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SEASON'S GREETINGS



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AMUSEMENTS GAIN IN '39

Loeb Questions SAG Sincerity

Equity delegate charges delay in submitting records—both sides suspicious

NEW YORK, Dec. 23.—What amounts to a questioning of the sincerity and honesty of purpose of the Screen Actors' Guild in its recent efforts to accelerate the one big union plan in the Associated Actors and Artists of America flared into the open at the quarterly membership meeting of Actors' Equity Association Friday at the Hotel Astor, when Philip Loeb, Equity delegate to the Four A's, charged the SAG with failing to submit promptly for examination records which all the sister unions were to have turned over to the committee. Loeb reported further that Mrs. Florence Marston, head of the New York office of SAG, had indicated that Kenneth Thomson was not wholeheartedly behind the amalgamation move. Both Thomson, SAG exec., and Paul Dullback, Equity exec., turned on the gas trying to assure each other that both sides were for the one big union idea, but from the verbal exchanges it was evident that each side was suspicious of the other. Equity, being the most solidly solvent of the Four A's unions, refuses to be rushed into any unification plan until it has been assured its moneys and autonomy will be protected.

In addition to the one big union matter, the membership meeting heard reports on the theater ticket code, the status of the television jurisdictional war, pending examination of the Equity agency contract, and developments in the proposal to raise salary minimums to \$50. Meeting of about 150 went on record favoring the upper minimum, tho there were many against the change.

"Go Ahead" Sign To GGIE Given By Court Order

SAN FRANCISCO, Dec. 23.—"Go Ahead" sign was given "Fair-in-49" backers when Referee in Bankruptcy Burton J. Wyman yesterday signed an order approving a reorganization plan for Golden Gate International Exposition. Creditors desiring to withdraw from further participation in the fair will receive their money immediately. These sums will come from \$500,000 now awaiting distribution and from accounts receivable.

Creditors remaining with the expo are promised to advance \$1,000,000, as has been promised to the fair backers. Also on hand are \$483,000 in cash, \$150,000 in unpaid subscriptions and \$27,000 of attached money, which will now be released. A bill to be presented in the next Congress may bring an additional \$350,000 in federal funds.

Exposition is to open in May for a 4½-month run, according to present plans. George H. Smith, one of the heads of the 1940 Exposition Inc., announced that negotiations were under way to bring New York's Pageant of Water, Light and Music to the exposition's Lake of Nations as well as a production of Billy Rose's Aqueduct. Plans are on Producer Adolph Vollman's Cavalier code of California. It was reported Vollman will also produce a Cavalcade (See "GO AHEAD" SIGN on page 126)

Type?

NEW YORK, Dec. 23.—The usually polite Equity Magazine allowed a typographical error to slip into its pages this month, unwittingly describing the new set-up of the theater ticket code more pointedly than the engulfed brokers dared think. Equity Mag dismissed at great length the Code Enforcement Authority, and then as a higher court of appeal announced:

"The Imperial Trial Board is the final arbiter under the machinery of the code."
"Impartial Trial Board" was meant—or was it?

"Gone With the Wind" Opens In Blaze of Lights and Glory

NEW YORK, Dec. 23.—With simultaneous showings at two major Broadway houses, a gathering of celebrities thicker than a pest of locusts, and such mobs that a block on the Main Stem had to be closed to all pedestrians except those who held tickets to the show, *Gone With the Wind* finally opened in New York Tuesday evening (19). The world premiere had taken place the previous Friday in Atlanta, scene of much of the action in the mammoth spectacle. The picture takes almost four hours to unwind, and was greeted with long psalms of praise by all reviewers.

The double opening took place at the Astor and Capitol Theaters, the former playing to \$2.20 top and the latter to \$1.65. Following the opening, the Astor plays two shows daily to reserved-seat audiences, while the Capitol features continuous showings with no reserved seats, at the same \$2.20 and \$1.65 scales, respectively. The claim is made that the film will not be shown at pop prices during 1940, and there is talk of converting several other houses in the metropolitan area to the Capitol's three-shows-a-day, advanced-price policy, to give it added showings.

Most Showbusiness Fields Forge Ahead, Despite World Conditions

Radio sees growth of union and other control—films hit by European war—music has excellent year—television starts real operation—vaude shows gains

NEW YORK, Dec. 23.—The year of 1939 saw a general advance in the amusement fields, taken as a whole, despite the outbreak of world ecstacy and increasing union difficulties and author trouble in various of the show-business branches. The employment of talent was greater than the previous year, and upwings in the vaudeville and night club fields and the continued terrific popularity of bands all over the world were the result of a new field of talent employment, namely, television. The outbreak of international catastrophe in the opposite hemisphere affected films adversely from a financial standpoint, but it aided most other branches of the field, increasing the desire of the American public for amusements and diverting to American amusement channels much money that would ordinarily have been spent upon European travel.

Intercomine wars of one sort or another—highlighted by the bitter jurisdictional squabble between the Associated Actors and Artists of America and the International Alliance of Theater Stage Employees for control of the entire performer field—kept various fields in a state of flux thruout the year.

Radio

Year in radio was marked by increase of outside control in an industry which before suffered only from growing pains—this control being in some measure fostered by the broadcasters themselves thru the NAB code. Outside forces were the American Federation of Musicians, the American Federation of Radio Artists and the American Society of Composers, Authors and Publishers. All of them want the same thing, more money from radio. Other highlights were the increased stature of radio as a news and propaganda medium in time of war, the formation of the Transcontinental Broadcasting System, cessation of the 10-year-old Standard Brands-Rudy Vallee program, development of short-wave commercial stations in South America and the trimming of the Charlie McCarthy-Chase & Sanborn show to 30 minutes.

Biggest union news of the year was the two-year AFRA pact covering commercial network shows, signed in February after prolonged negotiations. AFRA followed this up by signing regional nets and independent stations thruout the country.

American Federation of Musicians, opening negotiations for a contract to supersede the one expiring January 17, and for \$2,000,000 more, were confabbing with the Independent Radio Networks Affiliates' committee. NAB, feeling the AFM's strategy was to deal with the industry piecemeal rather than as a whole, expressed opinion the figure was a "talking point." AFM has threatened a general strike.

Meanwhile the NAB primed itself for the ASCAP showdown by formulating plans for developing its own music. Set-up became official at the NAB's 50th anniversary in August, at which time Broadcast Music, Inc. became a reality, with plans for sale of stock to broadcasters to create an immediate surplus of \$500,000. Together with radio's attempt to keep down the ASCAP bill, which comes to \$4,000,000 annually, tax-free music organizations became very active, seeing in the ASCAP situation a chance to make hay.

In addition to ASCAP trouble, other copyright angles threatened to throw a monkey wrench into broadcasting. Most troublesome of these was the record muddle, occasioned by attempts to (See AMUSEMENTS GAIN on page 2)

London Shows Almost Back To Normal; 6 Open in Nov.

Two revivals and new edition of "Revuerville" also seen—Elmer Rice's "Judgment Day" brought back—easing of curfew law helps—modern-dress "Caesar"

LONDON, Dec. 16.—With six new productions, two revivals and a new edition (the 125th) of non-stop *Revuerville* at the Windmill Theater, plus enterprise at intimate places and in the suburbs, November has helped considerably towards the restoration of full activity to the London stage. Easement of the curfew hour has encouraged managements to go ahead; as the last minutes of the month ticked away the home department announced further lifting of time restrictions by abolishing 6 p.m. closing in the heart of the city.

First major production of the month saw a favorable reception given to the musical comedy, *Rennaisance Love*, at the Saville on the 3rd. This proved to be light fare with a plot of no particular consequence and some memorable lyrics by Billy Mayerl. One performance is given each night, with three matinees to cater to those wishing to miss the blackout.

On the 7th, Tom Walls returned to the West End in *His Majesty's Guest*, with Wilfred Eyre, his role being that of a baronet discharged from prison after serving sentence for forgery, who exposes a pair of financial crooks. Critics so favorable as to augur a long run at the Shaftesbury.

On the 14th, George Black reopened the Hippodrome with another "intimate rag," *Black Velvet*, starring Vic Oliver. It was to this show the King and Queen. (See LONDON SHOWS on page 115)

TEACHING ISN'T ENOUGH

Schools Now Have To Get Jobs For Older Students, or Else

NEW YORK, Dec. 25.—Not as many amateurs are trying to get into show business thru theatrical schools as formerly, but those making the attempt are more persistent and aggressive than ever before. Enrollments in drama, dance, radio, vocal and music schools throughout the country have dropped and two results are now clear, 1—that schools prefer kiddies because they stick it out longer, and 2—that schools without connections for getting jobs for the older students cannot hope to hold on to the ambitious, ready-to-show-business youngsters.

The closing of the local Vitaphone studios, which provided jobs for a lot of kids and young students in small roles as extras, has hurt local schools a lot. And the unionization of radio stations by the American Federation of Radio Artists has compelled radio producers to avoid newcomers in favor of experienced performers who don't need much rehearsing. The collapse of the Federal Theater Project has disorged thousands of aggressive hopefuls trying to crash show business.

Operators of radio, music and vocal schools complain that few students, except the kiddies, are willing to pay for courses just to "polish up." The students want jobs in show business and as soon as they become convinced their teacher can't get them a job they quit and either try another school or start hanging around theatrical agencies. This situation compels a lot of teachers to stage recitals and to bring student shows to benefits—angle is to give the older students a chance to work before an audience, as this stalls them off from quitting the school.

The local Willis-Lane dance and radio school had a WHN half-hour session Sundays for a long time on which its students performed. The program publicized the school and helped keep students happy. However, the school has quit the spot as too costly and now

"Pinochio" in Buffalo; Club Owners on Board

BUFFALO, Dec. 23.—A newly formed corporation, East Board Presentation, Inc., brought *Pinochio* to Buffalo and will also handle the bookings for this show on the road.

Phil Amigone, owner of the swank Chez Ami nightery here, is president of the corporation, Jack Grodzki, who has Chez Ami, is one of the directors, and Harry Serratti as secretary. *Pinochio*, with 30 actors and company members, started yesterday at Shea's Court Street Theater.

Flynn's TMat Injunction

NEW YORK, Dec. 23.—Judge Philip McCook of the New York Supreme Court granted an injunction Monday (18) to Jerome Flynn against the Theatrical Managers, Agents and Treasurers' Union, to halt the union from blocking Flynn's attempts to obtain employment as company manager. Flynn was one of the treasurers whom the union had suspended when the box-office men joined the IATSE division. Union invoked measure to point where Flynn lost job as company manager. He is now instituting suit for \$350 damages, which he claims he lost as result of the TMat action. Special meeting of the TMat board of directors is being called to determine course of union action.

transcribes the programs for Harry Goodman, who sells them to sponsors. The Royal Academy is the only local theatrical school buying air time now, although several schools have bought time on and off.

About the only theatrical schools enjoying any sort of a boom now are dance schools specializing in Latin dances. Rodolfo D'Avales, first to introduce the Conga line in local night clubs, still has crews of teachers handling "instruction hours" in local night clubs, including the Havana-Madrid. Ralph DeVilla has teachers handling Pancho's "Bumba College" at the Park Central Hotel's Coconut Grove. The LaPaysa Dancers taught Latin dancing for months at Leon and Eddie's club and are now in Miami. By having their teachers at night clubs these schools get a build-up that brings in many students who want to polish up steps they learned at the night club. Besides, these "students" are not the type eager to turn professional performers.

The Arthur Murray Dancers have for years built up the Murray name by doing exhibitions of new dance fads in night clubs and hotels. A new twist to the school—a night club tie-up—is provided by ballroom dancers, Maryllyn and Michael, who built themselves up with a couple of years at the Rainbow Grill and then opened their own dance studios.

Fagin School Offers "An Ideal Husband"

NEW YORK, Dec. 23.—Oscar Wilde's *An Ideal Husband* was the latest offering of the Fagin School of Dramatic Art. Show was presented on Thursday and Friday evenings (14, 15) with alternating casts.

As a whole both casts performed rather well, the Friday's cast was decidedly better than Thursday's. James Quann, who plays Viscount Goring in both shows, came thru once again in really admirable fashion and in the opinion of the writer rates top honors in both showings. Jeannette Osgurby did very well as Lady Chiltern, as compared to very poor showing made by Peggy McArthur in the same part. Miss McArthur was decidedly not fitted for the role, and committed the unpardonable sin of forgetting her lines on several occasions. The part of Mrs. Cheveley was enacted by Elaine Preller and Peggy Lewis, both doing well but Miss Preller seeming better suited to that type of part. Miss Lewis went over better in a comedy role such as that of Mrs. Marchmont, which she executed very well indeed.

Ruby Radcliff and Jessica Rice alternated as the Countess of Bastidon and Miss Mabel Chiltern. The Countess is too small to bear any weight, but Miss Radcliff did a somewhat better job as Miss Chiltern than did Miss Rice, who would also do well to memorize her lines more thoroughly. Leon Smith, as Sir Robert Chiltern, had an excellent opportunity to display his talent, but somehow he did not live up to expectations. His fault was evidently lack of preparation, to be too, spoiled his chances by his failure to remember his lines. Chris Alexander, as the Vicomte de Nanjac, mixed in too much broad English with his French accent. Claire Cooper raven a hand for fine work as the talkative Lady Markby; and Harold Clapp, although handicapped by a cold, did a noteworthy job as Phipps, as did Margaret Jamieson as Mason.

Year-End Jottings

IN LAST year's Anniversary and Holiday Greetings Number we announced in stentorian tones that the wheel has turned and that the live, human factor in amusements is again asserting itself. We pointed to this proudly, recalling the part played by *The Billboard* in fostering live entertainment. Flushed with the success we raked a few predictions. It is fitting that at this time—after the passage of a full year—that we take stock by pointing to the satisfactory progress made by the vaude revival movement as well as the unusually bright outlook for the immediate future; the healthy condition of Broadway's legitimate stage and the commendable activity on the road; the increased opportunities for employment in

cafes and hotels for performers; the strides made in radio employment channels and the phenomenal revivification of activity in the phonograph recording industry.

We are on the eve of a new year with hope brighter than ever for the restoration to its former glory of old-line show business. Now that we can review the year in retrospect we have cause to be thankful that the boom has proceeded along conservative lines; that the lilt in any single spot has not been great enough to cause the inevitable reaction that invariably thwarts progress. Barring unforeseen obstacles, such as war and political upheavals, we should now be well on our way towards recovery in what was originally known as the theatrical business. Without trying to preach, without issuing pontifical warnings we feel that we can accomplish some little good by reminding those who stand to benefit from recovery that the fast progress that has already been made stems from the fact that men have kept faith with themselves and those who have commerce with them. This faith should be sustained and enlarged. Only by most of us delivering the best that is in us all the time can we hope to set up the miles on the tortuous road to economic stability.

Hub, Once Stock Center, Now Has 2 Near-By Co.'s

BOSTON, Dec. 23.—The latest attempt to revive a lagging public interest in stock here met with defeat last Saturday (18) when the Alan Gray Holmes Co. folded after nine weeks marked by half-empty houses and recurrent labor troubles. Dull business throughout the engagement almost brought about an earlier closing, but a slight increase prompted Holmes to stay on. Grosses continued to drop, however, and the next-to-closing attraction, premiere of Robert Chapin and Charley King's *Great Americans Family*, saw the lowest take on record for Bennett stock, which has been in the doldrums since the depression.

Holmes' attempt to succeed Helen Young, whose last stock venture here three years ago was moderately successful, was a financial flop but an artistic success—if there still are such things. The company itself was favorably received both by critics and the public, but the Copley players bucked some of the stiffest competition in years. During the nine weeks the house was lighted, other houses were presenting such attractions as Paul Ruhl, Bill Robinson, Alison Skipworth, *DuBarry Was a Lady*, *Three After Three*, *Tobacco Road*, *Very Warm for May* and *Morning's at Seven*. But that was only the beginning of the difficulties. In an attempt to reduce the overhead Holmes tried to lay off the b-o crew. As a result the stagehands threatened to walk unless a staggering bond were posted. After a series of conferences that lasted one full day, the b-o staff was rehired and the scenery put in place for the opening night of *Pigmalion*. Curtain was half-hour late, however.

A few weeks later the Massachusetts child labor laws forced the company to use two girls in place of two youngsters under 16 in the premiere of *Great American Family*, and the following week, as a result of an inter-union dispute, the ushers walked out before the Tuesday night show. The union business agents got together, however, and the girls returned for the Wednesday matinee.

Holmes' closing leaves Guy Palmerton, operating the Salem Drama Festival at the Empire in Salem, Mass., the only stock producer in the vicinity. He is scheduled to be joined December 26 by the Forbes-Street Players at the old Odd Fellows Hall in Cambridge, Mass. Palmerton opened October 23, and has been presenting names at intervals to supplement the regular company. Thus far only name to really mean something was Michael Whalen, who did about \$3,000, almost capacity, despite bad weather the (*See Stocks Near Boston on page 128*)

NO NEWSPAPER man with the slightest iota of pride in his profession could have possibly failed to bow in grief last week at the passing of Hiram Brown, to a slightly lesser extent this grief should have applied to the theatrical profession. For Hiram loved the theater and its people. Despite his characteristically frank and charming confessions of ignorance he knew the theater as well as in sympathy with it and its people in far greater measure than a poker-tableful of his contemporaries in the critical school.

Brown was indeed everything to all men. And it is quite evident that it is because of his catholicity of interest, his knowledge, his gentleness and his being eulogized today by so-called economic royalists who sniped contemptuously at his frequent left-wing excursions; by newspaper men of all shapes, sizes and alignments; by performers, by showmen, by laborers; by the intelligentsia; by the blue bloods of North, East, West and South; by soda jerkers; showgirls; men of affairs—all of the self-encompassed world of America and by lovers of humanity all over the world.

Brown scored so high in popularity and won so much attention with his columnizing because he managed to be a he-man without being a bully; a gentile, understanding soul without being slazy; a dramatic critic of integrity without being a misogynist; a regular fellow without making a profession of it. All in all, Brown was a remarkable human being because he was blessed with talent, a big heart and a fine head; he never used any of these gifts without cause or champion any individual in whom he did not honestly believe. He will be sorely missed during the lives of those who knew him. Some of the samples he handed out while in the writing room was a good in the face, an already past deadline will live thru generations to come.

NOT long ago we warned radio that if something ought to be done about its idea and script protection problem it begins to look like radio doesn't care very much about your advice. There has been no progress made at all in the direction of regulating within the industry the highly important matter of idea swiping which is going on every day and which is inviting attention from the Federal Communications Commission. Which will only be a start. (*See SUGAR'S DOMINO on page 4*)

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•
*Many Happy
Returns!*

**RKO
THEATRES**

BINGO--1939'S RADIO STAR

"Pot o' Gold" Tops New Shows; Good Year for Finding Talent

NEW YORK, Dec. 23.—Outstanding radio star of 1939 was neither a person nor, as several years ago, a wooden dummy named McCarthy. Past year's radio program star was instead a legacy given radio by other forms of show business, namely, Bingo, as represented in the "Pot o' Gold" program sponsored by Tums, product of the Lewis-Howe Co. Starting somewhat late in the year, program leaped to a high rating in the co-operative analysis of broadcasting and indications point strongly not only to increased audiences for the show, which gives \$1,000 away each week, but also to numerous programs copying the idea. Tums is considering another show for WOR and possibly Mutual of similar nature.

However, 1939 was a good year for developing radio talent and bringing new names to the fore, some of whom have already hit stellar ratings, while others are likely to do so during 1940. Chief new stars of the past year are Raymond Gram Swing, commentator, and Arch Oboler, who took rank as radio's foremost writer. These are the two leading new names of 1939.

Others who started climbing during the year include another writer, Norman Corwin; Vera Vague (Barbara Jo Allen); Elvia Allman and Blanche Stewart, who do the Brenda-Cobina routine on the Bob Hope program; Oscar Levant, of *Informations Please*, who will probably star in his own show during 1940, and Red Barber, whose sports announcing placed him as the number one man in the field. Bob Hope also assumed rank as a spotlight radio comic.

Great expectations surround several others who started on the way up during 1939. These include not only the above but Orth Bell, who does Uncle Jonathan for CBS; Don Reid and Dennis Day, tenors, and possibly Mortimer Snerd, another dummy creation of Edgar Bergen. Snerd so far, however, has been disappointing.

There were several disappointments

and disappearances, which may or may not be permanent, during the year. Buddy Vallee ended a 10-year run; Eddie Cantor went sponsorless, most of the year, the first time in many years this has been true; Walter O'Keefe's program did not click; Al Jolson ended his program, and several others did not return to the air, these including Jack Pearl, Block and Sully and others.

There is considerable feeling in radio that the bingo type program is bad and that it may seriously injure the entire programming and talent structures of the industry.

and just in case I forgot to tell you in person — best wishes for a swell new year.

from

Roy Shield
Director of Music
NBC, Central Division
Chicago

Singing Out a MERRY XMAS and HAPPY NEW YEAR

TO ALL OUR FRIENDS IN SHOW BUSINESS

BALABANOW

SINGING, DANCING, ACCORDION ENSEMBLE



SOLID WEEKS

Played 42 in 1936

Played 41 in 1937

Played 43 in 1938

Played 43 in 1939

AMERICA'S FOREMOST ACCORDION FAMILY has been in constant demand by radio, stage, screen, nite club, hotel and outdoor talent buyers. Press, audience response and repeat engagements stamp The Balabanows "ONE OF THE FINEST ENTERTAINMENTS IN THE LAST QUARTER CENTURY".

JUST CONCLUDED

8 State and County Fair dates, Barnes-Carruthers, Oriental Theater, Chicago, 9th Loop repeat, also on Aaron Jones' opening bill. Lyric Theater, Indianapolis, 8th repeat. Shea's Toronto management says, "Best we have done after 7th repeat." Palace, Hamilton. On opening stage show after 7 years of pictures.

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ALSO BOOKED Fairs, Season 1940—George A. Hamid

Thanks To:

George A. Hamid, Barnes-Carruthers, CRA, Wm. Morris, M.C.A., RKO, Loew's, Warner Bros., Jesse Kaye, Harry Mayer, Sidney Piermont, Bill Howard, A. & B. Dow, Arthur Fisher, Harry Biben, Lawrence Gold, Edward Sherman, Edward Fay, Billy Diamond, Charley Hogan, Charles Olson; Jones, Linick & Schaefer; George Phillips, Edward Riley, Chas. Yates, Al Grossman, Phil Goscia, Danny Graham, Sam Sax, Milton Schwarzwald.

Vancouver Gets Reprieve

VANCOUVER, B. C., Dec. 23.—British Columbia cabarets will not close at midnight after all.

In Victoria Attorney-General Gordon Wisner announced that plans for prosecution under the Lord's Day Alliance act would not be issued against two cabaret owners who kept things moving until 2 a.m. on a recent Sunday, and immediately Vancouver night club operators let it be known that they would keep open until 2 a.m. every Sunday henceforth.

Recently Vancouver's Mayor, Lyle Telford, announced the city would enforce a midnight closing because of protests from church organizations and the Women's Christian Temperance Union.

Roxy, Atlanta, Reopens

ATLANTA, Dec. 23.—Roxy Theater, closed since last June, will reopen tomorrow, featuring a program of stage personalities and Class B pictures. First stage attractions booked in are headed by Jack Haley and Mary Carlisle. The management is dickering with Allan Jones for the third week.

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Season's Greetings

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UNION, LOCAL NO. 2
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“From our family to yours, happy holiday, good cheer all year!”

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JUDGE HARDY AND SON Lewis Stone, Mickey Rooney. BALALAIKA Nelson Eddy, Ilona Massey. THE EARL OF CHICAGO Robert Montgomery, Edward Arnold. CONGO MAISIE Ann Sothorn, John Carroll. THE SHOP AROUND THE CORNER Margaret Sullivan, James Stewart. BROADWAY MELODY OF 1940 Fred Astaire, Eleanor Powell. NORTHWEST PASSAGE in Technicolor, Spencer Tracy. AROUSE AND BEWARE Wallace Beery, Dolores Del Rio, John Howard. STRANGE CARGO Clark Gable, Joan Crawford, Peter Lorre. I TAKE THIS WOMAN Spencer Tracy, Hedy Lamarr. NEW MOON Jeanette MacDonald, Nelson Eddy. YOUNG TOM EDISON Mickey Rooney, Fay Bainter, Virginia Weidler. FORTY LITTLE MOTHERS Eddie Cantor. SUSAN AND GOD Fredric March, Greer Garson . . . NEW HARDY PICTURE . . . NEW KILDARE PICTURE . . . GO WEST The Marx Brothers. I LOVE YOU AGAIN William Powell, Myrna Loy. WATERLOO BRIDGE Vivien Leigh . . . THE YEARLING . . . GOOD NEWS Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail. TWENTY MULE TEAM Wallace Beery. NEW TARZAN Johnny Weissmuller, Maureen O'Sullivan. BOOM TOWN Clark Gable. NEW THIN MAN Williant Powell, Myrna Loy. TONIGHT AT 8:30 Norma Shearer. SMILIN' THROUGH Jeanette MacDonald. HELL CATS Robert Taylor. ZIEGFELD GIRL Margaret Sullivan, Hedy Lamarr, Lana Turner . . . ESCAPE . . . I MARRIED AN ANGEL Jeanette MacDonald, Nelson Eddy. **THE FRIENDLY COMPANY!**

THE SEASON'S CHEER TO ALL OUR FRIENDS!



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Managing Director

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ONE ROLL . . . \$.50
FIVE ROLLS . . . \$ 2.50
TEN ROLLS . . . \$ 5.00
FIFTY ROLLS . . . \$ 25.00
100 ROLLS . . . \$ 50.00
ROLLS 2,000 EACH
Double Coupons,
Double Price.
No C. O. D. Orders
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Double Coupons,
Double Price.

Equity Heds Edge in Newest Turmoil Within 4-A Ranks

NEW YORK, Dec. 29.—Interpretations of Equity Council's activities Tuesday give the legit actor union the edge in the internal politics that are surging again in the Associated Actors and Artists of America. Philip Loeb's report on the relations between Equity and its parent body was accepted, but tabled until January 2, which is after the general Equity membership meeting. The carry-over, according to official announcement, was necessary because the Council had no time to consider the report, most of the meeting having been turned over to Kenneth Thompson and Ralph Morgan, execs. of Screen Actors Guild, who flew in from the Coast after hearing that the investigation was to be made. Similarly, the proposition to increase minimum salaries for legit actors has been deferred until after the membership meeting.

Strategists view the delay as time in which the big three—Screen Actors, American Federation of Radio Artists and American Guild of Musical Artists—may worry a bit over what Equity has up its sleeve. The Thompson would not commit himself whether or not the Loeb report put him or the Four A's at greater ease over Equity's motives. It has been clearly indicated that the Thompson line-up doesn't know what to make of it, and are far from being their usual calm selves. If they were, pointed out an Equityite, they would not have become perturbed over the use of the word "investigation" in reference to the Equity move. Further, if they had any question about the newspaper reports, said the Equity spokesman, a long-distance telephone call would have given them the same reply they got by giving post haste

from the Coast. In the third place, according to Equity, if the Four A's is all it is cracked up to be, should not the raised eyebrows have come from Four A headquarters just a few blocks from Equity, to save the transcontinental fares? Or, is the Screen Actors' Guild the guardian of the Four A's?

Equity officials hesitate to discuss the Loeb report before it is officially handed by the Council. Loeb is said to contain "nothing we didn't already know, but it is now in consolidated form." Besides totaling up how much Equity has invested in the other Four A branches, the report sought to count our blessings. "Equity has such a fine blood in the Four A's. And here it is said to be plenty of rub." "Equity has had more trouble with the Four A's in the past three or four years that it has had with the IATSE in 18 years," concluded an Equity spokesman.

Among the troubles listed is the tiff between the parent and member bodies over jurisdiction in the night club chorist field. Equity lost that one to the American Federation of Actors. The very detaching of the APA was not to the Equity liking. If Equity had had the support of the Guild, says Equity, the IATSE would not have materialized and Equity would have been spared a tidy sum. More recently, AFRA and SAG questioned Equity on the television jurisdiction.

