved the show from disbanding. With one weak link in the outfit we would have folded weeks ago."

It is a splendid thing to be called a "real trouper". No greater compliment can be levied upon an actor, and very often the success or failure of a show depends upon the number of "real troupers" in the outfit. An organization composed entirely of honest-to-goodness troupers cannot help but succeed.

## Fields and Welsh to Coast

DALLAS, Dec. 27.—George Fields and Johnnie Welsh, erstwhile tabloid features and now heard regularly over WFAA, this city, are slated to leave here February 24 for the West Coast, where they are contracted to make electrical transcriptions for 25 radio stations. They are known to radio listeners as Honey Boy and Sassafras.

## Harris & Davis Organizing

OKLAHOMA CITY, Dec. 27.—Harry P. Harris and Leonard Davis are in the city, organizing a circle stock troupe to play thru Western Oklahoma. They expect to get under way shortly after the first of the year!

**Kansas City Ripples**

**KANSAS CITY, Mo., Dec. 27.**—Frank Jones is in the city, coming from Texas, where the Harry Miller Players recently closed their season.

**MR. AND MRS. ROY E. HOGAN** passed thru the city early this week en route to Hannibal, Mo., where they will spend the holiday season with Hogan's brother.

**DUDE AND POLLY ARTHUR** are visiting relatives in Bloomington, Ill., after closing their show in Texas.

**ALBERT LEE** has departed for Dallas for a brief visit with friends.

**MR. AND MRS. HARRY PAMPFLIN** are at home in Biloxi, Miss., after the closing of the Cooke Players.

**DORIS BERKELEY** is spending the holiday season at her home in Santa Rosa, Calif.

**C. O. BERRY**, who played with the *Bringing Up Father* Show in this territory the past summer, is now playing vaudeville dates in and around this city, and not playing *Bringing Up Father*, as erroneously stated in this column last week.

**MR. AND MRS. TED NORTH**, of the Ted North attractions, passed thru the city early this week en route to their home in Topeka, Kan., after a tour thru the South, which included visits with friends in Houston, Dallas, Oklahoma City and other cities of the Southwest.

**JACK PADULA**, musician and manager of the Venetian Trio, is in Chicago visiting with relatives.

**MR. AND MRS. H. B. REIGLE** are in Monroe, La.; Mr. and Mrs. Don Howell, in Hobart, Okla.; Mr. and Mrs. Billy Bartine, in Newton, Ia., and Mr. and Mrs. M. A. Francillon, in Salt Lake City. "SKIPPI" LAMORE, manager of "Skippy" Lamore's Comedians, has leased *Love and Horseradish* and *Sweet Papa Toby* for the 1931 season.

**MARLEY J. STREETER** is in the Veterans' Home in California, where he is director for the entertainment club at that institution. He has been producing plays and other features with some degree of success.

**WE HAVE** hundreds of letters in our office for showfolk. Please look over the Letter List and see if you have one.

**LAFFIN' THRU**

*(Continued from page 24)*

Most strip-teasing specialty that we have ever seen on any stage.

Abe Sher, alternating as a singing straight man and character man, was of material aid in leading numbers and specialties with his well-known human uke and clarinet-playing imitations and dancing a la Frisco and as an old man in the court scene, crying crook and Manager Berwin, in theatrical-office scene.

Mills and Malcom, two juveniles, worked in scenes effectively, but distinguished themselves more effectively in frequent changes of classy clothes as singing and dancing specialists, and this is especially applicable to their double-chain-legged dance.

Betty Duval, a bronze-blond beauty with a dimpled, ingratiating, smiling personality, evidenced talented talking ability in scenes and distinguished herself admirably as a sweet singer in leading numbers and as a mild-mannered, strip-teasing specialist with a slender, symmetrical form that proved an optical feast to her admirers.

Jean (Snookie) Woods, a dazzling blonde of hypnotic personality, worked effectively in scenes, sang melodiously in leading numbers and as a contortional dancer dynamic and as a spot-lighted, strip-teasing specialist par excellence.

Alice Ryan, a personally attractive brunet, worked well in scenes and in leading numbers.

Delmar Sisters, two vivacious brunets in near-nude, street-sports attire and evening gowns, put over three singing and dancing specialties a la vaudeville.

**CHORUS**—Typical of the circuit, but far more willing workers than most of the circuit choristers.

Beverly Carrington, a pretty blonde, stepped out of line in the cabaret scene

for a singing specialty that fully merited the encores given singer and song.

A little brunet in the middle of the front line set a pace that the others couldn't, or wouldn't, follow.

**COMMENT**—A straight man's star show from start to finish, with the comics as willing foils, with an abundance of double entendre that was cleverly camouflaged.

LaVilla Maye was programmed in heavy type as a special, added attraction, but failed to materialize in any part of the presentation.—NELSE.

**Blackouts**

**RUBE BERNSTEIN**, on being advised at the Friars' Club that the American Theater was on fire, summoned five companions, including Jules Howard and Bugs Baer, to accompany him in a taxi to the American. Bugs not knowing the theater was on fire, but knowing the shows, told the chauffeur to stop at Gray's for six cut-rate tickets.

**SALLY SWAN**, of the National Winter Garden, on being asked why she ate poached eggs for her midnight lunches, replied that her doctor advised that diet for breakfast, and that she couldn't get up that early.

**HARRY STEPPE**, of the *Steppe Show*, admits that he is a clever comic and the greatest collector of performer's I O U's on the circuit, and that as a manager of company he was so good that they closed his show the week before Christmas so that he could use the I O U's for Christmas gifts to the Mutual.

**SID RANKIN** put on his Mystifying Fanning act at the Irving Place Theater, New York, for the opening of the stock season, but as he tried to work single it floundered and flopped.

**NAT MORTAN** listed all his clients on a paper that he showed to callers, informing them that he had listed them for Christmas gifts, but the closing of the Chelsea Bank prohibited the presentation. What he didn't tell them, as alleged, was that the list was typed an hour after the State closed the bank.

**EMMETT CALLAHAN**, of the Mutual Burlesque Association, on receiving a red envelope Wednesday morning, slit it open, cast the envelope into the waste-paper basket, read Christmas card enclosed, and, on second thought or perhaps the sight of an attache of the office issuing the card, dug into the waste basket for the card and placed it in a conspicuous place on his desk.

**A WOULD-BE-WISE** promoter of burlesque seeing a line of depositors in front of the Chelsea Bank at 48th street and 7th avenue, New York on Wednesday, worked his way into a conspicuous position where he could be seen by spectators, for what reason we do not know, for he has never been known to have any money in or out of any bank.

**CHARLES (TRAMP) McNALLY**, accompanied by friends in the McNally auto, en route Cuba Lake to Scranton, Pa., ran out of gas opposite a Penn. State Insane Asylum. While McNally refuses to confirm or deny the report, one of his friends alleges that Mack started on a run for the nearest gas station, but was held up by a new attendant at the asylum, who mistook him for an escaping patient.

**Sound at Milwaukee House**

**MILWAUKEE, Wis., Dec. 27.**—Sound equipment has been installed in the Gayety Theater, local burlesque house, and a combination photoplay and burlesque policy was inaugurated Christmas Day. The combination of pictures and burlesque will be presented only on Saturdays, Sundays and holidays. The present schedule of two performances of burlesque daily prevails on all other days.

**GENE SCHULER**, accompanied by Mrs. Schuler, Linton DeWolfe and Mrs. DeWolfe, stepped on the gas at Columbia corner Tuesday last en route Los Angeles for a fling in the movies.

**Changes on Circuit**

**I. H. Hark**, president and general manager of the Mutual Burlesque Association, has been visiting Western towns for over a week on a mission that has not been made public.

Mutual route sheet indicates 26 shows, with one open week for December 29, January 3, 5, 10.

Newark, Empire Theater—Hazel Miller and four choristers as added attraction, augmenting *Legs and Laughter* and subsequent shows.

New York, Apollo Theater (House)—Jean Kerman closed December 26.

**Placements**

Nat Mortan Agency, New York—Eve Schurik, manager, has made placements, viz.:

New York, Apollo Theater (circuit)—Arthur Putnam and Harry Seymour, straight man and comedian, and Conale Dale, soubret, added attraction for current week.

Brooklyn, Gayety Theater (circuit)—Peggy White and Ethel Lee added attractions for current week.

Brooklyn, Star Theater (circuit)—Marie Tomlinson and Elvie Herndon added attractions for current week.

**LINCOLN SQUARE**

*(Continued from page 19)*

*The Faker*, with a new mixed team in his assist. He did his pitchman role in his usual clever style and the support helped him out capably. The audience was slow in catching on, and Smith several times showed his feelings. Got some laughs and a fair-sized hand at the finish.

Jim Toney, formerly of Toney and Norman, next-to-shut for big laughs and applause for his carrying on with Thelma Temple, who deserves billing. Their chatter, old and new, landed consistently and they sprinkled it with neat song-dance business. Both work capably.

Eileen Dougal and Melody Boys were a class item for the closing position in their singing and musical act. They capped prolonged applause. Miss Dougal does nifty warbles and her musical quintet provide neat tunes and songs. The latter were recently with Dolly Kay. **SIDNEY HARRIS.**

**FREEMAN ACTS**

*(Continued from page 17)*

under no circumstances are they to play any benefits while engaged by the circuit unless the request comes thru official channels. There is only one interpretation to be placed on "official", this being that Freeman is the sole judge of the matter and that Stratton is acting as his agent. For some time now, house and divisional managers as well as other circuit executives have taken it upon themselves to ask acts to play benefits. Frequently no discretion has been used in the number of appearances solicited and the strenuousness of the work involved.

Under the plan now being set into motion, house and divisional managers who need acts for what they regard as deserving shows will have to communicate with the booking office. The official o. k. on the benefit dates will come either from Freeman direct or from Stratton, acting for him.

Jule Delmar, in charge of RKO's Club and Private Entertainment Bureau, occupies a peculiar spot in the new benefit arrangement. Delmar's department is purely commercial in aspect, altho he works in closely with Stratton and Freeman in lining up talent and getting dates. In an effort to alleviate unemployment among artists, RKO of late has

been turning over requests for be eff acts to Delmar. When organization, ask for talent gratis they are frequently sold eventually on the idea of paying something—no matter how small the sum be—for acts, this being advanced as a measure of keeping unemployed but playable acts supplied with funds. Thru this form of co-operation a number of acts have been provided with a means of bridging the dull periods, working the dates at less money than they would ordinarily—but working.

In making known the circuit's attitude on acts playing benefits, Freeman was careful to stress the point that even when asked by him to play gratis dates acts should feel at all times that they will be in just as good standing if they turn him down. Freeman wants to disperse the idea for good that the playing of benefits for the office has any relation whatsoever with an act's booking possibilities. An act might play a benefit and get booked on the strength of its showing, but this might apply as well to any act playing an outside house and caught by an office scout.

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## Stock Tryout For New Play

Marguerite Fields and company win favor for new play at Grand Rapids

GRAND RAPIDS, Mich., Dec. 27.—Marguerite Fields and her associate players treated local stock fans to a novelty this week by presenting a new play called *Coastwise Trader* for the first time on any stage, and giving it a production such as is seldom seen in stock. This play was written for Miss Fields and the present production is in the nature of a tryout for a later metropolitan showing. The author, H. A. Archibald, a former newspaperman, is a Canadian by birth and the new play has its locale in the logging and ranching country of the Canadian West, giving an opportunity for some colorful atmosphere and good lusty drama. The story concerns a prostitute from coastwise steamers who in a desperate moment marries a shanghaied English romance man, and by standing beside him and herself working like a man, manages to pull her husband and herself back to respectability. It is a play that offered much for every member of the company and especially to Miss Fields, who rose to the occasion with a performance even her staunchest admirers declared far surpassed anything she has done.

Ramon Greenleaf, returning to the company, had in the young Englishman a part that showed the strides this excellent performer has made in his work. Edith Bowers had the brunt of the comedy as the camp cook from a neighboring logging outfit, and was simply immense as the former madam who had reformed in everything but her weakness for young homesteaders. Bessie Robbins had one big scene with Miss Fields and in it did some acting local theatergoers will not soon forget.

Earl McLennan, himself a Canadian and also part of the cast, did a fine job as director of this drama of his native health. Others with less to do, did it well, and the one set, a rancher's cabin with a background of mountains, sky and water, flooded in moonlight, was something that called for a burst of applause at the opening curtain.

## "Broken Wing" Is Early Henry Duffy Production

LOS ANGELES, Dec. 29.—Leo Carrillo's recent local success in *The Bad Man* at the Hollywood Playhouse has prompted Henry Duffy to present *The Broken Wing* shortly after the first of the year as a starring vehicle for Carrillo.

Altho no definite date has been revealed, it is believed the play will follow either *Elmer the Great* at the El Capitán or *Stepping Staters*, which opened at the Hollywood Playhouse Christmas Day.

## "Comic Stripper" Coming

HOLLYWOOD, Dec. 29.—The *Comic Stripper*, dealing with the adventures of a lassy, egotistical cartoonist, written by Clifford McBride, cartoonist; Joseph Nears, of the *Pasadena Star-News*, and Emerson Treacy, youthful actor, is reported to be an early stage production, which will have its tryout either in Hollywood or Pasadena, according to show shop gossip.



VICTOR JORY, versatile leading man of the Cincinnati Stuart Walker Company, whose appearances in "Rebound", "The Royal Family", "Monna Vanna", "The Swan", "Little Accident" and "The Spider" have won for him a large personal following. Jory is equally popular in Pasadena, Los Angeles, Salt Lake City, Denver and Minneapolis, having played in stock in each of those cities.

## St. Louis Greets New Stock Company

ST. LOUIS, Dec. 27.—The newly organized dramatic stock company at the Grand Central Theater opened with a flare of trumpets Christmas night. The holiday throng gave the players a most cordial reception. The initial production, *It's a Wise Child*, was most creditable.

For the first part of this week Mary Hart's Company, at the Orpheum, had the legitimate field entirely to itself.

Miss Hart closed the Orpheum for Wednesday night in order that Christmas Eve might be a day of rest and recreation for the actors. The Orpheum will continue with its policy of putting on new plays every other Sunday night. More visiting stars will be brought to play with the stock.

The Grand Central Stock Company will start its new bills Saturday afternoon. There also will be a matinee Sunday afternoon. It is believed that there is ample room in this city for two stock companies to carry on at a profit. Both the Orpheum and the Grand Central drew well this week.

## Aulger Takes Patrons Into His Confidence

OMAHA, Neb., Dec. 29.—A new wrinkle in utter frankness was noted in a column-length story in *The Omaha Bee-News* by Harrison Aulger, manager of the Aulger Brothers Stock Players, in which he frankly stated what the company had to pay for royalties, salaries and other expenses in a pica for attendance.

He stated that ordinarily 50 cents top for late New York productions would startle almost anyone, but he felt that people had to be resold stock productions and if he could only three-fourths fill the Brandeis Theater at every show he could show a profit.

The frankness in which Aulger stated his proposition of getting people more drama-minded, and having them come to his show, bore results the day after the article appeared, as two large local concerns announced they would hold parties of 700 people to bring back stock repertoire to Omaha for good.

The company has a 12 pit orchestra, the largest in Omaha, and presents the latest releases for 50 cents top. The company is composed of 15 seasoned actors, one of whom has been with the Aulger Brothers less than four years, and most of them over 10 years. Harry Brader is conductor of the orchestra.

The theater went into the red \$1,000 the first week, but business has been picking up daily since.

## Duffy Tells Of New Plans

Joe E. Brown, of the films, to be guest star in new play in Frisco

SAN FRANCISCO, Dec. 29.—Henry Duffy and Dale Winter came to San Francisco for the holidays after a successful run of *Michael and Mary* at El Capitán in Hollywood.

"Terry" brought with him the following bits of good news regarding future productions: *Torch Song*, an Arthur Hopkins success of the current Broadway season, will follow Leo Carrillo at the Alcazar on Sunday, January 4. Duffy has secured the aid of two of the original Broadway cast for his production. They are Mayo Methot, who played the role of the girl, and John Junior.

Joe E. Brown, the elastic-faced comedian of the films, will be brought to one of the local Duffy houses in a new play after the close of his engagement in *Elmer the Great* at El Capitán, Hollywood.

George M. Colan's comedy, *Whispering Friends*, will follow *It's a Boy* into the President. The latter closes a four week's run Saturday night, January 3.

## "Bird-in-Hand" Big Draw For Pasadena Players

PASADENA, Calif., Dec. 29.—Gilmor Brown, director of the Pasadena Community Players, chose John Drinkwater's play, *Bird in Hand*, as a fitting offering for the holidays. The show opened Christmas night and will run 10 days. Underlined to follow is *Cock Robin*, mystery comedy by Elmer Rice and Philip Barry, which will get under way January 8.

Brown is reading a number of scripts of possible plays of the more lavish type, from which he will select his spring production, which, it is said, will be as elaborate as the Pasadena Community Playhouse offering of 1928, *Lazarus Laughed*. A definite decision awaits the selection of the script, Brown announces.

## Fletcher Again Heads Cast at Portland, Me.

PORTLAND, Me., Dec. 27.—Russell Hicks, whose last Broadway appearance was in *Torch Song*, has terminated a two weeks' guest-lead appearance with the Jefferson Players. Lawrence Fletcher, leading man prior to Hicks' coming, will return December 29. Scott Kolk, juvenile, is appearing as lead in the meantime, the two plays being *Peg o' My Heart* and *Rebecca of Sunny Brook Farm*.

These two old plays are the management's attempt to garner popularity with the audiences who indicated they liked that sort of thing several weeks ago when *The Old Homestead* was presented.

## Minturn Opens Season At Fort Wayne, Ind.

CHICAGO, Dec. 29.—Harry Minturn opened his dramatic stock company at the Temple Theater, Fort Wayne, Ind., last night. A number of the players who were with Minturn in the Ambassador Stock Company here last season are in the Fort Wayne company.

Included are Vincent Dennis, Willis Hall, Marie Nelson, Miss Kerwin and Margie Williams, the latter two alternating in feminine leads. Other members of the company include Earl Jamison, Edward Fitzgibbons, Charles J. Davis, who plays leads, and Mrs. Charles J. Davis, ingenues.



By ROBERT GOLDEN  
(Cincinnati Office)

GOOD-BY for-ev-er-r, old 1930, and may the like of you never return! Your performances were never as good as your promises, and they win you an exalted place on the list of the Never-will-be-missed.

THE stock drama has fallen upon strange days when erstwhile seat-buying fans may tune in at their homes and hear their stage favorites do dialog free, gratis, for nothing. The few stock operators who have brought joy to the hearts of the lassy looseners by putting performances on the air now have only one trick left in the bag, and that will hardly appeal to the fellows who carry their pocketbooks baled in red flannel and do their theatergoing by radio. This final trick suggested is to invite your patrons to bring their radio sets with them so that they may tune in on something more interesting if the play fails to entertain.

ANY stock impresario who has plenty of nothing-to-do can use up a good part of it explaining to the rest of us exactly what constitutes (1) a stock company, (2) a repertoire company, (3) a resident dramatic stock, (4) a circle dramatic stock and (5) a resident repertoire company. If any of the same commodity remains on his hands he can employ it in writing out the definition of each type and showing distinctions and differences.

THE first week of the new year shows a small increase in the number of resident companies operating over the total in the field at the beginning of December. No extraordinary rush of business floated in with the yuletide, but no such extreme turn in the trend of business was expected. Most of the stocks that carried on thru the week preceding the holiday season are going strong. Eyes of the stock world are on St. Louis where two independent stock operations are competing on a strictly business basis. If the two stocks stand the test of time it is safe to predict that other cities in the same class with St. Louis will support more than one stock.

REVIVAL of the old variety song, *Put Me Off at Buffalo*, makes no hit with the managers who staked their securities on the Bison City's appreciation of the flesh drama last year.

LET it be distinctly understood by old Father Time that the actor who is perforce pained to recite *Backward, Turn Backward, O Time in Thy Flight*, is aiming to project that petition far beyond the 1929-'30 period.

FIRST Idle Stock Actor: "Here comes Jorkins down the street. Remarkable actor, Jorkins."

Second Idle Stock Actor: "Remarkable?"

First I. S. A.: "Most remarkable."

Second I. S. A.: "Quittehrkidding! What has that fatter got that you and I haven't got? I can't see it."

First I. S. A.: "Ten dollars. I saw it."

THE COMMUNITY DRAMA Association recently presented *The Road to Rome* at the Shrine Auditorium, Des Moines, Ia. The leading roles were played by Edward Barret and Irma McGowan Hershe. Others in the cast: Francis Robinson, Helen Marr Van Tuyl, Jack Smith, S. P. Whiting, Stuart Ball, Lewis McFarland, Archie MacVicar, G. B. Baswick, Paul E. Hunter, Melville Lumbard, Earl Linn, Harold Plotts, Forrest B. Spaulding, Peter W. Janss, Charles Miller, Mary Elizabeth Kurtz and Charles Cocks. Production was under the auspices of Za-Ga-Zig Shrine.

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# MPTOA-Allied Combine Up Again in January

**Conferences called off for time being—main idea is to fight proposed legislation—would mean 12,000 theaters under one head—salary question to be settled**

NEW YORK, Dec. 29.—The effort to form a combination between the Motion Picture Theater Owners of America and the Allied States Association has hit a snag. That is, all conferences have been called off until after the holidays. However, in spite of disagreements that arose during the past week, there is every indication that the following meetings will be along amicable lines, and if there is any possibility for a combination agreement to be reached, both sides will be willing to make certain concessions to bring it about.

Conferences were in order for several days in New York last week with the MPTOA, represented by M. A. Lightman, the organization's president, and Charles Piquet, the Allied States representative were Abram Myers, president, and Al Steffen. These two are known as fighters and have long been at odds with the MPTOA, claiming that that exhibitor body was dominated by the Hays organization.

M. A. Lightman has always resented these statements, claiming that while producer-owned chains are members of the MPTOA, that his organization is and always will be for the good of the exhibitor, whether chain, allied or independent.

The conferences between the two exhibitor bodies have had their guiding influence thru the efforts of Oscar R. Hanson, general manager of Tiffany Productions, Inc. The combination would mean the bringing of more than 12,000 picture theaters under one head. The chief object in bringing the two together during the early part of 1931 would be a concerted effort to fight proposed legislation in the film world that is about to get under way in about 40 States in the union.

However, it must be considered that should such a combine be reached that there is still a salary question to be settled. Myers, president of the Allied States, is said to receive \$25,000 a year from that organization, with other leading executives receiving salaries around \$10,000, who will no doubt have to be given some executive position in the combine organization, with salaries equal to their present ones.

## Two Seasonable Plays Draw Well in Cincinnati

Christmas bills reminiscent of generations ago were presented by the Cincinnati Stuart Walker Company at the Taft Auditorium, Cincinnati, and by the National Players at the Cox. Walker put on a version of *Alice in Wonderland* and the National Players' offering was *St. Elmo*.

The Shubert and Grand theaters being dark Christmas week, the stock companies drew heavily. The Taft was dark the first half of the week, the Walker Company suspending for a brief pre-Christmas holiday.

The Nationals, Cox Theater, continued on the even tenor of their way, playing thru the week after the Sunday matinee opening.

## Aschmann Mid-West Manager for Big 4

NEW YORK, Dec. 29.—Bill Aschmann last week was appointed Midwest division manager for Big 4 Corporation, with headquarters in Milwaukee, having supervision of Omaha, Minneapolis and Milwaukee for the present and later jurisdiction over all Midwest offices.

Aschmann's first official act was the appointment of A. B. Seymour as special representative in the Nebraska-Iowa territory, while E. W. Jensen will be in charge of the Milwaukee office. Aschmann will temporarily look after the Milwaukee office until a new representative has been named for that district.

## Santa Claus Brings Stock to Salt Lake

SALT LAKE CITY, Dec. 27.—The Playhouse reopened with dramatic stock Christmas night, a good-sized audience showing its appreciation of the Hale-Munier Players in *Rebound*.

President Heber J. Grant, of the Mormon Church, was in the audience, and Mayor John F. Bowman gave a short talk between acts, expressing the hope that Salt Lake City would support the legitimate theater. He commended Randolph Hale and Ferdinand Munier and the players for their good work. He stated that dramatic art had always had a place here and thought the city used this type of entertainment now more than ever. His remarks were enthusiastically received. Mr. Munier responded with timely words, saying "the company was here to stay as long as patronage made it possible." He also said a new policy would be installed, giving every player an opportunity to play leading roles. The old method of starting two or three players thruout an entire engagement would be discarded, insuring theatergoers the greatest possible demonstration of versatility of the entire company. Mr. Munier also introduced the players, who were presented beautiful floral tributes.

Mr. Hale, the youthful business manager and juvenile with the company, was accorded a big hand. It was only two weeks ago that these two put over this idea and they assembled a splendid cast.

A six-piece orchestra under the direction of Ben Bulough rendered appropriate music. Girl ushers in natty uniforms were a new feature. The house management includes Charles Clogston, formerly manager for the Playhouse here, who is listed as resident manager. Mary Pearce is again cashier, assisted by Francis Baer; Eddy Woods is advertising agent; M. A. Francillon is again property master, assisted by the veteran Carl Reynolds. George Carter is master electrician; Walter Brown, master carpenter, assisted by Hiram Mortenson; George Sellers flyman, and Bert Whaley, swingman.

## "Lena Rivers" Is Revived

DES MOINES, Dec. 27.—The old stage evergreen, *Lena Rivers*, was revived for Christmas week by the Ward Hatcher Players at the President Theater. It proved a good draw as a special. On Christmas Day Hatcher staged *Mary Christmas*, a play dealing with a modern Cinderella. The regular Wednesday matinee was jumped this week, the Christmas matinee being substituted.

## Coots and Arnet Are New Combo for RKO

NEW YORK, Dec. 29.—J. Fred Coots, songwriter, and Bobbe Arnet have teamed and will open for RKO the last half of next week at the 58th Street. They are being agented by Harry Romm. Coots, when in vaudeville, worked with Waite Hoyt, baseball pitcher, while Miss Arnet has been dividing her time between Ziegfeld shows, movie shorts and vaudeville.

## Bill Robinson Plays Santa to Train Porter

NEW YORK, Dec. 29.—Bill Robinson, now starred in *Brown Buddies*, played Santa Claus in a big way to a Pullman porter assigned to the Pennsylvania Railroad.

The porter was fired after \$25 belonging to the pianist for Gene Austin had vanished while the two were en route here several weeks ago from Detroit.

The porter, who lives in Harlem near Robinson, went to his home and pleaded his innocence. Robinson had the singer's pianist write a letter to the superintendent of Pullman porters, asking that the porter be reinstated, and also setting forth that he had never accused the man.

With the porter, who has four children dependent on him, and the letter, Robinson feet-footed it to the superintendent's office, and without much ado the porter was asked to don his uniform and get back to work.

## Unions in Chicago Make Concessions

CHICAGO, Dec. 27.—Two theatrical unions have taken steps to ameliorate the unfavorable conditions prevailing at the present time in the theaters by easing up on the union regulations to some extent.

First to act was the stagehands' union which, thru its representative, George Browne, voluntarily reduced the number of stagehands required in several local theaters. Three Loop houses are affected, the Great Northern stage force having been reduced by three, the Harris by two and the Apollo by one. In addition the Symphony, using vaudeville acts with pictures, gets a reduction of one stagehand, and the Haymarket, which closed and then reopened as a stock burlesque house, lops off three.

The other union action was that announced early this week by the Actors' Equity Association relinquishing jurisdiction over stock burlesque in Chicago. This is the only city in which Equity has had control of stock burlesque, and as there has been a feeling for some time among performers that they were getting no benefits from their Equity membership, Equity after having had the matter under consideration for some time voluntarily relinquished jurisdiction. This will mean that members of the local stock burlesque companies at the State-Congress, Haymarket and Academy need not be members of Equity. It also does away with the \$30 minimum salaries for chorus girls.

## New Ziegfeld Follies Due

NEW YORK, Dec. 27.—A new edition of the *Ziegfeld Follies* will shortly be put into rehearsal with the backing of the Erlanger office, which has taken over the interest in the *Follies* maintained by the late A. L. Erlanger. Ruth Etting has been signed to star in the show; dancers and showgirls will get the call immediately after New Year's Day. Ziegfeld stated that the premiere of the new *Follies* would take place in the New Amsterdam Theater, which was vigorously denied by Earl Carroll, whose *Vamities* is now occupying that house. Ziegfeld's new show will be an agglomeration of the work of several writers; Walter Donaldson, song composer, will do part of the musical score.

## New Yiddish Group Formed

NEW YORK, Dec. 27.—A new membership corporation, entitled Kamer Players, Inc., received its charter from the Secretary of State this week, with its objects to be the general advancement of Jewish, Yiddish and Hebrew drama, art and music, as well as the creation of a Jewish center in New York City. Among the directors are Eva Moskowitz, Philip Zucker, Minnie and Max Malinofsky and Solomon Golub.

# Kalcheim Plans Grouched Over

**Agents feel injustice of once-a-week interviews — they charge favoritism**

NEW YORK, Dec. 29.—Harry Kalcheim, supervisor of RKO's junior books, with Jack Hodgdon and Frank Sullivan as his assistants, is the target of squawks by franchised agents. The boys carrying the little black books are beginning to feel the disadvantages of what they allege to be the unfair system reported instituted by Kalcheim, which allows agents to receive interviews but once a week. Agents claim the system is not only working a hardship on everybody theoretically, but, worse than that, is giving an opportunity to several favored agents to see Kalcheim more often than the official once a week. All other bookers on the Sixth Floor, the grouching agents point out, can be seen daily.

While Kalcheim could not be reached to give his side of the story, it was stated by those inclined to defend his method of booking that the measure was adopted after the agents made it inconvenient for themselves by crowding around the desk and taking up the time of the junior bookers with picaresque matters. These, it is claimed, interfered with actual booking, and also made it practically impossible for any agent to have his list gone over carefully.

## Prosperity Floats In With Yuletide

PHILADELPHIA, Dec. 27.—Christmas day saw a general revival of shows at all the stage theaters. The day was a good one for all houses, as the weather was ideal for business, not too cold, clear and bright. At the movie houses all changed their bill on Christmas day, instead of the usual Friday change. Vaudeville was once more installed at several houses, and it looks as tho it were going to stage a comeback around here. The bills at the presentation houses are featuring their stage shows very heavily in all billing. While each house has the usual talkie, the stage show is the drawing card.

The Philadelphia Club Entertainers' Association gave a Christmas day dinner for its members, and will have a New Year's Eve party, at which a big vaudeville will be presented.

## English Actress Signed By Metro-Goldwyn-Mayer

NEW YORK, Dec. 29.—Edna Best, well known to the English stage, has been signed for talking films by Metro-Goldwyn-Mayer. Miss Best arrived in New York during the early part of December with her husband, Herbert Marshall, who is to appear in a new Broadway production.

After the opening of that play, which is scheduled for the second week in January, Miss Best will leave for the Coast. Miss Best has recently been seen in leading roles in several British-produced films which have been presented at the George M. Cohan Theater. She also appeared on the Broadway stage in *These Charming People* and *The High Road*.

## "Old Soak" Still Big Draw

KANSAS CITY, Mo., Dec. 27.—Don Marquis' *Old Soak* proved an excellent selection Christmas week for the Players, Inc., at the Orpheum. Guy Kibbee's performance as the genial old toper was an individual hit for the popular leading man. Business was large thru the week.

IMPERIAL

Beginning Saturday Afternoon, Dec. 20, 1930

BABES IN TOYLAND

Libretto by Glen McDonough. Music by Victor Herbert. Book by Virginia Maurer. Settings by Rolfe Waage. Directed by Milton Aborn. Presented by the Shuberts. Uncle Barnaby, a Rich Miser in Love With Contrary Mary. Wm. Balfour France. Betty, the Master Toymaker. Frances Moore Betty. Betty, the Master Toymaker. Betty Flaligon Tom Tom. Eldest Son of the Widow Piper. Ruth Gillette Hilda. Maid of All Work in the Piper Household. Mary Wilson Gonsorgo, a Hard-Hearted Ruffian. Jack Caniron Roderigo, His Sentimental Partner. Robert Durrell The Widow Piper, a Lonely Widow With 14 Children. Jayne Waterous Do Peep, Who Is a Careless Shepherd. Margaret Byers Jill, Who Does Chores. Ethel Lynne Peter, Who Has a Passion for Tobacco. Florence Little Bobby Shaftoe, Who Wants To Be a Sailor. Mabel Thompson Jack, Who Helps Jill. Betty Gilmore Sallie Waters, Who Wants To Get Married. Eleanor Hayden Curly Locks, Who Wants To Wed a Title. Dorothy May Tommy Tucker, Who Sings for His Supper and Everything. Frank Lucke Simple Simon, Who Is Fond of Fairy Tales. Frances Baviello Little Red Riding Hood, Who Is Devoted to Her Grandmother. Gertrude Waldon Miss Muffet, Who Is Afraid of Spiders. Lillian Morris Boy Blue, Who Wants To Be a Farmer. Billie Williams Jane, Niece of Barnaby. Betty Byron Alan, Nephew of Barnaby. Frank Yannelli Patsy Dandy. Frank Yannelli Contrary Mary, the Widow Piper's Eldest Daughter. Dorothy Kane Inspector Marmaduke, of the Toyland Police. Bart Matthews Master Toymaker, Who Designs the Toys of the World. Leslie Stone Grumio, Apprentice at the Master Toymaker's Workshop. Joseph Knight Max. Frank Yannelli The Brown Bear. Harry Knabenshue The Giant Spider. Bernice Sager A Fairy. Dene Dickens Santa Claus. Edward Bird

TOYLAND TOTS—June Meyer. Anita Stewart. Alice Parley. Ann Middleton. Rhoda Lax. Leana Gerkes and Alexander Lewis. GIRLS OF THE ENSEMBLE—Edith Arley. Frances Baviello. Margaret Bicket. Flo Caselle. Eleanor Gilmore. Maxine Hyman. Dene Dickens. Betty Flaligon. Tom Tom. Betty Flaligon. Peggy Holloman. Florence Little. Ethel Lynne. Lydia Lucke. Dorothy May. Catherine Mayfield. Frances Moore. Lillian Morris. Helen Nedo. Caroline Rickman. Dign Schumacker. Louise Seligson. Rose Shaw. Mabel Thompson. Mary Alice. Gertrude Waldon. Marie Wagner. Margaret Walker. Madeline Walsh and Billie Williams. BOYS OF THE ENSEMBLE—Edward Bird. Jerry Cummins. Harry Knabenshue. Franklyn Warner. Lynn Eldridge. Pedro Giovanni. Henry Dean. C. Raybol. Owen Pauline and Frank Yannelli.

ACT I—Scene 1: Country Fete in Mary's Garden. Scene 2: Garden of the Spider's Forest. ACT II—Scene 1: The Christmas Tree Grove in Toyland. Scene 2: A Street in Toyland. Scene 3: March of the Toys. ACT III—Scene 1: The Master Toymaker's Workshop. Scene 2: A Street in Toyland. Scene 3: The Temple of the Palace of Justice in Toyland.

Victor Herbert's *Babes in Toyland*, as currently presented by the Shuberts, is sufficient entertainment for child audiences if one holds to the theory that almost anything is good enough to try out on the dog. By this we do not mean to suggest Victor Herbert's litting opus is entirely devoid of talent, but about all it does possess is the unrelated antics of Singer's midgets, who perform to music not written by Victor Herbert and nraze with an elephant act, a jazz band and a strong-man act which, like the flowers that bloom in the spring, have nothing to do with the case of wicked old Uncle Barnaby and his nefarious plots to do away with his niece and nephew, Jane and Alan.

Nevertheless, Singer's midgets save the show for us and probably for the children who must have, as we have heard better singing and seen better dancing than that purveyed by Betty Byron, as Jane, and Charles Barnes, as Alan, who maintain the tendency of most of the cast to speak, or screech, thru their noses in such an unpleasant fashion we would not care to have our children run the risk of following such a frightful example. Miss Byron is of the short, full-bodied stocky type which, try as it might, cannot avoid looking ludicrous and unconvincing as a little girl in rompers and short skirts. Barnes, to us at least, is particularly offensive because of his set smile, weak, drawing nasal voice and wooden gesturing.

With all due respect to a great race, it seems to us Milton Aborn, in casting the Victor Herbert piece, ignores tradition. If the Yiddish Art Theater had put on *Pinafore*, or if Panny Brice had played *Peter Pan*, we could not have

been more amused by the incongruity of seeing our favorite Anglo-Saxon parts played by Jewish actors.

William Balfour, as Uncle Barnaby; Leslie Stowe, as the Master Toymaker, and Jack Cameron and Robert Darrell, as the two sailors, are the only players in *Babes in Toyland* who have any acting ability at all and the only ones with enough breath to put over their lines with any effect.

Ruth Gillette, to whom falls the honor of singing the title song, makes us squirm in our seats with her breathless lack of voice and sour, piercing notes. The song, fortunately, is saved from utter ruin by a male sextet during the choruses.

No doubt *Babes in Toyland*, which was not originally designed as a low-grade form of child amusement, will do business, because people who have seen it at its best will unsuspectingly bring their children to see it during the two short weeks it will play during the holidays. As first-rate new entertainment it certainly could not stand on its feet alone. We, who have seen it done so much better in far away and as not discerning communities as New York, felt cheated the night we saw the Shuberts' butchered version of it. A half-filled house the first Saturday fulfilled our opinion of its merits, but it is probable, as we have indicated, it will draw unsuspecting parents and their obedient children as the holidays get underway.

RIVES MATTHEWS.

LITTLE

Beginning Monday Evening, December 22, 1930

LIFE IS LIKE THAT

A comedy drama by Jo Milward, with incidental music by Clifford Lang. Jack Hyman, Harold Chisholm and Helen Kaminsky. Staged by Paul Edouard Martin. Setting designed by Phillip Gelb; executed by Amend Studios. Presented by Curtis W. Emery. Tong. Hanaki Yoshiwara Elizabeth Courtney. Mary Morris Charlie Reed. Alan Davis Deorities. Helen Shipman May Addison. Doris Covert William Courtney. Edward Pawley Jane Barton. Peggy Shannon (By Arrangement with Wm. A. Brady, Sr.) Jimmie. James K. Rogers Dr. Ramsey. William H. Barwald The Action of the Play Takes Place in the Pent-House of William Courtney in the Fifties. ACT I—Lark Afternoon in June. ACT II—Midnight, the Following August. ACT III—A Few Moments Later.

A few wisecracks, a passable torch song and an unexciting shooting are distributed thru the inconsequential plot of *Life Is Like That* to make of it entertainment that is only faintly rousing. Play and players have apparently been assembled with the intention of putting on mediocre fare for whatever it is worth to the public. Its value in these terms is nothing to brag about, but the cast does well enough by the piece to save it from the immediate oblivion which such a haphazardly concocted potpourri deserves.

In the story which the author has made out of a little bit of everything one finds a husband, his estranged wife and his platonic mistress. The troubles of this trio recur at intervals during the action which is interspersed with the trivia of two other irrelevant liaisons. The self-righteous wife works herself up to the point of attempted murder on the person of the well-behaved little lady who has stolen her husband's affection, but succeeds only in putting the Japanese butler. During the ensuing scene the butler dies of his wound under the ministrations of a sexy doctor who contrives to further his own love affair while tending to his professional duties. At the close of the show the wife's homicidal intentions are whitewashed, while her husband and his heart decide to leave it all by going to a conveniently acceptable Russia.

With this very shaky vehicle several performers manage to give good accounts of themselves. Helen Shipman plays a tough but jovial lady of loose morals very amusingly, giving to her characterization a slouching gait and a hoarse uproariousness, which provide the play

with its few minutes of fun. Peggy Shannon has been borrowed from William Brady to add a sweet and simple touch to the part of the misunderstood heroine. As such she is attractive and convincing, altho she is not so capable when she becomes outraged or defiant. Edward Pawley gives a consistently good performance in the role of the husband, maintaining a serious mien thru three acts. Doris Covert's interpretation of the juvenile part is refreshingly keen when compared to most of the juveniles who prance about Broadway stages. Other honors go to Hanaki Yoshiwara, as the suave Oriental servant; Mary Morris, as the plattitudinous wife, and William H. Barwald, as a lecherous doctor. The single set is unobtusively satisfactory.

The aim of both author and producer has been to give the audience a taste of everything, on the assumption that life is like that. It is an unfortunate experiment because, in doing so, the thread of continuity so necessary to hold the attention of an audience is lost. Life may be like that, but it is not good theater.

WARD CHASE.

HAMMERSTEIN

Beginning Monday Evening, December 22, 1930

BALLYHOO

A musical comedy with book and lyrics by Harry Ruskin and Leighton K. Brill. Music by Louis Alter. Book staged by Reginald Hammerstein. Dances and ensembles staged by Earl Lindner. Sets designed by C. S. Robbins. Costumes designed by Charles Le Maire. Entire production under the supervision of Arthur Hammerstein. Starring W. C. Fields. Presented by Arthur Hammerstein. Don Tompkins Ruth. Jeanie Lang Manager. Neil Moore Harry. Al Downing Flora Fay. Grace Hayes White Duke. Andy Bracy, Jr. Goldie La Marr. Janet Reade Brown, Smith, Jones (Runners). Three Slate Brothers Larry. Jack Colby Betty. Patricia Murphy ACT I—Scene 1: A Street in Larchmont. Chaz Chase Vera. Floria Vestoff Drum Major. J. Mardo Brown O. Q. Quail. W. C. Fields Shorty. William Blanche Leonard. Negro Cabboys. Al Downing Bill Collector. James Cushman Reporter. Harvey Murray Mr. Minor. Arthur Cardinal Mr. Pidgeon. Gus Wickes Photographer. Robert Weber Camera Man. Craig Kershaw Sound Man. Herb Lund Bank President. Anthony O'Dea Junior. Max Hoffmann, Jr. The King. Larchmont. Larchmont. Jim. Douglas Alene Sam. Charles Evans TED BLACK'S BAND—Al Giroux, Samuel Kahn, Sherman Brande, Bill Doeringer, James Bander, Fred Barber. Sam De Bonis, Walter H. Harris. THE CHEER LEADERS—Raymond Clark, Charlie Fowler, Herb Hall, Fred Shawhan. GIRLS—Betty Lewis, Anita Pam, Sara Jané, Kay Arnold, Majorie Baglin, Madeline Eubanks, Maxine Darrell, Josephine Duroy, Frances Culnan, Rose Armand, Florence Winkle, Blanche Parcy, Adelaide Raleigh, Betty Lee, Stella Bulch, Gloria Ray, Theo Phane, Albertina Rexroth, Dorothy Graves, Betty Greenwood, Grace Bradley, Sue Austin, Inez Purdy, Winnie Torney, Dorothy Humphreys. ACT I—Scene 1: A Street in New York. Scene 2: A Dance Hall in New York. Scene 3: Street in Shamokin, O. 23d Day of the Race. Scene 4: Public Square, Shamokin, Same Day. Scene 5: Room in Commercial Hotel, El Toro, N. M. 42d Day of Race. Scene 6: Corridor, State Hotel, Hollywood. Scene 7: El Toro. Scene 8: Same as Scene 6. Scene 9: Patio of Hotel, Butte, Ariz. 56th Day of Race. ACT II—Scene 1: Back Stage, Opera House, Salome, Ariz. Next Afternoon. Scene 2: Railroad Station, Salome, Ariz. That Night. Scene 3: First Trust Bank, Hollywood. Scene 4: Sound Stage, Colossal Studios. Scene 5: Another Part of Sound Stage. Scene 6: A Cafe, Hollywood. Scene 7: Quavie's Pharmacy, Beverly Hills. Scene 8: Ruth's Beverly Hills Home. That night.

*Ballyhoo* is a slavish imitation of several current musical pieces. Fortunately the imitation in most respects is almost as good as the original pattern. In addition, Arthur Hammerstein's production possesses that inimitable clown, W. C. Fields, and his bag of tricks, which vary in humor content in direct ratio with the number of times you have seen him perform them before. His juggling feats, his old bass fiddle, called Lena, which

he never plays but always is about to, his card-playing act and his pool-table antics, enliven a production which is otherwise reminiscent of several of the outstanding moments in other productions.

*Throw It Out the Window*, for instance, seems to us a plagiarism of *If I Were You, Love*, from *Smiles*, particularly as it is put across with a brass band marching across the stage. A dance number, *No Wonder I'm Blue*, makes use of some lighting and choreography prevalent in *Three's a Crowd*. Janet Reade, who sings this song, stands and sings in more or less the same way Ethel Merman does in *Girl Crazy*.

Chaz Chase in one or two small bits bids fair to outshine the show's star with his amazing fire-eating act and his very telling rib-titivating pantomime. The three Slate Brothers contribute some difficult competitive tap routines, and, while their work is not new to musical comedy, it goes well above standard and is duly appreciated.

Two very personable acrobatic lads are to our mind the best among the numerous visitors from the vaudeville world. Their work is clever and, in addition, always graceful. Some of their very difficult balancing feats remind us of the attitudes William Blake was so fond of engraving. Unlike most strong men on the stage, Douglas Alene and Charles Evans are able to use their tongues and give voice. This they very cleverly do while going thru their repertoire of amazing stunts, thereby carrying on the purposes of the plot.

Patricia Murphy and Jack Colby convince as youthful lovers of the colliariate sort in spite of the fact that the book, based on a recent transcontinental bunton derby, gives them very little to do. Grace Hayes, who is almost completely ignored by the exigencies of plot, contributes her own striking good looks and little voice to the numbers she is occasionally called upon to sing. We will have to see her in happier surroundings before we can hand down a proper opinion. In the meantime, at least on the score of her voice, which is not very much, she is suspect.

Sets and costumes, while not particularly original or even startling, do not offend as they did in Hammerstein's first venture of the season. To describe them as adequate is not a condemnation of them. It is approval in lieu of something better. The chorus is pretty and well trained.

HUDSON

Beginning Tuesday Evening, December 23, 1930

INSPECTOR GENERAL

A satiric farce by Nikolai Gogol. Acting version by John Anderson. Directed by Jed Harris. Settings designed by Raymond Sovey. Presented by Jed Harris. Hospital Commissioner, Artomy. Julian Winter School Superintendent, Luka Lukitch. A Servant, Mishka. Theodore Hart The Mayor. Claude Cooper The Judge, Lyapkin-Tyapkin. Eugene Powers The Postmaster, Shepkin. Eduardo Cianelli Landowner, Bobchinsky. Edward Rigby Another Landowner, Bobchinsky. Owen Meach A Constable. Joseph Sauer Police Superintendent. Con MacSunday Anna, the Mayor's Wife. Lina Arbarbanca Marya, the Mayor's Daughter. Dorothy Glish Hlestakov's Servant, Oosp. J. Edward Bromberg A Waiter. William Chalco Ivan Alexandrovitch Hlestakov. Romney Brent A Maid. Besse Traub Another constable. William Dobbin A Merchant. Harold Johnrud The Sergeant's Wife. Flavia Arcaro ACT I—Scene 1: Early Morning in the Mayor's House. Scene 2: Before Lunch, the Same Day. Hlestakov's Room at the Inn. ACT II—After Lunch, the Same Day. Scene 1: The Mayor's Office. Scene 2: The Following Day—Same as Act II.

After triple starring Romney Brent's superb acting, there is little more in *Inspector General* worthy of the least consideration. Even if Brent did not act with sureness and a fine appreciation of comic values, he deserves high praise for memorizing his very lengthy, long-winded part.

Unfortunately the same cannot be said for the rest of the cast, notably Claude Cooper, who misses his cues and fumbles almost every other line, thereby making us and the rest of the cast uneasy and then disgusted.

The failure of the play probably rests

on Cooper's and Lina Arbarbanell's shoulders. On Cooper's because he transmits his amnesia and uneasiness to the other character players on whom the play depends for its effect as a satiric commentary on petty officialdom, and on Miss Arbarbanell's because of her unpleasantly bird-like screechings and slobberings and cheap musical comedy trippings back and forth across the stage.

Good, but liable to be ignored, characterizations are provided by J. Edward Bromberg, Edward Rigby, Owen Meech and William Challee.

Dorothy Gish is cast in a small part which does nothing towards advancing Jed Harris' reputation for casting in the highways and byways of Hollywood. Miss Gish is merely adequate, without any of the silent attributes of vapidity her sister so amusingly displayed in *Uncle Vanya*. To say that almost anyone could have done what Miss Dorothy does, is less a reflection on Miss Dorothy's importance than on the importance of her part.

Raymond Sovey's sets contribute a modicum of pleasantness to a piece, which, were it not for Romney Brent, would fall more completely than it does in our eyes because of a cast of character actors who, if they were amateurs, would have more excuse for jumping cues, missing them and fumbling their lines.

RIVES MATTHEWS.

**RITZ**

Beginning Thursday Evening, Dec. 25, 1930

**PURITY**

A play by Rene Wachtshausen. Adapted from the French by Barre Dunbar and Ralph Roeder. Directed by Stanley Logan. Settings by Rollo Wayne. Starring Florence Reed. Presented by Lee Shubert.

Gustav.....Jan Linderman  
A Park Guard.....Frank Horton  
A Lady With a Dog.....Helene Girard  
Yvonne.....Peggy Conklin  
An Old Man.....James Moore  
A Lady.....Loretta Shea  
A Man About Town.....Walter Fenner  
Henri.....Richard Bird  
Victoire.....Florence Reed  
A Little Girl.....Frances Tannehill  
Jeanne.....Marcella Swanson  
Henriette, a Working Girl.....Pearl Ramsey  
Julie, Another Working Girl.....Muriel Robinson  
A Walking Advertisement.....Edward M. Favor  
M. Leon.....Malcolm Williams  
Madame Michaud.....Maude Odell

ACT I—Scene 1: The Square des Innocents, Paris, on a Late Afternoon in July. Scene 2: A Room on the Top Floor of a Lodging House in a Poor Quarter. Three Days Later. ACT II—Scene 1: The Same Room. Shortly Before Dawn. Three Months Later. Scene 2: The Same. A Winter Morning. Four Months Later. ACT III—On the Banks of the Seine.

What starts out to be a slow-moving, restrained psychological mood study, to judge by the first act and a half, is ruined by the desire of some one to brighten things up near the end. As a result, this pollyanna tendency, particularly in the last scene, causes such an illogical break in slowly built up characterizations that the play falls to pieces like a house of cards.

Florence Reed, who at times still plays Mother Goddam, portrays with quiet skill a lonely, aging charwoman who befriends a homeless, starving young man, falls in love with him maternally, and, when she discovers his liaison with a young girl of his own age, realizes she has fallen in love with him as a woman and is, as a woman, jealous of his other love.

Up to this point the play is convincing and ably acted by Miss Reed, Richard Bird, as the youth, and Malcolm Williams as a charming old philosopher whose philosophy in the end turns unbelievably rosy and thereby spells the grim, sordid mood of what has gone before and must logically end in tragedy.

Even Miss Reed in the final scene is unable to make us believe her the same Madame Victoire of the preceding scenes. The writing of the play is so completely untrue to its first half that Williams suffers most, however, in that he is made to speak some of the most impossibly roseate lines we have heard for some time.

Bit parts are not strikingly executed. If they were, the play would not rest so heavily upon Miss Reed's and Bird's shoulders. Rollo Wayne's sets are just so-and-so. Direction, of course, could be better, but, in view of the fact that the play is so discouragingly written, it is no wonder.

RIVES MATTHEWS.

**BROADWAY RUNS**

Performances to December 27, inclusive.

Dramatic	Opened	Perf.
Art and Mrs. Bottle.....	Nov. 18.....	23
Inspector General.....	Nov. 3.....	30
First Night.....	Nov. 26.....	38
Grand Hotel.....	Nov. 13.....	56
Greets Had a Word for It. The.....	Sept. 25.....	108
Green Pastures, The.....	Feb. 26.....	352
Life Is Like That.....	Dec. 22.....	7
Life Line, The.....	Dec. 27.....	11
Lysistrata.....	June 5.....	237
Man in Possession, The.....	Nov. 1.....	55
Mrs. Moonlight.....	Sept. 23.....	109
Oh, Promise Me.....	Nov. 24.....	40
On the Spot.....	Oct. 29.....	71
Once in a Lifetime.....	Sept. 24.....	110
Overture.....	Dec. 5.....	25
Pagan Lady.....	Oct. 20.....	90
Petitecot Influence.....	Dec. 20.....	16
Purity.....	Dec. 25.....	4
Roar, China.....	Oct. 27.....	72
Stepping Sisters.....	Apr. 22.....	287
Strictly Dishonorable.....	Sept. 18.....	554
That's Gratitude.....	Sept. 11.....	125
The New Day.....	Nov. 28.....	23
Tonight or Never.....	Nov. 18.....	47
Truth Game, The.....	Dec. 27.....	1
Twelfth Night.....	Oct. 15.....	64
Up Pops the Devil.....	Sept. 1.....	130
Vinegar Tree, The.....	Nov. 19.....	46
<b>Music Repertory Program:</b>		
Allison's House.....	Dec. 1.....	11
Cradle Song, The.....	Oct. 7.....	7
Good Hope, The.....	Oct. 17.....	9
Green Cockatoo, The.....	Oct. 8.....	7
Hedda Gabler.....	Dec. 6.....	3
Lady from Alhambra.....	Oct. 9.....	9
Peter Pan.....	Nov. 15.....	8
Roméo and Juliet.....	Nov. 30.....	30
Siegfried.....	Oct. 20.....	20
Sunny Morning.....	Nov. 18.....	20
Three Sisters.....	Oct. 15.....	6
Women Have Their Way, The.....	Nov. 18.....	2
<b>Leiber's Shakespearean Repertory:</b>		
King Lear.....	Dec. 26.....	2
Hamlet.....	Dec. 26.....	1
Merchant of Venice, The.....	Dec. 27.....	1
<b>Musical Comedy</b>		
Babes in Toyland.....	Dec. 20.....	11
Ballyhoo.....	Dec. 22.....	8
Brown Buddies.....	Oct. 7.....	97
Carroll's Earl, Vanities.....	Sept. 23.....	110
Five and Dimes.....	Oct. 1.....	207
Flying High.....	Mar. 3.....	347
Girl Crazy.....	Oct. 14.....	87
New Yorkers, The.....	Dec. 3.....	24
Nina Ross.....	Sept. 20.....	105
Sweet and Low.....	Nov. 17.....	47
Three's a Crowd.....	Oct. 15.....	87

**NEW ACTS**

(Continued from page 21)

medley of old and new pops, and finishing with a swell yodelling item.

Their *Bye Bye Blues* number also is plenty good and got an avalanche of applause. For the finish they warble *Oh, What a Gal*, with sufficient wallop to slay any audience.

Only one fault with the act. The boys dish out all of their stuff in the same trip-hammer fashion. A little variation here and there, instead of the constantly fast and furious delivery of their items, would put their vehicle in the 1,000 per cent batting class.

C. A. S.

**Alan Shaw**

Reviewed at the Hamilton. Style—Sleight-of-hand. Setting—In two. Time—Ten minutes.

Alan Shaw works strictly with coins and cards and, aside from frequent repetition, is entertaining.

Considering that he is a single and a novelty, Shaw can cut his act from two to three minutes, thereby eliminating the repeaters. Showing here, he worked "in two" in front of what looked like the house black drop. A small table held his props.

Coin tricks are featured, Shaw pulling them out of the air and dropping them into a hat. They are clever, but too much of one thing is too much for anybody. The card tricks are on the same order.

A steady line of chatter is kept up as the sleight-of-hand work is put over. Little of it is meant for comedy, however, or at least does not register that way.

He bowed off to a nice hand in the third spot.

J. S.

**Godfrey and Dewey**

Reviewed at Fox's Star. Style—Comedy, singing and dancing. Setting—In one. Time—Twelve minutes.

These black-face comedians have an abortive vehicle that will only serve to

tighten the handcuffs of their future auditors. They nearly died here.

The boys have good voices and know how to blend them for swell harmony. Their Negro spiritual has merit, and their comedy item with a bottle of liquor is quite funny. But aside from these the act is poor fare.

One sings baritone and the other tenor, and in their respective solo numbers they are good. Their comedy is small-time and devoid of tempo and zip. They appeared at all-times as tho something was holding them back and admonishing them that they must not give vent to animation. As a result they radiated nothing and only put their auditors in a more soporific state.

They tried valiantly to save the act with some footwork at the close, but even this lacked the necessary pep. Too many acts in this category pleading for work. It would be wise for these seemingly capable performers to hire a material doctor forthwith.

C. A. S.

**Earle and Jerome Sisters**

Reviewed at Fox's Star. Style—Illusionistic novelty. Setting—Full stage (special). Time—Eleven minutes.

Earle, a clever showman, and the Jerome Sisters hold audience interest thruout with their cleverly routinized illusion vehicle, the highlights of which are deft manipulations of silk and handkerchiefs. Earle's chatter with the girls while performing his series of entertaining tricks adds materially in building up audience appeal. He has a suave, smooth line of gab that is bound to carry him over wherever he plays.

Earle employs a baby screen and cylindrical tubes in producing innumerable pieces of silk from space. Alarm clocks are also unearthed via the same route, while Earle, in his ingratiatingly pleasing manner, chatters as he resurrects the objects. The sisters have swell stage appearance and give the standard bearer adequate support. There is not a slow moment thruout, Earle garnering plenty applause en route and also keeping his auditors in a gay mood. His handkerchief trick is both funny and adroitly performed.

For the finale Earle brings countless pieces of silk from a baby screen and drapes them over the stage. For the sock he works them into one huge piece, displaying a riot of color.

The act has plenty of appeal and should click in the neighborhood.

C. A. S.

**Six Crackerjacks**

Reviewed at Loew's State. Style—Dancing, singing and tumbling. Setting—In two (special). Time—Eleven minutes.

Cast of this one is sepien and mixed to the extent of five boys and one girl. All are good hoofers, with the girl carrying the brunt of the singing, which isn't much, in the Adelaide Hall fashion now so popular with Harlem vocalizers.

They open as bellhops and a maid, singing and dancing. The girl remains on for a solo song and tap, the boys coming on to the latter. *I've Got a Good Reason for Being Good* is delivered by her following that, and then four of the boys come on as old men for a song and dance, the girl following with Russ. stepping.

They close with tumbling, which was the only obvious fault of the act. That due to the length and repetition of the stunts. An okay opener for most any bill.

J. S.

**Bud Cooper and Mimi**

Reviewed at the Franklin. Style—Comedy and singing. Setting—In one. Time—Nine minutes.

The comedy and singing act offered by Bud Cooper and Mimi is not suitable for them. Their apparent ability suffers because of the turn's many faults. First of all, one gets the impression that they do not provide enough entertainment, and secondly, the act has not been built right. There is too much of a lag and uninteresting moments.