Equity questions—has the Four A's lived up to its pronounced purpose? Can it accomplish that which has been set for it, and at what cost? Legit union feels, so far, that it has paid and paid, and "maybe, if we look and look, we may find a couple of blessings to count."

Hub Hub-Deep in Stock

CAMBRIDGE, Mass., Dec. 23.—Porbes-Street Players are casting for Grumpy, first in a series of plays planned for the winter. Producers are Miles Forbes and Gorg Street, of New York, who have remodeled Odd Fellows Hall here. Tickets will be scaled from 35 to 85 cents.

Grumpy will star John Taylor, who probably will remain with the company. Plans call for featuring a different member of the company in each production, with the possibility of bringing in name attractions if business warrants.

Forbes-Street Players are the third stock company to open operations within 20 miles of Boston. Others are the Alan Gray Holmes Co. at the Copley in Boston and the Guy Palmerton Players at the Empire in Salem, Mass.

Philadelphia's Singles

PHILADELPHIA, Dec. 23.—With last-minute Christmas shopping cutting into theater receipts, George White's Scandals, the sole legit attraction in town, will chalk up a fair \$12,000 at the Forrest. This house will be closed next week, but the Locust will open with *Three After Three*.

SUGAR'S DOMINO

(Continued from page 4)

prelude to the next step of legislation that will cripple the most powerful elements in the great industry.

Agencies, networks and powerful independent stations are involved in the rapacious swiping. Radio seems to be no respecter of priority, copyright or persons. In increasing numbers cases are brought to our attention of program ideas being lifted bodily or changed over so slightly by highly reputable organizations stooping so low as to steal ideas from their creators right under their noses and seemingly using as a weapon or defense their power and influence. Which means that radio is such today that one who has stuff swiped from him fears to do anything about it (with few exceptions) because he feels that if he makes a fuss he will be marked down as poison among all the biggies and his future might as well be cashed in for a peanut shell. If radio doesn't start doing something about this Uncle Sam and other "meddlers" will—and then it will just be too bad for radio.

WHEN David Selznick was at the height of his theatrically hysterical search for "the perfect" contract, the Scarlets O'Hara and Rhett Butler we were among

those who castigated him for exposing to the public gaze an unwholesome picture of Hollywood's follies and extravagances. Now that the picture of *Gone With the Wind* has been accomplished we rise to the occasion and broadcast to our own audience that Selznick has been granted a full and complete pardon. We take everything back that we wrote about him and everybody else possessing the privilege of writing for the public prints should do likewise. We go further and tell the world that he has produced something of breathtaking beauty; something that represents another milestone in the progress of the film industry; something that will live as long as there are film theaters.

Gone With the Wind is perfectly cast—and we now agree that none of the established Hollywood actresses could have possibly created as good an impression as Scarlett as a young lady whose face and form are new to picture audiences. It is directed with unmitigated skill, with classic beauty, and added to all of this represents the best job that has yet been done in transferring a novel to the screen. *Goodbye Mr. Chips* fell just short of it.

MGM will make plenty of aheikets with *Wind*. The earnings will be well deserved. MGM has contributed by its release of the film to the happiness of millions. It has helped films ineluctably towards the end of winning public support for the better things that the cinema is trying to do. While we are handing out bouquets a nice big one should go to MGM's publicity and advertising forces for putting on a campaign that accomplished the well-nigh impossible of converting an anti-climax into one of the red-letter days of film history.

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JACK WARDLAW
Rolling Rhythm



THE significance of an anniversary is not that it marks the mere passage of another year. Its importance is determined by the service rendered, the work accomplished and the progress achieved during that period.

Nor can an organization, in observing an anniversary, point only to past glories, nor rest on its laurels. The anniversaries of tomorrow depend for their significance upon today's accomplishments.

In this spirit, we congratulate The Billboard on its forty-fifth anniversary and renew our pledge to continue to serve the entertainment world in accordance with the precepts inaugurated by William Morris, the founder of the Agency, forty-two years ago.

"The Agency of Show Business"

WILLIAM MORRIS AGENCY Inc.

NEW YORK

LONDON

CHICAGO

HOLLYWOOD

AMUSEMENTS GAIN

(Continued from page 3)
collect fees on the basis of property rights. Still in litigation.

By November, 1939, formation of Transcontinental Broadcasting System had become the number one trade topic. Engineered by Elliott Roosevelt and John T. Adams, TBS is apparently breaking all radio theory by contracting for time before the net has proven itself. Motivating factor in formation of TBS was Blackett-Sample-Hummert agency, which sought to place its accounts on a spot net.

Significant talent war of the year was the end of the Value-Standard Brands association, which had lasted 10 years. Regarded as a blow to talent, owing to the show having introduced so many important stars, the severance also marked the passing of a phase of radio. Program, with its limited budget, could not compete with more expensive variety layouts.

Late this year another significant talent development occurred when Chase & Sanborn (also Standard Brands) announced trimming the Charlie McCarthy show to 30 minutes. Regarded as number one show in extent of listening audience, axing may mean a trend away from hour programs and a general cut in talent expenditures.

General war in Europe, together with the preliminary crises in Austria, Munich and Czecho-Slovakia, saw radio emerge as a terrific factor in propaganda and dissemination of news. Increased response to news helped develop Raymond Gram Swing as a new radio star. War also caused certain radio sidelights and precedents, chief of which was WMCA's turn-in with the FCC, which asked WMCA to show cause why its license should not be revoked for intercepting war messages. Station was rebuked, that is all.

With regard to short wave, FCC oked use of commercials on such programs, and NBC went ahead with development of the South American market, publishing a rate card.

Seems quite obvious that 1940 will be a hectic year. Developments which may come to a head include ASCAP-NAB, NAB-AFPM; the unions versus factors in the industry and in re television, partly against themselves; the still-to-be-determined FCC network-monopoly prob-

lem; TBS and the phonograph record situation problem, among others.

Films

Films were kept in a state of uncertainty throughout the year because of various factors, chief among them being a continual battle on the labor front, a necessity for readjusting financial structures because of the European war and the constant threat of a federal investigation and suit. Nothing definite has been settled on the labor front as yet, with demands and counter-demands still proceeding in various sectors. The threat from the federal government, however, has definitely been postponed until spring, and there seems at the moment a good chance that the whole thing will eventually be dropped.

As for the European situation, it represents the loss of many millions of dollars in the European market—but, at the same time, not nearly so great a loss as at first appeared or as the producers made it appear. And, as something of a counterbalance, there is the opening to American films of the rich South American market, hitherto shared with various countries that are now belligerents. Companies tried to use the war as a wedge for the reduction of salaries and the lowering of established wage standards, and so brought upon their own heads many of the labor difficulties in which they are embroiled.

A much publicized—the certainly not a major—development during the year was the campaign started by Mayor La Guardia of New York City to return film production to New York. It received news space and influenced a couple of announcements of independent pictures to be made in the East, but beyond that, it is expected, it will have little effect.

The various campaigns against double feature and top-heavy shows continued during the year—and at the same time *Gone With the Wind* was released. GWTW takes four hours to unroll, more time than is taken up by the longest of double-feature programs.

The year saw something of a decrease in the use of screens and similar games and a corresponding increase in the use of vaude.

Music

Music field can mark 1939 down as a year that saw several surprising shifts

and changes in its three principal component parts—bands, music publishing and recordings. In the ork world both the trade and public alike were supplied with many hours of conversation, guesswork and speculation over the year's most startling incident—the alleged retirement of Artie Shaw from the business and his actual walking out on his band when it was halfway thru its tenure at the Hotel Pennsylvania here. Shaw's future plans are likewise a source of much prediction, with 1940 holding the answer. Another surprise move of 1939 found Willard Alexander, Music Corp. of America standard bearer, switching over to take an active part in the management of the William Morris office's ork department, itself little more than a year old. Outstanding band success of the year was Glenn Miller, whose crew finally hit the heights in no uncertain terms. In toto, the year produced the usual quota of one-night and theater work for orks, with even greater opportunities locally, due to the newly established Brandt theater circuit giving bands two to four weeks additional playing time hereabouts, and the opening of the Golden Gate Ballroom in Harlem and the Pleats in Times Square, both of which indulge in band buying practically in wholesale lots.

The Tin Pan Alley picture for the year reveals Harry Link, for years Irving Ber-

lin's right-hand man, joining the Robbins forces as general manager of Felaf, Inc. and the formation of the publishing firm of Mercer & Morris, Inc., a combination of Johnny Mercer, the songwriter, and Edwin H. (Buddy) Morris, previously major domo of the Warner music group. A third prominent development along music row was the organization of and the AFL charter granted to the Music Publishers' Contact Employees, a union of song pluggers designed to secure their jobs by removing elements, such as bribery of band leaders by pubs, that might tend to jeopardize them. 1939 further marked a considerable increase in musical comedy production on Broadway, thereby putting a flock of show tunes on the market, and also some increase in the use of music in motion pictures. After being on the wane for some time musical films seem to be staging a comeback, making the 1940 outlook for tunesmiths on the Coast a pleasant one.

The record field spent 1939 growing materially in importance, with automatic phonographs (estimated now at about 300,000 throughout the country) occupying a large part of band leaders and publishers' attention as ork and song builders of major importance in some opinions far surpassing radio as a creator of hit bands and tunes. That (See AMUSEMENTS GAIN on page 138)

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TICKETS OF EVERY KIND AND DESCRIPTION SINCE 1890

AGVA Signs N. Y. International; 25 Other Cafes Under Contract; Brooklyn Spots Form Own Ass'n

NEW YORK, Dec. 23.—American Guild of Variety Artists signed its first big night club contract Tuesday (19) with the Manhattan Casino, according to Jean Muir, chief AGVA organizer, who said that the terms of the Casino contract would serve as a model for other contractual negotiations. AGVA has under contract 25 other local night clubs, but mainly those which had American Federation of Actors, agreements and superseded by AGVA for a 90-day period. Take-over contracts expired on December 15, Miss Muir reports, and new "30-day escalable agreements" were entered into.

The new international contract, which will be in effect for the duration of the present show, whether it plays the niteroy or on the road, calls for a \$60 minimum for principals and \$40 for chorus, plus principal salaries after the first two weeks. Rehearsal pay is \$15 per week for the third and fourth week, \$20 for the fifth and sixth and full salary thereafter.

There are 60 performers in the cast, Miss Muir said, and 45 were already AGVA members. She says they will receive a copy of the signed contract, she stated.

At the same time, Miss Muir admitted that there was a movement among Brooklyn night club owners to form an AGVA affiliate of ownership contracts. New cafe minimums are classified in three categories—pattered after the working agreements instituted by the musicians' union. AGVA classifications, however, are based on the same in individual spots as the musicians have. AGVA minimum salaries for each night club classification are as follows:

A—\$60 for principals.

B—\$40 for chorus.

B—\$45 for principals.

\$75.00 to \$30 for chorus.

C—\$35 for principals.

\$25 for chorus.

Class A night clubs include Club 18, El Chico, Famous Door and Paradise. Class B clubs signed are Havana Madrid, Jimmie Kelly's, Queen Mary, Village Bar, Bill Bechtelotti's, Greenwich Village Casino, Broadway Brewery, Cafe Society, Casino Russe and La Coma. Class C are Butter's Taproom, Monte Carlo, Old Roumanian, Rainbow Inn, Bal Tabarin, Moskowitz & Lupowitz, Show Road Casino, Russian Art and Royal Box. Ripley's Odditorium was also signed under a B classification, and Uncle Sam's Music Hall (Harry Bannister) was signed under a separate minimum in all category. The 30-day temporary cancellable agreement stipulation was interpreted by Miss Muir as giving members a chance to either ratify the agreements during the general membership meeting scheduled for January 1 or else to change and start further negotiations.

On the Brooklyn situation, where cafe owners are forming a circuit whereby they will be able to keep acts working for a solid stretch on a per-union basis, Miss Muir said that AGVA was aware of the condition, "but couldn't talk about it at the moment."

It is understood that some of the combined clubs will be most of which would fall under AGVA's C classification, include Flynn's, Murphy's, Showboat, Happy's and Barclay's. The idea is to guarantee performers for two weeks' work in each class at \$25 per week, which is \$10 under AGVA's class C minimum for principals.

Harry Kalkins, former Chief Organizer for the American Federation of Actors, who has charge of the organization last spring served to precipitate the investigation which resulted in the Associated Actors and Artists of America revoking the AFA's charter, joins AGVA as a assistant to Dorothy Bryan. December 26. His duties haven't yet been fully defined, but the idea is to use his knowledge and experience as an AFA organizer.

Carroll Chorus Strike Settled

HOLLYWOOD, Dec. 23.—Members of the chorus of Earl Carroll's night club here, who were on strike during rehearsal, have gone back to work, leaving the differences to be settled by arbitration.

It is believed that terms of the chorus salaries have been settled, but that other minimum wages and number of perform-

ances would be settled by mutual agreement and that the signing of an AGVA contract would follow. K. Kornblum, attorney for AGVA of the West Coast, has been handling the negotiations.

When Carroll opened his night club last year he had the same difficulty with the Musicians' Union and the American Federation of Actors.

Philly Actors Fight Cuts

PHILADELPHIA, Dec. 23.—Tom Kelly, business rep. of the UEA, independent actors' org, says several of the spots booked by Mrs. O. D. Mack have been put on his union's unfair list because of cutting in salaries.

According to Kelly, the UEA has made an agreement with the majority of bookers in town to assign all one and two-night engagements thru his office, so that chiseling and price cutting would be stopped. Mrs. Mack refused to accede to this request and as a result investigations by his office, Kelly says he found that many of the acts used in the investigated spots had been cutting salaries.

Included are the Recreation Center, Prospect Park, Pa.; Barro Cafe, Villi, Venice, Florence Cafe and the 32d Ward Republican Club.

Mazor Heads Philly EMA

PHILADELPHIA, Dec. 23.—Jack Mazor has been named president to succeed Florence Bernard as the head of the Entertainment Managers' Association. Miss Bernard, who refused to run to succeed herself, has been named to the board of this bookers org.

Seattle Club Adding Films

SEATTLE, Dec. 23.—The Show Box, Mike Lyon's new night club, has suspended afternoon floor shows during interior alterations and improvements that include installing projection facilities for movies.

The Broadway Beat

By GEORGE SPELVIN

ONE of this column's spies (not an actor) has been working behind a tie counter in a department store the past few weeks, and recently, just before the heavy rush, an actor was hired to share the post. The spyman asked how he liked the new work. "I don't know," said the actor. "I'll tell you after my five days are up." . . . Altho it's only recently that Calypso recordings have been catching on hereabouts, it was back in 1920 that Eli E. Oberstein, of U. S. Records, made the first Calypso platter, . . . Incidentally, his attempt at tracing the native music of the island of Trinidad. Originally a Calypso, according to those who should know, was a Greek minstrel who wandered thru the streets of ancient Aegina, singing out the news—but no explanation can be found of how the word or the music reached the West Indies. And add Calypso oddities: Wilmoth Houdini, most popular of the Calypsonian recording artists, is a Brooklyn boy. Shades of Bronx hillbilles! . . . Bill North, guitarist with Gray Gordon, doesn't kick about barnstorming; on his last road tour which lasted two months and took in over 2,000 miles, he took along Bill Jr., his 2-month-old son. . . . A couple of McCann-Erickson agencies serials have been given 13-week renewals on Mutual. *The Career of Alice Blair* for Standard Oil Products and *Meet Miss Julia* for Daggett & Ramsdell, both produced by Carlton Alspop.

MAXINE SULLIVAN, the septa interpreter of Scottish balladry, claims that she gets a number of queries each month on the meaning of the title *Comin' Thru the Rye*. A couple from Glasgow eventually gave her the explanation, claiming that the song relates to the fording of the River Rye in Scotland, where custom demands the toll of a kiss from any lassie who meets a laddie on the stepping stones that cross the stream. So now you know. . . . And if anybody ever asks Maxine for an explanation of what sounds like idle boasting in Loch Lomond—"Oh ye tak' the high road and I'll tak' the low road, but I'll be in Scotland afore ye"—it's this. The "low road" is a road in Scots legend that goes beneath the ground and is traversed only by ghosts of the departed. The song was supposedly sung by one Scottish prisoner to another, when they were both confined in Carlisle after the failure of the '45. Bonnie Prince Charlie's rebellion. The one who sang the song was to be beheaded the next morning, while the other was to go free. Hence the odd wording.

MOLLY PICON is reportedly planning to appear in a fantasy with music written by her husband, Jacob Kalich. . . . Russel Pierce, of Warwick-Legler, who has been watching television closely, says that the producers can't figure whether the sets are problems for scenic designers or window dressers. . . . Young & Rubicam is considering a serial titled *The Dances Men*, authored by Sylvia Smith, the Newark columnist. . . . A department store which has been featuring sets of neckties selected by various celebs—Gertrude Lawrence, Lucius Beebe, Vinnie Richards and others—recently received an order for 14 sets from La Lawrence. Her own selection, of course. . . . But when Richards tried to order six sets of the ties he'd picked, they were all sold out. Which probably contains a moral about the selection. . . . The Frazee Sisters were so tickled over Walter Winchell's description of them as "Making Love to Your Eyes" that they're using it as billing. . . . Chester Hale crops his hair so closely that he looks almost bald; he's prematurely gray, and is sensitive about it.

AGVA Meetings

NEW YORK, Dec. 23.—AGVA's first series of meetings "to educate the members" will begin on January 7 with a general rally at Palm Garden to hear reports from its officers, President Jay C. Filppen, Dorothy Bryant and Henry Jaffe, attorney for AGVA.

A closed membership meeting will then be held at the same place, January 14, to elect a nominating committee to guide the election of officers to be held several weeks hence. At that meeting there will also be a report on contract negotiations, and members will be called upon to ratify or change the standard agreement form. Early in February another closed meeting will be called to elect new local officers. It was stated at the AGVA office that members who are out of town will be permitted to vote by mail.

Rand, Bernie, Cook for Fairs

NEW YORK, Dec. 23.—Sally Rand, Ben Bernie and Joe Cook will head units playing fairs in 10 cities throughout America. Shows, revue types including a band, line of girls and supporting acts besides the headliner, will play in front of the grand stands at the larger fairs throughout the East and Midwest. It is first outdoor venture for Cook, Rand and Bernie have played fair dates in the past for MCA.

New Club in Milwaukee

MILWAUKEE, Dec. 23.—Frank Gagliano, formerly operator of the Miami Club, has opened the 706 Club here, featuring Bob Maynard Trio, with Teddy Capp and Marion Marlin.

Elite, Saskatoon, Adds Trio

SASKATOON, Sask., Dec. 23.—One of the first cafes in Saskatchewan to revive stage dances, Elite, recently named the Elite here, is offering a trio which includes Jack Taylor, guitar; Mickey Miquelon, piano, and Bert Noakes, sax and clarinet.

Yarn About a Guy Who Just Had To Sing in Niteries

CORAL GABLES, Fla., Dec. 23.—One of the most interesting night club stories of last season was the saga of The Drum, and how it was built by Emile Melanson, who has just opened it for the second season.

Melanson, a retired shoe manufacturer, for many years had an insatiable mania for singing in night clubs. He was known as "the scourge of Maitre D's" and headwaiters from Coast to Coast used to quake when they'd see Mel and at the same time would throw a cover over the piano and disassemble the p. a. And so it was that the inevitable came to pass; Melanson built his own club last season in Coral Gables.

The Drum offers a fair show, with Irmgard, a singer; Larry Sothern, a good-looking fellow with fine personality and good voice; a tap dancer named Joan Mack; a dance team, Pierce and Harris, and two bands, Herbert Marsh and Dick Murphy. But it was the emcee who set our eyes popping—none other than Emile Melanson, the would-be baritone.

New El Chico Club

YOUNGSTOWN, O., Dec. 23.—Newest niteroy, the El Chico, bearing a typical Spanish atmosphere and which opened recently, is doing okeh. Frank Rocca is the new impresario. Jimmy Harrison, youthful maestro, has a band of young musicians. Opening acts included Bob O'Neil, emcee and ballad singer; the Three Red Heads, dance trio, and Betty Burke.

Laws Eased a Bit for Wilkes-Barre New Year's

WILKES-BARRE, Pa., Dec. 23.—Musicians cannot play at New Year's Eve affairs until the stroke of 12. This statement by the city police following a ruling from the State Liquor Control Board that night clubs may operate that night but may not sell drinks is a ray of hope to local hotel and night spot owners.

Bali, Miami, Opens With Sherman-Arnold Floor Show

MIAMI, Fla., Dec. 23.—Club Bali, new local night club, debuted Tuesday (19) with three orchestras and six acts, emceed by Roy Sedley. In addition, Bali has a line of 14 girls and six showgirls, with Eleanor Troy featured. Production numbers staged by Noel Sherman and Billy Arnold. Dining room under supervision of Al Deimonco.

Billy DeWolfe Heads Dempsey's, Miami, Bill

MIAMI, Fla., Dec. 23.—Jack Dempsey's Bar and Restaurant opened here Thursday (21), with Billy de Wolfe as emcee, and Francine and Rodrigo, ballroom dancers; Detanor Tseman, tap; Pepito and Carmen, teachers of Latin dancing. Band will be Vincent Bragale's, with Vaughn Monroe's Orchestra alternating. Ben Gaines is managing director.

3 More Savannah Clubs

SAVANNAH, Ga., Dec. 23.—Dugger's Night Club, owned and operated by S. T. (Shorty) Dugger, recently opened as a popular spot just east of the city; Bob's Club Royale held its formal opening last week. Tuten's Tavern will open on the White Bluff road south of the city soon.

Another Way of Cuffing

CANTON, O., Dec. 23.—Current talk of the town concerns the manager of a local club allegedly getting his floor shows cuffed.

According to one performer, the manager contacts two bookers in town for four acts. Acts give one performance and are canceled, manager explaining that his agreement with the booker calls for cancellation if a show man's act fails.

One standard act is reported to have made a 400-mile jump to play this spot.

VIC HYDE

WISHES TO INFORM HIS HOST OF FRIENDS, THAT THIS BEING HIS
THIRD SUCCESSFUL YEAR IN SHOW BUSINESS, HE HAS THE THIRD OPPORTUNITY TO SAY . . .

Holiday Greetings!

AND THE GREATEST OF SUCCESS TO ALL FOR 1940
(And while space permits) HE WISHES TO INTRODUCE HIS LOVELY WIFE,

★ DONETTE DE LYS ★

JUST CONCLUDED
A SUNNY
CALIFORNIA
ENGAGEMENT
WITH
RUDY VALLEE
AT THE
VICTOR HUGO
IN HOLLYWOOD



CURRENTLY
ANOTHER SUNNY
FLORIDA
BOOKING
AT THE
ROYAL PALM
IN MIAMI AGAIN
WITH
RUDY VALLEE



BOOKING AS TWO SINGLE ACTS

MGT.: RUDY VALLEE CORP., RADIO CITY, NEW YORK

Marcus Taking Unit to Mexico

CHICAGO, Dec. 29.—A. B. Marcus is leaving the United States again in June, taking his show to Mexico for an extended tour. While his recent return from Australia and South Africa for a stay at the local vaude house circuits with a couple of flash units has proven mildly successful, he dropped a nice bankroll on his invasion into the one-nighter and legit field with *A Night at the Moulin*

Rouge. It is estimated that that venture has cost him between \$50,000 and \$75,000. His *Comedie Francaise* unit, which plays a return date at the State-Lake here Friday (29), will be taken to Mexico City and there altered to suit native tastes. Ned Alford will continue as exploitation man.

Dickinson's Michigan Will Have 2-Hour New Year's Eve

DETROIT, Dec. 23.—A rigidly restricted New Year's Eve loomed for

Michigan, following ruling early this week by the Michigan Liquor Control Commission. The commission has issued regulations thru Chairman Orrin A. DeMass that celebrations must be limited strictly to two hours. Celebrators may not buy hard liquor before 12 p.m. Sunday and they must cut off promptly when the regular curfew rings down at 2 a.m.

Night spots may serve orders taken before 2 a.m., but patrons must be out of the spots before 2:30 a.m. Some years the closing hour has been virtually a dead letter, but DeMass, referring to

Gov. L. D. Dickinson, whose attitude on "high life" attracted nation-wide attention a few months ago, said, "He's the head man in the State."

Planning of shows has been going forward on an elaborate scale, with high cover charges being made for the evening, but plans of night spot owners have been badly hit by the new ultimatum. Patrons are not expected to pay \$6 to \$15 cover charge for two hours' hilarity, and managers are facing a flock of cancellations, with presumably serious effect upon booking of talent.



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VINCENT ASTOR AND
GASTON LAURYSSEN

WINNER
ICE SKATING CLASS
(Special Citation)
The Billboard's Favorite Outdoor
Performer Contest.
Thanks to all those who cast
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GREETINGS



DOROTHY LEWIS

STARRING SECOND CONSECUTIVE YEAR IN

ST. REGIS BUSTLES

(ICE SKATING REVUE) DIRECTED BY MITCHEL LEISEN

IRIDIUM ROOM
THE ST. REGIS
NEW YORK

*Bustles of
Holiday Cheer
To Everyone*



MARIE DE FOREST LUCILLE LA MARR BERNICE STEWART NORAH GALE HARRIET HADDON THEKLA HORN

ICE BALLET of the ST. REGIS BUSTLES

Featuring Intricate Routines on Ice

SINCERE THANKS TO
LE ROY PRINZ
JAMES MITCHEL LEISEN

AND
MANAGEMENT OF HOTEL ST. REGIS

IRIDIUM ROOM
THE ST. REGIS
NEW YORK

Holiday Greetings

DON MARTON AND HIS MUSIC

Second Season

Sincere thanks to Mr. Vincent Astor, Mr. Gaston Laurysen

IRIDIUM ROOM
THE ST. REGIS
NEW YORK

Dancer Asks 3Gs For Fall in Cafe

SYRACUSE, N. Y., Dec. 23.—Claiming headaches and dizzy spells have interfered with her professional career, Margaret McCann, 27, night club entertainer, has filed a \$3,000 suit in Municipal Court. She bases her action on injuries suffered May 6 in a fall in the women's lounge in Luigi's Italian Village.

Miss McCann alleges in her action against Mrs. Antoinette Mancini, proprietor, that she suffered concussion, wrenched back and internal injuries. She claims that the lounge was not properly lighted, the floor slippery and her falling prevented her from keeping engagements for several weeks.

SAUL GRAUMAN goes into Loew's State, New York, Thursday (28) with his Musical Staircase act. . . .

3-Day Vaude Upped to 6 Days for Holidays

WILKES-BARRE, Pa., Dec. 23.—Manager Fred Hermann, of the Irving Theater, announces vaude will be placed on a six-day-a-week basis for Christmas and New Year's week at least. At present the Irving has stage shows three days.

Amalgamated Vaudeville Agency books the shows for the Irving, a Comerford house.

Tower, Camden, to Vaude

PHILADELPHIA, Dec. 23.—Tower Theater, Camden, N. J., opened with vaude today. Operated by A. M. Ellis, it will pick up the shows from Fay's.

Until the opening of the Tower to flesh, Camden was without live shows for several weeks because of failure of the Stanley, Camden, to get its usual shows from the local Earle.

Season's

Greetings



CHARLES BAUM

HIS PIANO AND HIS ORCHESTRA

With Grateful Appreciation for Their Confidence and Co-Operation to

NOW IN 2ND CONSECUTIVE YEAR

"CHARLES BAUM, at the piano, leads the orchestra for excellent accompaniment and first-rate hotel style dance music."

Paul Denis, The Billboard.

Vincent Astor
Gaston Lauryszen
Jules Glaenzler
Wm. Rhinelander Stewart
Richard Rogers
and to my personal representative,
JACK LAVIN



On Royale Records



HAPPY HOLIDAYS

JACK and BOB HEASLEY

Twin Skating Stars of

the ST. REGIS BUSTLES

Thanks:

VINCENT ASTOR, GASTON LAURYSSSEN, MITCHEL LEISEN

Season's Greetings
FRANK BAKER Singing Star of the
ST. REGIS BUSTLES

Pa. Liquor Board's Ruling Sticks as Tooters Lose Out

HARRISBURG, Pa., Dec. 29.—Dauphin County Court Wednesday refused to issue an injunction to enjoin the Liquor Control Board from enforcing its ban on amusements in liquor-licensees' places during the hours when the sale of intoxicants is prohibited.

Honore A. Seigelbaum, counsel for the

liquor board, pointed out to the court that the board has been upheld in numerous instances in the regulation of hours of amusements when liquor is sold on the same premises. Seigelbaum said the musicians bringing suit had no right to do so because the ruling is not directed against them, but instead is enforced against licensed places.

Suit was brought by the conference of Pennsylvania and Delaware locals of the American Federation of Musicians,

the Pittsburgh Musical Society and Al Marisco, Pittsburgh orchestra leader. Samuel J. Wagner, attorney for the musicians, was permitted to prepare another attack on the liquor law, however.

Seattle Club Revamps

SEATTLE, Dec. 29.—Club Bagdad has been renamed The 908. Floor show has been stepped up and headlined by Cortez Sisters, Lucille Lane and Harry Mulien. Myra Gregg and Irene Murdock.

New Club in W-B

WILKES-BARRE, Pa., Dec. 29.—Pat Toole opened his night club December 19. Agnes Nichols is in charge. Features the Six Lovely New Yorkers and Grace Chandler. Lenny Metzger, who was at the spot prior to its closing in the summer, is back with his swing band. Other spots operating with floor shows here now are Travelers Club, Club Colonial and Club Mayfair in near-by Yatesville.

Club Talent

New York:

FRAZEE SISTERS (Mary Jane and Ruth Anne) have added a third girl for recording and broadcasting, but continue as a duo for all other dates. . . . **MARIO AND FLORIA** make their fourth return date at the Waldorf-Astoria Hotel January 8. . . . **ROSE MARIE** (formerly Baby Rose Marie) is doubling between her WMCA commercial and Maxim's night club, Bronx. . . . **CLARK AND WAYNE** opened Friday (15) at the Top Hat, over in Jersey, their nitery debut. **ANN SABER** is in her 12th week at the Club Holland. . . . **VERA FERN** broke a finger during a performance of *Too Many Girls* recently, when another dancer kicked her accidentally. . . . **C. SCHROEDER** and his dogs, Flip and Rex, have played their fifth Sunday at the Gottsheer Hall, Ridgewood, Brooklyn. . . . **ESTELA**, of Estela and Papo, is studying singing. She will have a singing role in *Serio Orta's* second edition of *A Night in Havana*, set for a late January opening at the Havana-Madrid. . . . **CESAR AND MACLOVIA** are in their sixth month at the Havana Madrid.

Chicago:

MARY MILAM, formerly with the King's Jesters, and **Happy Busch** are the new entertainers in the Maryland Cocktail Lounge. **DIMITRI AND FRANCES**, New York

team, has opened at Harry's New Yorker. **APTEER** completing their single week's booking at the Edgewater Beach Hotel, the Duffins left for Minneapolis to open an engagement at the Nicollet. . . . **GLOVER AND LAMAE** go into the new Palmer House show January 4 with Howard Nichols, Walton and Bourke and Orrin Tucker's band. . . . **FRANK FAY** opens a two-week engagement at the Colony Club Friday (29) and will be followed January 12 by Xavier Cugat and band, who will be aired over a CBS wire. . . . **HARRIET SMITH** was in Milwaukee to produce the line numbers at the Schroeder Hotel Christmas show. . . . **INES LAVAIL**, European ruder, has been set for Colosimo's, opening January 8, by Ray Lyte, of Dave O'Malley's office.

Here and There:

JOAQUIN GARAY, Ripple Regans, Frank Evans, Ivy Coe, Rita Sundahl and Al Keck and orchestra are at Mat-teoni's, Stockton, Calif., with Henry Lewis still the emcee. . . . **LOUIS AND CHIEFFI** played the Hotel Roosevelt until December 20, at Jacksonville, Fla. . . . **THREE SHADES OF BLUE** open Tuesday (19) at the Half Moon Club, Steubenville, O. . . . **FLORETTE AND BOYETTE** opened Monday (11) for 180 weeks at the Continental Club, Chesapeake, O. . . . **SHERMAN BROTHERS AND TESSIE** closed at the Powers

Season's Greetings

EDDY DUCHIN
and his Orchestra

Concluding
SIXTH SEASON
PLAZA HOTEL
NEW YORK

COLUMBIA
RECORDS



Exclusive Management

MUSIC CORPORATION OF AMERICA

SEASON'S GREETINGS
and
BEST WISHES

JACKIE HELLER

HOLIDAY GREETINGS TO ALL
MR. MAC "GOGGLES" BARRON

Eccentric Comedian Signed Indefinitely at the ESQUIRE CLUB, BALTIMORE, MD.
Thanks to WALTER BUDD and the KOLKER BROS.
Came Originally to the Esquire for One Week—
And Now Celebrating a First Entire Year's Stay



Season's Greetings
ELVIRA RIOS

Mexico's Singing Star

Thanks to
RAMON
&
DARIO



Featured Nightly

LA MARTINIQUE
57 W. 57th St., New York City
NOW IN 15TH WEEK

Season's Greetings

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ROSE PERFECT

International Queen of Song

To All My Friends Everywhere

Night Club Owners — Theater Owners — Bookers —

When You Want Good, Punchy Acts, Well-Knit Flashes and Entire Revues, contact

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Good Shows at a Minimum Cost — Gorgeous Wardrobe — Beautiful, Talented Girls — Novelty Ideas — Bands.

A GOOD SHOW TO FIT YOUR BUDGET

Always in Need of Youthful Talent, Specialties

Hotel, Rochester, N. Y., December 23. Act was booked thru Arthur Argyries, of Rochester.

NOVELLE AND NOLA open at the Greyhound Club, Mansfield, O., week of December 18 for the Frank Sennes office. . . . RAY STILES moved into the Ritz Hotel, Pittsburgh, Monday for three weeks with an option. "Aloha" Dean returned the same day for a repeat engagement. . . . "KERNEL" AL MERCUR is shopping for new talent for his club in Millvale, Pittsburgh.

CALIFORNIA VARSITY EIGHT set for three weeks at the Hotel Palms, Miami Beach, Fla., beginning January 13. . . . CARLTON AND JULIETTE are holdovers at the Eskey Trent Hotel, Trenton, N. J.

VALLEY AND LYNNE are at Lotus Gardens, Washington, for this week. . . . PEDRO AND LUIS open at Colosimo's, Chicago, December 21. . . . TED AND MARY TAPT, who recently closed an RKO tour with the Andrews Sisters, are at Cafe Monaco, Cleveland. Patsy Marr opened there Monday (18) after closing with Ted Weems at the Lyric, Indianapolis, December 14. Bookings were thru the Alice Clark Agency, Cleveland.

MILDRED DEVOR, emcee at the Casa Grande, Cincinnati, the last 22 months, was forced out last week due to an attack of flu. She expects to be back for New Year's Eve. . . . OLLIE WHITNEY, acrobatic tap dancer, is playing banquets and private clubs in Pittsburgh. . . . HIGHLIGHTING the new bill at Beverly Hills Country Club, Newport, Ky., are Jack Powell, Paul Syddell and "Spotty" and Herbert. Bird and Larue Bob Sidel's Trio is still strolling there. Orrin Tucker Ork, with Bonnie Baker, is the musical feature.

LOVEY WARREN, Florida night club entertainer who served as a double for the cartoon character of Princess Glory in Gulliver's Travels, is being screen tested at Paramount. . . . LENA GINSTER has finished her third week at the Belle Murphy Club, Cleveland. Others in the show are Ethel Whyde, Bobbie Ford, Connie Curston, Steve King, Belle Murphy and Rex Bell. . . . PAUL AND PAULETTE close a seven-week run Wednesday (27) at Topsy's, South Gate, Calif. . . .

JACK DALTON, after an absence of five years, has returned to Cleveland to head the talent at the reopened Hanna Grill. Others at the spot are Virginia Carroll, Evelyn Diets and Pete Zummo. Spot reopened December 11. . . .

Yuletide Greetings

PAUL GERRITS

Just Finished Three Weeks at the
Edgewater Beach Hotel, Chicago

Mgmt.: MARK LEDDY, 48 W. 48th St., N. Y. C.

Season's Greetings

From

JAY and LOU SEILER

COPA CABANA HOTEL

Rio de Janeiro, Brazil, South America

Direction—MARK J. LEDDY

Thanks to Hal Sands

Holiday Greetings

EDWARD SHERMAN VAUDEVILLE AGENCY

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Still booking headliners and the pick of standard acts into Atlantic City Steel Pier

Getting ready for new all-star summer program for Atlantic City Steel Pier in 1940.

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DURING THE COMING YEAR**

Season's Greetings

to the Entertainment Industry

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MAYFAIR BUILDING, 701 7TH AVE. NEW YORK CITY

ARTHUR ARGYRIES

The Mutual Entertainment Exchange

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

606 CLUB

606 S. WABASH CHICAGO, ILL.

BILLY CARR

Is Happy To Present
So Many Grand Acts

STARTING HIS FOURTH YEAR

CARRIE FINNELL

PENNY FRANK
TAYLOR and ALLEN

"DANCING IN A CHARMING MANNER"

BOOKED BY SAMMY CLARK—PRESENTED BY BILLY CARR

ANN VALENTINE

"FEMININE LOVELINESS"

Best Wishes

ALYSE CERF

"The Acrobatic Whirlwind"

DOLLY STERLING

"The Song Queen of Comedy"

2½ YEARS AT THE 606 AND STILL GOING STRONG

SEASON'S GREETINGS

JACKSON and NEDRA

"Supremacy in Taps"

CONNIE FANSLAU

"Singer of Sophisticated Songs"

Yuletide Greetings

KAY NORRÉ

"Blues Singing in the Modern Manner"

Greetings

CAROLE LORD

"Femininity At Its Best"

JOAN WOODS

"Tapping Into Your Heart"

Season's Greetings

PHYLLIS VAUGHN

MARGARET FABER GIRLS

Margaret Faber—Annabelle Faber—Ruth Fossner—Dee Dee Jennings
NOW GOING ON FOURTH YEAR

BOOKED EXCLUSIVELY BY SAMMY CLARK



No Foolin'!
HAPPY HOLIDAYS
TO EVERYONE EVERYWHERE

★ **GALI GALI**
Egyptian Magician

Just Concluded:

15 Consecutive Weeks Rainbow Room, Radio City, N. Y.

CURRENTLY:

COLONY CLUB, Chicago, Ill.

RETURNING:

to **RAINBOW ROOM, RADIO CITY**
JANUARY 10, 1940, fourth return engagement.

Sincere thanks to John Roy.

Holiday Greetings

from ★ **LOU** ★

MARTIN

AND HIS ORCHESTRA

5th Year
LEON & EDDIE'S
New York
Held Over Indefinitely

Feliz Ano Nuevo or A Happy New Year to All

★ **FELIPE DE FLORES** ★

Latin America's Foremost M. C. and Singer

CURRENTLY CONTINENTAL CLUB, MIAMI, FLORIDA

13-People Buffalo Floor Show Stages Clever "Snow White"

Celebrating its fifth anniversary, Phil Amigone's Chez Ami Club, first ranking in quality, location and management in Buffalo, is giving customers the very best in entertainment.

Altho a show here always means good talent, the latest presentation outdoes previous attractions, and this can be credited to the clever production work of Donn Arden.

Definitely the high spot is the condensed version of Snow White and the Seven Dwarfs. The cast included Pat Walsh (line) as the Wicked Queen; Lucille Mathews (featured singer), Snow White; Ellen Mead (ballroom team), bird; Lee Noble (emcee and magician), turtle; Seven Dwarfs, Jackie Glad, Jim Walther, Martha Weis, Marion Kay, Helen Garvey, Betty Metz (all from line), and Beatrice Cota (comedienne) as Dopey; Donn Arden, as the prince; Joe Shaw (of ballroom team), narrative and introduction. With the aid of a staircase, leading from the stage to another higher stage-platform above the band stand, the play-acting took on a dramatic air, making for well-timed entrances and exits, and overcoming the lack of props and stage settings. Songs from Disney's movie came to life when Lucille Mathews, a charming lass, chirped prettily *I'm Wishing, With a Smile and a Song, and Some Day My Prince Will Come*. The dwarfs, entering thru the audience, and bedecked with paper-mache heads and costumes, chimed in on *Hi Ho and Whistle While You Work*, doing several dance-routines with shovels and lanterns. After appearing astride a white horse, and awakening Snow White, Prince (Arden) aired *One Song*. The whole extravaganza culminated in *Ding Dong the Witch Is Dead* as grand finale. Being novel, and well executed in every respect, this example of fine showmanship deserves the highest praise.

Arden and the Artist Models (eight-girl line) also excelled in *Memory Lane*, a combo costume parade, ice dance and solo number. Featured were Arden and Miss Weis with smoothly executed whirrs and flips. Musical accompaniment was clever.

Opening number of Christmas tunes had girls descending the staircase in negligees and holding candles, and Lucille Mathews voicing the lyrics. A quick change brought back the line immediately for an ice-skating waltz with the aid of clever lighting.

A real show stopper was El Cota, a fine comedian and accomplished xylophone player. With his poker-faced antics, ruffled hair-comb and gun-chewing grimaces, he drew five emcees. In several of his more serious moments, he displayed unusually good technique on the xylophone, presenting *Viennese*

waltzes, classics and operatic excerpts. His partner, Beatrice, soloed with a take-off on a ballet dance, and showed equal knowledge of high-class comedy. Accompanied by El Cota, she also drew a good hand.

Shaw and Meade, smooth ballroom team, pleased with a fancy waltz, which was replete with semi-scro turns, whirrs and spins.

Their conception of the Turkey Trot was rhythmic and snappy, and called for an encore of peppy collegiate swing. Lee Noble, capable magician and emcee, was at a slight disadvantage, being overshadowed by the grandeur of the production numbers. His tricks, altho not extremely new, went off well. Cigaret producing stunt, scarf tying and untying, Chinese prayer sticks and razor blade swallowing made for a well-varied repertory.

Erwin Gluckman's Band capably accompanied the show, and dished out some very danceable rhythm. Tony Geometti, as much a part of the Chez Ami as the revolving bar, played requests and own arrangements on the harp during band recess, making continuous entertainment.

Jack Grood is the capable host.
Eva M. Warner.

Belmont-Plaza Hotel, Glass Hat, New York

A new floor show opened Tuesday (19) and, as usual, it is composed of good acts presented without much worry as to continuity. Bob Wayne, of the Rollic-Aires, singing quartet, steps out to emcee and proved he is a singer rather than an emcee.

The way is paved for the floor talent by Basil Pomeen's eight-piece band doing a couple of fancy numbers. Pomeen fronts, plus accordion, fancy haircomb and personality, and his band plays the show well.

Edna Strong, in a eute black frock that exposed shapely limbs during the spins, came thru with lively tap routines that drew an appreciative hand. Then the Rollic-Aires, four boys and a girl, sang their way thru special arrangements of *Make With the Eyes, I'd Like to Recognize the Tune, Jumpin' Jive* (their best) and encoored with a novelty number, *Piggy Wiggy Woo*. The girl leads, with the boys doing background most of the time. Pleasant, but not outstanding in any way. Lacks punch.

Blond Bob Ripa, familiar in vaude, does all right on the night club floor, considering the handicap of working space. He juggles and balances balls, sticks and plates on hands and head, and with remarkable dexterity. Holds

Season's Greetings

Harriet

H O C T O R

First Lady of the Ballet



Personal Representative

HARRY KRIVIT

★ **The Season's Best** ★**RAUL & EVA REYES**

*King and Queen of the
Rhumba*

Now in Third Month
HOT STALLER, DETROIT
Personal Direction
WM. KENT, 1776 Broadway, New York

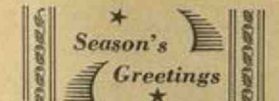
★ **Season's Greetings** ★
CLARK & WAYNE

Featured Musical Comedy

Dancers

Now Appearing
TOP HAT

Union City, N. J.

**DeLLOYD
McKAYE**

AND HER SENSATIONAL
PIANOLOGY

4TH MONTH

HICKORY HOUSE

NEW YORK

Sincere Thanks to

Ben Bernie, John Greenhut, Harry Berman,
CRA, Mgt. of Hickory House

close attention. Duke McHale delivered a couple of tap routines in nimble and airy fashion, but we've seen him in much better form. Miss Strong and McHale combine for a flirtation tap to close the show.

Caught the first show opening night, the show wasn't punchy at all; but it probably will get straightened out later in the week. The Skyline, four boys singing and accompanying themselves on bass, guitar, clarinet and accordion, provide relief music. Satisfactory for their assignment here. Muriel Byrd sings at the piano during between-band lulls.

Pomeen's three reeds, bass, piano, drums and trumpet, along with his own accordion, combine to provide excellent dance rhythms. Pomeen's trick piano (with its extra keyboards) adds tone combinations that give the band's music distinction.

Dick Mockler is still the p. a.
Paul Dentz.

Nut Club, Miami Beach, Fla.

"Strictly strait-jacket" is the best way of describing "Kernel" Lew Mercur's show at the recently opened Nut Club, located on the site of the former Gay Nineties club.

The billing is "a show and a half every hour and a half," and it's just that. The cast, the Five Screwballs, are Paddy Buchanan, Reggie Dvorak, Tubby Rives, Nick Sett and Simple Maxie Simon. Clowning, horseplay and an undercurrent of risqué cracks are on the menu, and nothing, no matter how slapstick, ever falls flat. Needless to say, there is never a dull moment.

Dvorak is the funniest, sneaking about the room when the show is on and scaring customers. He also does bird calls, cleverly produced. Rives, "Rotund" co-entreeur of Rabelaisian Roundelay, re-enters with Buchanan of Burlington. Bertie fame, Gets and Simon fit right in with their madcap antics.

Dance music is by Sid Lewis and his Musical Maniacs. Lou Gold accompanies the show.
Lee Simmonds.

El Chico, Miami Beach, Fla.

Its face entirely lifted, El Chico now rates Grade A among the Beach bistros. Owners Wells and McCastland have devised a new beamed room with a large dance floor and greater seating capacity, which is attracting plenty of cash customers. Outstanding feature is a series of blue murals from the brush of Wilho Anderson, Finnish painter.

Rudy Nevins Aristocrats, dance band, has been added and is proving highly listenable. Entertains with solo and and choir numbers.

Don Quintana's Cuban rumba band remains and looks good for another six months.

Club's price policy is summed up with "spend what you like." *Lee Simmonds.*

Plantation Palm Club, Dallas

Continued good business greeted the third week's run of Dick Wheeler and Joe Landwehr's new niter. Following a very successful summer with an outdoor spot, The Plantation, Wheeler and Landwehr have added a second large dance floor over which they have pitched a huge circus tent. Overhead is attractively draped with painted skies and studded stars. Supporting tent poles are decorated with palms and tropical flora that give the club an atmosphere of a huge outdoor palm garden.

Catering strictly to dancing, club's second attraction since opening is Jimmy Joy's excellently styled commercial orchestra. A superior musician and a good showman, Joy does all the things that cosmopolitan dancers demand. Equipped with a large musical library, there's hardly a tune Joy can't deliver. On the evening program he dishes out tunes ranging from old-time medleys to rumbas, fox-trots, waltzes and novelty numbers.

Band's featured singer is that seasoned trouper, Gal Moran, who sells her wares with a vivacious personality and a

All the Best

From

FRANK LIBUSE

Second Year at **BILLY ROSE'S
Diamond Horseshoe, New York**

★

ME TOO

MARGOT BRANDER

★

Not Forgetting

AL CROSSMAN

**Holiday Greetings****THE VOCALAIRES**

DORIS ... BOB ... DAPHNE

"The Most Versatile Trio on the Talent Market Today"

CURRENTLY:
Herb Spatola's
FLANDERS GRILL
Philadelphia

A Merry Christmas and a Happy New Year

I. M. RAPPAPORT

HIPPODROME

THEATRE

Baltimore, Maryland

HOLIDAY GREETINGS**WINNIE HOVELER GIRLS**

WINNIE HOVELER, Producer

Audrey Hoveler — Lorraine LaAto — Marge Anthony

Helyn Shep — Toni Darnay

EXTENDED ENGAGEMENT—HARRY'S NEW YORKER, CHICAGO

Merry Xmas and a Happy New Year to all our friends

ICE FOLLIES OF 1940

World's Greatest Musical Revue on Ice!



Holiday Greetings

MAXIMILLIAN BERGERE

AND HIS ORCHESTRA
Just Concluded 4th Season
VERSAILLES, N. Y.



Now Playing
4th Season

MIAMI BILTMORE HOTEL
Miami, Florida



Huletide Greetings

DONN

FAY

ROBBERTS AND WHITE

"DANCE CARICATURISTS"

Season's Greetings

MME. LENORE

Chicago's Most Popular Theatrical Modiste

212 EAST ERIE STREET

CHICAGO, ILL.

good voice. Well received were her singing of *Old Man Mose* and *Oh, Johnnie*. Plenty of applause greeted her rendition of *Old Man's Dilemma* and *I Couldn't Hold My Man*, slightly on the shady side.

Club runs six days a week, with Sunday matinees. Mid-week big is about two-thirds to three-fourths of club's 1,100 seating capacity, with standing room only on Friday and Saturday nights. Cover charge is 50 cents week days and 75 cents Saturdays and holidays. Band airs over KGKO. Bookings are handled by MCA. Frank W. Wood.

885 Club, Chicago

A hangout—small and modern—for middle-class diners and late-hour rounders who drop in for a drink or two. Spot caters to repeat trade and only a sensational attraction draws in any large number of new patrons. Operator Joe Miller continues with his customary on and off floor-show policy, increasing the entertainment fare when the pinch from competitive Rush street niteries becomes too painful.

Current are Lee O'Farrell's Senators, six-piece orchestra; Johnny Howard, Houston and Harden, Vicki Lauren and Johnny Honnert. Howard, here once before, amuses, tells stories (even at the bar between shows) and performs some clever impersonations. One thing he can do without is his habit of giving acts hoked-up introductions that are of no great help to the performers. They tend to drag out the show and to lessen the interest in the acts.

Vicki Lauren, red-haired interpretive dancer, exhibits some graceful movements in Mexican and Hawaiian numbers. Well-done routines consisting the small floor space. Houston and Harden, mixed song team, offer a variety of tunes. They sing commercially and harmoniously, each song dipped in musical comedy flavor. Team is young and easy to look at.

The Senators are on for dance and show music, with Johnny Honnert filling in at the piano during intermissions. Honnert is another oldtimer here and seems to know as many customers as the boss.

Never a cover or minimum.
Sam Hontsberg.

Baker Hotel, Mural Room, Dallas

The smart Mural Room, catering to the spending socialites, has Bill Bradley's two-month-old orchestra. Band is captained by Will Bradley and Ray McKinley, both top-flight musicians. Playing this small room the Bradley-McKinley organization is handicapped with its heavy brass section. Patronage is the maturer type desiring danceable tunes that don't interfere with conversation, and the Bradley crew delivers what the dancers want.

Band's evening program features McKinley's skin beating, Bradley's trombone, Freddie Slack's piano, and Carlotta Dale, vocalist. Ork is built to play sweet or hot. Its style follows something of both Tommy Dorsey and Glenn Miller. Bradley is a personable leader.

Miss Dale sings a clever arrangement of *A Dream of Jennie* with some nice trombone work by the maestro. Two of



SEASON'S GREETINGS

HELEN PAMMER

★ "Beauty in Taps" ★



Season's Greetings

NICKOLAS D'AMICO

★ and his Continental Orchestra ★

currently VERSAILLES, New York
Just concluded:
Persian Room, Plaza Hotel, N. Y.

Season's Greetings

HARRY BIBEN

Agency

Market St. National Bank Bldg.,
Philadelphia, Pa.
Rittenhouse 9494-9495

her best tunes are *South of the Border* and *My Last Goodbye*, with heavy work by three hot trumpets. *Jumpin' Jive* has McKinley on vocals and an excellent trombone trio by Bradley, Jim Ezzert and Bill Cort. Miss Dale's *I Thought of You*, her latest recording, met with real approval, and her singing of *Memphis Blues* got a big hand.

A novelty that goes over with a bang is Miss Dale's *And Then I Wrote*, a melody of old tunes with a shady slant and some nifty guitar strumming by Bill Barford, with Joe Ruffman on clarinet and sax.

Between regular band sessions individual members do some excellent work in impromptu entertaining with a Boogie Woogie piano specialty by Fred Slack McKinley on drums and Delar Kaplan on bass. McKinley brings the house down with a session on drums featuring such tunes as *The Peanut Vendor* and *McKinley's Texas Hot Dogs*.

Business good for mid-week evening. Dinners from \$1.50 up, with \$1.50 minimum after 10 p.m.

Publicity by Bill Lewis.
Frank W. Wood.

El Chico, New York

Gloria Belmonte, handsome dancer, has returned, replacing Soledad Miralles, the bullfighter-dancer who was a hold-over from the previous show.

Miss Belmonte dances in Spanish classical style, with her assistant and heel-dancer an especial delight. In Gitanillo, flamenco singer and dancer, is a competent performer; Dorita and Valero, gypsy dance team, combine comedy with excellent dancing, and Maria-Louise Lopez sings flirtation songs to the customer and gives the show the welcome intimate touch. Hugo Martini's Orchestra is still playing for the show and dancing. The band is much smoother now and does a good job.

Bento Colliada is still the ever-present host and Dorothy Kay is the p. a.

Paul Denis.

Club Royale, Savannah, Ga.

Conveniently located just one mile east of the city limits, this is said to be one of the swankiest clubs on the East Coast. New and modern in every respect, Club Royale opened Thursday (7) and is already the talk of the town.

While as yet Manager Al Remler has not had time to arrange a floor show, patrons have been well pleased with Seger Ellis and orchestra, featuring Irene Taylor. Altho Ellis occupied the spotlight, a local contingent led by Chick Van Austin has attracted much attention with its swing numbers. Just a small six-piece band, but its style is plenty good. Music and dinner charge for opening night crowd of 600 was \$2.50, but a cover charge of \$1 is expected to take effect soon.

Much of the entertainment here is provided by Ellis, with skills arranged and carried out by orchestra members. Irene Taylor, vocalist, has also proved herself capable of singing almost any selection in unique style.

With the completion of Ellis' engagement, Chick Van Austin will play nights at the club. The band is composed of Austin Catterton, trumpet and leader; Frank Catterton, trombone; Henry Redford, piano; Clint Dyche, guitar, bass and trumpet; Philip Hutto, vibraphone

and trumpet, and Sandor Chan, drums.

The main clubroom seats 450 persons, all of whom may have a clear view of the dance floor and orchestra because of the terraced floors. Booths and chairs are covered with modernistic blond and red leather upholstery, a striking contrast to the spacious dance floor and the novel indirect lighting. Entire building is air-conditioned.

The bar and cocktail lounge, located adjacent to the main clubroom, accommodates more than 100. It has embodied in its design and furnishings many of the latest creations in equipment and colors.

Harry J. Applewhite Jr. is in charge of the staff, along with Mr. and Mrs. Remler as hosts.

The club was constructed at a cost exceeding \$75,000, with Levy and Clarke as architects and Walter Strong as contractor. D'Engle was designer of the wall schemes and color harmony and A. J. Stephens Co., of Kansas City, designed and installed the fixtures.

Robert H. Pennell.

The Jungle, Kansas City, Mo.

This cabaret opened last week on the spot formerly housing the Winnie Winkle and has enjoyed a neat amount of class trade. The floor show is compact and is enhanced by brevity. The entire club has been redecorated and is now well lighted, with an additional battery of lights for the dance floor. The idea of a "jungle" has been well carried out without any loss of good taste, with palm trees and other Oriental fixtures well placed among the tables.

Alfred DePauli is owner and manager and has quite a few good ideas for publicizing his place in contrast with the management of the previous club here which shunned publicity. Among other new quirks DePauli has installed a doorman. However, he acts as host himself.

The floor show is headed by VaNeta St. Clair, dance stylist, who turns out an astonishing routine of nearly back-breaking coxtonist dancing and wins deserved applause. She has attracted considerable attention from talent scouts in this area. Gary Gray, comedian, wins laughs with his routine as Ferdinand the Bull. Joy Ward, diminutive song-

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stress, delivers several pop songs in torchy style. Jack Shephard is emcee and, in addition to announcing the acts, performs an eccentric dance.