While Cooper, who is a composer,

shows up as having a good voice, he limits it to the one solo and a duo warble with his partner. His neat handling of *You Can Only Wear One Pair of Pants* at a *Time* welcomes more. Mimi does two solos, impersonations of Maurice Chevalier and Al Jolson, with the former faring the better. Their comedy talk is old and punchless, and might either be changed for new material or slashed to allow for more singing.

They got fair returns in the deuce spot here.

S. H.

**Eddie Leonard and Company**

Featuring Marty and Bobby Earle  
Reviewed at the Franklin. Style—Dancing, singing and musical. Setting—Full stage (special). Time—Twenty-two minutes.

Eddie Leonard is back at the head of another black-face act, making his fifth reviewed in these columns since 1926. This time he is assisted by a contingent of 10 males, featuring Marty and Bobby Earle, in the routine of dancing, singing and music. The act shows up okeh, yet is not as strong as one naturally expects from Eddie Leonard.

The production lacks strength in the staging and routing. Of the 11-people cast only Leonard, the Earle boys and an un billed lad provide solos. The seven others are in the background for musical and singing accompaniment. Then, too, Leonard is given some special songs, whereas he would probably be better off in doing a lot of his old favorites.

Even tho the time is telling on the famous minstrel, he nevertheless manages to inject his old brand of showmanship into his inimitable song-dance numbers. He did his *Roly Poly Eyes* and *Ida* numbers to big applause here. The Earle boys contribute sock hoofing, landing consistently in all their duo and solo legwork. A member of the octet in the background provides a good solo via his excellent strumming of a tooth-shaped mandolin.

Got heavy plaudits in the next-to-shut position.

S. H.

**Dolores Cassinelli**

Reviewed at the Hamilton. Style—Singing. Setting—In two (special). Time—Ten minutes.

Dolores Cassinelli impresses much more when coming over the ether than she does on the stage. She meant very little to the auditors here, altho, probably, the majority of them would have praised her voice if hearing it thru a loud speaker.

Samuel Reichman assists her at the piano and, if the amount of applause is to be taken as a criterion, went over far better than the standard bearer with a solo that served as a stall for a dress change. Miss Cassinelli sang three songs, Spanish, medley of *Three Little Words* and *Body and Soul*, and *Black Eyes*. All are strong, but not sold.

Miss Cassinelli's costumes are none too forte, with her stage presence ranking about the same. It appeared as tho she was attempting a concert manner with the pop songs.

J. S.

**"Pansy"**

Reviewed at the Franklin. Style—Prop. horse novelty. Setting—Full stage. Time—Seven minutes.

"Pansy" is nothing more than a prop. horse portrayed by a male duo, with a cute blonde doing the pacing and announcing. The act has quite a few laughs, but misses out for a good many more thru failing to take advantage of the slang billing. The "horse" might be made to roll his eyes as well as perform in an exaggerated girlish manner.

The male duo, in the white horse costume, work capably, showing a keen sense of precision in forming all sorts of grotesque positions and executing clever dance steps. They uncover at the finish. The un billed blonde is plenty to look at, but is ineffective in making announcements because of a low-voiced squeal.

They opened the show here and went off to a fair hand.

S. H.



By BOB EMMET  
(Cincinnati Office)

ROBERT G. WING reports that the minstrel production he staged for the St. Joseph (Mo.) American Legion Post at High School Auditorium, St. Joseph, December 16 and 17, was "a 100 per cent hit". Wing says his time is booked until the last of March with similar engagements.

SAYS H. H. WHITTIER, writing from Chicago: "Not for one instant would I contradict Major Gorman relative to the title of Baird's Minstrels. I stated that I never heard the troupe called 'New Orleans', but always 'Mammoth'. I am glad my error was corrected. More glad to note that Major Gorman is still in the land of the living." Whittier submits this roster of the Baird organization: I. W. (Whiskers) Baird, manager; Charles Lilly, orchestra leader; Matt Elder, band leader; Nathan Carl, J. H. Graham, Frank Henick, Charles Wingert, J. McMurray, Billy McAllister, Billy Chase, Conway and Mack, Perry Brothers, Ripley and Reed, the Whippoor Twins, Prince Pharoah, Ace Levoy, Charles Bartell, Charles Goodyear, Major Gorman and Hank Calvin.

ELKS OF SAN ANTONIO put on an old-fashioned minstrel show at Municipal Auditorium December 23. Newton O. Bassett directed. There were 30 in the semi-circle. M. Riley Wyatt, exalted ruler of the local Elks, was in the [interlocutors' chair. Proceeds from the benefit were turned into the Elks' Christmas Fund.

AL TINT has been working clubs and cabarets in the Chicago territory in recent weeks. He writes: "Tom Powell is kept busy rehearsing the Primrose Minstrels, which will feature Red Grange, the football star. The show rehearses in Erie Hall. I hear it will play one-nighters. Billy Monahan may be seen guarding the Woods Theater Building daily. Harry Armstrong is taking it easy at the Elks' Club. Dancing Crotty, formerly with *Minstrel Memories*, has taken a female partner and is working the clubs



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around Chicago. Dudley Gordon is holding levee in the Revere House lobby by day and working the clubs at night. There are several other minstrel boys around here, all ready and rarin' to go—but where? I will stay in Chicago and work clubs until the summer season. Then for fair dates.

CLARENCE CLAY HIBBARD, formerly of Guy Bros.' Minstrels, writes that he is playing ballrooms and smokers in and around New York.

JIMMY KIMBALL, black-face comedian, assisted by Billy Byrne, late of the *Mutt and Jeff* Company, is staging a home-talent minstrel show in Wellsboro, Pa., for the 109th Hospital Corps, Pennsylvania National Guards. The show will be given at Bache Auditorium, Wellsboro, January 26 and 27. Some of the oldtimers helping out are Charles E. Fulwood, formerly with Milt Boyer's *Who, What and When Minstrels*; Floyd P. Keeney, who sang bass on the Haverly, Gorton, Vogel and Field shows in the long ago; Robert R. Warriner, once with the *Red Mill* and recently of the Radio Symphony Orchestra (RDKA), Pittsburgh, and Len Fleming, songwriter.

JACK LE VERE writes from St. Louis: "I wonder how many of the minstrel boys remember Harry Ward's All-White Minstrels that started out from Carthage, Mo., in the year 1006, month of April. I think that is the year they went on the rocks. I will mention some of the boys who were with it: Frank Rogers, trombone, on the end and comedy musical act; Harry Blaney, ballad singer; Bert McGarvey, female impersonator; Mason Gregg, bass horn in band; Von Quit, contortionist; the Regoras, ring contortion act; also the writer, Jack Le Vere, comedy ventriloquist, who was with it when the show busted. Perhaps some of the minstrel boys who were with it can give more dope. The writer is still in the business. But no more minstrel trouping."

BILLY ARMOND ADVISES that he is promoting a minstrel show for the I. O. O. F. Lodge, No. 80, in Three Rivers, Mich., and says: "We have been rehearsing for two weeks and the date set for the first presentation is January 7. There are 44 men and three girls in the cast and things are going so smoothly that we have every confidence of a real show. Most of the men are well-known Three Rivers business people and there is certainly no lack of the old enthusiasm among the bunch. Three Rivers is a real date and ought to be far from a bloomer. I'm getting a great kick out of directing the show. It sure passes away a lot of surplus time while I'm laying off. Last season I was Jimmie Hoffner's leading man and in 1931 I expect to be assigned to a line of heavies. I've got a darn good script for this minstrel show and will be glad to loan it out if anyone wants it."

ELKS' CHARITY MINSTRELS of 1930, at the Berchel, Des Moines, played to an audience of 2,000 persons. Lasses White, well-known minstrel, was director of this year's show. Richard Wood, formerly of vaudeville, was assistant director.

"DOGGONE! The two boys, Allaire and Lynch, surely started something when they lined up and marched out 'Minstrel Parades Gone By'. Seems like everyone wants to get in this bunch. Me, too, tho I have been waiting to see how many companies I had to check off my list each week. Suppose they are not all in yet. If the following are new additions then I'll be plum tickled." Frank O. Pettus writes from Canadian, Tex. "Billy McAllister's Minstrels (program mentions Billy McAllister, Tom and Dad Seaples, O. Bartell, J. L. Dempsey, Blackford and Bye, Charles Schilling and others), Gullick & Baisdel's Minstrels, featuring Schoolcraft and Coes; Lester & Allen's Minstrels, Sprague's Georgia Minstrels and the Smith, Morton, Quinlan & Martin Big Four Minstrels. In 1880 and several other years I was correspondent for *The New York Mercury* at Lincoln, Ill. One of the several minstrel com-

panies that made that point each season was the Harry Robinson Company, previously mentioned."

THE COUNTRY AT LARGE is somewhat at a standstill in a business way, but reports from amateur minstrel shows thruout the nation show that capacity audiences are greeting each minstrel presentation.

WILBUR FRANKLYN, black-face comedian, writing in from New York, states that the people of the Eastern States readily accept minstrelsy presentations at each opportunity.

MIKE HINES, formerly of Hines and During, "The Two Black Dots", now located at Raleigh, N. C., is producing home-talent or amateur minstrels in the Carolina territory.

JOHN W. VOGEL, minstrel producer of over 50 years' standing, is back in Bedford, Va., where he expects to spend the remainder of the winter months. "Sure is hard on a minstrel youngster like me to have to sit around inactive," writes John.

OWEN A. BRADY and Fred Leslie, minstrel boys of the old school, are now taking life easy at the Elks' National Home, Bedford, Va.

BILLIE BORKE, minstrel producer of Cleveland, expects to produce several minstrel shows after the Christmas holidays. These shows will be presented in and around the Cleveland section.

FIFTY YEARS OF MINSTRELSY, That's the record of Charles E. Tenney, minstrel comedian, now playing Cleveland's residential theaters, lodges, clubs, churches and social organization entertainments. "Thumping the old tambourine with all of the old-time pep," says Charlie.

CLEVELAND WILLIAMS is producing minstrel shows in the Fort Leavenworth, Kan., territory. This boy is another of Col. C. G. Sturtevant's minstrel pals of by-gone days. Once the Colonel converts them to minstrelsy they surely stick with it. The presentation of the Military Minstrels, with the traditional military band and minstrel parade, are regular features in the Kansas area around Fort Leavenworth. These army boys are all strong for minstrelsy.

## N. M. P. & F. A. Notes

By Robert Reed, Secretary  
7713 Linwood Ave., Cleveland, O.

National Minstrel Players and Fans' Association welcomes into membership Colonel B. P. Nicklin, of Fort Lauderdale, Fla., lifelong friend of our good member, Col. C. G. Sturtevant, of Dallas, Tex.

Lewis A. Martin, of Joplin, Mo., believes in keeping the old minstrelsy spirit alive and has joined the ranks of the minstrel association. Now we are looking forward to the receipt of that membership application from his pal, C. G. Brown, at Joplin.

Replies are now on the way to our good friends, Billy Williams, New Castle, Pa.; Mike Hines, Raleigh, N. C.; Wilbur Franklyn, New York, and Sam Clauson, Sioux Falls, S. D.

Thanks to A. S. Hinckey, of the St. Louis Button Company, for the many courtesies rendered the association during the last few weeks.

The entire membership of E. Elmer Johnson's Yacht Club Minstrels at New Britain, Conn., enrolled in the minstrel association at a meeting of the troupe called last week by Johnson.

National Minstrel Players and Fans' Association attracts the attention of the nation's representatives of hotels and chambers of commerce. Letters reach national headquarters daily requesting information in regards to our first annual convention meeting. Invitations to convene in the respective cities of each are indeed most encouraging and assure us that we are now being recognized as a real factor in the world of theatrical associations. Many of these representatives will be on hand at Cincinnati next

## New Incorporations

### DELAWARE

Reno Theaters, Inc., Dover, 2,000 shares common; Wilmington Corporation Trust Company.

Finkelstein Theaters, Inc., Dover, 3,000 shares common; Wilmington Corporation Trust Company.

### MASSACHUSETTS

Rialto Theater of Lowell, Inc., Boston, \$50,000; Lewis Showstuck, Dorchester, Mass.; Beatrice Boyd and Eva Neudell.

Taunton Park Amusement Company, Taunton; Herman A. Mintz, Julius Jackson of Somerville and Benjamin H. Green.

Actna Amusement Enterprises, Boston; Joseph M. Cannata, Lillian M. Walker of Braintree and Norma A. Walker.

Plymouth Theater Company, Worcester; Joseph M. Levenson; Max L. Levenson, Boston, and Fred B. Murphy, Quincy.

### NEW JERSEY

Caldwell Amusement Corporation, Hoboken, promote amusement, 150 shares common; Schwartz & Friedenberg, Hoboken.

Fine Arts Theater, Inc., Newark, cultivate taste for music, 100 shares common; Samuel S. Fenster, Newark.

The Community Amusement Company, Atlantic Highlands, operate theaters, \$125,000; Snyder & Roberts, Atlantic Highlands.

Direct Amusement Corporation, Newark, operate theater, 100 shares common; Levy, Gutman & Goldberg, New York.

Ritz Amusement Company, Garfield, theaters, \$50,000; Feder & Rinzier, Passaic.

### NEW YORK

Vanderbilt Productions, motion pictures, 100 shares common; E. R. Harriman, 405 Lexington avenue.

Howard Enterprise, amusements, \$10,000; E. Shepard, 50 East 42d street.

Radio Quality Group Service, amusements, 10,000 shares common; Wise & Seltsberg, 150 William street.

Republic Amusement Corporation, theatrical, \$10,000; Kurz & Kurz, 25 West 34th street.

Evans & Salter, musical agency, 200 shares common; M. Diamond, 295 Madison avenue.

Jamaica Enterprise Corporation, swimming pools, \$20,000; Kamen & Pier, 350 Stone avenue.

Fisk Athletic Fields, amusement resorts, \$20,000; M. Marlow, 225 West 34th street, Manhattan.

Cable & Gardner, Albany, motion pictures, \$10,000 preferred and 100 shares common; H. Hendrickson, Albany.

General Film Library, motion pictures, 200 shares common; M. A. Halpern, 1441 Broadway.

Hilltop Amusement Corporation, \$10,000; F. S. Johnston, 220 Broadway.

Thomas Kilpatrick, motion pictures, \$14,550 preferred and 300 shares common; J. E. Rafter, Albany.

### TEXAS

Swift Theaters, Inc., Cameron, entertainment, \$10,000; Stanley H. Swift, Frances D. Swift and C. G. Swift.

## Clairbert's Final Concert

DALLAS, Tex., Dec. 29.—Dallas had the privilege of hearing Claire Clairbert's farewell concert in America for the season December 23 at Fair Park Auditorium. She returned from Minneapolis Sunday. Her appearance here was originally scheduled for December 2, but was canceled because of illness. Following her Dallas engagement Clairbert returned to New York to sail for home in Brussels.

April to extend us the invitation of their respective cities.

The association during the year of 1931 hopes to build up the membership to a point surpassing the records of all theatrical associations. Pledge yourself today to get a good start by sending in the name of that new applicant and then we shall roll into Cincinnati next April with 100 per cent attendance.





By BILL SACHS  
(Cincinnati Office)

**GREAT LYNETTE COMPANY**, with Doc George, ventriloquist, closed its season December 11 in Iowa. The troupe has been out since April 2 last, and since that time has shown thru Wisconsin, Iowa, Minnesota and the Dakotas. The first half of the season was ahead of 1929, Doc George reports, but the last half dropped off a bit. Great Lynette is spending the holidays with her parents in Chicago, while Doc George is playing clubs and a few theaters in the Middle West.

**MADAM ARMEDA**, astrologist and psychoanalyst, was held over last week at the Keith-Albee Theater, Huntington, W. Va. She enjoyed first-rate business at that spot, according to reports reaching the magic desk.

**THEODORE T. GLASS** (Mystic Glass) has forsaken his magic and vent. for the time being, and is now engaged in broadcasting character readings over Station WMBA, Newport, R. I. Glass is booked at the latter broadcasting plant for the winter, and states that he is doing better than he had hoped. He expects to be back on a carnival next summer unless the unexpected happens.

**PROF. C. E. AND MME. HUDSPETH** are putting on their mindreading act daily over Station WRDW, Augusta, Ga. They are now in their fifth week of an indefinite engagement. The Hudspeths are filling in their odd moments at clubs in and around Augusta.

**FRED KEATING**, who recently launched a tour over RKO, was the guest of the Queen City Mystics, S. A. M. No. 11, during his recent engagement at the Albee Theater, Cincinnati. Fred reciprocated the kindness of the Cincy gang by running thru a string of beautiful card sleights which still has the boys talking.

**LESLIE P. GUEST**, secretary of the I. B. M., and one of the officers of the Queen City Mystics, S. A. M. No. 11, Cincinnati, last week had the job of making a magician out of Victor Jory, member of the Stuart Walker Company, Cincinnati stock organization, for Jory's role in *The Spider*, the company's holiday week offering. Guest wised up Jory on all the tricks the part calls for, in addition to other minor nifties suitable for the piece. The Cincinnati S. A. M. boys have been invited to see the presentation of *The Spider* as the guests of Stuart Walker.

**EVA NIGHTINGALE**, "England's little wonder worker", is now in her sixth week at Grauman's Egyptian Theater, Hollywood, presenting magic, including her well-known Hindu Basket Mystery, in the Panchon & Marco prolog to the picture, *Morocco*.

**HOWARD THURSTON** Ring No. 9, I. B. M., Columbus, O., on Tuesday night of this week was slated to honor Thurston, the magician, current at the Hartman Theater, Columbus, with a stag banquet and party at the Neil House, that city. Following the banquet the Columbus magic boys were to attend the theater in a body.

**Hunter Gets RKO Date**

**NEW YORK, Dec. 29.**—Georgie Hunter, who for the past two years has been doing a black-face turn for Loew, went back to RKO this first half at the Jefferson. He is now working without cork and has added some new material to his comedy and singing act.

**Bell Players Club  
Makes Fine Showing**

**CHICAGO, Dec. 27.**—Using 20 members of its active playing company, the Bell Players Club, composed of employees from the Chicago offices of the Illinois Bell Telephone Company, presented four one-act plays December 9 and 10 at its Forum Theater. The plays were finished in performance and presented with sparkle and gusto by the casts. Coached and expertly staged by Director Floyd M. Mayberry, plus interesting sets, costumes and lighting effects, each play drew an enthusiastic response from the audiences.

A. A. Milne's charming comedy, *The Camberley Triangle*, splendidly acted by Vernon Pearson, Kentner Shell and Alice Ketcham, was the first choice of the critics. The tense realism of John Wray and Elaine Carrington's tragic-comedy, *One of the Finest*, was excellently handled by Harold Revinas, Clifford Manthorne, Virginia Beyer and Arthur Gedney. Ruth Welty's farce, *The Loves of Lionel*, was acted in exactly the right key by Harold Ahern, Mildred King, Letha Brooks, Helen Trimmer and Doris Blatchley. The fourth play, *The Depot*, the Bell Players' playwrighting contest winner, by Alfred Bekstrom, was acted successfully by Helen Herkel, Harold Revinas, Alfred Briggs, Hermine Richl, Ruth King, Ethel Miller, Edwin Christian, Walter Roush and Helen Wilcox.

**Goodman Gets Plays  
From Theater Guild**

**CHICAGO, Dec. 27.**—It is probable that the Goodman Theater will present a number of Theater Guild plays during the balance of its season. A group of plays has been received by the Goodman from the Guild for consideration. Among them are *Ambush*, a translation from the French of *Merchants of Glory*; Monroe's *Mrs. Beams*, lately a hit in London and New York, and *Right You Are*, by Pirandello. Another Pirandello work has been sent from Samuel French, *Lascaro*, which is a possibility for an American premiere. Also under consideration is Thatcher Hughes' *Hell Bent for Heaven*, and for a fifth production Donald Ogden Stewart's *Rebound*.

Hubert Osborne, head of the Goodman Theater repertory company, recently returned from a short trip east and reports a plan for securing new plays which he had evolved and which received encouraging response from theater managers in the larger Eastern cities. His plan, which was approved by Frederick McConnell, director of the Cleveland Playhouse, calls for a group of four or five experimental theaters to band together for the purpose of securing premiere showings of plays from prominent authors. This plan, if carried thru, would enable the group to offer advance royalties sufficient to tempt the playwright from Broadway and secure first showings of important plays.

Mrs. Karen Nielsen Stevenson, premier Danish actress of 20 years ago, has joined the Goodman company and will play the role of Madame Arkadina in Tchekov's *The Sea Gull*.

**Bette Davis Cast for  
Lead With Miss Sidney**

**NEW YORK, Dec. 29.**—Bette Davis, latest stage artist to be placed under contract with Universal by Carl Laemmle, Jr., and now in Hollywood, was assigned last week for a leading role in Booth Tarkington's *Gambling Daughters*, which Hobart Henley will direct as a Universal special, starting production early in January.

This will be Miss Davis' screen debut and she will be featured along with Sidney Fox, another stage favorite making her screen debut. Laemmle Jr.'s attempt to put over two new screen personalities has its parallel in the recent Genovieve Tobin-Rose Hobart combination, also two Broadway players making simultaneous screen debuts. Neil Hamilton was given the chief male role in *Gambling Daughters* last week, others in the cast including Zasu Pitts and Slim Summerville.

**Theatrical  
Mutual Assn.**  
By DAVID L. DONALDSON  
Grand Secretary-Treasurer

**GRAND LODGE**—Let's all start the new year with nothing in our heart and mind but good wishes for all and trust that they may know nothing but happiness and prosperity during the year 1931.

We are starting a year that will mean much to our members and we sincerely trust that all will get together and make this one of the best we have had in recent times. It is only six months until the next convention will be in session in New York City and we expect to have some of our old-time members on hand—members who have not attended these sessions in many years. Let all be on their toes and make this a meeting that will bring back the old days to these members.

Boston Lodge of late has issued several challenges to lodges at large regarding the old-time members. These lodges lay claim to having some that are still active, altho they have reached a ripe old age and still going. We would like to have other lodges send in the names of their members in this class and the date of their joining the order. Do not let Boston beat you to it, but give them a run.

We request the lodges to send in the names of their new officers for 1931 and any other news that may be of interest. *The Billboard* has given us the privilege of space in their paper—why not show them that we appreciate this kindness by using the same. Think this over.

**PHILADELPHIA LODGE NO. 3**—At the regular meeting Sunday, December 28, the election of officers was held. The polls were open from 2 to 4 p.m., and many took advantage of the time, especially those who could not remain for the meeting. The full lineup of officers will be given later. A benefit committee was appointed at this meeting, and delegates to the Grand Lodge convention were elected.

Brother Theo. Hardegen, recording secretary, has been confined in a hospital for some time and may possibly remain there for a long time to come. The proposed changes in the by-laws were withdrawn at the November meeting.

**BUFFALO LODGE NO. 18** at its regular meeting Sunday, December 28, elected officers for the coming year and will install same at the regular meeting in January. The same officers who have been presiding for the last year were re-elected by acclamation.

Brother Gus P. McIester, who was on the sick list, being confined to his home for six weeks with rheumatism, has recovered and is able to make his regular visits to the sick, as he is chairman of the sick committee.

Brother Archie McDonald, electrician at Shea's Seneca Theater, was confined to his home with a severe cold, but has recovered and is back on the job again.

**HAMILTON LODGE NO. 25**—At the regular meeting the following officers were elected for 1931: W. J. Shaw, president; S. Pritchard and R. J. Trucker, vice-presidents; A. Havers, chaplain; Alex Anderson, financial and recording secretary; Alfred A. Harris (Brantford), assistant financial secretary; Douglas Harris, treasurer; S. Carter, marshal; Frank Nelson, sergeant at arms; L. J. Malcolmson, Percy Timmons, F. C. Mills, trustees.

**SAN FRANCISCO LODGE NO. 31**—At the regular meeting the following officers were elected for 1931: R. G. Wakeman, past president; Earl A. Dietrick, president; H. A. Harka, vice-president; John A. Harris, recording secretary; Charles L. Luttringer, financial secretary; James F. Blaikie, treasurer; Peter Boyle, chaplain; Sam E. Schooley, marshal; Dr. J. Green, physician; Ike Marks, J. E. Malkum, William Davis, trustees;

R. G. Wakeman, James F. Blaikie, Ike Marks, delegates; S. E. Schooley, alternate.

Memorial services were held after the good of the order and were conducted by Brothers R. G. Wakeman, John Harris and Charles Luttringer, Brother George F. Saver acting as chaplain.

Installation of officers will be held at the next regular meeting, at which time the Lodge will serve a noon-day luncheon to the members. Quite a few new members will be initiated at this meeting. Ernest Kundy was made a member at the last meeting.

Brothers Harry Etting, Ward King and Marks are busy making preparations for the annual entertainment to be given the prisoners at the State prison, San Quentin, on New Year's morning. There will be a large array of talent in the way of orchestras, vaudeville acts and singers. Brother Etting has had charge of this work for quite a few years.

Brothers Luther H. Johns and William Skelly are still confined in the hospital. Brother Eddie Hackett passed away about two weeks ago after a short illness.

**"Berkeley Square"  
Has Half an Opening**

**CHICAGO, Dec. 27.**—The opening performance of *Berkeley Square*, at the Selwyn Theater on Christmas night, was discontinued in the middle of the second act because of the illness of the star and manager, Leslie Howard, who was suffering from a case of laryngitis.

At the conclusion of the first scene of the second act, announcement was made that Mr. Howard had decided to end the performance and postpone the opening of the engagement until he had regained his voice. Ticket holders were given their choice of a refund or exchange of tickets for a later date. Mr. Howard himself offered his apologies to the audience, telling them: "I feel that *Berkeley Square* is too fine a play to be given an inadequate performance, and also that a premiere in Chicago is too important to be treated ineffectively."

It was announced that the play will reopen Sunday night.

**Erlangers To Cancel  
Lease on Blackstone**

**CHICAGO, Dec. 27.**—It was announced this week that the Erlanger interests will relinquish their lease on the Blackstone Theater, and that Tracy Drake, owner of the property, and also of the Blackstone and Drake hotels, will operate the house. Edwin Wappler will continue as manager. It is probable the Theater Guild plays will be transferred to the Erlanger Theater.

Mrs. Fiske is booked to follow George M. Cohan at the Blackstone, Tracy Drake guaranteeing the expenses of the company.

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# THE QUESTION ? OF ACOUSTICS

The introduction of talking motion pictures has made good acoustics an essential requirement of motion picture theaters. As a result many theater managers find it necessary to correct the poor acoustic conditions that now exist. Each theater presents a particular problem which calls for detailed study, and in the case of large theaters where the problem is particularly difficult, the theater owners should secure competent advice from a recognized authority on the subject.

Dr. Paul E. Sabine, a nationally known authority on acoustics, has prepared a "Handbook of Acoustics" which has been passed on by many able engineers as being an authentic guide to the correction of faulty acoustics. Every owner and manager of a sound equipped theater or those who will eventually equip their theater for sound productions should read and study Dr. Sabine's splendid book. Some of the subjects treated are:

*Why you should be concerned over the subject of acoustics.*

*Simple rules for determining need for sound treatment in audience rooms.*

*How much material do you need to get desired results.*

These are but a few of the subjects that are treated in a practical way.

The handbook is not for sale, but to every manager or owner of a motion picture theater sending his name and address on the attached coupon we will send with our compliments one of Dr. Sabine's handbooks. We do ask, please, that you inclose 3c in stamps for postage. Address CIRCULATION MANAGER, The Billboard Publishing Co., Cincinnati, Ohio.

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## RKO Short on B'klyn 'Flesh'

*Has two weeks against  
Loew's three—latter re-  
tains old lead in boro*

NEW YORK, Dec. 29.—Aitho more than doubling the combined total of the other major circuits in amount of vaudeville playing time, RKO is in the peculiar position of having fewer vaudeville houses in Brooklyn, New York's most populated boro, than either Loew or Fox. Warner has no combo houses in the city.

RKO has three houses in Brooklyn, representing two weeks of vaudeville playing time, the Albee, Kennore and Madison. Loew is represented by five theaters for three weeks: Metropolitan, 46th Street, Gates, Bay Ridge and Pitkin. Fox has four houses for a total of two weeks: Republic, Savoy, Ridgewood and Walker. The Albee and Metropolitan are full-weekers, while the others are splits.

Loew has always led RKO in the number of Brooklyn houses playing stage shows. About a year ago Loew's total was eight houses, RKO had six and Fox had the same.

With RKO prominently active in vaudeville throuth the country as well as in this city, it seems strange that the circuit would allow its competitors to keep the jump in the boro that harbors the homes of a good part of the city's population. Some time ago RKO tried a stage-band polley in the Dyker and then switched the house to a break-in spot for vaudeville. For some reason, however, it was sent back into straight pictures.

Brooklyn's population at the last census totaled 2,604,449. This is 732,404 more than the population of Manhattan, the next largest boro, and 1,338,043 more than the Bronx, the third largest in size. Queens has a population of 1,079,357 and Richmond boasts 159,370.

In Manhattan RKO has eight vaudeville houses, which includes the Palace. Loew has three houses, and Fox has three. In the Bronx RKO claims four theaters, while Fox and Loew are even up with two. RKO stands alone in Queens, so far as vaudeville is concerned, with the Flushing house, but none of the majors have a vaudeville in Richmond.

The population of New York City, as of the 1930 census, totals 6,981,927 persons. Catering to them with vaudeville are 16 RKO houses, 9 Fox houses and 10 Loew theaters.

### Horel Joins Morris Office; Head of Continuity Staff

NEW YORK, Dec. 29.—Arthur Horel, of King Features, has been assigned to head the corps of continuity writers for the William Morris Agency. Horel has nine writers on his staff, which is preparing the material for the discs and direct broadcasting of the 400 features to be placed on the ether by Morris.

A cast of 13 started rehearsing last week for *Bringing Up Father*, the first of a series of comic strips to be broadcast. Casting for *Tilly the Toller* will be started this week by Harry Spingold, head of the Morris radio department. The rehearsing is being done in Morris' own studio in the Mayfair Building.

### Delmar Has Big List Of Holiday Bookings

NEW YORK, Dec. 29.—Jule Delmar, head of the RKO Club and Private Entertainment Bureau, has more than 35 New Year's Eve and Christmas shows on his list this season. This is nearly twice as many as he booked last year, he claims.

Perhaps the biggest of the special shows was put on Christmas night at the Ritz Carlton Hotel, with Bill Robinson headlining an eight-act bill.

### Quillan Gets New Contract

NEW YORK, Dec. 29.—Pathe last week handed Eddie Quillan a new contract upon his arrival in Hollywood following personal appearances in the East in connection with his vehicle, *Big Money*. Quillan, discovered by Mack Sennett in vaudeville, has spent almost his entire film career under the Pathe banner, making 18 Pathe comedies before being made a featured player in full-length cinemas. He has since achieved full stardom, not only under the Pathe trademark, but also under direction of Cecil B. De Mille.

### Gus's Tree Sitters Go Loew

NEW YORK, Dec. 29.—Gus Edward's Tree Sitters, who just finished a string of RKO dates, have moved to the Loew Circuit. They will divide their time next week between the Gates and Pitkin, Brooklyn. Johnny Hyde, of the William Morris office, is agenting the act.

### New Dooley-Sales Act

NEW YORK, Dec. 29.—Dooley and Sales will resume for RKO this last half at the Royal, Bronx. They are doing a new four-people act.

### Bernard Granville Single

NEW YORK, Dec. 29.—Bernard Granville, who recently returned to vaudeville via RKO in a two-act with Neely Edwards, is now doing a single. He is breaking it in around the Eastern Indies, working in Glens Falls the last half of last week for John E. Coutts.

### Richman for Palace Again

NEW YORK, Dec. 29.—Harry Richman is scheduled to go in for two weeks at the Palace, starting January 10. He was last there several months ago and (then went on the road with *Sons o' Guns*, which closed a week and a half ago.

## IN PHILADELPHIA

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# January Prospects Listed; 27 Shows Due for Month

Four revivals coming in—new Tarkington play heralded—Theater Guild's Shakespearean productions also listed among the openings

NEW YORK, Dec. 27.—The first month in the new year will be eventful for the Broadway stage, with 27 new offerings scheduled, of which all but two are non-musical. It will witness the debut of Booth Tarkington's first play in 10 years, of several moving picture stars as legitimate performers, and of Brock Pemberton's first production since the presentation of *Strictly Dishonorable* a year and a half ago. Four of the older plays will be revived with distinguished casts, while Noel Coward is bringing over his very latest, *Private Lives*, in which he and Gertrude Lawrence have been appearing before London audiences.

The new Tarkington play, entitled *Colonel Satan*, is a dramatization of certain romantic episodes in the life of Aaron Burr while he was an exile in France during the year 1811. It is now trying out in that portion of the Middle West where Tarkington's public is most numerous, having opened in Columbus, O., on December 26. The New York opening is set for January 9. During the same week Brock Pemberton will present *Gone Hollywood*, a comedy by Donald Davis, with Geoffrey Bryant, James B. Carson, Alan Brooks and others. The author is the son of the playwright, Owen Davis.

The first film actress to arrive on Broadway in the new year will be Olive Borden, who opens in *The Devil Is a Lady* on January 6. It is the work of Gannett Weston and Garrett Fort; Lew Cantor is the producer. Later in the season Vilma Banky and Rod La Rocque will come into New York in *Cherries Are Ripe*, the John Emerson-Ahita Loos play, which has been their vehicle in the provinces for the last three months.

Four revivals are scheduled for January in addition to the work of Frits Leiber's Shakespearean Repertory Company. Bela Blau, Inc., has signed Joseph Schildkraut, Miriam Hopkins, Anne Forrest and Patricia Collinge for a production of Schmitzler's comedy, *The Affairs of Anatol*, which was last played here by John Barrymore before the war. Eva Le Gallienne and Morgan Parley will resurrect *The Lady of the Camelias*, as adapted from the French of Dumas. Ashley Dukes' comedy, *The Man With a Load of Mischief*, will be added by Jane Cowell to the repertory which she is giving under the management of MacGowan & Reed. The Theater Guild's acting company will do Shakespeare for the first time when Alfred Lunt and Lynn Fontanne step into the leading roles of *Much Ado About Nothing* on January 12. It is to be alternated on the Guild program with *Elizabeth the Queen*.

Among other plays and players to appear on Broadway during the coming month are Francine Larrimore in *Storm Song* for Robert V. Newman; Helen Menken and Paul Muni in Green & Gensler's *Rock Me, Julie*; Holtz & Yellen's *You Said It*, with Lou Holtz, Mary Lawlor, Frances Upton and Stanley Smith; Wiman & Haring's *Actes was*, with Edna Hibbard; the Guild's production of *Green Grow the Lilacs*, with June Walker; Green & Gensler's musical, *The Gang's All Here*, with Ruby Keeler, Ted Healey and Zelma O'Neal; Gilbert Miller's *Hall and Farewell*, with Herbert Marshall and Zita Johann; A. R. Woods' production of *Hilda Cassidy*, with Fay Bainter, and a dramatization of the novel *Gulf Stream*, in which Katherine Alexander will appear for Crosby Gaige. The list is completed by Philip Goez Forth, Laurence Rivers, Inc.; *With the Tide*, Young & Dolgoff; *Barbara*, Jimmie Cooper; *The Roof*, Charles Hopkins; *She Means Business*, James Elliott; *The House We Live In*, Chester Erskin; *The Baby in the Case*, Thomas Kilpatrick; *Colliston*, Green & Gensler, and *Bound To Happen*, L. du Rocher Macpherson.

## Tacoma Gets Place On Tishman Route

NEW YORK, Dec. 29.—The Orpheum, Tacoma, will return to the RKO books on Friday, filling in the open week on the intact route between Seattle and Portland. The house has been in straight pictures since dropping RKO vaudeville several months ago.

A special unit show will open the house, to follow with week stands in Portland, San Francisco, Oakland and Los Angeles. It comprises Frances White, Eddie Lambert, Ates and Darling and the Four Covans. The last three acts were booked from the Coast.

## Sono-Art Commences First Thrill-o-Drama

HOLLYWOOD, Dec. 29.—Production was started last week on the first of the Thrill-o-Dramas series, to be released thru Sono-Art-World Wide, with the casting of Grant Withers, Thelma Todd and Philo McCullough for the principal roles in *Swanee River*, from story by Barbara Chambers Woods. Ray Cannon, veteran Fox director, will direct this one, with scenario by Arthur Hoerl, with George W. Weeks supervising production. *Swanee River* is inspired by the famous song, but will not be a musical, particular emphasis being placed on action and dramatic incident. Sono-Art-World Wide plans to have a Thrill-o-Drama release ready every five weeks after the release of *Swanee River* some time late in January, next one slated being *Air Police*.

## Gaynor-Farrell Combo For "Merely Mary Ann"

HOLLYWOOD, Dec. 29.—Janet Gaynor and Charles Farrell demonstrated in *The Man Who Came Back* that their teamwork is as smooth and powerful as ever, to the satisfaction of Fox Films officials, and will continue together again in *Merely Mary Ann*. Farrell will play the masculine lead opposite Miss Gaynor's title role in this vehicle.

Henry King, who recently made *Lightnin'*, will direct this new drama of the boarding house, from Israel Zangwill's play. Jules Furthman has written the talking screen version.

## Boila Has Difficulty Casting Dixon Flash

NEW YORK, Dec. 29.—Nicholas Boila is having considerable trouble finding the right kind of talent for the flash, *Springtime Romance*, featuring Harry and Dorothy Dixon.

Twice he has used a mixed team in support of the featured dancers, but they did not click. Boila is now scouting for a sister team.

## Watson and Morton Team

NEW YORK, Dec. 27.—Bobby Watson, movie and musical comedy "name", has teamed up with Martha Morton in a comedy act which they are breaking in this week at the State (Indic). Trenton. Al Grossman is handling their business.



S. S. VAN DINE, author of the Janus Philo Vance stories, who has been signed by Warner Brothers to write a series of two-reel Vitaphone Varieties murder mysteries, in which a new detective character will be created.

## MGM Announces Five for January

NEW YORK, Dec. 29.—Metro-Goldwyn-Mayer last week announced its new releases for January, launching the new 1931 list of productions. The January group includes *New Moon*, costarring Lawrence Tibbett and Grace Moore, with support from Adolphe Menjou, Gus Shy, Roland Young, Emily Fitzroy, with Sigmond Romberg, and direction by Jack Conway. Marion Davies' newest starring vehicle, *The Bachelor Father*, an adaptation of Edward Childs Carpenter's stage comedy produced by David Belasco, was directed by Robert Z. Leonard, with cast including Ralph Forbes, David Torrence, C. Aubrey Smith, Ray Milland, Doris Lloyd, Nona Quartero and Edgar Norton, with screen play by Laurence E. Johnson.

Greta Garbo's new release, *Inspiration*, is from an original, her third dialog vehicle, directed by Clarence Brown, with cast including Robert Montgomery, Lewis Stone, Marjorie Rambeau, Gwen Lee and Joan Marsh. *The Great Meadow*, Realife production from Elizabeth Maddox Robert's story, features John Mack Brown, Eleanor Boardman, Gavin Gordon, Lucille LaVerne, Guinn Williams, Russell Simpson, Sarah Padden and Helen Jerome Eddy, with direction by Charles Brabin. The new Marie Dressler-Polly Moran costarring vehicle, *Reducing*, directed by Charles F. Reisner, who made *Caught Short*, completes the list.

## Fox Film Executives After Foreign Studio

NEW YORK, Dec. 29.—Representatives of the Fox Films Corporation are now in Europe seeking a site for the company's first foreign studio, with probable location slated for Paris. Production will start on French, German and Italian pictures as soon as the foreign studio is put into operation.

Spanish productions will continue to be made at the company's Hollywood studios. No definite announcement about further productions abroad until exhibition values of Hollywood and Paris-made films is determined. Six full-length features and six short subjects have been completed in Spanish since the foreign department was inaugurated, with synchronized versions of the outstanding English productions also made for foreign distribution. From 10 to 12 Spanish features are being prepared for filming.

## Carr To Produce Play

CHICAGO, Dec. 27.—Alexander Carr, who plays the title role in *Mendel, Inc.*, at the Adelphi Theater, has written a play called *The Wooden Soldier* which he expects to try out in New York next spring, with himself in the star part.

# Two More Go Talkie

Republic and President theaters, New York, open with grind policies

NEW YORK, Dec. 29.—Two more Broadway legitimate theaters go movie this week when the President Theater on West 94th street becomes the home of first-run foreign productions and the Republic starts on a grind policy showing second and third runs with daily changes.

The Republic is the theater that housed *Abie's Irish Rose* as a legitimate attraction for more than four years. Recently, however, it has not been able to get a hit. The house will be run on the order of the Wallack Theater on the same street nearer Eighth avenue. The Republic, however, has a commanding position near Broadway, directly around the corner from the Rialto Theater.

The President Theater will be known as the International Theater and will be under the management of Sigmund Weitzer and Nicholas Weiss, operating as the Signlek Corporation. RCA Phonophone engineers are just completing the installation of sound apparatus. The President seats about 300.

While there will be a first-run policy, the first pictures to be shown will be second runs, including *Bluc Angel* and a foreign tongue version of *Anna Christie*, with Greta Garbo, to be followed by a new French picture with Mr. and Mrs. Maurice Chevalier.

## Spanish Dancer Alone Holds Stage a Full Week

NEW YORK, Dec. 29.—Carola Goya, sensational young Spanish dancer, whose recitals have been attracting unusual attention thruout the East and Middle West this season, closed a week's engagement at the Comedy Theater December 30 which had many unusual features. Seldom has a solo dancer, giving an entire program alone, save for aid of her musical accompanists, had the temerity to come forward as a theater's only attraction for an entire week at a scale of prices charged for plays and musical comedies.

Angna Enters is the only other dancer except Carola Goya to attempt such a venture. That Senorita Ooya was able to go profitably thru a week of six evenings and two matinees to enthusiastic audiences, which grow in size with each succeeding presentation, shows how completely this unique and fascinating artist has captured the metropolitan imagination. During the same week La Argentina gave three recitals in New York's Town Hall. Senorita Ooya's season will extend well into the spring, ending as usual with a gala farewell in Carnegie Hall, New York, prior to her departure for London and a tour of South Africa. In the meantime she will visit the South and Far West, appearing in Florida during the height of the gay period there.

## Hayward and Pillard

NEW YORK, Dec. 27.—Ina Hayward and Etta Pillard have teamed to do *The Hollywooders*, by Harry W. Conn, which they brought into the RKO fold this first half at the Royal, Bronx. Miss Hayward was recently paired with Bobby Pincus and her new partner was of the Stone and Pillard act.

## Dempsey for Eastern Dates

NEW YORK, Dec. 27.—Jack Dempsey, former heavyweight champion, is planning to take another vaudeville fling. He returned from the Coast yesterday. Weber & Simon, his agents, are trying to get him dates in RKO's local houses.

# Ann Harding Pays Tribute

**Popular star asserts that her early stage training came thru little theater**

Ann Harding, fascinating actress from the legitimate stage and the screen, paid a real tribute to the little theater, and specifically to the Hedgerow Little Theater in Philadelphia, where she made her first start.

In a recent talk at the Pasadena Community Playhouse, Pasadena, Calif., Miss Harding said: "I learned all I know of acting in a little theater such as this. And during my entire stage career I used to preface my return to Broadway after every engagement that took me away from New York by going back to that same little theater to learn what I had been doing that was wrong."

It was the Hedgerow Little Theater, headed by Jasper Deeter, Miss Harding made her professional debut with the Provincetown Players, that enterprising little theater group which did so much for the American theater. Mr. Deeter was also attached to the Provincetown Players.

## Playcrafters Rehearse Mystery, "Unseen Way"

Determined to maintain their high standard of acting, which already has brought them recognition from critics, members of the Playcrafters, little theater group of Rock Island, Ia., began rehearsals for their next production, *The Unseen Way*. J. Lawrence Magrum, well liked for his character roles, will be director of the play.

*The Unseen Way* is a mystery drama written by DeWitt Newing. In the first informal rehearsals Director Magrum is introducing a novel and effective way of preparing for the presentation. The cast is almost letter perfect in the lines, Magrum having required

# Audience Reaction to Comedy Situations Subject of Report

Little theater people have often asked, "Why is it that some of our best comedy lines and situations fail to register and get the laughs that they should? Why do they laugh sometimes at humorous lines and fail to get the comedy in the same lines at other times?"

These and similar questions are somewhat answered in the following article, parts of which we are reprinting, with special permission, from *The New York Times*:

"What makes a theater audience laugh? Why does a spoken passage send it into paroxysms one night and leave it 'cold' the next?"

"An analysis of the variation of laughs produced by the same play before different audiences over a period of five nights has been completed by Professor John Dolman, Jr., director of the University of Pennsylvania Summer School and president of the National Association of Teachers of Speech. Professor Dolman has itemized and studied every laugh of the audiences which saw a production of *The School for Scandal* by the Players' Club, of Swarthmore, Pa., of which he is director. Later he will incorporate into a more inclusive study the record of laughs which greeted five or six other plays produced by the same organization, an amateur community group.

"When Professor Dolman directed *The School for Scandal* he asked Robert W. Graham, the prompter, to note every passage which produced a laugh. Only those laughs distinct enough for Mr. Graham to hear backstage were listed, altho the director explained that audiences often kept a potential laugh down to a chuckle in order not to miss the next line.

"Professor Dolman prepared the following record of audible laughs, act by act, for the five nights in connection with an analysis which he furnished for

the current issue of *The Quarterly Journal of Speech*:

	M	T	W	T	F
Act 1.....	9	11	11	10	14
Act 2.....	15	17	18	25-	26
Act 3.....	14	20	16	27	30
Act 4.....	33	32	38	42	42
Act 5.....	36	25	27	30	43

Total...107 105 108 134 154

"The totals, less duplications, were: 22 for Act 1, 33 for Act 2, 43 for Act 3, 73 for Act 4 and 63 for Act 5, making a total of 236 for the play.

"A comparison of the figures," said Professor Dolman, "will give some idea of the number of laughs that were gained or lost during the week. Not a few were heard only once; and no less than 82, heard at some time during the week, were missing on the very first night."

"A survey of this kind emphasizes," he said, "the importance of the smallest details of rhythm, inflection and timing. Some of the errors thru which laughs were lost on Wednesday night, for instance, were undoubtedly due to timing. Some errors in timing were probably inevitable, since each performance has its own rhythm, and the response of the audiences can never be perfectly anticipated even after many performances.

"Others, however, grew out of rushing lines unnecessarily; a number of laughs heard Monday and Tuesday were choked off later in the week by too rapid response to cues. In the course of the five nights there were numerous improvements in timing. One type was an improvement in the articulation of lines and action in the more rapid ensemble scenes and the other was in the use of pauses to bring out the laughs.

"Laughs dependent upon the reaction of other characters always improve with successive performances as the players grown more accustomed to their parts and begin to feel out the audience response."

"Professor Dolman explained that by failing to 'follow thru' he meant the actor, like the golfer, was in danger of 'letting go, or letting down, too quickly after a stroke.'"

that the actors know their speeches before rehearsals began, and the stage directions are repeated word for word as they are acted, so that there will be no breaks or calamities in the actual performance.

This mystery play is a drama of the most thrilling sort, requiring great histrionic ability of each member of the cast. The action of the play is as important as the lines, and for that reason Mr. Magrum has introduced the system of memorizing the stage "business" in addition to the lines.

## Travers Players Give Greek Play Premiere

Henry B. Lister's *Tiresias*, a tragic drama based on four of the Greek tragedies, had its first performance on any stage at the Travers Theater in the Fairmont Hotel in San Francisco, Calif., before an audience that listened with interest to the beauty of the lines and watched the horrors of its story pile high as Mount Olympus.

If one could feel emotionally the woes and agonies of these heroes and heroines of ancient Greece, the audience would reel from the theater drunk with the horrendous tale.

Fortunately the events are too far removed from today and too unreal for modern belief for them to have other than aesthetic effect on mind or nerves. In his play Lister reviews the history of *Tiresias* from the day when Diana struck him blind as a youth for gazing at her in the bath to that happier day for him when the gods restored his sight because they had found in Creon a man who offended them more deeply than had

*Tiresias* and on whom they fastened the curse that had held *Tiresias* in thrall so many years.

Alton Wood, as *Tiresias*, and Louis Sturm, as *Creon*, gave excellent performances. Lister played *Oedipus* and made effective the finish, where he learns the truth about himself.

Frederic Stuart Smith was interesting as *Laius*; Elliott Murphy did good work as *Dardanus*, the slave, and Jonreed Lauritzen did well as *Haemon*.

Mignon Beck was sweet and earnest in the earlier scene of the unhappy *Antigone* and Alice Boergerschausen lent beauty and queenly carriage to *Jocasta*.

Lyla Warren Lister played the *Priestess of Diana*, reading the lines of the role with intelligence and power.

## Mount Vernon, N. Y., Gives Benefit Play

The Benefit Drama League of Mount Vernon, under the auspices of the Business and Professional Women's Club, is a group of local people interested in the welfare of the city's unemployed. During December they produced *The Whole Town's Talking*, a comedy in three acts, by John Emerson and Anita Loos, for the Unemployment Fund.

Mr. Blumenthal, owner of the Fifth Avenue Theater, South Fifth avenue, opposite Genung's, generously donated the use of this theater for three performances—Friday evening, December 19; Saturday matinee, December 20; and Saturday evening, December 20.

Mrs. George Barrow, president of the Business and Professional Women's Club, planned the reception and special features.

# Reviews of N. Y. Groups

## Cellar Players and Association Players give entertaining programs

### "Ned McCobb's Daughter"

#### Produced by the Cellar Players

The Chelsea section of New York City has had its opportunity of seeing *Ned McCobb's Daughter*, that rousing drama of Sidney Howard's, and of seeing a good production of it. It was presented by the Cellar Players in the Chelsea Little Theater, which is a genuine cellar, for five performances, the first on December 12 and the last on December 21.

The play is too well known to bear retelling here. Sufficient it is to say that it is an intelligent action play concerning a hapless New England family. It is fast moving and gripping, but by no means "playproof," if there be such a thing. It was well handled by the players and directors.

Outstanding in the players' ranks were Frank Carney and Marye Finney. Mr. Carney's playing of the mysterious brother was exceptionally true. His playing was convincing. We hated him, but laughed at him. We liked him and smiled. We enjoyed him. The one mar to his performance was his seemingly overemphasis of the fact that he belonged to the "dese, dem and dose" school, more frequently or more audibly than was actually necessary. Miss Finney, playing a trusting New England housewife, also lent colorful conviction to the piece.

Then there were Martin Malone, Lorraine Gowrie and William McBride, playing a carpenter, a soda spa attendant and the "low-down" husband, respectively, who did nicely with their parts. George Luddington and John Hayde, playing two prohibition agents, and Thomas Ward and Andrew McCarron, playing the father and brother of the deceived woman, did not do so well. The two federal men missed fire; they might have been backward schoolboys or blushing swains, but not Uncle Sam's cellar sniffers. The father and son managed thru until the final curtain, the father in a coffin, 'tis true, but lent little to the play in comparison with the others.

However, the playing was, in its entirety, a good, rapid, even speeding thing and was enjoyable. It was staged by Adele Gutman Nathan and Dorothy Chesmond.

## "The Poor Nut" Presented by Association Players of YMHA

College and its collegiates were on the stage of the Association Players of Y. M. H. A., in East 92d street, New York City, on December 20 and 21, when the Nugents—J. C. and Elliot—comedy, *The Poor Nut*, was given. And may we add right here that the stage, the entire auditorium and the "plant" as a whole is one of the finest equipped and handsomest, in a dignified manner, of all New York's little theaters and would put to shame many of the "big" theaters.

And so much for the playhouse. The play itself is funny and interesting in a collegiate way.

Alvin Adler, playing the victim of complex, "the poor nut," gave an exceedingly good performance. He was yearning, pitiful, hoping, afraid, excited and then independently happy. Genuine humor was his. Others who gave good performances included his rival, Edwin Max, whom, we believe, we recently saw playing a somewhat deafened friend of the family in *Passing Brompton Road* at the Lenox Little Theater, who was mean and nasty and who played it well.

Then Eve Lynn, playing the girl friend who sympathized: Robert Davis, a luck-

(See LITTLE THEATERS opposite page)

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### Greetings From the Council

The Council and the officers and representatives of the Actors' Equity Association wish all members, wherever they may be, a Happy New Year, good health and happiness and prosperous engagements throuout the new year.

### "Stepping Sisters" Benefit

A special benefit matinee performance for the Actors' Fund of America which was given by the Stepping Sisters Company on Friday, December 19, netted \$1,030.50, Equity is informed by Robert Campbell, secretary of the Fund.

### Rehearsals During Layoff

A company on tour which was taking advantage of Equity's permission to lay off the week before Christmas came to the Equity representative in the town where they were playing for a ruling as to the rights of the management to rehearse during the layoff, as several members of the company wanted to return to New York for a part of their week.

They were informed that the management was entitled to a run thru rehearsal on the day of reopening, but might not call them for rehearsals during the week.

### Something New in Excuses

When you have read and heard all the excuses given by managements to Equity for not paying actors, all the reasons why the actors were never entitled to salaries, you are inclined to believe, after a while, that you have heard all there are. And then comes along something so new and odd and strange that you can't help sitting down to talk about it.

Here is a story which was relayed to Equity thru Frank R. Dare, its Chicago representative. It had its origin when one of the members of the cast who was also stage manager of the company in a production playing in Chicago engaged an actor to understudy and to play a small part.

So the actor was rehearsed and opened with the company in the small part. And after one performance he was sent for by the company manager, who informed him that the part he had played was out for the remainder of the run, and offered the actor one-eighth of a week's salary for his work so far.

When the actor took it up with Equity the company manager declared that he had not authorized any member of the company to engage anyone, did not know anyone had been engaged, and had not known this actor was in the cast until he happened to see him from the front during this performance.

That sort of explanation did not go very well with Equity. Any company manager who was so out of touch with his company that he did not know a man was being rehearsed for a part until he

actually saw him work was not entitled to hide behind his stage manager in this way. And so Equity went after that claim. Before a final agreement was reached a settlement was effected between the actor, the stage manager and the company manager.

But Equity feels that such an excuse should not be considered legitimate and does not encourage managers to offer it further.

### "Ask Me Another" Contest

These queries were recently submitted to W. Frank Deimaine, Equity's representative in Kansas City. Let's see how good your sense of humor is:

"Why does Equity allow certain managers to pirate bills?, and,

"Why does Equity allow certain managers to owe actors their back salaries?"

### Standing Given by Equity Card

This story concerns an Equity member who went to a Kansas City firm which specializes in putting on amateur productions and secured an engagement to go out to direct productions for it. Toward the end of the interview, after the engagement was practically set, one of the members of the firm asked her if she were a member of Equity. Her response was to pull her paid-up Equity card from her purse. The producer smiled:

"That takes care of one requirement," he said. "We usually require a cash bond from the people who go out to represent us, to cover the cost of wigs, wardrobe and other such things. But we will not require it from you."

### Canvas Movie Palaces?

Information has come to Equity that at least one of the big motion picture producing-distributing-exhibiting companies is seriously considering showing its pictures under canvas in the Mid-West. Whether or not it is ever actually attempted, it is an indication that the competition offered by the dramatic tent people is giving the picture people considerable food for thought.

### Continental Theater After Agencies

Indication that the Actors' Equity Association is not the only organization seriously interested in the problem of regulating the employment agencies thru which its members obtain work was evident in a communication recently received from the International Union of Persons Connected With the Stage, the international organization of which Equity is a member. Its Circular Letter No. 23, addressed to all members, reported in part that:

"A searching report on private agencies was presented to the Congress of the International Confederation of Intellectual Workers, which was held in London from September 16 to 19. The following hope was expressed:

"(a) That private paying agencies should be eliminated;

"(b) That in their place agencies run by professional organizations, municipalities and the State should be founded which should enter into national or international relations with each other so as to enlarge the labor market."

Equity is inclined to believe that its present system of licensing agencies and exercising supervision over their activities, and personnel will be found satisfactory when normal conditions of employment are restored.

### Irma Kraft's Generous Gesture

On December 15 Irma Kraft, author, playwright and lecturer, gave a luncheon at the Park Central Hotel, at which appeared and spoke briefly the following actors and actresses:

Sir Guy Standing, Glenn Hunter, Basil Rathbone, Leslie Banks, Sam Jaffe, Hugh O'Connell, Sylvia Sydney, Florence Eldredge, Norma Terris, Molly Picon,

Eugenie Leontovich, Alexander Kirkland, Warburton Gamble and Franchot Tone.

As a result of that luncheon Miss Kraft transmitted to the Actors' Equity Association, for use in its Emergency Fund, a check for \$400. Another check for \$100 went to one of the relief funds of an organization serving the general public.

The Actors' Equity Association is deeply indebted to Miss Kraft for her thoughtful efforts, which are doubly appreciated at this time and under present conditions. It conveys to her and to those members who assisted her in this affair its most sincere thanks.

ACTORS' EQUITY ASSOCIATION.

### Chorus Equity Assn.

DOROTHY BRYANT, Executive Secretary

Helen Virgil is a recent transfer to the Actors' Equity. Miss Virgil is a principal in *You Said It*.

During the absence of Frances Williams, June Shafer played her part in *The New Yorkers*.

Twelve new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Elizabeth Huyler and Hazel St. Amant.

Members who are on the road should write in from time to time and ask to have their mail forwarded—especially at this season when we are holding a great deal of Christmas mail.

Since this is the season for good resolutions—start the new year by registering in one or more of the Chorus Equity's classes.

In giving you an opportunity to study dramatics, acrobatic tap and ballet lessons for only 50 cents an hour, your association is helping you to insure your success in your chosen profession.

Members who are out of work and unable to pay may apply to the scholarship fund.

Members who are out of work should call at the Chorus Equity office daily. We have at this time a great deal of extra work outside of the profession.

Despite the fact that so many of our members are out of work, the producer of a show recently in rehearsal made several complaints that the chorus people in his company who were fortunate enough to be employed were constantly late for rehearsal and inattentive while at rehearsal.

While it is true that so long as you are living up to your contract, you cannot be dismissed from rehearsal after the seven-day probationary period has elapsed unless you are paid two weeks' salary—it is also true that you can be dismissed without compensation at any time during rehearsal if the management proves that you have not been observing "the reasonable rules and regulations of the theater."

Prompt attendance at rehearsals and strict attention to rehearsals are certainly part of the reasonable rules of the theater.

We have too many earnest people who realize that they are in a business and not just playing at work to waste time on those who apparently don't want to work.

Inattention at rehearsals may result in a bad production. When that production has to close a number of your fellow workers who have been honestly observing their contracts are thrown out of employment. In this particular case we feel that the producer had a just cause of complaint, since we were forced to send a representative to the theater on two occasions.

You place your association in a most embarrassing position when you make it possible for managers to complain to us about you.

Be sure and register at the Chorus Equity office on the day that you go into rehearsal.

The executive committee of the Chorus Equity Association wishes you all a Merry Christmas and a Happy and Prosperous New Year.

DOROTHY BRYANT, Executive Secretary.

### LITTLE THEATERS

(Continued from opposite page)

less freshman, who seemed to lose out on the dances and petting, but scored heavily on the sandwiches; John Loftus, the owner of the store where the meeting of lass and lad first took place, and Maxwell Zerner and Samuel Blau, playing the coach and a professor, also did well.

However, Sylvia Davis, playing the complex-hunting young lady, and Irving Barisch, the rub-down man, whose brogue was quite puzzling, did not do so well. It seemed. They did their parts, but little more. Miss Davis' playing was by no means enjoyable and it seemed that she lost out on laughs that might have been scored. Mr. Barisch's brogue was especially unreal—and again we say, puzzling.

The direction was under Myron E. Sattler and the stage managing under Norman Flatow. The play kept up a

moderately rapid pace except for some few moments in the first act, when it slumped temporarily. The stage sets were particularly interesting and executed in a professional manner.

Finally, the play taken as a whole, despite its "downtown" engagement, is not particularly good, but was well handled by the group. Director Sattler deserves credit for his sensible direction and for the general smooth running of the play.

### Englewood Little Theater Of Chicago, Ill.

The Englewood Little Theater Group has opened a membership drive which has proved quite a success. By the time the drive closes at the opening of the new year many more members than had been expected will be enrolled. A little theater of their own is the next step, and if interest continues as it has H. L. Rooney, who is the founder and director

of the organization, feels assured that Englewood will have a fully equipped theater of its own, competing with the best of them. Englewood, a vast Chicago community, has no stock company and feels the need of the legit, only the little theater can hope to serve.

The group, in official existence little more than two months, has already presented two plays by Mr. Rooney. Both were artistically presented and well received by large audiences. The play chosen to open the new season on January 7 is another of Mr. Rooney's own, *Dreams of Fate*, a psychological study in three episodes. The leading role, that of Leah Gurdonde, who is in continual communication with her deceased child, is played with rare beauty and subtlety by Mitzl Halier, known on the stock stage. She is given unusually fine support by W. Lonzo Defoe, in the role of her husband, driven mad by his wife's hallucination. Others in the strong cast

are Luella Kariger, Matthew Ruffee and O. Lee Moore.

### San Antonio Little Theater

#### Uses Modernistic Sets

Dama Jones and Arthur Fehr were joint designers of the stage settings for the production of Galsworthy's *Escape* by the players of the Little Theater of San Antonio, Tex. The play was given during December.

The very modernistic sets and scenery were done in the theater workshop. Before the actual work of scene building and painting began Miss Jones and Fehr spent several weeks designing the type of settings best calculated to emphasize the peculiar quality of *Escape* and making sketches for the 10 scenes used. Miss Jones described the settings as "stylized" modernistic and stated that the seven outdoor scenes used were exceedingly simple in detail and mildly fantastic in character.

## Beauty Box

### Something About A Very Mild Bleach

Last week we mentioned the importance of exercising care in the use of cosmetics and beauty lotions. Many readers have asked, from time to time, if there is a safe bleach which may be used for whitening discolored and tanned skin. Only a very mild bleach should be used and should be a standard, recognized brand. Better to leave your face dark and discolored rather than take chances on the wrong bleaching pastes and lotions.

For a mild bleach that is safe, harmless and effective, we recommend one that is prepared by a nationally known beauty house. It is excellent for clearing and whitening a faded, sallow, freckled or tanned skin. The price is \$1.

### Reader Likes Large Size Facial Film

We have had numerous requests lately for the large-size tube of facial film. We urge the use of this size, too, as it is more economical. The large size contains at least three times the amount of the small size.

If you have not already tried the facial film and discovered its fine qualities, we will tell you something about it now. It is wonderful for faces that have become lined and wrinkled with sagging muscles and broken-down tissues. This fine tonic, for it really is a skin tonic, regenerates the muscles and tissues of the face, smooths out wrinkles, lines and crow's-feet. This facial film tonic renders the skin smooth by imparting firmness to the underlying flesh.

In other words, facial film is really a laxative for the skin and eliminates all impurities, nourishes and builds up, and gives smoothness and rosinness to the complexion. The small size is \$1, and the large or professional size is \$2.

### Good Tissue Cream To Fatten Thin Face

Where the face is very thin, we recommend the use of good tissue creams. The application of make-up to the bony, thin face is a difficult and seldom satisfactory job. A good tissue cream will fill out the hollows very quickly and nourish the underlying tissues.

Gentle massage is necessary to awaken and stimulate a healthy circulation. This is just as necessary as the tissue cream.

A very good tissue cream we know about costs \$1.

### Glad We Mentioned The Dry Shampoo

A young girl wrote recently: "I'm glad you recommended that dry shampoo to me, as it has saved me lots of time and trouble."

The dry shampoos are wonderful, especially for girls traveling on the road. It's not an easy matter to shampoo your hair on the train or in towns where the water is hard. Girls find this a real difficulty. And this is only one of the reasons why a dry shampoo is excellent.

If your hair is heavy and oil-laden, the effect of your whole coiffure is ruined. When a shampoo is necessary and you just haven't time to give it a wet shampoo and wait for drying, or perhaps it isn't convenient all the day round, try a dry shampoo. You will be amazed at the result, your hair will be as soft and fluffy as if you had given yourself a regular shampoo.

A dry shampoo we have in mind not only is a fine shampoo, but is a scalp and hair tonic as well. The price is 75 cents.

### A Pure Cold Cream Does Not Clog Pores

Girls have often asked us if cold cream clogs the pores. If heavy cold cream is used lavishly on the face and quantities of heavy powder plastered on top of it, the chances are there will be some clogging of the pores.

It is wise when choosing cleaning and cold creams to select a smooth, soft and pure cream. You will be interested to know of one that has long been a favorite with professionals. It is soft and creamy and spreads easily, is quickly removed and leaves the skin clean, fresh and cool.

Want to try the half-pound size at 50 cents?

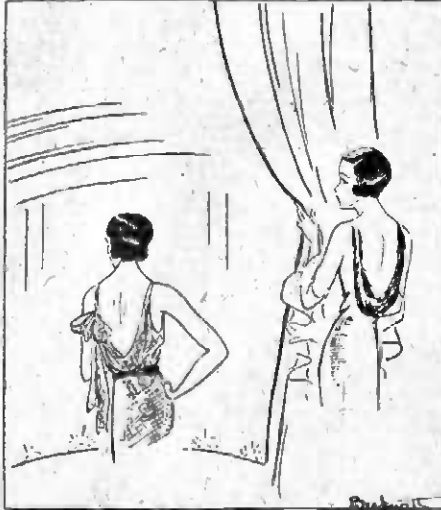
### Application and Removal Of Creams Very Important

Apply your cream with the fingertips and massage in gently. Never, never rub vigorously or harshly. (See BEAUTY BOX on opposite page)



By JOSEPHINE M. BENNETT (New York Office)

## The Spotlight Is Turned On Interesting Back View



### Something New in The Elaborate Decolletage

Gradually the treatment of backlines has developed into one of the most important details of the evening mode. Indeed, lovely backs of the stage and screen become lovelier in the new and interesting decolletage.

Holding back the curtain, in the upper illustration, stands Ann Andrews, who is playing the lead in *A Kiss of Importance*, current at the Fulton Theater. That lovely white chignon frock, with the decolletage forming a deep "U" effect in the back, is bordered with luxurious sable, giving the brown and white contrast so popular just now. This hostess gown has deep, flowing lines in the skirt and sleeves.

Audrey Dale, appearing in *This Is New York*, now playing at the Plymouth Theater, is facing front so that you may see her chic-draped back view. The frock is of blue and silver brocade lame. Note the "U" decolletage, with the bowknot posed at one side. Over this frock Miss Dale wears a diminutive jacket of the same fabric, trimmed with platinum fox.

Backs are becoming increasingly important and promise to advance in details of line and decoration.

## New in the Shops

THAT TAP dancing book made a nice Christmas present for the boy or girl interested in tap dancing. In case you don't know, this book gives a new collection of dances and routines. The instructions are given in a clear, simple style so that you can learn quickly and easily. The price is \$1.

IF YOU ARE interested in tap dancing you will also be interested in certain little necessities which go with it. The little aluminum taps, for instance, give that much-desired ring when dancing. They are light and durable and very easily attached to your tap slippers. They are only 50 cent a pair.

TAP DANCERS must wear the best jingles, too. These may be purchased for \$1 a pair.

SO MANY requests came in for the new manuscript readings and monologs that we are moved to mention them again. These new manuscripts and monologs may be obtained for 25 and 35 cents each.

If you would like a catalog describing them, it will be sent to you free upon request.

ARE YOU interested in the radio and talking pictures? Then you would like to know about a new and informative book which tells the beginner what to do and where to go regarding radio work and talking pictures. If you are anxious to know this (See NEW IN THE SHOPS on opposite page)

## Footlight Fashions

### Helen Hayes in "Petticoat Influence"

In this smart and amusing comedy playing at the Empire Theater, Helen Hayes wears some sophisticated formal frocks and gowns. True to the mode Miss Hayes chose an all-white, sparkling ensemble for one scene. The fluffy white chignon frock carried large founces at the side. This is decidedly new and conforming to fashion's latest whim in the elaboration of lower skirts. Another white crepe frock was cut on simple lines with an interesting diagonal neckline. Over the white frock the star wore a white jacket decorated with shimmering beads and rhinestones and trimmed with bands of fur.

A chartreuse street costume was complemented with a brown hat and brown slippers. A beautiful evening gown was fashioned of black sequins. The full skirt was made in tiers. A white velvet wrap collared with silver fox was worn over it.

### Greek Actress Displays Native Costumes

At a tea recently given by Elisabeth Marbury, some lovely, hand-woven costumes were modeled by Mme. Marika Cotopouli, the famous Greek dramatic actress. Mme. Cotopouli plans to use these costumes in a series of Greek dramas in January.

Many of the costumes were fashioned along the native toga lines, and the materials were hand-woven of pure silk, spun by hand. The costumes slipped on over the head, tied at the shoulder, and the waist is girdled in true Greek fashion, with belts of silver and gold. Many of our newer gowns are modeled on exactly this same tubular effect, with the waistline simply girdled.

The color range of these costumes was brilliant and varied, including deep henna and copper shades, rich yellows and jade blues. Wool embroidery was skillfully designed on many of the costumes.

### Lois Moran Wears White Satin Gown

Many exquisitely lovely frocks and gowns are featured in *This Is New York*, sophisticated play at the Plymouth Theater. Lois Moran wears a soft white satin gown, built on simple but chic lines, and carrying the off-shoulder decolletage.

Ecru lace delicately trims the bodice and a simple little belt ties in the back. Skirt is long and flared full, just touching slippers.

### "Our Mary" Wears 'Em In Opera "Camille"

And such gorgeous ones of turquoise satin. Can't you just see lovely Mary Garden all dressed up in her blue lounging pajamas? That's just what she wore recently in the world premiere of Hamilton Forrester's *Camille*, presented by the Chicago Civic Opera Company.

Many new models of lounging pajamas and pajama ensembles are being shown in the shops and fashion revues. A very lovely set glimpsed recently was of sheer, soft velvet. Trousers were of black velvet and tucked-in blouse of white velvet. A modernistic monogram was embroidered in green, gold and scarlet, and a triangular scarf of the same colors was jauntily attached at the neckline.

And didn't we see the cutest ones with trousers made of tiers and tiers of tiny ruffles, the whole thing of black tulle over pink satin. Stunning blonde wearing 'em had topped things off with a pale pink beret worn far back on the head.

### French Actress Wears Chapeau of Flowers

We've already told you that fresh flowers are being used as accessories in Paris and smart European resorts. A French actress appeared at a restaurant recently in an evening beret made of fresh, blooming violets. What's more, she had on mittens made from fresh violets.

Sounds like a fairy tale, but 'tis true. Not only that, French women are wearing little hats made from fresh green leaves worked on green net. Scarfs and (See FOOTLIGHT FASHIONS on opposite page)

## When Ordering

All articles mentioned in this column and in the Beauty Box may be ordered thru The Billboard Shopping Service. Remittances should be in the form of money orders or certified checks. Please do not send personal checks or stamps. Address correspondence to The Billboard Shopping Service, 251 W. 43d street, New York.

**BEAUTY BOX**

(Continued from opposite page)

It isn't necessary and is harmful to the delicate tissues of the skin.

In removing your creams and makeup, never use a rough, harsh towel or old cloth. We've cautioned against this many times, but mention is now as a reminder for beauty care for 1931.

If you don't care whether your face is old and wrinkled and rough-looking, that's one thing, but if you really want to keep your youthful, fresh and smooth complexion, one of the best ways is in the simple care of not abusing it and handling it roughly.

Always remove your creams and makeup with the soft cleansing tissues which are made especially for the purpose of aiding you in your beauty care. If you haven't yet tried them, a sample will be mailed to you free upon request.

Those interested in the new size cleansing tissues, extra large, for professional use, will receive complete information upon request.

**FOOTLIGHT FASHIONS**

(Continued from opposite page)

other accessories to match are fashioned of the fresh green leaves, too.

If you just simply can't go in for the fresh flower idea, remember that floral decorations are one of the biggest, newest notes. A necklace of rose buds, with bracelets to match, is very smart, and you can always twine a strand of rosebuds in your evening coiffure.

**Cinema Stars**

**Wearing Cameos**

Many of the screen stars are taking up the vogue for old-fashioned jewelry most seriously. The cameo, that lovely old antique, is returning to a new swing of popularity, and we have noticed several lights of the motion pictures wearing them, especially with the off-shoulder decolletage.

A dainty dancer, seen at the Roxy presentation, wore a cameo, held with a gold band, on each wrist. So get out the treasure chest in the garret and see if there aren't some fine old cameos there. Grandma thought they were swell, and so will Miss 1931.

**NEW IN THE SHOPS**

(Continued from opposite page)

how and what of these, this valuable book will be most helpful to you. The price is \$1.35.

A GOOD NEW YEAR'S resolution would be to promise to give yourself the beauty treat of a good, thorough hair-brushing every day. The good effects of such a resolution would begin to show immediately and would last, not only thru the year 1931, for the years after, if you keep the good work up.

This procedure would be of infinite help to the person whose hair is beginning to fall out or grow lifeless and dull. Many a person can save himself from baldness by beginning the restoration work before it is too late.

A good, stiff brush with fine bristles is necessary to get the most out of the brushing process. There is a special one made by hair and scalp experts for the express purpose of stimulating the scalp and promoting new growth of hair. The price of the brush is \$4. A bit higher than ordinary brushes, but most economical if it saves your hair.

THE SAME scalp experts also manufacture a comb which is specially designed to invigorate the scalp and loosen up dandruff so that it may be easily brushed off.

If your hair is beginning to become sparse and is falling out, try this comb or the brush, and, best of all, the combination of the brush and comb. The comb costs \$3.

FOR THOSE who want to create a special costume and need a pattern we recommend a catalog which is crammed full of ideas and suggestions and illus-

**Things New in Fashion's Review**

**Will American Women Adopt Trousers for Street?**

Girls, it surely looks as if we will gradually steal another idea from the boy friend. We borrowed one idea from him when we bobbed our hair, and another when we assumed the short dinner jacket. Now, are we going to wear his trousers? Well, just read what Adrian, famous stylist of Hollywood, has to say on the subject. John Sperry, in a special dispatch to *The Boston Herald*, quotes Adrian with the following:

"American women in another year will accept trousers as appropriate for all occasions and skirts will begin to go out of fashion. There will be no manly suggestion to the new mode, however, for it will be loose-fitting and definitely feminine.

The trouser style is sure to come. Many will rebel against it, but it will win out. The feminine trouser affords both ease and charm, fulfilling a long-felt desire of the modern woman for something of the sort. The mode may start to become popular next summer.

Trousers for street wear are the natural development of the beach pajama influence which has gradually extended into the home. They will be used for both day and evening wear with the trouser not of too obvious form, but a loose, flowing garment in which grace and charm will be predominant characteristics.

The eccentric woman has passed out of the picture and individuality rules in women's attire. This is too active an age for any set form, and so designers are taxing their wits to meet the needs of the modern woman."

Somehow we hope Adrian's prediction will prove to be a fact for, in our opinion, the pajama mode is one of the most beautiful, charming and comfortable we have known. Certainly it is youthful and becoming to many types.

**New Game Shows Intricacies Of Popular Theater Names**

There's a new game, boys and girls, those of you who have grown tired of the poker and bridge games between acts and after the show. It's a brain teaser, tho, sort of a spelling bee, but Lawry me, there is no dictionary to help a fellow out.

You just spring a name on one of your coplayers, not just an ordinary name in spelling, but one of those popular names known to everyone, but which almost causes apoplexy to spell. Now, this game has a real human idea back of it all besides that of amusement. There are innumerable people in the public eye, in the theater, in the press, and associated with sports, whose names are being constantly misspelled. These people are simply crazy about the idea, as poor unfortunates see a ray of hope in that

trations of costumes for the stage and masquerade.

Three hundred designs are listed in this catalog, 82 in colors. You can get any of the patterns you desire. And the price of the catalog is only 40 cents.

DID YOU ever try the face patter for stimulating circulation? Beauty doctors recommend the use of the face patter, and it may be used for applying all your creams and lotions. It is dandy for applying the skin tonic and helps along the good work with its brisk stimulation.

We cannot say too much about the good effects of the face patter, except to add that the price is \$1. Wonderful for home beauty treatments.

IF ANYONE would like to learn beauty culture as a profession, and it is one of the most profitable professions for a woman, a free beauty booklet will be sent upon request and will give full particulars.

YOU MIGHT ASK for your free sample of the cleansing tissues at the same time.

the public may, at last, learn how to spell their names properly.

Let's start on the home plate—the theater, and we may as well select our own little Marilyn Miller. Alry, fairy Marilyn got so upset over the misspelling of her name that she decided to omit the second N and it is now just Marilyn. Nevertheless, Marilyn is the correct spelling. What about your critical friend, Alexander Woolcott? Maybe you could spell the Alexander, but go right down to the rear of the class when it comes to Woolcott—gosh! It's hard to spell even when we are looking at it. Poor Alexander, he's been addressed as everything from Olcott, Wolcott, Wolcox, to Woolcott.

Norman Bel Geddes in another twister and sounds to us something like the name of a Babylonian king. Poor Mr. Geddes is often addressed as Norman Bell-Geddes, Norman-Bel Gedds and Norman Bell Geddes. It's so easy, too, simply Norman Bel Geddes. That's not hard, is it? But just try it out on some of your friends.

You just can't overlook Omar Khayyam—No, not the tentmaker, but that clever designer of stage fashions, who only recently created some stunning gowns and frocks for Ann Andrews in *A Kiss of Importance*, now playing at the Fulton Theater. Here's the catch, it isn't spelled like Omar, the tentmaker, it's Omar Kiam, Inc. They will lose out on that one sure.

Do you suppose they could spell Marika Gotopouli right off, quick, one, two, three? Mme. Gotopouli is a famous Greek dramatic actress, but her name isn't easy to spell.

Lou Tellegen's name has often been misspelled, so has that of Richard Barthelmess, and Eva Le Gallienne.

The names of some of the foreign performers are certainly teasers. Take, for instance, the name of the English actress, Gwen Frangon-Davies. This one ought to break up the party. There's an English actor of note named Cholmondeley and another named Marylebone. Save these for the time when things begin to lag a bit.

You can start the game off with Heywood Brown, that's not so hard, but often misspelled. Then try Marc Connelly, author of *The Green Pastures*. He is often addressed as Mark Connolly and various other adaptations.

Try it some time. It's lots of fun.

**Notes From Paris**

Short sleeves are making their appearance everywhere and will be a high-fashion note for spring. Many of the new velvet frocks in black and high tones of reds and greens and blues are modeled with the short, and interesting new double sleevelet idea.

Much brown fur is being worn with white and light colors. All-white costumes carry short jackets trimmed in mink and other shades of brown furs and are exceedingly smart.

Some very elaborate evening wraps are wearing trains, as long or longer than the trains on the gowns worn underneath. A very beautiful serpentine train effect is seen on the golden velvet evening wrap worn by a popular French actress. It is collared and cuffed with rich sable.

Some of the newest sports jewelry has been modeled after machinery design. Fancy that now, but 'tis true. Bracelets cut on modernistic machinery lines are padlocked and keyed with effects that look like padlocks. But chic, my dear!

Frosty-looking effects are being used on newer evening gowns. This is achieved with the use of small, dull beads worked in all-over embroidery pattern on dull white chiffon. The beads are worked in floral patterns and in the center of each twinkles a little flower made of tiny, sparkling brilliants, and looking for all the world like a little frozen dewdrop.



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**THE FILM WEEKLY AUSTRALIA**

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

## LONDON

By COCKAIGNE  
Marchants, Haddenham, Thame

The Billboard on sale at GORRINGE, 17 Green St., Leicester Square, and DAW'S, American News Agents, 4 Leicester St., Leicester Square.

LONDON, Dec. 2.—Excitement reigned in London's theater world last week thru the production of the two much-boomed musical shows. *Ever Green*, Charles B. Cochran's production, and Andre Charlotte's presentation of *Wonder Bar*. The premieres of both pieces had been postponed twice and until a few days before-hand the opening date of neither could be given with assurance—a fact which, in spite of the inconvenience to society and theatergoers generally, had the effect of keeping these productions well in the public mind.

*Ever Green* is the biggest venture in this type of show yet made, and has the advantages of the most modern technique of presentation. The beautiful, colorful and speedy spectacle made possible by the revolving stage is creating great enthusiasm at the New Adelphi. Benn Levy's plot is cleverly constructed to allow for great variety of scene and talents. The dancing is a big feature, much credit going to the American trainers, Billy Pierce and Buddy Bradley, and among individual dances those of Jean Burry and Dave Fitzgibbon and of the Carlos and Chita are outstanding. The theatrical libraries bought \$200,000 worth of tickets for the first three months of the run.

Present at the first night were Ada May (released by the end of the 1930 Revue in which she starred), the Dolly Sisters (visiting here from France), Hascard Short, the American producer, and Max Gordon, of the Erlanger firm.

*Wonder Bar* proved a novel and gay show, presided over by Joseph Greenwald at his best. Its success depends considerably on the cabaret turns introduced into the plot, for the story itself wants a certain amount of speeding up in places. The attractive music, the drawing powers of Dorothy Dickson, Carl Brisson and Enid Stamp-Taylor, added to the cabaret numbers of Gwen Farrar and Norah Blaney and others, should insure a good run for *Wonder Bar* here.

Mary Newcomb got a good reception at Eastbourne last week, starting in the preliminary run of Leonard Ide's *A Marriage Has Been Disarranged*, which goes up in London tonight at the Royalty.

Isobel Elson gave one of the performances of her career last Sunday in *Karl and Anna*, which was excellently presented by the Venturers' Society. The acting of Angela Baddeley and Henry Oscar also did much to insure the success of this fine piece.

George Grossmith, who has been in America for over a year, is expected back here soon after Christmas. A minor sensation has been created by the announcement that he will follow Sir Alfred Butt into the position of managing director of Drury Lane Theater, which Butt is expected to resign when he has presented *The Song of the Drum*, the show at present in preparation.

Booth Tarkington, the American playwright, is the author of the next piece arranged for the Haymarket. This will follow the run of *The First Mrs. Fraser*, which, by lasting 18 months, has broken all records at this theater. Mary Tempest is to take a long vacation, and her partner, Henry Ainley, will star in the new play with Jeanne de Casalis opposite.

The Stage Society, the well-known private play-producing society, which has been going for 31 years, has been in low water of late. Last week an extraordinary general meeting was held to discuss winding up at the end of this season. Strong feeling was expressed on both sides, but by a big majority the motion to wind up was defeated, and a new council will be elected. This society has been responsible for introducing many famous plays, including six by Bernard Shaw, to its subscribers, who include the leading stage, literary and artistic lights of this country. Its dif-

culties are ascribed to bad management during the past year and to the competition of so many new clubs and Sunday societies.

Bernard Nedell's work in the film, *The Man From Chicago*, is proving such a hit at the Regal Cinema that British International Films are starring him in *The Flying Fool*, which has been especially adapted for him.

Samuel Goldwyn's arrival in London this week is expected to prelude negotiations for Evelyn Laye to star opposite John Barrymore in *Trifly* for Warner Brothers. In any case, Miss Laye leaves the cast of *Bitter Sweet* on December 20, when Peggy Wood will resume the star role for, according to Charles B. Cochran, another "year or two".

Busses and underground traffic on Sunday were crowded to congestion by numbers of people seeking the excitement of possible happenings in the matter of cinemas remaining open—in defiance of the High Court's decision that the London County Council's permits for Sunday opening of cinemas are illegal. However, the cinemas remained open, and nothing happened beyond unusually good business for these houses. The Society of West End Theater Managers announced that they are getting a bill introduced into Parliament to make all Sunday entertainments legal, and a keen fight is anticipated on all sides.

Mary Eaton is making a good impression in *Folly To Be Wise*, Jack Hulbert and Paul Murray's new revue presentation, which opened a tryout at Southsea last week. Al Trahan, another American variety artist, also features in the show with Yukona Cameron.

Ike Hatch and Eddie Emerson are in *Blackberries*, Lew Lake, Jr.'s new colored revue, which had a successful first week in the London area at the Grand, Clapham, last week.

The news that Douglas Murray, of the Roxy houses in New York, has been secured by John Maxwell to direct the stage acts at the Regal Cinema, is regarded as auspicious for variety artists. The tendency now is to revert to vaudeville, and Murray may also be responsible for introducing stage presentations into other Associated British Cinema houses. The Regal will begin its introduction of stage acts into the bill during Christmas holiday week.

Another important announcement of last week was of the purchase of the four London Astorias by the new Paramount-Astoria Theaters, Ltd. This negotiation is also regarded as hopeful for vaudeville, whether these houses continue their present policy or modify it to approximate to the American Paramount Theaters programs.

The Klein Family, comedy cyclists, and Klammeck's Joe Ballet are in the Kelvin Hall Circus, Glasgow, which opened last week.

Power's New York Hippodrome Eic-phants, Rob Cimse and company, the 10 Asgard, Four Cleos and James and Babs Zola are booked for the Belle Vue, Manchester, circus.

The London Royal Agricultural Hall Circus will feature from Christmas Eve the Anella Family, Theodore and Fernando and Herbert Victoria and company.

Charles Derickson and Burton Brown, one of the successes among American acts visiting here in 1929, are dated for a return G. T. C. tour beginning at Brighton Hippodrome December 29, with the Palladium and Holborn Empire to follow.

Leslie Hutchinson is singing at the Trafalgar Restaurant, where the Gregori Novelty Trio are featured this week.

Adam, Amelia and Florence di Gatanop, the Four Harmony Kings, and Lewis Barber and Eddie Oppwood are among January bookings for Trocadero.

Gracie Fields is to make her first talkie along with Archie Pitt, her husband, for British International Pictures.

Sir Harry Lauder made his first appearance at the Palladium last night since 1913. The Four Flashes and the Kiraku Brothers are in the bill.

Use Bois got a good hand at the Coliseum yesterday, she being the first German star to appear here since the war. The Peking Troupe is one of the best turns in this bill.

## AUSTRALIA

By MARTIN C. BRENNAN  
198 Pitt Street, Sydney

SYDNEY, Australia, Dec. 1.—Union Theaters, Ltd., will make strenuous efforts to revive overseas vaudeville in their houses. Already a long list of bookings have been made, and the first of these came during the week. The act consists of Joy and Lazzarini, and they open at the Capitol next Saturday. We understand that Len Mantell did the booking.

Any success possible with Union Theaters' stage presentations will only be possible if the main act is strong enough to hold attention. Ballets have been presented until they have lost every semblance of novelty; also most of their interest. As evidence of this it may be mentioned that the Capitol has discarded its stage offering this week because there was no big attraction to build around. With the advent of Long Tack Sam and Troupe, a number of performing animals, also other specialties of a spectacular kind, it is hoped to maintain a large proportion of interest among fans.

Shortly to arrive for U. T. Vaudeville is Tamara, billed as a Parisian aerialist (woman), whose feats are of a thrilling order. Fred and his famous troupe of 14 dogs is also listed for comparatively early arrival; others will follow in short order.

Hugh D. McIntosh, who recently relinquished three weeks of his St. James season, still has a fortnight, to run as lessee of the Tivoli Theater, Melbourne, after which Ernest Rolls takes control. This gentleman has also secured lesseeship of the St. James, Sydney. Several of the acts under engagement to McIntosh will be presented in a "bits and pieces" show at Cremorne Gardens, Brisbane, for one month. On the strength of what was considered a triumphant comeback for "flesh" shows, McIntosh arranged for a return of several favorites from England and the States. Some of these people are now en route; it is to be hoped that their prospects of showing are much better than they are at present.

Humphrey Bishop's English potpourri company, at present touring New Zealand, is only meeting with mediocre business. The manager of this aggregation—a good one, by the way—took a chance with a big company, taking it from Australia, and hoping that the American film deadlock would continue. Unfortunately for the theatrical folk of this and other companies, American films, which threatened to be withdrawn, were never entirely stopped, and now a tentative arrangement, 'twixt distributors and the Dominion Government, is in operation, with the result that the theatrical companies are worse off than before.

Gilbert and Sullivan comic operas will be revived by J. C. Williamson, Ltd., next Easter, commencing in Melbourne. Several artists have been engaged in London, these including Dorothy Gill (contralto) and Norman Menzies (comedian). Many G. and S. people are still here and many of these will be included in the new aggregation.

*Sons o' Guns* concludes its run on the end of the month, or thereabouts, when it will have totaled some 10 weeks—which is rather good going these times. The company will revive, after several years, *A Night Out*.

George Moon, formerly of Moby and Morris, is taking things easy since finishing a brief engagement with the McIntosh show. He came over from Hollywood in the belief that he would be on at least a six months' engagement. He hopes to be absorbed with a new venture next month.

Altho entertainment business is not what it should be, there is evidence that the better-class picture can get results—even allowing for the fact that extended runs now seldom register more than three or four weeks; any longer seasons are usually plugged for two purposes—

to bolster up a picture for subsequent selling, and the paucity of good, standard pictures for the better-class houses.

As showing the want of unanimity between rival managements—altho it is understood that there is, occasionally, something of a working arrangement between them—let us cite the case of Greater Australasian Films and Hoyts', Ltd. The former, whose releases are usually screened in Union Theaters' houses, arranged a big splash for the African expeditionary picture, *Africa Speaks*.

They found, four days before the opening, that Hoyts had arranged to show *Simba*, the Martin Johnson hunting picture, at the Regent. This is in direct effect to the action of Paramount, some time ago, when they sent their Byrd at the Pole dates weeks ahead in order to let Union Theaters get in first with *Mauson at the South Pole*.

Miget, or midget, golf is springing up like mushrooms, and now a leading daily newspaper, which has a course within a now and massive building, is endeavoring to arouse interest in the game by devoting considerable space to the vogue. However, it is apparent that the game is being defeated by the great number and variety of inferior links being erected. It is said that there are now nearly 500 in this State alone, and only those at the seaside, with the addition of a few of the pretentious courses in the city, or adjacent thereto, are able to get anything like real money. If ever a bubble looks like bursting shortly it is mania golf.

William Clark, special American representative for Paramount, left for New York on Tuesday. He will return here in March.

The Fox acquisition of a majority of shares in the Hoyts' theaters will probably make for a great number of executive changes in the latter company. Already some of the second-rate (but big, nevertheless) men are now silenced, while others are just wondering what the future has in store. That there will be a sifting of the chaff from the grain goes without saying.

In view of the scarcity of work and money, motion picture exhibitors are chary of signing up for more than a couple of months ahead. There is another big reason for this deferred action. They have previously found that, in signing too far ahead for any one firm's features, the caliber of the second 10 was not up to that of the first. Now it looks as if spot bookings will mostly prevail.

Metro-Goldwyn-Mayer have made a change in their New Zealand executive by appointing one of their most popular representatives to the position of Dominion manager in place of Harry Thomas, resigned. Sam Burger, Loew's representative, is now ensconced in the head office of Metro-Goldwyn-Mayer, Sydney.

Several showmen, fearful of the future for the independent, have thrown in their lot with the Fox-Hoyts' combination. "Bill" Howe, formerly one of the biggest independents, is the latest to go over.

Ed Howells, American representative for Pathe, is still finding things rather tight over this side, despite which his firm's releases are proving consistently successful over here. Under regular conditions, Ed would be cleaning up a lot of money for Pathe. As it is, he will probably get a good share of what is going. His Australian colleague, Charles Hardy, is at present in Melbourne, where he has arranged extended season bookings for *Holiday* and *Swing High*.

William Scott, who is now in New Zealand, where he will arrange direct distribution of RKO (Radio) Pictures, announces the appointment, as Dominion manager, of W. W. Duff, formerly in charge of the Melbourne exchange.

Union Theaters, Ltd., having closed their Haymarket Theater, will reopen the building as an indoor golf course. Its chance of success should be good in view of the fact that there is no other attraction of the kind in the vicinity—which is a very thickly populated area.



# BERLIN

By O. M. SEIBT  
8 Charlottenburger Ufer,  
Charlottenburg

The Billboard on sale at the Aldon Hotel and at Glend's Newsstand, 151 Friedrich Str., one block from Wintergarten.

BERLIN, Dec. 11.—German vaudeville seems to run out of comedy material—such is the impression when one finds cabaret acts at the classy Wintergarten month after month, sometimes in head-line position, as currently four local cabaretists in a so-called "comedy" sketch. The "comedy" must have been left behind at the cabarets where these people are more at home than at a regular theater like the Wintergarten with its enormously big stage. However, there are some fine acts this month of real talent, such as the Medini Trio, the Four Kärreys, Catalini and some others. As to girl orchestras this type of act is now plenty on the wane to attract the crowds, but Alex Hyde's 12 Modern Maidens get a nice reception, especially when the full Wintergarten orchestra joins them in the "1812" overture. Stage orchestras over here are more appreciated with hokum material such as Jack Hylton delivers.

Lillian Litzel and the Codonas are coming to the Wintergarten January 1 for two months in star position.

Paul Kirkland sails January 2 for New York, due to open January 10 at the New York Hippodrome. Kirkland has booked quite a number of dates during his Scala engagement and he will return here next year.

Mona Lee, American dancer, goes into the Delphi next week doubling with the Admirals Palace.

Julius Seeth, old-time vaudevillian, is in town booking acts for the Schumann Theater, Frankfurt. Seeth years before the war had the largest and best lion act, appearing with his group of 25 in every capital of Europe. Together with Albert Schumann, well-known circus proprietor, he acquired the Schumann vaudeville house in Frankfurt, one of Germany's largest variety theaters. His last lessee was unable to meet financial obligations, and Seeth is now running the house under his own management.

Marque and Marquette, American ballroom dancers, have again been re-engaged at the Femina. They go to the Embassy Club in Stockholm for the month of January.

Mary Wigman, with her group of expressionistic dancers, sails next week for New York, opening December 23 at the Channing Theater.

De Carlos and Granada are booked for the Hotel Esplanade in Prague, commencing December 20.

Dell Ray, with his Maids of the Air, goes to the Circus Gleich in Breslau the end of the month.

An act returned a few days ago from Russia says that conditions are unbelievably bad in the Soviet Paradise. Foreign variety actors are classed in group five as regards supply of food on cards and consequently have to hunt the "markets" trying to get eatables. Since, however, nothing else can be bought they gladly paid as many rubles as were asked, for no rubles must be taken out of Russia by heavy penalty. As was foreshadowed in these columns some months ago, the Reds forgot all about their promise of depositing part of the salary in German marks, so actors land from Russia as penniless as they went—just more hungry. The I. A. L. promised to investigate things.

The Mirares Brothers, Mexican wire artists, currently at the Circus Busch, are going to Prague, Theater Variete, for the second part of December. They will run their own circus again next season in Sweden, together with Baptista Schreiber.

Circus Sarrazani is playing in Cologne for a lengthy season in its own transportable and heatable building.

The Plaza is holding Schaefer's 25 Midgets over for the second part of the month. Other acts are Mary Blanck and Company, Max and Morris, Carter, Novosta, Fred Janz.

Jack Smith, whispering baritone, is at the Femina.

After cutting salaries in vaudeville, grand opera and in legitimate, the film actors are next. "Spitzenorganisation", which is the entire German film producing body, has resolved to go after the big "names", for their drawing ability seldom means anything over here, even such actors as Jannings, Veit, Fritsch and Lillian Harvey. Exhibitors are demanding lower rentals, advising to cut salaries of so-called "stars" who never shine when expected to.

The Skating Hamiltons are playing their first Scandinavian date at the Valencia, Copenhagen, this month.

Winston's Water Lions and Diving Nymphs have a fine combination show at the Colosseum, Karlsruhe, eight acts in addition to Winston's attraction.

Nicol and Martin are back in this country from England, currently at the Alcazar, Hamburg.

Geo. Gordon, American humorist on the slack wire, has booked a number of dates in Westphalia and the Rhineland, prior to going to Prague and Reichenberg the middle of January.

Dante, well-known American magician, is doing big in Stockholm, Sweden, where some weeks ago he gave a command performance for King Gustaf.

# PARIS

By THEODORE WOLFRAM  
Hotel Stevens, 6 Rue Alfred-Stevens

The Billboard on sale at HARRY'S NEW YORK BAR, 5 Rue Daunou; GRAND HOTEL, Blvd. des Capucines, and METRO, Place Eglise

PARIS, Dec. 9.—Four American acts—the Codonas, Lillian Litzel, Paul Gordon and Clifford and Gray—top the bill at the Cirque d'Hiver, while Barbetto and Chester Kingston head the program at the Cirque Medrano. American acts are also topping the bills at the vaudeville houses and music halls.

Among the artists taking part at the Anglo-American Press Club dinner at the Lido last night were Drena Beach, Olympia Bradna, Thelma Edwards, Leonie Lorraine, Miss Quincy, Florence Starr, Harry Pilcer, Doris Niles, Wilson and Root and many other well-known stars.

At the end of the month Paris will host another "talkie" palace, Les Miracles, constructed by the evening newspaper, L'Intransigeant. The opening bill will feature King Vidor's sound film, *Hallelujah*, and the newly formed ballets of Gabe Sorreire, former assistant of Lois Fuller.

The Hudson Wonders, who are featured in the revue at the Folies Bergeres, will close their long run in February after which they will fill engagements at Cannes, Nice, Monte Carlo and in Italy.

Albert Powell returned from Lisbon last week en route for London to play a five weeks' engagement with the Mills Circus at the Olympia.

Gwen Stone, of Stone and Vernon, injured her ankle during the Saturday afternoon show at the Casino de Paris and will be out of the revue for several days.

L. Gilbert's Three Inseparables, Jack Wallace, L. Preager and M. Harford, are leaving for Cairo shortly to begin their second season at the Semiramus.

Prince Tokio, the Japanese equilibrist, has returned to Paris after a tour of Germany, Holland and Belgium.

Maidie and Ray, who are at the Empire, have been booked to appear at various Riviera resorts.

The Robbins Trio of roller skaters have arrived in Paris and will open at the Empire Music Hall, on December 26.

Dargyl, Corona and Duarc and Polakova and Sarof have been added to the bill at the Lido.

Albert Spalding, the American violinist, gives a recital at the Salle Gaveau tonight.

Jack Clifton, the illusionist, is the stage attraction at the Excelsior Cinema.

Carol Sachs is planning another season in Paris for his American Players beginning in June.

Layton and Johnston will give a recital at the Salle Pleyel in January.

The Paramount Tiller Girls are the

stage attraction at the Paris Palace in Nice.

Trixie Andree and Jack Curtis are dancing at the Coliseum.

The Waltons are presenting their marionettes at the Cigale in Montmartre.

Forbes Randolph's Kentucky Singers are at the Femina-Pathe in Bordeaux.

Sam Barton, the comedy cyclist, and the Singing Five are features of the new bill at the Palais d'Ete in Brussels.

Don Parker and his band are at the Princess Theater in Brussels.

Joe Breitbart, the strong man, and Steens, the illusionist, are with the Cirque Palisse at Louvain.

# Theater Staff Notes

JOSEPH F. COOK, former business manager of the Hollis Street (Erlanger) Theater, Boston, has accepted a managerial position with the Boston Garden Auditorium.

ROBERT K. FULTON, former manager of the Broadway Theater, Council Bluffs, Ia., has been transferred to the Princess Theater, Sioux City, Ia.

JAMES EDGAR GRAHAM, former press representative for Pantages theaters, and later connected with the Fox theaters in the same capacity, has been appointed manager of the Fox Orpheum Theater, San Diego, Calif., succeeding George Pantages, who returns to Los Angeles.

J. L. MCKINNEY has been appointed manager of the new branch exchange which has been opened in Memphis, Tenn.

STANLEY GOSNELL has been transferred by Loew's from his managerial post at the National Theater, Richmond, Va., to the Penn Theater, Pittsburgh, Pa. Leon Stephanian, assistant at the National, is now acting manager.

MAX SLOTT, formerly manager of Warner's Orpheum Theater, Chicago, has been promoted to manager of the Chicago South Side district for Warner Bros. He has been succeeded at the Orpheum by R. Mowray, formerly with the Warner Exchange in Indianapolis.

KENNETH WRIGHT, former organist at the Lloyd Theater, Menominee, Mich., has been named organist at the Orpheum Theater, Green Bay, Wis.

NORMAN FRESCOTT, actor, will join the publicity department of Warner Bros. in Pittsburgh shortly after the first of the year as assistant to George Tyson, Warner advertising chief.

MILTON KORACH, of Buffalo, is the new house manager at the Hollywood Theater, Buffalo. Mr. Korach was with Frederic Ullman, owner of the Hollywood, when the latter ran the Elmwood. For several months Korach has been with Albert Kaufman at the Capitol in Rochester.

DON ANTONIO SANTO, cousin of Rudolph Valentino, is the new master of ceremonies at Fox's Wisconsin Theater in Milwaukee.

FRANK WESTPHALL, formerly manager of Warner Bros.' Venetian Theater in Racine, has been named district manager for the circuit in Wisconsin. He is succeeded in Racine by L. B. Ramsdell, formerly manager of Fox's New York Audubon Theater, who is assisted in his duties by Robert F. Clark, formerly connected with the publicity department of legitimate shows.

GEORGE ALLEN, former assistant manager of Fox's Modjeska Theater, Milwaukee, has been named manager of the house. He is succeeded by R. W. Dawson, formerly doorman at the circuit's Garfield Theater.

FLOYD HOFMANN is the new organist at the Lloyd Theater in Menominee, Mich., succeeding Kenneth Wright, who has been named organist at the Orpheum Theater in Green Bay, Wis.

# Theaters Planned

ERIE, Pa.—Warner Bros. have awarded the contract for the erection of a new theater here to the Fuller Construction Company. Work has recently been started.

LAKE PARK, Ia. — The Gollingborst garage building is in process of remodeling and will be occupied as a motion picture theater in a few weeks.

# Christmas Party Given For Shut-Ins at Wichita

WICHITA, Kan., Dec. 27.—A Christmas party for shut-ins, old people and children was given here at the Fox-Miller Theater. The party was sponsored by the theater, radio station KFH and *The Wichita Eagle*. The American Legion Band and Howard Fordham's orchestra from Lussen Hotel were featured.

Nat Hold, Fox manager of Wichita theaters, was m. c. Other officials for the party were Sidney Long, representing *The Eagle*, Senn Lawler and Russell Lowe. Lowe, one-time musical director for the Fox theaters here, is now handling the radio column on *The Morning Eagle*. A near-capacity house turned out for the event, which was by ticket only.

# Handy Plays Jazz Free To Once Wealthy Patron

NEW YORK, Dec. 27.—When William C. Handy, Negro jazz composer, played for guests of the Municipal Lodging House December 31 one of the audience was Robert Clairmont, poet and writer, now a resident of the home and employed as storekeeper, who was worth almost \$1,000,000 before the stock market crash.

Clairmont, now penniless, once paid Handy \$4,000 to provide an evening's entertainment at Carnegie Hall.

THE MONTANA MASQUERS, dramatic organization of the University of Montana, recently opened the season with the presentation of Sean O'Casey's famous Irish play, *Juno and the Paycock*, under the direction of William Angus. The two performances of this tragedy given in the Masquers' Little Theater on the campus were well received in Missoula. The following week after the initial presentation the Masquers engaged in an exchange of plays with the Montana State College Tormentors. The Masquers presented *Juno and the Paycock* at the State college and the Tormentors produced *The Show Off*.

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## 1931 Offers Great Possibilities For the Resourceful Showman

ALTHO general conditions at this time are not of the kind that would warrant any throwing of hats in the air, there are, on the other hand, definite indications that 1931 will offer bright possibilities for the various branches of the show world.

One thing is certain, the show business begins the new year with an advantage not evident in other lines of endeavor—it is generally free from that pessimistic state of mind that hampers the return of prosperity. Show business has faith in the future. It starts the new year with a firm conviction that good times are ahead.

And this feeling of optimism persists despite the fact that few lines of business have been so seriously affected during the last year. The motion picture industry, to be sure, has finished an unusually prosperous year, but every other branch of the entertainment world has severely felt the pinch of hard times.

But things do look brighter for 1931. "Flesh", is on the eve of a great revival. Its realization depends only on an improvement in general business conditions. Vaudeville, in one form or another, seems destined to again take its prominent place in the amusement world; the legitimate stage, with half a break, can once more resume its place in the sun. Thousands of people thus would secure employment.

There is no doubt the theater-going public wants "flesh" entertainment. It will support it, too, when conditions generally become normal again. And the widespread return of "flesh" means increased prosperity for burlesque, tabloids, tent shows, circuses, carnivals, fairs and amusement parks.

It is our opinion that showmen in each of these branches will have to make some



Old Nineteen Thirty showed his act

And never took a bow!

His turn was awful, that's a fact;

We thought he'd be a wow.

But who's this new kid stepping out?

What personality!

We hear he will without a doubt

Bring back prosperity.

Snap out of it! Come on, applaud!

He goes into his dance!

Don't sit there looking stiff and bored,

Let's give the kid a chance.

Of dog days and adversity

We've surely had enough—

Come on, there, Nineteen Thirty-One!

Let's see you do your stuff!

effort to tap this vast mine of public goodwill, however, before they can hope to reap any great reward. They must, in other words, do their part by making concessions.

Even the motion picture industry must do this. The small exhibitor starts 1931 with an unusual advantage. The upholding of the Thacher Decree has instilled him with new life, new hope. But he must keep faith with his public. Now it is up to him to see that his patrons are given good pictures at reasonable prices. The producer must, if the prosperity of the industry is to continue, put out a far better quality of picture than has been the case during the last year. Prices must come down in line with the downward trend of other commodities.

Vaudeville must look to the development of new names. Closer attention will have to be given to the building of programs; new ideas must have a chance. Discipline and a deeper study of the public's tastes will certainly help to put vaudeville back into general favor.

Burlesque needs to clean house. Genu-

ine talent must be given precedence over out-and-out smut. New material is needed, new faces, new background.

The legitimate theater, likewise, must return to a more sensible plane. Drama that stands on its feet as drama and not as sensationalism, must be given a place. Acting as an art must be developed. The theater, too, must eliminate the parasitical shoe-string producer.

In the outdoor end of the business, the carnivals need new ideas most of all. The field is fairly crying for new shows, new rides, new features of all kinds.

And so it goes. Circuses, fairs, parks, tabloids, stocks and all the other branches of the great amusement world will benefit accordingly if they are resourceful enough to be prepared for the upswing of the pendulum.

Real showmen are not complaining. The past has been forgotten in the enthusiasm of preparing for the future. They realize that there is nothing wrong with the country. They are aware that the banks are fairly hulging with savings deposits. They understand that a good portion of this money is theirs if

they will but give the public what it wants and is willing to pay for. And, after all, to be able to do that spells the difference between good times and bad in this show world.

## Fairs and a Code of Regulations Governing Concession Operations

IN ADOPTING a code of regulations governing the operation of concessions the North Pacific Fair Association has approved a piece of constructive legislation that should be welcomed by other fair groups and reputable concession men as well.

It is our opinion that the action taken by this group will be followed eventually by other fair associations. Indeed, we might go so far as to say that the day will come when the International Association of Fairs and Expositions will adopt a rigid code regulating concessions at all its member fairs. That would be a welcome development.

**Auditorium Bookings**

Editor *The Billboard*:

In your valued paper of December 13 I read of the meeting of the auditorium men at New Orleans, and I must call to your attention the remarks of Earl L. Ferguson, President of I. A. of C. B., in which he states:

"Municipal auditoriums should cater to conventions and not to concerts, operas, prize fights, wrestling matches, dances and plays, the latter being tolerated only for the convenience of local residents and for additional revenue. Cities usually have theaters and buildings to house the drama, concerts and other entertainments."

Is it possible that a man big and bright enough to speak before the auditorium men doesn't know the condition of the theater for the spoken drama; that there are no theaters in this great U. S. A. of ours for the spoken drama, with the exception of a few key cities. From his remarks one would think that the picture interests had their thumb on him, as they have done everything that can possibly be done to strangle the spoken drama, and I am in position to know, as I am booking right now. The only places that you can find to play are a few city auditoriums, and only a few of them are adequate because of their not being able to hear in. Our best bet is the new high-school auditoriums. They are fitted up as well as the best theaters.

If we are not to play the city auditorium when they are right, where are we to play the spoken drama? Picture interests refuse to book traveling road shows even when they have the legitimate houses lorked up. When the local people want to bring in something worth while they ask them such rental that it makes it prohibitive. So the good people of this or that town must take what is given them. I am in position to know, as I am booking the plays of William Shakespeare, and for that reason we keep playing.

HOMER DRAKE.

San Diego, Calif.

**Barnum and Publicity**

Editor *The Billboard*:

Devotions and contradictions of circus history and facts by Thomas A. Pullerton and Harry W. Cole, while amusing and entertaining to an oldtimer like myself, is more or less confusing and misleading to most readers today. A famous journalist once said: "There is nothing so readable as a fact, or so intriguing as a name."

P. T. Barnum was the "Prince of Humbugs". His so-called white elephant was a fake and a humbug. Its skin was a dirty pinkish color, and no stretch of imagination could call it white. As a matter of fact there never was a white elephant in the world at any time. Barnum at the age of 25 put over his first great humbug with the purchase of a negro, Joice Heth, said to be 161 years old, the first person who touched George Washington after his birth. When she died, Joice was found to be about 80 years old by a post-mortem. She was Barnum's first humbug and the parent idea of a fortune. Barnum was the first person in America to build a fortune on publicity advertising. His greatest publicity stunts were "The Importation of Jumbo from England," and the arrival in America of "Jenny Lind". The reception of Jenny Lind in America was a scathingly brilliant picture of the triumph of Barnum's publicity and of the gullibility of America towards anything "foreign"—a gullibility from which she has never entirely recovered. Barnum wrote for newspapers at one time. It was his early association with newspaper offices which taught him the power of the press. "Old Ed Howe", of *The Atlantic Globe*, was hailed "Parent" of columnists, but he had nothing on Barnum when it came to famous witticisms.

P. T. voiced "There is one born every minute" (suckers). "To the Egress" was one of the best humbug stunts Barnum ever pulled. When his museum in New York was so crowded that they were having to turn away customers, he had a temporary exit built and put a sign over it, "To the Egress", and the mobs, thinking the Egress was a new attraction, swarmed out, making room for more suckers. Barnum is credited with being the first circus and museum manager to give passes freely to clergymen and editors and to no one else. This stunt is still worked with success in our theaters.

Here is another witticism of P. T. that will last as long as this old world: "It's a white elephant." There was a conundrum circulated widely after P. T. Bar-

This department of *The Billboard* is conducted as a clearing house, where readers may express their personal views concerning amusement matters. Ideas and opinions need not agree with those of this publication. The *Billboard*, however, employs a staff of reviewers covering all branches of the business. Therefore, opinions regarding particular shows, acts or performers will not be considered. Neither will attention be given to communications in which personal problems are discussed. All letters must be signed with the full name and address of the writer. Send communications to *The Forum, The Billboard*, Box 872, Cincinnati, O.

num's death—one which would have delighted this man who never resisted a joke. "Will Barnum get to heaven?" The answer was "He certainly has a good show."

The history of the American circus is bright with famous men of the past and present. Circus life was a wonderful experience in the overland days and is to this day. Every man that writes exposes himself and sometimes makes himself ridiculous. Never write or talk of history or the past without having maps and a chronological book or tables lying by you and constantly referred to, without which history is only a confused heap of facts. I would not give my experience with circuses in the "Hey, Rubey!" days for anything in the world. They go back to 1875.

ARTHUR H. RACKETT.

Eikhorn, Wis.

**Bring Back "Flesh"**

Editor *The Billboard*:

Being an ex-amateur actor of Wilmington, Del., I would like to state my opinions on the matter of a person choosing legitimate plays or talkies (I call them "squawkies"). For several years the children of the United States have been accompanied by their parents to the so-called talkie houses, always hearing the "modern" canned music and seeing the sensational pictures of gangster situations. They do not know what the inside of a playhouse looks like.

If this situation will always continue, how can the morals of our American children be what is expected of the well-bred parent? How can they lead decent lives? How can they be expected to keep away from obscene roadhouses and barrooms when they get to the age of 16? I think it is a parent's duty to choose the entertainment their children patronize.

It would be a treat to see an opera company in one of Wilmington's theaters when I finish my enlistment in the army. I cannot see why there is only one theater in a city of 85,000 population that shows plays or stage shows. Why can't Warner Bros. get good-hearted and bring vaudeville back to at least one of their theaters in Wilmington? The public is requesting it, and I think the day is coming when it will be demanded.

I am sure that show business will be 100 per cent better in two years.

I like vaudeville and the legitimate stage so well that I have seen four shows to every talkie, and I wouldn't care if I never saw another talkie again.

HARRY S. WEATHERBY.

Schofield Barracks, U. S. Army.

**Fraternal Promotions**

Editor *The Billboard*:

We have read the story of Bob Morton regarding the shortage of real promoters in your "Out in the Open" column and

we wish to make a reply to his letter and ask that you give us some space.

First, we quite agree with Mr. Morton that conditions are different in each town where one might have a promotion staging a circus, and the promoter should first acquaint himself with the local conditions before he attempts to proceed.

However, this is not the real cause of the suspicion that most fraternal organizations have of a promoter, as these small obstacles that present themselves are generally easily overcome, especially when the promoter has proven his worth and knowledge to produce.

Why the fraternal promotion field is becoming harder each year is because of some of the oldtimers so styled with so many years of experience, usually less than half the years they claim, that have left a trail from the East to the West Coast of unpaid bills and furnish the fraternal organizations with an ambiguous contract that nets the organizations nothing for their efforts when the contract settlement is made and the real value of the agreements is made clear.

This is also the reason that some of these circus owners that feel they have made such wonderful strides are now merely shoe-string promoters.

A real promoter or fraternal circus owner should furnish the organizations with suitable bond and reference to allay all grounds for suspicion and this would automatically stimulate fraternal promotion and eliminate the shoe-string man that joins the orders and wears a pin or button for his entry and so gains their good will and leaves them flat.

- LEW CAREY
- MINERT DE ORLO, SR.
- JIM H. RUTHERFORD
- C. A. (BOB) NASH
- FRANK J. CUNNINGHAM
- LOUIS RUBEN
- PAUL M. LEWIS
- W. G. HUNT
- MICKEY BLUE

Cincinnati, O.

**Ditto**

Editor *The Billboard*:

A letter appeared in the December 20 issue of *The Billboard* entitled "Keep It All Circus". I would like to know just what that caption means? The very mention of circus to grown-up people and to children especially brings to their minds a very vivid picture of elephants, lions, tigers, doing their "exercises" (not stunts or tricks), also clowns with their funny antics. It does not bring to their minds anything about menage horses. Why? Because they do not belong to the circus.

But that is getting off the main import of my letter, which is that F. Eugene Sykes does not know anything

about wild animals. Most people realize the expense of wild animals, which is not great, and most people realize that they are not trained by cruel treatment. I use the words tricks and stunts in referring to domestic animals and elephants, but in referring to wild animals I use the word "exercise" because they do not do tricks or stunts, but go thru the same routine as they do in their natural state. Domestic animals do tricks and stunts that are not natural to the animal.

I would advise F. E. S. to get in touch with wild and domestic animal trainers and see for himself which one uses the cruel treatment he spoke of. He would change his mind. Common sense will tell anyone that to illtreat a wild animal is simply asking for trouble. A wild animal resents illtreatment at all times, and the trainer is the one to suffer, and he knows it, unless he is one of the smart kind and thinks he can get away with it. I am pleased to say that they age few and far between.

I ask you, F. Eugene Sykes, how is an elephant trained to stand on his head, also hindlegs, and how is a menage horse trained to lie down, or a dog to do somersaults and walk on his hindlegs? If you knew, you would not even mention about a wild animal being cruelly treated. I have trained them for many, many years, and I know they will not stand any rough handling. All I can say is that it takes time and patience, domestic animals can be trained much quicker, because one has rigging to do it with; not so with cat animals. You also have the wrong idea of a circus. A circus means performing wild animals, acrobats, elephants, domestic animals and not forgetting the clowns, and if you want to cut out the wild-animal acts, well, then call it a dog and pony show, but don't call it a circus.

CAPT. WILLIAM K. BERNARD.

Winnipeg, Can.

**Wild Animals and Cruelty**

Editor *The Billboard*:

In reading over *The Billboard*, issue of December 20, I noticed an article written by F. Eugene Sykes, of Scranton, Pa. The following statement was made: "Many people do not realize the expense of wild animals and the training of them to a circus and the cruel treatment some of the animals have to go thru before their acts are perfected, and you will hear the majority of the circusgoers say the same thing when the acts are being presented."

And then you hear the showmen yell what's wrong with the show business. Having read T. Edward Welch's article, as well as the above gentleman's, I have this to say, without doubt the best lions in North America, bar none, are here in Longfellow Gardens Zoo, Minneapolis. They are proclaimed by H. Hagenbeck, of Germany, himself, and by Messrs. Benson, Ellis, Horne, Bean and by zoo owners over the entire country, and with your own director at Cincinnati included, as the best. Now here are animals which have never seen a whip, chair and which do not have to be clubbed or beaten or yelled at to be made to work. The trainer only speaks to them and snaps his fingers and they go thru their 15-minute act without the usual cruel treatment so many outsiders yell about. Here are 15 working lions which have never been beaten and which the people can see have not been beaten. Their act is educational, and thousands every year pay to see them work and come back again and again. It is strange why some people must cry to the world about cruelty to animals when they know so little about the inside of breeding, rearing and training of wild animals.