Jimmy McGee's Ork furnishes music for dancing and for the floor show. This combo consists of trumpet, trombone, tenor sax, clarinet, piano and traps and plays a torrid Dixieland style, blending even pop tunes with a lift and drive unusual for cabaret bands in this area. Best commercial tune handled is *Careless*, with good arrangements also of *The Penguin*, *Blue Orchids*, etc.

Drinks are moderately priced. No p. a.
Bon Locke.

Anchor Inn, New York

After a long run at the International Casino, Kay Parsons blossoms forth as a bistro operator over in the unsophisticated 80s, taking over the management of what was once Hanley's Chop House with Mrs. Will Oakland. The spot still continues to boost the food, but has added an upstairs after-theater room where Captain Parsons officiates with her old-time community sing sessions.

The place is intimate and conducive to good fun; everybody gets to know each other. On the night caught (19), just three days after opening, Kay had strained pipes from giving forth too much and spent most of her time just being a good hostess. Her organist, Ancil Sweet, a talented artist and a versatile fellow, filled the gap very nicely and was responsible for creating a mellow atmosphere. The Hawaiian Islanders ork plays lilting Tahitian strains for the guests dining downstairs.

Place looks like a good bet, because the dimmers, priced from a buck, are worth it, and the intimacy has a catchy effect. Mrs. Oakland is the greeter.

Dorothy Ross is holding down the press relations job.
Sai Zett.

Steuben's Vienna Room, Boston

This is one of Boston's most popular eateries. Features Lew Conrad's music and a floor show which changes irregularly. Spot has a 75 cent minimum weekdays and \$1.50 Saturdays.

Conrad's seven-piece ork dishes out sweet music for the show and dancing and Conrad himself does emcee. Featured are the Conga dance team of Sylvio and Melba.

Brett and Young—presenting a sophisticated "Dance Poem", using some of best tricks in trade. Rates as good opener. Pair later return for a brief Conga. Marie Clark, an attractive brunet, does a tap that merits a good hand. Returns for a tap on skates that stops the show.

Sylvio and Melba dish out their Conga and a "Drummed Rumba". The latter could be improved with a faster tempo. Singer is dusky Esther Borja, billed as a recent arrival from Cuba. She warbles nicely, but her classical selections fall or number featuring *Silenti Night* and or number featuring *Silenti Night* and *Adese Fideles*. Customers join in community sing. Finale has entire show in Conga number, with Conrad as buffoon.

Special hour of Conga instruction by Sylvio and Melba, attracted many patrons. Patrons also were invited to join in an impromptu Conga after the show. Manager Joe Schneider handles the booking.
Norton Kaplan.

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Congress Casino, Congress Hotel, Chicago

Uncle Sam is the new financial backer of this Hiltz-managed hotel and the reopening of the Casino, dark for a couple of seasons, gives the government an active hand in show business. It is a nice-looking room, modernistic in style comfortable in environment. Tho he has never been successful, poor business conditions during the Casino's operation are mostly to blame. If good money is now being spent by hotel room diners and dancers, there is no reason why good bands and shows, reasonable entertainment, is that all of the acts are singles. And Marc Ballero, the mimic, who introduces the performers, has not had enough experience as an emcee to conceal the bill's weakness.

Yvick Allen, pert acro-tapper, opens with a light specialty that is extremely well done. She is graceful and her personality is easy on the eyes. Her wind-ups with spins and high kicks are sufficiently strong.

Pio Rito gets his inning at the piano, fingering the keyboard with little effort and producing ear-pleasing music. The leader still retains a cheerful and refreshing personality that blends well with his work, both as a front man and pianist.

Carol, Candido, band's freak-voiced bass man, reaches the high and low notes with comedy effect. An oketi novelty. Carol King, ballerina, has a charming number which she spins thru to Tales of Vienna Woods, and for an encore toe-steps lively to Tea for Two. Girl is young and attractive.

Tito Coral, the sharp-voiced Latin tenor, scored with a series of popular tunes. After sharpening his vocal chords with a couple of familiar native songs,

he proceeds to peel out with attention-getting methods such hits as *Begin the Beguine* and *South of the Border*. A good salesman.

Marc Ballero unfolds a batch of impersonations, including both dope-to-death characters and comparative new-comers. His Jack Benny is a top-notch, followed closely by Wallace Beery and Charles Boyer. The heard for his Muni takeoff is unnecessary, as it covers the movements of his lips.

Pio Rito keeps his music to a minimum of noise and a maximum of melody. It is soothing stuff all the way and even when a jitterbug orchestration is unfurled it is displayed with admirable reserve. Assisting vocally are Pat Travers, good-looking brunet with rhythm in her voice, and Frank Flynn, tenor.

Intermission music is played by the Trio Moderne (George Devron, Margaret Conrad and Marion Carlisle) a two-violin and piano concert combination which concentrates on semi-classical pieces.

Minimum is \$2 week nights and \$2.50 Saturdays. Rush Strayer and Jack Garber handle the publicity.

Sam Hontigberg.

Rumba Room, Miami Beach, Florida

As authentic as Cuba is Tom Cassara's new Rumba Room, adjoining the Club Continentale. Cassara is high priest of both spots, but likes to have them known as individual establishments.

Originally built as a gaming room, Cassara had the good sense to realize that the Beach would be closed tighter this season than a wrapped-up drum—hence the conga idea. A terrific show-man. Thomas started off with a cuff review. Some 100 good prospects were invited and allowed to gorge themselves with food and drink. And the last few nights have apparently not made a sucker out of "bread cast upon the sea." Two bands work, the imported Oscar de la Rosa and the local Sanchez. This is the first time the Beach has witnessed a main rumba band with a relief ditto. Both units are excellent. De la Rosa's combination for that style of music being somewhat odd, as he employs three sax who double fiddle.

The show is molded strictly along Havana lines and features the La Playa dancers, who la conga like mad and at varied intervals. They break up their routine by dancing with the guests.

Lee Simmonds.

Bill's Gay Nineties, New York

Holding its own despite a growing number of imitators, Bill Hardy's three-story night club is still drawing patrons who like to wine and dine well and relax (See CLUB REVIEWS on page 137)

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Loew's State, New York

(Reviewed Friday Afternoon, Dec. 22)

State has booked a batch of Hollywood names to fight the holiday slump and by the appearance of the house at this show the Louella Parsons unit should play to a good house.

Miss Parsons, columnist for Hearst newspapers, has with her June Presser, Arleen Whelan, Susan Hayward, Ronald Regan, Joy Hodges and Jane Wyman in a unit titled *Stars of 1940*. Set is supposed to depict Miss Parsons' office, and Mecca Graham, her secretary, introduces the players. They tell Miss Parsons how wonderful she is, and Miss Parsons returns the compliment. Before the unit comes on, this mutual admiration is depicted on a trailer, wherein a batch of movie stars wish Miss Parsons luck on her p.-a. tour. Anyway, the pic fans in the audience liked both the trailer and the stage presentation. Arleen Whelan sang huskily; Jane Wyman and Regan did a comedy sketch; Miss Hodges tonalied; Rita Sikes effectively; Miss Hayward did a sketch with Regan, and June Presser sang and did acro dancing. Best of the lot was Presser, an excellent performer. Miss Parsons did a preview column, dishing out news items of fan appeal.

Opener was Gautier's Steeplechase, clever dog and donkey act. Gautier has the dogs and donkeys do steeplechase work and clever riding, the dogs jumping from one donkey to another. Turn is paced beautifully, is full of charm and novelty.

Deuts spot goes to Bob Hall, extemporaneous rhymor and wit. Hall's turn is unusual, being a continuous medley of comment and song based on topical subjects and immediate happenings right in the theater. The stuff is cleverly rhymed and scores solidly, the audience realizing the unique nature of the act.

Pic, *The Cat and the Canary*.
Paul Ackerman.

Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 22)

A better than customary holiday show, the usual atmospheric production scenes enhanced with exceptionally good talent. Line-up has four strong acts, a string octet, line of 16 girls, plus Ruth Parley, organist, and Sammy Sommers, boy soprano, used in the Yuletide Fantasy finale.

Opening *Merry Widow* Welta flash features the girls and the male singers in period costumes in a familiar but still entertaining dance-and-song version of Franz Lehár's famed composition. Rudy Wagner, of the house orchestra, augments the scene with a piano solo, while the highlight is Paul Haakon's solid ballet number. Haakon's steps are original and far above the ordinary.

Frank Paris follows with a series of his clever marionettes, manipulated with amazing dexterity. Displays them on the regular stage, using in order a toe dancer, rumba shaker, Dopey, a jitterbug and an ice skater. Versatile and entertaining characters.

The Andrioli Brothers, string wizards, stopped the show with their highly commercial musical novelty. The two boys sell each bit with their showmanship and one of them adds some comedy by introducing numbers with an engaging South American accent. Use guitars, banjos and a native string instrument, with the accent on freak and solid specialties.

Octet returns for a medley of Gilbert's Traxels tunes, which received only a mild reception due to the comparative unfamiliarity of the melodies, then switch to a Gypsy strain used by the girls for a costume number and by Haakon for another display of his gazelle-like footwork.

The Lane Brothers, acro-tap funsters, are another show-stopping act, doing sensational tricks with total ease. Their

neck-breaking rope-skipping stunts are not the type to be seen on every bill and when they are around the customers eat them up.

Usual Christmas finale, with carols warbled by the choral group and *Silent Night* piped by Sammy Sommers to the accompaniment of good organ music by Miss Parley. On screen, Warner's *Four Wives*. Heavy downstairs trade end of first show opening day.

For New Year's week, house announces personal appearances of Allan Jones and Mary Martin, followed week of January 5 by Louella Parsons' Hollywood Starlet revue. *Sam Houtberg*.

Strand, New York

(Reviewed Friday Evening, December 22)

Fifty-minute show this week runs off smoothly and entertainingly enough, despite a lack of real sock stuff in any department. Abe Lyman and his Californians headline in a capable performance that could be even better if more opportunities were given the boys. As it is, aside from the opener (the old muscody tune, *Why?*) the band has only two spots, a medley of Western songs and a finale built around a rhythm-march-on idea.

Using six fiddles in addition to the conventional ork instrumental set-up, Lyman gets beautiful color and shading in the little he does. The Western medley is nicely done, building to a glee

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club wind-up, with the band boys dropping their instruments to blend voices in *South of the Border*. The geographic quotient is a little scrambled there, but the musical content is high. Closing medley of a waltz, a cakewalk, a ragtime ditty, a rumba, an excerpt from Gershwin's *Rhapsody in Blue* and a swingeroo is given point by p-a announcements from the wings, supposedly illustrating the onward march of rhythm. Band also shines here, Lyman's podium work as conductor and emcee makes as acceptable watching as his music makes nice hearing. Elimination of a typically inane screen musical short and a consequent lengthening of the stage half thru a couple of extra numbers from the band would be to the greater advantage of the audience.

Featured with the ork are the California Varsity Eight, singing stairwells whose voices, songs and manner of projection made from a show-stop at the performance caught. Dressed in white uniforms and maroon capes in operetta tradition, the eight do a fine job on a group of college songs, a marching song, Victor Herbert's *Sweethearts* and Rudolf Friml's *Song of the Vagabonds*. Even with the handicap of trying to get the proper blend of the eight voices into one center mike, the octet makes great listening.

Boss Blanc, the ork's fem decor, offers little more than that. On a pair of pops (including the now inevitable *Oh, Johnny, Oh*) it was the same old hip-wiggling, hand-swinging alleged song selling. Joe

Rardin, another Lymanite but a non-playing one, really merited his applause with some first-rate imitations of musical instruments and auto horns. It's a hot bit, well done. And Rardin's resemblance to Jimmy Cagney is as impressive as his individual style or work.

Calgary Brothers bring their whole bag of tricks. This has long been acclaimed as original high-amusing fooling, and the boys seem to get better as they go on. The slow motion bit is a honey, as is almost everything else they do.

Toy and Wing demonstrate that smart tap and ballroomatics aren't only an occidental accomplishment. Oriental Duo has some excellent stuff in its two numbers, with Miss Toy a standout with her fast toe routine. A good act of its kind.

Screen half is Warners' sequel to last year's hit, *Four Daughters*, now become *Four Wives*. House pretty well filled opening night, considering this is the worst theater week of the year.

Daniel Richman.

Paramount, New York

(Reviewed Thursday Evening, Dec. 21)

The Max Fleischer cartoon full-length film in technicolor, *Gulliver's Travels*, is the big feature here, with Glen Gray and Casa Loma Band featured on the pit-stage. The film is not so hot, but it should draw fair business due to the novelty angle.

The stage show is good. The Casa Loma Band, 15 men and Gray as stick-waving

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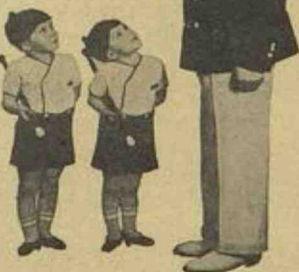
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front, provides a variety of sweet and swingy numbers, frequently featuring instrumental stand-ups and vocal specialties. The house has given the show added color by flashing effective pictorial backgrounds on the drapes behind the band stand. The show opens with the band playing a fast arrangement of *Ole Man River*, followed by their slick *Sunrise Serenade*. Then, brunet and shapely Selma Marlowe comes on for a fancy tap number with and without musical accompaniment. Hers is an airy, nimble style full of clear-cut taps, spins and trick steps. Drew a good hand.

Trombonist Pee Wee Hunt, tall and bespectacled, sang *Are You Having Any Fun?* and *Yodelin' Jive*, drawing an encore, *Here Come the British*. He is a deft singer of pop tunes. Then another band member steps off the band stand to play several instruments in succession in one of those "one-man band" sessions. Jimmy Sarge is then on for his eccentric comedy that starts slow and then wins over the audience completely. His pantomime bits, imply comedy style and odd singing worked right into a showstop, bringing him back for *River Stay Away From My Door* bit.

Kenny Sargent comes off the band stand to sing *Can I Help It*, *Sweetheart?* and the sentimental *My Prayer*, drawing a big hand. Production effects on *Prayer* helped a great deal. After another swingy band number, *The Merry Maes* came on for two fair numbers (*Running Wild* and *In the Mood*) and one applause-getter, *Oh, Johnny, Oh*. Three boys and a girl, their voices blend beautifully in smooth, swingy arrangements definitely out of the ordinary.

Show as a whole is okeh without being outstanding. Next show will have Bob Chester Band, in its first appearance here; Cass Daley and the Ink Spots, both in return engagements, and the film, *Remember the Night*.

Don Baker, at the organ, with Siggy

Lane haritoneing a couple of numbers nicely, provide before-the-show entertainment.

Paul Deats,

State-Lake, Chicago

(Reviewed Friday Afternoon, Dec. 22)

Orrin and Betty Lou Billington, a couple of frolicking dancers, open the seven-act show nicely with a couple of light but passable routines. Kids are young and personable.

Doris Mae, shapely xylophone player, displays good training and fair enough salesmanship. After a straight open act she doubles with a tap routine and closes with a couple of electric hammers on a dark stage which is a glittering novelty.

Grandma Perkins, white-wigged woman with a now-and-then talking bit, has a familiar and slow act. The stuff is too well known and only relies comes from box plant who kids her "when I was a girl" gags. Act needs punchier material.

Sylvia and Christian, European adagio ballroom team, offer two numbers in which ballroom dancing itself is minimized, while the man's strong-arm stuff is highlighted. Girl is a tall blonde and when her partner spins her about and accomplishes such tricks as holding her in the palm of one of his hands the applause is impressive.

Gregory and Raymond have a clever musical novelty which, even tho it goes back to vaude's two-a-day era, still retains enough entertainment value. Use a musical saw, air pump, bagpipe, etc. to produce pleasing sounds. One of the men also offers an acro tap routine, while a girl billed *Cherie* is on for a few inconsequent bits.

TV. Guinear, mellow-voiced tenor, had little trouble stopping the show with highly pleasing renditions of Latin and American tunes. His delivery is effortless and personality quite winning.

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HARRY SAVOY

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TO ALL**

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Francetta Malloy, close. It is a sock
comedy act that rates all the time it
consumes. Wheeler strikes a new note
in comedy with his individual delivery
of lines, and Ladd is a perfect straight
for this type of act. Miss Malloy comes
on midway and handles lines with ad-
mirable punch.

On screen, second Loop showing of
Yankee Afloat (Metro). Big fair second
show opening day. Sam Hontigberg.

Buffalo, Buffalo

(Reviewed Friday Evening, December 15)

With Cab Calloway's band and complete
show-on-hand, local audiences got
their fill of swing, and loved it. As has
been proved during previous visits of
Calloway, Buffalonians are very liv-
eminded. This was no exception, and
audience encouraged Calloway to give
and give.

The band itself made a pleasing pic-
ture in trim outfits, aided by lovely
backdrops and decorations. Its musical
product was up to usual Calloway
standard, and altho hot numbers pre-
dominated, the presentation did not at
all time grow monotonous. Interest was
maintained by band members' crazy
antics, and performance on their instru-
ments.

Cab was little short of perpetual mo-
tion throught the full hour. Without a

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60 Years of Hits
Songs
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Musical Comedies
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Vaudeville Acts
Blackface Skits

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needs for lodges,
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Catalog Free.

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doubt, he is one of the hardest workers
in the business and gives his last pant-
ing breath to make the show a knockout.

Such numbers as *Minnie the Moocher*,
Amelon and *Dark Eyes* were fine foil
for this live-crew, with *Jumpin' Jive*
taking the cake. House broke into ap-
plauding and stamping at the mere
mention of this number.

Benny Payne, pianist, did a fine vocal
job on *Does our Heart Beat for Me?*
and Cozy Cole, ace drummer, got off a
really hectic hide-slapping solo which
went over big. Milton Hinton, Danny
Barker, Cozy Cole and Chu Berry, the
Four Cab Jivers, outdid themselves in a
torrid instrumental rendition of *After
You've Gone*.

The six Rhythm Roustabouts (three
guys and three gals) were oked with
several slinky routines. Helena Smith,
fast and shapely tapster, scored well
with a tricky snappy number. Sister
Tharpe, billed as a Holy Roller, accom-
panied herself on the guitar to execute
some highly spiced ditties. Partly of
religious origin, the numbers were good
for an encore.

The Three Chocolaters were an ace
comedy sock and made for excellent vari-
ety in this primarily musical show. They
demonstrated peckin', garnering a big
hand and returning for several extras.

Changing curtain effects and working
acts without the band in view helped
put over the show. A Chinese cokes
hang-out scene provided a perfect set-
ting for Cab's *Ghost of Smokey Joe*
number.

The house was packed at show caught.
Picture, *Remember* (MGM), was fair en-
tertainment. EVA M. WARNER.

Saphier Resigns MCA Radio Post

NEW YORK, Dec. 23.—James L. Saphier
resigned from the radio department of
Music Corp. of America this week to re-
turn to the independent agenting field.
Saphier joined MCA earlier this year,
giving up his business to do so.

Saphier, who manages Bob Hope, left
MCA because the company wanted him
to stay in the East, which he felt he
couldn't do because of his commitments
to Hope. He returns to the Coast shortly
and will open an office there.

SEASON'S GREETINGS

FROM

NICHOLAS BROTHERS

now playing extended engagement at

CASINO URCA

Rio de Janeiro, Brazil

Personal Management

HERMAN STARK

Season's Greetings

BETTY JANE SMITH

DANCING STARLET

Currently Featured With Ted Lewis Unit

Week of 22nd, Palace, Cleveland; Week of 29th, Oriental, Chicago.

Sincere Thanks to Mr. Ted Lewis

WITH GOOD WISHES TO ALL OUR FRIENDS
FOR
CHRISTMAS
AND THE
NEW YEAR



**JONES, LINICK
AND SCHAEFER**

CHICAGO

TO ALL MY FRIENDS
EVERYWHERE
Season's Greetings

CHAS. W. KOERNER

West Coast Divisional Manager RKO Theatres

RKO HILL STREET
THEATRE
Los Angeles, Calif.

BEST OF EVERYTHING

From

CLYDE HAGER

Assisted by Eddie "Soapy" Owses,
of Latherville, Louisiana.

One Solid Year Xmas Eve, Billy Rose's

"DIAMOND HORSESHOE," New York

WILLIAM MORRIS AGENCY, INC.

That's all, Brother!

Rainbow Rm., Grill Not Closing--Roy

NEW YORK, Dec. 23.—John Roy, director of the Radio City Rainbow Room and the Rainbow Grill, denies reports the rooms will close. Roy says New Year's Eve reservations, in fact, are way ahead of last year's. The Room has 120 reservations in, as of Thursday, compared to last year's 73, and the Grill has 100 as against 40 last year.

The Rockefeller interests have had several meetings on the operation of the two swank 65th floor clubs, and one plan that had been given serious consideration was to turn over the rooms' luncheon club business to a concessionaire.

The Room is the swankier of the two clubs, but it's the Grill that makes the profit.

Harriet Smith To Return To Edgewater in Summer

CHICAGO, Dec. 23.—William Dewey, managing director of the Edgewater Beach Hotel, denies the report that the management had any "words" with Harriet Smith, hotel's booker and line producer, whose work is now handled by her former captain, Dorothy Bentler. In a statement to *The Billboard*, Dewey said that Miss Smith was given a leave of absence to recuperate from her strenuous duties in producing numbers in two local hotels, as well as managing a dancing school.

Miss Smith, who has had her line at the Edgewater for four years, will return next summer for the opening of the hotel's Beach Walk season. By then she will have in store fresh ideas for show productions and line numbers.

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Acts for Male and Female, 18 Parodies,
Ventriloquist Act, Female Act, Trio, Quo-
tes and Joke Specialties, Tals and Burlesque,
16 Musical First-Paris, Overtures and Pi-
cnic, 45 Monobits, Blackouts, Barter
Scene, Leave Behind Scenes, Hundreds of
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will send you Bulletins Nos. 10, 11, 12, 13,
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back guarantee.

WM. McNALLY

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HARRY PYLE'S GAGS

The Admiral Goes to the Bottom of the Sea, Let's
Drink Up to the King's Health! Unconquered War
"Bull-Goin' Hitler Went into a Synagogue and
Came Out a Russian. If you were ship-wrecked, what
more actor could save you? Hark, if you were
slipping off a roof? Gable, What did Cleopatra do
after she had given Mark Antony the air? She let
Julius Caesar. What did she care? She had made
her mark. Where is the underwear Mrs. Murphy
got on the clothes list? Gone With the Wind,
Special Material—New Gags, Special Songs (Words
and Music in Manuscript), Parodies, Blackouts,
Scenes, Bits, etc. Write to me to write for you.
HARRY O. PYLE, 804 W. 150th St., N. Y. City.

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SMALL CIRQUES. ALSO ACTS FOR NIGHT
CLUBS AND VAUDEVILLE that are in the
vicinity or expect to be. Good literature, photos and
lowest salary in first list.
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Happy New Year!

CALGARY BROS.

STRAND, N. Y.

Holiday Greetings to All Our Friends from

FOUR SENATORS America's Foremost
Strollers

(Bob Roberts—Bill Harrington—Larry Lloyd—Leo Schoenbrun)

Dec. 10 to April 10: PELICAN CLUB, PALM BEACH, FLA.

ASK THE MEN THAT PLAY THEM! MAJOR BOWES UNITS ARE
DOING TOP BUSINESS EVERYWHERE

5TH ANNIVERSARY REVUE AND PRIZE WINNERS UNIT BOOKED
SOLIDLY UNTIL MARCH, 1940. A NEW ALL-GIRL UNIT OPENS
T. D. KEMP'S TIME IN FEB., AND IN APRIL COMES AN EXPLOITATION
SURE-SHOT MAJOR BOWES TAKE A CHANCE REVUE

ANGEL LOPEZ & RAMON FERRER
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 SEASON'S GREETINGS
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 B'WAY at 51st ST.
 "Broadway's Leading
 Latin-American Night Club"

presenting
 SERGIO ORTA'S Glamorous Revue
 "A NIGHT IN HAVANA"
 FEATURING
 LATIN-AMERICA'S MOST BEAUTIFUL GIRLS



Thanks to
 ANGEL LOPEZ
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 in the
 CUBAN MANNER
SERGIO ORTA

"Cuba's Foremost Comedian"
 Producer, Director and Star of
 "A NIGHT IN HAVANA"

HAVANA MADRID
 New York

Season's Greetings

JUANITO SANABRIA

AND HIS ORCHESTRA
 Famous Composer of Latin Songs
 Decca Recording Artist
 19TH MONTH
 HAVANA MADRID, New York

Thanks to
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Season's Best
 from the
 foremost exponents
 of the
 "RHYTHM OF THE RHUMBA"



ESTELA and PAPO
 in "A NIGHT IN HAVANA"

HAVANA MADRID
 New York

Thanks to LOPEZ and FERRER

Happy Holidays . . .

cesar
**TAPIA and
 MACLOVIA**
 ruiz

Outstanding Latin-American
 Dancers in
 "A NIGHT IN HAVANA"
 HAVANA MADRID
 New York



Season's Greetings

ROSITA RIOS
 FEATURED SINGER IN
 "A NIGHT IN HAVANA"

HAVANA MADRID
 New York

Thanks to ANGEL LOPEZ
 and RAMON FERRER



Maybe "She Gave Him All She Had" ---- But It's Not Enough

NEW YORK, Dec. 23.—Again producing old-time melodies, along the night club-music hall idea, Harry Bannister's newest venture is the three-week-old Uncle Sam's Music Hall, with the showing of *She Gave Him All She Had* (every night including Sunday), marks the appearance of the only old-fashioned Music Hall in New York.

Some years ago Bannister put on this type of show at the American Music Hall, the price of admission covering the cost of sitting at a table, and the beer and liquor on an extra tab. Bannister subsequently pulled out, and the Krinsky ran the club until its demise last year.

Present venture has the same kind of a set-up, with a \$1.65 top for a seat and a dish of pretzels. There is a bar with street entrance also. Intermissions are taken up with vaude and circus acts, and the privileges of boozing, hissing, cheering and heckling as much as you like. *She Gave* is based on the play *Little Lost Sister*, by Charlie Washburn and Arthur James Pegler, which is replete with the formula of villain, boozie and Handsome Harry, who somehow manages to save little Bessie from a fate reserved for flop plays.

The plot misses the mark because the cast gags the thing up when most of the laughs can be gotten from playing straight.

It's the simple little tale of Fanny Welcome, daughter of a drunk, who

runs away from home with the city slicker, Martin Druce, only to find that her beloved purloined her from home to become a link in his chain of easy virtue. When it comes to renewing the lease of the sin den, our hero (whose papa owns the property, of course) says nay to such play. When he finds the light of his own emotions, Fanny's sister Prentice, a drugged victim of the Cafe Sinister, he practically goes off the handle and bites his nails. Everything (See *MAYBE "SHE GAVE HIM"* page 137)

More New York Clubs Prepare For Holiday Week Reopenings

NEW YORK, Dec. 23.—The Cafe Comique, formerly the Club Yumuri, will reopen December 28 as the Hollywood Cabaret-Restaurant, with Harry Goodman heading the operating corporation. Bothwell Brown line of girls and two bands will head the entertainment. Club is trying to get Iris Adrian also. The new management is understood to have cleared its right to the Hollywood name, which was owned by Joe Moss at the spot now the site for the Believe-It-Or-Not Odditorium. George MacMurray is p.a.ing the spot.

Surf Club, on the site of the Club Rio,

More for Orph, Minneapolis

CHICAGO, Dec. 23.—Wannie Jones, local RKO booker, reports that several shows have been set here for the Orphum, Minneapolis, which is bolstering weak pictures with band attractions. Following Johnny (Scat) Davis, in this week, are Buddy Rogers, Tommy Dorsey and Lawrence Welk.

Des Moines New Year Okeh

DES MOINES, Dec. 23.—There will be no public dancing here Christmas Eve, but it is Okeh New Year's Eve. However, there has been no indication that interludes would be allowed to remain open on the 31st.