Yes, by all means, let's have animal acts by circuses and plenty of them of the Louis Roth kind, not the kind that fall all over things and do nothing. It takes real brains and training to handle animal acts today, that's why so many circuses do not have animal acts. They can't get the proper trainers and afford to pay them and buy the animals.

Animals are not beaten and clubbed, Mr. Sykes, the movies might say so, but not the owners, breeders and trainers who know.

Yes, let's have a circus like the old ones, if only one in the U. S. A., and we will have less so-called circuses going broke.

And in closing, Mr. Sykes, if you happen up this way, stop into the zoo and see lions work and then ask the people if they look like they were beaten by a cruel trainer. I would be very glad to show you thru and to prove to you the people want animal acts.

HERBERT E. SAUER.

Minneapolis.

**Tell It Not in Hollywood**

If some of the great ones in the cinema world read, as it is said some of them do sometimes, accounts of the dinner in honor of Daniel Frohman, they must be mystified. They are not likely to have heard of him. He has made no superproductions. He is not paying fabulous salaries to a handful of blondes and men's fashion models for yodeling into a recording machine. He is not even blessed with a famous brother or sister in the movies to make his name known.

The honorable tradition of the theater has no counterpart in the movies, and if it had there is no one like Daniel Frohman to give that tradition added luster. He had an advantage, which it would probably not occur to Hollywood to point out, of the personal touch. His actors and directors have never forgotten the many friendly contacts, the innumerable kindnesses. It is still his pleasure to aid players, not only thru the Actors' Fund, of which he is president for the 26th time, but privately—and not only with money, but with the word of encouragement which often means more to the struggling artist than bread.

Some day Hollywood may offer similar homage to a beloved leader, but it is difficult to imagine such genuine sentiment evoked by a megaphone and a reel of celluloid.—*New York Times*.

## Paris Shows Are Scoring

*D'Hiver and Medrano circuses also getting much publicity in various ways*

PARIS, Dec. 9.—Public favor seems to be swinging back to the old-fashioned, one-ring, indoor circuses, which once were so popular in Paris and throughout France. To some extent this, no doubt, is due to the able management of such showmen as Gaston Desprez, of the Cirque d'Hiver, and Medrano, of the Cirque Medrano, but much of the popularity also is due to an active group of circus fans and to a few unusually capable and enthusiastic circus and music hall critics on the staffs of leading Paris newspapers.

The Cirque d'Hiver is getting considerable publicity thru the publication in serial form in a local paper of an interesting book, *Thirty Years of the Circus*, written by Louis Lavata, popular ringmaster of the Cirque d'Hiver and a friend of all American circus performers who have played under his direction. At a gala performance on Friday night Lavata stepped out of his role for a few minutes to listen to flattering speeches by representatives of the management, the performers and former comrades and was presented with a gold medal and a mass of flowers. Former comrades, including the clowns, Iles and Loyal, of the Cirque Medrano, and a group of war veterans assisted at the ceremony.

An interesting feature was an instructive exposition of circus photos, paintings and relics of former French circuses from the collection of Maurice Thomas-Moret, a dyed-in-the-wool circus fan. Thomas Moret is organizing a Paris "top" of the Circus Fans' Association which will soon be a reality with a large membership and headquarters which will be open to all American circus performers and fans in Paris.

The Cirque Medrano this season appears to have captured the favor of the society set thru the inauguration of a Tuesday night "press" night. The "press" is not particularly numerous on these nights, but the high-hat crowd is very much in evidence and as they favor the high-priced seats the Medranos are sporting pleased expressions.

Good bills, of course, may have something to do with the circus comeback, but that—in Paris—is too simple a conclusion. In any case the Cirque d'Hiver is offering a splendid bill, featuring such American acts as Lillian Leitzel, the Flying Codonas, Paul Gordon and Clifford and Grey. The Cirque Medrano is headlining Barrette in an elaborately staged and costumed circus version of his familiar number, and both houses are promising good programs for the rest of the season.

### Harry Moore Ill

CHICAGO, Dec. 37.—Harry Moore, circus agent, is quite ill and practically helpless and is now at the American Theatrical Hospital under the personal care of Dr. Max Thorek. Moore is one of the oldest of circus agents. His activities extend back to the old wagon-show days, and he has been connected with nearly all of the big ones in his day. During the last two seasons he has been employed at Riverview Park here.

### Clark Assisting Ramedell

RACINE, Wis., Dec. 27.—Bob Clark, circus publicity man, has been engaged as assistant to Lon B. Ramedell, Sells-Floto press agent, who now has charge of the Warner Bros. theaters in Racine and Kenosha and is their managing director in both cities.



THE MACHEDON BROS. (Charles, Paul and Nick), bar performers, who have been with the Downie Bros. and other circuses.

### Conley Trio, Madam Maree Have Out One-Ring Circus

The Conley Trio and Madam Maree and husband opened a one-ring circus at Arlington, Tex., the home of Jim Conley, November 27, and will operate it until the fair season. They went as far south as San Antonio and then played several oil towns that proved very good. The show is playing two and three-day stands and business has been satisfactory.

The outfit is known as the Conley-Maree Vaudeville and Hippodrome Show, has a 60x60-foot top and light plant. The equipment is transported on their own special trucks, eight in number, and several cars. Archie Silverlake bought a new truck, and Fred Conley has a new living trailer, which is a palace on wheels.

The program: The Silverlakes, double traps; Brownie Silverlake and Fred Conley, clowns; West Duo, juggling act; Miss Frieda, iron jaw; clowns; Vernon West and Company, slack wire; Madam Maree and Pals—ponies, dogs and monkeys; clowns; Frisco, perch; Lake Trio, Roman rings; Billy LaGinna, single traps; Conley Trio, upside-down aerial act; the Richards, comedy acrobats and musical novelty; clowns; Judy, unridable mule, presented by Maree and associates.

### Notes From Petland

ACCOOTINK, Va., Dec. 27.—Recent visitors included Kokomo, the snake boy, last season with the Sheeley Shows and the season before with the Marks Shows. He was on his way south. Johnny Harrison, head of the Harrison family, was here with his son, Jack. They are wintering, as usual, in Washington, D. C.

Paul Linninger, with the missus and their son, was here on his way south after a hurried trip to Wheeling, W. Va. Paul reports conditions in and around Wheeling as improving, with the mills, mines, etc., all starting to work. He may make some Florida territory this winter with his Carolina Fun Show.

The James F. Adams Showboat is in winter quarters at Alexandria, Va. Thomas E. Bozel, retired showman, now living at Fredericksburg, Va., was here recently on business with Rex Ingham. George Pierce, last season with the Haag Circus, is in Alabama with a med. show for the winter.

### Busy at Conroy Quarters

KANSAS CITY, Kan., Dec. 27.—The equipment of the Conroy Bros. Show, in quarters here, is being gotten in shape for the coming season. The outfit will open early in April. Eight miniature cages were recently completed for the pit show. Some new dog, pony and monkey numbers are being broken. Not many indoor dates have been played this winter. Among recent visitors were Frank Caldwell, former circus owner; Anton and Anton and others.

### Lewis Ends Engagement In Kansas City Store

KANSAS CITY, Mo., Dec. 27.—Joe Lewis closed a nice holiday engagement in the toy department of Sears & Roebuck. Merio, of the Robbins Bros. Circus, also clowned there. Danny and Tommie Sullivan, midget clowns, of the Ringling-Barnum Circus, were at the Jones department store. Lewis' wife, Ethel, who was at Wolf Bros., demonstrated, in cowgirl outfit, Miller Bros.' 101 Ranch juvenile chaps and vests and Indian curios. Lewis placed 101 Ranch merchandise for Wolf Bros.' chain of stores in Memphis, Wichita, Dallas and Kansas City. He went to Ponca City, Okla., for the week-end.

Jammie Graves, formerly of the Hagenbeck-Wallace and Sparks circuses, is wintering here. She plans to play fairs this season. The Mayor's Christmas celebration at Convention Hall had a clown band and joy numbers, headed by Pete Goosan, formerly with the Sells-Floto Circus. Goosan has been working for the city many years.

### Shipley, Barrett Conclude Engagement in St. Louis

Earl Shipley recently finished seven weeks' clowning with Roy Barrett at the Famous Barr Company store in St. Louis, his fifth year there. This year they had a Zeppelin in the auditorium of the store that made imaginary trips to the North Pole, an illusion created by 300 feet of scenery on a revolving machine, which was very realistic. More than 210,000 people took the trip in six weeks and four days. The crew was dressed in naval uniforms, with two lecturers in officers' attire. The lecturers were Billy Wagn, of the Sells-Floto Circus, and Ray Swanner, formerly of the Hagenbeck-Wallace Circus. "Genial George" Outhill, of the John Robinson Circus, acted as Santa Claus and won a host of friends. "Micky" McDonald acted as chief lecturer for two weeks before going to Tulsa, Okla., to clown the toy department of the Brown Dunken store.

Shipley and Barrett will be back at Famous Barr's again next year for the holiday season with some new stuff. Shipley spent Christmas with his father at Willow Springs, Mo.

### West Coast Jottings

VENICE, Calif., Dec. 27.—Clowns who donated their services toward the Shrinic Kiddie Christmas benefit December 13, thru Charles Hatch, REO booking office, were Kinko, Martinho Lowande, Dave Clark, Three Hart Brothers, Bones Hartzell, Harry Bayfield, Abe Goldstein, clown cop; Raymond Beech and Tom Plank, the writer.

Four circus acts are used every night by Pollock & Cook at the Hawthorne Dance Marathon. Raymond Bee and Plank are doing street advertising in the surrounding towns.

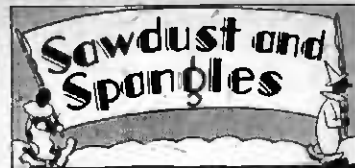
The Gentry Bros.' Circus, which closed recently, is wintering near San Pedro, Calif. The management has a unit playing some vaudeville dates.

Spud Redrick again will furnish the men for Plank's three clown bands on Venice Pier New Year's Eve and will parade the streets of Los Angeles in the afternoon on a float, using a number of local bathing beauties.

Kinko, clown, is still going over big at the Broadway Department Store in Los Angeles, and giving a talk over Station KNX every Thursday evening. The Skinny and Bertha Matlock troupe of wire walkers state that they will have a unit of acts and will play fairs next season.

The Flying Thrillers, who were booked for the Los Angeles Shrinic Circus, will be replaced by Herb Fleming's flying return act, due to an accident to two of the men.

TED ELDER and wife, of the 101 Ranch Show, spent the Christmas holidays in Chilton, Wis., leaving there shortly after Christmas by motor for Texas.



By CHARLES WIRTH  
(Cincinnati Office)

IN THE death of Andrew Downie, which occurred at his home in Medina, N. Y., December 17, the show world has lost one of the most successful, best known and most colorful circus men of his present age. Perhaps no one knew him better than Fletcher Smith, who was associated with him at different times during a period of more than 25 years. Says Smith:

"Andrew Downie was successful because he never knew the meaning of the word 'can't'. He was a worker himself and he expected everyone with him to be the same. He always believed in giving the public a good show, and he also was a firm believer in popular prices. With his Walter L. Main Circus, even in war boom times, he refused to increase his admission price, and showed for 60 cents for adults and 30 cents for children, while other shows were getting a dollar for general admission.

"He was kind-hearted, always ready to aid a person or trouper in distress, and many an act of kindness was performed that the public knew nothing about. I recall one instance. Picking up *The Billboard* in the office wagon one morning he read of the death of a carnival man in some southern city whose body the authorities were holding for lack of funds for burial. Mr. Downie had James Heron, his right-hand man and valuable assistant, write the sheriff who had the body for an undertaker to bury it and send him the bill. The person was a stranger to him. It was his wont whenever he showed his home town to give the proceeds either to the Masonic lodge or the Elks. He made and lost several fortunes, but was at the time of his death rated as one of the wealthiest of circus men.

"Circus followers and dramatic people in every section of the country will mourn the passing of Andrew Downie. There never will be another showman like him. He was an actor, manager, acrobat, vaudevilian, and, above all, a real trouper, who never asked a man to do anything he wouldn't do himself. He has gone, but he will not soon be forgotten."

THERE is no truth in the reports going the rounds that Charles Sparks' Downie Bros.' Circus will go out on rails or that it will not be just as it was last season.

SPeAKING of business conditions, Arthur Reynolds, a well-known Chicago banker, last week said: "The underlying forces that have been at work for the last year are beginning now to be manifest, and the general outlook for business is conservatively brighter. These forces are not easily detected by the general public, but they do exist, and will, I think, form an important factor in the gradual return to normal conditions."

### Mendelsohn Broke Arm

CHICAGO, Dec. 27.—George J. Mendelsohn, of the press department of the Miller Bros.' 101 Ranch Show, has been laid up at the American Hospital with a badly broken arm. He left the hospital this week and is now at the St. Regis Hotel, where he plans to remain for several weeks until the arm is completely healed.

### Jake Posey to Barnes Show

Jake Posey, for a number of years boss hostler of the Sparks Circus, recently left Sarasota, Fla., for Baldwin Park, Calif., winter quarters of the Al G. Barnes Circus, and will have charge of the stock on that show.

## With the Circus Fans

By WALTER M. BUCKINGHAM  
Norwich, Conn.  
Secretary C. F. A.

In the death of Senator Frank L. Greene, of St. Albans, Vt., this association loses a valuable member. He was instrumental in having passed some of the legislative acts with which this association has been identified. To his family we offer our sincere sympathy.

Our editor of *White Tops*, Karl K. Knecht, has been voted the best citizen of Evansville, Ind., and received a seal coat, which when opened proved to be made of about 3,000 Christmas health seals and was given by Marcus S. Sonntag, chairman of the tuberculosis association seal campaign. Knecht, in expressing his appreciation for the honor conferred upon him, offered to return the coat and let it be sold to the highest bidder.

P. T. Barnum spoke in Des Moines, Ia., in 1877, for the benefit of the Cottage Hospital, where some of his employees had been cared for after a wreck at Five Mile Creek, 15 miles east of Des Moines. Pleasant J. Mills, of Des Moines, heard Barnum's speech and will write an article about it, which will be published in a future issue of *White Tops*.

At the annual communication of St. James Lodge No. 23, F. & A. M., of Norwich, Conn., held December 18, your secretary was elected secretary of this Lodge for the 16th consecutive year.

We were very sorry to hear of the death of Andrew Downie. He was a warm friend of the Circus Fans and to his family we express our sympathy.

The December *Illinois Central Magazine* published a very interesting account of the Mesker Zoo of Evansville, Ind., and a short sketch of our member, Karl K. Knecht, who was the originator of this Zoo when he presented it with a pair of lions which he had received from a circus friend.

## Beaumont (Tex.) Pickups

BEAUMONT, Tex., Dec. 27.—Mr. and Mrs. Harry Dalvine, Harry, Jr., and Mrs. Lena Orth spent the week-end in Houston as guests of Mr. and Mrs. G. W. Christy. T. J. Lovett, Fee Wee Williams and J. C. Ryan passed thru the city last week. Ryan headed for Galveston on business for his company.

Jack and Sylvia Rindges have been making Beaumont their headquarters for several weeks and prosperity seems to follow these hard-working people of the white tops. Tiny and Toto, midgets, formerly with Christy Bros' Circus, entertained patrons of Waddell's, local house furnishing store.

Hank Ellis, many years master mechanic with Christy Bros. and other circuses, is looking after the upkeep of a string of apartment houses in the city. Ollie Dobrow is slated to bring a tabloid show into houses here and at Port Arthur.

Everette James, in addition to directing the Petroleum Iron Works band, has been made director of the Eagles' band. Harry James, accomplished cornetist, is a member of three bands and one orchestra and also plays for some churches of the city. Howard Hendricks and Dorothy Dawn are expected in the near future to head a company of circle stock playing in surrounding houses, reports B. C. McDonald.

## Australian Circus Notes

SYDNEY, Nov. 29.—Wirth's Australian Circus has left Melbourne city and is now out on the annual tour of Gippsland and districts. The show's big attractions probably will be conspicuous by their absence within the next few months.

Sole Bros' Circus, which has been playing Victoria, comes to N. S. W. next

week, when it will commence its regular tour of the worth-while towns. The only a small combination, it is a most compact one and includes several sterling performers.

Handley's Buckjumpers and Wild West aggregation is still getting a bit of the available cash around the country towns of Victoria.

Jerry Cummins, one of the best front-of-tent men in this country, has retired from that position with the Abby Dog and Animal Circus.

Peg Michell, American aerial performer, who has been in New Zealand for more than two years, probably will return to Australia at the end of the year.

## Old-Time Showmen

By CHARLES BERNARD

Seventy-one years ago, "Grizzly" Adams made the voyage from the Golden Gate down the West Coast, around the Horn, and eventually into New York harbor. Part of the ship's cargo on the long voyage was the famous hunter's California show, consisting of trained grizzly bears, other native wild animals of the Rocky Mountain region, and a collection of West Coast birds. The purpose of the fearless hunter, trainer and exhibitor in making the long trip to the metropolis was to get his exhibition of self-trained animals under the management of P. T. Barnum, who was making the American Museum the outstanding amusement place of America.

James C. Adams, thru bravery, thrilling encounters, recklessness and strength of a giant, during a long period of hunting and trapping in the Rocky and Sierra Nevada mountains, had captured and subdued many grizzly bears. He thus acquired the title of "Grizzly" Adams. An accumulation of captured bears and other animals of the mountainous wilds was gradually trained by "Grizzly" until he had what constituted a very interesting animal exhibition which pleased the Westerners and created the ambition for becoming a real showman under management of Barnum.

The trip around Cape Horn in the clipper ship "Golden Fleecce" had taken three and a half months; owner and animals were not only tired of ship life, but showed the evidence of a rough voyage. Landing in New York, Adams hastened to interview Barnum regarding an engagement at the museum. The true type of mountain hunter in the man and his suit of buckskin bordered with hanging tails of mountain animals, a wolf head cap covering stiff, bushy gray hair, and a long beard of sraggy appearance were an instantaneous picture of a wonderful combination for exploitation as a museum feature, and shrewd Barnum was at once in a mood to engage "Grizzly" and his California menagerie. In the outfit were some 20 immense grizzly bears, including the giant "Old Sampson"; also wolves, California bears, mountain lions, buffalo, elk and "Old Neptune", a mammoth Pacific Coast sealion.

An agreement later was made by which Barnum secured a half interest in the California Menagerie, he to manage its exhibition, with "Grizzly" Adams in charge of the animals as trainer and exhibitor. Instead of presenting it as part of the museum, Barnum decided that it would draw the regular museum patrons and many others as a separate outdoor show. Under a canvas tent on the site later occupied by Wallace's Theater, the California Menagerie opened after making a spectacular parade down Broadway and up the Bowery, old Adams in his hunting costume on a platform wagon with three of the immense grizzly bears, two of them chained, but his mammoth pack-bear, "General Fremont", was loose on the platform with Adams astride of him. A band and animal cages made a parade so unique and exciting that newspapers were filled with stories of the new show's opening.

Thousands visited the "Grizzly" Adams California Menagerie, but very few of those who witnessed the old hunter put the savage beasts thru their performance

knew that he was suffering intense pain and rapidly losing strength from a broken skull, the result of a vicious blow from the paw of the great bear "General Fremont" in an unguarded moment. The skull was actually broken open and all hope for his recovery was doubted by his doctor, his wife and manager, Barnum. Adams was, however, a man of extraordinary will power and sturdy strength. He insisted on remaining at his duty of giving the performance regularly. After a successful New York engagement it was decided to make a tour of the New England cities, altho Barnum advised that he give up performing, go to his old home in Massachusetts, rest and give his wounds proper treatment. Adams' courage prevailed; a 10 weeks' itinerary was made and the show began its tour, which included Hartford and the principal New England cities, reaching Boston in the ninth week.

Barnum expected Adams' illness to be fatal and had planned for Herr Driesbach, the animal trainer, to take Adams' place in case he was compelled to give up. A fine hunting suit had been made from beaver skins to be worn by Driesbach as director of performing animals. This suit was worn by "Grizzly" Adams in some of his Boston exhibitions and while Barnum was on a business visit to the show in Boston, Adams exacted a promise that he be permitted to wear that suit at every performance long as he gave the show. Shortly after Barnum's departure, the old hunter's iron will gave way to his weakened condition. He was taken to Neponset, near Boston, where his wife and daughter lived. He went to bed. On the fifth day the physician told him the end was near. He turned to his wife with a smile and asked her promise that he be buried in the new hunting suit, with assurance that his request would be carried out. Almost his last words were that Barnum would be surprised to learn of the permanent use of the beaver-skin suit.

After Grizzly Adams' death, the animals were taken back to New York, became a part of the Museum collection, with Herr Driesbach, the celebrated lion tamer, as exhibitor.

## Showmen Attend Downie Funeral at Medina, N. Y.

MEDINA, N. Y., Dec. 27.—Among those at the funeral of Andrew Downie here last Saturday were James Heron, former owner of the Downie Bros' Circus and long associated with the deceased; Jerome T. Harriman, general agent of the show; Walter L. Main; J. R. Lowe, of the Erie, Pa., Litho. Co.; George Duffy, Fort Plain, N. Y.; James M. Beach, former agent of the Downie Show; Ralph Somerville, Mr. Moss, Sallie Hughes Walker and J. C. Gallagher.

Palbearers were Irvin Rowley, Leroy Whitwell, George Bowen, Harry Biehle, Donald Acker and J. C. Gallagher. The last named was one of Downie's first partners in show business.

The Circus Fans' Association was represented at the funeral by George Duffy, chairman of the New York State Top, and Charles Sparks' Downie Show by Harriman, who had been in the employ

of Downie for 16 seasons. Owing to ill health Andrew Downie's son, ward, regretting he could not attend.

Many floral tributes were received, it requiring five autos to take them to the cemetery. Members of the Downie Show sent a beautiful design, shaped into a broken wagon wheel with the broken spokes extended. Other floral offerings came from Mr. and Mrs. George Spears, Mr. and Mrs. Echols, Mrs. Howard A. Maynard, Mr. and Mrs. C. W. Hood, Dr. and Mrs. F. W. Rose, Mr. and Mrs. A. B. Gallagher, Josephine Percy Nelson, Mr. and Mrs. Joe Good, Mr. and Mrs. Louis Good, Mr. and Mrs. Heron, P. H. McMahon, Mr. and Mrs. Boudell Goodman, Mr. and Mrs. D. J. Cohen, Albert Club, Mr. and Mrs. Rocooby, Mr. and Mrs. V. G. Ayrault, Mr. and Mrs. Nora Peppen, *The Billboard*, Mr. and Mrs. Harold Hower, Mr. and Mrs. Harriman, Mr. and Mrs. George Newell, Mr. and Mrs. A. Rowen, Collins and Maloney families, Mr. and Mrs. Arthur Ennis, W. Richard Curry, Mrs. Fred W. Snyder, families of the late John R. Hower, George Duffy, Three Acer Bros., Stillman Pratt, Mr. and Mrs. W. Franchell, Walter Driver, Mrs. M. W. Child and family, Mrs. L. J. Wilson, Mrs. Francis Perry, Dr. and Mrs. James V. Gowans, Lon H. Morris, Tom and Florence Kelly, Laura and Pearl Coker, Mr. and Mrs. Charles White, Mr. and Mrs. Cook, Edith McPhee, J. R. Lowe, Mr. and Mrs. Henry McEwler, Kollison Lancaster, Mr. and Mrs. James Slack, Mrs. A. J. and Mr. and Mrs. H. Phillips, J. P. Gallagher, Mr. Cleveland, the Ellises, Mr. and Mrs. Thomas Slack, Mrs. Bower, Margaret Lacy, Mrs. W. Adkins, Mary S. Bower, Circus Fans' Association, Mr. and Mrs. Harry A. Birch, Mr. and Mrs. Harry Cox, Showmen's League of America, Andrew Donaldson, Wirth Family, Mr. and Mrs. George D. Daniels, Tom Gorman and from the various Masonic bodies.

Telegrams were received from all parts of the country, the senders being James and Marie Heron, George Daniels, Mr. and Mrs. Wm. E. Chold, Lee I. Hecht, Mr. and Mrs. Louis Good, Mr. and Mrs. Gene Ehos, *The Billboard*, Joe Gilligan, Dr. Fred and Emma Rose, Edith McPhee, Walter Driver, Showmen's League of America, Good family, Alfred Nelson, Miss I. M. McHenry, Mr. and Mrs. Clyde H. Willard, James Robt. Galliger, Edith McPhee, Mr. and Mrs. John White, Tom Gorman, Harry Martinez, L. H. Morris, Wirth Family, Charles Sparks, Florence Kelly, George Duffy, Sallie Hughes Walker, Muldoon, Downie circus steward; Aspern, head waiter of Downie Show; Mr. and Mrs. F. J. Frink, Elizabeth Chestman, Mary and Roll Dodd, Mr. and Mrs. Gene R. Milton, Archie McCoy, J. P. Gallagher, Irish Horan, Charles T. Hunt and family.

SILVER SLIM RUCKER infers that he recently left Illinois, where he had been working vaudeville dates, and motored to New Mexico to visit his mother, after which he intends going to Phoenix to enter the bronk-riding and bulldogging events at the rodeo there. After that affair he will go to Los Angeles and vicinity for the remainder of the winter, and expects to be back with the George Adams Rodeo Company next summer.

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## Under the Marquee

By CIRCUS SOLLY.

DON MONTGOMERY, last season with the Al G. Barnes Circus, was a holiday visitor in Chicago.

GEORGE FICKETT has signed contracts for his double act with the New England Exposition, Boston, for a run of 30 days.

GUY BLACKBURN, last season with the Russell Bros.' Circus, recently danced at the Elks' Club, Dallas, Tex., and won a radio. He is wintering in that city.

CY GREEN, Yankee rube, recently did some boosting for the Somerville (Mass.) Players when they put on Mrs. Wiggs of the Cabbage Patch.

THOMAS MOONEY, of the Al G. Barnes Circus, who has been in Los Angeles, is at home in Huntington, W. Va., for the holidays.

JIMMIE MARTIN writes that Fall River, Mass., for the first time in a number of years, was passed up last season by the white tops.

ROY ROBERTS, who will be two weeks in advance of the Schell Bros.' Circus, got out holiday greetings in a big way—a full-size three-sheet.

ARTHUR HOPPER is reported to be going along nicely with his baby whale in the South. Hopper opened in Miami, Fla., December 29.

ESMA WILSON, who has been with the Hagenbeck-Wallace Circus the last three seasons presenting aerial bits, is now in Atlanta, Ga., where she will remain for about a month.

STANLEY ROSS, midget, who has been with the Seils-Flooto Circus the last four seasons, is now with the 3 1/4 Arleys, he being the "half Arley." They are playing RKO Time.

R. (MONTY) MONTGOMERY, program man with the Bradna-Davenport winter circus outfit, was called to Minneapolis last week by the death of his father, E. J. Montgomery.

THE MOTHER of H. L. Andrews, billposter, is very ill at Danville, Ill., and would like to hear from him. Readers knowing of his whereabouts are asked to bring this to his attention.

CHARLES P. FARRINGTON, former circus agent, now a real estate broker in Brooklyn, N. Y., and wife will leave for California January 7, stopping over at points in Florida and Cuba.

GEORGE MYERS, equestrian director of the 101 Ranch Show, spent a part of the holidays in Chicago. While Myers' plans for the coming season are still in the making, it is probable he will again be with the Ranch.

DENNIE CURTIS is busy lining up acts for the Shrine circuses which he will stage early in the new year. Prior to his Minnesota dates Dennie is taking a number of acts to Los Angeles, leaving Chicago January 13.

L. H. JONES, after clowning on the advance of the Al F. Wheeler Circus, went to Parkersburg, W. Va., and is putting in the winter pitching in near-by towns. He recently met C. Glais Jones.

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TO EVERY ONE.

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ESMA WILSON, iron-jaw and ladder performer and manage rider, who has been with the Hagenbeck-Wallace Circus the last three seasons. She recently played several dates with the Lewis Bros., Fraternal Circus and later on will play some engagements with Orrin Davenport's Indoor Circus.

states that he will have the brigade on the Hunt Circus next season with three cars and a new line of paper.

E. DONOHUE was in charge of the billers for the Davenport Indoor Circus in New York. The billers were Charles Donahue, J. Grady, H. M. Mason, S. Dwyer, G. Patterson, S. Pettis, P. Flanagan, F. Shine and J. Carigg.

PAUL M. LEWIS, Micky Blue and Jack Taylor, who are husily engaged in Cincinnati working on the Knights of Columbus Circus, to be held February 9 to 13, paid a visit to The Billboard offices. Lewis reports that the promotion is going great for this event.

PLANS ARE ON FOOT for a big indoor circus at the Stadium, Chicago, some time during the winter. Not yet definitely set and just who will handle the event has not been decided. Several local promoters angling for it.

THE MAGIC CARPET in a Chicago Loop hostelry, where all the showfolks gather to figure out who's who and what's what for next season's circuses, is temporarily missing, the space being occupied by a huge Christmas tree. But shows are organizing and personcils are changing daily as usual.

HERBERT SWIFT had the following guests for Christmas at his Forest Hill Estate, Batavia, O.: Brigadier General Julia Penn and sister, of Washington, D. C.; Prof. William Fatchel Teal and wife, and Gus Schwab, late of the Cole Bros.' Circus, and wife.

## Circus Saints and Sinners Club

RICHMOND, Va., Dec. 27.—Selma Zimmerman, of the 101 Ranch Show and an honorary CSSCA, is spending the winter on the Ranch. She asks that she be listed with the Annie Oakley Tent of West Virginia. This will be done, and it is appropriate, as Miss Selma is also an expert rifle and revolver shot.

J. V. Colvig, vice-president of the Annie Oakley Tent of West Virginia, had the members lined up for several Christmas parties. Good deeds were done locally as is the custom of these CSSCA.

Vivian L. Bedford of the W. W. Workman Tent of Richmond, and national sergeant at arms, as usual, is spending the holidays in New York with relatives.

J. Sky Clark of California, who recently showed in New York, had a pleasant visit with Stanley Dawson at his Staten Island home. Stanley is off on another of his winter cruises.

Fred J. Heckel, vice-president for Pennsylvania, was first in for renewal of his membership. The Pennsylvania mem-

SOME OLD-TIME TROUPERS wintering in Los Angeles are "Fat" Brooks, C. C. (Cockle) Gibson, Dixie Sanderson, Spider Hone, Larry DeBarr and Willie (Moon) Seemuller, who has 10 agents working for him on the streets.

WILLIAM WINGERT, former circus clown and acrobat, who has been rail-roading in Texas for several years, has felt the call of the white tops again, and expects to be with a tented aggregation next spring, doing tight wire and aerial turns. If he does not secure a satisfactory engagement with a circus, he plans to put several concessions on a carnival.

ARTHUR NELSON, of Mt. Clemens, Mich., father of the Famous Nelson Family; his daughter, Onedia, and her husband, Oscar Andresen, recently drove back from California after a two months' stay. The Andresens played the Hollywood Theater, Detroit, for the William Morris office for four days on their way to Milwaukee.

WHEN A circus man was discovered last week luxuriating in a three-room suite at a Chicago Loop hotel his friends speculated as to whether he was drunk, crazy or had suddenly become wealthy, as some circus attaches sometimes do (?). But it developed he merely was trying to use up some hotel due bills, a newspaperman had given him and which were void after December 31.

A TASTEFUL Christmas dinner was served at the home of Mr. and Mrs. C. S. Mills, Peru, Ind. Mills is an engineer on the Wabash Railroad and has pulled many a circus train and is known to many in the profession. The guests were Mr. and Mrs. Jess King, riders for Prof. A. Raymond Thompson (Mrs. King is the daughter of Mr. and Mrs. Mills); Charles and little Mary King, vaudeville performer; Mr. and Mrs. Eugene Scott, of Forest-Park, Dayton, O. (Scott is a wild animal trainer). After dinner the guests were entertained by little Mary with song and dance numbers.

JEROME T. HARRIMAN, general agent of the Downie Bros.' Circus, and Elizabeth Deprey, of Fort Kent, Me., were married in Washington, D. C., December 16. It will be recalled that on August 11 of this year the Downie Show exhibited at Fort Kent and in order to do so it required a piece of ground on which to exhibit. Miss Deprey owned the ground and Harriman contracted it to be used by the show. But little was thought then that Harriman would make another contract with her. However, Jerome succeeded in making the life contract and the next circus agent that makes Fort Kent must see Mrs. Harriman in order to secure the grounds. The couple had planned to spend their honeymoon at Miami, Fla., but owing to the illness of Harriman's mother, who is in a Baltimore hospital, the Harrimans plan to remain at 1038 Barre street, Baltimore, until mother recovers.

## The Corral

By ROWDY WADDY

TWO "Tip-Yips" and a bow to the New Year!

THE FOLKS at Phoenix, Ariz., have been making extensive preparations for their rodeo.

FRANK POLK, contestant, after several weeks in Hollywood, has gone to Phoenix, Ariz., to spend the holidays and to later compete at the rodeo.

AGAIN: The executives of a number of fairs may feel gratified that they incorporated and featured a rodeo in their entertainment offerings. That is, those that handled them correctly.

WILDCAT McCARTY, of Miles City, Mont., and Vert Higgins, of Texas, will motor from Hollywood, Calif., to Phoenix, Ariz., early in January. They plan to make the rodeo there in February.

A POSTCARD from Texas, with no signature, read: "Who's willing to try to do a slick stand-up ride on 'Midnight'?" Very good "fun", of time—why not your name attached?

ROSE SMITH-POZEGAR and her husband of several months, Elmer Pozegar, who have been residing in Pendleton, Ore., for some time, have gone to Eugene, Ore., where Elmer has taken a position. Rose is planning a trip to Los Angeles to visit her mother.

COL. E. D. SYNDER (Tiger Bill) and wife are again all comy at their home in Charlotte, Mich., after their second season with the D. D. Murphy Shows, with which Snyder had the Wild West, and will probably return to that organization for next season.

AMONG THE well-known erstwhile Wild West folks to never forget kindly greetings to the Corral editor at Christmas time is Edna Gardner Hopkins, of San Antonio, Tex., who retains a warm heart for the cowboy sports branch of amusements.

REPORT HAS IT that Prairie Lillie Allen, now residing in California, and Joe Mullens, of Mexico, are planning to launch a show to play eastward next early summer and at fairs. Mullens and his wife and son, Tommie, a 16-year-old trick roper, are now residing near Los Angeles to be in close touch with Prairie Lillie, who is at Hollywood.

TEX SWITZER and his family of trick-roping kiddies (Tom, 15; Jimmie, 10; Jack, 12; Gertrude 5, and Louis, 3) and Mother Switzer, after a season at fairs, are residing in Hollywood. During the Christmas week for the edification of Hollywood boulevard merchants, they entertained with their stunts. They are making appointments with clubs of the city.

EXTENSIVE EFFORTS are being made at Broken Bow, Neb., toward making the next rodeo-fair there surpass all its predecessors, the 1931 event being captioned the Golden Jubilee Rodeo-Fair, as the 50th anniversary, and the dates are set for August 18-21. The lately elected secretary of the association, Allan F. Black, is of an old rodeo family, is himself a horseman and is considered of good support toward carrying out the rodeo program established last year. The event is to center around the early history of Nebraska, both in atmosphere and the entertainments. There will be no night show, the officials preferring to focus all possible attention and expenditures on having one of the most colorful and elaborate afternoon programs ever witnessed in central Nebraska. Publicity is this year being handled by John A. Stryker, who is also the program director, as last year.

L. C. (RED) MORRISON is the new secretary-manager of the Black Hills (Tri-State) Roundup at Belle Fourche, S. D. Morrison concluded a successful

bers are about to enlarge their tent. T. E. Hanley of Bradford is chairman of the committee to decide on the name for the tent.

F. V. Baldwin, Jr., who belongs to the Annie Oakley Tent, but spends most of his time visiting the P. T. Barnum and W. W. Workman tents, has received a gila monster which he values highly and has named Oscar, for no good reason. Frank says Oscar is a gila monster, but Oscar is just a plain horned toad to the rest of us.

Now that Dolly Castle and the boys are located in Florida, it won't be long before the CSSCA will have a tent there. Miss Dolly will, of course, choose the name.

Alto Sardi has put in a dance floor and orchestra, the tent is pitched each Thursday for the P. T. Barnum members and their guests. More space is needed and Sardi will have the extra side walls up soon.

JOHN O. GOODE, National Secretary.

year as State Commander of the American Legion in South Dakota last July. The following month he went to Belle Fourche and took up his duties as manager of the Belle Fourche show, succeeding H. T. Cheney, who resigned to accept a position as secretary of a manufacturing company at Newton, Ia. Morrison recently returned from Denver, where he negotiated a contract with Leonard Stroud to furnish talent for the biggest and best show in the history of the organization. Rowdy Waddy is reminded by "Red" that the Belle Fourche people are still hanging up the same generous-sized purses for the tophands to scramble for, also that several thousand dollars have been spent the last year in improvements of grounds and equipment of the Black Hills show.

MRS. J. L. SNETHERS, of Longview, Tex., asks that "the poem about the 'Last Roundup'" that appeared in these columns a few years ago be republished. Mrs. Snetthers probably refers to "The Last Roundup", by Paul Case, in the issue of August 26, 1916, as follows:

Last night, as I lay on the prairie  
And watched the bright stars in the sky,  
I wondered if ever a cowboy  
Would drift to that sweet by and by.

For the trail to that bright, mystic  
region

Is a rough one, and dim, so they say;  
But the trail that leads down to perdition

Is posted and blazed all the way.

By and by there will be a grand roundup,  
Where cowboys, like doggies, will stand  
Before the Grand Rider of Judgment,  
Who's posted and knows every brand.

And perhaps there will be a stray cowboy,  
A maverick unbranded on high,  
Cut out by the Rider of Judgment,  
And trall to that sweet by and by.

IT NOW LOOKS like there will be a sort of reorganization of the R. A. A. at the annual meeting this winter, to be held at Cheyenne, Wyo. Incidentally, quite a number of the rodeo folks have suggested in letters to this department that Cheyenne would be the logical point for the meetings. These letters were never commented on before this, as there are always some folks ready to find fault (even accuse "favoritism") if a certain place is mentioned in connection with an important matter like these meetings; also, since the R. A. A. has been practically a "single-o" proposition so far as ALL contests were concerned, and there seemed to be wise heads directing it, this editor thought best to give them a fair shake in its affairs. However, these columns have received practically no support the past summer in the way of receiving news of its doings, or data regarding its membership rosters, etc., for the enlightenment of contestants and other readers, so this editor now feels that there should be at least some changes made, and that "Cheyenne" may prove the answer; also an enlargement and more down-to-business activities.

ROAMIN' along the "Waterhole" (Cahuenga boulevard — cowboy headquarters) in Hollywood (by Edna L. Shaw): Jack Padjon (now on salary with *Three Red Men* unit at Fox studios), discussing with Herb Hunt (one of the oldtimers in the rodeo game) a trip to Utah, where he will be starred in *Forbidden Grass*, a silent picture to be made into sound.

George King, of Arizona, who is staying over from the stockyards rodeo, wearing levis and carrying some spurs; seems in a hurry, going toward his hotel. . . . Jack Knapp, the well-known clown, and his wife chatting with friends in a car. . . . Burt Dillard and a newcomer eating doughnuts and drinking coffee at 3 p. m. in the Brodier. . . . Hank Bell (wearing a several days' growth of beard, customary in the movie city), talking with Prairie Lillie Allen, bronk rider. . . . Buck Bucko (wearing a month's beard), telling Curly Revere how good a cook his mother is — she came recently from Sacramento to make a home for Buck and Roy. . . . Jimmie Shannon, rodeo clown, displaying a gold-crowned tooth the dentist just took out. . . .

Bert Higgins and Wildcat McCarty resting on the step of an auto in the parking station, discussing which can best cook a turkey with trimmings they hoped to have for their Christmas dinner. . . . Jack Cole, artist of cowboy portraits, inviting C. R. Williams up to see his fine painting of Tom Mix, made from a private photo that has never been made public.

## Walsh and Aberg Arrive in New York

NEW YORK, Dec. 27.—A record auto trip from Macon, Ga., to the metropolis in 26 hours was made by Fred Aberg, featured wrestler with Downie Bros. Circus, who was accompanied by Billy Walsh, pit-show manager of the same show; Ed Washington, leader of the side-show band, and little Boots Washington, child artist.

Walsh, during his visit to the New York offices of *The Billboard*, stated Downie Bros. Circus closed the season at Tifton, Ga., December 20, and was in winter quarters the following morning. "During the last week out," informed Walsh, "the show made several large jumps, the longest one being from West Palm Beach, Fla., to Daytona, 185 miles, and everything was on the lot and in the air by 10 a. m. While business was off the final week large crowds attended the show at Daytona and St. Augustine."

Charles Katz, it is understood, will remain in quarters looking after the building of new equipment. Joe Gilligan is spending the holidays in Baltimore, but will return to Macon early in the new year.

General Manager Charles Sparks has ordered another fleet of trucks for early spring delivery, and when the motorized caravan leaves Macon next spring it will be practically new from front door to dressing rooms. Walsh stated a number of improvements have been made at winter quarters, including some new buildings, which also houses Clifton Sparks' Florida Blossoms Show.



By W. D. VAN VOLKENBERG  
(New York Office)

## The Rutland Fair

RUTLAND ENJOYS the reputation of having the third largest fair in New England. It is only exceeded in this territory by the Eastern States Exposition, Springfield, and the Brockton Fair. The weekly attendance is around 120,000. The plant is modern and comprises 43 acres, which has been developed out of the profits. Two of the leading factors in the success of this fair are Will L. Davis, president, and F. S. Nicholson, secretary. There are no debts against the fair or any outstanding stocks or bonds. A sinking fund of \$22,000 is maintained in lieu of rain insurance. Cash assets in the bank are \$33,500. The profits are reinvested in new buildings and improvements. Both the president and the secretary are paid an annual salary. Davis has been officiating as city treasurer of Rutland for 36 years and is popular with the masses. While Rutland only boasts of a population of 18,000, its fair would be a credit to any large-sized city. The drawing population is good and is aided by excellent highways. Special attention is paid to the grand-stand and midway attractions, which are of a high character. Two midways are maintained. The main gate admission is 75 cents in daytime and 25 cents at night. Vermont is proud of the Rutland Fair, and why shouldn't it be?

## Dandy Service Record

NILS REGNELL HELKVISTS and wife, Sophia, far-famed for their fire-diving

act, who are better known as the Helkvists, report a good season in Sweden, and particularly in Norway, where their American representative, John C. Jackel, booked them to advantage. Incidentally, Jackel has been their representative for 20 consecutive years, and he infers that this is the first fire-diving act that has been witnessed in Norway since 1908, when the original Norwids wowed 'em. The Helkvists expect to fill dates on this side of the pond in 1931.

## Exhibiting in Paris

MOE AARONS, globe-trotting showman, writes as follows from Paris: "Have landed in the French metropolis from Singapore, and feel fine. You don't know how much I miss receiving *The Billboard* each week after 15 years a reader. I am exhibiting in Paris some box contrifiers and pythons, measuring from 8 to 10 yards each. Am carrying on my present tour almost a ton of snakes, including nine baby boas, born here in Paris, which are attracting attention. Am leaving shortly for Borneo."

## Likes New Job

TOM J. SINGLETON, former general agent of the Olds L. Smith Shows, now operating in 11 Eastern States for the Poo Manufacturing Company as special representative in connection with its coin-controlled vending machines, states business is topnotch. He says he is making more money than ever before and carries with him an assistant, Funk Mallow, who is rendering efficient service.

## Expects Good Results

LEONARD B. SCHLOSS, general manager of Glen Echo Park, Washington, D. C., is eagerly looking forward to the George Washington Bicentennial that opens there February 22, 1932, and will run thru until November. Congressman Sol Bloom, of New York, who had charge of the Midway Palace of the Chicago World's Fair in 1892, is the director of the celebration. He was appointed to this post by President Hoover.

## A Bit of Humor

JOHN RINGLING was recently approached by a go-getting auto salesman who tried to sell him an automobile. The salesman, during his high-pressure advances, declared with emphasis: "Mr. Ringling, that car will do anything, positively anything!"

There was a pause, then the naive circus magnate softly asked: "Will it jump sideways?"

## Home for Christmas

DE MARLO and La Marletta will spend their first Christmas in the States in six years. "In 1913," they write, "we played the Tivoli Theater, Melbourne, Australia; our 1914 Christmas was spent in Kimberley, South Africa; 1915 we were at Bangkok, Siam; 1916 in Tokio, Japan; 1917, Havana, Cuba, Santos & Artigas Circus; 1918, Shipp & Feltus Circus, Sao Paulo, Brazil; 1927 in London, and 1928 in Prague."

## Downie's Prediction

"GOVERNOR" ANDREW DOWNIE, some time before his death, predicted that large railroad circuses would transport their people by busses and use the railroads only for moving their equipment.

## Checked and Double Checked

JOHN RINGLING'S marriage in Jersey City to Mrs. Emily Haag Buck was a big surprise to his closest friends. Tom Mix was one of the first to congratulate the circus magnate.

LEO BISTANY is overlooking no bets. He is staging indoor circuses thru New England this winter. It is understood the first one held at White Hall, N. Y., clicked. To be followed by Rutland, Vt., and other spots.

WIRTH & HAMID, it is reported, will stage three indoor circuses in New England—the first one was held at Springfield, Mass., to be followed by Hartford and New Haven.

AL (BLACKY) LAMB is being pursued by the jinx. He figured in his second auto accident in New York last week when a taxicab, in which he was a passenger, skidded into an L pillar and

Blacky was catapulted thru the windshield. When he regained consciousness he was in the Polyclinic Hospital with many painful bruises and a lacerated hand.

EXECUTIVE STAFF of the Novel Advertising System, New York, is Ed Allen, general manager; W. E. Hewitt, assistant manager; Col. Bright, treasurer; Helen Fassantino, secretary; Victor Shephard, crew manager; William Woodcock, props; Charles Robinson, wardrobe man; Pete Brannan, in charge of the rolling stock; Mrs. Ed Allen has charge of the woman's department.

ROY GILL, park magnate of Revere Beach, Mass., before entering outdoor amusement circles, was a banker.

JAMES S. GRAHAM, owner of Midland Beach, is reported in bad health.

MRS. BEN HAMID worked in one of her husband's Arabian acts this season at fairs and has developed into quite an acrobat. Besides, she has gained weight and feels excellent, the result of the physical exercise.

LUNA PARK'S BAND will not be taken to Sarasota this winter by John Ringling, the first time it has missed this engagement in some years.

CHARLES PAIGE, well-known West Coast side builder, was observed on West 42d street recently with Danny Callahan, globe galloper.

A. H. BUCKLEY, veteran circus man, who keeps Times Square pedestrians entertained in the winter with his unique electric shirt-front sign, is back on the Big Street with his infectious smile.

BILLY INMAN, big-shot Coney Island real estate owner and a prince of good fellows, who was one of the leading talkers of the Island before inheriting his fortune, is enjoying life on the West Coast this winter. Mrs. Inman and her four children are with him.

HARRY SMITH, hustling representative for Lusse Bros., Philadelphia, in the Greater New York territory, is taking a well-earned winter rest.

A. REVERDY, 115-pound strong man, who can juggle 200-pound bar bells with ease, has opened a health and lecture store in Hartford, Conn., in the main business part of the city. This is his second undertaking and it's clicking.

STEVE NETUCK, diminutive Eskimo, attached with Capt. La Belle's Eskimo Village, is in New York.

FRANK CONKLIN, brother of Paddy Conklin, of the Conklin & Garrett Shows, is confined to a California sanitarium, where, it is reported, he is improving in health.

JAMES DAVERIN infers that Daverin's Long Island Shows will go out next season.

WATCH THE Half Moon Hotel, Coney Island, grow since Morris Goldberg has taken over the hostelry.

CANDY FARNSWORTH'S favorite midnight dish is fried ham. He calls this "brain food". From midnight to daylight he devotes his time to short-story writing.

SIDNEY FRANKLIN, Brooklyn bull fighter, has arrived in Mexico City, where he will start to train for engagements.

BENCH BENTUM keeps herself in superb physical condition for her high-diving and trapeze act in the winter by her strolls thru Central Park, while her popular husband, Harry Bentum, a former lightweight champion wrestler, does his daily dozen atop the Belleair Hotel, which he uses as a running track.

WALTER K. SIBLEY is back in the metropolis.

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## Seek Uniform Set of Laws

*Oregon fairs take action at Portland meeting — Chindgren still president*

PORTLAND, Ore., Dec. 27.—The next session of the State Legislature will be asked by the Oregon County and District Fair Association to revamp the laws affecting county and district fairs, so that all such exhibitions can be brought under a uniform and definite code. This was decided upon at the annual meeting of the association, which held a two days' session here.

"The present laws are obsolete and indefinite," H. H. Chindgren, Molalla, president of the association, said. "Each fair is operating under a separate act. We want all fairs to be operated under a single set of laws, which will make control and financing of fairs more simple and placed upon a firm basis. It is this change in the present fair laws that we will ask the Legislature to bring about."

Upon the election of officers for the ensuing year Chindgren was re-elected president; E. G. Roper, of Grants Pass, was elected vice-president; Mabel H. Chadwick, Eugene, was re-elected secretary. The board of directors chosen consists of Ed Moore, W. D. Pine and L. E. Arnold.

Others attending the sessions and representing fairs were H. W. Kane, Brenton Vedder and Ward B. Lawson, of Clackamas County; R. B. Thompson, of Lane County; Clyde Watson, of Columbia County; A. H. Lee, W. D. Krueger and A. J. Kruger, Multnomah County; H. T. Hesse, Washington County; Mrs. Leda Parker and R. E. Bradbury, Klamath County.

A resolution favoring abolition tests for live stock shown at the fairs was adopted.

O. M. Plummer, manager of the Pacific International Live-Stock Association, and H. C. Browne, secretary of the North Pacific Fair Association, addressed the association.

## Petition for County Aid For Fair at Albion, N. Y.

ALBION, N. Y., Dec. 27.—At the annual meeting of the Orleans County Agriculture Society in the Village Hall here, it was decided that a petition be circulated among the taxpayers of the various towns in the county asking the board of supervisors to make a suitable appropriation to aid the fair society.

A resolution was adopted authorizing the board of directors to give a note for \$6,000 and use the money to pay prizes and premiums due exhibitors at the last fair here. The note will be paid when the \$6,000 State appropriation due the fair association is paid early in 1931.

Those present at the meeting declared in favor of going back to the family ticket for the fair instead of individual admission tickets. The plan proposed is to sell a ticket for \$2 that admit parents and minor children during the four days of the fair. Another matter advocated by the new president, Archie Chapman, is to reduce the admission charge to the grand stands from 50 cents to 25 cents. A drive will be started in the near future to sell a special admission ticket at a cut rate entitling the holder to admission to the fair each day.

## Western Fairs Meeting Set for January 16-17

The annual meeting of the Western Fairs Association has been definitely set for Friday and Saturday, January 16-17, at the Hotel Whitcomb, San Francisco. The convention will begin at 10 o'clock Friday morning.

C. B. Afferbaugh is president of the association and Charles W. Paunc, secretary.



ROY RUPARD, who has been re-elected secretary of the State Fair of Texas, Dallas, for 1931. He had intended to leave the fair to devote his attention to a business of his own, but finally persuaded to continue in office.

## Indiana Meeting Program Arranged

The program for the annual meeting of the Indiana Association of County and District Fairs to be held at the Claypool Hotel, Indianapolis, Tuesday, January 6, was announced last week. The convention will be called to order by the president at 10 a. m., followed by roll call, reading of minutes, report of the treasurer, appointment of committees, unfinished business and new business. Judge Roscoe Kiper will make an address on the legal liability of county and district fair associations for injuries to persons or property on the grounds, also personal liability of directors, and L. G. Gardner and W. S. Arnold will discuss the possibility of insurance covering these accidents. The morning session will come to a close with the introduction of representatives of booking agencies present at the meeting.

In the afternoon, beginning at 1:30, an address on Fair Management will be made by F. J. Claypool, of Muncie, followed by general discussion, report of resolution committee and reports of other committees.

There will be the usual banquet in the evening at the same hotel. C. H. Taylor, the president, will act as toastmaster. Hon. Harry G. Leslie, Governor of Indiana, is slated for the address of welcome. Hon. Albert Stump will speak on Making Your Own World. There will be music and vaudeville, and special caps again will be in evidence. Other officers of the organization besides Taylor are C. A. Halleck, Renaissance, vice-president, and E. J. Barker, Thorntown, secretary-treasurer.

On Wednesday, January 7, the Indiana Board of Agriculture, will hold its annual conference at the State House. President Brouse will call the meeting to order in the morning, and after appointment of committees addresses will be made by Brouse and Governor Leslie. Then will follow the report of Secretary-Treasurer E. J. Barker, report of the credentials committee, nomination and election of members to the Board of Agriculture in the 4th, 5th, 6th, 9th and 10th Congressional districts. In the afternoon there will be the reorganization of the board. C. Y. Foster is the present vice-president.

ALTA, Ia.—With the exception of vice-president, officers of the Buena Vista County Fair Association were re-elected as follows: E. J. Edwards, president; A. H. Stevens, vice-president, succeeding N. E. Dahl; Art Adams, secretary, and G. A. Benson, treasurer. Directors of the association are: P. Morrissey, M. M. Mandeville, Bert Schuelke, P. J. Sanson, N. E. Dahl and W. W. Kinsburgury.

## Fairgrounds Civic Center

*Spokane interstate property sold for \$70,000 — first exposition held 1894*

SPOKANE, Wash., Dec. 27.—The Spokane Interstate fairgrounds, embracing 55 acres of land within two miles of the city center, have become a civic recreation and exhibition center. Council voted \$70,000 for the grounds and this sum was accepted by the board of directors, acting for the stockholders. The property has been evaluated at \$175,000.

Following a deficit of \$12,000 from the last exposition in September, the board last month decided to discontinue the fair. Steps were taken immediately to dispose of the property to liquidate outstanding bond holdings and clean up the \$5,000 remaining from the \$12,000 indebtedness which was still outstanding. The \$70,000 purchase price will make possible the paying of all debts of the fair association, including principal and interest on the \$56,400 of bonds outstanding.

Purchase of the fairgrounds by the city marks another step in the colorful history of Spokane's annual outdoor show. The huge grounds and imposing buildings in the eastern part of town were the outgrowth of a little fruit fair held October 24-27, 1894, in a vacant agricultural implement warehouse. There were 150 exhibitors represented. The committee in charge of the first fair included Dr. J. E. Gandy, O. B. Nelson, R. S. Oakley, J. L. Smith, John R. Reavis, F. P. Gilbert and H. Bolster. The fair was held under the auspices of the board of immigration. Admission was a dime, and 2,527 paid admissions were recorded the first day. The four-day attendance exceeded 14,000.

## South Texas Circuit Convention Dates Set

From George J. Kempen, secretary-treasurer of the South Texas Fair Circuit, comes word that the annual meeting of the organization will be held January 28-27 at Boerne, Tex. Boerne is located in the "hill country", just 30 miles from San Antonio, and Dr. J. J. Gregory, president of the circuit, who resides at Boerne, has advised Kempen that the "boys" attending the convention can bank on a grand time.

"If the weather permits," says Kempen, "we will have a big meeting, altho the highway from Boerne to San Antonio is paved all the way. The meeting is not exclusive—the show world is invited to attend and will be given an opportunity to offer suggestions and advice. The South Texas Fair Circuit is composed of 18 members. This number will be increased in 1931, as several more fairs are seeking membership.

Kempen also is secretary of the Guadalupe County Fair Association of Seguin, Tex., which is advertised as the "daddy of 'em all".

## California To Seek \$400,000 Host Building

SACRAMENTO, Calif., Dec. 27.—A \$400,000 appropriation will be asked of the 1931 legislature for the erection of a host building at the State fairgrounds. The structure would be erected on the Wacker property donated by Sacramento to the State. Chris R. Jones, chairman, and E. W. Florence, of the Chamber of Commerce State Fair Committee, have requested the legislative counsel to prepare the bill.

The structure, which would be named the Condee Building as a tribute to the memory of Robert A. Condee, president of the fair board, would be used as a reception pavilion for delegations that visit the exposition.



By AL HARTMANN  
(Cincinnati Office)

FAIR MEN in Montana are anxiously awaiting the outcome of the bill for State aid to be presented to the legislature which convenes the first Monday in January. Of course all are hoping that it will meet with favorable action.

In the past the county and district fairs of Montana have not received one cent from the State. The State fair has been the only exception.

All of the exhibitions in the State have been operating under county supervision, and the only aid received was from their respective counties.

There is nothing unreasonable asked for in the bill, which was authored by J. M. Bresnahan, manager of the Midland Empire Fair at Billings and president of the Rocky Mountain Association of Fairs in 1930. All it requests is 50 per cent reimbursement on the first \$2,000 or fraction thereof in premiums for agriculture and horticulture products, horses, sheep, swine and poultry; 80 per cent on the second \$2,000 or fraction thereof; 70 per cent on the third \$2,000 or fraction thereof, and 80 per cent on the fourth \$2,000 or fraction thereof, with the maximum amount not exceeding \$5,000.

This means that each county or district fair paying out \$6,000 or more in such premiums would be reimbursed by the State to the extent of \$5,000.

Many other States in the union (even Canadian provinces) have been granting aid to their county and district fairs for some years. But for this financial assistance the list of exhibitions today would be considerably reduced.

Fairs play a big part in the advancement of any State or province, and we can see no good reason that the proposed measure in Montana should not be enacted as a law.

THE NORTH PACIFIC Fair Association at its recent convention in Victoria, B. C., Can., demonstrated, thru the adoption of recommendations made by a special committee on attractions, that midway shows and game concessions are as essential in the success of its member fairs today as they ever were, but that they must be of the right sort.

To draw the line between good and bad in any line of business is a difficult task, and no matter where it be drawn there always will be some kicking. Some of the shows and concessions barred by the fair association may be all right in the eyes of other fairs or associations of fairs and probably would have been approved by the North Pacific organization had not they been abused. One thing legitimate merchandise operators will welcome is the ban placed on games controlled by the operator—games where the player can be made to win or lose at the operator's pleasure.

There is not one thing in this world that cannot be abused, and continuous abuse eventually means the death knell of it.

It was only after a year of careful study of the situation that the special committee in question arrived at its recommendations. Every angle was gone into deeply before approving or condemning, and a great degree of liberal-mindedness was shown.

Heretofore the member fairs of the association had nothing to guide them in the operation of shows and concessions, and the set of rules as adopted at Victoria is going to be of great assistance to them. Other associations of fair societies might find some good points in these rules, which were published in our last issue, for their future guidance.

J. O. WIZIARDE, of the Wiziarde Novelty Circus Units, spent the Christmas holidays at Westmoreland, Kan., after a booking trip thru Iowa.



# Amarillo Fair Is Expanding

**Hawk re-elected president —18 directors added to board—1931 dates set**

AMARILLO, Tex., Dec. 27.—With the re-election of Wilbur C. Hawk as president of the Tri-State Exposition and the addition of 18 directors to the already impressive board, which is representative of every section of West Texas, Western Oklahoma and New Mexico, plans are being launched for extensive physical improvements at the Tri-State fairgrounds and additions to the exposition's program for the coming year.

The dates of the fair for 1931 are September 21-26.

Hawk has been president and actively in charge of the exposition for the last three years, during which time he has pulled the association out of the mire of bankruptcy to one of the strongest fair associations in the country. When he endeavored to retire at the close of the 1930 exposition, directors refused to permit him to take that step and drafted him for service another year.

The Tri-State Exposition's famous "free gate" is given much credit for its financial successes during the last three

## Fair Buildings for Homeless

AKRON, O., Dec. 27.—The unemployment situation here is being handled by a group known as the citizens' committee. Among other plans the committee is going forward with preparations to house more than 30 homeless families in the exhibit buildings at the county fairgrounds.

years. One of Hawk's first official acts was to tear down the ticket office at the main entrance.

Something more than \$16,000 was netted by the fair on its one-week program this year, this in spite of a drought year and poor weather on at least three days of the six the exposition was held.

Spring will bring the first annual Amarillo Fat Stock Show, plans for which already have been laid, and it is expected that its first year's program will eclipse any live-stock exposition ever held in connection with the annual fall fair. Various Hereford associations have pooled their resources and efforts to make the spring show a success from the beginning.

Plans are under way for the construction of a Coliseum at the fairgrounds, together with a new Women's Building, in which would be housed such departments as Domestic Arts, Domestic Science, Home Demonstration, Fine Arts, school displays and even probably the pet stock department. It is agreed by directors that the present facilities no more than accommodated the 1930 fair and its record attendance, and that immediate steps must be taken and money be spent to enlarge the exposition plant.

## Advertising Starts For De Land, Fla., Fair

DE LAND, Fla., Dec. 27.—A squad under the direction of Harold Pope and Robert Wray began distribution of advertising matter this week for the Volusia County Fair, which will be held here February 17-21. The campaign will cover not only Volusia, but seven other counties.

Willis B. Powell, former editor of State publications, and publicist of national fame, arrived here last week to start the fair newspaper publicity.

The alterations and repairs to buildings, including the new roofs and cement floors, will be completed by January 1. Superintendent of Construction Henry Nordman reports. Elmer Vandivier is superintendent of grounds and says the new plantings of shrubbery, palms and roses are looking fine. Dora B. Johnson, superintendent of admissions, advises that the pay gates with turnstiles, and the new and greatly enlarged parking grounds will facilitate the handling of the large crowds. Charles H. Smith, superintendent of entries and awards, says his department is so systematized that the time required in entering is greatly reduced.

The State game and fish exhibit will be greatly augmented over previous years. A collection of rare tropical land and water birds is being added. Much enthusiasm is evidenced in the rabbit show, which again will be a big feature of the fair.

## Texas Fairs' Meeting Set for January 30-31

The winter meeting dates of the Texas Association of Fairs have been set for January 30 and 31, at the Adolphus Hotel, Dallas. Russell S. Rhodes, secretary-treasurer of the organization, wired *The Billboard* from Tyler, Tex., December 23.

All men identified with the amusement business in any way will be welcomed at the convention. Rhodes further advised.

## In Receiver's Hands

SHELBYVILLE, Ind., Dec. 27.—The Shelby County Joint Stock Agricultural Association, operating the annual Shelby County Fair here for 40 years, is in receivership with Walter Hungerford, banker of this city, in charge.

# Newspapers Aid In Saving Fair

ORLAND, Calif., Dec. 27.—Glenn County will continue its fair each year. This was decided upon at a meeting of the stockholders.

For 14 years the fair has been held, but last year it failed financially, the loss amounting to \$1,400. Two years ago it was postponed on account of infantile paralysis, at which time \$850 was lost.

Editors of four newspapers got together, planned a luncheon and decided to put on a drive for funds to help decrease the deficit and assure the directors that there was a demand for the fair. The drive was concluded recently when over \$1,800 had been raised by voluntary sub-

scription. With only \$1,000 still remaining as a deficit, the directors decided to go ahead and promise that the next fair will be second to none in county expositions of this size.

# Colored Fair Men To Meet In Alabama, Not Illinois

The meeting of presidents, managers and secretaries of colored fairs, which has been called by H. J. Banks for February 12, 1931, will be held at the Sykes Theater, Decatur, Ala., and not Decatur, Ill., as stated in a recent issue. Banks' address is 219 Sycamore street, that city.

The purposes of the meeting are to arrange dates so that they will not conflict in 1931 and to discuss the subject of riding-device amusement.

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# Changes Dates Of Exposition

*National recreation show  
at Springfield, Mass., postponed  
until spring of 1932*

SPRINGFIELD, Mass., Dec. 27.—Because of requests by many foreign governments, U. S. government departments and several national organizations for additional time in which to arrange their representation, dates for the first National Recreation Exposition were changed to the spring of 1932 by the executive committee of the Eastern States Exposition board of trustees today.

Joshua L. Brooks, president of the exposition, in a statement following the meeting of the executive committee said: "Altho preparations for the National Recreation Exposition, originally scheduled for May 30 to June 6, 1931, have been under way only 12 months, contacts with representatives of 37 foreign governments, 22 U. S. governmental bureaus and an equally large number of national organizations with recreational interests have brought out the fact that while these would be represented in a 1931 exhibition their participation would be increased greatly if more time could be given.

"The National Recreation Exposition is exceeding in magnitude anything contemplated in the original plan. The enthusiasm, wholehearted response and co-operation accorded the idea has carried it beyond the most sagacious thought of its sponsors. It has become a matter of international concern as an increasingly large number of foreign governments have expressed a desire to participate.

"This same enthusiasm applies to departments and bureaus of the federal government, trade organizations and national and State agencies and groups. The tremendous scope of such an undertaking makes absolutely necessary the additional time allowed by changing the dates to 1932.

"Additions to 'Storowton', the New England colonial village of original structures erected thru the generosity of Mrs. James J. Storow, of Boston, must be made in 1931, to provide the needed exhibition space to properly present the planned home recreational features and more nearly completing this unique development. Several general changes in plant and equipment will be essential in adapting grounds and buildings to this larger exhibition.

"Much has been done already in development of commercial exhibits for the industrial arts division, in contacts with national and sectional athletic, sportsmen's and other bodies, and in building up a program of features and attractions. This work will be carried forward with increased activity, and similar expansion will be extended to the Recreation Exposition's numerous departments and divisions."

## Orange Festival Starts Work on Exhibition Halls

WINTER HAVEN, Fla., Dec. 27.—Construction of the exhibition halls to house the third annual Florida Orange Festival, to be held here January 27-31, is now under way on North Third street between the Postal Building and Lake Silver, the site on which the festival has been held since 1929. The halls have been built on a salvage basis the last few years.

The four main halls will average 250 feet in length and will extend nearly the complete width of the wide North Third street, only small alleyways being allowed between the walls and the curbing for the benefit of exhibitors. Two of the halls will be given over entirely to citrus exhibits, while in the others commercial, decorative and allied industrial booths will be found. There will be a fifth ex-

# Fair Meetings

Missouri-Kansas Grand Racing Circuit, December 31, Baltimore Hotel, Kansas City, Mo. W. D. Smith, secretary, Sedalia, Mo.

Wisconsin Association of Fairs, January 5-7, Schroeder Hotel, Milwaukee, Wis. J. F. Malone, secretary, Beaver Dam, Wis.

Indiana Association of County and District Fairs, January 6, Claypool Hotel, Indianapolis, Ind. E. J. Barker, secretary, Indianapolis.

Illinois Association of Agricultural Fairs, January 7-8, Wolford Hotel, Danville, Ill. S. J. Stanard, secretary, P. O. Box 85, McLeanboro, Ill.

Maine Fairs Association, January 8-9, New Skowhegan House, Skowhegan, Me. J. S. Butler, secretary, Lewiston, Me.

Virginia Association of Fairs, January 12-13, Petersburg Hotel, Petersburg, Va. C. B. Ralston, secretary, Staunton, Va.

Vermont Agricultural Fairs Association, January 13-14, Hotel Vermont, Burlington, Vt. G. W. Rubie, secretary, Etnahburg Falls, Vt. (Northern Vermont Fairs Circuit and Green Mountain Circuit meet at same time and place.)

The State Association of Kansas Fairs, January 13-14, Hotel Jayhawk, Topeka, Kan. George Harman, secretary, Valley Falls, Kan.

Ohio Fair Managers' Association, January 13-15, Deshler-Wallick Hotel, Columbus, O. Don A. Detrick, secretary, Bellefontaine, O.

Minnesota Federation of County Fairs and Minnesota State Agricultural Society, January 14-16, New Nicolet Hotel, Minneapolis. R. F. Hall, secretary, 302 Gorham Building, Minneapolis.

Saskatchewan Agricultural Societies Association, January 14-16, Convocation Hall, University of Saskatchewan, Saskatoon, Sask., Can. John G. Rayner, secretary, Saskatoon.

North Carolina Association of Fairs, January 15-16, Hotel Sir Walter, Raleigh, N. C. T. B. Smith, secretary, Raleigh.

Western Fairs Association, January 16-17, Hotel Whitcomb, San Francisco. Chas. W. Paine, secretary, Sacramento, Calif.

West Virginia Association of Fairs, January 19-20, Ruffner Hotel, Charleston, W. Va. Mrs. Bert Swartz, secretary, Wheeling, W. Va.

Western Fairs Association (Canadian), January 19-21, Fort Garry Hotel, Winnipeg, Man., Can. H. Huxley, secretary, Lloydminster, Sask., Can.

South Carolina Association of Fairs, January 19-20, Jefferson Hotel, Co-

hibition hall, somewhat smaller, on one of the wide streets just off the midway, where special exhibits will be placed. The completed plan of festival buildings will comprise 25,000 square feet of booth space, all under roof, while the midway, 20 feet wide, will also be roofed for the protection of the crowds. The plan and construction will follow closely on that of the last two years, with the exception that citrus exhibitors will have more depths to their booths and all booths, citrus, commercial and decorative, will have greater headspace and other advantages over last season. The price of booths remains the same as the last two years.

## Sousa To Compose March For French Exposition

WASHINGTON, Dec. 27.—John Philip Sousa has written O. Bascom Slomp, American commissioner-general to the Paris Exposition, known officially as the International Colonial and Overseas Exposition, opening May, 1931, that he will compose and dedicate a march to the French exposition. The march king hopes to have the composition ready by or before May 1.

Dean Wallace Brett Donham, of the

lumbia, S. C. J. A. Mitchell, secretary, Anderson, S. C.

Western Canada Association of Exhibitions, January 19-31, Fort Garry Hotel, Winnipeg, Man., Can. S. W. Johns, secretary, Saskatoon, Sask., Can.

Nebraska Association of Fair Managers, January 19-22, Cornhusker Hotel, Lincoln, Neb. Elliott R. Davis, secretary, Hastings, Neb.

Michigan Association of Fairs, January 21-22, Fort Shelby Hotel, Detroit. Chet Howell, secretary, Che-saning, Mich.

Massachusetts Fairs Association, January 21-22, Statler Hotel, Boston. A. W. Lombard, secretary, 136 State House, Boston.

Pennsylvania State Association of County Fairs, January 22-23, Harris-burger Hotel, Harrisburg, Pa. J. F. Seldomridge, secretary, Lancaster, Pa.

North Dakota Association of Fairs, January 22-24, Waldorf Hotel, Fargo, N. D. Sam F. Grubbe, secretary, Fargo, N. D.

New England Agricultural Fairs Association, fourth week in January, probably at Hotel Kimball, Springfield, Mass. H. T. Hyde, secretary, Southbridge, Mass.

South Texas Fair Circuit, January 25-27, Boerne, Tex. (Speaker J. Kempen, secretary, Seguin, Tex.)

Texas Association of Fairs, January 30-31, Adolphus Hotel, Dallas. Russell E. Rhodes, secretary, Tyler, Tex.

Association of Tennessee Fairs, February 3-4, Noel Hotel, Nashville, Tenn. W. F. Barry, secretary, Jackson, Tenn.

British Columbia Fairs Association, probably early in February, New Westminster, B. C. C. M. Wm. J. Bonavia, secretary, Victoria, B. C., Can.

Mississippi Association of Fairs, February 12-13, Edwards Hotel, Jackson, Miss. J. M. Deann, secretary, Jackson, Miss.

International Motor Contest Association, February 15, Auditorium Hotel, Chicago. A. R. Corty, secretary, Des Moines, Ia.

New York State Association of County Agricultural Societies, February 17, Ten Eyck Hotel, Albany, N. Y.; Association of Town Societies meets at same time and place. G. W. Harrison, secretary, 131 N. Pirm avenue, Albany, N. Y.

STATE ASSOCIATION SECRETARIES—Send in your winter meeting dates to be included in the above list. Inquiries are already being received from interested persons.

Harvard Graduate School of Business Administration, has been appointed president of the American committee for the exposition. Dean Donham is an officer of the Legion of Honor of France. Other officers include George Harrison Phelps, Detroit, chairman; Representative Sol Bloom, Pierre C. Cartier, and Dr. Alexis Carrel, of New York, and Jean Dillier, director of the French line, all as vice-presidents.

## South Carolina Fairs To Meet at Columbia

The South Carolina Association of Fairs will meet at the Jefferson Hotel, Columbia, S. C., January 19-20. The dates have been arranged to come within two days of the North Carolina meeting.

J. P. Moon, of Newberry, S. C., secretary-treasurer of the Newberry Chamber of Commerce, is president of the South Carolina Association. The other officers are J. M. Hughes, Orangeburg, vice-president, and J. A. Mitchell, Anderson, secretary.

The association was made permanent at the annual meeting in 1930.

# Just Fun

The 40-story building for the XXXIX Club in Chicago is not going to materialize—at least for the time being. Plans for the structure had been drawn and by vote it was unanimously decided to place the financing in the hands of Manager Max Goodman. In fact, everything was pretty well set when it was discovered that nobody had taken care of the arrangements for a site. It was agreed that the location be right in the heart of the city, but the latest report is that no site is available there.

With Chicago out of the running, it appears that the nation's capital is being given consideration. Brother Milt Morris has been spending a month in Washington, supposedly with his family, but the lowdown is that he has been conferring daily with the "powers that be" regarding the establishment of the home office of the ex-presidents' club in the White House.

Brother Eddie Hock writes that "near" Brother W. O. Brown is desirous of another trial and is securing the assistance of his many friends in Chicago for reinstatement, at least on probation. Brother Brown promises to show as good a test, if given another opportunity, as Brother E. G. Bylander did.

Another difficulty also has arisen. You know the plans as regards the title of the club were to add an "X" for each new member, but owing to the many applications being received by the officers of the organization, there would be no publication with a sufficient supply of "Xes" to designate the number of members if all applicants are accepted. It therefore is necessary to hold a meeting as soon as it is possible to get a "full quorum" to give this most important matter attention.

## Putnam County Fair At Palatka Failure

The Putnam County Fair at Palatka, Fla., December 16-20, proved a failure, according to word from Fred S. Alles.

The fair was promoted by the Southern Fair and Exposition Company. When the ordinance permitting carnival features to be shown without license by a fair association was rescinded, the company arranged to rent Camp Pauline, located outside the town limits and owned by Alles, Earl A. Harris and Pauline Harris, all old experienced concession workers and showmen. Later the company learned that the Florida Power and Light Company wanted \$1,500 to run lines to Camp Pauline, a distance of only 20 poles length. Not seeing its way clear to pay that amount the company rented a stretch of wooded land out of town where the power and light company had lines. The location, Alles says, was a bad one, and on top of this the fair had rain all week.

"Merchants of Palatka are against shows," Alles further states, "so advise carnivals and tent shows not to bother, as it is a poor show town. We had several concession workers stopping here in camp with us and all report bad business."

## Earlier Dates for Seneca County; Premiums Reduced

WATERLOO, N. Y., Dec. 27.—Dates for the annual Seneca County Fair were set this week for September 1-4 after a decision by the board of directors to take advantage of better weather in the early days of that month. J. Willard Huff is secretary.

For the first time in its 90 years of existence the society cut its premiums 20 per cent to meet indebtedness incurred in the 1929 fair.

## Anna Fair Dates Arranged

ANNA, Ill., Dec. 27.—The 1931 Anna Fair, sponsored by the Southern Illinois Fair Association, will be held August 25-28, and J. F. Norris, secretary-manager, states that more attractions and races are being booked for a "bigger and better" exposition.

# Montana Fairs Set 1931 Dates

The 1931 dates of 19 fairs in Montana were announced by the committee appointed for that purpose at the sixth annual convention of the Rocky Mountain Association of Fairs in Havre, Mont., December 18-19. They are:

Montana Circuit—Montana State Fair, Helena, week August 17; North Montana Fair, Great Falls, week August 24; Central Montana Fair, Lewistown, week August 31; Fallon County Fair, Baker, week August 31; Rosebud County Fair, Forsyth, week August 31; Midland Empire Fair, Billings, week September 7; Richland County Fair, Sidney, week September 7; Eastern Montana Fair, Miles City, week September 14; Inter-Mountain Fair, Bozeman, week September 14; Western Montana Fair, Missoula, week September 21; Flathead County Fair, Kalispell, week September 22.

North Montana Circuit — Phillips County, Dodson, August 15-16; Hill County, Havre, August 17-20; Valley County, Glasgow, August 24-26; Sheridan County, Plentywood and Roosevelt County, Wolf Point, two days each, week August 31; Blaine County, Chinook, week September 7; Choteau County, Fort Benton and Toole County, Shelby, two days each, week September 14.

The Western Montana Fair at Missoula and the Inter-Mountain Fair at Bozeman discussed the advisability of operating the two weeks just ahead of the Montana State Fair. Both fairs preferred earlier dates, as they were interested in staging a night show and the cool nights during the middle and latter part of September would not permit a night show. It was agreeable to all the other fairs for them to move up to the first two weeks in August, which would not conflict with any other fair and would make an exceptionally good circuit.

Two fairs were added to the membership roll, the Eastern Idaho Fair at Blackfoot, Ida., and the North Montana Fair at Great Falls, Mont.

The resolutions committee thru its chairman, R. E. Bodley, of Bozeman, submitted the following resolutions, which were given a unanimous vote by the association:

"BE IT RESOLVED: 1—That the Rocky Mountain Association of Fairs hereby extends its appreciation to the Hill County Fair Board, to the citizens of Havre, to B. P. O. E. No. 1201, to the ladies of the Methodist Church, for the very wholesome and splendid food provided for the program, and to those who were responsible for and took part in the program, and to all others who have been so generous in their contribution towards the entertainment of the delegates attending the annual meeting of this organization.

"2—That this organization hereby extends its hearty vote of thanks to its retiring officers for their splendid and efficient service in continuing and building up the organization.

"3—That it be the sense of this meeting that all fair officials exert their earnest effort towards the continuance and further extension of fair circuits within the territory covered by this association.

"4—That this association go on record as requesting the various railroads of the State to declare the annual meeting of this association a convention, and that they grant special rates of a fare and a third for those in attendance at future meetings of the organization.

"5—That we go on record as requesting each and every fair commission, members of this association, to submit a written statement to our secretary immediately after the close of their respective fairs, certifying, after proper investigation, that to the best of their knowledge no exhibits grown earlier than the previous year were shown in the grain or grasses department. We further recommend that no exhibit be eligible in this department if it was awarded a premium the year previous. Judges in this department should be re-

quired to submit a similar statement to the fair commission concerned immediately after the completion of judging.

"6—That we recommend a registration fee of \$1 each for all persons attending future meetings of this association, such registration fee to be turned over to the fair commission entertaining the association, to be used by them in defraying expenses incident to the annual banquet.

"7—That this organization go on record as opposed to the issuance of passes or complimentary tickets to any local people excepting representatives of the press. We recommend that different colored tickets for issuance to carnival people and horsemen be generally adopted by the fairs in this State.

"8—That we recommend and urge the fair commissions of this State to use every effort towards the beautification of their respective fairgrounds, to the end that such grounds may be more attractive and be recognized as a real community asset.

"9—That this association hereby definitely expresses itself as opposed to all gambling games or practices in connection with any fair and pledge our united efforts towards their suppression if necessary to the extent of refusing to enter into further contracts with firms or individuals responsible for such practices.

"10—That the organization extend to J. C. Taylor, director of extension, A. E. Stafford, commissioner of agriculture; A. L. Flnke, manager of Minot Fair; R. C. Bricker, secretary Chamber of Commerce, Great Falls; W. M. Wayman, agricultural staff of the Great Northern; H. L. Lantz, county extension agent of Phillips County, a vote of appreciation for their counsel and advice. That we extend a vote of thanks to the representatives of the various firms, amusement companies, etc., for their attendance at the meeting."

Roll call by the secretary found 23 fairs represented at the meeting. The address of President J. M. Bresnahan was brief. He stated that the large attendance was very gratifying, which proved the worth and growth of the association. He recalled the first meeting held in Lewistown February 1, 1924, at which only six fairs were represented, and today there are 23 from Montana, Idaho and North Dakota. "During these six short years," he said, "this association has accomplished much. The matter of establishing a more uniform classification on live stock and agriculture would alone justify our existence. We have also caused to be enacted many legislative measures which have proved to be beneficial to our fairs as a whole

and greater than all we today have the co-operation of each other, which I am sure will be in existence thruout this meeting. As you all know, there are only two fundamental principles in the conducting of a successful fair: First is to build it and second is to sell it. As to the latter we are not so much interested in today, but we are vitally interested in building a better fair for our respective communities for 1931. When we have done this we will then have time to start our sales program. I find at this meeting we are going to be offered some of the outstanding outdoor amusements. In fact, no time during the history of this organization have we been offered better attractions. It is entirely up to us to interview the representatives of the various organizations represented here and endeavor to give the patrons of our fairs something new and of a better class. I am sure it will then be an easy problem to sell our fair. I suggest that you give the amusement end of your program much thought and study."

The program committee, composed of Earl Bronson, Havre; J. H. Bolding, Miles City, and H. P. Griffin, Bozeman, arranged an exceptionally fine program. A banquet was served on the evening of the 18th in the Masonic Temple, which was attended by all representatives of fairs and amusement interests. Needless to say it was enjoyed by all. The banquet was tendered the association and its guests by the Hill County Fair Board and the Havre Chamber of Commerce. A. F. Lamey, of Havre, presided as toastmaster. Speakers on the program were Ralph Bricker, secretary of the Great Falls Chamber of Commerce and former speaker of the house in the Montana State Legislature; H. L. Flnke, secretary-manager Northwest Fair, Minot, N. D.; W. M. Wyman, of the agricultural development department, Great Northern Railway; J. C. Taylor, director of extension service, Montana State College; Hon. A. H. Stafford, State commissioner of agriculture.

The headquarters for the convention was at the Grand Hotel and it so happened that A. J. Breitenstein, former secretary of the Montana State Fair, was manager of the hotel. He took great pleasure in meeting many of his old-time acquaintances of the outdoor show world. Every courtesy was extended those connected with the convention. The hotel was filled to capacity and those who arrived late took quarters in other hotels.

The business session of the association closed at 4 p.m. December 19 and from then until a late hour the execution of many contracts was in prog-

ress. Thearle-Duffield Fireworks Company, of Chicago, thru its representative, Art Srice, executed contracts with Lewistown, Bozeman, Billings, Miles City and Great Falls. Leavitt-Brown-Hughins Shows contracted with Missoula. Bozeman, Havre, Miles City and Sidney. Dodson's World's Fair Shows, thru Mel Dodson, executed contracts with Billings and Great Falls. It also was intimated they would play the fair at Lewistown, whose dates are the week between Great Falls and Billings. The Montana State Fair made several tentative arrangements with amusement interests pending the action of the State Legislature.

There was much discussion in the hotel headquarters regarding the Wortham (See MONTANA FAIR on page 50)

## Fair Elections

ALBION, N. Y.—Archie Chapman, of Albion, has been elected president of the Orleans County Agriculture Society. Other officers elected are: Fred Nesbitt, vice-president; Charles Howard, secretary; Myrin Babbitt, treasurer.

ROCHESTER, Minn.—H. J. Kruse was elected president; M. F. Little, vice-president; Robert Livingston, treasurer, and County Agent Julius Aussen, secretary, of the Olmsted County Fair at a meeting of the board of directors here December 20. Directors elected at a meeting of the association a short time previously were Dr. A. W. Adson, Henry LaPlant, F. B. Scharmerhorn, Charles Ferrier, John Beach, State representative, and J. Amos Kennedy. Efforts are to be made by the organization to combine the annual county fair at Rochester with the annual Junior Live-Stock Show, sponsored by Rochester business men. A resolution was passed to petition the board of Olmsted County commissioners to take definite steps to rebuild a barn recently destroyed by fire at the fairgrounds.

GALESBURG, Ill.—Ray Simpkins, Maquon, was elected president of the Knox County Fair Association at the annual meeting. Other officers named are: Simon Gentry, vice-president; John Patton, secretary; J. E. Young, treasurer; Grant Potter, superintendent of grounds.

HENDERSON, N. C.—Directors of the Golden Belt Fair here have re-elected E. L. Fleming, president; Alfred Plummer, vice-president, and C. M. Hight, secretary.

ORANGE CITY, Ia.—George Dunlop was re-elected president of the Sioux County Fair Association; Dr. J. H. Vandewaa, vice-president, and Gerrit Van Strykland, secretary. Financial report submitted at the annual meeting showed the association in good condition.

HAMILTON, O.—William M. Brown was elected secretary of the Butler County Agricultural Society, which holds its annual fair here, at a reorganization meeting last week. He succeeds Murray D. Urnston, who was not a candidate for re-election. Upton Moorhead continues as president. Maurice E. Murray is vice-president and J. M. Noes, treasurer.

ANNA, Ill.—At the annual meeting of the Southern Illinois Fair Association of this city the following officers were elected: James K. Walton, president; C. O. Clark, first vice-president; Henry Kohler, second vice-president; George Spire, treasurer, and John F. Norris, secretary-manager.

AUGUSTA, Ga.—S. E. Wall has been elected general chairman of the Augusta Exchange Fall Club Fair.

## Among the Free Acts

EARL TAYLOR, head of the Earl Taylor Enterprises, states that he will start off the new year with more business signed for the coming season than he has ever had at this time in any previous year. Among the Minnesota fairs signed by Taylor are the Winona County Fair, St. Charles, and the Houston County Fair, Caledonia.

ART BRIESE has returned to Chicago from the meeting of the Rocky Mountain Association of Fairs at Havre, Mont., with contracts for Thearle-Duffield fireworks for every fair in the State. This is the first time in a number of years that the contracts have all gone to one concern.

ALBANY, N. Y.—Stockholders of the Albany-Schenectady County Fair Association have elected a board of directors consisting of 11 members, as follows: George M. Baker, A. E. Buhrmaster, F. R. Champion, Earl Barkhuff, Millard Frank, William W. Jeffers, A. J. Manchester, Edward J. Plank, Joseph Snyder, Peter G. Ten Eyck and John D. White. The shareholders decided to hold the 1931 fair at Altamont September 7-12.

MADISON, Wis.—Harley J. Patterson, McFarland, has been appointed secretary of the Dane County Fair. He was acting secretary last year, after Ralph E. Am-

mon, the elected secretary, became manager of the State fair. The 1931 county fair will be held August 24-29.

ERNIE YOUNG REVUES last week closed contracts for the entire Montana Circuit of Fairs. There was considerable competition for the dates, which consist of the Montana State Fair, Helena; New Northern Montana Fair, Great Falls; Central Montana Fair, Lewistown; Richland County Fair, Sidney; Fallon County Fair, Baker, and Eastern Montana Fair, Miles City.

FRANK STANLEY, of Stanley's Races and Acts, reports that he had a nice line of fairs last fall in the East, playing New York, Massachusetts, Pennsylvania, Virginia, Quebec and Illinois, closing in the West at the Utah State Fair, Salt Lake City. He says he will work under the direction of Wirth & Hamid in 1931, playing Eastern fairs again.

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# Many Changes At Riverside

**Extensive improvements planned by Manager Colter who predicts good season**

INDIANAPOLIS, Ind., Dec. 27.—Riverside Amusement Park is a busy place at present, with the big paint and machine shop running full blast overhauling and brightening up coaster cars and other ride equipment, while outdoor work is being done whenever weather permits. The big skating rink is enjoying wonderful patronage and is open every night. Altho the rink is located in the rear of the park, a covered walk enables the crowds to reach it without being exposed to inclement weather. Herschel Parker, who is head bookkeeper at Riverside during the summer season, is manager of the rink this winter. Every Friday night boxing shows are held in the rink, and the mitt entertainments have shown a nice profit. These shows were started early last summer in the big outdoor arena and with the coming of cold weather were transferred indoors. Two to three thousand fans form the average attendance. William Bowman is matchmaker for the fistie cards.

Archie W. Colter, manager of the park, is on the job 365 days of the year. The Riverside office building, located right at the park entrance on West 30th street, is of the residence type, with the business offices on the first floor and the manager's living apartments on the second floor, so Colter really "lives on the job".

Colter has established a reputation of being one of the liveliest and most efficient park managers in the Middle West. Ever on the alert for new ideas, he made a tour of amusement parks in this territory late last summer, including the Cincinnati and Chicago amusement resorts in his itinerary, and as a result of these visits he is planning several changes at Riverside for the coming season.

Quick to discern the economic trend of the times, Colter made a startling slash in the cost of fun at Riverside shortly after the Fourth of July last summer and established a price of five cents for all rides in the park. Immediately the receipts were doubled and on some rides tripled, and as a result Riverside failed to encourage the manufacturers of red ink.

The coaster rides, the Thriller and the Flash, as usual, were the best money-getters. The Tilt-a-Whirl, a new ride here last summer, did very well, as did the Fun Castle and Haunted House. The Aerial Swing and Whip held their own and the skeeball alleys showed a consistent profit. The Mill Chutes kept out of the red and so did the Old Mill, which was renamed the Canals of Venice. It was the game row that suffered most from the depression. Big crowds visited the park all during the season, but they had little to spend, and seemed unwilling to risk that little playing the games.

Manager Colter is optimistic over the coming season, and is proving his faith by planning and executing a number of expensive improvements at the resort. "I am confident," says Colter, "that good times are just around the corner, and that by the first of June we can all join in the Riverside theme song, *Happy Days Are Here Again*."

OMER J. KENYON, general representative of the Freiburg Passion Play (in German), spent the week of December 15 in Cincinnati during the company's engagement at Music Hall. He was a caller at *The Billboard* office December 30 and recalled incidents of his experience in the amusement park business. Kenyon on one time was connected with Krug Park at Omaha. Des Moines is his home town.

## Luna Park in Paris Gets New Lease of Life

PARIS, Dec. 9.—Altho it was officially announced at the beginning of last season that Luna Park was slated to give way to apartment builders before the close of this year, it is now evident that this decision has been reversed and plans are being made for additional attractions for next season.

The attractions and rides will be in operation on Saturdays and Sundays during the winter and work is now under way on the installation of an elaborate miniature golf course in the inclosed structure formerly housing the electric boat ride. The golf course and the dance hall will be open nightly the year round.

## Pacific Coast Boat Show In San Francisco Next March

SAN FRANCISCO, Dec. 27.—Official sanction of the third annual Pacific Coast Boat Show by the National Association of Engine and Boat Manufacturers was received here Wednesday by the Associated Boat Industries of Northern California, sponsors of the event. The show, which will be held at the Exposition Auditorium March 21 to 28, inclusive, will be the only one of its kind on the Coast in 1931.

F. (Doc) Weddleton, who successfully managed the 1929 and 1930 shows, will again hold the managerial reins for the 1931 show.

## Supreme Court Affirms

DES MOINES, Dec. 27.—The conviction of Milo Hartman on a charge of conspiracy growing out of the boat crash on Lake Okoboji, Iowa, which took nine lives, has been affirmed by the Iowa Supreme Court. The Dickinson County District Court sentenced Hartman to three years.

## New Year Celebration Planned by White City

CHICAGO, Dec. 27.—There are few parks in the country that can compare with White City in winter activities. At this South Side amusement center there is something doing the year round. For New Year's Eve, December 31, the management of the park is planning the greatest celebration in the history of the park, according to Manager Ted Weber.

A gigantic vaudeville revue featuring well-known entertainers is to be a big feature of the celebration program, and three bands will furnish continuous music for dance lovers. All patrons will be given hats, horns and miscellaneous noise makers, and there will be confetti and serpentine by the ton.

At midnight on New Year's Eve the contestants in the marathon endurance dance will have danced 2,971 hours, if they last that long, breaking all existing records. In addition to the amateur and professional contests that started August 30 there is now a supermarathon under way, the contestants getting but three minutes' rest per hour. In this new contest, which has clicked around the 400-hour mark, there are all world's champions. They include the following couples: Ann Gerry and Mike Gouvas, Fred Curio and Mary Harding, Theresa Zito and Jack Rivot and Joe Rock and his sister Mary. On New Year's Eve each couple has promised to do a special bit of entertaining. Johnny Constantine and his orchestra are playing for the marathon, while Al Lehmas and his Waltz Kings are in the ballroom. A third band will alternate with Lehmas on New Year's Eve.

There is to be a special party in the roller-skating rink New Year's Eve for the skating patrons of White City. New Year's night parties will be held in both the rink and ballroom, with special features scheduled.

# Lessons of 1930 Depression

Paper read by Harry G. Traver at the recent convention of N. A. A. P. in Chicago:

## Lesson No. 1

The war is over. It has been customary for those who did not like prohibition, income taxes, short skirts and many other matters of recent years to blame it on the war. That is not my idea, but before you discuss an industrial depression it may be best to find out what is the cause of it. Most people think that the present depression was caused by the Wall street follies. That is not the case. The present business depression had its inception before the Wall street crash. The stock-market collapse was the particular event which precipitated the depression which was coming anyway.

Please follow me closely. All wars cause inflation of wages, commodities and everything that it bought with money. All great wars are followed by a long period of deflation. At the close of the American Civil War the average price of commodities was 264 per cent of the price of the same commodities five years before. Immediately after the Civil War commodity prices started a decline which continued for a period of more than 25 years.

At the close of the World War prices were similarly inflated. No power on earth can stop the deflation which is now going on. In 1920 we had a buyers' strike. It was necessary at that time for retailers and others who sold commodities and services to cut their prices tremendously in order to make business. We have had several moderate adjustments since 1920, but the most serious one is now going on.

A year ago Mr. Hoover organized a committee to help keep business going. Several times last spring and summer Mr. Hoover's committee and other authorities said that the depression was all over, and everything was going to be lovely from then on. Now my father

used to say that it is all right to kid other people, but do not kid yourself. This depression is still on. We all hope that we are past the worst of it and that there will be an improvement this winter.

The man who operates an amusement park may hope that next summer will be normal. On the other hand, he should make his plans for next summer so that he can make a substantial profit in his business regardless of whether business improves 25 per cent or 100 per cent.

## Lesson No. 2

Where has the money gone? The fact is that money is scarce. Yet when we examine the economic situation we must all admit that there are just as many acres of land in this country today as there were two years ago. There are just as many people who want to work as there were two years ago. There are just as many factories, mills and other industrial establishments as there were two years ago. There is just as much gold, silver and paper money as there was two years ago. The people have exactly the same needs, they require about the same food, they would like to wear about the same clothes, they are willing if they have the money to buy approximately the same commodities and services of all kinds as they did two years ago. Then where has the money gone and what is the cause of the wheels of commerce slowing down and in many cases actually stopping. It is due to two things.

First: The money has been drawn out of a great many investments, both small and large, and has not flowed back into circulation. In normal times there are billions of dollars standing out in the form of notes, mortgages, bonds, open accounts and obligations of all kinds. Under normal conditions these obligations are continually being paid off. For instance, an old lady may own a mort-

(See LESSONS of 1930 on page 54)



By AL HARTMANN  
(Cincinnati Office)

THE year 1930 passes with but little, if any, regret on the part of amusement park owners and managers. From a financial standpoint last season registered as one of the worst in some time for the majority of operators. Attendance was as large, generally speaking, as in a normal year, and in no small number of instances larger, but money was not spent as freely, due to the business depression.

In spite of the industrial situation owners of some of the larger parks last spring spent more money for new features and other improvements than in normal times. This may have been looked upon as a foolish move by some executives, but reports reaching us indicate that these resorts were the ones that drew heavier attendance than in previous seasons, and while general receipts showed a decrease, the reputation of the parks for offering new and meritorious features was upheld and this is what will count when business conditions get better and the money stringency disappears. Then again if the parks which spent money for new features had not done so their profits would have been considerably lower or their losses increased.

On the other hand there were a great number of smaller parks whose owners were full of fear and because of this curtailed to the bone, in some cases not even using a drop of fresh paint. With expenses reduced to a minimum the profits for some of these measured up to normal times, while for others they were below. This policy no doubt was considered a wise one by those park executives who practiced it and showed a profit. If one thinks only of the present it was a wise move for them, but if the future is taken into consideration we would say instead of wise it was otherwise. If retrenchment on the same scale is followed season of 1931 these parks will venture to say, will find greatly reduced profits if not losses. And again, when these parks do decide to effect improvements representing a reasonable amount of money, or what they would spend in normal times, they will require more than one season to win back regular patrons lost thru lack of appeal on their visit during the curtailment period.

Imagine a department store owner handling the same line of goods and styles two or more years in succession and on top of that neglecting the store's appeal from an appearance standpoint. How long would such a store be in business?

What applies to the department store can be applied to the amusement park. People go to amusement parks not to see the same old things year after year—they want something different and unless they get it attendance is going to dwindle without fail.

In times of depression, and unless there be special reasons, we wouldn't advise such extensive improvements as would be considered under normal conditions, but the owner who will have his park in tip-top condition physically and spend money judiciously on new features season of 1931 will be wiser by continuing to build for future business than the one who is full of fear, has nothing on his mind but retrenchment and wouldn't spend a dollar unless he was assured of two in return.

MILWAUKEE, Wis.—The Washington park zoo's new \$125,000 aviary was thrown open to the public for the first time December 21. More than 800 birds of 240 species are housed in the new addition. Among the architectural novelties of the flight cage in the main wing of the aviary, measuring 120x26x19 feet, is a cavern under a waterfall.

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## Looking Back

By W. F. MANGELS  
Director American Museum of Public Recreation

In *The Story of the Exposition*, now in the library of the American Museum of Public Recreation, Conny Island, Frank Morton Todd describes the famous Zone at the Panama Pacific Exposition, 1915:

"One of the Zone's mysteries was 'Stella'. She was a large and quite pretty painting of a nude woman. She had been exhibited in different parts of the country, had not been a brilliant success from a showman's point of view, and had retired to a garret in St. Louis. Her owner, Norman Vaughan, dusted her off and brought her to San Francisco, and here she became the hit of the place.

"Why? It is hard, impossible to say. It is true that she was well managed. She occupied a deep frame, with skillfully disposed electric lights, and the perspective was of a nature to make people wonder whether it was a picture on canvas or a *Sleeping Beauty* tableau. Even that, however, will not explain why she became so much the vogue.

"The only certain element seems to be that people will willingly pay 10 cents to see something pretty. They talked about her like a personal acquaintance. 'Have you seen Stella?' was a popular formula, and she was the only feature of the Zone, as far as the writer remembers, that became the subject of a stage gag.

"A rival picture of a similar subject might cut the receipts in two, but the exposition management would tolerate no rival to Stella. The 'overhead' was small; there were no seats in the little theater, so visitors rarely stayed more than two minutes. The stream of dimes was continuous—the total receipts over \$75,000.

"And yet there were nudes in the Palace of Fine Arts by some great painters that could be seen for nothing. Let anyone explain it that can."

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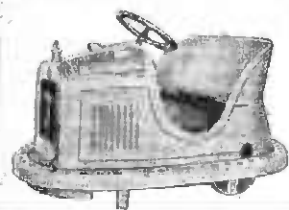
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551 Fifth Avenue, Suite 3401, NEW YORK CITY. Telephone, Murray Hill 2-0777, 2-0778.  
"TURN YOUR BATHERS INTO DOLLARS!"



*Front Wheel Drive*  
**DODGEM**

Greatest of all Flat Rides in both profits and fun. Front-Wheel Drive, sensation of 1930, far outperforms cars of any other type. Gives driver positive, accurate control and a constant succession of new thrills. Many other exclusive features. Send for circular.

**DODGEM CORPORATION**  
100 BAY STATE BLDG., LAWRENCE, MASS.

# THE WALTZER

Models To Fit Any Installation

New 1931 Model, "THE CHAMPION," for Carnivals, Parks and Gilly Shows  
**HARRY WITT, Inc., 1440 BROADWAY, NEW YORK CITY**  
Sole Agent

## LESSONS OF 1930

(Continued from page 52)

gage for \$5,000 on a farm. Eventually the mortgage comes due. In normal times she would renew it, or if it is paid off she would reinvest the money in another similar mortgage. In times like these she collects her money on that mortgage and because she is rather timid, she decides that she will invest it in Liberty Bonds or put it in a savings bank until general business improves. Banks and investors are continually collecting money on notes and other obligations. Part of the money will go back into circulation, but a considerable part of it is temporarily withdrawn from the market. This accounts for the fact that in the large cities savings banks have larger deposits than ever before. The money flows into the larger cities, and money is so plentiful in New York City today that it is being loaned out from day to day at 2 per cent or less. But in the smaller cities and in the country money is today scarce and hard to get.

Second: There is another cause of the money shortage. The people who are still working, but whose friends may be feeling the pinch of industrial depression, develop a bump of caution, and they do not spend their money as freely for commodities as in normal times. They lay away a larger percentage of their income in savings banks because they are worried as to the time when the depression may affect them personally.

I would call this the lack of confidence which I mentioned in a similar paper here 10 years ago. Lack of confidence is back of the timid investors who have withdrawn their money from circulation, and lack of confidence is back of 40,000,000 workers who will not spend as freely as before.

Usually the business depression continues until confidence is restored and until the money flows back into the channels where it is needed and grad-

## LINDY LOOP and HEY-DEY

Practically new. Will sacrifice for cash or terms to responsible party. Would consider booking with good park or reputable carnival. F. A. WRIGHT, 27 W. Main St., Paragould, Ark.

## WORLD'S GREATEST RIDES

BOBS COASTER	EZE-FREEZE	SHOOT THE CHUTES
WHIRLWIND	WHIRL-O-BALL	SEAPLANE DE LUXE
THE BUG	FLOOD LIGHTS	LAFF IN THE DARK
AUTO RACE	POOL EQUIPMENT	PERKINS SWIMMING POOLS

INDOOR AND OUTDOOR GOLF COURSES.  
Park Plans and Layouts Designed by Experienced Park Engineers.  
TRAVER ENGINEERING COMPANY, Beaver Falls, Penna., U. S. A.

## LEAPING LENA

The 1930 Ride Sensation—

Carrouseles in all styles and sizes, 32 ft. to 80 ft. diameter, two, three or four-abreast. Aluminum legs.

ALLAN HERSHELL CO., Inc.  
NORTH TONAWANDA, N. Y.

**CARROUSELS**  
With a World-Wide Reputation

Now made in two sizes: 12-Car, 52 ft. diameter; 10-Car, 51 ft. diameter.  
34 Lenas sold in 1930.  
Write for details.

## Shooting Galleries

All steel construction, modern elaborate designs, quick deliveries.

W. F. MANGELS CO., Coney Island, New York

## FOR SALE

## Carrousel, Wheel, Equipment

Entire contents of the Palace-Merry-Go-Round group at Asbury Park. No reasonable offer refused.

Apply to H. R. COOK, STEINBACH COMPANY,  
Asbury Park, N. J.

ually business builds up to normal again.

## Lesson No. 3

What can you do? Well, you can reduce your expenses. Most business men get into the habit of spending more money than is necessary when business and profits are good. You can scrutinize every item that you spend money for during the last year and decide what particular items you can curtail.

There is one kind of bunk that has been handed out repeatedly during the last year. That is about wages and salaries being kept up. Now I claim it is distinctly unfair to pay excessive wages and salaries to one group of people who happen to be employed while others who are unemployed are getting nothing. The facts are that the price of commodities is coming down all over the world today, and wages and salaries are bound to come down at the same time.

You may have some pensioners on your payroll. You may have some people who are getting more money than they should. I know of some concerns where certain employees are getting big pay for doing nothing, while other employees who do the actual work are not getting half as much money.

If you cut wages or salaries, cut the people who are not giving you good value for your money or those who do not know the war is over.

## Other Lessons

Now let us be more specific. If you build new attractions, do not be foolish. There is no room for any more big roller coasters costing \$100,000 or more. There are very few parks where a pool costing \$100,000 will pay. There is no excuse for building a dance hall for \$100,000 or \$200,000 when a building costing one fraction as much will serve the purpose. Don't let some faker kid you into a contract to install some new attraction which will cost you double what he represents before you finish it.

If I had an amusement park I would put in some new devices, but I know that I can get as much advertising value out of two or three new attractions that cost from \$3,000 to \$10,000 each as I could out of an attraction that would cost 5 or 10 times as much money.

Here I would like to quote some of the

wisecracks who wrote me recently telling me about the lessons they learned last summer.

Frank Darling notices a very distinct trend towards that type of amusement in which individual patrons can take a personal part, such as miniature golf. This tendency started with the Dodgean and Scooter. Watch out for this tendency.

Mr. Alexander thinks that miniature golf outside of the parks hurts, and I agree with him. When a thing of this kind comes along the wise park men take it right in themselves and make the most of it. Most of the park men who installed miniature golf last summer report that it was a good attraction at a very low price.

Most of us think that miniature golf is going to be a mighty short-lived amusement, but you can afford to put in something new if it is cheap even if it will go good for only one season.

Mr. Humphrey thinks that his policy of clean and wholesome amusement with nothing to depress or demoralize proved itself last summer because his business at Euclid Beach fell off less than 10 per cent.

George Schott says he is glad that we have had one season in which nobody could blame their troubles on the rain. In previous years all we heard at the convention was rain, rain, rain. This year there was no rain. Everybody was praying for rain. George Schott says that this season proves it is necessary for the park patrons to have a little extra money for spending purposes. George is right. But what applies to the park patrons applies equally well to the park owner. He must also have a little extra money for spending purposes. The facts are that most of our parks are underfinanced. Some of them are only two jumps ahead of the sheriff. We have many parks that do not have sufficient capital. The park men try to make up this capital by buying equipment, which is a capital expenditure, and paying for it out of the summer's receipts, which are really current profits.

Fred Pearce says that the park owners who depend on their season's receipts to meet their obligations should not obligate themselves beyond 50 per cent of a normal year's net revenue. In other words, the park man who can count on \$50,000 of net receipts in his park should not obligate himself for more than \$25,000 during that particular year. I should say that this is good, sound advice if you can follow it.

Several park men, including Oscar Baur, think that you can spend entirely too much money for advertising and promotion. In other words, you can spend money profitably for promoting your business up to a certain point, but if you go beyond that point the increased business may not be enough to pay for the cost of getting it.

Now listen to the voice of Kenneywood. A. B. McSwigan, president, says they inaugurated the universal ticket system with wonderful success at Kenneywood this year. The sell a five-cent ticket good every place in the park, also 21 tickets for \$1. As most of you know this system has been used at Euclid Beach, Crystal Beach, Playland, Chippewa Lake and other places for some years. Kenneywood has now been converted to this system. Mr. McSwigan says that they saved \$5,000 by inaugurating this system, and the patrons accepted the change without any difficulty. Many of you can profit by the experience of Kenneywood and others.

Mr. McSwigan says they put in several new devices this year, and he says it is a question in the face of the business depression whether they could have held the interest of their patrons and kept their business up so well if it were not for installing these new devices.

I happen to know that the devices which were installed were not expensive ones, and this is where Kenneywood showed good judgment. They gave their patrons something new, but they did not overdo it with an extravagant expenditure.

Leonard Schloss, of Glen Echo Park, reports considerable falling off in business. He says: "Despite every other alibi

the fact remains that if I had had some new attractions to present things undoubtedly would have been different. Glen Echo has learned a lesson, and we are building new attractions costing us \$178,000 for 1931, and this is not stage money."

I am glad to hear that there is one park man who has the nerve to go out and spend real money to give his patrons something new and fine for next season.

## Lesson No. 4

Push your park in spite of the depression. Put in some new low-priced equipment. Go after picnics and outings. Kenneywood Park and Chippewa Lake will tell you that if it were not for their picnics and outings the depression would have hurt them much more than it did. Advertise, but find a way to advertise more extensively and if possible cut the cost down to less than it was before.

Own your own equipment. The park manager who lets out all of his rides, games and refreshments on concession has all the expense of advertising, policing, maintaining the grounds, electric lighting, general managing and a hundred other expenses. In such a case the park man has all the expense and all the grief, and the concessionaires make all the profit. Notice the success of the parks that own their own equipment: Kenneywood, West View, Euclid Beach, Playland and Chippewa Lake.

Go out into the outlying territory and bring in picnics and business farther away than you have in the past. Remember the automobile has changed the entire complexion of the amusement business, and people will now go from 5 to 50 miles to an amusement park. Be careful, however, to keep out of competitive territory, which would cause some other park man to retaliate by coming after business in your territory. Co-operate with your competitors and avoid cut-throat competition.

Have at least one good mechanic in your park. Many parks lose a lot of money because their equipment is out of order just when they need it most. A good mechanic is absolutely necessary to keep rides and other equipment in safe and dependable operating condition. Did you see that splendid machine shop at Euclid Beach?

If you buy used equipment, get it from responsible people who will guarantee it and do not buy junk from anybody. Build up your credit at a local bank. Instead of buying on time, borrow the money in the bank and buy for cash. Two of my customers this year were big, healthy, strong men between 60 and 65 years of age who complained that they could not borrow any money at the bank. They said that they had never borrowed any money and they did not know how to go about it to get any credit whatever. This seemed to be a rather pitiful situation for business men who own equipment worth \$50,000. Most park men use too much credit. It is better to have some credit and use it, but don't overdo the use of it.

Amusement parks are no worse than other lines of business. I am sure there were more business casualties during the last year among retailers and other business men than there were among amusement parks. I like the advice of Mr. Alexander. He says that a great many people visited his park and expended almost as much money as in 1929, and he says that this business of ours is a firm and staple industry and occupies as important and valuable a place in any community life as the electric lighting company or the gas company. He says there are competitive elements with which we must contend, but the prospects for 1931 look good provided we step on the gas, paint up and give our patrons something new to talk about and see that they receive in comforts, courtesies and service the same or better quality than are provided elsewhere.

You are in this depression. You have to go thru it. We have gone thru others before. It may take some study. It may take brains. It may take hard work and some money.

But don't lie down. Fight your way thru it, and the parks will come out of it better than before.



By AL HARTMANN  
(Cincinnati Office)

RELATIVE to the use of armories in Ohio for roller skating, Frank Vernon wrote Governor-elect George White and received the following reply, dated at Columbus, December 16: "Dear Vernon—I have your letter of recent date and in reply wish to advise that the Adjutant General has not been appointed as yet. Same will be selected within the next few days, and after that time will be glad to take this matter up with you."

W. KIRSHNER opened a rink in the new Armory at La Fayette, Ind., December 12, and the inaugural was very satisfactory. The floor space is 60 by 120 feet. The building, a beautiful one, was only recently completed and makes an ideal skating palace.

THE KENYON-TYPE portable skating rink at Xenia, O., owned by Morris Sharp, ex-sheriff and proprietor of the Recreation Parlor in that city, had its grand opening Saturday night, December 20, and in spite of heavy snowstorm, a large crowd was in attendance. The skaters made merry over the smooth floor and had a fine time. Both Sharp and his manager, Louis Moore, outdid themselves in making everything comfortable for all. They were assisted by Mrs. Sharp, Mrs. Moore and a staff of help nicely uniformed. Frank Vernon was a special guest at the opening and entertained with a few spectacular numbers which captivated the skaters. Judging by the opening night's business, the new venture should prove a big winner. Xenia has had no skating rink for about 20 years. The old Casino Rink was in operation of E. Third street in those days.

THE SIX-DAY roller race which the Golden Wing Skating Club is to sponsor at the West Farms Rink, Bronx, New

York City, begins January 8 and ends on the 13th. The starting pistol will be fired by Jack (French) Adams, former amateur speed skater; Joe Russell, president of the club, will be referee, and Frank Donohue, former demon of St. Nicholas fame, will be timer. Up to December 20 seven teams were entered, as follows: Rainbow Club—George Rauch and Kid Ga Ga, Artie Walsh and John Golden, and Bill Bussing and Ernie Girardin; Golden Wing Club—Joe Mancuso and William Stokely, Ella Maryon and Joe Feeney, Charles Smith and "Big Frank" Strakowsky, and Ralph Taylor and Al Loreto. Some good speedsters looking for partners at that time were Tommy Elliot, former St. Nicholas star; Eddie Shingus of the Bronx, and George Del Sole. The Van Nest speedster who is said to be a bear at the sprints. A novelty boxing bout of three rounds on skates will be another feature, the contest being between Johnny Bren and Eddie Carlson. There also will be a carnival of events the entire six evenings. George Bartoll, the "Dean of Good Sports of Roller Skating", will donate a prize each evening. On Thursday night, January 8, gold pieces will be offered for waltz and fancy couple skating; Friday evening, country store; Saturday evening, lucky spot skating for ladies; Sunday evening, graceful skating couples; Monday evening, country store, and Tuesday evening, boxing bout and souvenirs to all. The entire program will be arranged and judged by Joe Russell. The six-day race is open to all amateur roller racers, and invitations have been extended to all clubs of New York, New Jersey and Connecticut, entrants to be in by January 5.

BY ROLAND CRONT—Sketch No. 18: Fred Tyrell of Chicago, who was world's amateur champion in 1909-'10.

Tyrell was considered by many old-time fans as the fastest speed skater ever on the little rollers. I don't know of any skater who combined speed and starting as he did, and how he could go for a quarter mile on a large rink! Fred could skate a good race at any distance, which his records will prove.

Tyrell was tall and slender and built perfect for the great sprinter that he was, and if he were skating today in all these team races he would be a sensation.

I can remember in the two-mile world's championship at St. Louis in the Joliet Rink, where Fred had almost a half-lap lead, but as I stated before, he was a sprinter and in this race he attempted to go too far from home, as skaters would say.

Tyrell's last great race was at the old Madison Square Garden in New York City in 1914. He was always a finals skater because in those days we skated heats and finals, and out of 40 skaters about six would start in the finals. At present he holds a very good position with the city of Chicago.

Next week Midge Reiff of Reading, Pa.

BERT HOLMES writes from Providence, R. I.: "I read the article that Morris Sholovitz had in the December 20 issue of *The Billboard*. I think he has brought out a good idea, but should it not be adopted, what is the matter with each rink doing its own advertising? The advertising in some magazine such as *Morris* suggested is good for roller skating on the whole, but it would be hard to tell if it would do any good for each separate rink. Let's hear what more rink owners have to say about the matter. I saw a remark about so many roller-skating acts being across the pond that I am inclined to believe they are all over there, as it has been darned long since I have seen one."

WHEN ANYBODY is quoted in these columns it doesn't necessarily mean that the rink editor is in accord with everything said. Readers are entitled to their opinion whether it be sound or ridiculous, so long as it is given with sincerity. If the opinion is sound you needn't credit us, and if ridiculous don't blame us.

MAC AND DALEY report having just played the Highway Roller Rink at

Fisher, Okla. "This rink," they say, "is run by a man who deserves a great deal of praise and is a credit to the rink game. His name is George Boughton, a very well-known figure in his territory, who has been operating rinks for more than 40 years. Boughton certainly has the right idea about putting on attractions. He says if you are doing big business put attractions on as a surprise to your patrons, and if the business is not so good put the attractions on anyway to draw in the people that would not come otherwise. Boughton's son-in-law runs the skateroom, and his daughter sells tickets. There are two instructors on the floor, which is 50 by 80. Very nice crowds attended the rink for the two days' exhibition put on by us."

A SPECIAL entertainment program was given at the Columbia Skating Rink, Fort Worth, Tex., Wednesday night, December 17, with 26 per cent of all proceeds going to *The Star-Telegram* Free Milk and Ice Fund. One of the features was a one-mile skating race for women. The racers included Blanche Brown, Mary Fraser, Clifford Smith and Mildred Malone. Other numbers on the program were dances by little Grace Ione Frassley, accompanied by E. L. Bowman, composer of *Twelfth Street Rag*, and a fancy roping act presented by the team of Nancy and Laurence.

"AS A MANAGER and one who has operated rinks around New York, would like to give a little boost to the United States Roller Skating Association," writes Edward Alcott, of the St. Nicholas Rink, New York City. "I have been in the game for the last 20 years, and this is the first time I have seen an organization live over a few months. The USRSA is a branch of the AAU and has the support of the parent body. The men at the head of the USRSA are of the highest type and are putting their hearts into the game. They have made it so clean that many who had doubts are now flocking to see the races run by them. Alfred Flath, of Brooklyn Roller Rink; J. Wesley Hamer, of Ridgewood Rink, and Vic Brown, of Dreamland Park, are the ones who are leading the USRSA to a high place in the sport world in New York and New Jersey, and Jess Carey in Pennsylvania. Flath's rink is the scene of many hotly contested races, and no man has done

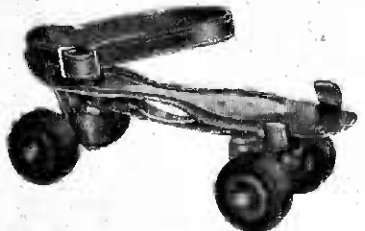
more for the racing game than he has. He has the respect of all—known as fearless and always on the level. Hamer has spent lots of money on his racing team and is considered the highlight of the game here. Skating for the USRSA are Eddie Baxter, the amateur champion, a quiet, unassuming little chap, always ready to do all that is asked of him; Eddie Meyer, J. Mulvey and many other good, clean-cut boys. The above-mentioned rinks have under their control some of the best pros. of today. They are Art Launey, one of the cleanest and fairest skaters; Steve Donegan, considered the gamest skater who ever laced a shoe; Joe West, who is making the best travel at top speed, and Murray Gorman, the Hebrew flyer, who has taken the best into camp. Billy Yale, of Van Cortlandt, is skating the best of his career. Some outlaws have tried to upset the USRSA, but they have folded up and no one hears of them any more."