Buffalo Charity Draws

\$3,100, Thanks to Vaude
 BUFFALO, Dec. 23.—Sponsored by The Courier Express, local morning paper, with proceeds to go to its Christmas Toy Fund for Needy Children, a gala giant vaudeville show was put on Saturday midnight (16).

Replete with five bands and 28 acts, the show lasted three and one-half hours, and was followed by a preview of the picture, *Escape*. All talent, entertainment, the Great Lakes Theater and the work connected with this venture were contributed free. With 3,100 persons at \$1 per, and not a single pass given away, The Courier Express netted \$3,100.

Sam Clark Goes On Own

CHICAGO, Dec. 23.—Sammy Clark has resigned as booker with the CIRA office here. He opens an independent office January 1 and will manage and book night club acts.

"Yodelin' Jive" Finally Makes Phono Record Top

NEW YORK, Dec. 23.—After some weeks of hovering on the brink of complete hitdom, the Bing Crosby-Andrew Sisters' platter of *Yodelin' Jive* finally crashes the heights of popularity in the country's automatic phonos.

For more details on this disk and other leading machine hits turn to page 148 for the "Record Buying Guide."

is to open December 27 with Barbara Belmore, dancer; a Paul Florenz line of girls and the Barry Bros. band booked thru MCA. MacMurray is the p.a. of this spot, too.

Lido Club, on the site of Jackie Osterman's old club, opened Thursday (21), with a line of Wally Wanger Girls featured. Rusty Clickman is the p.a.

The old Casa Manana reopens using the name of French Casino, even the FC's original producer, Clifford Fischer, opens next week, a few blocks away with his Folies Bergere stage show (See N. Y. CLUBS PREPARE page 137)

Season's Greetings

JUDY
ANNIE CANOVA ZEKE

SEASON'S GREETINGS

FROM

HIBBERT, BYRD & LA RUE

NOW PLAYING
BEVERLY HILLS COUNTRY CLUB, CINCINNATI

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PARAMOUNT VAUDEVILLE AGENCY

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GOLDSTEIN BROS.
Springfield, Mass.

Extend to the profession Best Wishes for a very
Happy Holiday Season and a Prosperous New Year

Vaudeville Notes

NICHOLAS TSOUKALAS, of Monte Carlo Studios, Detroit, supplied dancers for the Regent, Annex and Alger theaters, Detroit, during the holidays. Arthur Thibodeaux was technical director of the shows. . . . AL (RAGS) BOEKE, rag picture artist, for the past 25 years, is now with Solite Childs' French Follies unit on the Interstate Time in Texas.

WELLS BROTHERS, three men also and had a mishap when Oakley and Haretel Wells fell at the Orpheum Theater, Wichita, Kan., December 10. The boys were doing a giant double swing when the screw to which the guy wires had been fastened pulled out of the wall. Oakley suffered a brain concussion and Haretel a sprained wrist and knee.

THRU an error last week the name of Harry Rogers was used as producer of South American Nights, which is touring the Kemp Circuit. The show is owned by Harry Clark.

FRANK ROSS and Anita La Pierre are on the initial bill at the Harris-Senator, Pittsburgh, this week and follow week of December 29 at the Tower, Camden, N. J. . . . EVEL POWERS, former vaude dancer, is now operating the Silver Palms Club, Asbury Park, N. J., using Saturday night shows during the winter and full week shows during summer. Entertainers work in the center of the bar.

ARREN AND BRODEBUCK, booked for an MGM picture thru Miles Ingalls, canceled a Cleveland date to fly to California. . . . JAY AND LOU SEILER called recently for Rio de Janeiro, Brazil, booked into the Cops Cabana Casino by Hal Sands. Sanda has also set Yola Gall and Charles and Celeste for South American dates.

PROFESSOR GAVORD, magi, and Professor Bruce, Syble Slater, Chase Bickle are playing with the White Rock Showboat Club, Dallas. . . . BETTY SIMS, who debuted with Clifford Fischer's Follies Bergeres in 1934, has been touring Europe and Asia for the past three years

Possibilities

CLEANED BY MEMBERS OF THE BILLBOARD STAFF

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

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

For FILMS

HERBERT RUDLEY—young legit actor now playing the lead in *The World We Make* at the Guild Theater, New York. In an extremely difficult and delicate role he is doing an outstanding job, one of the finest pieces of acting seen so far this season. Well set up, pleasant-looking lad, who should screen well, and who would fit beautifully into roles calling for a more solid John Garfield or a younger Spencer Tracy. Nice personality and outstanding talent.

DON REID—tenor on the Al Pearce air show. One of the best tenor prospects to come into the picture in some time, possessing that valuable rarity—a good voice that is properly used. Not a matinee idol type, but should handle film musical roles easily.

with her husband, Juan Alexandresco. He used to be a member of the Lime Trio. Both were in the French Casino, New York, in 1935, and are now in Egypt

HOLIDAY GREETINGS TO ALL MY FRIENDS

DON ZELAYA

MUSIC AND PHILOSOPHY

Legit — HARRY BESTRY

Vaudeville
EAST — EDDIE SMITH
WEST — SAM ROBERTS

TO ALL JUGGLERS

I WISH YOU A MERRY CHRISTMAS
and
A HAPPY NEW YEAR

Hope You Didn't Miss Your Christmas Dinner

bobby may

GREETINGS

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AND HIS
CANDID
CAMERA
MUSIC

ON
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• JOE MARTIN
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AT THE HAMMOND ORGAN

Greetings!

MARDONI

"Maestro of Mystery"

Assisted by Louise

Now Playing

Return Engagement

Panther Room, Sherman Hotel

Chicago

SEASON'S GREETINGS

THE BILLINGTONS
(Orrin and Betty Lou)Youthful Musical
Comedy DancersNOW AT
STATE-LAKE THEATRE
CHICAGO

for third return engagement.
ALLAN JONES and Mary Martin leave Hollywood Tuesday (26) for Chicago for the opening of a week of personal appearances beginning Friday (29) at the Chicago Theater. Shortly after Jones leaves on a concert tour of 25 cities, Miss Martin will go on to do a week in Cleveland.

Seattle Expects Good Biz

SEATTLE, Dec. 23.—Early New Year reservations in night clubs and road-houses preface good business for local spots.

Sheet-Music Leaders

(Week Ending December 23)

Acknowledgment is made to Matrice Richmond's Music Dealers Service, Inc., and Ashley Music Supply Co., of New York; Lyon & Healy; Carl Fischer, Inc.; Gamble Hinged Music Co. and Western Book and Stationery Co., of Chicago.

Position	Last Wk.	This Wk.
1	1.	South of the Border
2	2.	Scatterbrain
3	3.	My Prayer
4	4.	Oh, Johnny, Oh
5	5.	El Rancho Grande
6	6.	Lilacs in the Rain
7	7.	Stop, It's Wonderful
8	8.	I Didn't Know What Time It Was
9	9.	Blue Orchids
10	10.	Last Night
11	11.	Over the Rainbow
12	12.	Chatterbox
13	13.	Goody, Goodbye
14	14.	In an 18th Century Drawing Room
15	15.	The Little Red Fox

IN THE HEART OF GREENWICH VILLAGE

THE PLACE

91 SEVENTH AVENUE, NEW YORK

SEASON'S GREETINGS

from

LILYAN DELLSong Stylist and M. C.
Now in 10th Week

BEST WISHES OF THE SEASON

BOBBY MARTINHis Trumpet and His Orchestra
Now in 20th Week

SEASON'S BEST

TO ALL MY FRIENDS

CHICK RAINESHis Piano and His Orchestra
NOW—2nd Year

HAPPY HOLIDAYS

NATALIE GILBERT

TAP STYLIST

HERE'S WISHING
THE BEST OF
EVERYTHING TO

Everybody

IN 1940

THE WIERE BROS.

currently

The INTERNATIONAL
THEATRE • RESTAURANT
New York★
DIR.: MARK LEDDY

SEASON'S GREETINGS TO ALL

**FLORENCE
ROGGE**

ASSOCIATE PRODUCER

and

BALLET DIRECTOR

RADIO CITY MUSIC HALL

Radio City New York

Season's Greetings

From

CHARLOTTE

JOHNNY

ARREN AND BRODERICK

TO ALL OUR FRIENDS

season's greetings

FRANKIE QUARTELL'SMUSIC MAKERS
EIGHT MONTHS AT COLOSIMO'S, CHICAGO

SEASON'S GREETINGS

SYLVIA and CHRISTIAN

"Sensational European Novelty Dancers"

NOW AT

STATE-LAKE THEATER, CHICAGO

Management: JOHN H. BILLSBURY

A HAPPY NEW YEAR EVERYBODY FROM
THE BOY WHO REALLY COMBINES TWO TALENTS
—SINGING AND DANCING—
Into One Big Whopper of An Act

AARON PALMER

MUSIC IN HIS FEET AND RHYTHM IN HIS SOUL
Current at Uncle Sam's Music Hall, W. 48th St., New York City, Indef.
Direction—BILLY JACKSON, PALACE THEA. BLDG., N. Y. CITY.

New Outlets for Talent

By WILL J. HARRIS

FOR several years I have been approached with the burning question, "What's become of Vaudeville?" Strange as it may seem, seldom have I been asked, "What's become of minstrelsy, melodramas or burlesque?" On a few occasions I've heard the plaintive inquiry, "What's happened to show business?"

I have never considered myself a theatrical authority, but for this last question I have a ready answer. Nothing has happened to show business or to entertainment as it is known to the world

at large. Entertainment is still an institution, but it has undergone a change in style similar in nature to the ever-changing vogues in wearing apparel, automobiles and home furnishings.

True, the theater is no longer the haven of live talent, but this change has served as a blessing in disguise. Instead of performers requiring the procurement of a stage to act as a frame in which to focus their talents, they are now free

to accept engagements in cafes, lodge halls, roof gardens or ball parks; on a wooden floor, sawdust or grass plot.

To make it clear, entertainment is thriving on a larger scale; it has spread out. To confirm this bold assertion, night clubs and hotel dining rooms that once favored sight entertainment now feature talking acts, magicians, ventriloquists and other audible talent. Furthermore, acrobatic, ground and aerial acts that once went begging for work now find themselves extremely in demand, and where at one time they were classified as circus or freak acts they are now referred to in artistic terms and have the distinction of appearing in the most ultra and outstanding gay spots. And they usually refuse to open or close the show.

Another new outlet that presents itself is the one-night engagements known

as club dates. These affairs are sponsored by numerous mercantile, commercial and chain-store organizations which, at certain intervals throughout the year, (See *New Talent Outlets* on page 137)

Four Girls Haunt Dark Hotel; Then Rescued by Jobs

BOSTON, Dec. 25.—Four chorus girls who staged a sit-down strike in a closed hotel to get two weeks' back pay return to work tonight at the Coconut Grove.

The girls, Marianne Baxter, of Peekskill, N. Y.; Betty London, Cleveland; Florence Ware, Freeport, N. Y.; and Pauline Tymon, Bloomfield, N. J., found themselves out of work when the Flamingo Room of the Hotel Flamingo closed. Under the terms of their contract the girls were to get room and board in addition to wages. But the grill closed, too, and the chorines kept to their rooms fearing they would be without shelter if they left. The hotel closed after a few days and the girls were left holding the fort, eating only when friendly newspaper men brought in food. After a few days the girls were fed by Lou Walters at the Latin Quarter and the job at the Grove. Hiring brings the Grove line to 12.

The girls kept warm in the closed hotel by practicing their routines constantly in the ballroom of the dark hostelry.

No Permit Needed in Detroit for Live Burial

DETROIT, Dec. 23.—A buried-alive stunt, staged by Swami Brahma, was stopped by police here Friday. Event was managed by Sol Krim, of the Harmony Theater, where the Swami was appearing, and was carried out in a vacant lot across the street.

Police took the Swami and the girl in the casket, after she had been "exhumed" and awakened from her hypnotic condition, to the station, but decided they couldn't require a permit to bury a live person and so let the Swami go on with the act.

In a subsequent stunt, Krim used the Swami in a blindfold driving stunt on the streets. Police learned of the event and stopped that as a traffic menace.

Old-Timers Frolic

NEW YORK, Dec. 23.—Old-time vaude performers went thru their paces once more as a party at the Goddard Neighborhood Center given by the old-age division of the Department of Public Welfare. After a dinner Louis Handin, president of the National Variety Artists, played piano; Thomas J. Kelly danced an Irish jig and William Metz did a ventriloquist turn.

Affair drew a two-column story plus considerable art work in *The Herald Tribune*.

BEST WISHES FOR A
HAPPY HOLIDAY SEASON



D'ARTEGA

MY APPRECIATION TO

VINCENT McFAUL, Buffalo Theatres, Inc.

MARSCHALK and PRATT and their client, DUNN and McCARTHY, makers of Enna Jettick shoes, and CURT PETERSEN and DICK MORENUS.

ROBERT SIPCHEN and WILLIAM ROWLEY of Sun Valley, New York World's Fair.

BEN SELVIN of Associated Music Publishers, and MUSAK.

And my friends for their good wishes and co-operation.

Currently

SHEA'S BUFFALO THEATRE

PERSONAL MANAGEMENT

JACK LAVIN

The Park Central
New York

Season's Greetings

BOB HALL

That Extemporeous Chap

AT LOEW'S STATE, NEW YORK, THIS WEEK
On early but happy to be on the same bill with
LOUELLA PARSONS

WILL J. HARRIS, producer and songwriter, had his first taste of show business at the age of 16 when he cavorted in Jake Sternad's school, which made the rounds at the turn of the century. Went thru the stages of juvenile and hooper before turning to dance direction.



He kept busy in Chicago for six years, then returned to New York to produce flash acts for Irving Fishman, Loew booker in the '20s. On another visit to Chicago, A. J. Balaban and Sam Katz, B&K lords, offered him an opportunity to stage the shows in their Chicago, Riviera and Tivoli theaters, and he remained in their employ for nearly 10 years as top producer.

He started writing songs some 30 years ago with Harry Robinson (presently a secretary in the B&K office) and turned out some 50 tunes, among them the famed *Games of Childhood* Dops. Probably his best known ditty is *Sweet Sue*, for which Victor Young composed the music.

Since 1933 Harris has been on his own, specializing in productions for organizations. Has been married for a decade and has two children, Joan, 8½ years old, and Donald, 26 months.



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"FIFI THE COW"

Original — Unique — Sight Comedy

Just Completed Canadian Tour of Theatres, Ice and Special Shows. At Liberty After Jan. 1st for Ice or Various Engagements.

Yuletide Greetings

J. WALTER DAVIDSON

STATE-LAKE THEATRE

CHICAGO

SEASON'S GREETINGS

TORRENCE & VICTORIA

ACES OF THE AERIAL PERCH

NOW—ORIENTAL THEATER, CHICAGO

(For Orchestra Routes, Turn to Music Department)

Acts-Units-Attractions Routes

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

EXPLANATIONS OF SYMBOLS

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

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

A
Abbott, Joan (Royal Palm Club) Miami, Fla.
Alan & Aulie (Colton Club) NYC, nc.
Allen, Roberta (McAlpin) NYC, h.
Allen, Kay (Evergreen Casino) Phila, nc.
Allen, Vickie (Congress Casino) Chi, h.
Allis, Poppy (Music Hall) Seattle, nc.
Aspert, Mackey (Cocoanut Grove) Boston, nc.
Alden, Orie, & Orch. (Century) NYC, t.
Ayres, Don (Palton Boys) Brooklyn, nc.
Arlin Bros. (Chicago) Chi, t.
Arlen, Eve (El Hat) Chi, nc.
Armstrong, Michael & Mary (Times Sq. Super Club) Rochester, N. Y., nc.
Arnet, Don (La Coma) NYC, nc.
Arrow, Margaret (La Belle) Chi, h.
Ashburn, The (Bismarck) Chi, h.

B
Babeite, Betty (Wakefield's Cafe) NYC, nc.
Bachelors, Four (Biltmore) NYC, h.
Baker, Frank (St. Regis) NYC, h.
Baker, Bonnie (Beverly Hills) Newport, Ky., cc.
Balmori, Bobby (Bismarck) Chi, h.
Banks, Sadie (Old Heermann's) NYC, nc.
Bartiera, Leah (Ambassador) NYC, nc.
Bardo, Bill, & Orch. (Bay Green Bay, Wis., 31-Jan. 2, t.
Barnes, Lillian (Harry's New Yorker) Chi, nc.
Beron & Blair (Drake) Chi, h.
Barr & Eales (Minnesota) Minneapolis, t.
Barr, Prince & Clark (Troc) NYC, nc.
Berry & De Alba (Blackhawk) Chi, nc.
Bates, Lulu (Diamond Horseshoe) NYC, nc.

Beasley, Anne (Penthouse) NYC, nc.
Beaudet, Bert (Westmans'?) Brooklyn, nc.
Beckwith, Dabs (Pierre) NYC, h.
Bell, Rex (Marbury's) Cleveland, nc.
Bell's Hawaiian Polles (Mainstreet) Lexington, Mo., t; (Liberty) Sedalia 28; (Grand) Moberly 28-29; (Electric) Springfield 31-Jan. 1; (Auditorium) Marshall 3; (Pax De-Grave) Brookfield 3, t.
Bennett, Flory (Old Dutch) Bronx, nc.
Bessinger, Frank (Radio Franks) NYC, nc.
Blahaw, Mapuna (St. Regis) NYC, h.
Blishop, Fred (Gay 90s) NYC, nc.
Blakstone, Nan (Le Ruben Bleu) NYC, nc.
Blair, Joan (Biltmore) NYC, h.
Blaine, Dorothy (Eastcott's) NYC, nc.
Bob-o-Lyn Girls (El Dussop) Chi, nc.
Bon-Aire Trio (Roosevelt) Pittsburgh, h.
Bonner, Art & Adirilla (El Club) Grand Rapids, Mich., 26-28; (Palace Theater) Lorain, O., 30-31.
Boyd, Elaine (Colosseum's) Chi, nc.
Bradley, Ionita (El Dussop) Chi, nc.
Bradley, Betty (St. Moritz) NYC, h.
Briggs, Danny (Bismarck) Chi, h.
Brody, Al (Marphy's) Brooklyn, nc.
Brooks, Diane (El Hat) Bayonne, N. J., nc.
Brooks, June (Colosseum's) Chi, nc.
Brown, Evans (Club Seattle) Grand Rapids, Mich., nc.
Bruce, Carol (International Casino) NYC, nc.
Briere, Betty (International Casino) NYC, nc.
Bures, Jimmy (Radio Franks) NYC, h.
Bush, Barbara (Pennsylvania) NYC, h.
(See ROUTES on page 133)

BENNETT LEONA PERRY OLLIE

FOUR FRANKS

A MUSICAL COMEDY IN THEMSELVES



EXTEND TO ALL OUR FRIENDS THE WORLD OVER

GOOD CHEER, HAPPINESS AND PROSPERITY FOR THE NEW YEAR

"... the Four Franks at the State-Lake are genuine 'Toppers' in the Loop's vaudeville this week before Christmas. The Franks are only incidentally musical. They are dancers and acrobats, two girls and two boys, back from a tour of Europe and of such skill in their rapid, strenuous, comic work that they must have yielded to none of the continental entertainers with them on their foreign bills."
—Chicago Daily News.

BACK HOME AFTER SUCCESSFUL WORLD TOUR

WEEK OF DECEMBER 30TH
ORPHEUM THEATER, MINNEAPOLIS

EAST: Chas. Yates WEST: Guy Perkins EUROPE: Foster Agency

MANFRED GOTTHELF

WISHES EVERYONE HOLIDAY HAPPINESS
THIRD YEAR MUSICAL DIRECTOR
HOTEL MORRISON—CHICAGO

On the upbeat!

SEASON'S GREETINGS to our jammin' pals everywhere

JOE SULLIVAN

AND HIS CAFE SOCIETY ORCHESTRA

Composed of Great Negro and White Instrumentalists.

NOW PLAYING
Cafe Society
2 Sheridan Square
NEW YORK

JACK GILFORD

SECOND STARRING ACT AT CAFE SOCIETY, N. Y.

"One day Broadway will discover JACK GILFORD and he'll be on his way to the heights for which he seems destined. He's a cinch to click..."

ABEL GREEN—VARIETY

"... He has developed into one of the funniest comedians in town..."

THE NEW YORKER

"... He made us laugh..."

DAMON RUNYON

SWINGIN' IN THE NEW YEAR and may it be a CLICKEROO for everyone

THE BOOGIE WOOGIE BOYS

MEADE "LUX" LEWIS ★ ALBERT AMMONS ★ PETE JOHNSON

With Blues Shoutin' BIG JOE TURNER

Sincere Thanks
JOHN HAMMOND
BARNEY JOSEPHSON

Currently
Cafe Society
2 Sheridan Square, New York

on VOCALION RECORDS
Exclusive Mgt.
WM. MORRIS AGENCY

Operating World's Largest Theater-Restaurant

By CHESTER H. CANNING

THERE is more to it than silver trees, brightly colored rooms, a miracle stage and an \$8,000,000 investment. There is management, that hidden ingredient which is always present and never seen, behind the wheels revolving

the festive atmosphere that always pervades the largest theater-restaurant in the world, The International, New York.

An entire Broadway block devoted to afternoon and evening gaiety requires both serious and clownish minds. On one hand we need a staff whose sole task is to see that the patron is satisfied, happy and in the mood to call again. On the other, we need the spirit of fun, provided in our theater as well as wafted from the street-level bar. Nobody must ever suspect that The International is run as a business, nobody must think of worldly cares while within its portals.

It is what goes on behind the scenes, of course, that makes this rendezvous a success. We have tried to make it a

meeting place for the matinee throngs at luncheon, for the business man who wants to relax in luxurious yet low-priced surroundings at mid-day sessions, for groups at afternoon conclaves, for cocktails in the late afternoon and for the large majority who wish to see a musical revue with their dinner. The complete performance at midnight is aimed at the theatergoer.

Crew Is Competent

To keep the huge ball rolling a competent crew pulls the various strings, never interfering with one another and never attempting to run the other man's job.

The chef, for instance, is supreme, taking instructions from the banquet department, but never, mind you, taking orders.

From the bartenders to the head waiter a feeling of personal attention is given to every guest. Reservations for theater locations are filled in the order received. The place runs like clockwork.

A set price scale, too, may have had much to do with the success of the theater. That is, locations are scaled similar to those in the Broadway theaters. A man with a \$3 table knows exactly what it is going to cost him for the evening. All prices for food and

(See THEATER RESTAURANT page 137)

CHESTER H. CANNING, head man at The International, is an oil man from Fall River, Mass. Those who remember Adolphe Menjou of 10 years ago have a mental picture of how he looks. His ties are the only thing loud about him. He refuses to be interviewed and wants no Broadway hoopery. This is his bow to New York and he commutes every week to Fall River.

There is no photograph of him anywhere, so think of the dapper Menjou and be happy.

FABIAN THEATRES

INCORPORATED

Suite 2101 1501 Broadway
NEW YORK



WISHING YOU ALL THE
JOYS OF THE HOLIDAY
SEASON AND A
HAPPY NEW YEAR

TOY & WING

Chinese Dance Stylists

HELD OVER

STRAND THEATER
NEW YORK

DIRECTION — WILLIAM MORRIS AGENCY

GEORGE PRENTICE

Creator and Originator of All He Presents

Extends Holiday Greetings To
His Friends Thruout the World

Held Over Second Week—
ROXY THEATER, New York

Via MARK J. LEDDY
European Representative—ERIC WOLHEIM



FRONT of The International, New York.

Season's Greetings to All

LIME TRIO

"The Original Golliwog"

Now appearing at THE BROADWAY THEATER,
New York, with CLIFFORD FISCHER'S
"FOLIES BERGERE" Revue

HOLIDAY GREETINGS

GREGORY and RAYMOND

With CHERIE
"Melange of Music and Comedy"

NOW PLAYING

STATE-LAKE THEATER, CHICAGO

RKO—ROGER MURREL LOEW-INDIE—AL GROSSMAN
WEST—GUY PERKINS

Singing Out Season's Greetings

LAWRENCE WHITE

Featured Baritone

TRIANON ROOM ★ AMBASSADOR HOTEL
New York

A HAPPY NEW YEAR TO ALL FRIENDS

EVELYN DUTCHES

THE ESSENCE OF TALENT AND CHARM



The Smartest
and
The Latest
in
Novelty Radium
Tap Routines
A Big Hit
On Any Bill

Just closed a real pleasant engagement at the Club Nomad, Atlantic City, N. J.

Now at Benny the Bum's, Philadelphia, Pa., indefinitely.
PERMANENT ADDRESS: THE BILLBOARD, NEW YORK CITY.
Personal Direction, ANTHONY PHILLIPS

Season's Greetings

AL TRAHAN

Holiday Greetings

From

W. C. HANDY

composer and publisher of

"St. Louis Blues"

PERMANENT ADDRESS—1587 BROADWAY, NEW YORK CITY

Season's Greetings

ARTHUR FISHER AGENCY

TOPS IN 1926 ★ STILL TOPS IN 1939

SELWYN THEATRE BLDG. . . .

NEW YORK

Bryant 9-6352

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SEASON'S GREETINGS

TO ALL OUR FRIENDS

from

MARIO & FLORIA

4th Return Engagement, Opening January 8th

Seri Room, WALDORF-ASTORIA, New York

Dir. M. C. A.

**Big New Year's
For Louisville**

LOUISVILLE, Dec. 23.—Reservations for New Year's Eve are far ahead of previous years, according to night spot operators, and everything points to excellent business.

The Silver Slipper offers two shows at night, featuring Don and Jean Ford, Jimmy Almsough and orchestra, with Bobby Bradford as emcee.

Greenwell's, on the Dixie Highway, is offering two shows nightly, with Beatrice and D'Artos, Dave and June Roberts, Bogach and Harding and Paul Nielson and orchestra.

At the Ole Mill is Paul and Chets Band.

Probia club is featuring Ray Baer and orchestra, with Shirley Ann doing vocals. Harry Robertson and orchestra are holding them at Clem's on Bardstown road.

The Rio offers Buddie Pierce and a jitterbug contest.

The Flamingo Club is featuring Josephine and Maurice, Rita Morgan, Nita Latour, Billy Nichols Orchestra, and Carl Zoeller, emcee.

The Derby Room at the Seelbach will continue Haden Reed at the console.

The BIFI is offering Charlie Luck and orchestra and a Loping contest.

Many spots that have been closed for some time will open during the holidays.

**Detroit Nitery
Asks Injunction
On Mass Picketing**

DETROIT, Dec. 23.—First local example of mass picketing of a night spot resulted in a truce here Tuesday at The Bowery. The Bowery has used Benny Resh, a non-union band, for some two or three years, and attempts by the union to have a union band put in have been fruitless. Four weeks ago Jack Ferents, business agent of Local 5, A.P.M., stopped Resh's band from playing a luncheon of Detroit Variety Club, altho it was appearing gratis.

Picketing started last week, and owner Frank Barbro applied to Circuit Court for an injunction, naming the Waiters and Waitresses, Bartenders, Stagehands, and Building Service Employees, and the musicians' union. Barbro stated he employed more than 100 persons, that none of them belong to any union, and that he pays above the union scales.

A temporary injunction was denied and case was set for trial.

Meanwhile Phil D'Onsey, opening Monday to headlin the floor show, refused to go thru the picket line. A truce was arrived at, allowing formal negotiations Tuesday, and the pickets were taken off.

**Morris, Chicago,
5 Full Weeks Set**

CHICAGO, Dec. 23.—By January 15 of next year, the local branch of the William Morris Agency will have five full week vaude stands on its books. General Manager Morris Silver states. Four of those will be handled by Leo Salkin, who is currently booking the Tower, Kansas City, Mo., and Minnesota, Minneapolis. An addition on his books this week is Joseph Freeb's Playhouse, Winnipeg, Man., which will use an average of five acts weekly. By the middle of next month, the Madison, Detroit, will be added.

Sam Bramson continues to book the Riverside, Milwaukee, which uses both vaude and attractions.

Reviews of Units

Donald Novis

(Reviewed at Tower Theater, Kansas City, Mo., Friday Evening, December 15)

Appearing on leave from the Fibber McGee and Molly program, Novis proves his stage appeal has not left him, as first-day crowds at his Tower Theater appearance are giving testimony.