CHICAGO—Johnny Gottselig, Chicago Black Hawks' hockey ace, will be out of action for an indefinite period because of a throat ailment, which necessitated a surgical operation. He is the leading scorer of the National League.

CLIFF and CECIL WICKERSHAM advise that they are now operating a roller rink at Wisconsin Rapids, Wis., skating to a fair crowd the first night. They are in favor of all rink owners and managers getting together on an advertising plan such as M. B. Sholovitz outlined in these columns in the issue of December 20.

THE SYRACUSE STARS played one of the finest hockey games of the season at the Coliseum, Syracuse, N. Y., Sunday night, December 7, when they defeated the Windsor Bulldogs, one of the best teams in the International League. On Wednesday evening, December 10, the 400 Club of Syracuse, comprised of rich people, took possession of the Coliseum and had a gala time. For the members' entertainment Harry M. Hogan ran off five events of speed and fancy skating, the talent consisting of Syracuse skaters and Valentine Bialis, Olympia skater of 1928 and a very close friend of Hogan. Bialis gave a fine exhibition of speed against his time for 3-4 mile, 2 minutes, 9 seconds. He also offered some exhibition skating.

## Richardson's Turn In An 18-Inch Circle!



Because of their scientific balance and many exclusive features, Richardson Skates have easier action and are always under better control. They reduce leg strain and make fancy skating easier and more enjoyable. With Richardson's you can turn in an 18-inch circle!

This is just one of many reasons why there are now—and always have been—more Richardson's than any other skate in rink service.

**RICHARDSON BALL BEARING SKATE CO.**

Established 1884.

3312-3318 Ravenswood Ave., Chicago, Ill.

"The First Best Skate—  
The Best Skate Today"

**FOR SALE**

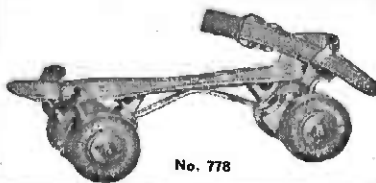
Approximately 600 Pairs of Roller Skates in good condition. Bargain. ADJUTANT, Elizabeth Army, Elizabeth, N. J.

It Is a PLEASURE To ROLLER SKATE on

"CHICAGO" RINK SKATES

They're true and easy with a wide range of action. TRY THEM!

CHICAGO ROLLER SKATE CO.  
4427 W. Lake St., Chicago, Ill.



No. 778

The World's Greatest Skating Rink Music!

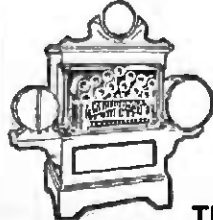


Most beautiful music, low priced rolls, small operating cost, mechanically perfect, low terms.

The Calliophone

TANGLEY CO., Muscatine, Ia.

WURLITZER Skating Rink Organs



In the last six months we have taken a number of organs in trade as part payment on new organs and Calliolas. These organs are now in the course of rebuilding and will be available for shipment within two weeks. To make room for our spring styles we are offering these organs at low prices for quick sale. Here is your opportunity to buy an organ at a BIG SAVING. Write for details. Catalog mailed on request.

THE RUDOLPH WURLITZER MFG. CO.  
NORTH TONAWANDA, N. Y.  
BUILDERS OF THE BEST IN BAND ORGANS

# Johnny J. Jones Exposition To Proceed as Per Schedule

**Death of owner and general manager not to affect show's fulfilling booking contracts—managerial reins to Edward J. Madigan and John L. Murray**

When the news of the death of Johnny J. Jones, of the Johnny J. Jones Exposition, was flashed from De Land, Fla., to the press thruout the nation December 25, probably secondary interest among showfolks in his passing was centered in wonderings as to whether the large amusement organization would proceed on the schedule and contracting as planned and arranged by its departed owner-manager; also, should his plans be carried on, into whose hands would be placed the managerial reins.

In answer to inquiry regarding these matters, *The Billboard* was informed that the death would not affect the show's opening as scheduled, or the fulfillment of its contracts during 1931. Also, that in accordance with the expressed wish of Mr. Jones, shortly prior to his passing, the show would proceed along those lines under the management of Edward J. Madigan and John L. Murray.

Edward J. Madigan has for years been prominently connected with the Johnny J. Jones Exposition and was among the departed showman's closest friends. Thru these affiliations, "Eddie", as Madigan is familiarly known to showdom, has had an exceptional opportunity to familiarize himself not only with the operation ideas of the show's founder but also to come into amicable contact with the thousands of individuals with whom the organization transacted business. Besides, in the very successful operation of his own business affairs during his many years in the show business, Madigan has gained legions of friends and acquaintances.

Jack L. Murray has not had so much show experience as Madigan, but is a shrewd and experienced man of business, and has for a number of years been prominently affiliated with the Johnny J. Jones organization, and also enjoyed the intimate friendship of its operating head and had opportunity to study managerial operations in his characteristic, businesslike manner.

With these two prominent members of the show's personnel at the helm, and with the capable, conscientious surviving members of the executive staff as their aids, the push-forward efforts of all to be encouraged by the presence of the deceased showman's widow and youthful son, it seems assured that the energetic showmanship spirit of Johnny J. Jones will "carry on".

## Vervilles Return Home

Mr. and Mrs. Paul Verville, well-known troupers, formerly for several seasons with the Bernardi Greater Shows and other organizations, last year operating two of their monkey track candy concessions at fairs, independently, and one at a park, returned home to Montreal, Que., Can., to spend the holidays with relatives after a several weeks' visit with Mr. and Mrs. Harry Coffin at the latter's island home (formerly Woods Island, now Coffin's Island) in Lake Champlain, near St. Albans, Vt. Incidentally, the Coffins and Vervilles are close friends, and the former have allotted one of the cottages on their estate to the latter—and Paul and the missus have tidily arranged it as a vacationing abode.

## Craecrafts Return Home

C. W. Craecraft, general representative and otherwise aid to the management of Bruce Greater Shows, and his wife returned last week from their couple of weeks' sojourn at a recuperation resort city in Indiana to their home in Covington, Ky., to spend Christmas week with relatives, after which Craecraft will again get busy on business matters in interest of the amusement organization with which he is affiliated.

## Converse Side Show and Woods' Monkeys at Miami

MIAMI, Fla., Dec. 26.—The Art L. Converse European Wonders (side show), which closed with the Miami Exposition Shows December 13, went to its winter quarters at Ojus, Fla., for overhauling, and in an enlarged form opened at Whoopee Park here last Saturday for an indefinite engagement. Of the original lineup heretofore published the following are retained: Art L. Converse and Max Brown on the front, Pat Beggs still orating inside, Clara-Leroy is the feature; Tarzan, the ape man; Koo-Koo, the Bird Boy; Vada, the Mystic; and Dr. Patrick, mental act; Bill Becker's torture act. Following substitutions: Raymond, sword-swallower, in place of Milton; Soldier Andrews, tattooed wonder, in place of Nelson; Dominica Burgehoff, female magician, in place of Pitts; Eileen Connors, sword-box illusion, in place of Mary Page. Additions: Maria Pavloff, half-lady illusion; Ho-Ho, Indian fire worker; Cara Rodriguez and her pythons.

At the opening of Whoopee Park December 6 there was found occupying a good spot on the midway Bryan and Billie Woods with their original Monkey Circus. While this is the first appearance of those well-known simian trainers and their troupe at Whoopee Park, it marks their eighth season in Miami, and they have built up for themselves a clientele that looks upon their offering as a standard form of entertainment. The Woods Monkey Circus travels on its own fleet of three trucks, one trailer and one sedan, and recently concluded a successful fair season with the Rubin & Cherry Shows. The roster of the attraction remains the same as at the opening of the 1930 season.

## J. F. Murphy Spends Christmas at Home

James F. Murphy, manager the Melville-Reiss Shows, motored thru Cincinnati last week, en route from the show's winter quarters city, Charlotte, N. C., to spend Christmas week with his wife at Piqua, O., a few days after which he will return to Charlotte.

Incidentally, since Mrs. J. F. Murphy operates one of the leading millinery establishments at Piqua, her "hubby" was asked while visiting *The Billboard* if he ever helped out on sales during business rushes while at home at Christmas time? Will not quote the hustling showman, but it sounded something like "Collect \$10 for that hat, Mr. Murphy;" "\$20 out of 50, Mr. Murphy," all seemingly tending to evidence that, in true showmanship, James takes interest in the main factor—mazuma.

## Julius Burgard, Notice!

A letter from Emma Burgard, 836 Broad street, Washington, Pa., to *The Billboard* states that Miss Burgard and her brothers, who have not seen their father, Julius (Shorty) Burgard for about nine years, are very anxious to get in touch with him or at least learn of him. The last word of their father was some years ago, when he was with Reed's Greater Shows, and they fear that something has happened to him.



CLIFF LILES, manager the Lachman-Carson Shows, who has completed a successful year as president of the Heart of America Showman's Club.

## Capt. Folger and Little Monday Back in Venice

Recently one of the most entertaining of showfolks, and known thruout the nation, Capt. Whaling Gus Folger (formerly known as Whale Oil Gus), returned to Venice, Calif., for the winter, accompanied by his partner of 38 years, known as Little Monday, after a successful tour of more than a year with one of the exhibition units of the Pacific Whaling Company.

Gus, who next month is scheduled to pass the 82d milestone of life, formerly, for about 30 years, shipped on whaling expeditions out of New Bedford, Mass. Monday was born aboard the whaling ship "Bark Petrel", out of North Bedford. For many years they presented their entertainment offerings, probably the only act of its kind in show business, in theaters, at schools, with lectures and as an outdoor feature. Their connection with the mammoth whale (embalmed) exhibit last year was considered a noteworthy asset.

## "Hard Times Party" Staged

CHICAGO, Dec. 26.—A number of well-known showfolks of the Windy City were guests at a "hard times party" held at the home of Allie A. Gondeck last Saturday night for members of the Showmen's League and Ladies' Auxiliary. It was a jolly affair, hugely enjoyed by everyone who attended. There was entertainment by Mrs. Al Sweet, Cleora Miller, L. H. Bishop, Loretta Deck and the La Salle-Loretta Pour, as well as impromptu speeches by a number of the guests. Also there were plenty of eats, plenty of music and no end of fun.

Among those who attended were Mr. and Mrs. Francis L. Deane, C. H. Clark, Miss L. Deane, Mr. and Mrs. Charles G. Driver, L. O. Pedersen, Mr. and Mrs. Floyd A. Benson, E. Harman, Mrs. Minnie Murdo, Mr. and Mrs. Tom Rankine (Jr.), Mr. and Mrs. H. Mack, Mr. and Mrs. R. P. Brumleve, L. H. Bishop and Loretta Deck, of the La Salle-Loretta Four; Ruth Gondeck, Mr. and Mrs. Sam L. Levy, Mr. and Mrs. Al Sweet, Jack O'Brien, F. M. Chew, Andrew N. Scott, Otto Rome, M. R. Gondeck, J. J. Gavin, Sylvia Locke, Mr. and Mrs. Biglow, Walter Locke, Mr. and Mrs. John Rome, Gertrude O'Brien, Gladys Nelson, Walter Phillips, Mr. and Mrs. A. Miller, Cleo Miller, Mr. and Mrs. Al Latto, Dorothy Rome, W. F. Driver, C. A. Hendricks, R. F. Meek, H. Kyhl, Kenneth M. Driver-Star 13, Gladys Peterson, John Blomquist, Jennie Smaha, Lawrence Rankine, M. MacDonald, Mr. and Mrs. Tom Rankine (Sr.), J. D. Connell, Mr. and Mrs. Frank G. Johnson, Ruth McBride, Henry Eggebeck, C. R. Anderson, Judge Harry Norton, Mr. and Mrs. E. J. Berlinger, Walter Witort and others.



By CHARLES C. BLUE  
(Cincinnati Office)

PROBABLY an appropriate "reflection" subject for this edition, the first of a new year, would be a lengthy series of paragraphs of comment and opinion on the business outlook for carnivals in 1931. However, the writer will not indulge in padded-up "extensiveness"; instead, but a single paragraph, as follows: Wise men, who are really in "the know" or who for business or personal reasons would like to appear "knowing", have had a great deal to say, of very optimistic caliber. The consensus of opinion, a general business advance over 1930. Some probably have been much too enthusiastic as to the proportion of the advancement, others seemingly choosing to safeguard their expressed opinions by venturing that "it will be better". Suffice for this scribe to say: Doubtless, the coming season will be better than the last one. Probably a steady return to normal—which stage may not be reached in 1931. EMPLOYMENT of the MASSES is the main item—the governing cause of which each person can best judge for himself—there has already been too much "propaganda". The outdoor amusement field is an indicator of industrial conditions, especially. In a few words, if THE PEOPLE have employment, they will patronize amusements liberally, and the carnival field will receive its share of the patronage. Otherwise, the reverse. It seems the governing spirit among showfolks should be to stick to the trouper's code of working along with "hoping" for "better times".

WITH the International Association of Fairs and Expositions having scheduled its next fall meeting for Toronto, Ont., Can., no small amount of interest now prevails among showfolks, as to whether the Showmen's League of America will also transfer its annual fall meet to that city, on the same dates, this year. There is a "pro" and a "con" to the matter that probably can best be threshed out by those most directly interested—the members of the League themselves—which doubtless will be acted upon in due time.

THE passing of Johnny J. Jones removed from showdom one of its most energetic representatives. Those of the showfolks who watched his career, from having practically nothing in the way of equipment or finances to owning the largest amusement individual enterprise of its kind, can best appreciate his relentless energy. Several times after becoming a carnival owner, he saw his holdings diminished to—again, practically nothing. But, the year following each of those misfortunes found him again on the upward climb—he was one of those individuals who "cannot remain down". To his greatest credit, he did it virtually ALONE—albeit at times he received aid, in the way of loans from showfolk members of his organization, because of unprofitable seasons. His first carnival came to an abrupt end following the untimely death of his free-act high diver, whose remains Jones laid to rest most commendably, and with his old-line "malticket" attraction, Jolly Jo (the fat man), he joined the Seaman-Millican Mardi Gras Company (at Johnson City, Tenn.—1904). Next year he again had a carnival, and it prospered, for a few years, until the death of his first wife—his second undoing. Again he arose and prospered, until the death of Jolly Jo, a few years later (at Hickory, N. C.)—again, he almost "flopped". But, the next year found him again in the race for prominence, and, altho with aid (as mentioned) now and then, he kept on CLIMBING. Surely, the show world has lost one of its most ENERGETIC representatives!



# HASC "Tree" Makes Record

Attendance exceeds former years—fine entertainment and gift giving

KANSAS CITY, Dec. 26.—Early Christmas morning, while the members of the club were gathering to spread joy and gladness, and bidding cheer and happiness to their friends, came a message notifying the club of the death of Sammy Well, a member of many years, who died at his home in Rockport, Ind., having left here about one month ago to spend his remaining days with his mother. In previous years Sammy was Santa Claus at the annual Christmas Tree Party, and this memory cast a cloud of sadness over this year's event. For the last 10 years he worked in Fairyland Park for George and Hattie Howk, who operate the concessions. The attendance at the annual Christmas Tree Party exceeded that of any previous year. The lobby of the Coates House was transformed into the headquarters of Santo Claus. The large Christmas tree, 29 feet in height, was beautifully illuminated and decorated. Surrounding the base were presents for young and old, and loads and loads of candy, nuts, oranges, apples and toys.

Immediately following the vaudeville entertainment and distribution of gifts, the folk retired to the large ballroom, where a dance was given by the men's club. This affair reached far into the morning hours, and this, too, was attended by the largest number ever to attend the Christmas dance.

The stage show, under the direction of Jake Vetter, chairman of the entertainment committee, was excellent. Elsie Calvert was mistress of ceremonies and devoted the first three minutes of the bill to G. O. Van Anden, who eulogized the life of the late Johnny J. Jones and offered a prayer in his memory. Chas. Miller's Hawaiians opened the entertainment features, followed by "Tiny" Renier, the lullaby man of Station WDAF, operated by *The Kansas City Star*. Bob Brown, black-face comedian, followed with a good chatter comedy bit, closing with a comedy vocal number. Lucille Young, accordionist, and Bebe Davis, both of the John Francis Shows; Mr. and Mrs. C. O. Berry; Harry Goldie, the yodeling marvel, and Roy's mule act completed the program. Elmer E. Smith, popular clerk of the Coates House, played the role of Old Santa.

## Some "Pickups"

Visitors to the city this week for the holiday festivities include Rube Liebman; Morris Ventling, who arrived last week from the South; Mr. and Mrs. John Francis, Al Wilson and numerous others who have not had time to register.

Mrs. Cliff Liles is back in the city after a trip thru the Northern States, which included visits to friends and relatives in Minnesota.

Chester Levin, of the Midwest Novelty Company, departed early this week for New York City and other Eastern points on business for the firm.

P. H. (Red) Payne, formerly of the 101 Ranch and the Robbins Bros. Circus, is back in the city and engaged in dance orchestra work.

The home of Brother Sam Saks was partially destroyed by fire early this week, causing \$500 damage to personal effects.

Buster Shannon, of the Majestic Novelty Co., returned several days ago from Chicago and St. Louis, where he visited with many of his friends. Shannon was formerly on the road with a string of concessions, but recently entered the novelty business here.

## Pacific Coast Showmen's Association

LOS ANGELES, Dec. 26.—At the regular meeting Monday night Second-Vice President Archie Clark presided. Other officers present were Harry Fink, first vice-president; A. J. Ziv, corresponding secretary; John S. Lyon, financial secretary, and Walter Hunsaker, treasurer. After hearing reports of various committees the chair called on "Buster Cronin", Ross Davis and Walter Hunsaker for remarks, and they responded heartily and received generous applause from the members. The Lindell Brothers, visiting members from the Heart of America Showman's Club, Kansas City, were also called upon and responded most heartily. Brother Cal Lipes, just back from Chicago, where he attended the S. L. of A. banquet and ball, told all about the wonderful time he had at that great event.

Brother John Miller, chairman of the banquet and ball committee, stated that he had engaged the Abe Lyman "Harmony Boys" orchestra for the night of January 6. John has given his efforts and time unstintingly to make this affair one of the most elaborate ever put on by the club, and, by the way, he is receiving applications for table reservations. It is certain that his efforts will not have been in vain. Brother "Whitey" Claire sent the club his annual Christmas gift. This time it is emblematic of the organization—a beautiful "tiger" skin rug. It adorns the center of the floor of the clubrooms, and is a striking article of the taxidermist art.

A regular attendant at the meeting is Brother C. F. Zeiger, who since wintering his show at Modesto, Calif., can be seen at the club rooms daily.

Robert Lee, an oldtime retired showman, is visiting Mr. and Mrs. John Kuntz. Sam Roth, a member of H. of A. S. C. Kansas City, was a visitor at the club. He is visiting his sons in the city and was extended the courtesy of a visitor's card.

Lewis A. Carhella, a retired showman, joined the P. C. S. A. at this meeting. He is making this city his permanent home.

Ed Mozart and Felix Burke are preparing for the Orange Show at San Bernardino. Ex-President Harry Seber and Harry Phillips have left for Sacramento, where they are interested in a gigantic marathon. Brother C. (Pussy) Hughes, one of the most popular members, can be seen at the club daily.

Doctor Carrigan, after a slight indisposition, is again a daily visitor.

Word from Brother Dick Parks and Will Wright, in San Francisco, states that their marathon is still drawing the crowds. Brother Joe Glacey reports space on the P. C. S. A. program of the banquet and ball sold out. Reports of Financial Secretary John S. Lyon show finances far in excess of the corresponding date of last year.

Capt. Harley Tyler, one of the ex-presidents, never misses a meeting. Scotty Cox is another regular attendant.

Sylvester S. (Buster) Cronin since the closing of the Barnes Circus finds time to visit the club almost daily. John Backman, George Tipton and Theo. Forstall, of the same show, can be seen at the club daily.

Sky Clark, here for the winter, attends meetings regularly. A visitor was August Koelsch, an old-time glass blower from Cincinnati, O. Brother Harry Bozza, veteran glass blower, reports business very satisfactory during the holidays.

Brother Harry Chipman is very busy at his old position with the Duffy Stock Company.

Brother Eddie Karnes, who has a show on Main street, reports business good.

Brother Mel Vaught, chairman of the house committee, feasted the boys after the meeting with one of his famous Dutch lunches. He also put on several musical entertainers, and a most enjoyable time was had.

Word received from President J. W. Conklin and wife, who are in New York City, states they are on their way to

Los Angeles to attend the banquet and ball (January 6).

Brother Fielding, over from Pasadena, has made his reservation for the ball. Capt. Lee Teller, in Sacramento, writes that it will be impossible for him to attend this year, as business compels him to remain there another month.

Mr. and Mrs. Frank Foster have taken a home in Culver City for the winter, and are making a series of pictures with their trained animals.

LOUIS BISSINGER.

## Norfolk Notations

By CLAUDE R. ELLIS

NORFOLK, Va., Dec. 26.—The Snow King was premature in bestowing a mantle of white for the yuletide in this section of Tidewater Virginia. Several inches covered the ground by Tuesday and shovels were wielded at the Sheesley Shows and the West Shows' quarters. It was the first fall of the season in this region where the gulf stream generally is depended upon to shoo off all impending snow, whether it be flurry or blizzard. Gay parties were held among the showfolks on Christmas, with dinners featuring the historic bird of Princess Ann County near by, and all the fixins'. Latest reports indicate that Ward (Dad) Dunbar is winner hands down in a gastronomic marathon at his favorite "pitch till you win", with Frank Swain runner up as victual victor at Fortness Monroe, where he was honor guest of U. S. Army friends, G. Lawrence MacDonald has philosophized on the amazing ingenuity of showfolks in being absent from a headline, even after the season of 1930!

Kenny E. Moore, who has returned from a swing around the South, witnessed the closing performance of the season of the Downie Motorized Circus in Tifton, Ga. While there he received an order from Owner Charles Sparks for a new menagerie top for next season to house a greatly enlarged menagerie. "Wonderful", was the summing up of Moore's opinion of the performance. He accompanied the circus to Macon, Ga., winter quarters, where he hobnobbed with W. H. (Bill) Rice, who was a visitor there.

Hamda Ben, veteran showman, acted as sponsor for the street ballyhoo and big top stage settings for Polly of the Circus, presented in stock by the Colonial Players to capacity houses. Ben had six-horse teams, "resin backs", lions, bears and other wild animals, big calliope and all the trimmings for real exploitation, garnered from quarters of the outdoor shows wintering here.

Tom Cannon, widely known racing judge, visited showfolks in Norfolk on his way to Orlando, Fla., where several strings of horses are being trained. He came from the Maryland tracks and while in Richmond completed the program of events for the 1931 Virginia State Fair. Some steppers were taken south from Elizabeth City, N. C.

Frank B. Hildebrand, special agent of West's World's Wonder Shows, sent holiday greetings to showfolks from Fort

Lauderdale, Fla. R. J. (Whitey) Norman, at another temperature extreme, laid down his glass pipes and jardiniere long enough to transmit shivery sentiments from Montreal.

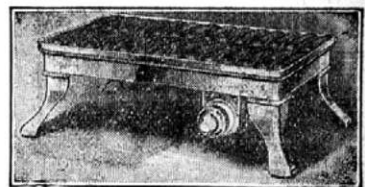
John W. Gates, of Norfolk and Richmond, returned from Miami and departed for New York City, both trips being in preparation for food show productions this winter.

Mr. and Mrs. Frank West, of West's World's Wonder Shows, have gone to visit relatives in Boston and the East.

Mr. and Mrs. John T. Hutchens, after leaving West's Shows' quarters, have joined the Ajax Shows in Savannah, Ga.

Mrs. J. M. Sheesley and son, John D., have arrived in Miami for a winter sojourn.

Sam Levy has returned from a visit in New York and Philadelphia.



## HOT DOGS COOKED IN OIL

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## WANTED, FREAK

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My Pullman car, "Daddy Jane", 42 ft. over all, 6-wheel trucks, kitchen, electric lights, Baker heater, pressure bath, observation end, equipped for passenger service, newly painted inside and outside. Perfect condition. Must be seen to be appreciated. JOHN R. VAN ARMAN, 218 Kensington Road, Syracuse, N. Y.

## ATTENTION, RIDE MEN!

WANT for season of 1931, two Bikes, also Kiddie Rides, Calliophone. Address BOX KC-31, Billboard, Kansas City, Mo.

## PONIES

Shetlands, Spotted and Solid Colors, \$60. Grated. FRANK WITTE, SR., P. O. Box 126, Cincinnati, O.

## A Happy, Snappy New Year to You!

AND MAY IT BE A SUCCESSFUL YEAR SPENT UNDER BAKER TOPS.

WRITE, WIRE, PHONE

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MAGEE TRAFFICWAY AT TWENTY-THIRD, KANSAS CITY, MISSOURI  
**AMERICA'S BIG TENT HOUSE**

First to Open

## CRAFTS GREATER SHOWS

Last to Close

SEASON OPENS FEBRUARY 7, 1931, AT IMPERIAL VALLEY MID-WINTER FAIR, IMPERIAL, CALIF., WITH CALEXICO AND BRAZLEY TO FOLLOW.

CAN USE three more money-getting Shows and few legitimate Concessions. WANTED FOR SIDE SHOW: Colored Musicians, Cornets, Trombones, Baritone, Sax, Tuba, Drummer (will consider small organized Colored Band), also Singers, Dancers, Comedians and Entertainers (taste if you double); Inside Lecturer, must be able to sell; Lion for Tamable Lion; Glass Blowers; Tailored Man; small Girl for Illusion and Electric Act; Woman for Big Snake; one Ticket Seller, must be able to make openings and grid; one FREAK TO FEATURE, must be new to the Coast; Booters and Sellers will not last here. FOR SALE—Swiss Show, complete with peak and Buell view boxes, electrical, electric chair, optical and layout and wonderful 5-piece banner front, 80 feet long (prison well effect), 4 towers, 16 feet high, and \$100 dog banner; also platform Pit Show, 12x18 ft. complete; one automatic Concertina; Piddle make, professional size, with air rifle, etc. All people address CHARLES F. CURRAN, Winter Quarters, 120 East 32d St., Los Angeles, Calif. Phone, Adams 6448. Permanent Address, Crafts Greater Shows, 3125 Holly Drive, Hollywood, Calif. Phone, Grandle 5942.

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Send for Latest Catalogue.  
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**CONCESSION & SHOWMEN**  
Know that NATIONAL PREPARED POPPERS AND ROASTERS Get the Big Money Everywhere. Best for twelve years. Electric, Gas and Gasoline Models. Fifteen big Models, including the DUNGALOW, King of them all.



**15 BIG MODELS**

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Samples, \$5.00. Half-Dozens, \$25.00. Full-Gross Lots at \$5.00 per Doz. Large Souvenir Coins, Halves. Per Dozen, \$1.10; per 100, \$8.50.

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**CALLIOPES**  
National's are the BEST  
These Managers have switched to National Calliopes: Johnny J. Jones, Rubin Gruber, C. A. Wortham, Elmer G. Co., S. W. Brundage Shows.  
There must be a reason. Ask any prominent Carnival Manager. NATIONAL CALLIOPE CORPORATION  
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AT ALL TIMES.  
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3 Pages, Size 8 1/2 x 11. Sample, 15c.  
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From 15% to 30% discount on all sizes. Funnel Ball Games, 10 and 12-1/2. Flaming Horses, hand and motor power, as low as \$200. Other money earning devices cheap. Oct Catalog and quick service from  
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ELGINS, WALTHEIMS, ETC. CHEAP.  
Send for Price List.  
**CRESCENT CITY SMELTING CO.**  
508 Chestnut Street, ST. LOUIS, MO.

**MIDWAY CONFAB**  
By DEBONAIRE DAB

**HAIL to the NEW YEAR!**

THE "youngster" arrives this week—Thursday.

LET'S HOPE for less "hail" (h—) than the past year delivered.

ANYWAY, the added units of 1931 don't make "13", as those of its predecessor!

THE EQUIPMENT of quite a number of caravans will not need much going over in quarters this winter.

LEO GRANDY infers that he has signed with the O. J. Bach Shows for next season, his 12th year on the road.

FREDDIE WRIGHT went to Florida to fish, etc. One of the Butler Bros. folks wonders if Freddie still has his pajamas.

EARL AND PEGGIE KETRING are still in England, where Earl has motor-dromed this year, doing his trick and fancy riding.

NEW YEAR'S this time affords opportunities—a fellow has ample time to make and break "resolutions" between two Sundays.

L. H. BUTLER is to manage Butler Bros.' Shows, with Joe Karr as business

Florida cities, with a view to locating for the remainder of the winter.

WALTER DENNIS, well-known athletic showman, who had the snake show on the Leggette Shows last season, and George Wilderman, concession man on the same show, are visiting relatives in Chicago.

G. C. (CLIFF) ASKINS, talking and tickets on Jack Shafer's Palace of Wonders with the Beckmann & Garety Shows last season, is spending the winter at Trenton, Mo., on a weekly salary at his trade—shoemaking.

ACCORDING TO a Montgomery (Ala.) press report, a three-foot snake that was thought to be a baby boa constrictor was found in a bunch of bananas and was killed. What a prize "find" that would have been for Cliff Wilson—at his winter store show in that city!

A COLUMBIA, S. C., correspondent reports that caravantes are already trekking northward from Florida, and pausing in that city before continuing their journeys—to report the summer b. r. disappearing rapidly in an effort to get a winter b. r.

A REPORT HAD IT that Dave Fineman, since laying aside his usual con-



BARNEY PAIGE and DORIS GRAY (Mrs. Paige), trick and fancy motorcycle riders, of the United States, who rode dromes in England last summer and have of late been performing in Paris, France.

manager, it was postcarded to Dab from Mississippi last week.

**PROBLEMATICAL**  
When a New Year arrives, It is heralded a "wham"! If it eventuates "tough", It's then handed a "slam"!

SHOWMEN, concessionaires and even fair men themselves have left in storage no small amount of congeniality to be spread at the spring fair men's meetings—opines "Bingo Baldy".

A TROUPER OPINES: Showmen who are trying now to get lucrative fair dates for 1931 will have a harder time than those who tried for the same thing while playing the 1930 fairs.

DAB has two pictures of Peto Decisare, of the L. J. Heth Shows, and Johnny Stalder, of the Miami Exposition Shows, taken with a large shark (900 pounds—12 feet long) at Eau Gallie, Fla.

THE LEGION SHOWS, with William Warren, manager, were recently organized for winter trouping (last week at Flomation, Ala.) in the South—four shows, three rides and 18 concessions.

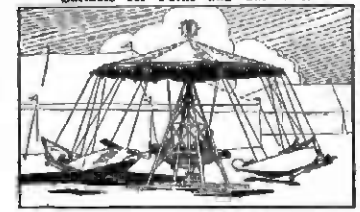
WILLIAM DEVINE, who had his pitch-till-win at Erle Beach Park, near Buffalo, N. Y., all summer, has been looking over the park situation at Southern

**GREETINGS**

To our friends everywhere  
May the NEW YEAR bring  
you Health, Wealth  
and Prosperity

**ELI BRIDGE COMPANY**  
Builders of Dependable Products  
Jacksonville, Illinois

**The NEW KIDDIE AIRPLANE SWING**  
Suitable for Parks and Carnivals.



Seating capacity, 16 children. Weight, about 2,000 pounds. This ride has just been completed and during our demonstration proved very popular with the children. Description and prices upon request. SMITH & SMITH, Burlington, Eric Co., N. Y.

**SENSATIONAL NOVELTY!!! TELEVISION MOVIE CARDS**

Have the effect of a regular movie, merely by the slight pressure of your fingers.

Big Seller With or Without Advertisement.

As an Advertising Novelty, every store, bank, gasoline station becomes a prospect. Design illustrated is our No. 2316, a dramatic scene, and how they do operate! The fastness with which they do it depends upon how you manipulate the edges of the card. The process is fascinating, and creates halocausts of laughter. Size of card, 3 1/2 x 5 1/2 in. Fifteen Different Designs Mailed on Receipt of One Dollar.

PRICE, \$5.00 PER 100.  
A Sample and Working Offer Free to Any Address.  
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See our ad in M. P. Section.



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FUTURE PHOTOS  
Magic Wand and Buddha Papers.  
Send 4c for Samples.  
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1930 CATALOGUE of new Ball Throwing Equipments, Tents, Hoods, Dolls, Cats, Monkeys, ready to mail.  
Improved Six-Cat Rack.  
**TAYLOR'S GAME SHOP,** Columbus City, Indiana



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**SPERMINT GUM**  
Full size 1c packs—also other flavors: Flashy boxes. All Streetmen, Concession and Premium Men use our dandy brands. Double your money. Deposit required. Order today. HELMET GUM SHOPS, Cincinnati, Ohio.



**WHIP FOR SALE**  
A REAL BARGAIN  
CASH PRICE, \$1,200.00. Time Price, to reliable parties, \$1,500.00. This Ride is in good running order and presents a real flash. Same is stored at Hillsdale, Mich. Unless you have money and mean business kindly save stamps. Address inquiries to  
**F. E. GOODING**  
42 Northmoor Place, COLUMBUS, O.

**CANADA CANADA**  
**VITALE & MITCHELL**  
**SHOWS**  
Booking Shows and Concessions for Nova Scotia, New Brunswick and Quebec. Write **JOE VITALE, JR.**, Box 3064, Montreal, Que., Canada.

MABEL McPADDEN'S troupe of performing monkeys, including "Maggie", "Jiggs"; "Jiggs, Jr."; "Skeezix" and "Dinty Moore", is said to have made a hit at a department store showing in San Antonio, Tex., also on the stage of a local theater.

HARRY B. SILVERS, who is playing the proud father role nowadays, has been married but four years and not 14, as was stated in the notice concerning the birth of his daughter. Maybe somebody was trying to make Harry out an old man.

CANVASMAN (to new hand): "Tie-off those guylines!" (And he "did"—but how! The poles fell).

CANVASMAN: "?!X! & |—\$#!"  
NEW HAND (apologizingly): "You didn't say to tie 'em on—you said to 'tie 'em off'!"

DOC SCANLON, the veteran trouper, with Lamb's Side Show the last two (and next) seasons, is again hibernating for the winter at the Commodore Hotel, Hartford, Conn., at which Mike Smith, also trouper, is one of the business guides and intensifiers.

MR. AND MRS. GEORGE W. MILLER are spending the winter at Gulfport, Miss., where Miller has a large shooting gallery in a storeroom. George, incidentally, had a working world with the Bernardi Exposition Shows for three seasons, and plans building another of those attractions—his fifth.

MR. AND MRS. J. HARRY SIX have been up against a peculiar and unappreciated circumstance the last few weeks, at this time of the year. Because of an epidemic they were quarantined at their home in Bryan, O., and not permitted to so much as mail out greetings to show-folk friends.

POSTCARDED question: "Was the Chicago World's Fair held in 1892 or 1893? In order to settle an argument. Also, why have there been both '1892' and '1893' souvenir half-dollars?" Answer: That world's fair was postponed from 1892 and staged in 1893. Coinage of the half-dollars was stopped because of the postponement.

FROM COLUMBIA, S. C.—Col. L. W. (Slim) Leesman, gracious business manager of the Cetlin & Wilson entourage, is telling a yarn which may or may not be as old as show business.

Sez "Slim": "Got a wire from So-and-So today. He's down there scrimmaging daily with the wolf to get his 'coffee and'. Here's how the wire reads—'Have wonderful proposition to place jingle board. Please wire flash!'"

IN A VANCOUVER daily, recently, there appeared a lengthy article on a subject that dealt with a sort of "Canada First" proposition regarding amusements at next year's British Columbia exhibitions. Whether from a political, commercial or whatever other angle, there has been a bit of "all-for-Canada" propaganda afloat lately — which may have been "adopted" by some amusement interests in this instance.

AMONG SHOWFOLKS at Shreveport, La.: Boston Ray Willis, mechanical man, operating in store window, with his partner, Ray Rocket, co-operating. Art Signor, of the Silver King staff, selling automobiles. A portion of the Rubin & Cherry Hawaiian Show attraction teaming with Eddie Van over radio. Sid Tannehill, resting up from the last-season grind. A number of carnival men doing Santa Claus in stores, including Happy Rube Curtis.

OF TWO attractions on Main street, Columbia, S. C., a show window movie and Charles Kirchmann doing oil paintings with the brush held in his teeth. Kirchmann has been the feature, holding the holiday shopping crowds, and both the paintings and call cards (Charley writes a beautiful "mouth") much in demand. Incidentally, Kirchmann will again spread his banners on the Cetlin & Wilson midway in 1931.

The Grim Reaper dealt a severe touch of sadness and regret to representatives of the entire outdoor amusement world Christmas morning in removing from their circles JOHNNY J. JONES.

HARRY E. WILSON, one of the most prominent of contest promoters, the last several years periodically with the Greater Sheesley Shows, is working a combination of promotions in the South; this fall-winter-spring season. Among these has been a stable of boxers (his hobby), including Tiger Martin, one of the really good boys, last season with the Cetlin & Wilson Shows. Another is carnival-date promotions and another newspaper-circulation contests in Florida.

THE WHOLE YEAR ROUND

Open in April—weather is cold, Business bad—but troupers hold. Start at 7—close about 10, Then to cookhouse—fill up again. A little confab—then to the hay, Rest th' bones—till the next day. If morning has sunshine—all okeh! But if rain—'tis a different lay. First to meet—mail man, all glee. Smiling face—Billboards you see, Puts out his hand—for his dime. You dig, but—an ol' nickel find. Then he frowns—begins to fret. "Credit?—Well, now don't forget!" While weather's good—all is song; Weeks of rain—everything's wrong. Months pass by—this is funny. Again you feel—"in the money". November closing—to quarters go. Vacationate—either rain or snow. Few months later—signs of spring. Feet get "itchy"—like everything. Lots of work—but you don't mind. And get all set—for another grind —What a LIFE!

—MRS. HARVEY T. WILSON.

EDGAR McMILLAN (Ferris Wheel Mac), trouper since 1904, wonders "Who Remembers":

When the Wm. S. Layton Show had fireworks in a cemetery at East Liverpool, O.?

When Barney Sisson had a cane rack? When the Hatch-Adams Show had a blowdown at Wheeling?

When Baba Delgarian was the accomplished drummer with DeKreko Bros. Streets of Cairo?

When Dick Dekfanzo was killed by lions at Braddock, Pa.?

When Johnny Berger locked the wheels of an auto on a fellow who had one ticket and thought he was entitled to the car?

When Windy Hughes talked on Swanson's Red Doms?

When Dare-Devil Marsh did his bicycle high dive?

When K. G. Barkoot had "Holy Moses", the camel?

When the Morris & Berger Shows had 50 attractions?

When Harry Copping had a Conderman wheel?

Also who remembers such show talkers as Clubfoot McCarty, Doc Osborne, Billy Perck, King Karlo, Billy Harrington, Deacon Delmore, Henry Casey, Doc Crosby, Doc Frost and many others of "those days"? Bostock's Gondolas? Danny R. Robinson's and Will S. Heck's shows?

AUSTRALIAN CARNIVAL NOTES SYDNEY, Nov. 28.—Arthur Greenhalgh, of the Clare and Greenhalgh combination, is still receiving innumerable applications for engagements following the publication of an advertisement in *The Billboard*. Up to now there have been few offerings of a character that will be permitted to land in this country. The other kind seem to have very little to offer in the way of novelty. Tas Bradley, who toured the world last year in search of novelties, left hurriedly last week for abroad on a mission of a similar nature. His big trouble will be in engaging something new and dif-

ferent and which will not come under the ban of the home and territories department.

Fred Clare, American showman, cabled two of his associates here that he arrived back in San Francisco last week, along with Mrs. Clare (Marjorie Van Camp) and stepdaughter. Just what his future intentions are one is not in a position to say, but it probably will be a considerable time ere he returns to Australia.

Dave Meekin (Afrikander), one of Australia's biggest carnival organizers, physically and mentally, now has a new lion act in rehearsal and it probably will be with one of the circuses in the near future. Meekin already has a big troupe of animals in action, one of the units being with St. Leon's Circus.

Paul Pedrini, Australian showman, who has toured his baboons all over the world, is back in Sydney. He announces that his brother, Vic, of the Aerial Dentures, was recently married in the East to a French dancer—name not furnished.

George Donovan, American showman, is still in Australia somewhere, but he is lying rather low in the back country. Carnival men protested at the 11-hour imposition made by the Kempsey show authorities, with the result that they walked off the ground. The local daily came out the next day castigating the authorities for "holding up" the side showmen who were already having a bad time. The article finished with something to the effect that the 1930 show would go down in history as something akin to a Sunday-school outing, due to the absence of the showmen and their novelties.

W. W. Brunton, secretary of the N. S.

W. Council of Agricultural Associations, has prepared a list of 1931 shows in that State. Brunton, who is friendly to the carnival man, is in very indifferent health just now.

**TALCO - Everything for COOK HOUSES**

**STRONG BOY STOVES - BURNERS HAMBURGER TRUNKS - GRIDDLES**

Pressure Tanks  
3 gallon \$3.50 5 gallon \$6.50  
10 gal. \$8.50 Big Pump \$2.00  
Gasoline Lantern \$4.50  
Hollow wire, 5 cts. foot.  
Strong Boy Stove  
Pressure Gasoline  
2 Burner \$15.50  
3 Burner \$25.50  
4 Burner \$34.85  
Griddles, Heavy Boiler Plate  
24 in. 12 in. thick.  
24 x 15 \$4.00 30 x 18 \$9.50 36 x 18 \$10.00  
Concession Men, wherever you depend on Talco Quality and Service. Order from this ad. Send one-fourth deposit. Write for illustrated catalog on anything you want. **TALBOT MFG. CO.** Dept. M-8 St. Louis, Mo.

**BEANO or CORN GAME**

THE BEST ON THE MARKET.

**35 Player Outfit, \$5.00**  
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**ALUMINUM CENTER WHEELS**  
25 inches in diameter, numbered on both sides, any combinations.  
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Also send for our new Catalog No. 130, full of new Games, Dolls, Blankets, Lamps, Aluminum Ware, Bathrobes, Candy, Pillow Tops, Balloons, Paper Hats, Favors, Confections, Artificial Flowers, Novelties, etc.  
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Get Set For Your Winter Bank Roll —  
Write for our plan for making real money this winter with a Shooting Gallery—We will also send you our **BIG NEW 160-Page Catalog** containing 400 illustrations of money-making plans and ideas.

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**INDOOR CARNIVAL**

We are opening a few Rides and Shows in a spacious, well-located building in **DETROIT, MICH.,** to run 16 days commencing **JANUARY 10, 1931.** Others to follow.

WANT Concessions; rates reasonable. Address **W. G. WADE SHOWS, 289 Elmhurst Ave., Detroit, Mich.**

## Philadelphia Pickups

PHILADELPHIA, Dec. 26.—Letters received here state that Florida is having more than the usual number of shows this winter and each with many concessions. While the business is not anything to brag about they all seem to be having a good time.

Sam W. Wagner and Harry Reimers, of World's Circus Museum, New York, were visitors and were high in praise of the museum conducted here by Carl Lauther and Max Gruberg. After spending the day and evening here they returned to the big city.

New attractions at the World's Museum, of this city, for the current week are: Karoy, iron-tongue man, and Harry, the human skeleton. The museum still continues to attract excellent business and each week sees some new arrangement or attraction.

The manager of "Susie", the Zeppelin Gorilla, was a visitor and expects to book his attraction here at a later date.

I. W. Read, well-known concession man, is making his winter headquarters here. States that the business on the road this year was about the worst he has ever encountered. He is conducting advertising campaigns for indoor golf courses at present.

John Brown, local promoter, has returned to the city after a summer recuperating from illness. He has lately been operating an indoor golf course, but closed it last week.

Chas. Kirchman, well-known side-show attraction, who had his own show with the Catlin & Wilson Shows the past season, returned to the city during the week and expects to winter here.

Max Gruberg paid a visit to New York during the week and said that a number of the boys he met were wondering what was going to happen next year.

## Little Rock "Pickups"

NORTH LITTLE ROCK, Ark., Dec. 26.—There are quite a number of showfolks wintering here and in Little Rock.

William R. Foster, of Butler Bros.' Shows, has a radio in his office rooms at the Palace Hotel, and quite a crowd of folks are his listening-in guests nightly.

J. C. Coates, general agent the Snapp Bros.' Shows last season, at the same hotel, also has a radio and entertains many folks each night.

Another place of radio entertainment is the cozy little bungalow on East Third street occupied this winter by Mr. and Mrs. Newsom. Incidentally, Foster and Newsom are planning to attend as many Southern fair meetings as possible in interest of Butler Bros.' Shows.

Mrs. Irene Butler, owner of the shows bearing the Butler title, has left to spend Christmas week at her home in Brookhaven, Ga.

Harry Hunter and wife were here for a while, but left for Missouri, making their headquarters at Kansas City for the remainder of the winter.

H. A. Goldie, side-show manager last season with Barnett Bros.' Circus, has joined the showfolks' ranks here and is quite an entertainer, with tales of his experience in the circus and medicine show business.

Dr. Backus, old-time medicine man, is also here, and "jackpots are cut up" daily between Backus and the road fraternity wintering here.

Jimmie Laughlin and wife came in recently from their winter quarters at Jonesboro, Ark., and will be located here for a while.

## C. R. Leggette Shows Quarters at Home City

NEW IBERIA, La., Dec. 26.—The C. R. Leggette Shows closed a 34 weeks' season here last Saturday in their home town.

To say the season was poor does not begin to express how disappointing it really was. Both fairs and still spots that had been banner events for the show in former years fell off tremendously in gross business. Every effort was made by the management to overcome the depression, but while crowds were the largest in the history of the company, spending money was very

scarce. The route followed was thru Louisiana, Arkansas, Oklahoma and Kansas, and every date contracted was played according to schedule.

Closing with the show were almost all who had opened with it Easter, with the exception of Al Mitchell, superintendent of concessions, who had to leave for Buffalo early on account of the death of his father-in-law. Incidentally, all missed Al and hope to see him here when the band plays next spring. The folks are scattering to spend the winter according to their various fancies. Those who announced their destinations include Ed and Mary O'Connor, to Monroe, La.; also Jack and Micky Young and family; Mr. and Mrs. Al Baysinger, to Kansas City for the "doings"; Mr. and Mrs. C. A. Vernon, to Florida; the Kemps, to San Antonio, and the Jack Barrs and Doc Lewis, to play a store show in nearby towns. Charley Raymond is taking out a colored minstrel show, opening last Monday night at Loreauville, La. Eddy Leggette headed for Hot Springs, Ark., to start the holidays, but is expected to reach headquarters at the Coates House, Kansas City, in time for the R. A. S. C. banquet and ball. Mr. and Mrs. C. R. Leggette expect to spend the greater part of the layoff superintending the improvements which they intend making on the property they purchased here last year.

A small working force will be kept at quarters all winter, headed, as usual, by Dad Miller and Jess Anderson. Russell Simmons went to Cambridge, O.; Brooks Mason and wife, to Beljaire, O.; Anna Butler, to San Antonio, Tex.; J. J. Still, to Houston, Tex.; R. S. Falke, general agent, to Beaumont, Tex.; G. W. Hubbard and wife will stay at New Iberia to repair their machine—Tilt-a-Whirl; Charles B. Ford, to New Orleans; Mr. and Mrs. A. (Dutch) Wilson and Mr. and Mrs. Melvin Wilson, to Nashville, Tenn.

CHARLES SEIP,  
(Billboard Agent).

## American Exposition Shows

JOHNSTOWN, Pa., Dec. 25.—The winter quarters of the American Exposition Shows are all quiet at present, but will open on January 5, and then Manager John Gecoma will tell the boys to "step on it", as there are several things to do. All 12 shows will have new panel fronts. All lumber has been ordered from Irwin, Pa., where the show will open.

George Whitehead will ship a carload of stuff to winter quarters on January 2. He will have all new tops for his concessions, also a new truck.

Pat Brady, of Richmond, Va., will have charge of the electrical department, also be lot man for the coming season. He was with the Catlin & Wilson Shows last season.

Capt. Fred Cunningham has booked his high-wire act, also two concessions.

Owner John Gecoma's brother, George, will be secretary and treasurer of the show, this being his first year with a carnival. Chester Callhoun will be assistant manager, as John Gecoma will be general agent also.

CHESTER CALLHOUN.

## Isler Greater Shows

CHAPMAN, Kan., Dec. 26.—Favorable weather has been taken advantage of to do as much outside work as possible. Boys busy in the woods cutting down trees and sawing same into stove lengths to be used in the different stoves in the buildings around winter quarters.

Work has been started on the interiors of the various coaches. The dining car will be remodeled, and the day coach will be overhauled. All the steamers will be repainted, and built-in bathrooms, with hot and cold water, will be placed in each stateroom car.

The social hall and dining room, now located at the entrance to the winter quarters, is also being remodeled and will be ready to take care of those attaches reporting here before the opening of the season to get their various attractions in shape.

W. K. MacCollin, press agent for the show the past season, informs from the South that he is getting by nicely. Ned



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### THE LITTLE WHIRL-WIND

This is the GENUINE PEO MACHINE and not a CHEAP IMITATION  
The greatest legal machine on the market today. Can be operated in every location. Five shote for 1c. Highest Possible Score: 250

THRILLING, FASCINATING, EXCITING  
SAMPLE MACHINE, \$22.50

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Rao informs from Houston that he and the missus are playing dates around that city. B. H. Hall, late of the 101 Ranch, spent a couple of days at winter quarters, enjoying the occasion.

C. Molgard (Molly) returned from Oklahoma City and will spend the remainder of the winter in Chapman. Mrs. James Parker writes from Kansas City that she is progressing nicely and will be in tip-top shape before the opening. Daddy Hanson advises from Rockford that he and the missus are enjoying the best of health. Daddy has again booked his Giant Mix-Up with the show for the coming season.

CAPT. PHIL MATHIEU.

## Lippa on Trip

DETROIT, Mich., Dec. 26.—Leo Lippa, of the Lippa Amusement Company, informs that he is on a business trip in behalf of his organization, principally looking over new territory for the coming season. Late in January he expects to spend about 10 days at Chicago. He states that he will have an entire new staff for 1931.

## John Francis Shows

OKLAHOMA CITY, Okla., Dec. 26.—With the holiday season on in full force, work has been suspended in the winter quarters of the John Francis Shows until after the first of the new year.

Some of the men worked at various department stores during the rush, others took in the picture shows and played pinocle and dominoes.

Crawford Francis was in for a short stay from Houston. Mr. and Mrs. Francis spent the Christmas holidays at their home in Decatur, Ill., and will return to Kansas City for the ball of the Heart of America Showman's Club.

H. B. SWEET.

## MONTANA FAIR

(Continued from page 51)

Shows losing the Midland Empire Fair contract. Jack Bresnahan, manager of the fair, made a statement that the Wortham Shows had played the fair for four successive years and business dealings with them were most satisfactory. "I would be doing an injustice to our fair as well as to Mr. Wortham in signing a fifth contract," he declared, "for our fair is not large enough to contract the same midway attractions for five consecutive years, especially when I was given an opportunity to contract an amusement company such as Mel Dodson had to offer us. I only hope our business dealings with Mr. Dodson will be as agreeable as with Mr. Wortham, and I believe they will or I would not have signed the contract."

A story of other details of the meeting was published in the last issue of The Billboard.

## Group Meetings For Maine Fairs

SKOWHEGAN, Me., Dec. 27.—For this winter's meeting of the Maine Association of Agriculture Fairs here a radical change has been made in the afternoon program, the greater part of which will be devoted to group meetings. The dates of the convention are January 8 and 9, but the general session will be held on Thursday afternoon, January 8. On Wednesday evening there will be an informal smoke talk for early arrivals at the Masonic rooms. On Thursday morn-

ing the delegates and guests are invited to visit the new Fred C. Pooler stables at Fairview Park.

The session on Thursday will be called to order by George H. Plummer, president of the Maine Association, at 1:30 p.m. Greetings from the Skowhegan Fair will be extended by its president, W. L. Robertson. Next in order will be reports of secretary and treasurer, reports of committees, introduction of carnival, free attraction, fireworks and advertising representatives, selection of 1932 meeting place, and appointment of nominating committee.

Then follow the group meetings. There will be an executives' conference for presidents, secretaries and treasurers, with Lawrence M. Carroll, president Maine State Fair, presiding. Henry L. Rapp, of Brockton Fair, will speak on Tickets, and W. G. Hutton, industrial agent of the Maine Central Railroad, will make an address on *Have We a Remedy for Sick Fairs?* An open forum will follow. At the live-stock and agricultural exhibits conference Hon. Herbert W. Kitchen, president Northern Maine Fair, Presque Isle, will preside. Topic: *How Can Our Fairs, Thru Their Annual Exhibits, Help Improve Standards of Live-Stock and Agriculture?* R. F. Talbot will talk on cattle; C. H. Crawford, sheep; H. M. Tuckett, poultry; E. L. Newdick, agricultural and horticultural exhibits, and Lester H. Shibles, 4-H clubs. F. P. Washburn and W. G. Hutton also will take part in the discussion. An open forum will conclude the conference. At the race department conference, Dr. R. N. Randall, Lewiston, will preside, and the subjects to come up for discussion are *Advisability of Forming a State of Maine Race Circuit*, by Dr. Paul R. Baird; *Night Racing*, by B. D. Tingley, and *Colt Racing*, by Roger Rouke. An open forum also will conclude this conference.

The general meeting will be reconvened at 4:30 p.m., when there will be a report of the nominating committee made, election of officers and appointment of committees. In the evening an "Uncle Abe and David" turkey dinner will be served to delegates and guests at New Showhegan High School gymnasium. The "score card" for this affair reads: W. L. Robertson, president Showhegan Fair, official starter; *Welcome to Showhegan*, Hon. Clyde H. Smith, first selectman; *Between Heats*, W. H. Gocher, secretary National Trotting Association; *Greetings From Aronstook*, G. Herbert Foss; *True Stories (?)*, Frank L. Muzzy, mayor of Pittsfield, N. H.; *Our Rural Boys and Girls*, Lester H. Shibles; *Greetings From the Bay State*, Allan J. Wilson; *The Philosophy of Modern Business*, H. E. Dunnaek. There will be music by the American Legion Band of Showhegan; Mrs. Marion T. Oddy, pianist; Dr. E. A. Derbyshire, song leader. There also will be vaudeville acts, as well as novelty hats and ribbons.

Friday morning, at 10 o'clock, all unfinished business will be handled.

## Indian River Fair

VERO BEACH, Fla., Dec. 27.—The second Indian River District Fair will be held on the old fairground site in Vero Beach March 23-28, according to George T. Tippin, secretary and manager of the fair association. Exhibits will be solicited from Volusia, Brevard, Indian River, St. Lucie, Martin and Palm Beach counties, which comprise the area designated as the Indian River District by the Federal Farm Board.

# Holiday Greetings Received

Acknowledging and Reciprocating the Good Wishes Sent by Friends to The Billboard and Members of Its Staff

## Cincinnati Office

**A**  
Mr. & Mrs. Al Atkin and Fay  
Jack Adcock and Orchestra  
Jules K. Alberti  
Chas. S. Arnold  
Leo and Jennie Albert  
Mr. and Mrs. John Arnold  
E. W. Adams  
E. Deacon Albright  
Mr. and Mrs. Dec E. Aldrich  
Mr. and Mrs. John R. Andrew  
Mr. and Mrs. L. R. Anderson  
Clarence Auskings  
Mr. and Mrs. Johnnie T. Allen  
J. W. Amrith  
W. J. (Doc) Allman  
Ted Angell  
Ray and Marion Adams  
Argus the Magician  
Mr. and Mrs. Mox Adams  
J. C. Admire  
Madam Annetta  
W. F. Adams  
American Exposition Shows  
Mr. and Mrs. Tom Adams  
Ray and Marion Adams  
Sam Albert  
W. R. Arnold

**B**  
Billy Blythe  
Billroy's Comedians  
Paul and Selma Brown  
Mr. & Mrs. Felix Bley  
Paul and Ruth Balfonte  
Lew and Lois Beckridge  
Blackstone the Magician  
Johnny Broderick  
Mrs. Violet Bryant  
Carroll Baker  
R. M. Battles  
Elmer Brown  
Jack Brumahan  
Wm. B. Boothby  
Keith and Louise Buckingham  
N. Edward Beck  
E. G. Bylander  
Mr. and Mrs. Larry Boyd  
A. J. Barry  
Col. C. A. Bell  
Aunt Lou Blitz  
Hamda Ben and Family  
Mr. and Mrs. Edward Busse and Family  
J. W. Bonhomme  
Mr. and Mrs. B. Bartone  
Bruce Greater Shows  
Barnett Bros.' Circus  
F. H. Bee Shows  
Louis Bright  
Bernard Greater Shows  
J. Emery Boucher  
Al C. Barbes Circus  
Roy Barrett  
Harry Bert  
Mickey Blue  
Joe Bolling  
R. L. Bowen  
Mr. and Mrs. Eddie Boyce  
Alex and Edna Brock  
Walter M. Buckingham  
Mr. and Mrs. Sverre O. Braathen  
Frank L. Bynum  
J. L. Barker  
Martin Bowers  
Leon Broughton Shows  
W. O. Brown  
George Brimton Beal  
Anna John Budd  
Mr. and Mrs. Harold Barlow  
Billie Burke  
A. G. Baker  
George Buchanan  
Mr. and Mrs. Ed (Doc) Bacon  
Ed Hugh Barnstead  
Mr. and Mrs. A. S. Baysinge  
Tom Barron  
George J. Bishop  
Robert Tremelling Baral  
Leo and Eleanor Blondin  
Myles M. Bennett  
Minnie Burke  
Buck's Empire Shows  
Warren M. Brown

Earl and Mary Burns  
Butler Bros.' Shows  
Larry Benner  
Mr. and Mrs. Walter M. Byers  
Mr. and Mrs. J. S. Bullock  
The Bells  
George W. Brink  
O. J. Bach Shows  
Clinton F. Boude  
Herbert K. Betts  
Harry Baugh  
Barnes and Edwins  
Norman D. Brown  
Dr. Jura Bozwa  
Blackie, Tillie and Lucille Blackburn  
H. L. Bush  
Billy Berning  
W. H. (Duke) Brownell  
Paul M. Bruun  
F. L. Barthold  
Beckmann & Gerety's World's Best Shows  
Al Bendick  
Happy Benway  
Col. John H. Bibb  
Bert Bernier  
M. Baxter  
Doc Tex Bushler  
J. Harry Bradley  
Belle Baker  
The Musical Breunans

**C**  
Mr. & Mrs. Gene Cobb  
Paul and "Rick" Christensen  
Peggy and Jack Curtis  
Kewple Chandler and Family  
Corbin the Magician  
Conger and Santo  
Dick Coy Orchestra  
Mr. & Mrs. Chris Chariton and Betty  
Hazel Chamberlain  
Mr. and Mrs. Coburn  
Harry C. Corry  
Mr. and Mrs. Fred (Slaz) Cummings  
Mr. and Mrs. Erie Clyne  
Billy Carpenter  
M. T. Clark  
Sam F. Crabbe  
Mr. and Mrs. Harry E. Crandell  
Compton-Hughes Attractions  
Mr. and Mrs. K. P. and Louis Carlos  
Harry Copping Shows  
Mr. and Mrs. Harry Coffin  
Mr. and Mrs. Henry T. Curtin  
Cetlin & Wilson Shows  
Conklin & Garrett Shows  
Jack and Bud Cullum  
Mr. and Mrs. James Cane  
Harry E. Crandell  
Mother Corning  
Don Cameron  
Bruce Chesterman  
Sam J. Clauson  
James M. Cole  
Paul M. Conway  
Joe Coyle  
Dr. Alfred R. Crain  
Neal Carson and Orchestra  
Cardini  
Cato and his Vagabonds  
O. C. Croxford  
Chacos Bros.' Amusement Co.  
Jack Connors  
Johnnie Cain  
Mrs. J. W. Conklin, Sr.  
Pattie and Edythe Conklin  
Frank Conklin  
Aerial Christensens  
Monroe Childs  
Dave L. Curtis Shows  
Joe Cappel and his Egyptian Serenaders  
Mr. and Mrs. Carlos Carreon  
Central Canada Exhibition Assn.  
Jack and Betty Conklin  
Mr. and Mrs. John R. Castle  
Will Christman  
George Chandler  
Harold Compton

Virginia and Andrew Paoli  
Harry Coddington  
The Clarks  
Crowell Wonder Show  
Tex Conroy  
Mr. and Mrs. Al Campbell  
Jack Clayton  
Clark Duo  
Dave and Louise Caldwell  
Mr. and Mrs. Dennis Curtis  
Mr. and Mrs. H. R. Crager  
O. C. Comfort  
Buster Crone  
Happy (Rube) Curtis  
Robert Rungling Curtis  
Mr. and Mrs. H. P. Coffey  
Mr. and Mrs. Leo Carroll  
Dolly Crawford  
California Educational Exhibits  
Jolly Coleman  
Mr. and Mrs. W. R. Chagnon  
Don Cummings and Dad  
Corvone's Band and Orchestra  
James Collins  
Harold W. Cohen  
Miss Lodenna Corey  
Fred J. Codd Advertising Service  
Mr. and Mrs. J. Cousins  
Mayris Chaney and Edward Fox  
Albert I. Cina  
J. D. Colegrove

**D**  
Mr. & Mrs. Willard Dyer  
Don Hall Rose Trio  
Mr. & Mrs. Reedy Duran  
Gavin Dorothy  
Don A. Dutrick  
The Duttons  
Harry Dunkel  
Ed C. and Dorothy Dart  
Virgil E. Dare  
Ward (Dad) Dunbar  
Mr. and Mrs. Edgar Day  
Dr. and Mrs. J. E. Dossett and Betty  
H. B. Dauville  
Mr. and Mrs. Jockey E. Day  
Raymond B. Dean  
Delmar and Boyce  
Mr. and Mrs. Lou C. Delmore  
Fred and Doodles DeMarris  
Jake J. Ditch  
Doty Bros.' Circus  
George Duffy  
W. Frank Delmaine  
Wm. Devine  
Helene del Mar  
Harry L. Dixon  
Mr. and Mrs. Thos. H. Dalton  
W. W. Duskie  
Mr. and Mrs. Harry Durand  
Mr. and Mrs. Lew Dufour  
Mr. and Mrs. John F. Duscit  
C. W. Duchemin  
Draw's World Standard Shows  
Mr. and Mrs. Eddie Deloy  
Lee Dubey  
D. L. Donaldson  
Ed S. Daly  
Wyatt Davies  
Marion C. Drew  
Deno and Rochelle  
Mrs. Bertie Darnoc  
Ray Davidson  
Dolly Dixon  
DeKos Bros.  
DeCoursey, Frederick  
Rose Dean and Willard Kent  
Mr. and Mrs. Del Delmar  
DuVell's Stock Co.  
Bert Denro  
J. Desroche  
Emile Truchet Day  
S. Croxson Dodge  
James F. Donaldson  
Paul J. P. Donley  
Mr. and Mrs. Ed R. Donnan  
Darwin, the Magician

Mr. and Mrs. W. C. Fleming  
Fordham Skating Palace  
C. W. Finney  
Mr. and Mrs. Wm. F. Floto  
Walter B. Fox  
Al (Big Hat) Fisher and Son  
Etta Ethridge  
Eli Bridge Co.  
Mr. and Mrs. Evans  
Poster Egner  
C. H. Erwin  
Easte and Dumke  
Princess Evanda  
George W. Englebreth  
Mr. and Mrs. Henry Engard  
Fay Ehlert  
J. R. Edwards Attractions  
Carl Elder  
Carl Ehrman  
Wm. J. Ehr  
Wm. Banning Eddington  
Johnnie Barles  
Myrt and Johnnie Evans  
Horace Epes

**F**  
George B. Fluhrer  
Mr. and Mrs. John Francis  
Mad Cody Fleming Shows  
Sam Flint  
Mickey (Young) Ford  
Walter B. Fox  
C. P. Farrington  
Mal M. Fleming  
Forepaugh Whittic  
Ed Frawley  
Louis J. Fosse  
Foley & Burk Shows  
Al and Anita Freeland  
Mr. and Mrs. M. A. Francillon  
Fred Freddie  
Mr. and Mrs. Sam Freed  
Mr. and Mrs. Sidney Fields  
George B. Flint  
Bill Fowler  
Edna Ferguson  
Mark L. Frisbie  
Noble C. Fairly Shows  
Kenneth E. Frederick  
W. Eartman Farrell  
John Francis Shows  
Foss, Magician  
John P. Flanagan  
Mr. and Mrs. W. C. Fleming  
Lawrence Fuller and Orchestra  
Jim Fleming  
Fred Frazer  
Mr. and Mrs. Harry M. Forwood, Jr.  
The Finegans

**G**  
Abe Garb  
R. Temple Greystoke  
Madelaine Goodwin  
L. O. Gunn  
Edward H. Gruaard  
Pat and Mickie Gallagher  
John S. Van Gilder  
Mr. & Mrs. Jack (Smoke) Gray  
Rubin Gruberg  
Mr. and Mrs. M. B. Golden  
Billy and Nora Gear  
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Tommy Getz  
Mr. and Mrs. W. C. Gibbons  
Alco Melvin Garvey  
Leo Grandy  
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Mr. and Mrs. Barry Gray  
Specks Grosourth  
Max Gruber's Famous Shows  
Jack Gurley  
Bobby Gaylor  
Weaver and Juanita Gray  
Harry L. Gordon  
Mr. and Mrs. Billy S. Garvie

George W. Goodhart  
Sammie Graves  
Carl E. Gibson  
Mr. and Mrs. John Grady  
Six Gay Gordons  
Pat R. Goonan

**H**  
Earle Hanson Orchestra  
Ervil Hart  
Billy Hatton  
Mr. & Mrs. C. E. Hudspeth  
Mr. & Mrs. Bill Hilliar  
'SeaBee' Hayworth and Family  
Helen Cecil Hughes  
Murray Horton Orchestra  
Mr. & Mrs. Tom Hutchison  
Phil and Peggy Hart  
E. T. Hadley and Family  
Jack Hughes  
Higgins & Cooper Attractions  
Sam Harris  
Edna Gardner Hopkins  
Mr. and Mrs. Tony Harris  
Mr. and Mrs. H. A. (Happy) Holden  
Speedy Henry  
Mr. and Mrs. Jake Holmes  
Mr. and Mrs. Bob Hallock  
Mr. and Mrs. Tom Hasson  
Esther and Will Hughes  
Milt Hinkle  
John E. Hartwig  
Mr. and Mrs. Joseph Hoy  
Louis Heminway  
Mr. and Mrs. Ernest Haag  
Mr. and Mrs. Harry Haag  
Wm. Hamilton  
Helen O. and Sky Harris  
Mr. and Mrs. Jerome T. Harri-man  
F. B. Head  
Robert E. Hickey  
Melvin D. Hildreth  
Ralph Hitz  
Hollis and McCree  
Carter Harrison  
Bud Hawkins  
M. L. Hulick  
Preston L. Hickey  
Hamel Sleters  
C. Kemp Hart  
Hazel Huff  
Mr. and Mrs. Wm. Hoffner  
Mr. and Mrs. Roes Heath  
Bill Hamilton  
Mr. and Mrs. L. J. Hecht  
Schuler B. Hagen  
Al C. Hansen Show  
Mr. and Mrs. Paul Hamilton  
Mr. and Mrs. Phil H. Heyde  
John Hanly  
Capt. Harry Hargrave  
L. S. Hogan  
Mr. and Mrs. Mickey Hartman  
C. H. Hardeman  
Doc Hall  
Mr. and Mrs. James J. Hann  
J. M. Hathaway  
John, Nettie and Thomas Huffle  
Henderson Stock Co.  
Eddie Hitchcock  
Harley, Billie and Gloria  
Hathaway & Co.  
Sid Householder  
Harry Hertzberg  
Doc Holt  
Leon M. Hewitt  
Mrs. June Hennies  
Dr. and Mrs. J. W. Hartigan, Jr.  
Frank B. Hubin  
W. R. Hirsch  
Charles B. Herms  
F. J. Healey  
Charley Honeywell  
Handy Bros.' Music Co.  
A. B. (Zip) Hibler  
Al (Sandy) Hamilton  
R. R. Holderness  
Ned H. House

**I**  
Independent Music Publishers  
International Exposition Shows  
Islet Greater Shows

(See HOLIDAY GREETINGS RECEIVED on page 78)





START A RUMMAGE SALE—BIG money this year. 1,000 pieces of Used Clothing, Shoes, Hats, etc., and other articles suitable for a Rummage Sale, assorted, \$100; P. O. B. 14, cash business, C. D. "BILL" 111 Hancock St., Springfield, Mass. 1a10

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VAUDEVILLE

- Accordiana (Loew) Montreal. Achilla & Newman (Orph.) New Orleans. Aerial Girls (Fox) Joplin, Mo. Armos, The (Orph.) Seattle, Wash. Allen, Wanda (Pal.) Springfield, Mass. Allen & Carfield (Pal.) Cleveland. Amos, Lionel Mike (Lyric) Indianapolis. Anglo Sisters (Lincoln Sq.) New York. Amanda, Ray (Capitol) Hartford, Conn. Anita & Marge (Pal.) Washington. Antios of 1931 (Hamilton) New York. Ardine & Tyrell (Chester) New York. Apollon, Dave, Co. (Coliseum) New York. Ardell, Franklin, Co. (Hipp) Buffalo. Armat, Nellie & Bros. (105th St.) Cleveland. Arnold, Phil (Orph.) Oklahoma City. Ash, Paul (State) Cleveland. Aubrey, Will (Orph.) Oklahoma City. Aunt Jimma (Orph.) Des Moines, Ia. Ausie & Caren (Capitol) Hartford, Conn. Ayers, Charlotte, Co. (Capitol) New York.

SONGS FOR SALE

10 CENTS A WORD—MINIMUM 10 WORDS. CASH WITH COPY. YE SPANISH MAID — BEAUTIFUL radio song hit, played over WIP, WOAD, etc. 36 cents (coins). Publisher, ROWLAND CROSSDALE, Berwyn, Pa. YOU'VE HEARD IT — OUR FOX-trot song, "Pretty Eyes", copies 25c. COLLIER & REID, DeSoto Station, Memphis, Tenn.

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DESIGNS, MACHINES, FORMULAS. 10 CENTS A WORD—MINIMUM 10 WORDS. CASH WITH COPY. TATTOOING OUTFITS, SUPPLIES—Lowest prices; new list. WATERS, C-985, Putnam, Detroit. 1a17

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RELIABLE UNION PRINTING, \$2.95 thousand; dollar deposit. Samples. ECON-O-PRESS, 2445 Fullerton, Chicago.

150 LETTERHEADS AND 150 ENvelopes, printed, \$1.35; 2,000 Dodgers (8x9 or 4x12), \$3.50, postpaid. DOC ANGEL, Ex-Trouper, Leavittsburg, O.

250 WHITEBOND LETTERHEADS and Envelopes, \$2.49. Dollar with order. balance O. O. D. WEBSTER'S PRESS, Farm-land, Ind. x

2,000 3x8 DODGERS, \$1.85; 2,000 4x9's, \$2.25, prepaid; 200 Flash 11x14 Tack Cards, \$2.85, postage extra. Cash. KING SHOW PRINTERS, Warren, Ill.

1,000 BOND LETTERHEADS, \$3.25; 1,000 Envelopes, \$3.25, postpaid. LORENZ COMPANY, Madison, Ind.

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WANTED—BUDY GURDY. MUST be in good condition, new or second-hand; price reasonable. LLOYD KOLLINER, Stillwater, Minn. 1a3

WANTED — 5,000 PAIRS RINK Skates, any make; Calliopes, Organs, Chair Scales, Games, all kinds Tents; Concession Tents, all sizes. Carnival and Circus Property. Live or Mounted Freak Animals. Buy anything. Write or wire WEH'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pa.

WANTED—GABELS ENTERTAIN-ers for spot cash, electrically driven, amplified or non-amplified, regardless of shape they are in. Will buy any quantity. Address TEXAS NOVELTY COMPANY, Beaumont, Tex. 1a17x

100 MILLS 5c FRONT OR BASEBALL Venders; mention lowest price. WILLIAMS, 248 Albany Ave., Hartford, Conn. 1a10

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GREAT BARGAINS ALWAYS IN BE-built Machines, Oper. Chairs, Soreans, Lenses, Generators, Portable Projectors, Talkie Equipment, Supplies. Catalog free. MONARCH THEATRE SUPPLY COMPANY, 184 E. Calhoun, Memphis, Tenn. 1a31

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ROUTE DEPARTMENT

When no date is given the week of December 27-January 2 is to be supplied. (1st split week houses, the acts below play December 31-January 2).

- Carell, Bud (Capitol) Hartford, Conn. Carleton & Bell (Met.) Ft. Worth, Tex. Carita (Pal.) Washington. Garney & Jean (Bird) New York. Carr, Jean (Met.) Dallas, Tex. Carr, June (Ohio) Columbus. Carroll, Harry, Revue (Kenmore) Brooklyn. Cass & Lehn (Met.) San Antonio, Tex. Castles, Three (Proctor) Yonkers, N. Y. Cavaliers, The (Regent) Paterson, N. J. Champion, The (86th St.) New York. Chapell & Carlton (Orph.) Madison, Wis. Charlie, Little (Loew) Jersey City. Charlton, Chris (Golden Gate) San Francisco. Cherry Blossom & June (Capitol) Trenton, N. J. Choclight & Gibbs (Keith) Flushing, N. Y. Claire, Ted (Penn) Pittsburgh. Clark, Eva (Main St.) Kansas City. Clifford & Marlon (Orph.) St. Paul. Clovers, Four (Orph.) Des Moines, Ia. Coine, Collegians (Fordham) New York. Col. B. & E. (Liberty) Warren, Pa. Colleano Family (Hill St.) Los Angeles. Collins & Petersen (Paradise) New York. Conlin & Glass (Proctor) Yonkers, N. Y. Conlin & Glass (Proctor) Yonkers, N. Y. Cooper, Betty (Earle) Washington. Coole, J. Fred (Proctor) White Plains, N. Y. Corl, Leonora (Fox) Atlanta, Ga. Cosela & Verdi (Century) Baltimore. Country Club Idea (Fox) Atlanta, Ga. Cowan & Gray (Pal.) South Bond, Ind. Cowan, Will (Pal.) New Haven, Conn. Croakerjacks, Six (Regent) Paterson, N. J. Craig, Jr., Richie (Coliseum) New York. Crooker, Dorothy (Fox) Washington. Cummings, Hoy (58th St.) New York.

- Donaue, Red, & Uno (Fox) Joplin, Mo. Donah Quadruplets (Pal.) Springfield, Mass. Doyle, Buby (State) Houston, Tex. Duncan, Danny, Co. (Capitol) Trenton, N. J. Duponts, The (State) New York.

THE DUTTON CIRCUS

- Edwards, Irving (Orph.) Seattle, Wash. Egan, Eric & Redheads (Pal.) Cleveland. Electric Dues (Fox) Bridgeport, Conn. Elinc, Grace & Maria (Pal.) Rockford, Ill. Elmer, Frank (Fox) Atlanta, Ga. El Cleave (58th St.) New York. Emerson's Diamonds (Met.) Brooklyn. Eric, Broadway (Lyric) Indianapolis. Esmond & Grant (State) Memphis, Tenn. Evans & Mayer (Hipp) Toronto. Evans & Wolf (Met.) Houston, Tex. Evans, Tommy, Co. (Nati.) New York. Evelyn, Maxine (Pal.) New Haven, Conn.

- Dakotas, The (Hipp) Buffalo. Dalton & Craig (Franklin) New York. DeLoe, Arthur, RKO Discoveries (Aibee) Cincinnati. Dane & Jones (Riverside) Milwaukee. Danny & Eddie (Ohio) Columbus. Dero & Costa Revue (Bay Ridge) Brooklyn. Dawson, Louise (State) Cleveland. D'Arcy, Roy, Ed. (Loew) Yonkers, N. Y. DeCardos, Six (Met.) Brooklyn. DeLoe Bros. (Indoor Circus) New York. DeLara & Lolita (Fox) St. Louis. DeRue, Frank, Trio (State) Manitowoc, Wis. DeVoe, Frank (Orph.) Vancouver, Can. Dennis Sisters, Three (Capitol) New York. Dewey, Audrey, Quartet (State) Cleveland. Dennis, Gene (State) Houston, Tex. DeSerges, The (Keith) Boston. Deviners, The (Orph.) Sioux City, Ia. Devito & Denny (Pal.) Rochester, N. Y. Diamond Boys (Pal.) Toledo, O. Diamond, Carlina (31st St.) New York. Dixon, Marian, Co. (Keith) Flushing, N. Y. Dixon, Alton & German (Hamilton) New York. Dodge Twins & Co. (Orph.) New York. Doll Follies Idea (Wis.) Milwaukee. Dooley & Balcs (Royal) New York.

- Faber, Earl (Strand) Waterbury, Conn. Falls, Reading & Boyce (Orph.) Winniper, Can. Falls, Archie & Oertis (Orph.) Omaha, Neb. Farrell, Bill, & Dad (Capitol) New York. Fisher, Bob (Pitkin) Brooklyn. Flash, Serge (Ohio) Columbus. Flash Davis, Four (Mastbaum) Philadelphia. Fleson, Neville (Keith) Baltimore. Flippin, Jay C. (Ohio) Columbus. Foley & LaTour (Gates Ave.) Brooklyn. Folsom, Bobby (Keith) Boston. Ford, Whitely & Ed (Lyric) Indianapolis. Ford, Ruth (Orph.) Oakland, Calif. Forsythe & Kelly (Anderson) New York. Four of a Kind (Hipp.) New York. Foy, Gloria (Orph.) Portland, Ore. Foy, Chas., Co. (Memorial) McKeesport, Pa. Francis, Hains (Pal.) Worcester, Mass. Frank Art. Co. (Pal.) Akron, O. Franklin, Beatrice (Pal.) New Haven, Conn. Frankenberg, The (Pal.) Rockford, Ill. Frasers, Enoz (Pal.) Cleveland. Fredericks, Chester (Valencia) Jamaica, N. Y. Freed, Carl, & Orch. (Warner) Lawrence, Mass. Friedland's, A., 12 o'Clock Revue (Pitkin) Brooklyn. Friganzis, Trixie (Penn) Pittsburgh. Frisco, Joe (Pal.) New York. Frisco, Big (Met.) Houston, Tex. Frivolities (Owens) Cedar Rapids, Ia. Furnham, Sharkey & Lorraine (Blvd.) New York.

- Gaby, Frank (Pal.) Newark, N. J. Galen, Liana (Orph.) Oklahoma City. Galeno, Six (Keith) Flushing, N. Y. Gale, Edna & Sister (Keith) Syracuse, N. Y. Gallo, Norma, & Tison Orph. (Pal.) Chicago. Galvin, Don (Orph.) New Orleans. Gaudmuth, The (Hipp) Toronto. Gellis, Les (Orph.) Portland, Ore. Oems & Jams Idea (Pal.) New Haven, Conn. Geraldine & Joe (Regent) Grand Rapids, Mich. Gilbert Bros. (Pal.) Akron, O. Gilroy, Bob (Pal.) Brooklyn. Gilford & Gresham (Met.) Brooklyn. Girard's Ensemble (State) Memphis, Tenn. Gobs of Toy Idea (Pal.) Springfield, Mass. Gobs, Two (Lincoln Sq.) New York. Gomez & Winous (Penn) Pittsburgh. Gordon, Bert, Co. (Orph.) Boston. Gordon & King (Edwige) Pittsburgh. Gordons, Six Gay (Library) Warren, Pa. Goss & Barrows (Bay Ridge) Brooklyn. Green, Terry (Orph.) Oklahoma City. Green & Lafel (Hamilton) New York. Gruber's Oddities (Paradise) New York. Gordon's Dogs (Chester) New York. Gould, Sol (Kearle) Washington. Gould, Rita (Golden Gate) San Francisco. Gould, Venita (Pal.) Newark, N. J. Green Devil Idea (Fox) Brooklyn. Oym Jam Girls (Proctor) Schenectady, N. Y. Gwynne & Co. (Capitol) Union City, N. J.

- Haley, Jack (Ambassador) St. Louis. Hall & Pillard (Harris) Pittsburgh. Hall, Bob (Strand) New Britain, Conn. Hall, A. K. (Orph.) Minneapolis. Harper, Fred, Co. (Royal) New York. Harriman, Swan & Lucille (Orph.) Memphis, Tenn. Harris & Van (Keith) Boston. Harris, Dave, Co. (Ohio) Lima, O. Hart's Crazy Kats (Capitol) Hartford, Conn. Hartum & Scarum (Orph.) Oakland, Calif. Hask & Herman (Strand) Niagara Falls, N. Y. Haynes, Mary, Co. (Met.) Brooklyn. Hazard, Nap (Orph.) Vancouver, Can. Heier, Sam (State) Memphis, Tenn. Heier, Jackie (Capitol) New York. Heitling, Pat (Orph.) St. Paul. Herbert, Victor, Idea (Fox) Bridgeport, Conn. Herbert's, Joe, Revue (Proctor) Troy, N. Y. Herberman, George (Hipp.) New York. Hershfield, Harry (Kenmore) Brooklyn. Hickey Bros. (Hipp.) Buffalo. Higgins, Peter (Hill St.) Los Angeles. Hollywood Collegians (Fox) Washington. Home Fala (Keith) Youngstown, O. Hooper & Catchnet (Orph.) Mansfield, O. Hoover, Peggy, & Three Small Bros. (State) Houston, Tex. Hope, Bob, Co. (Hamilton) New York. Hot Chocolate (Strand) Niagara Falls, N. Y. Howard, Paul A. (Orph.) Oklahoma City. Howard, Harry, Co. (State) Newark, N. J. Hows, Buddy (Fox) Bridgeport, Conn. Hubert, Fritz & Jean (105th St.) Cleveland. Hutchins, H. & B. (Proctor) Mt. Vernon, N. Y. Hyman, Johnny (Hitz) Tulsa, Okla.

- In a Pullman Car (Gates Ave.) Brooklyn. Ina in Blue (Audubon) New York. Inganles, The (Orph.) Oakland, Calif. International Four (Franklin) New York. J. Jacks, Three, & a Queen (Fox) Joplin, Mo. Jucks & Whelan (Mastbaum) Philadelphia.



Jarrett & Powers (Fabian) Hoboken, N. J.
Jarvis & Harrison (Orph.) Wagon, Cun.
Jeffrie, Fleurette (Maj.) San Antonio, Tex.

O'Hara, Fluke, Co. (Lincoln Sq.) New York.
Oliver, Victor (Orph.) Seattle, Wash.
Olsen Bros (Froct.) Newark, N. J.

Union Steppers, Twelve (Pal.) Worcester, Mass.
Usher, Harry & Frances (Orph.) Des Moines, Ia.
Usher, Jack (Hill St.) Los Angeles.

Leon, Gary (Chicago) Chicago.
Lightner, Fred, & Rosella (Paramount) Brooklyn.
Lockhart, Helen (Minnesota) Minneapolis.

Karels, Harvey (Fox) Brooklyn.
Kaufman, Ada, Ensemble (Proctor) Mt. Vernon, N. Y.
Kaufman, Ada, Girls (Proctor) White Plains, N. Y.

Page, Buddy (Ohio) Columbus.
Page, Sidney, Co. (Orph.) Indianapolis.
Palermo's Cabines (Loew) Yonkers, N. Y.

Valdey, Ross (Fox) St. Louis.
Van Arman's Minstrels (Pal.) Jamestown, N. Y.
Van, Gus (Hipp) Buffalo.

Mandell, William & Joe (Stanley) Jersey City.
Marion, Sid (Paramount) New York.
Masquerade (Indiana) Indianapolis.

Kelo Bros. (Loew) Montreal.
Leo, Tall & Yoki (Proctor) Troy, N. Y.
Lehr & Weston (Orph.) Newark, N. J.

Radelige & Bob (State) New York.
Rao, Phyllis, & Octet (Century) Baltimore.
Rah Rah Girls (Proctor) White Plains, N. Y.

Wahl, Walter Dare (Loew) Jersey City.
Waldman, Ted & Al (Carolina) Charlotte, N. C.
Wellin & Bernas (Fox) Philadelphia.

Sanborn, Fred (Chicago) Chicago.
Sanford, Bobbie, Ensemble (Met.) Boston.
Sander, Boyd (Imperial) Toronto.

LaFlair & Portia (Orph.) Boston.
LaRocca, Roxy (Pal.) Toledo, O.
LaSalle & Fazio (Orph.) Milwaukee.

Rianno, Renie, Co. (Madison) Brooklyn.
Rich, Larry, Co. (Franklin) New York.
Rich & Lunny (Fox) Joplin, Mo.

Wilson & Dobson (Harris) Pittsburgh.
Will, Jack, Co. (Proctor) Troy, N. Y.
Willson, Keppie & Betty (Keith) Youngstown, Ohio.

What a Night (Branford) Newark.
White, Dave (Capitol) Montreal.
Whitman, Ed (Minnesota) Minneapolis.

Land of Clowns (58th St.) New York.
Lane, Rita (Fox) Brooklyn.
Lang & Haley (Orph.) Portland, Ore.

Rianna, Renie, Co. (Madison) Brooklyn.
Rich, Larry, Co. (Franklin) New York.
Rich & Lunny (Fox) Joplin, Mo.

Willis, West & McGinty (Strand) Waterbury, Conn.
Willis, St. (Orph.) New York.
Wilson & Dobson (Harris) Pittsburgh.

Appa Cart: (Tremont) Boston.
Artists & Models: (Shubert) Philadelphia 29-Jan. 3.

Lovejoy Dancers (State) New York.
Lucas, Nick (Albee) Atlanta, Ga.
Ludlow Sisters (Proctor) Schenectady, N. Y.

St. Claire Sisters and O'Day

HARRY WEBER. FRED SIMON.
Sala, Chloe (Keith) Baltimore.
Samaroff & Sonia (Keith) Boston.

Wilton & Weber (Maj.) Dallas, Tex.
Willson Sisters (Orph.) Winnipeg, Can.
Wilson, May, & Family (Hipp) New York.

As You Desire Me: (Harris) Chicago.
Bad Girl: (Avin) Pittsburgh 28-Jan. 3.

McGrath & Deeds (Fox) Atlanta, Ga.
McKenna, Joe & Jane (Pal.) New Haven, Conn.
McLain & Sarah (Ritz) Tulsa, Okla.

Sale, Chloe (Keith) Baltimore.
Samaroff & Sonia (Keith) Boston.
Samuel, Ray (Fox) Atlanta, Ga.

Worshy & Thompson (Hill St.) Los Angeles.
Wyoff, Audrey (Ritz) Syracuse, N. Y.
Wye, Jr., Ross (Orph.) Vancouver, Can.

Bird in Hand: (Shubert) Washington 29-Jan. 3.

Masters & Gauthier (Memorial) McKeesport, Pa.
Masters & Grayce (Fox) Atlanta, Ga.
Maximo (Hamilton) New York.

Stand, Oscar, & Orph. (Haven) Glenn, N. Y.
Stanley Bros. & Atree (State) Memphis, Tenn.
Stanley, Jos. E., Co. (Lowe) Cedar Rapids, Ia.

Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

Green Grow the Lilacs: (Garrick) Philadelphia 29-Jan. 10.

Nagle, Bert, & Girls (Pal.) Rochester, N. Y.
Navarra, Leon (Paradise) New York.
Necking Party (Hamilton) New York.

Tahar, Ben, Co. (Proctor) Mt. Vernon, N. Y.
Talent & Merit (Loew) Yonkers, N. Y.
Tambourine Girls (Columbia) Sharon, Pa.

Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

High Sea (Chicago) Chicago.
Hilton, Maud, & Almy (Seager) New Orleans.

Nagle, Bert, & Girls (Pal.) Rochester, N. Y.
Navarra, Leon (Paradise) New York.
Necking Party (Hamilton) New York.

Ullis & Clark (Orph.) Sioux City, Ia.

Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

Home of Fear: (Willow) Detroit 29-Jan. 3.

O'Brien & Hewitt (Franklin) New York.

Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

Home of Fear: (Willow) Detroit 29-Jan. 3.

Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

Home of Fear: (Willow) Detroit 29-Jan. 3.

Yates, Hal (Century) Baltimore.
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Yorks & Marks (Carolina) Charlotte, N. C.

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Yates, Hal (Century) Baltimore.
Yon, Sam Troupe (58th St.) New York.
Yorks & Marks (Carolina) Charlotte, N. C.

Home of Fear: (Willow) Detroit 29-Jan. 3.

Ullis & Clark (Orph.) Sioux City, Ia.

(See ROUTES on page 71)

MAIL ON HAND AT CINCINNATI OFFICE 25-27 Opera Place

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Ladies' List

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- Curtis, Mrs. Bertha ...

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- Rheinhart, Ollie ...

Gentlemen's List

- Abbott, Ray O. ...

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Men's List

Men's List

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**ROUTES**

(Continued from page 65)  
Three Little Girls: (Great Northern) Chicago.  
Topaze: (Walnut) Philadelphia.  
Up Pops the Devil: (Belasco) Los Angeles 29-  
Jan. 3.  
You Said It: (Forrest) Philadelphia 29-Jan. 10.  
Young Sinners: (Lafayette) Detroit 29-Jan. 3.  
Young Sinners: (Apollo) Chicago 29-Jan. 3.

**MUTUAL BURLESQUE**

Arlington's Revue: (Apollo) New York 29-  
Jan. 3; (Fox Jamaica) New York 5-10.  
Big Revue: (Trocadero) Philadelphia 29-Jan.  
3; Penn Circuit 5-10.  
Dimpled Darlings: (Columbia) Cleveland 29-  
Jan. 3; (Hudson) Schenectady, N. Y., 5-10.  
Fine Feathers: (Empress) Cincinnati 29-Jan.  
3; (Gurrick) St. Louis 5-10.  
Flapper Follies: (Gayety) Boston 29-Jan. 3;  
(Lyric) Bridgeport, Conn., 5-10.  
Frivolties: (Gayety) Baltimore 29-Jan. 3;  
(Gayety) Washington 5-10.  
Girls From the Follies: (Gayety) Washington  
29-Jan. 3; (Academy) Pittsburgh 5-10.  
Girls in Blue: (Academy) Pittsburgh 29-Jan.  
3; (Lyric) Dayton, O., 5-10.  
Hi Ho Everybody: (Empress) Chicago 29-Jan.  
3; (Hialto) Chicago 5-10.  
Jazz Babies: (Fox Jamaica) New York 29-  
Jan. 3; (Star) Brooklyn 5-10.  
Luffin' Thru: (Star) Brooklyn 29-Jan. 3;  
(Howard) Boston 5-10.  
Legs and Laughter: (Orph.) Paterson, N. J.,  
29-Jan. 3; (Plaza) Worcester, Mass., 5-10.  
Leta's Co. (Plaza) Worcester, Mass., 29-Jan.  
3; (Modern) Providence 5-10.  
Novelties of 1930: (Lyric) Bridgeport, Conn.,  
29-Jan. 3; (Apollo) New York 5-10.  
Oriental Girls: (Gayety) Detroit 29-Jan. 3;  
(Columbia) Cleveland 5-10.  
Powder-Puff Revue: (Gayety) Brooklyn 29-  
Jan. 3; (Empress) Newark, N. J., 5-10.  
Radium Queens: (Empire) Newark, N. J., 29-  
Jan. 3; (Orph.) Paterson, N. J., 5-10.  
Record Breakers: (Modern) Providence 29-  
Jan. 3; (Gayety) Brooklyn 5-10.  
Silk Stockings Revue: Open week 29-Jan. 3;  
(Gayety) Boston 5-10.  
Speed and Spark: (Hialto) Chicago 29-Jan.  
3; (Gayety) Detroit 5-10.  
Speed Girls: (Hudson) Schenectady, N. Y., 29-  
Jan. 3; open week 5-10.  
Step Lively Girls: (Howard) Boston, 29-Jan.  
3; (Hudson) Union City, N. J., 5-10.  
Sugar Babies: (Garrick) St. Louis 29-Jan. 3;  
(Empress) Chicago 5-10.  
Take Chance: Penn Circuit 29-Jan. 3; (Gay-  
ety) Baltimore 5-10.  
Twentieth Century Girls: (Lyric) Dayton, O.,  
29-Jan. 3; (Empress) Cincinnati 5-10.  
Watson Show: (Hudson) Union City, N. J.,  
29-Jan. 3; (Trocadero) Philadelphia 5-10.

**MISCELLANEOUS**

Becker, Magician: Algona, Ia., 29-Jan. 3;  
Aurora, Ill., 5-10.  
Bell's Hawaiian Revue: (Paramount) Water-  
loo, Ia., 29-Jan. 3; (Casino) Marshalltown  
4-6; (Paramount) Titusville, 7-10.  
Birch, Magician: Casa Grande, Ariz., 1-2;  
Pt. Hunchuch 3-4; Tombstone 5; Douglas 6-7;  
Lordsburg, N. M., 8; Deming, 9.  
Dahl, 2-10, Magician: Waterloo, Ia., 29-  
Jan. 1.  
Holland, Milton, Circus: (Elks) Moline, Ill.,  
1-11.  
Meyers, Ed E., Entertainers: Collyer, Kan.,  
29-Jan. 3.  
Thurston, Magician: (Hartman) Columbus,  
O., 29-Jan. 3.  
Turtie, Wm. C., Magician: Portland, Ore., 29-  
Jan. 3.  
Wing's, Robt. G., Show: Fisher, Ill., 29-Jan. 10.

**CARNIVAL COMPANIES**

Alabama Am. Co.: Leesville, La., 29-Jan. 3;  
Man 5-10.  
Meyers' Attr.: Glensville, Ga., 29-Jan. 3.  
Miami Expo.: Ft. Lauderdale, Fla., 29-Jan. 3.  
Miller, Ralph R.: Baton Rouge, La., 29-Jan. 3.  
Shugart, Doc: Oakwood, Tex., 29-Jan. 3.

**Additional Routes**  
(Received too late for classification)

Allison, King, Fun Show: Daytona Beach, Fla.,  
29-Jan. 3.  
Bishop's Show: Emonton, Pa., 29-Jan. 3.  
Clarke's Cherokees Comedy Co.: Sharpsburg,  
Md., 29-Jan. 3.  
Clay's Cinema Show: Akron, Ala., 29-Jan. 3.  
Empson Comedy Co.: Penns Creek, Pa., 29-  
Jan. 3.  
Henderson-Hayes Players: Cumberland, Md., 29-  
Jan. 3.  
Harlan's Show: West Frankfort, Ill., 29-Jan. 3.  
Henderson Players: Wesley, Ia., 29-Jan. 3.  
L.V. Verne & Kaue Show: Melbourne, Fla., 29-  
Jan. 3.  
Lester Comedy Co.: Edison, O., 29-Jan. 3.  
Marine-Firustone Co.: Magicians: Oklahoma  
City, Okla., 29-Jan. 3.  
Noonan's, Doc, Show: Owensboro, Ky., 29-  
Jan. 3.  
Oriental Comedy Co.: Clarks Grove, Minn.,  
29-Jan. 3.  
Price & Powell Monkey, Autodrome: Kinder,  
La., 29-Jan. 3.  
Royal Stock Co.: Monticello, Ill., 29-Jan. 3.  
Russell, Bert, Players: Ottoman, Va., 29-  
Jan. 3.  
Strong Players: Kilgore, Neb., 29-Jan. 3.  
Viking Entertainers: Strandburg, S. D., 29-  
Jan. 3.

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**Main Attends Downie Funeral**

Walter L. Main, of Geneva, O., drove 400 miles to Medina, N. Y., to attend the funeral of his old friend, Andrew Downie. The latter operated the Main Circus from 1918 to 1924, inclusive, and each year wintered the show in Havre de Grace, Md. Mr. and Mrs. Main spent Christmas with the latter's mother in Pittsburgh. Main will return to Geneva and Mrs. Main and her family will go to their friends' lodge in the wilds of Clarion County. She will return to Geneva the middle of January.

**Tom Mix Leaves New York**

NEW YORK, Dec. 27.—Tom Mix, fea- tured with the Sells-Floto Circus, who has been in the metropolis for the last 10 days, has departed for Chicago. While here he was in conference with John Ringling, and informed *The Billboard* representative that while negotiations were pending between him and the circus magnate for his services for the coming season, he had nothing definite to give out at this time. Mix was accompanied here by his secretary, Dail Courney, and John R. Agee. The latter remained in New York over the holidays.

**Cole's Home Nears Completion**

NEW YORK, Dec. 27.—Bert Cole's palatial home at Tottenville, Staten Island, with its unusual collection of circus curios and photographs, is well-nigh complete. The veteran circus man has been devoting his undivided time and attention to the numerous details for some time.

**Goodman Back in New York**

NEW YORK, Dec. 27.—Max Goodman is back at his Fifth avenue office for the winter, making preparations for the large list of fairs he will play with his string of concessions the coming season.

**Delmores in New York**

NEW YORK, Dec. 27.—Lou C. Delmore, manager of the Sells-Floto Circus Side Show, and his wife, Irene, are wintering, as usual, in the metropolis.

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**ADAIR**—Frank C. secretary of the Hickman County Fair Association and for several years an alderman of Centerville, Tenn., died suddenly at his home in that city. He is survived by three sons and one daughter.

**BADURA**—Stanley, 45, for seven years manager of concession stands operated by the Milwaukee park board in all city parks, died December 20 at a Milwaukee hospital. He is survived by his widow and a daughter.

**BERGER**—Gez, 88, German Shakespearean scholar, tragedian and war correspondent for *Volksblatt* and former Cincinnati newspaperman, died in Cincinnati December 21. In his will he made the request that he be buried with an American flag over his heart.

**BROWNING**—William E., actor, 59, died at his home in Laurelton, L. I., December 21. He last appeared in *The Ramblers*. His widow, mother and one sister survive. Funeral services were held from Mary Magdalene Church, Springfield Gardens, L. I.

**BUTTERWORTH**—George, 60, professional fat man, who had traveled with circuses and carnivals, died in Portland, Ind., December 24.

**CLAMAGE**—Mrs. Esther, wife of Mike Clamage, died Sunday, December 21, at her home in Chicago. She was a sister-in-law of Arthur Clamage, prominent burlesque impresario.

**COHEN**—Aaron, actor, 52, died in Bellevue Hospital, New York, December 22. He had been a patient there since December 10. A brother, Wolf Cohen, New York, survives him.

**CZERNEY**—Mrs. Clara, 52, wife of Frank Czerny, noted musician and former arranger for the Pisher Publishing Company, of New York (who died last month), passed away in Spokane, Wash., this week. She and her husband were confined in the same hospital. Mrs. Czerny was not informed of the death of her husband. Czerny came to America 39 years ago from Bohemia. He was one of the best-known musicians and orchestra leaders in the Northwest. Mrs. Czerny also was noted as a musician. Interment was in Spokane.

**DEAN**—C. H., 39, general manager of the Crescent Amusement Company, Nashville, Tenn., died December 22 at a Nashville hospital from self-inflicted pistol wounds. Mrs. Dean said her husband had been unusually despondent since the death of his close friend and business associate, Harry Sudekum, who committed suicide one week before. Mr. Dean is survived by his widow and two daughters.

**DIRLAM**—Charles E., secretary of the Wellington Fair Association for the last 25 years, is dead at his home in Wellington, O. He was one of the best-known fair men in that section of the State.

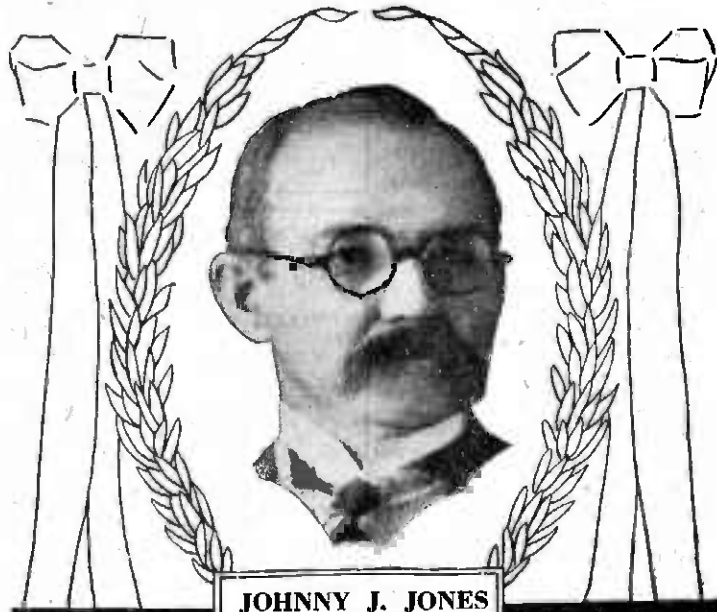
**ELLISON**—Sidney, who was credited with having originated the *Florodora Sextet* and other successful musical comedy ideas, died in London, Eng., December 22. He was associated at one time with the late George Edwardes in several theatrical successes. In recent years he had been in poor health and inactive.

**FABRELL**—Mrs. David, mother of Charles Farrell, film player, died in Los Angeles December 24 of sinus trouble, which developed serious symptoms the day previous to her death. Mrs. Farrell is survived by her husband, daughter and son, directly. The family home is at Onset, Mass.

**GOULD**—Mrs. Katherine Clemmons, 50, who retired from the stage 15 years ago, died at her home, Blue Gap Farm, near Lynchburg, Va., December 24. Her husband, Howard Gould, from whom she lived apart since 1907, is travelling abroad. He was notified by cable.

**GRAEF**—Edward, 45, employee of the Strand Theater, East Orange, N. J., was

# THE FINAL CURTAIN



JOHNNY J. JONES

A note of profound sadness was sounded in the Christmas day heraldings when it was announced that early that morning there passed from this life one of the most widely known, popular and successful outdoor showmen.

John Jenkins Jones, founder and owner-general manager of the Johnny J. Jones Exposition-Shows, had been a periodical sufferer of various ailments for some years. His final illness confined him to bed but two days, in his private railroad car at De Land, Fla., altho it had previously reached the almost acute stage. Death was attributed by the attending physicians to uraemia. He was 66 years of age. He was almost invariably referred to and spoken of as Johnny J. Jones, and in his characteristic amiable manner he cherished the distinctive sobriquet.

John Jenkins Jones was born in Arnot, Pa., in 1874, the son of a coal miner, the family later moving to Du Bois, Pa. At the age of 10 years he proved his worth and initiative by starting to earn his own living—at first in a coal mine, later as a newsboy at Du Bois and afterward on railroad trains. About 1895, he established a cane-rack concession on a fairgrounds—his beginning in show business. In 1898 he purchased a miniature railroad and the following year built and operated his own Ferris Wheel. He launched his own amusement company in 1903 and two years later, with James Adams, organized the Jones & Adams Shows. In 1907 he established the Johnny J. Jones Exposition, later to become the largest single unit (during regular seasons) traveling collective amusement organization ever on record.

Early in his managerial career Johnny J. Jones operated his company principally in the Carolinas and neighboring States, more largely in North Carolina, where his name was veritably a household favorite. Later, he extended his exhibiting territory to include all the States east of the Mississippi River and northward in Canada. Many years he provided the midway amusements at principal fairs in the Dominion, including the Canadian National Exhibition at Toronto. Since 1915 Mr. Jones has had the distinction of contracting his shows at the Tampa (Fla.) Fair each successive year, with the exception of 1917. Some years ago he established his headquarters in Florida, in which State he has each spring and fall exhibited contingents of his organization at various fairs and special events. His virtues were many. Space at this time will not permit an attempt at recording them. He was a member of many fraternal and social bodies, including F. & A. M., Shriners and Elks, as well as the Showmen's League of America.

He is survived by his second wife, the former Hody Hurd, also well known in show circles, and their nine-year-old son; also three sisters, Mrs. Grant Smith ("Sister Sue"), Mrs. Ray Meade, Du Bois, Pa., and Mrs. M. A. Wackerly, Williamsport, Pa.

Arrangements were made for funeral services at De Land, the winter-quarters city of the show, Sunday, December 28, with interment at Orlando, Fla.

found mortally wounded in the lobby of the theater December 19 and died later in Orange Memorial Hospital. He told the police he had been shot by a Negro, accompanied by two other men.

**LOOMIS**—Harvey W., 65, music composer and editor, died December 25 at his home in Roxbury, Mass. He was the author of several comic operas and was editor of the C. C. Birchard & Company publications.

IN LOVING MEMORY OF  
**MARTY K. HINES**  
Who passed on January 2, 1923.  
Devotedly his wife,  
ALBENA HINES.

**NED BAL**—Oskar, Czechoslovakian composer, died suddenly at his home at Zagreb, Yugoslavia, December 24. Before the World War he was a concert conductor in Vienna.

**OLSCHANSKY**—William, well-known Danish showman, who appeared with the Barnum & Bailey Circus and worked over the Keith Circuit many years ago, died at his home in Copenhagen, Denmark, on November 17 at the age of 69.

**RUHE**—Bernard, 66, importer of wild animals, head of Louis Ruhe, Inc., New York, died at his home at Islip, L. I., shortly after eating his Christmas dinner. Heart disease was the cause. Surviving him are his widow, Mrs. Sophia Stolte Ruhe, and two daughters. For four generations the Ruhe family members have been hunters, trainers and dealers in animals.

**SALVINI**—Gustavo, famous Italian actor, died at his villa in Marino di Pisa December 20. He was 71. Gustavo Salvini was a son of Tomaso Salvini and Clementina Cazzola, famous dramatic stars of the last century. He appeared frequently in the United States. The body was interred beside his father's in the family chapel at Monte Alle Croci.

**SHOER**—Joseph, 28, formerly conductor of orchestras in Luigi's Night Club, Detroit, was killed in Chicago December 18 by a policeman while apparently attempting robbery of a store.

**STANTON**—Virginia, infant daughter of Mr. and Mrs. Doc Stanton, of Coe Bros. Shows, died December 17 at Palatka, Fla., after a brief illness of colitis. Interment at Palatka.

**WINTER**—Julian, actor, while in a fit of mental aberration, leaped from the eighth floor of the New York apartment house in which he lived to his death December 23. Winter was to have played a part in *The Inspector General*, which opened the following night at the Hudson Theater. He is survived by his widow, Mrs. Juanita Pruette Winter, vocal teacher. He was 39 years old.

## Charles K. Harris

Death removed from the world of popular music December 22 another unique personality, Charles K. Harris, music publisher, whose fame was based on the waltz ballad, *After the Ball*, which is said to have had a sale of 5,000,000 copies. In 1926 it was selling at the rate of 5,000 copies a year, altho popularized in 1893. He was 65 years old. Charles K. Harris was born in Poughkeepsie, N. Y. He was a member of the American Society of Composers, Authors and Publishers.

Funeral services were held at Riverside Memorial Chapel December 24. Rabbi Nathan Krass delivered a panegyric on the character of the songwriter and publisher. More than 500 lyricists of the jazz age, actors, singers and other friends attended the services. He was given a Masonic funeral, the solemn and impressive rites being conducted by John E. Meyer. Delegations representing the Players and the Lambs attended the ceremonies.

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**MARRIAGES**

**WILLIAMS-LONGDON**—Luther C. Williams, actor, and Corlaine Longdon, Tacoma, Neb., were married in Denver, Colo., December 24.

**MARTIN-BROOKS** — Thyra Louise Brooks became the bride of Irving William Martin in San Diego, Calif., December 13, according to a report from A. O. Sutherland, San Diego. The bride and bridegroom are connected with show business.

**ASARKH-INGSTER-STENDEL** — Boris Asarkh-Ingster, Russian director, and Lena Stengel, German film actress, were married December 24 in Hollywood, Calif.

**CASSELMAN-WAYNE**—Nonday Wayne, former *Follies* girl, now a principal in *Girl Crazy*, became the bride of Kenneth W. Casselman, known on the stage as Kenneth Williams, December 25, in New York. The ceremony was performed at the Municipal Chapel.

**GRIFFITH-MORTON**—Forrest Griffith, radio entertainer, and Helen Morton were married at the Central Presbyterian Church in Denver on December 20. They left for the Coast, where he will enter the employ of Paramount studios.

**FINSKE-OBERT**—Louis J. Finske, district manager for Publix, and Amy Obert, his secretary, were married November 15 by Rev. Hugh L. McMenamin, of the Cathedral of the Immaculate Conception. The marriage was kept secret for several weeks.

**MELTZER-WILE**—The marriage of Janet Louise Wile, junior at the University of Rochester, to Louis Meltzer, cellist with the Rochester Philharmonic Orchestra, seven months ago, was revealed at Rochester, N. Y., last week.

**GRANT-ROGERS**—T. G. Grant, of St. Louis, and Miriam Rogers, of Kansas City, Mo., were married in St. Louis Wednesday, December 24. Mr. Grant is chief of service at the Saint Louis Theater, RKO ace house in St. Louis, while Miss Rogers has been cashier at one of the large motion picture theaters in Kansas City, Mo.

**McCLAIN-HAUSER**—Walter McClain, elephant trainer on the Sparks' Circus and now with the Kinglings, and La Verne Hauser, horsewoman on the same show, were married December 11 in Sarasota, Fla.

**MOOREHEAD-CROSLAND** — Natalie Moorehead, film actress, and Alan Crosland, motion picture director, were married December 21 at Yosemite National Park, according to word received by Hollywood friends of the couple. The ceremony was performed by the Rev. Dr. J. A. White, of the Christian Church. The couple will return to Hollywood after a short honeymoon.

**PRUITT-SOMERS**—Marion C. Pruitt, trombonist of the State Theater, Baltimore, Md., and Naomi R. Sommers, non-professional, were married by the Rev. Arthur Wells in Northminster Presbyterian Church, Baltimore, recently.

**STONEHOUSE-GOLDSBOROUGH** — Al G. Barnes Stonehouse, known in the circus world as Al G. Barnes, who formerly owned the Al G. Barnes Circus, was married to Mrs. Margaret Goldsborough at Phoenix, Ariz., December 24. They were married in the Presbyterian Church, with Mr. and Mrs. C. F. Cusack, Denver, witnesses. The bride is the mother of Mrs. Cusack. Mrs. Goldsborough is the widow

of a pioneer cattle raiser and mining man of Leadville, Colo. In 1900 Stonehouse married Dolite Barlow, operator of a small circus. In 1921 he divorced his first wife and the next day married Jane Hartigan, whom he divorced two years later, charging she horsewhipped him. Both divorces and the second wedding occurred in Las Vegas, Nev.

**COMING MARRIAGES**

Engagement of Betty Allen to William Pershing, both members of the Kasper Stock Company, was announced at a dinner given at the Hotel Vendig, Philadelphia, recently. No date has been fixed for the wedding.

Dr. Jack C. Banks, president of the Blackstone Assembly, International Brotherhood of Magicians, at Johnstown, Pa., and Anna Mary Nicely, daughter of Mrs. and Mrs. J. C. Nicely, will be married on New Year's Day. They will go to Los Angeles for a honeymoon trip.

Jeanette MacDonald, well-known stage and screen actress, will marry Robert Ritchie, film colony artists' representative, at an early date, according to the announcement made recently by Miss MacDonald.

Marjorie Crawford, aviatrix, who was granted a divorce a week ago, expects to be married to William Wellman, noted motion picture director, about Christmas time, 1931, according to the announcement made by Mr. Wellman recently. Miss Crawford was awarded a decree of divorce from Cecil C. Crawford by Superior Judge Hugh J. Crawford in Los Angeles December 19. Wellman was divorced last August by his second wife, Margery Chapin Wellman. He has directed a number of pictures for Paramount and Warner Brothers, but is known principally for his production *Wings*.

Engagement of Burt Smith, director of the Jefferson Players, Portland, Me., to Harriet G. Ohler, local Y. W. C. A. secretary, was announced Christmas Eve. Smith is the second member of the Jefferson company to take a Portland girl for his bride. Roland Winters, character player, was married November 9 to Mrs. Ada Fogg, the marriage not becoming known until a month later. Miss Ohler and Smith have set the date for their wedding some time in February.

**BIRTHS**

Born to Mr. and Mrs. A. L. Buffington December 20 a 7½-pound daughter, who has been named Helen Dolores. The Buffingtons were on the William Glick Shows last season.

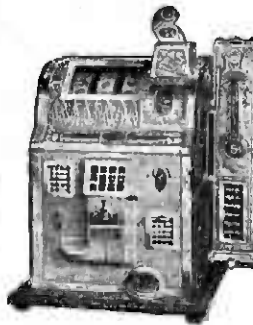
Mr. and Mrs. L. H. Emswiler are the parents of a daughter born December 12 at Houston, Tex., who has been named Phyllis Elizabeth. The Emswilers are carnival people.

**DIVORCES**

Divorce was granted Mrs. Victoria Mix in her suit against Tom Mix, internationally known cowboy movie star, at Los Angeles December 24.

Alice P. Glazer was granted a decree of divorce December 22 from Benjamin Glazer, prominent motion picture writer and director, by Superior Judge Walter

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S. Gates, in Los Angeles. By a property settlement, Glazer will pay his wife \$1-250 a month. The Glazers married on Christmas Day, 1913, and separated last November 6.

Senta Erd Haehnle, German operatic artist, was granted a divorce in Detroit by Circuit Judge Ira Jayne from Casper Haehnle.

Eddie Harrison, roper, whipcracker and rider, writes from Salinas, Calif., that he recently obtained a divorce from Dorothy Harrison, known professionally as Helen Walker.

William Edwin Barry has entered suit for divorce against Catherine Willard, actress, in New York. The defendant is playing in the road cast of *Topaze*.

Ruth B. Welles, music teacher, Willimantic, Conn., secured a decree of divorce recently from Gideon Welles in Rockville, Conn.

Mrs. Mabelle Church Van Alstyne has been granted a divorce in the Chicago courts from Egbert Van Alstyne, well-known composer.

Tyler Brooke, motion picture actor, obtained a divorce in Los Angeles December-22 from La Ruina N. Brooke.

**John G. Robinson Again To Stage Shrine Circus**

The Shrine circus again will be a big winter event in Cincinnati, and as usual John G. Robinson, potentate of Syrian Temple, will organize and direct it. The date is the week of February 23. This will mark the 10th annual indoor show under Shrine auspices.

Robinson, of the famous Robinson family, is very popular in Cincinnati, his home town, and has established a reputation for staging high-class indoor shows. On a visit to *The Billboard* offices December 27 he stated that the 1931 show will represent a greater outlay of money than the one which he produced last year.

**Amplifier Company Changes Hands and Is Reorganized**

The National Audiphone Company, of which H. S. Stanbery was president and R. A. Wescott, secretary-treasurer, has recently been reorganized under the name, Amplified Systems, Inc. Both Stanbery and Wescott have sold all their stock and relinquished all business relationship with the company.

The new officers are L. E. Dunmire, president; O. W. Parker, vice-president, and J. E. Dunmire, treasurer and chairman of the board of directors. All of the officers have had considerable experience in the amplifier business.

Plans are being worked out for enlarging the factory and means for a national distribution of their products.

**Perry Green Badly Hurt**

BELLEVUE, O., Dec. 27.—Perry L. Green, director of the Department of Agriculture, was internally injured, cut and bruised, and Norman E. Shaw, former State horticulturist, fatally hurt here today when an automobile in which they were riding, collided with a bus. Shaw died later in the day at a local hospital. Physicians believe that Green will recover.

**Scene-in-Action Lamp**  
No. R-P-137—Attractive Electric Torch Lamp for sales stimulators and window display. This lamp brings to you an exact reproduction of Niagara Falls in action, with exact color effects. Size 6½ inches wide and 9½ inches high. Complete with Silk Cord and Plug. Comes in three scenes: NIAGARA FALLS, FOREST FIKE and MARINA.  
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Our new No. 33 "Red Book That Brings Profile to You", for Concession, Salesboard and Premium Trade. FREE FOR THE ASKING.  
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**CAPT. GEORGE DEXTER**  
*(THE GRAND OLD MAN)*  
Who Entered Eternal Life  
January 4th, 1928—Aged 78 Years  
He contributed his mite in all humility. He left behind him the memory of honesty, charity and unflinching kindness. The Mightiest Monarch could do no more.  
His Sorrowing Family  
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PERFUME, in Ounce Size Bottles. Very Attractive Packages. Each in Box. Assorted Styles and Colors. Dozen 2.00
SELF-THREADING NEEDLES, Best Made, \$17.50 per 1,000 Papers, \$1.85 per 100.
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SAMPLE SETS OF ALL SIX LINES, \$4.95. Practical all-around gift. Grand and Exciting. GET ACQUAINTED WITH OUR LONG-PROFIT PROPOSITIONS.