Novis opens with the pop tune, *Stay in My Arms, Cinderella*, followed by an Irish reel. The latter ditty is entitled *Phil at the Flooters' Ball*, with a great deal of deep Irish accent thrown in. For an encore he does *Cheraine* and intersperses an anecdote in Mexican dialect. He follows with *A Pretty Girl Is Like a* (See REVIEWS OF UNITS on page 127)



★ ★ ★

BLUE HEAVEN
Rhythm
BY
Carl
SCHREIBER
AND
HIS
Orchestra

Thanks to
Col. E. J. Baker

Mr. Albert M. Wolf

Hotel Baker, St. Charles, Ill.

Fourth Season

★
Mr. M. E. and D. A. SolovyNew Pershing Ballroom,
Chicago.

Second Season

★
Mr. Andrew and
William Karzas

Aragon-Trianon Ballrooms

Intermittent Engagements
With Air Time Over
WGN-Mutual★
Mr. William E. DeweyEdgewater Beach Hotel
Aired Over WENR-NBC★
AND THE MANY OTHERS
For Their Co-Operation
in 1939SEASON'S
GREETINGS!★
Direction
GENERAL AMUSEMENT CORP.
360 N. MICHIGAN, CHICAGO.

Vaudefilm Grosses

Pre-Xmas Week Tough on B'way; Music Hall Okeh

NEW YORK.—The holiday lull really took its toll among the Broadway presentation houses last week, knocking most of them for a loop with the exception of the Music Hall, which, with its \$85,000 gross for the first week of *Belshazzar*, ending December 20, is not up to standard.

Houses like the Roxy and Loew's State took it on the chin the hardest. The Roxy drew a poor \$27,500 for *Everything Happens at Night* and a stage show consisting of Minevitch's *Rascals*, Alf Loyal, George Prentice and Margery Daye for week ended December 21. *State* is running a second week, however, because of the traditional lull anyway during the last week preceding Christmas. Loew's State had it much worse, with just \$14,000 taken in its finale the picture, *Intermezzo*, and a bill headlining James Barton, Estelle Taylor and Ciro Rincac for week ended December 20. Current bill, featuring Louella Parsons' Hollywood Revue and *The Cat and the Canary*, had a strong opening Thursday (21).

Third week of Elizabeth and Esser on the Strand screen and Al Donahue Band on the stage, ending December 21, was a real dog, drawing only \$19,000. Total gross for the three-week run was a weak \$76,000.

Paramount's second week of *The Great Victor Herbert*, ending December 10, wound up with a nice \$38,000, pretty good considering the holiday season. *Intermezzo* travels, with opening Wednesday (20) with Glen Gray's Band, did better than \$12,000 for the first two days.

Holidays Murder Springfield Take

SPRINGFIELD, Mass.—Holiday season forced two good shows to be wasted here last week, as *Shep Fields* and *Rufe Davis* failed to draw at the Paramount and *Vaudeville Varieties* didn't pull 'em at

the Court Square. House managers blame holiday trading, as both shows were good. The *Fields* show, which closed Friday (22), also starred Hal Derwin, Claire Nunn and Jerry Stewart, all vocalists. Featured at the Court Square were the Three Jacksons, Herman and Tobin, Harriet Carr, Barrett and Austin, the Four Dobbis, Bob Nelson and Co. and Budd and Judy Allen. Missed from the line-up were the regular George Libbey dancing line. Paramount picture, *All Women Have Secrets*, and Court Square's, *Hession Nights*.

Minneapolis Dives With "Rio," Vernon

MINNEAPOLIS.—Minnesota Theater dived to a gross of \$4,800, with Wally Vernon heading the stage show for week ended December 14. Pic, *The Girl From Rio*. Previous week house did \$11,600 with A. B. Marcus revue and *Heroes in Blue*. Average is 60.

Stroud Twins Bill Under in Seattle

SEATTLE.—Palomar, with Stroud Twins heading the stage bill, did \$4,650, compared with five grand average for week ended December 15. Pic was *Return of Dr. X and Covered Trailer*. Previous week the house did a good \$7,500 with the Swedish Bell Ringers and pic, *On Dress Parade*.

Xmas Cuts Philly Biz

PHILADELPHIA.—Receipts have fallen off in all the houses in town, the b. o. getting tough competition from the gift vaude house in town, chalked up \$5,200 for week ended Thursday (21). The bill consists of Edna Dee and Dolores Shaw in the strip spots, Bob Euston and Ondee Odette, Master and Rollins, St. John Brothers and the Nomano Brothers. Film, *City in Darkness*.

Songs With Most Radio Plugs—"Scatterbrain" Hits Top Again; "Lilacs" Move Up

Songs listed are those receiving 10 or more network plugs (WJZ, WFAP, WABC) between 5 p.m.-1 a.m. week days and 8 a.m.-1 a.m. Sundays, for the week ending Thursday, December 21. Independent plugs are those received on WOB, WNEW, WJCA, and WHN. Film tunes are designated as "F"; musical production numbers as "M." Based on data supplied by Accurate Reporting Service.

Position Last Wk.	This Wk.	Title	Publisher	Plugs	Index
3	1	Scatterbrain	Bregman, V. & C.	27	12
5	2	Lilacs in the Rain	Robbins	20	18
6	3	My Prayer	Skidmore	23	11
2	4	I Didn't Know What Time It Was (M)	Chappell	18	17
10	4	Speaking of Heaven	Miller	18	17
8	5	Oh, Johnny, Oh	Forster	17	17
7	5	Goody, Goodbye	Olman	17	9
10	6	White Lies and Red Roses	ABC	15	5
9	6	In an Old Dutch Garden	Harms	15	1
1	7	All the Things You Are (M)	Chappell	14	22
10	7	After All	Sun	14	11
11	8	Last Night	Polst	13	12

THE RECORD BUYING GUIDE IN THE AMUSEMENT MACHINES (MUSIC SECTION) SHOWS WHICH RECORDED TUNES ARE BEING PLAYED IN AMERICA'S 300,000 AUTOMATIC PHONOGRAPHS.

9	8	Careless	Berlin	13	10
2	8	Stop, It's Wonderful	Spier	13	8
4	9	Can I Help It?	Remick	12	10
7	9	It's a Hip, Hip, Day (F)	Famous	12	6
10	10	Who Told You I Cared? (F)	Witmark	11	8
12	11	I Thought About You	Mercer	10	10
11	11	Indian Summer	Harms	10	10
—	11	Ciribiribi	Paramount	10	8
—	11	Are You Having Any Fun? (M)	Crawford	10	7
—	11	This Changing World	Robbins	10	10
—	11	My Wubba Dobby	Exclusive	10	3
—	11	You're a Lucky Guy (M)	Witmark	10	2

Vaude Bill Under Par in Providence

PROVIDENCE.—Pay's dropped to \$5,500, one grand below average, with Evelyn Wilson, Louis and Oliver Sisters, Toy and Wing, Arthur and Morton Havel and the Tunes Walmesley, plus pic, *The Return of Dr. X*, for week ended December 14.

Previous week Pay's grossed \$6,900 with Texas Jim Lewis, Francis and Gray, Chick and Lee, Rita and Jean Clark and Fortunelli and Crennell and Call a Messenger.

Bright Xmas Biz in Chi; Chicago 42 Gs

CHICAGO.—Usual holiday trade pick-up and fairly strong bills in the three combo houses promise healthy grosses this week. Despite the last-minute pre-Christmas shopping rush, the Chicago opened nicely with Warner's *Four Wives* and revue topped by Paul Haakon. Nice \$42,000 indicated. Week ended December 21, house droppe to mild \$28,000, with Harry James' *Ork*, Andrews Sisters (holdovers) and screen's *Daytime Wife*. State-Lake is giving Metro's *Thunder*. Afloat a second Loew showing in conjunction with a seven-act show, featuring Bert Wheeler. Busy scooping up a mighty nice \$16,500. Dropped to \$14,000 in its pre-Christmas session (along with the other houses), but the store attractions are to blame rather than the theater's combination of *Dancing Co-Ed* and vaude bill.

Donald O'Connor, now billed as a screen starlet, tops the *Oriental* show, which includes the O'Connor Family, Gaudsmith Brothers, Jimmy and Mildred Mulcahy, the Stapletons and Torrence and Victoria, with 20,000 *Men a Year* assisting on the screen. Bright \$15,500 take or \$2,500 better than last week's figure credited to the combination of *Roaring Twenties* (second run) and four-act revue.

Gray Ork, "Tower" Okeh 15Gs in L. A.

LOS ANGELES.—Paramount, with Glen Gray orchestra and Fanchon & Marco stage show, grossed \$16,000 for week ended December 13. Average is 15 grand. Pic was *Tower of London*.

Ann Rutherford's P. A. in Cincy Okeh

CINCINNATI.—RKO Capitol, with Another Fair Man in its second week and Ann Rutherford making a two-day p. a., grossed \$8,400, as against average of six grand with straight films week ended December 16.

Carlson Band 3Gs 2 Days in Kenosha

KENOSHA, Wis.—Kenosha Theater employees, from general manager L. F. Cran to the door man George J. Kuchta, plugged the recent two-day appearance of Bill Carlson and band "as the most outstanding and most entertaining stage show we have ever had in Kenosha." Others on the bill, which connected for better than a \$3,000 take December 9 and 10, include Gil Rutzen, Zilch Brothers, Mickey Dowd, Carlson Trio, Milton Douglas and Company, Florence Hin Low. Pic was *Henry Goes Arizona* (MGM).

Spokane Grosses In Holiday Slump

SPokane, Wash.—Even a vaude bill which the press proclaimed the best of the season couldn't get customers out to the Post Street Theater last week-end, as local theater experienced their annual pre-Christmas slump. Sonny Lamont and Betty Burgess, Frank Evans and Dolores, Rich and Adair, Miller and (See VAUDEFILM GROSSES on page 138)

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WINDOW CARDS

250 Bumper Sticks, \$28.50
200 3-color Cardboard Posters, \$22.50
Paper, \$9.00
100 Cardboard Posters, \$48.25
Includes Imparting. Write for Catalogue

BOWER SHOW PRINT CO. FOWLER, IND.

Manage A Vaudeville House

By EDDIE WEISFELDT

IT IS no bed of roses managing a combination policy house these picture-dominated days. I have had six years to find this out and the hard way, too, for the Milwaukee film set-up leaves us nothing but "B," "C" and "X"-grade pictures in support of flesh bills. It is a brain-battling task to come up week in and week out with a stage show that has enough box-office power to compete with the major picture houses and still wind up with a profit.

And we try to cash in only via the live-talent route, flesh in the Riverside taking up 80 per cent of our display advertisements, only 20 per cent being devoted to film programs. It would be misleading to say that we turn in huge profits every week but, under the circumstances, we manage to keep our heads above water.

There is no doubt in my mind that people want flesh and will come to see it. When something good comes along, it has little trouble attracting crowded houses. But the customers are more particular now than ever before and that is one factor veteran vaudeville bookers should bear in mind and digest thoroughly. No longer will a run-of-the-mill vaudeville bill bring in business.

The word "vaudeville," as a matter of fact, is taboo in this area. I have removed the electric sign boasting of this two-a-day byword long ago and never mention it in any one of my advertising campaigns. The word has come to mean corny jugglers and seal acts, presented in a very dry fashion, and it acts as a great business chaser.

Vaude in Modern Style

Even when I run a straight vaude show, it is presented in front of the house band used on the stage and sold in modern style. We will either concoct a unit name of our own or develop some idea under which most of the acts engaged belong. It doesn't promise the customers that they are going to see a sensational attraction, but informs them of our fare in a more up-to-date manner. But this set-up hasn't tried very often. First, it has lost its novelty, and secondly, the audience is tired of watching the same house musicians week in and week out.

People today want attractions more than anything else. That can be either a name band, lavish unit or some prominent movie or radio celebrity. In each case, it must be the current talk of the town to have a chance of breaking box-office records. It must act like magic, for little else will draw them away from their living room or the Mickey Rooney-Clark Gable flickers.

But once it turns up, I can boost my budget \$2,000 to \$5,000 and still come out on top. First of all, I raise my 30-cent admission top to 40 cents and, if the attraction demands it, even to 50 cents. The price-change system has never hurt the house. People expect to pay more for an unusual show and, as proven, will dig into their pockets for an extra dime or two to listen to Paul Whiteman's Orchestra or goggle at the gorgeous *Folies Bergere* beauties.

Film Stars Strong

In addition to the above-mentioned attractions, Wayne King's Band proved that attractions are in demand, and so did Lawrence Welk, who is a big favorite in Wisconsin. Names like Martha Raye, Mae West, Bob Hope and the Mills Brothers, among others, are strong during their heyday. Screen stars will draw more than radio personalities, the customers for some reason or another displaying a greater curiosity to see film luminaries in person.

Favorite bands are always good and, while most of them are not record breakers, they are dependable attractions. We buy few units, for most of them these days are nothing but a few acts placed in

EDDIE WEISFELDT was born, reared and educated in Milwaukee. He was still a youth when he invaded the amusement business a quarter of a century ago as a sign painter for the Saxe Amusement Enterprises, first Midwest theater chain. It was then that he was acquainted himself with Roxy, who managed the Alhambra Theater in Milwaukee, one of the Saxe properties.



Around 1920 Roxy left for New York and Eddie took over the managerial reins. House had a stage eight feet deep and it was there that Eddie some 17 years ago introduced stage shows in a picture house. He had a double-deck bus set and used bands on its top. His next stop was the new Wisconsin Theater where, during his five-year stay, he introduced many vaude celebrities.

In 1929 he moved to Detroit to manage theaters for John Balaban and four years later was in the employ of Monarch Theaters, going to Indianapolis to take charge of the Indians. When the house switched to straight pictures two months later, Eddie returned to the home town to bring life into the Riverside. He is still there, managing the house and producing the weekly stage shows. Eddie is one of the best known showmen in that area. Family consists of one son, 15 years old.

front of a backdrop or two by a profit-conscious producer. We can do as much and more in our own theater, where we have all the scenery we can use and the facilities to whip a show into shape. It is more convenient and economical.

Big units boasting either a box-office name or a sensational idea have a market here. *Folies Bergere* proved a profitable venture, for it presents the real goods and we weren't afraid to promise our patrons an unusual show. But few units making the rounds today spend much money on novel production ideas.

We must be careful with our shows because of our big repeat trade. Familiar faces are to be seen in the theater week in and week out, and most of these regulars will hunt me up and tell me their likes or dislikes. I am most interested to listen to their views, for those are the people I must please and nothing concerns me more than their direct opinions of our programs. Considering hundreds upon hundreds of comments as a whole, I can state that sex is the most disliked element when presented under the guise of entertainment. It is bunk and, worst of all, the customers recognize it as such. Once in a while I listen to a producer with such an "act" on his hands, believing that it will serve as a flash out front, but I get burned badly enough to lay off such stuff for another season or two.

Sex Acts, Impersonators Out

Impersonators have seen their day. Unless the mimic has an entirely novel presentation, he won't see the Riverside footlights. I am convinced that the ticket buyers are tired of them, and the barrage of mimics on the air had something to do in chasing them off the top. Same holds true of emcees with an off-color line of gab. Blue wisecracks may go in cafes, where the patron is not concentrating on the show, but they

are resented in the sober atmosphere of a theater. This is perhaps more true in Milwaukee than in a comparatively larger city and our rules, accordingly, are more strict. After the first show, we weed out any and all off-color situations and talk.

Strong and clean comedy acts are welcome, and funny sight stuff is always applauded. On the more artistic side, adagio duos seem to be making a strong comeback as well as smart ball-room teams, if not used too frequently.

Regardless of the size of attraction we never carry it over a second week. Patrons have been trained to watch for a new bill every Friday and a hold-over week carries a stale effect. Aware of this policy, we get all the business the first week, for the patrons know that each show definitely closes Thursday night.

Extra-Added Shows Oked

Extra-added stage features, particularly those of local interest, are always good. We watch out for new ideas in contests or giveaways and, if presentable on the stage, will adapt them with little waste of time. Currently, we are using an *Information Please* stunt Thursday nights, sponsored by a Milwaukee firm. It draws extra business at little extra expense to the house.

Amateur nights are still good and we carry on with this business stimulant on Mondays. I don't know where all this embryonic talent is coming from but, God bless them, kids from 6 to 60 flood our backstage Wednesdays when auditions are held. Winners, selected thru the customary audience-applause route, get cash prizes. Accordionists so far have been leading this talent parade. It seems that every other neighbor around here is paying installments on a squeeze box.



THE CALLAHAN SISTERS (Marion and Jane)

thank the many friends who have been so nice to them and wish everyone a

Merry Christmas and a Happy New Year

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Happy Holidays

BOB HANNON

Featured Singer With PAUL WHITEMAN

Burlesque Notes

(Communications to New York Office)

New York

PAT PAREE and Paula Lind were discovered and picked while at the Republic last week for a Harold Dayton musical and left to open in Rio de Janeiro, South America, in January. Pat was picked by Milton Berle and Paula by Dayton. . . . BERT ORANT opened at the Republic December 15. . . . JEAN GARROLL and Lili Dawn were switched from the Eltinge to the Century, Brooklyn, December 22. . . . JIMMIE PINTO, Italian comic, to work solo hereafter, having split with Marty Della. . . . ELSA HUBER, formerly of burlesque and vaude, will head a host of entertainers, including the Radio Rogues and Ella Shields, at a party at Oardner's Restaurant in behalf of the Stage Crafters' Club January 10. Stage Crafters operate an eat spot where the moderate price meal you buy pays for another meal for a needy performer. . . . ZONIA DUVAL, after completing her Hirst Circuit tour, will leave for the Coast to join her husband, Nick Carter, now at the New Arrowhead Hotel, Palm Springs, Calif., where he is leading the Stanley Rogers Ork.

MARGIE HART and Irma Vogele first principals signed to reopen the Triboro December 24, now changed in ownership to Harold Minsky and I. H. Herk, who also operate the Gaiety. Billy Koud, producer, to double between both houses. Triboro also has Eddie Sullivan as treasurer and Johnnie Kane as backstage chief. Sullivan's last busy position was out front of the Irving several years ago. . . . FRAN LEWIS, acro dancer with the Jazz Babes on the Hirst Circuit, is a busy newcomer from vaude. . . . BILLY SEABURY, number producer from legit, debuted in Follies houses December 18 at the Republic, relieving Beverly Carr, who returned to the Embassy, Rochester, N. Y. Jimmy Allatin switched to the new Kats-Lieberwitz house, the Majestic, Utica, N. Y. . . . CRYSTAL AYMES moved from the Star, Brooklyn, to the Republic December 22 when Jean Wade became a new Republic principal. . . . NADINE MARSH opened at People's December 22.

SALLY KEITH, after five weeks at the Old Roumanian Club, opened last week at the Globe, Boston. Thence back to Fay's, Philadelphia; to the Crawford House, Boston, and the Triboro here. . . . MIKE SACHS and Alice Kennedy went another calendar to convey their Christmas well wishes. . . . MARCELLA MANN, showgirl, left the Republic December 14 to begin rehearsing for a Leo Robinson unit to go to the Paddock Club, Miami, Fla. . . . ZACIE LAMONT, straight man, reports a turnaway at every per-

formance at the Lyric, Bridgeport, Conn., December 4 week during the tenancy of the Ann Corio show (Hirst). . . . VALERIE PARKS featured engagement at the Gaiety calls for four weeks. . . . CLARE KING, following a lengthy stay at the Eltinge and Century, Brooklyn, left to open December 31 on the Hirst Circuit in Philadelphia. . . . LOU DEVINE replaced by Manny King in the Top Hatters, Hirst show, December 24. Devine shifted to a new show that opened the same day at the Troc, Philadelphia. . . . JOYCE BREAZZELLE left the Gaiety to open December 29 in Detroit on the Midwest Circuit, thru Dave Cohn.

ANN CORIO won lots of newspaper space while in Newark December 11 week when she donned the uniform of the Salvation Army to help the local unit gather shakels for the Christmas fund on the street after matinees. . . . BOBBY DELRIO, accordionist, extra-attraction at the Eltinge December 22 week. . . . GLADYS MARTIN, sponsored by Lew Fred, is a newcomer to Follies shows at the Republic. Doubling in tap dance specialties and on the front line. Holds an endurance dance championship won in a season in Los Angeles a few months ago. . . . EVELYN DUTCHES, radium tap dancer, closed at the Nomad, Atlantic City, to open at Benny the Sun's, Philadelphia. . . . MR. and MRS. LIEBERWITZ celebrated a 25th wedding anniversary recently on the stage of the Embassy, Rochester, N. Y. which Al Lieberwitz is operating in partnership with George Katz.

UNO.

Magic

By BILL SACHS
(Communications to Cincinnati Office)

PAUL ROSINI, after winding up at the Chez Paree in Omaha, has transferred his activities to the Mural Room of the Baker Hotel, Dallas, for an indefinite engagement. . . . DUKE MONTAGUE, after a successful road season, has returned to Salt Lake City to make several holiday dates. He will remain in Salt Lake until the middle of January, when he plans to hit the road again with a new show. . . . CHARLES RUBENS presented his Linking Rings in a television demonstration last week at one of Duluth, Minn., leading hotels. . . . HENRY THE MAGICIAN, who closed for the holidays in Port Wayne, Ind., last week, will stick to that territory after New Year's to work out a string of re-

turn engagements. Heaney has just received a number of new illusions from Germany, he having ordered the nifties more than a year ago. "William, in Hamburg, tells me the illusion business in that country is on the bum," Heaney typewrites, "due to the inability to make payments." . . . PROP. BEN N. GAVORD writes from Dallas: "Have just returned from the Coast with my partner, W. O. Bruce, comedian. We played a two-week engagement here but found the town flooded with magicians, and acts playing for peanut money. We're jumping into George. Advise magicians to steer clear of this territory." . . . KEYSTONE RING NO. 20, IBM, Harrisburg, Pa., recently honored John Snyder Jr., of Norwood, O., international president of the IEM, at a dinner at Central YMCA, Harrisburg. Ray T. Campbell, prez of Keystone Ring, was toastmaster, and Vin Carey, Baltimore, served as emcee. A program of magic was presented by Paul Sharfoll, Donald Red, C. Henry Rietler Jr., Russell J. Charles, C. L. Rohrer, Michael Zerrance, Charles J. Jones, Ned Fraley, Walter Landis and Dr. William S. Endlich. . . . J. C. ADMIRE is advancing the DeComa Brothers, presenting a varied program, including magic, in schools thru Indiana, Illinois and Kentucky.

HARDEEN, on Broadway for more than a year with Olson and Johnson's *Hellsapoppin'*, has been re-engaged for the new edition of the same laugh fest, which made its bow at New York's Winter Garden a few weeks ago. . . . MAOIC Boomed in the Big Town last week, with Jack Grime at the Loew-Statue, Ade Duval at the Roxy, Charles (Think-a-Drink) Hoffman at the Broadhurst, Glen Pope at the Cafe De La Paix, and Hardeen at the Winter Garden. . . . PAUL STADELMAN, after a tour of theaters in Southern Illinois and Missouri, including some of the Fox-Midwest and Rodgers houses, presented his magic and vent for a week at the Race Track Bar, Owensboro, Ky., winding up December 21. The next day he jumped into Cincinnati to do a Christmas show for the employees of the Brohard-Rainer Shirt Co. . . . JOE OVIETTE typewrites that he's spending the winter in Hamilton, Ont., and keeping busy on private club dates. He has just taken delivery on a new Ford V-8 and is presently shopping for a new house trailer. . . . NOVA THE MYSTIC, who reports that he has found work plentiful in Southern and Western Wisconsin this season, concluded a six-week stand in the toy department of the Boston Store, Milwaukee, December 23. He says he has bookings to keep him busy until next March. . . . MARQUIS THE MAAGICIAN closed his show for the holidays at Frankfort, Ind., December 18, and resumes January 3 at Logansport, Ind. . . . Mr. and Mrs. Jarque will spend the yuletide in Pittsburgh and New York. His tour manager, Lynn M.

Jaffee's Special Shows

PITTSBURGH, Dec. 29.—Casino will stage two special shows, Christmas and New Year's eve, and an annual Milkman's Matinee at 3 a.m., January 1. Unusual in vaude or burly houses here, George Jaffee has set all reserved-seat policy for holiday bills. Yuletide bill will run almost three hours. Milkman's Matinee is reputed to have been started in early 1930's by Jaffee at his Columbia Wheel Gayety Theater.

Losses Face (?) in Cutting

PHILADELPHIA, Dec. 23.—The Troc management thought it had the possibilities of a swell publicity build-up for Rose Lakose, featured stripper. The peeler did a bit in the pic, *Wages of Sin*, which had a week's run at the Briarier this summer. The Troc, however, discovered that the shedding part of the pic had been scissored by the blue-noses, her act having been cut out as soon as she took off her hat.

Film Trouble Hurts Vaude

ATLANTA, Dec. 23.—Reopening of the Roxy Theater, formerly the Georgia, as a vaude film house has been indefinitely postponed due to difficulty experienced in getting film. The theater has been thoroughly done over at the cost of several thousand dollars.

Condos Bros. Do Bit

LONDON, Dec. 23.—Condo Brothers accompanied Palladium's Crazy Gang to entertainment for troops. All American acts in Britain have been doing good work in this connection.

New Burlington Club

BURLINGTON, Vt., Dec. 23.—Paragon Restaurant, city's newest nibery, opened here by Gus Polous, replaces Booth Lodge, which was destroyed by fire a year ago. Harry Harris Band, in for opening, is being held over on indefinite contract. Reg Nash emceeing.

Parks is holidaying with his mom in Ingomar, Pa., and assistant Vernon Henry is visiting his folks in Boone, Ia. . . . MOSMOUTH (Ill.) Reporter Atlas, of December 9, devotes three columns to a letter written by Nicola, following the recent sinking of the British steamer Sirdhana in Singapore harbor, to his brother, Charles Nicol, of Mosmouth. The letter is a thriller from salutation to finale. It relates that Nicola still has hopes of salvaging some of his equipment if the mined ship is ever raised.



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from

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Personal Management
LEE SLOAN



I. Hirst 7th Anniversary

ISADORE HIRST is one of the leaders, if not the backbone, of the burlesque-follies business today. For seven years now his burlesque circuit has kept Eastern burlesque alive and brought good road shows into towns that couldn't possibly afford to run on stock policies. The name Hirst is today synonymous with burlesque road units in the East and Midwest. Each summer for the past seven years Hirst has been lining up his producers, costumers, performers and sundry assistants to organize a series of units to feed Hirst's own houses and those of others taking circuit shows. If not for the availability of the Hirst units, some of these theaters might have found it impossible to run burlesque at all. And from that angle alone Hirst is a credit to the burlesque industry. The Hirst Circuit reached its height two years ago when it had 23 weeks lined up for its units. This season it has 13. But the decrease is no reflection on Hirst's enterprise; it merely reflects business conditions in general and the greater censorship efforts everywhere. His current units average 11

principals and 16 chorus girls. Thirteen units means 351 performers working now because of Hirst's enterprise — and this does not count the agents, bookers, producers, costumers, musicians, stagehands and so forth, who also profit from this burlesque circuit.

Hirst operates the Shubert and the Troc in Philadelphia, his home town. These and the following theaters compose this season's Hirst Circuit: the Howard, Boston; Hudson, Union City, N. J.; Gayety, Baltimore; Gayety, Washington; Mayfair, Dayton, O.; Casino, Pittsburgh; Lyric, Bridgeport, Conn.; Empire, Newark, N. J.; Garrick, St. Louis, and National, Detroit.

When he was only a youngster Hirst started working in Philadelphia theaters, first as a candy butcher, then as usher, treasurer, manager and right up the ladder to a theater operator and producer. Altho no one in his family was in show business, young Hirst showed a quick aptitude for the industry and has been in it now for more than 25 years. He married a charming soubret, Petty Palmer, more than 10 years ago. They have no children.

THE STORY OF
I. HIRST
AND THE
HIRST CIRCUIT

BURLESQUE CIRCUIT

of

I. HIRST

NOW IN ITS 7TH YEAR

AMERICA'S LARGEST
ROAD SHOW VENTURE

- ★ HOWARD
Boston
- ★ HUDSON
Union City
- ★ GAYETY
Baltimore
- ★ CASINO
Pittsburgh
- ★ TROC
Philadelphia
- ★ LYRIC
Bridgeport

WE WISH...

to extend our thanks to all performers, friends and patrons who have made our success possible

to express our sincere good wishes for health, happiness and prosperity to all during the holidays and 1940.

I. HIRST and Staff

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TO ALL MY FRIENDS AND BUSINESS ASSOCIATES

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To Everyone

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CONGRATULATIONSto you, **MR. HIRST**

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AND

ALMA MAIBEN**Congratulations****AMY
FONG***Touring the Hirst Circuit***Congratulations and Best Wishes***on Your Seventh Anniversary**and Good Luck for Many More***George Murray** and **Chick Hunter****7—TO MR. HIRST—7**

"To say our Destiny was delivered into two capable hands
would be putting it meek and mild.—Thanks, I. H."

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CONGRATULATIONS, MR. HIRST

FROM ANN CORIO

And Her Five Stooges

- MAX COLEMAN and BILLY LEE — Comics
- JACK (Straights) LaMONT
- SAM (Singer) GOULD
- PAUL (Harmonica) MILLER

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STONE'S GRILL
"WHERE SHOWFOLK MEET"
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CINCINNATI, O.**Earle in Philly**
Reopens All-Pics;
Musicians Picket

PHILADELPHIA, Dec. 23.—Earle Theater, closed because of difficulties with the musicians' union, opens December 30 as a straight pic house. According to David Washburn, central city zone manager of Warners, this house will be first grade A film. He announced the opening feature will be *The Intuitive Stripe* (WB), followed by *Dextry Rides Again*.

In the meantime, no settlement is in sight. The musicians have not retreated in their original demands that orks be hired in theaters where they can be used. Picketing is being continued at the Earle, Allegheny, Kent, Oxford, Alhambra and Fox and the Stanley in Camden, N. J.

The Carman, indie vaude house, is also being picketed, because owner George T. Graves demanded his vaude year be cut down from 62 to 40 weeks. The musicians' union says Fay's, sole remaining local vaude house, has signed

Land of the Free

CHICAGO, Dec. 23.—Gabriel Dell, of the Dead End Kids, and Nils Tross Granlund (NTG) renewed their acquaintance while playing competitive theaters here. The last time they met the circumstances were somewhat different: Dell was the delivery boy for a New York tailor shop that cleaned NTG's wardrobe.

a contract for 30 weeks of vaude, the same as last year.

Warner says it is willing to renew on the same terms as last year in regard to wages and hours, but refuses to sign for any more musicians than are needed to operate the Earle. Approximately \$50,000 is needed for tooters at the Earle. The contract last year called for the expenditure of \$175,000. Warners refused to sign a pact stipulating this amount.

Senator, Pitts,
Adds Vaude Xmas

PITTSBURGH, Dec. 23.—Downtown will have its second vaude holiday opening Christmas Day, when Harris Senator offers stage shows booked thru Eddie Sherman, of New York. Believing that "the time is ripe here for variety bills," the Harris Co. will combine "solid acts, about five to a show," with first-run B pictures, at the regular 25 to 40-cent scale.

Opening bill will play four days, then the Senator will start a Friday-opening schedule. Heading the initial presentation will be singer Barry Wood, supported by the Maxwell, Rose and La Pierre, Farrell and Drew and the Rhythmettes, Red Donahue and Uno and Howard Baum's local orchestra.

Featured on the first full six-day week, Sunday being a films-only day, will be the Rimacs.

Only local vaude theater for years, excepting three stage bookings at the Senator since its opening a year ago and occasional flesh in neighborhood and suburban houses, has been the Stanley.

The Senator hopes it will snag a sizeable portion of business from those who don't feel up to the 40-cent top scale of the Stanley, but still will pay 40 cents per to see stage show.

The Honey of All Honeys
Extends Best of New Years
to All**HONEY BEE**
KELLER

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Current Between the
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ANY WHERE
ANY SPOT

★ Now Filling a Lengthy Engagement at the Club Nonard, Atlantic City, N. J.
Thanks to Arthur Goodelman.



★
HOLIDAY
GREETINGS

JUNE TAYLOR

Georgious ★★ Glamorous
Featured Attraction at the
CENTURY, Brooklyn
and
LYRIC, Bridgeport, Conn.
INDEFINITELY

**Season's Greetings****DOLORES DAWN**

AND

CHAS. "RED" MARSHALL

SEASON'S GREETINGS

STAR THEATREBrooklyn's Original Home of BURLI-GIRLIE Shows at Fulton, Jay & Smith Sts.
Phone, TR-1angle 5-3550

SEASON'S GREETINGS

TO ALL OUR FRIENDS AND EMPLOYEES

REPUBLIC FRENCH FOLLIES

NEW YORK CITY

TRIBORO AND GAIETY THEATERS, N. Y. CITY

We send our holiday greetings to our many friends in the theater. While we would like to thank you individually, we take this means of conveying our thanks for your holiday expressions.

Harold Minsky & I. H. Herk**Carlton, Jamaica, to 4 Days**

NEW YORK, Dec. 23.—Cutting down on its flesh policy, Brandt's Carlton, Jamaica, will resume vaude, but four days only instead of a full week. Starts December 24, with vaude scheduled for Thursday thru Sunday. House has been playing straight pictures since December 4.

Material**Protection Bureau**

A Free Service for Readers

THE facilities of *The Billboard's* Material Protection Bureau may be used by any reader who wishes to establish the priority of ideas and material that do not fall within the scope of the U. S. Copyright Office in Washington. In making use of the service, the following procedure must be followed:

Place a full description of the idea or material in a sealed envelope.

On the face of the envelope write your signature, your permanent address and any other information you deem necessary.

Attach the sealed packet to a letter asking that it be registered in *The Billboard's* Material Protection Bureau, and send them both, together with return postage, to Elias M. Sugarman, The *Billboard's* Material Protection Bureau, 6th Floor, Palace Theater Building, New York City.

Upon receipt, the packet will be dated and filed away under your name.

The *Billboard* makes every reasonable precaution to safeguard packets submitted for registration, but does not assume any liability in connection with same.

Holiday Greetings**PAULA**
LIND

Leaving for South America to open with HAROLD DAYTON'S New Musical in Rio De Janeiro in January, 1940.

Discovered at the Republic, New York City, by Mr. Dayton

SEASON'S GREETINGS

From

HANK HENRY
and
BOB ALDA

Enjoying Our 20th Week on the
WESTERN WHEEL

Greetings

FROM

THE ELTINGE THEATER

42D STREET, WEST OF BROADWAY
NEW YORK CITY

MAX RUDNICK ABE MINSKY

Akron Agency 14 Weeks

AKRON, O., Dec. 23.—With the addition of week stands in Erie, Meadville, Duaneville, Johnstown and Galatin, Baldwin-Davis Entertainment Service claims a total playing time of 14 weeks in clubs and theaters.

DIAN ROWLAND

★ ★ ★ ★ ★



★ ★ ★ ★ ★

EXTENDS SINCEREST
WISHES TO ALL
FRIENDS FOR THE
BEST OF EVERYTHING
IN 1940

Atlantic City Raps Liquor Law Breaks, Zorita Snake Act

ATLANTIC CITY, Dec. 23.—The list of local floor shows was shuttered by the City Excise Board, in an apparent effort to clean up the city's night life, Sunday (17).

The last to close was the Club Nomad, shut 10 days because of charges made by the N. J. Alcoholic Beverage Control. Frederick D. Burnett, board commissioner, in a letter to the city fathers recommended disciplinary proceedings against the Club Nomad for "fraud, misrepresentation, false statement and evasion or suppression of material facts in securing a license."

The actions against the Nomad were preceded by another 10-day license suspension order issued last week to the Paddock International Club for staging an alleged indecent performance last summer.

The act which drew the fire of Commissioner Burnett was billed as "The consummation of a marriage between Zorita and a Snake." The club was jammed last summer when it featured Zorita and her dance with a 16-foot snake. Two State investigators testified the dance was "suggestive" and that Zorita was "nude" when she completed her act.

Edward Kravis, manager of the club, said that he received no objection from patrons.

City Commissioner Passon served warning at the hearing that "jewed" shows will not be permitted in Atlantic City. "They must be stopped or someone will get hurt. The people of Atlantic City will stand so much of such stuff and no more," he said.

"Originals" and "Stars" Vie for Dead End Billing

NEW YORK, Dec. 23.—Latest mystery to hit the booking offices these days is "Who Are the Dead End Kids?"

First crop of the Dead Enders are touring vaude as the Original Dead End Kids, but two of the original kids are just the little men who weren't there. Unit consists of Leo Gorcey, Hunta Hall, Bernard Punsky and Gabriel Dell. Bobby Jordan and Billy Halop apparently didn't care to join. But billing nevertheless went out as "The Dead End Kids."

Halop and Jordan, however, have now decided they want to go into vaude after all. So they collected four others, including David Gorcey, brother of Leo (in the other unit); Jackie Searle, Bob McLung and Florence Halop, and got Charlie Yates, of CRA Artists, Ltd., to book them as "The Stars of the Dead End Kids." They opened the State, Hartford, on the 23d, and the Paramount, New York, January 10.

Glyde Snyder Staging

MINNEAPOLIS, Dec. 23.—Glyde Snyder, who recently was engaged for an indefinite run as emcee at the Minnesota Theater, is also staging the shows. House is using a 12-girl line, with Jack Malerick's 18-piece orchestra.

Special Buffalo Show

BUFFALO, Dec. 23.—Chez Ami, swank hitery here, is celebrating its fifth anniversary with a special presentation put on by Don Arden. Talent includes Lucille Mathews, singer; Don Arden and the Artist Models, 8-girl line; Shaw and Meade, ballroom team; El Cota and Beatrice, xylophone and comedy act; Leo Noble, magician and emcee.

Now They're Soirees

NEW YORK, Dec. 23.—Bob Reinhardt, magician and former newspaper man, is back in the field again with his magic act, mostly working on private entertainments club dates, tho' he says, "these things are soirees."

Season's Greetings MIDWEST CIRCUIT

OUR SECOND ANNIVERSARY
AND DOUBLE OUR ORIGINAL SIZE

Rialto
CHICAGO

Empress
MILWAUKEE

Grand Opera House
ST. LOUIS

Gaiety
CINCINNATI

Capitol
TOLEDO

Roxy
CLEVELAND

Grand Opera House
CANTON

Embassy
ROCHESTER

Palace
BUFFALO

Casino
TORONTO

Gaiety
DETROIT

Exclusive Booking Representative

MILT SCHUSTER, 36 W. RANDOLPH, CHICAGO

Greetings To All

GINGER BRITTON

MIDWEST CIRCUIT

Season's Greetings

BILLY KOUD

Producer

GAIETY THEATER
NEW YORK CITY

I MAKE 'EM & YOU SMOKE 'EM

MFRS. OF THE CIGAR OF QUALITY
ALWAYS A WONDERFUL SMOKE
Wishes You a Prosperous 1940

IZZY YARASHEFSKY
742 7th Ave., C1-7-1648, New York City

HOLIDAY GREETINGS

LOU SIMON

JEWELER TO THE PROFESSION,
In Business for Nearly 25 Years, 111
72 Broadway, NEW YORK CITY

Season's Best To All Our Friends Everywhere

SAMUEL BRISKMAN MAX RUDNICK JULES LEVENTHAL

Holiday Greetings

PAT PAREE

LEAVING FOR SOUTH AMERICA TO OPEN WITH
HAROLD DAYTON'S NEW MUSICAL
IN RIO DE JANEIRO IN JANUARY, 1940

THANKS TO MILTON BERLE

Season's Greetings

RYCK and KAYE

"Novelty Dance Impressions"

JUST FINISHED 5 WEEKS AT HARRY'S NEW YORKER, CHICAGO

Holiday Greetings to Everybody

AUDREY ALLEN

DANCE NUMBER PRODUCER

Now Filling a Return Engagement at the EMPRESS, Milwaukee, Wis.
Thanks to Mr. Charles Fox.

After a Real Pleasant Engagement at the
REPUBLIC THEATER, NEW YORK CITY

A ROSE BY ANY SMELL

Four Reviewers Cover Texaco Program; Opinions Unanimous

NEW YORK, Dec. 23.—Four of the various ways to skin a cat are set forth below, cat in question being the Texas Co.'s "Texaco Star Theater," hour-long radio program broadcast each Wednesday evening over a CBS network. Four of The Billboard's regular New York staff members caught the program broadcast December 13, which date is definitely an omen, as the reviews indicate.

Purpose of the multi-catchings was to prove several points. One was to establish whether experienced trade newspaper men, addicted to various fields of the show business, would nevertheless reach the same conclusion on the box-office appeal of a radio program, each, perhaps, by means of a different approach. Another purpose was to check up on the radio editor of *The Billboard*, who is convinced of that—and no one who caught the show has any apprehensions can convince him otherwise. Another purpose was to show the non-radio men on the staff what an easy life, all things considered, they have. This seems fairly proved; one of the staff who caught the show has been ill ever since, hasn't recovered at time of writing, and is still bed-ridden. He never could manage to get enough strength to write the review.

From a serious angle, however, one purpose of the mass earboding was occasioned by radio's lack of a critical school. Radio is the only mass entertainment or art form which has practically no school of criticism, unlike films, legit, art or literature. Few daily radio columnists criticize radio programs and the same goes for many trade newspaper men, even tho they may write reviews.

Also, these reviews serve to check on one critical opinion given, as has been shown many times, one critic may be awfully wrong. Unanimity of opinion as shown below is uncompromisingly convincing.

The Texaco show was chosen as typical of radio's hour-long variety shows, made more interesting by an unlimited budget and something wobbly career. The reviewers, alphabetically listed, are Paul Ackerman, assistant radio editor; Eugene Burr, dramatic editor; Paul Denk, night club-vaudeville editor; and Jerry Frank, radio editor. All reviews were written without benefit of a thesaurus. Was one needed?

Reviewers subjected themselves to solitude in catching the show, and none of them discussed it with any other until after their reviews were done. Thus contributing a page of incommunicado matter to American literature.

Dull, Says Ackerman

With the exception of a few brief interludes, Texaco's hour program Wednesday maintained a low entertainment level. Chief falling during the first part of the program was in the so-called comedy. The program was apparently attempted to make the dialog lively and brisk. It was brittle enough, but lacked sparkle and brilliancy, and succeeded in being dull. Ken Murray, program jockey, may have a good delivery—but a delivery generally does not transcend his material. His attempts, together with chatter by Irene (of Tim and Irene), Kenny Baker and Frances Langford, were short-circuited by this falling in the script.

Last half hour of the show was given over to an adaptation of the old legit piece, *The Paisy*, starring Joan Bennett and John Beal. Burns Mantle, New York legit critic, prefaced the presentation by saying something about the show and the players. Mantle also took the mike at the conclusion of the play, throwing off-ends for the quality of the production. The orchids were of the genus phonus, and perhaps Mantle was only making polite conversation for the date, and almost uniformly dull. After a deadly first half it picked up a bit of interest,

which it soon lost. Under the circumstances the chatter of Beal and Miss Bennett could neither be termed good nor bad—for the effect on the audience was one of indifference.

Notwithstanding the general odor of decay, the program had a few happy moments. One of these was Frances Langford, a chanteuse of marked ability. Miss Langford, unfortunately, was given only one number, *South American Way*, which she rendered with much charm and skill. Her voice, happily, lacks the metallic hardness so often found in the feminine pop singers.

Kenny Baker, too, the not as effective as Miss Langford, was pleasing in two tunes, both schmaltsy epics. David Brockman furnished solid musical background with the orchestra.

Guest was Mack Bennett, who was quizzed and spoke fairly interestingly of the old Keystone comedies. Commercialism on this show probably sold more gas and oil than the entertainment. They were delivered by Jimmy Wallington and Larry Elliott and were smart, topical items perfectly suited for the winter motorists.

Acorman.

Ill-Advised, Declares Burr

The Texaco Star Theater, which splits its hour program sharply in two—half of it being variety and half of it drama, the first emanating from Hollywood and the second from New York—seems to split its listeners in about the same way. It's hard to see how those who tune in for the variety will weather the drama, (See ROSE SMELLS on page 49)

P. & G. Retain Lead as Chain Account; Spend Over \$8,000,000

NEW YORK, Dec. 23.—Spending \$2,000,000 more for network time during 1939 than during 1938, Procter & Gamble remained the best network time-buying customer in the industry. On the basis of a 12-month estimate for CBS and 11-month actual figures for NBC, P. & G. has so far spent, for 1939 network time, the wow total of \$6,161,748. This does not include P. & G. spot or talent costs. P. & G. likewise remains NBC's best customer and Columbia's fourth best account, same positions this soap maker occupied last year.

Columbia's number one spender is P. & G.'s number one rival, the Lever Bros. combine, which dropped \$3,390,996 into

GF's Talent Budget

NEW YORK, Dec. 23.—Altho several other advertisers spend considerably more for talent than General Foods, GF is figured as probably the leading talent buyer on the air. Comes thru Foods sponsoring, among others, Jack Benny, Kate Smith, *We the People* and *Lam 'n' Abner*.

Rival Food Firms To Split NBC Hour

NEW YORK, Dec. 23.—The Thursday evening hour on NBC-Red which Standard Brands has had for 10 years will be split between that company and another large food firm shortly, General Foods. Standard Brands' long leasehold comes to an end when *One Man's Family*, which was moved to Thursday from its Wednesday spot when the Rudy Vallee program ended its run, shifts again to Sunday evening. *Family* will fill in the last half of the Chase & Sanborn hour (also Standard Brands), the Charlie McCarthy show being cut to half an hour with the start of the new year. General Foods is shifting *Aldrich Family* into the Thursday spot.

Odd situation of the two large food companies bucking one another so closely came about, it is said, thru an agency which has nothing to do with either account. It is reported that Lenzen & Mitchell precipitated the situation by insisting that NBC call for options on the spot. L. & M. seeking the time for *Manhattan Airport* for Walter Lantz tobacco.

Standard Brands agency is J. Walter Thompson; Young & Rubicam handle the General Foods business.

P. & G. Retain Lead as Chain Account; Spend Over \$8,000,000

the CBS offers. Close onto the Lever freres' heels comes General Foods, with \$3,129,131. Extent of the P. & G. time budget is graphically shown when it is noted that NBC's second most liberal account will spend but slightly more than half as much as P. & G., advertiser being Sterling Products, with \$2,774,667, followed closely by Standard Brands with \$2,581,000. Standard Brands is down one peg from 1938. Banking seventh on NBC for 1939 is Brown & Williamson, whose increased radio activities were described in last week's issue of *The Billboard*. B. & W. spent \$1,563,821 for 11 months on NBC.

Mutual's best advertiser is Bayuk Cigars with \$520,699.

List of the 10 leading accounts on each network will be found elsewhere in this issue.

Leading Radio Spenders ACCORDING TO INDUSTRY

Top NBC Fields	
1. Foods and Food Beverages	\$13,065,495
2. Drugs and Toilet Goods	12,208,430
3. Laundry Soaps and Housekeepers' Supplies	5,492,961
4. Cigars, Cigarettes and Tobacco	5,007,522
5. Lubricants, Petroleum Products and Fuel	1,748,661
Top CBS Fields	
1. Food and Food Beverages	\$9,685,460
2. Cigars, Cigarettes and Tobacco	753,805
3. Cigars, Cigarettes, Tobacco	5,295,045
4. Laundry Soaps and Housekeepers' Supplies	4,337,052
5. Lubricants, Petroleum Products and Fuel	2,200,054
Top MBS Fields	
1. Drugs and Toilet Goods	\$827,139
2. Cigars, Cigarettes and Tobacco	753,805
3. Foods and Food Beverages	483,235
4. Radio, Photographs, and Musical Instruments	124,204
5. Clothing and Dry Goods	90,963

CBS figures are estimates for full year, based on 11-month total. MBS and NBC figures are 11-month totals.

Talking Shop

By JERRY FRANKEN

Column From Hunger

A fellow just came in the office and said if I want to get this column in the next issue I had better get it up. So here it is, the tall end of the year and as usual no column ideas. A lot of wretched stale columns have been done around the idea of a guy writing on how he fills a column without a column idea; maybe one more won't hurt. . . . It's been a hectic year. . . . the end of the Yuletide show. . . . special events galore, each of them seemingly passing the other in emotional intensity. . . . the Papal broadcasts. . . . the declaration of war. . . . the Squall and more recent Graf Spee episodes. . . . Mutual's exclusive on the World Series.

And if you were doing a column like this you'd probably want to comment on how Bob Hope came up this year and how the Brownie Cole routine on his show looks like one of the comedy edibles for next year. . . . Orth Bell's hilarious contribution to programing schedules. . . . that Denis Day and Don Red look like new tenor stars in the near future. . . . that Marie Green's act on the Al Pearce show is a beaut. . . . that Jay Jostyn, Raymond Edward Johnson and Templeton Fox are new dramatic players who climbed to success. The past year. . . . that you could do a quiescent review of Max Wyllie's new book, *Best Broadcasts of 1938-39* (Whitney House), as a mint of good reading with especially good judgment being shown in selection. Fred Allen's act in his one comedian in radio, despite the surveys and despite the handicap of a weekday evening and despite some agency men who figger they are the guys who wrote show business. . . . that Vera Vague (Barbara Jo Allen) another who looks like a new name of the future. . . . you might also want to mention Red Barber's corking good sports announcing and Gabe Heatter's always potent news spelling.

Then, too, you might want to say something about Raymond Gram Swing emerging as the biggest new name of the year, an opinion with which I disagree, because I think the most important new talent discovered this year is Arch Oboler, who started to get the recognition he deserves. Maybe you'd think that despite Swing's excellence, his is not a creative talent in the sense that Oboler is. Oboler being a guy whose grasp of imagination and whose use of radio as a technical medium is still far and away the tops.

Then, too, because the fellow just came in and hollored, "Where the dash-dash is that copy," you'd simply add, season's greeting to you all.

Insurance Available Against 'Pot o' Gold'

LINCOLN, Neb., Dec. 23.—A Glenn Falls, N. Y., insurance company, Little & Loomis, in a letter to Theater Manager Bob Livingston, has offered to insure theaters against any losses incurred owing to the Tums' Pot of Gold air show. Pot of Gold phones lucky listeners who, to win, must be home. Livingston guaranteed patrons of his theater the same amount, if they were at the theater when called by phone.

Little & Loomis plan will insure any individual theater up to \$5,000 loss for \$15 annual premium. If five or more theaters buy into the idea, rate will be \$10 per theater covering up to \$10,000, which will allow theaters to guarantee up to double what Pot of Gold will give, should the winner be in an insured theater.

Livingston says he's looking for a double-barreled insurance policy, one which would guarantee him against personal loss and against personal injury at the hands of certain advertising executives.

NEW YORK, Dec. 23.—Vass Family will be the singing group going on the Sensation Big Band (radio) show with Sammy Kaye on NBC Monday. Kaye replaces Larry Clinton.



*“closest
—to the
public
pulse!”*

THE
COLUMBIA
BROADCASTING
SYSTEM



Greetings from ARTISTS

In our Ninth Year

**MYRT
and
MARGE**

Myrtle Vail Donna Damerall

**FRED
FEIBEL**

at the
Organ

**TED
REAMS**

Commentator—
Announcer

**JOHN
WINTERS**

at the organ for
"Myrt and Marge" . . . "Valiant
Lady" . . . "Young Widder Brown"
"Dr. Malone" . . . "When a Girl
Marries"

Your Thom McAn News Reporter
Speaking for Octagon Soap
and Five Other CBS clients

**JOHN ALLEN
WOLF**

Four Years on the Air
AUNT JENNY

"Aunt Jenny's
Real Life Stories"
Mon. thru Fri. 11:45-12 a.m.
Repeat to Coast—2:15-2:30 p.m.

**LARRY
ELLIOTT**

Speaking for the More Than
45,000 Texaco Dealers
from Coast to Coast

**DEL
SHARBUTT**

I'm Busy — Thank Gawd!

**LEO
WEBER**

and his Orchestra
Leo Weber at the electric
organ and piano

**FRANK
LOVEJOY**

**AGNES
MOOREHEAD**

on
"Cavalcade of America"
"Mercury Theatre"

**RAYMOND
EDWARD
JOHNSON**

as
Woody Marshall in
"Your Family and Mine"

**TOM
SHIRLEY**

Speaking for
"Doc Barclay's Daughters"
and
"Billy and Betty"

**JAMES
FLEMING**

**BETTY
GARDE**

starring in
"My Son and I"
Mon. thru Fri. 2:45 to 3 P.M.

COLUMBIA BROAD

ON THE AIR

**AL
BERNARD**
and his
MERRY MINSTRELS

**JOHN
TILLMAN**
Announcing
"Major Bowes
Capitol Family"

**KARL
SWENSON**

**VICKI
VOLA**
as
Brenda Curtis

We asked
479,076 WOMEN
—and they all said "No".
Season's Greetings from
"UNCLE
JONATHAN"
who conducts his own surveys!

Melody Rambling
with
MARTY DALE
at the Piano

A
ROGER WHITE
Production
"Society Girl"

**TED
STEELE**
"Nellie The Novachord"
Sends Her Best Tool

**CHARLOTTE
MANSON**
"Society Girl"

**JAY
JOSTYN**

If it's News or Work—
I can use it.
**JERRY
LESSER**

"HILLTOP
HOUSE"

**RALPH
EDWARDS**
Many Happy Returns

**MARY
SMALL**
Singing Star of
The Ben Bernie Program
for Half and Half Tobacco
Ed. Wolf, Mgr.

**LEW
WHITE**
Organist
Victor Artist

**MEL
ALLEN**
Sports

CASTING SYSTEM

Radio Still Builds Talent

By HERBERT I. ROSENTHAL

General Manager and Executive Vice-President, Columbia Artists, Inc.

THERE is in this compact little theatrical world of ours a small but incredulously vociferous minority which would have you know that the radio networks are unable to develop an unknown artist. Interesting but untrue.

The individuals comprising this group will concede that the networks have produced their full quota of stars, but it is their contention that times and things have changed. Having been one of those on the scene when the webs were first blossoming and youngsters were zooming into the big money overnight, I am in full agreement with those who recognize the altered situation. We differ only in our estimates of the extent of these alterations.

Of course the chief reason for the very being of this clique of dissenters

may be readily seen. They remember too well how the Kate Smiths and Bing Crosby came from nowhere, occupied their sustaining spots for the briefest of whiffs and broke into the big-money circle with hardly any delay.

Those were happy days—but they are gone, with no chance that they will ever return. The competition is tough in 1939 and will undoubtedly be a mite tougher in 1940. Bing and Kate didn't have to fight for their share of the audience against expensive and star-studded shows. Moreover, the air was anything but crowded with commercials and it was a relatively easy matter to

In addition, the people who are concerned with his future have been forced to extend themselves beyond the accepted requirements of a decade ago. In those days, a Coast-to-Coast hookup was sufficient to make a name of an unknown, but the same unknown today must receive careful coaching, planning and exploitation. His every potentiality must be realized, the purpose of every move analyzed and his personality brought before the public in every possible way. This has been and is being done.

The Lucky Strike Hit Parade is a big-league show and the job of being its star is a most desirable one. Occupying that post is Harry Wood, and young Wood is a perfect model to illustrate the point I am striving to make. For he is a product of sustaining radio, one who has been given the slow and careful build-up described above and one who has had the native talent and intelligence to make the most of the first real opportunity to come his way.

Nor does Wood stand alone. Orson Welles was a CBS sustaining feature in the not so very long ago. Protests may arise to the effect that his great good fortune is the result of an unprecedented accident, but it is a fact that a commercial was being negotiated for Welles even before this event. Since his emergence, other Broadway dramatic groups have been introduced to the nation via radio, but none has approached his success. It could be that the experience and exploitation he gained on

ONE of radio's youngest executives in a highly responsible post, Herbert I. Rosenthal was named general manager of Columbia Artists, Inc., CBS artists bureau, when he was 27. This was two years ago. Recently, a few days before his 29th birthday anniversary, CBS presented him with a birthday present, naming him executive vice-president of Columbia Artists.