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By GASOLINE BILL BAKER (Cincinnati Office)

AL HAGAN, "The Rambler", author of the book of that title, writes from Los Angeles that he enjoyed Grace Schwinn's poem, Don't Quit, printed in Pipes recently, just as much as ever. Al thinks it reads almost as good as when he wrote it, many years ago.

SIGHTED IN JACKSONVILLE, Fla., by Dusty Rhodes: "Al Zeidman and Richie Keefer, working farm paper. Both looking prosperous. Seems like they are getting it together. Both boys are taking over a new circulation for a new industrial paper printed in Jacksonville. Will have credentials in about 10 days."

HAPPY JACK GRANT, hibernating in Baltimore, shoots from the Oriole City: "Would like very much to hear from Jack Halstead, known professionally as Liberal Jack from Hackensack. How goes the new molars, and just what are you doing? Selling very little magic in Baltimore, but manage to get by. Send in a pipe. Luck to all the boys of Pitchdom."

BURDIE SIMMS pipes from Clyde, O.: "Dr. White Eagle made us a visit recently. We will hit the trail after Christmas. Our old friend John Lockner, is here with us. Where is Doc Pete Duval? We were in Detroit for Thanksgiving, but the weather was so bad we didn't get around to see any of the pitchmen. Where is Willson E. Best?"

JACK SCHARDING is again working Miami, on Flagler street, lecturing and passing out health books from Professor Seward's car. The astrologer from Atlantic City will be in Miami until April. The reader is \$50 for the city and \$75 for State and county for the year. Ex-soldier's reader is recognized only if you are a voter and taxpayer in Florida.

JOHN I. MYERS, who was a road man for many years, is now the manager and principal owner of the John I. Myers Company, a manufacturing concern in Meadville, Pa. For the benefit of the old timers, who may fail to recognize the name, John mentions that on the road in his trouping days he was known to the boys as Johnny I. Mylie.

M. BAXTER is in Jacksonville, Fla., where he will remain for some time. He sends New Year's greetings to all the brethren of the tripe and keister. The balmy breezes of the Land of Flowers inspired Old English to pipe this lay:
"I'm 76, I'm 76;
I feel as young as 26;
I can say with joy and say with glee,
I expect to live to 109."

IN SEARCH OF A DAUGHTER. Mrs. T. S. Myers writes from Dockery, N. C.: "I am asking you to please help me locate my daughter. She was last heard from in Morphett, Ark., traveling with a medicine show featuring the owner, Roberto the Wizard (Roberts). She left here in September with a two months' old baby to join her husband, who is traveling with this show. We fear she is dead. She would have written home."

DE VORF'S ONLY MALONEY shoots from Columbus, O.: "Had a visitor yesterday, none other than Little Doc Clarke. Little Doc says that, believe it or not, this year is one of the best he has ever had. He has been playing the Eastern part of the country, and left his show for just a few days to make the long drive home at Christmas time to be with his mother, who is celebrating her 90th birthday. Doc says he is carrying a 10-piece show, billing it as '10 acts for 10c.'"

WALTER CROXSON DODGE, the Beau Brummel of Albany's advertisers, wants to hand a Happy New Year to everybody

in Pitchdom who deserves it. Ask-Me Dodge mentions that he has just heard from the oldtimer, Harry C. Pollward. Harry is assistant manager of the Blatz Hotel, Milwaukee, but happens to be in San Diego just at this time. Remember Harry? He was at one time the associate of Jim Ferdon (Pizarro), and again with Lee Cooper, of Dayton, O.

"THERE'S NO REASON for anybody to be sick here very long." R. L. Nolan shoots from Hot Springs, Ark. "A troupe of does can be found here. Among them are Doc R. E. Lewis, Doc Ross Dyar, Doc Tom Smith, Doc Oklahoma Carl, Doc Maxie, Doc Mel Hathaway, Kid Hunt, Ewing and several of the boys in other lines. All seem to have had a fair year's business. Doc Lewis is leaving after the first of the year for Florida, where he will spend the rest of the winter."

DR. HARRY DE FOREST, one of the few surviving high-class lecturers of the days when the Healy and Bigelow Medicine shows toured every State in the Union, is still promoting his Indian remedies in Chicago. Doc De Forest is seldom heard of on the road these days, having settled down to quiet business life in the City of Bang-Bang, where he can find repose indoors when he wants it and when he craves excitement has only to walk around the corner and see the gummen big a few natives with machine guns before breakfast.

S. GREEN wants it known that he is not the Stanley Green mentioned in the list of agents compiled at an "unofficial meeting" held in New York recently. The former Mr. Green shoots: "In the December 20th issue I find an article signed by a Mr. Daverin in which he states that I have approved of some plan regarding trade papers and concerning which I have no knowledge. Since I do not want my position with my present employer embarrassed, I am asking you to use the same space to publish my denial as you have used in publishing the statements signed by Mr. Daverin. I know nothing about it and have no connection with it."

GEORGE J. COOLEY, old-time circus and carnival performer, played a successful Christmas season engagement at the Big Store in Cincinnati, working behind the whiskers. Old George knocked 'em for a row. While he promoted the Santa Claus industry at the store he was belittled by radio. In consequence more than 20,000 letters came to the store, addressed to Santa Claus, from the kiddies. All these letters were answered by mail or by radio. George wants it known that the latching is out at his home, 1212 Republic street, to all circus and carnival folks visiting in Cincinnati.

L. R. (COTTON) WILLIAMS, sheet-writer, reports from Madison, Wis.: "Business fair, weather bad. I am now on The Progressive, published in Madison. It's back to the bricks, boys. Case of pre-war hustling. I doubt if the papermen of today will ever go thru another 10-year period of such prosperity. It has been sweet in the past, but I am now satisfied to get \$1, \$2 and \$3 orders. And I find them mostly ones. How do you boys find it? This will kind of remind you of the days before you had that gas can. Just park it and hit the bricks."

"BIZ NOT SO GOOD in this section," A. Dell, paperman, pipes from Houston, Tex. "There is still a living, however, for the paperman who will get out and work," he continues. "Charles Holman and I are driving the country routes with the new Progressive Farmer map.

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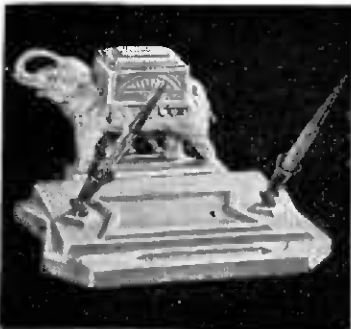
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NEW! FLASHY! DIFFERENT! A perfect miniature of a Suit of Armor. Made of METAL! Very complete in detail, with sword, shield, head gear, etc. Beautifully finished. Romantic in appearance. Nothing like it ever before offered. Sells on sight. Everyone wants one. Weight, 9 1/2 lb. Packed in fancy box. Sample will be mailed upon receipt of \$2.00. Satisfaction guaranteed or money back. Dealers, handle this knockout novelty for 1931. It's a winner. SHOWALL MFG. CO., 812 Seward St., St. Louis, Mo.

SELL CHANGEABLE SIGNS TO STORES. EVERY SUCCESSFUL MERCHANT MUST ADVERTISE. ROBINSON SOLD 18 SIGNS IN 4 HOURS. All stores want them. You make over \$1.00 on every sale. Packed in nice front, red, letter, black background, white letters, also 1 1/2x3 1/2, six lines, easy to read. Includes 200 letters and figures. 25 sample signs, postpaid, \$1.00. 1 dozen signs (1 free), \$4.50. 25 signs and sample case, \$10.00. Retail price, \$1.50. You make \$300.00 profit. Particulars Free. National Sign System, St. Louis, Mo.

AGENTS 500% PROFIT. Genuine Gold Leaf Letters. Guaranteed to never tarnish. Anyone can put them on signs and window. Extra demand, extra profit. Paul Clark says: "Sample set \$28.75. E. L. Best made \$28.75 in 10 minutes. Write today for free sample and literature or to general agents. METALLIC LETTER CO., 439 N. Clark St., CHICAGO, ILL.



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Looks Like a \$50.00 Item. Sells for \$15.00 Retail. Wholesale at \$7.50 Each. INCLUDING TWO PENS!

The cigarette humidifier is a honey. Just "TWIST 'ER TAIL FOR A CIGARETTE" and CHANG will deliver the goods with profit—and plenty of it!

Made of metal in gold-plated, silver-plated, or copper oxidized finish with pens to match. Holds a full pack of smokes and fills easily through hinge top. Makes a fine gift or prize.

We'll send your sample postpaid for 68.00, cash with order. Don't delay! Step on it before someone beats you to it!

**MIDWEST NOVELTY CO.,**  
1823 So. Michigan Ave., Chicago

We find business good. I made a trip down into the valley and made the Harlingen Fair, where business was terrible in the land of no savvy. I saw our old friend Hot-Shot Austin, who said it was as tough in the valley now as it was in Georgia a few years ago, when he had to take rabbit skins for the mailing charges. Hot-Shot and the missus are headed for Tennessee."

H. G. CORRY, rated on his actual performances during the past year as one of the three ace auctioneers of the United States (Morris Kahnroff and Sam Jones being the other two), arrived in Cincinnati for the holidays after finishing a straight sale in Detroit for one of the largest credit jewelers in that city. He reports business was fair considering conditions and he has no kick coming. He is wearing a brand-new \$60 Bulova watch, which was presented to him by his boss at the end of the sale for a Christmas present. Harry seems to be very proud of his gift, and well he should be. It is a beauty. Harry will conduct advertising campaigns after the new year and will turn down straight sales for a legitimate jam sale. However, he reports there will be plenty of sales after the first of January.

**GREATER NEW YORK NOTES** by Charles (Doc) Miller.—Biz was poor in the pitch stores for the week ended December 21. If the people have money the workers in line are not strong enough to get it. With few exceptions the workers here are homeguards, who have been here for years. What the stores here need is new faces. Some people in the tips know the workers by their first names and know their sales talks by heart. Most of the workers here have the same line of talk. There are no outstanding money getters here this winter. The alibi that some of the workers have is that everybody is broke. This statement is enough to make Sober Sue laugh. Lots of people here have money, but it takes real ability and new ideas to get it. I will admit that there is an acute depression, but that should not be the only cause for hanging crepe. It may be that the public has been fed up on pitch stores here. The above, of course, is only an opinion. The pitch store on Park Row has closed.

**CHICAGO'S LOOP** has been thrown open to the tripe-and-keister boys. Johnny McLane Infos, adding that the credit for it is due to the American Legion and Mayor Thompson. Says Johnny: "Flukum is the main seller with the workers, in paste, liquid, powder and formula for sale. To give a list of those getting the do-ray-me would be like giving a casualty list of the late war. Many of the boys use my store as a meeting place for swapping readers and shooting pipes. I'm kept busy framing joints and giving advice. One of the fast sellers this year was the stonizer, with oodles of the fellows in on the joint. Several money guys put the skids under this by buying the whole works, thereby giving the small b.-r. fellow a kick in the slats. Emulating New York, selling apples and tangerines, the ex-service men are offering on Loop corners everything from an old shoe to fried elephant steaks. Mary Ragan was here and made a big hit with the boys and girls. Here is a lady who takes the money in with the right hand and passes it out with the left to anyone in need, as good a fellow as one will meet in a lifetime. Full of pep, effervescent and always the life of the party. I am now spinning gyroscopes and doing well. S'long."

**LEON BRODY SHOOTS** from Oklahoma City, Okla.: "Just a line to say hello to the boys. This finds me in Oklahoma and conditions are very good. I have met several of the boys in the vicinity of Oklahoma City and McAlister. I had the pleasure of meeting our old friend, R. J. Grammar, field manager for The Oklahoma Farmer and Stockman, out of Oklahoma City, and while in Oklahoma City I visited with M. M. Powell, one of the high-powered boys from the East, sporting a new car. Powell and Lorraine Coates were married Decem-

### DEMONSTRATORS



R142—Mexican Filigree Dinner Ring 3 Tiny Little Stones. Per Gr. \$12.00



R125—Tiny 1/2-Ct. Sparkling Brilliant. Per Gr. \$12.00



R127—Handsome Design 1/2-Ct. Stone. Very Attractive. Per Gr. \$12.00



R105—Lady's Ring. Step Design. 1/2-Ct. Stone. Engraved All Around. Per Gr. \$12.00

Have you a copy of our big Costume Jewelry Book, just out? Clean up during the Holiday Season demonstrating our Big Line of Costume Jewelry. Immediate delivery. No disappointments.

Send \$3.00 for the NEW, COMPLETE 1931 Sample Line No. 115, furnished in Display Tray, containing 24 new White Stone Kings, Braclet, Brooch, Pearl Necklace, postage prepaid. 25% deposit with order. New Catalogue free.

**ALTER & CO., 165 W. Madison Street, Chicago, Ill.**

### SALES OPERATORS — COUPON WORKERS LINE UP NOW FOR 1931 SELL PARIS GIRL 4-PIECE NECKLACE DEAL



DEAL No. 343 CONSISTS OF:  
One 1-Oz. PERFUME. Lasting Odor.  
One 2-Oz. CREAM. Fine Quality.  
One 3-Oz. Fancy Box QUALITY POWDER.  
One 1/2-Doz. Strand PEARLS. Extraordinary.  
Each article separately wrapped in Cellophane.  
Four Handsome Quality Articles, packed in FOUR separate compartments in a beautiful leather-effect Display Box, convenient for all purposes of display. Wonderful labels. Wonderful color scheme.

**36c Per Deal**  
Sample Deal Prepaid, 75c

DEAL No. 343. PARIS GIRL, 4-Piece Necklace Deal.  
Terms: 50% deposit, balance C. O. D. No personal checks, please. On Orders Less Than \$5, Add 10%.

**ATTENTION! SERVICE-QUALITY-FLASH!**  
DEAL 343 IS THE BIG SELLER THIS WINTER.  
See for yourself. Orders guaranteed to be filled like sample. Illustrated Coupons that sell \$1.00 per 1,000. Electro, Mats, Banners, Window Cards, NOMINAL charge. Window Cards FREE with orders of 50 or more Deals.

Ask about other PARIS GIRL, JARDIN DE PARIS and FLEUR DE PARIS Deals and complete line of individual articles. Establish a tremendous trade in YOUR TERRITORY. Quality and Service since 1910.

**COMPLETE INFORMATION, EASILY UNDERSTOOD, AND A BIG MONEY-MAKING PLANN YOURS FOR THE ASKING. WRITE FOR QUICK ACTION.**

**DON'T DELAY!** Before you turn this page, write us. Simply say: "What is your proposition?"

**PARIS LABORATORIES, Dept. 112, 2630 Olive St., St. Louis, Mo.**

### FLASHY MONEY-MAKERS

NECKWEAR, HOSIERY DEMONSTRATORS, CONCESSIONAIRES, FITCHMEN, VENDORS. Sensational invention. Attracts attention, eliminates waste, saves time, money. Simple demonstration, quickly sells 3 for \$1.00. Cost, \$1.20 dozen. Also

Good quality Rayon. Attractive Patterns and Colors. SILK LINED. \$2.00 Label. Regular \$3.50 Merchandise. ONLY \$2.15 per Dozen.

**GENUINE PURE SILK NECKWEAR.**  
Silk Lined, \$2.50 Label, regular \$3.00 Merchandise. ONLY \$5.85 per Dozen.

**SILK TIE AND HANKERCHIEF SET.**  
Attractive Individual Boxes. Exceptional Value. ONLY \$3.50 per Dozen Sets.

Good quality irregulars. ONLY 60c per Dozen Pairs.

**LADIES' GENUINE FULL-FASHIONED, GUARANTEED PERFECT, FINEST QUALITY PURE SILK HOSE.**  
Regular \$6.00 Merchandise. ONLY \$5.85 per Dozen Pairs; Rayon, slightly irregular, \$1.45 per Dozen Pairs. Neckwear and Hosiery as low as 50c per Dozen.

Send 25c with order, balance C. O. D.

**GOODRICH MFG. COMPANY, Manufacturers of Neckwear and Hosiery, 303 Fourth Ave., New York**

### KELLEY & HURST IMPROVED GYROSCOPE TOPS



(RUN UP A STRING)  
You can sell this Top all year round if you learn how to run it up the string. This new feature makes the Top sell like hot cakes.

**\$15.00 Gross** No extra charge for the added feature.  
C. O. D. \$8.00 deposit on each Gross.

**JAS. KELLEY, 487 Broadway, New York City**  
180 West Adams Street, CHICAGO, ILL.

### COUPON WORKERS! The Big 1931 Seller

How is this for value? A 4-oz. Bottle of High Quality Vanilla Flavor, a Bottle of CHARM OF LOVE PERFUME, and a Beautiful Pearl Necklace. Only 38c Each in Lots of 10 or More. Coupons, \$1.50 per Thousand. Sample Deal, 50c. Postpaid, 25% deposit on C. O. D. orders.

**ESTON LABORATORIES, Birmingham, Ala.**  
623 South 18th Street.

### TELESCOPES

Here are two of the many fast-moving items which we supply to carnivals, wheel-men, circuses, salesboard operators, auctioneers, concessionaires, etc. Sample them—and ask also for our big catalog. It's free. Send for it today.

**NEW ERA OPTICAL CO.,**  
23 North Wabash Ave., CHICAGO

Importers and Manufacturers of German army officers' field glasses with 40 mm. objective achromatic lens. Gray steel body. Complete with case and straps.

**\$6.75**



4 1/2-power pocket size telescope with 1 1/4" objective lens. 5 1/2" long, extended. Nickel-plated tube, black metal body.

**BINOCULARS**

### BIG REPEAT DEMAND

**HICK'S NICKEL-PLATED TIME-PAKES**  
Make \$60.00 and up a week easy with popular line, including Aspirin, Breathweath, Listerine and other guaranteed bests. 100% to 150% PROFIT TO YOU! A 10c a day sale. Unfilled demand business. Exclusive territory. Write quick for new big profit plan.

**CHAS. M. HICK & CO., Dept. 6012-AL, 1012 South Wabash Ave., CHICAGO.**

**Pyroamber**  
The Wonder Demonstrating Comb  
Use them Rough-Tidy will Stand it  
made by  
**Standard Pyroxoloid Corporation**  
Leominster, Mass., U.S.A.  
Send your name and get the story in full.

**PENMEN Demonstrators**  
Introducing Our New Combination Pen-Pencil No. 60  
Jumbo Regular and Ladies' Sizes. Assorted Colors. All we ask you is to mail \$1.00 for samples and your order will follow inspection of same. Also full line of Fountain Pens and Pencils.

**ARGO PEN PENCIL CO., 3 PARK ROW, NEW YORK CITY**

**"Our Leader" 4-Pc. PEARL DEAL**

**1-Oz. PERFUME.** Wrapped in Cellophane; 15-IN. INDESTRUCTIBLE PEARL; 2-Oz. CLEANSING CREAM; 3-Oz. FACE POWDER. Complete in Flashy Embossed Box. 36c. Coupons, \$1.00 per 1,000. Prepaid Sample, 75c. **ASK ABOUT OUR NEW DOLLAR DEAL.**

TERMS: 50% deposit, balance C. O. D. No personal checks.

**UNIVERSAL LABORATORIES DALLAS TEXAS**

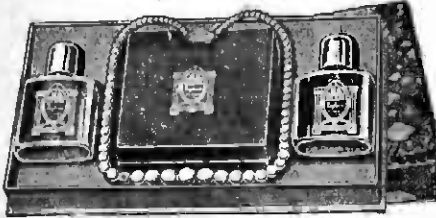
**New Bar-Berway Stropper**  
\$7.95 GROSS

Nickel-plated. Holds all makes of Safety Blades. Razor Stropper from \$4.00 to \$7.00 per Gross. Horse Hair and Pig Skins cut full barber style. Sample outfit, 38c. 25% deposit with C. O. D. orders. **W. G. WALLEBECK, Chicago, Ill.**  
3321 N. Halsted Street.

**SEASON'S BIGGEST MONEY-MAKER**  
Needle Books Put Up in HELP THE UNEMPLOYED ENVELOPES

Our Combination Book of Needles, Bodkins and Needle Threader is the flashiest on the market. Each book is put up in an envelope. We also supply extra envelopes, reading "Help the Unemployed; Buy a Needle Book". Price, \$5.50 a Gross. Sample 10c. Large Catalogue free. **LEA BROTHERS, 110 East 12d St., New York.**

# THIS 4-PIECE SET



**P**EARL  
PERFUME  
POWDER

WILL GET THE MONEY FOR YOU IN 1931

We import our own \*pearls and employ a competent French Chemist. Each package contains a strand of good \*pearls. The cosmetics are above the average used in packages of this kind.

Send 50c for sample, prepaid, or \$5.00 for 1 Dozen Sets, and write for quantity prices. Each package weighs eight ounces.

MICHELIN IMPORT CO., 222 North Bank Drive, Chicago, Ill.  
\*Synthetic Pearls.

## A RED-HOT MONEY MAKER LINK'S WATERPROOF CEMENT



### MENDING CEMENT

IT WORKS WONDERS:  
For Mending Dishes, Glassware, Crockery, As a Wood Cement. Makes the best possible. For Mending Holes in Aluminum, Tin and Granite Ware. Will stand boiling. For Stopping Runs in Silk Hose. Nothing like it; will not wash out. For Mending Spectacle Frames and Celluloid Articles.

Price, \$18.00 Gross  
Less Than Gross Lots, \$1.75 per Dozen.  
PREPAID SAMPLE, 50c.

Write for particulars.

LINK LABORATORIES, Dallas, Tex.  
2215-17 Main Street.

## HUSTLERS



### RUBBER STREET TOYS

Assorted or any single kind. In gross lots or more \$8.00 per gross.

- | No.                                     | Dozen  |
|-----------------------------------------|--------|
| B5298—Large Devil Head                  | \$0.70 |
| B6185—Rubber Cat, with Tongue           | .70    |
| B6186—Traffic Cop                       | .70    |
| B6187—Spotty Horse                      | .70    |
| B6287—Indian, with Tongue               | .70    |
| B6290—Spotty Dog                        | .70    |
| B6296—Rubber Hat, with Squeak           | .70    |
| B5154—Humming Bird, Gross               | 3.75   |
| B5390—Toothpick Knives, 3 Blades, Gross | 2.25   |
| B5392—Toothpick Knives, 5 Blades, Gross | 3.00   |

We carry a full line of Salesboards and Salesboard Novelties. Also big line Watches, Clocks, Jewelry, Silverware, etc. Catalogue is free for the asking. Deposit required on C. O. D. orders.

### SHRYOCK-TODD NOTION CO.

822-824 No. 8th St., St. Louis, Mo.

## SALESMEN!

### SIMPLIFIED FINGER-TIP STARTER FOR MODEL "A" FORDS

Every Ford Owner Means a Sale.

RETAILS AT \$1.85

Costs You \$10.00 per Dozen, Plus Postage. Larger Quantities Cost Less. You can install in five minutes.

Send \$1.00 for Sample

Address: MERCHANDISERS CORPORATION, Ltd., Hollywood, California

## CASH IN \$20 A DAY AUTOMATIC GAS LIGHTER

400% Profit We Pay Express Charges.  
\$5.00 per gross  
Rush name and address (Free Sample.)  
One Gross, \$34 Profit

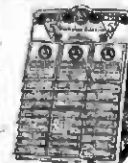
Ignition Products Co., Inc., (Sole Manufacturers of Fire and Bell Gas Lighters, 1918 Van Wyck Ave., RICHMOND HILL, N. Y. Retail 25c

## COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring local economy money to auto. Every motorist wants his car modernized. A painter charges \$5.00 and can't do a good work as you can do for \$1.50. No skill required; no experience. Spare or all time. Complete, full instructions, etc., free. Write for Free Samples—or send \$2.50 for credit by AMERICAN MONOGRAM Co. return mail. Dept. 68 East Orange, N. J.

## GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check outfit. Good for 48 day stamping names on pocket key checks, fobs, etc. Sample check, with your name and address, 20c. PEASE DIE WORKS, Dept. D, Winchester, N. H.



## SELL NUTS TO STORES!

Build steady profitable business supplying stores with our attractive assortments of delicious 5c Nuts and other fast-selling carded and boxed products. Write immediately for distributor's money making proposition. D. ROBBINS & COMPANY, 238 102nd St., Brooklyn, N. Y.

## ELGIN AND WALTHAM LOOK LIKE NEW

OUR SPECIAL  
12 Size, 50c Extra.  
16 Size, in New Fancy Engraved White Cases.  
(Same in 15-J, \$4.15, in 17-J, \$5.15)  
Big Cash Money refunded within five days if unsatisfactory. Send for New Descriptive Circular. Order get today.  
H. SYLBER & CO., 121 N. W'dway, St. Louis, Mo.

## CREW MANAGERS CIRCULATION MEN

WORLD PROGRESS, the fastest selling national unemployment magazine in the country. Territory open everywhere. Subscription Solicitors also wanted. Single Copies, 10c; Subscription, \$1.50 per Year. Send 10c for Sample, Arm Band, Authority Press Card, etc.

WORLD PROGRESS PHILADELPHIA, PA.  
1233 Cherry Street.

## STENCILS, BANNERS, CARDS

Easily Painted by you use patterns. Simply trace around pattern and fill in. Large variety of styles and sizes. Write for free samples. J. F. BARN, 28120 North Ave., Chicago.

ber 1 and headed for Louisiana to spend their honeymoon. Here's more power to Mack! While in McAllister I met the following boys: Joe Neustater, Lester, Parks and Watkins. All the boys seem to be getting an even break among the natives, with quite a few payoffs. Any of the boys heading into Oklahoma will find the eastern section in good shape, but not so good in the western part. Wonder what has become of our old pal, A. Dell? I understand he is lost in Texas."

NOTES from Silvers' Indian Fun Show, by Doc E. P. Silvers, Miami Beach, Fla.: "We closed our season November 15 at Macon, Ill., and started the following morning for Miami Beach, Fla. The last week before we closed we had the pleasure of a visit from Dr. Snider and his wife. By the looks of them, business must have been all o. k., as they had new fur coats and a new car. Also Princess Iola and Prof. Davenport and Mrs. Darnoc called on us and we had a pleasant visit. We met the show Sunday morning as we were starting for our home in Miami Beach and they had about eight or nine trucks, all painted red. She sure had a swell outfit, one of the best I have seen in some time. If they don't get business with that layout, well, there is no business." There are all kinds of performers heading for here and quite a number here already. We will be here until the first week in April and will start north to open the tent, which will be a new one."

GREATER NEW YORK NOTES, by Charles (Doc) Miller.—Biz was passable in a few pitch stores here during the week ended December 7, some workers doing fairly well. The end of the week finds workers fighting to get into stores. I will not say how good the locations are. Use your own judgment. Park Row, near Chatham Square, featuring cyclonic Madeline Ragan; Doc Ross (not Eddie), Lenox avenue, between 115th and 118th streets, where Doc is working seeds and inhalers, making his pitch in Spanish because most of the people in that neighborhood are of that nationality, and Doc Wilcox's Medicine Show, with colored entertainers, 145th street, near Eighth avenue. . . . Abie Weiss has closed the platform in his store on 125th street until after January 1 and has put in a line of holiday goods. . . . The Black Hawk Medicine Show has folded on account of poor location and exited from Broadway to Syracuse, N. Y. . . . Some workers here dream they can't get by on \$100 a week. They fall out of bed, wake up and find they are getting by on \$25 and have change left. . . . Among the blue ribbon workers here is Doc Lerch, with books, a clean-cut worker, a gentleman and a scholar, who can hold a tip for an hour listening to him at Sergeant Poulas' Broadway store. . . . Lady Dorothy, mindreader from Detroit, is making friends every day at Professor Petrovic's store on 126th street. . . . Larry Velour, the sheik, says he sold so much soap at the fairs that he can entertain Broadway showgirls until the bluebirds sing. . . . Calculator Howie's store in Brooklyn still has no opposition. He has added as entertainers Billy Gaile, the smileless wonder, and Al De Lenz's wooden-headed actors. Doc McCarty, with seeds, made the biggest passout that was ever made in this store last Monday. . . . Prof. Mendelson has closed the platform in his magic pitch store on Flatbush avenue and put in a line of holiday goods. . . . This is the second week the Coney Island workers have had without a passout. But the stage is still set and the show will go on with the first fair week-end, but some people think it is all over until next March.

Clifton Sparks in New York NEW YORK, Dec. 27.—Clifton Sparks and family are at their Long Island home. It is reported that Sparks' Florida Blossoms show is being rebuilt at Macon, Ga., winter quarters. "Corky" Williams, and when it takes the road next spring will be one of the most complete minstrel shows traveling by trucks.

## Strange New Oxypower Gas Saver for Autos

100% Commission for Agents

More power, more pep, less carbon, less gas. Suitable for any car. Can be installed in 10 minutes. Great demonstrator. Sells for \$1.50. 1 Sample, \$1; 6, \$6; Dozen, \$5, and instructions for installing.

E. T. BARRON & CO., 160 East Lake St., MINNEAPOLIS, MINN.

## We Are Importers



15-in. Pearls, \$6.95

## RADIO GAS LIGHTER

LIGHTS GAS LIKE MAGIC No Flint—No Friction

Make \$28.50 A Day  
A big 25c outlet, paying \$100's clear profit. A gross easily sold in a day brings \$30.00 and costs you \$7.50. You make \$28.50 clear profit. Rush \$7.50 for sample dozen, or \$1.00 for sample dozen, with amazing new sure-fire self-selling plans.  
B. MASTERLITE MFG. CO., Dept. A-9, 111 E. 73rd St., New York City



## Big Profits!

Own your own business, stamping K. C. Checks, P. O. b. Name Plates. Sample, with name and address, 25 cents.  
HART MFG. CO., 307 Degray Street, Brooklyn, - New York.

## EX-SERVICE MEN—QUICK MONEY

HOLIDAY KNOCKOUTS. Selling oldest, best established Veterans' Magazine. Largest sales—John Beck. Many other quick sellers. Strongest business. Send for samples. Patriotic Calendars go fast. VETERANS SERVICE MAGAZINE, 180 Mohr St., New York.

## CARDED 5 BREATHLETS

SELL TO STORES—150% PROFIT  
Also many other attractive Counter Displays  
Write to day—Established 1924  
LORRAC PRODUCTS CO. 105 PHILIP ST. MANHATTAN

## MEN'S HOSE

SPECIAL FOR THIS MONTH.

Attachable Fancy Patterns  
10-dozen lot \$1.35  
20-dozen lot \$1.25  
dozen \$1.25 dozen  
First quality. Sizes 10 to 12. Order at once. 10% deposit, balance C. O. D.  
PLATS  
Dept. H-3, 320 W. Jackson Blvd., CHICAGO.

## MEN'S TIES

\$30 Per Gross

Send \$1.85 for Sample Dozen, postpaid. Money refunded without question.  
PARAMOUNT NECKWEAR COMPANY, 19 N. 13th St., Phila., Pa.

## MEN'S FANCY HOSE

Slightly Imperfects,

\$24.00 Per Gross Pairs  
Send one-fourth deposit. Sample dozen submitted \$2.25 check. Money refunded without question.  
CRESCENT Hosiery Co., 19 N. 13th Street, Philadelphia, Pa.

## Demonstrators!

"ART-COLORS." Few drops on water; dip any article; marvelous transformation. Durable finish. Artistically beautiful. Newest and fastest salver. Red-hot number for Photographs. 500% profit.  
UNITED INVENTORS CORP., Niagara Falls, N. Y.

Advertise in The Billboard—You'll be satisfied with Results.

### Showmen's League of America

CHICAGO, Dec. 26.—President Sam J. Levy presided at the meeting yesterday. Seated at the officers' table with him were Treasurer C. E. Kohn, Past Presidents W. O. Brown and Ed A. Hock, Past Vice-President L. C. Kelley and Secretary Streblich. Reports of the secretary and treasurer showed the league to be in a very healthy financial condition. All reports showed the committees are in action and great results may be expected.

The rooms were darkened while the body arose in silent prayer for our departed brother, Johnny J. Jones.

King Leon was elected to membership and his card was mailed to him at once.

Brothers Martin L. Callahan and A. L. Miller were elected to the board of governors, to fill the vacancies caused by the death of Brothers Andrew Downie McPhee and Johnny J. Jones.

Brother Harry Coddington was on hand with a bushel of apples for Christmas Eve and back with another for the meeting of the 26th. Harry is always thinking of the boys.

Frank D. Shean was on hand for the first time and responded nicely when called upon for remarks.

The name of Brother Edward J. Madigan was added to the membership committee. We all know Chairman Lew Dufour will get plenty of support from Brother Madigan.

Tom Rankins was appointed chaplain of the league for 1931 and accepted graciously.

Effort will be made to arrange group photos of all past administrations of the league and a committee has been appointed to attend to this.

Did you send in your dues for 1931? If not why not attend to it at once?

This will be a good way to start the new year.

Brother Walter F. Driver will be the official representative of the league at the ball of the Heart of America Showmen's Club New Year's Eve.

Christmas greetings were received from Boyd & Sullivan Shows, U. S. Tent & Awning Company, Les Nichols, Babe and Joe Miller, Sol's Liberty Shows, Mr. and Mrs. George L. Crowder, W. D. (Scotty) McIntosh, Rubie Liebman, L. J. Benner, Mal M. Fleming, Tommy Thomas, Beckmann & Gerety Shows, C. F. Zeiger Shows, Charles C. Blue, The Billboard, Morris & Castle Shows, Mr. and Mrs. H. A. Lehner, W. R. Hirsch, Lippa Amusement Company, Dan Toulis, Harry L. Gordon, Tom and Violet Vollmer, Sam Feinberg, Mr. and Mrs. R. L. Lohmar, D. D. Murphy Shows, Max Goodman, Mr. and Mrs. Harry G. Melville, Johnny J. Kline, Frank Leslie, Joe Galler, Mr. and Mrs. William J. Hillier, Mr. and Mrs. J. W. Conklin, George Bruce Kemp, Sam Sollinsky, Nellie and Maxie Herman, Chris H. Miller, Felice Bernardi, Mrs. John B. Warren, Harry Oberman, Will Wright, The Gears, Arthur Marriott and Joe Vernick.

Major James B. Doyle, of the Fred Stone Show, dropped in to pay a visit to his old friend, Col. F. J. Owens.

L. C. Kelley and L. S. Hogan were recent visitors at the league rooms.

Walter R. Dannis and George Wilderman, of the Leggett Shows, spent a short time at the rooms lately. Both are expecting to spend the winter in Chicago.

Joe Malberz was in for a short visit with friends and, incidentally, to inquire for his old friend, Rubie Liebman.

John D. Wright, Sr., father of John D. Wright of the Melville-Reiss Shows, was a very welcome visitor at the rooms. George S. LaSalle ran in for a very short visit during the holidays.

Arrangements for the New Year Party go merrily on and Chairman Joe Rogers has assured a big time for all who attend. This is for members and their families only.

Brother Courtemanche again supplied the large wreath which decorated the stairway during the Christmas season.

A letter from Brother Tom Vollmer advises that he is still plugging along with the Bernardi Exposition Shows down in Florida.

The Cemetery Committee for 1931 is as follows: Edward A. Hoch, chairman; Harry Coddington, Fred L. Clarke, W. R. Hirsch, John R. Castle, Max Goodman, E. Courtemanche, C. C. Dodson, E. W. Evans and Warren C. Clark.

### Horan Arrives in N. Y.

NEW YORK, Dec. 27.—Irish Horan, advance press representative of Downie Bros. Circus, reached the Rialto in time to partake of Christmas cheer and turkey. He made the trip from the Southland with Jimmy Gallagher and Joe Gilligan. Irish, while visiting the New York offices of *The Billboard*, stressed the fact that the Macon, Ga., winter quarters will soon team with activity, and that the show would go out next season enlarged and improved upon in many ways. The parade equipment will be rebuilt during the winter layoff and more animals added to the menagerie. He will return to Macon after the first of the year, accompanied by Gilligan, when the winter's work will start with a vigil. Charles Katz and Clint Schuford are in charge of the activities there, Horan intoned.

Macon has taken on a new lease of circus life with the return of Charles Sparks and his motorized caravan. The Dempsey Hotel is the popular rendezvous for the circus folks, and among those who may be seen daily there are John White, Clinton Schuford and wife, Charles Katz, Fletcher Smith and others. Manager Sparks and the missus are much in evidence. Jeff Murphee is Mrs. Sparks' private chauffeur, and their new car is very attractive.

### Ringling in Sarasota

SARASOTA, Fla., Dec. 27.—John Ringling and wife are spending the holidays here.

**Get Into the High-Income Class!**  
Don't Be Satisfied With Just a Living!

## ARNOLD CHECK-WRITER

The world's lowest priced check-writer. Does work equal to machines costing \$60 or more and yet costs no more than a good fountain pen. Prints and cuts exact figures in acid-proof ink on any kind of paper. Writes checks for any amount from 1 cent to billions of dollars. Unconditionally guaranteed for 5 years—but built to last a lifetime.

### A Sure-Fire Article For Agents

—because of its quality and a amazingly low price!

Just what every person who writes checks has long been wanting—a low-priced check writer that gives full protection against the wiles of the cunning check-raiser. Every man and woman in your vicinity who has a checking account is a prospect—individuals as well as business men—the easiest class of people to sell to, because they all have bank accounts.

You'll be surprised to find how quickly people buy when they see this simple device which protects the amount on any check by printing the figures right through the paper so that the ink soaks into the shreds and actually becomes a part of the paper itself. It takes only a few seconds to demonstrate—and it's the convincing kind of demonstration that results in quick sales!

Do you want a permanent, dignified position with immediate earnings and a brilliant future? Would you like to make a fresh start in life? Then join the Arnold organization today! Some of our agents are making as much as bank presidents. Let us show you how you can get into this fascinating profession and enjoy a worth-while income from now on!

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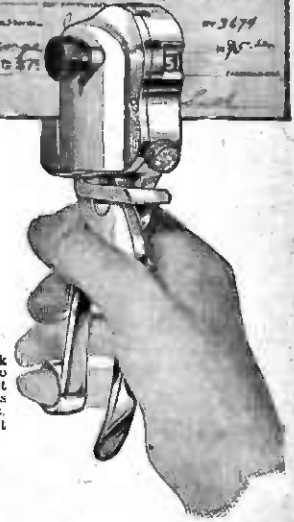
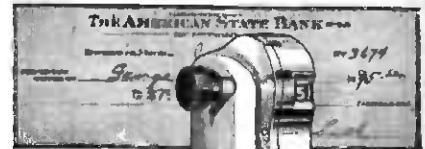
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Bunny and Grady Nix  
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Helen Olcott  
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Adeline Parks  
Dalley Paskman  
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Don Prince  
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Mr. and Mrs. Lloyd Winston  
Pullen  
Will A. Payne  
R  
Rajah Rabold  
Blonde Billie Rae  
Mary Ragan and Sister  
Halsey Raince  
Ken Randall  
Hal Rathbun  
Al Raymond  
Billy Raymond  
Sam Raynor  
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Milo, Rosette  
Bert Ross  
Cyril Kossatkine Rostoffsky  
Jos. A. Rowan  
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Harry Rudder  
Gerald K. Rudolph  
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Maud Ryan  
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Frieda Sachman  
Belle M. San Toy

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Wally Allen  
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Dorothea Antel  
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Syd Burre

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Wally Caldwell  
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Cardini  
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Caron Sisters  
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Billy Cavanaugh  
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Edythe Conklin  
Pattie and Frank Conklin  
Brace Counting  
Johnny Convey and Twin Sisters  
D  
Frank A. Cook  
Little Miss Chic Cooper  
Harry Copping Shows, Inc.  
Ella Corbett  
Ahn Corio  
Coronat Tent & Seat Co.  
Phil Coscia  
Maurice Costelle  
Courtney the Juggler  
Mildred (Blues) Cozierra  
Harry Crawford  
John A. Crawford  
Baby Rosemore Curley and Family  
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Frank A. Dallen  
Dolly (Dumplin) Dalton  
Elsie Dalton  
Ed Sign Daly  
Marie Daly  
Milton Danziger  
Mr. and Mrs. Dauphin  
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Evelyn Dell  
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Chas. Derickson and Burton Brown  
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Tillie and Lem DeVoe  
George, Joseph and Josephine Dexter  
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Mac Dix  
Harry J. Doering  
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Winnie Nichols  
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W. I. (Bill) O'Brien  
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Rajah Rabold  
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Halsey Raince  
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Billy Raymond  
Sam Raynor  
R. C. A. Photophone, Inc.  
Billy Reardon  
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Jack Reid  
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Mr. and Mrs. Allan D. Robertson  
Chas. Robles  
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Mr. and Mrs. Harry A. Ronan  
Phil Rosenberg  
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Bert Ross  
Cyril Kossatkine Rostoffsky  
Jos. A. Rowan  
Dr. Hugh Grant Rowell  
Royal American Shows  
Harry Rudder  
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Maud Ryan  
S  
Frieda Sachman  
Belle M. San Toy

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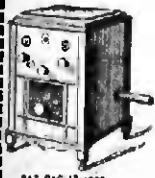
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Merits, \$8.00 for 5,000 balls. A valuable  
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Cook House and all Concessions open. Can place  
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## Business Only Fair For Davenport Circus

NEW YORK, Dec. 27.—The staid  
amusementgoers of this city had their  
first glimpse of the European Circus, so-  
called, when Orrin Davenport's assem-  
blage of 78 sawdust favorites unfurled  
themselves at the Jolson Theater De-  
cember 22 for a two weeks' engagement,  
presenting a good two-hour program.  
Business has just been fair.

Fred Bradna is equestrian director,  
with Merle Evans directing the 10-piece  
orchestra. On the front is Al Butler,  
representing the Shuberts.

The program moves with speed and  
precision, and the only addition that  
was made since the show made its debut  
in Baltimore at the Shrine Circus was  
Jack Joyce's trained stallions.

The displays: No. 1—Charivari, by all  
clowns, introducing the Bell Trio, com-  
edy acrobats. No. 2—Will H. Hill's So-  
ciety Circus, presenting a well-rounded  
act of trained dogs, monkeys and ponies;  
the back somersaulting dog closed the  
act. No. 3—The Arleys, perch artists,  
held the attention of the auditors for  
seven minutes, with Paul Arley, the ul-  
timate, and Fanny Johnson working  
on the perch, using three perches, and  
making a good flash, the headstands  
and spins pleasing those out front. No.  
4—Charles Smith's comic entree, intro-  
ducing a swimming pool bit, was funny.  
He was assisted by Herman Joseph and  
Charles Bell. No. 5—Winifred Colleano  
on the swinging trapeze. Her toe swings,  
sensational heel catches and somersault  
to the web as a climax clicked. No. 6—  
Bluch Landolf had everybody convulsing  
with laughter with his original pantom-  
ime creations. No. 7—Don Francisco,  
wizard on the tight wire, had a pleasing  
routine, but was somewhat handicapped,  
due to a sprained ankle. No. 8—Mile.  
Ella Bradna's act beautiful, with her  
spotless white horse, trained dogs, fancy-  
colored pigeons and a bevy of 10 comely  
misses. Several new numbers have been  
added, including the dog that adroitly  
balances itself on the slack rope, girls  
in their walkaround with dogs circling  
in and out, with police dog scaling 10-  
foot wall, giving the act a whiz-bang fin-  
ish. No. 9—Levitation act, with the  
following joys participating: Charles  
Bell, Shorty Flemm, Fay Avston and  
Louie Bell. No. 10—The Rallions are  
equilibrists par excellence. No. 11—The  
Griffy Sisters, clever iron-jaw artists.

No. 12, Dack Shing Troupe of Chinese  
entertainers offered an excellent routine  
of acrobatics and feats of contortion and  
plate spinning for the closing that  
registered well. No. 13, Jack Joyce and  
his six trained black stallions made a  
fine appearance; the steeds looked superb  
in their fancy plumes, white harness and  
green trimmings; the act is cleverly  
routined, especially the raring horses  
and the waltzing Arabian horse. No. 14,  
Capt. Prisco's trained sea lions made a  
strong appeal to the kiddies and adults.  
No. 15, Nelson and Nelson, on the high  
stilts, proved themselves inimitable. No.  
16, Dibirma's trained Russian bears were  
a treat; the somersaulting bear, who  
rides the bicycle and roller skates with  
ease, displayed humanlike intelligence.  
No. 17, Dainty Blanche, working from an  
elevated platform, did some difficult one-  
arm feats on the loop, and closed with  
a fast routine of plunges that put the  
act over big. No. 18, Shorty Flemm's  
funny balloon garnered laughs galore.  
No. 19, The Orrin Davenport Troupe of  
Riders, consisting of two males and four  
females and one dog, with Herman  
Joseph assisting in the clowning, was a  
whirlwind hit; the women were clad in  
bewitching costumes. No. 20, Billy De-  
naro and Paul Chesty gave a lively  
burlesque on the Dempsey-Tunney fight  
that was a laugh feast. No. 21, Hill's  
trained baby elephants were accorded a  
good hand, especially the achievement  
of Judy, who made a complete circle on  
a narrow plank; the coach number took  
with the kiddies. No. 22, Davenport's  
funny clown band of 10 joys lived up  
to their billing. No. 23, Flying Con-  
cellos worked to the best possible ad-  
vantage; the act comprises two men and  
a woman; the flyer used for the breath-

taking finish a double full twister. No.  
24, grand finale, circus days.

Merle Evans' musicians were as fol-  
lows: Cornets, John Dolan, Pete Brissett  
and Moey Hamilton; trombones, Gene  
Miller and Capt. Brantton; baritone,  
Jack Holloway; bass, Jack Richardson;  
drums, Charles Bassette and Amos  
Thompson. The numbers were cued in  
the regular Evansesque way.

In clown alley were the Bell Trio, Her-  
man Joseph, Shorty Flemm, Bluch Lan-  
dolf, Charles Smith, Billy DeNaro, Paul  
Chesty, Nelson Bros., and Leo Kearns,  
who worked to advantage throught the  
two-hour program.

Manager Al Butler stated the matinees  
were drawing better than the night  
houses.

Following the New York engagement,  
Orrin Davenport will play a number of  
Shrine dates. Numerous circus people  
were in attendance during the week.

If the engagement doesn't finish in the  
red it is rumored the Shuberts may go  
into the European Circus idea on a more  
pretentious scale later.

## Degnon in Cincinnati

George H. Degnon, former circus con-  
tracting agent and at present working in  
advance of the legitimate show, *Cherries  
Are Ripe*, in which Vilma Banky and  
Rod LaRocque are starred, was in Cin-  
cinnati the latter part of last week and  
was caller at *The Billboard* offices. He  
left Saturday for Cleveland and will later  
go to Chicago. The show has been play-  
ing southern territory and will jump into  
Cincinnati for the week of January 12  
from Atlanta, Ga.

## E. C. Velare Elected New President of HASC

KANSAS CITY, Dec. 27.—The Heart  
of America Showman's Club held its  
annual election of officers tonight.

Following are the officers elected and  
their opposing candidates, except for the  
office of secretary, for which C. B. Rice  
and Gregg Wellinghoff tied: President,  
E. C. Velare—J. L. Landes; first vice-  
president, George Howk—V. J. Yearout;  
second vice-president, Jim Hart—Art  
Bralhard; third vice-president, G. J.  
Berul—E. T. Schutze; treasurer, Harry  
Altschuler—G. C. McGinnis. Warden,  
George Elser—Tom Sweeney.

## Space at Coin Machine Men's Convention Is Selling Fast

The amount of space already sold and  
the response by exhibitors assure beyond  
a doubt the success of the convention  
of the Coin Machine Operators' Associa-  
tion of America, to be held at Hotel  
Winton, Cleveland, O., February 23-25.  
Approximately half the space is already  
sold and the bookings for same have  
been well in advance of reservations  
made at the same time last year, a  
healthy indication that exhibitors have  
confidence in the officers and manage-  
ment of the convention.

The leading manufacturers in the in-  
dustry have already booked space, in-  
cluding such outstanding concerns as  
Mills Novelty Co., Advance Machine Co.,  
J. P. Seeburg Corp., Caille Brothers Co.,  
Columbus Vending Co., Automatic Con-  
tainers Co. and scores of others. The con-  
ventions held in Detroit at the Statler  
in 1927 and in Chicago at the Sherman  
in 1928 have been highlights in the in-  
dustry and there is every indication that  
the Cleveland exposition will exceed in  
number of exhibitors and in general in-  
terest anything that has yet taken place.  
Exhibitors have promised the fullest co-  
operation and a large attendance is  
anticipated.

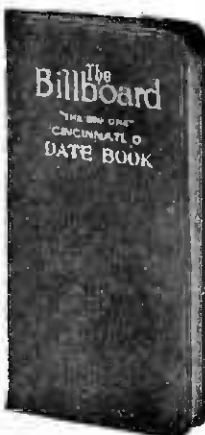
Scores of new machines will be ex-  
hibited and several manufacturers have  
surprises which will be shown at Cleve-  
land for the first time. The business  
sessions will be made informative and  
interesting, and an enjoyable social pro-  
gram has been arranged.

David S. Bond is president of the as-  
sociation.

## Burro Gift to Barkley

CHICAGO, Dec. 27.—Hard times or no  
hard times, Tex Austin does not forget  
his friends. When A. H. Barkley entered  
his room at a Loop hotel a couple of days  
before Christmas he was greeted by a  
lusty bray from a stocky little burro, all  
crated up and labeled "Merry Christmas".  
The rodeo impresario had sent the "New  
Mexican canary" all the way from his  
Southwestern ranch.

Barkley, having no suitable quarters  
for the animal, cogitated on what dis-  
position to make of him, and finally de-  
cided the best solution was to present  
him to Frank Bering, of the hotel, to use  
as a polo pony.



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vest pocket.

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the years 1929, 1930 and 1931,  
maps, space for recording re-  
ceipts and disbursements of  
money, census of the largest  
cities in the U. S. and much  
other valuable information.

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The Billboard Pub. Co., Cincinnati, O.



**Morris & Castle Shows Hold Christmas Dinner**

SHREVEPORT, La., Dec. 27.—The Morris & Castle Shows gave their annual Christmas dinner on Christmas Day, and, as usual, everyone had an enjoyable time. Instead of having the dinner on the fairgrounds, as customary, it was held at Fair Park Cafe, operated by Mrs. Ruby Frazier. The building was gaily decorated and made a beautiful sight. It was regretted that Milton Morris was absent from the city and that E. C. Payne could not be present. John R. Castle was on hand to see that all had plenty and enjoyed themselves.

At each plate was a natural leaf, gilded with the following inscription: "Merry Christmas and a Happy New Year to Morris & Castle Shows and their employees." The menu consisted of turkey and all the fixings, including candy, cigars and cigarettes. There were about 40 gathered around the festive board. Castle made a short talk in which he stated how pleased the Morris & Castle Shows were to have the ones with and for the show as their guests, and hoped that all would be present for many years to come; also that he believed 1931 had more in store for the show fraternity than 1930, and he was under the impression that as long as the carnivals kept themselves clean and their employees were courteous to the ones that visited the lot, the carnival would hold its place in the amusement world.

**Baltimore Museum**

BALTIMORE, Md., Dec. 26.—Considering that attractions of merit are just what the public wants, the manager of the Baltimore Dime Museum, John T. McCaslin, has at that institution each week attractions that attract and bring back patrons from week to week. McCaslin is delighted with the business at the museum and has gotten in touch with attractions that he will bring in from week to week that will keep up the standard.

Lentini, the Three-Legged Man, just finished an engagement and proved very interesting to the patrons.

Jessie Franks, a champion bag puncher, gave the patrons a thrill with her dexterity in handling the punching bags.

The Cuban Macks are winning their way in favor with their many different

stunts—knife throwing, sword swallowing and snake exhibits.

Miss DeBarrie and her trained cockatoos are very pleasing and hold the audiences' attention and at times these pretty birds do tricks that seem unbelievable. DeBarrie, with his wooden-headed family (Punch and Judy), entertains the crowds, and mystifies them as well with his magic.

Musical Randall entertains on different musical instruments which clicks with the merriment of the lookers on.

Prof. and Mrs. Hall are still giving a thrill with their silent mindreading.

The Hawaiian Dancers are getting their share of the applause from the audiences, as they dance to music directed by Prof. Yassof.

The Tattooed Tattooer is a "collection of pictures" in himself and applies beautiful designs.

Dorothy Det, with her ball game, helps to entertain the patrons.

In another floor of the museum Lew Dufour's "Unborn", under the direction of Dr. Howard Hartwick, gives a very interesting show and lecture.

Manager McCaslin makes many visits during the day to the museum to see that everything is just as he would have the public enjoy.

HARRY J. BROWN.

**Program for Wisconsin Fairs' Meeting Arranged**

A copy of the program of the annual meeting of the Wisconsin Association of Fairs, to be held at the Schroeder Hotel, Milwaukee, reached *The Billboard* last week. The convention will be called to order at 2 p.m. Monday, January 5, followed by roll call, reading of the minutes of the last meeting, appointment of committees, annual address of the president, and three papers, *Systematizing the Fair*, by A. W. Kalbus; *The Concessionaire's Viewpoint*, John Goldberg, and *Poultry Premiums and Departments*, J. D. Hayes.

Tuesday, January 6, starting at 10 a.m.: *Women's Departments at Fairs*, Nellie Kedzie Jones; *Amusements in Front of Grand Stands*, M. H. Barnes; *Future of Wisconsin Fairs*, H. M. Knipfel, commissioner of agriculture; *Possibilities of National Federation of Music Clubs Co-Operating With Wisconsin Fairs*, Mrs. J. A. Hervey, president Wisconsin Federation of Music Clubs; Wis-

consin Breeders and Harness Horse Association, A. L. Drury.

Wednesday, January 7, starting at 8:30 a.m.: Report of financial secretary, report of committees, election of directors; *4-H Club Work*, by C. A. McAlevy; *Regulations for 1931*, Ralph Ammon; *Making Attractions Click*, J. F. Malone. Beginning at 2 p.m., there will be a directors' meeting.

There will be noon luncheons for groups of presidents, treasurers and secretaries, with an open forum at each one.

The annual banquet will be held in the grand ballroom of the Hotel Schroeder, beginning at 7 o'clock Tuesday night, January 6. An address will be made by Major Norman A. Imrie, and entertainment features will be under the personal direction of Sam J. Levy, president of the Showmen's League of America.

The present officers of the association consist of A. L. Putman, president; Ora P. Taylor, vice-president; J. F. Malone, financial secretary. Directors: A. W. Kalbus, George Fiedler, A. W. Prehn and F. M. Minshall.

**Dexters To Remain**

NEW YORK, Dec. 27.—George and Josephine Dexter are going to remain on these shores indefinitely, Dexter announced during his recent visit to the New York office of *The Billboard*. For the last two years he has been directing the European tour of Josephine-Joe, who has been playing parks, fairs and cabarets on the other side with gratifying success. Dexter expects to book Josephine as a feature attraction at one of the Eastern resorts for the coming season.

**Palace of Wonders Museum, Montreal, Business Good**

MONTREAL, Que., Can., Dec. 26.—With exceptionally fine weather, the Palace of Wonders, Montreal museum, under the management and direction of Harry FitzGerald and Max Goldberg, continues to do a very satisfactory business. Goldberg returned from a brief business trip to New York yesterday and reports that he has signed contracts with some outstanding museum features for appearance in Montreal in the near future.

Altho both Goldberg and FitzGerald are well satisfied with their present location, they hope to complete negotiations within 10 days for a large building in one of the best locations in Montreal for a museum. All three stories of the new building will be utilized for exhibition purposes. Leases for locations in Quebec and Ottawa will be closed January 1.

The current program at the Palace of Wonders includes: Doctor Garfield, Great Grayvito, Bill and Bertha Curtis; Jordan, the Rubber Man; Royal Norman's Venetian Glass Blowers, La Enigmarelle; Alex Linton, sword swallower; Yvonne Daoust, Buddha, and Joe Montefarin, Jr. Doctor LaRock lectures intelligently in both French and English. The ticket sellers are Aloysious O'Sullivan and Benjamin Ginsberg.

Among the many visitors this week were Percy Hill, Ottawa, and Jos Palmer, a well-known and popular Canadian showman; George G. Daniels, of Woodford Farms, Ogdensburg, N. Y.

Underlined for early January appearance are Billie Rodgers and the celebrated "Snookie, Jr."; "Diavolo"; "Sealo"; "Olga", bearded woman, and "Ajax", the mystery.

**FRANKLIN & HUGHES**

(Continued from page 3)

to the former West Coast Theaters executives. This was further brought about by the rumored prominence of the youthful oil operator-film producer in United Artists affairs. The recent filing of articles of incorporation of United Artists Theaters, Ltd., dispelled this report, however. Those in the know could not see Franklin and Joseph M. Schenck functioning together when it became evident that with his transferring of production activities to Samuel Goldwyn Schenck intended to hold the exhibition rein of United Artists himself.

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**NEW JACK POT FRONT VENDER**

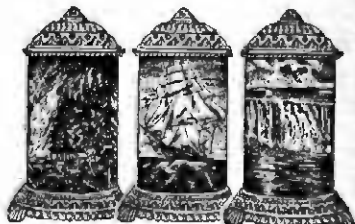
No. 42—NICKEL PLAY  
~~\$50.00~~—\$70.00

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No. 325C—Electric Clock, Metal or Walnut. 3.35  
No. 325D—Electric Alarm Clock... 2.85  
No. 325E—Banjo 40-Hr. Clock. Assl. Colors 2.40  
No. 325F—Banjo Clock, 8-Day. Assl. Colors 4.00  
No. 325G—Elec. Kitten Clock, Bakelite. 3.35  
No. 325H—Alarm Clock. Colored Nickel... .65  
No. 325I—Pearl Double Clock, Assl. Col. or. Worth Double. 1.25



No. W1B—Griff Strap Watch. Jeweled Cylinder Movement, Chrome Finish Engraved Case. A real buy at our price. Com. \$2.45  
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10TH ANNUAL

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SELLS LIKE WILDFIRE AT 43c

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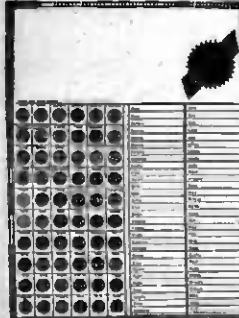
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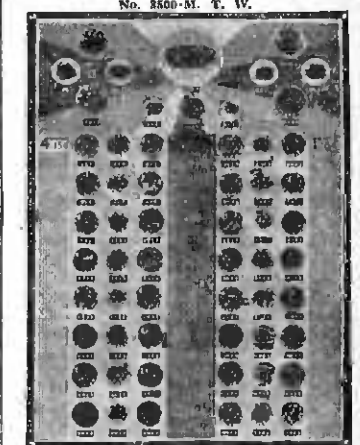
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