Rosenthal has been with Columbia nine years, coming to the network after having been graduated from New York University. He started in the program department and before his appointment to CAI, was assistant to the vice-president in charge of programs. He is a native New Yorker and a bachelor.

spot a sustaining performer at a choice and regular hour and, most important, keep him there.

Life for the head of a network artists bureau would be a happy one if the same conditions prevailed today. But simply because the road is a harder one to travel, he doesn't abandon the journey. The prize at the far end is a generous one and he seeks it just as ardently. The trip requires more time—that's all.

Different Tactics

Having admitted that circumstances are changed and having made up our minds to make the most of it, we've switched and improved tactics. The standards for performers have been elevated way beyond the reach of many who might have been given a network opportunity eight or nine years ago. The artist must be better than good now and he must show evidences of an ability to register constant improvement.

What's Merry About It?

Arch Oboler

DON'T

listen to BOB BYRON on WHN Monday thru Saturday from 2:30 to 3:30 (EST).

Burrelle's
ESTABLISHED 1889
PRESS CLIPPING BUREAU, INC.
World-Telegram Building,
125 Barclay St., New York, N. Y.
BARCLAY 7-8371

Season's Greetings

FROM

RED SKELTON



PERSONAL MANAGEMENT
TOM KENNEDY
RCA BUILDING, RADIO CITY
NEW YORK

★★★



AGENCY
WILLIAM MORRIS
RKO BUILDING, RADIO CITY
NEW YORK



Dave Elman
on the air for
Fels-Naptha Soap Chips

Harry Salter
and his orchestra
Say Ditto

**JOHANNES
STEEL**

On the Air for
**Modern Industrial Bank
WMCA**

Monday Thru Friday
7:45-8 P.M.

PHOTOGRAPHS

Any Size — Any Quantity
— SPECIAL OFFER —
50 (1 Picture) **\$3.00**
8 x 10 for.....
100 (1 Picture) **5.00**
8 x 10 for.....

One-Half Deposit With Order,
Balance C. O. D.

AQUA PHOTO SERVICE

80 West 40th St., New York City.

(Formerly Advertiser Photo Service)

sustaining marked the difference in
Welles' favor.

Network Can Do It

There are others, too. William Robson stepped from the ranks of Columbia's staff of directors into the producer-director's berth on *Big Town* a few months ago and has carried off his assignments as they should be carried off. Simultaneously, Leith Stevens of the same network's group of musical directors joined the *Big Town* cast as conductor and arranger and has contrived to do equally well. Add to the foregoing the names of Buddy Clark, Raymond Scott, Dennis Day, Mark Warnow, established commercial stars, and you will see why I am convinced that it is still possible for a network to build an artist.

In fact I am willing to base my conclusion on more than the citation of past successes. I'll take a chance and hazard a prediction or two. Currently emerging from the rank and file are Norman Corwin and Uncle Jonathan, a pair that I am certain cannot fail to attain the top-flight. Each has all the required assets and awaits only the general recognition so necessary. Now that I think it over, I'm not even taking a chance. I don't see how they can miss.

Merry Christmas

AND

Happy New Year

FROM

JOHNNY BURKE

"THE SOLDIER COMEDIAN"

15TH WEEK

ALKA-SELTZER NATIONAL BARN DANCE

NBC — COAST-TO-COAST



YOUR

**LUCKY
STRIKE
HIT PARADE**

under the musical direction of
MARK WARNOW

SATURDAY NIGHTS 9 to 9:45 P.M. EASTERN TIME
COLUMBIA BROADCASTING SYSTEM

MARK WARNOW
Exclusively Managed by
COLUMBIA ARTISTS, INC.

Compliments of the Season

FROM THE

NATIONAL BROADCASTING COMPANY

WORLD'S GREATEST BROADCASTING SYSTEM

A Radio Corporation of America
Service

ROSE SMELLS

(Continued from page 42)

or vice versa. And if Texaco is trying to appeal to both types of listener, it's hard to see why the sections are tied together in the first place. Each would probably stand out better if it were heard alone—the second thought, what with the entertainment value they possess, that too is doubtful.

The variety section, despite the presence of several names, is a preponderantly dismal affair, chiefly due to a script that possesses all the amusement value of a toothache. Chief pack-mules for the so-called comedy are Ken Murray and Irene (of Tim and Irene); both are excellent performers, but no comedian can be funny without adequate gags. Singing is taken care of by Frances Langford and Kenny Baker, Miss Langford doing one number and proving again that she's a consummate song-salsadist, while Baker does two in a voice that has all the warmth and color of an icicle. His tunes were "I'll Follow My Secret Heart and Smilin' Thru, and be beat them by a nose—if you get what I mean. There was also an interview with Mack Bennett, who seemed like a nice guy doing his best with a load of carefully prepared and completely pointless lines. Music is in the hands of David Broekman, whose rendition of *In the Mood* was vigorous, if dull.

The program caught also saw the first (and, I should think, the last) installment of a would-be comedy sketch called *The Murray Family*. The variety section over, the program switches to New York for the drama, which is faintly announced by Burns Mantle, drama reviewer of *The New York News*, who, in talking about Joan Bennett, the week's star, said he'd had to "learn from friends of the family" a series of facts about her that could have been told to him by any casual film fan. The play was *The Patsy*, and Miss Bennett was ably supported by John Beal, who offered the hour's best job.

This reporter has previously spoken of the fallacy of cutting and butchering plays from another medium for the uses of radio instead of creating fitting plays for the medium itself. In any case, *The*

Patsy sounded, to put it mildly, awful—the under the circumstances it was hard to tell whether that was primarily because of the play, the adaptation, the direction or the acting. Or (with the exception of Beal's nice job) a combination of all four.

The playing certainly wasn't very good, particularly on the part of Miss Bennett, who read her lines like a vaudeville straight woman, and who sounded as little like an easy-going kid as she did like an actress.

Announcements and commercials were handled in Hollywood by James Wallington and in New York by Larry Elliott, both doing good jobs.

Even if the component parts of the program were good, the division into variety and dramatic sections would still seem silly—a bit like offering an abbreviated *Hamlet* and then a vaude lay-out for the price of one admission. Of course there used to be musical afterpieces in legit, too, around 1850 or so, which only goes to prove, as many people may have suspected, that radio is still in the afterpiece era. Only radio, evidently trying to live up to its reputation, puts the afterpiece first.

Poor, Poor Vaude—Denis

To a reviewer accustomed for years to see as well as hear entertainment, catching a variety radio show is not very exciting. It reminds one of experiments trying to enjoy a vaude show with eyes closed—with certain parts of the entertainment this was an advantage, but the show as a whole fell flat, of course.

And listening in on a one-hour radio program becomes something to do when you are occupying your eyes or mental energy on something else. It just doesn't demand your entire time; it's not strong enough to hold you and give you a kick. It's all right only when you're reading the comic strips or carrying on a desultory conversation.

The Texaco show might be hot stuff according to those fancy surveys. But if we didn't have to review it, we would have tuned off. Maybe we haven't listened in to radio enough so that we would be more conditioned to strictly auditory entertainment. But, anyway, this Texaco show convinced us

again that so little of a good performer's personality comes thru on the radio.

The first half ran in variety bill fashion, with Kenny Baker singing two songs, Frances Langford one song, Ken Murray and Irene doing comedy gab and a Mack Sennett interview rounding out the whole business. Baker has a sweet tenor voice that doesn't irritate; but neither does it thrill. Miss Langford's vigorous singing style compels attention. Murray is all right without being distinctive, and Irene stands out due to her unusual voice and delivery. The comedy material is fair and the Murray Family sketch was rather cute. David Broekman's Orchestra supplied excellent music, and James Wallington handles the announcements without fault. The Mack Sennett interview was smooth and carefully amusing, lacking spontaneity entirely.

The second half of the show was piped out of New York and had Joan Bennett and John Beal doing *The Patsy* in a nice version. Bennett and Beal were okay, and the supporting cast backed them up nicely. Burns Mantle introduced the play and also announced the most program's playlet in plain factual tone. The commercial plugs come three times and are not too long.

The limitations of radio entertainment become obvious when you stop and think about them. But we rattled off these impressions as an ordinary listener-in who knows nothing about production difficulties. And, after all, that's the predominant kind of listener-in.

Denis.

Humph! Sports Frank
Impressive collection of talent not-

withstanding, the Texaco Star Theater continues to be bogged down by ancient and weary material. Outside of the names, it has nothing much but pace, which director Eddie Gardner manages to inject. Only the names can draw the audience away from Fred Allen across the way on the NBC Red at the same time.

Talent has announcer Jimmy Wallington, comedian Ken Murray—who suffers most from the worn-out wheezes—Irene Noble (Tim and Irene—Tim writes most of the material), Frances Langford, Kenny Baker (at \$1,500 per week or \$750 per tune, courtesy of Mervyn LeRoy) and David Broekman's crack orchestra, altho Broekman showed poor judgment in trying to play *In the Mood*. Mack Sennett was guest star when caught, but that didn't help, either. The gags seem built on two theories and two alone. First is the vaudeville stand-by—the insult. Second is Kenny Baker's alleged dumbness, a routine which helped build him on the Jack Benny show, but which is here overplayed to a fare thee mate bits from Broadway, and the ex-

Second half of the show features dramatic bits from Broadway, and the exhibit on this multi-reviewed program was Barry Connors' *The Patsy*. It showed that maybe radio doesn't have to bang its head so low because of its dramatic shows, for if ever there was a trite old stinker, it's *The Patsy*. Joan Bennett and John Beal starred, and if that isn't easy money, Burns Mantle, critic, introduced the dramatic portion of the show.

Wallington and Larry Elliott, who sells the gas from New York, are two of radio's more persuasive salesmen.

Franken.

HOLIDAY GREETINGS



MERLE PITT



"and his Five Shades of Blue" on WNEU

Radio Editors---Are They Alive?

Are They Mineral, Vegetable Or Are They Fungus?

Editor's Note: Following article has been contributed to The Billboard by several radio press agents, who, inasmuch as they have a desire to continue eating, feel it best to remain anonymous.

RADIO editors are a phenomena like sea serpents or the aurora borealis, only a good sea serpent usually makes page 1 whereas a good radio editor seldom rates better than page 17. If that, being generally put in place with the obits. They have, however, souls—albeit a bit strophed, or at least stagnant.

Radio editors, like blood, can be segregated into various types, distinct types whose numbers are only limited by the quantity of radio editors at hand. In other words, they're almost all different, jaggedly individualistic, and either furiously extrovert or frantically introvert.

Society is made up of strata, just

like a layer-cake, and society in any daily newspaper office does not sever from the accepted course. To the press agent, a radio editor is just slightly southwest of Buddha or Confucius. To the city desk, a radio editor is that facsimile of a human being down the hall next to the pet editor. Or he is also the pet editor and the fellow who writes a column of advice for home owners about to be foreclosed. Or he may do a column on cooking and/or gardening.

It's all so relative. A prophet without honor in his own office! Even copy

boys snarl at him. Put yourself in his collective shoes and within a day you'd be whistling too, to keep up your courage. Even a red-blooded nonentity has gotta have respect. So . . . press agents? Scat!

One of the primary rules seems to be that the editor must remain in his ivory castle, surrounded by a radio and Blackett-Sample-Hummert daytime serials. He leaves this castle and its awful bedlam only upon invitation, usually occasions when he can feed the face freely for free and drink more liquor than he'll ever buy. Divinity can only be maintained by a yogesque aloofness. Invitations are nice and an index to his importance. But with all the strategy of a glamour-girl-in-bloom, he usually plays hard to get. His public appearances must be events, paved with fawning p. a.'s and a lot of bored celebrities who have been tactfully coached to call the radio editor by his first name and slap him on the back. This last gesture, of course, means they are looking for a vulnerable spot.

Taking American radio editors as a jump—or clod, if you prefer—there seems to be several basic types. Sometimes these basic types get all mixed up in one person, resulting in a mixture resembling an hors d'oeuvre table or chow mein.

The Great Brain

(1) The Man With Culture. He writes a quiet, dignified column that gives the impression he's casting wistful glances at name-columnists who get a small passport photo up next to their byline and who each day shake the world. The man with culture likes long-hair music, altho one-third of his readers think Mozart is a kitchen linoleum. Broadcasts with social significance bow him over; so do political broadcasts from Europe. Press agents, to him, are a necessary evil, like dandruff or vice-presidents.

(2) The Man with the Paste Pot. He has a grand time. First, he checks with the dummy to see how many inches must be filled. Then he stacks up all the releases, grabs his shears, and snips, like a berserk barber. The excerpts are pasted together like a daisy chain and sent down to the composing room, where they are pried to make good reading.

After that he goes out for a beer, but his readers go out for a shot, or like one.

(3) The Man With the Slender Mind. Here is a lad who missed his calling, because the technical aspects of broadcasting appeal to him far more than the mere idiosyncrasy of listeners' enjoyment. Television is sheer ecstasy; short waves give him goose-flesh of delight. He pens long dissertations on the workings of radio which make his readers—the normal ones—feel as tho a flurry of logarithms had just passed over their heads. To him, the formula for television in color is the Rubaiyat or a draught of nectar.

Deadend Kid

(4) The Man who Believes in Being Tough. He answers the phone with a chip on his shoulder, talks alternately from each side of his mouth and wants to be known as a very terse and gruff fellow. He saw The Front Page during his formative years, and still feels that a radio editor can be a newspaper man. He never takes his hat off. Instinctively he believes that a good offense breaks all press agents down to the lowest common denominator, that press agents should come to him, that twice as many people read his column than actually do. Is kind to his wife and children, however, on alternate Thursdays.

Mr. Quiz

(5) The Man with the Pool Questions. One of his cars is flatter than a tired griddle cake, a condition known as myoeptia and coming from constant use of the telephone. He calls up all the stations in succession to ask them who played Uncle Zeke in the Just Folks serials back in 1933, or was it 1934? Wants to know the musical selections which the Hawkeye Trio will play next March as soon as you can get them. Last-minute program changes are a blessed elixir. Nothing much ever seems to come of all the questions he asks, but he may have hopes of winning some dough on Information Please or writing a trick compendium of useless facts.

(6) The Man With Friends. When he isn't doing somebody else a favor in his column, he's doing himself one. Half-fellow, well-timed among the ranks of song-pluggers. In addition, he has to look out for the publisher's friends as well. Now and then an item about a radio program creeps into his daily potpourri. Interesting fellow, but eminently non-functional. Drives a shrewd bargain, they say.

(7) The Man who's a Mystic. He drifts around town with the ennuil of a Garbo, revelling in the fact that he's supposed to be the hardest columnist in the business to crash.

WISHING YOU A VERY
MERRY XMAS AND A
HAPPY
NEW
YEAR

Affiliated with Loew's Theatres
and the Metro-Goldwyn-Mayer
Studios, 1540 Broadway, New
York City.

Chicago Office:
360 N. Michigan Ave.
Room 902

HOLIDAY GREETINGS

FROM THE

CHICAGO LOCAL

AMERICAN FEDERATION OF RADIO ARTISTS

**AND A PROSPEROUS 1940
TO ALL PERFORMERS**



Best Holiday Wishes



VIRGINIA PAYNE

CELEBRATING SEVENTH SEASON

AS

"MA PERKINS"

New FCC Head, Investigation Highlight Year in Washington

By EDGAR M. JONES

WASHINGTON, Dec. 23.—Investigation of chain broadcasters and their alleged monopoly figured as the most important event in Washington's year in radio. The Federal Communications Commission during early summer probed every angle of the broadcast business. Affiliation contracts of NBC and CBS were knocked by Mutual for their exclusive features and various grapevine tips started the FCC staff off in pursuit of artist services.

Use of transcriptions and recordings and the various rulings on their use were argued pro and con; transcription firms urged liberalization of FCC rules, while AFM pleaded that they be kept as stringent as possible in order to favor employment.

Months of testimony and thousands of exhibits introduced have been only now reduced to a digestible report. Committee which conducted the hearings will shortly study the staff report and will make its recommendations to the full commission. Upon this report rests much in broadcasting practices. Rumor insists that the report will urge legislation for licensing the networks (as such), while others indicate that close regulation will come for all affiliation contracts.

From a purely regulatory view the most important event was the selection of a new chairman to replace the ailing Frank R. McIninch. The little North Carolina official had created rebellion within the FCC, and from time to time the undercover battles that raged within the commission threatened to become a national scandal, resulting in an investigation by Congress. McIninch's resignation gave President Roosevelt the

opportunity to name a peacemaker. Chairman James Lawrence Fly, taken from the Tennessee Valley Authority, backed by Tommy Corcoran and the White House, proved to be more diplomatic than his predecessor. Result—there's peace in the FCC and more work is being turned out.

Television was doused with tepid water by the FCC committee studying the field. The committee report issued in the spring deflated an industry campaign to popularize visual broadcasting at the two fairs, New York and San Francisco. The public, with warnings against stock sales and receivers having short life ringing in its ears, veered away from the new development and gave television only polite interest. The industry called upon the commission to rectify some of the effects and to attempt to encourage public confidence. A second report to do this was issued recently.

While limited sponsorship was recommended in the second report, there was still the earlier position which couldn't be abandoned in such quick order if the second report was to be at all convincing. Hence, the second report to some extent reiterated the language of the first, which confused newspaper men into thinking that it was merely a reissue. Publicity for the second report was not as widely distributed as for the original. However, the limited sponsorship (talent costs only) plus new and lighter television cameras promise to stimulate visual broadcasting to a point where day in and day out use will iron out the kinks.

War Coverage Heads Notable Special Events

NEW YORK, Dec. 23.—Past year will go on record as one of the most hectic of the 20th century, and a direct consequence is radio's reflection of history in the making. Its vast resources brought nationals of every continent into direct contact with the action as it took place. Selection of the outstanding special events was an exceedingly difficult problem, so much so that Paul White, special events director of CBS, said, "To list only 10 outstanding special events or news broadcasts is a little like asking for the best single bits of caviar at a Czarist banquet." Programs considered by the networks outstanding during 1939 follow:

- CBS**
1. Death of Pope Pius XI and the election of his successor.
 2. Visit of King George and Queen Elizabeth to the United States.
 3. Jack Knell's account of the raising of the diving bell bringing up the first contact of survivors of the submarine Squalus.
 4. Maiden voyage of the Transatlantic Yankee Clipper, in which CBS and NBC co-operated. Covered by Bob Trout and George Hicks.
 5. Fred Hasing's description of the National Open golf tournament and his
- (See WAR COVERAGE on page 65)

Gulf Wants Cantor

HOLLYWOOD, Dec. 23.—Eddie Cantor goes on the Gulf-Screen Guild program New Year's Eve, his first radio appearance in a long time. Comic has been traveling with a vaude unit.

Sh-h-h!



Q—Who is this odd looking creature?

A—This is Wilmer.

Q—Does Wilmer work for WOR?

A—Sh-h-h—Wilmer is employed by WOR. He uncovers facts.

Q—Such as . . . ?

A—Wilmer's just discovered that a maker of beverages increased his business 100% in 3 months on WOR. He also jumped his dealers from 5,000 to 50,000.

Q—Where does this get us?

A—To the point where we might do the same for you.

WOR

**AIR
FEATURES
INC.**
247 Park Avenue
New York
N. Y.

SEASON'S GREETINGS

ALVINO REY
AND HIS ORCHESTRA

THE KING SISTERS
ALYCE, DONNA, YVONNE, LOUISE

**KHJ MUTUAL DON LEE
BROADCASTING SYSTEM**

"and Success in the New Year" from WLW Artists

Greetings
from
the
**WM.
STOESS
SINGERS**
Heard Over
WLW



JOSEF CHERNAVSKY

Musical Director
WLW — WSAI

Yours for More Happy Christmases

RADIO'S
ORIGINAL
TEXAS
RANGER

Alex. Oueys
W. S. W. Jamboree

With Aladdin Lamp Co. for the 11th Season.
Saturday 8-8:15 A.M. EST. WLW

THE FIVE NOVELTY ACES

Wish You
A Very Merry
Christmas



SHINING FORTH DAILY
on
GRIFFIN'S 'TIME TO SHINE'
WLW
Now in its 60th WEEK

FEATURED ON THE WLW BOONE COUNTY JAMBOREE EVERY SATURDAY NIGHT

HELEN DILLER

The Canadian Cowgirl

"LAZY" JIM DAY

The Sage From Short Creek, Ky.—

"The Singing News Commentator"

LAFE HARKNESS

The Terre Haute Terror — Harmonica Playing Comedian

Heartiest Christmas Greetings
and a Happy New Year!

CHARLIE WAYNE DAMERON

Master of Ceremonies

GRIFFIN "Time to Shine"
NASH "Country Club Review"
HAPPY DAN and his RADIO FOLKS



FRED KIRBY

The Smiling Cowboy

One of WLW's most versatile artists. Now working the greatest number of programs on WLW-WSAI. Foreman Lone Star Ranch Presentation Boone County Jamboree, every Saturday Night, 8:00-8:30 EST, WLW.

"TOP OF THE MORNING"
CONSOLIDATED DRUG CO.
Mon. Thru Sat., 6-6:15 A.M., EST, WLW.



Season's Greetings
from

LULU BELLE AND SKYLAND SCOTTY

WLW BOONE COUNTY JAMBOREE



GIRLS of the GOLDEN WEST

Dolly and Milly Good

WLW DAILY 7:30-7:45 A.M., EST.

Featured on the

BOONE COUNTY JAMBOREE

Every Saturday Night Broadcast Over WLW



GREETINGS
TO EVERYBODY FROM
HUGH CROSS
AND HIS RADIO PALS
SHUG FISHER BUDDY ROSS
WLW
BOONE COUNTY JAMBOREE



Hello, Folks — Merry Christmas — Happy New Year
DRIFTING PIONEERS

WALT BROWN
MERLE TRAVIS
DENNY SLOFOOT

"Top of the Morning"
Daily, 6-6:45 A.M., EST, WLW.
CONSOLIDATED DRUG CO.

BILL BROWN
"SLEEPY" MARLIN

Crossroad Comic
Boone County Jamboree
Every Sat. Night, 8-8:30 EST,
WLW. PINEX.

RED AND BLACKIE

The CAROLINA BOYS

Asleep between programs (They'd get lost if they left the studio)

WLW Boone County Jamboree Every Sat. Night,
8:00-8:30 EST. Sponsored by PINEX

POLEY'S HONEY AND TAR
Monday Through Saturday, 7:15 A.M., EST, WLW



Network Revenue for Five Years

Year	NBC Red Revenue	NBC Blue Revenue	Total
1934	\$17,500,186	\$10,333,430	\$27,833,616
1935	19,498,990	11,649,951	31,148,941
1936	22,545,527	13,878,423	36,423,950
1937	27,171,965	11,479,321	38,651,286
1938	31,827,548	9,538,131	41,365,679
1939	34,950,000	10,200,000	45,150,000

Year	CBS Revenue	MBS Revenue	Total
1934	\$14,825,845		\$14,825,845
1935	17,637,804		17,637,804
1936	23,158,148		23,158,148
1937	28,722,118		28,722,118
1938	27,245,397		27,245,397
1939	34,508,123	3,300,300	37,808,423

All figures for 1939 are estimated.
(*) Mutual gross not included in 1934 total.

Program Reviews

EST Unless Otherwise Indicated

"Uncle Jonathan"

Reviewed Tuesday, 3:30-3:45 p.m.
Style—Satire. Sustaining on WABC
(Columbia Broadcasting System).

Sponsors are wary of gambling with a program which varies from the common run of air shows. This is the only reason that can be advanced for the fact that Uncle Jonathan has not yet become a commercial.

Orth Bell, as Uncle Jonathan, is more than a comic. He's a satirist of small town American life and manners. In Tuesday's program his quips were aimed at commercial radio. The stuff was smart, being a combination of silly and pointed barbs coming in the guise of a

news program over Jonathan's phonetic station, BIFM, the Voice of the Swamp. Script of this show is incomparably better than daytime stuff that is now selling, and rates a commercial.

Ackerman.

"Laugh and Swing Club"

Reviewed Sunday, 9-9:30 p.m.
Style—Variety. Station—WOR (Mutual network).

For a sustainer, this program is potentially a good layout, but needs a better script than it had when caught. Comedy set-ups has Maurie Amsterdam throwing gags at emcee, Mabel Todd doing dumb comedy, and Annie Bols as a

GREETINGS

BOB CROSBY

AND HIS ORCHESTRA

CAMEL CARAVAN

Saturday Nights, 10 to 10:30, Eastern Time,
Via NBC Red. Starting January 6th.

HOTEL NEW YORKER

Starting January 8th

XMAS GREETINGS TO MY DEAR SPONSORS

DARI-RICH; THOM McAN; PHILLIPS 66; GRUEN WATCH;
CHICAGO, MILWAUKEE, ST. PAUL & PACIFIC

TODD HUNTER,
CBS-WBBM, CHICAGO

maid just getting a job. Amsterdam was as good as his material, which was no better than spotty. He'll improve with better and more up-to-date material. Miss Todd was better at comedy than singing, and scored okeh in her chatter with Amsterdam. Her vocal on *Old Man River*, however, might just as well have been omitted.

Azzie Boks, in her housemaid sketch, showed fine touches of character comedy, but the script could not maintain itself.

Music job by Tony Romano's ork was fair enough, with Romano throwing in a nice vocal. *Ackerman*.

Major Leonard H. Nason

Reviewed Monday, 9-9:15 p.m.
Style—War comment and analysis. Sustaining on WOR (MBS network).

Major Leonard H. Nason, author and soldier, analyzes war developments in an interpretive manner, with the ring of

authority. Instead of the usual run of news from abroad, Nason lards his talk with brief excursions of the main path, enlightening the listener with much anecdotal material relative to the carrying on of a war. He tells, for instance,

how prisoners are questioned to obtain enemy information; the types who inform, etc. In short, this is material the laity often wonders about, but rarely learns.

Nason's comment is backed up by a solid knowledge of history, and his digest of the Balkan and Russian tangles was illuminating when explained in a talk comparing the present situation with that obtained in the Crimean war. *Ackerman*.

LEADING ADVERTISERS FOR THE YEAR 1939

Leading CBS Accounts	
(1) Lever Bros. Co.	\$3,390,995
(2) General Foods Corp. .	3,129,131
(3) Colgate-Palmolive-Peet	2,509,096
(4) Procter & Gamble Co. .	2,283,571
(11) Campbell Soup Co. . .	2,252,196
(10) R. J. Reynolds Tobacco Co.	1,418,377
(6) Wm. Wrigley Jr. Co. . .	1,298,300
(5) American Tobacco Co. .	1,285,268
(8) Chrysler Corp.	950,096
(8) Ford Motor Co.	949,297

Leading NBC Accounts	
(1) Procter & Gamble Co.	\$5,878,177
(4) Sterling Products . . .	2,774,667
(2) Standard Brands . . .	2,581,009
(10) General Mills	1,959,241
(3) General Foods Corp. .	1,845,241
(5) American Home Products	1,566,908
(15) Brown & Williamson .	1,563,831
(9) American Tobacco Co. .	1,143,678
(8) Miles Laboratories . . .	1,101,194
(7) National Dairy Products	1,003,458

Leading MBS Accounts	
(1) Bayuk Cigars	\$520,699
(4) Ironized Yeast	307,979
(2) Gospel Broadcasting Assn.	306,396
(*) General Baking Corp. .	239,969
(10) Philip Morris	138,355
(13) Wheeling Steel	102,724
(*) Emerson Radio	102,576
(8) Lutheran Laymen's League	93,832
(*) Gillette Safety Razor Co.	93,577
(7) P. Lorillard Co.	86,087

(*) Indicates advertiser did not use particular network during the year 1939.
NBC figures for 11 months only. MBS and CBS figures estimated on basis of 11-month totals for 1939. Figures to left of each advertiser indicate the rank, according to expenditures, of that company among the leading advertisers on the same network for 1939.

Gillette figure is the total for 1939 on Mutual.

WANTED

OWNERS OF

42,371,684

RADIO SETS

to

TUNE IN ON

FRED ALLEN

IPANA ★ SAL HEPATICA

WEAF-NBC Wednesday 9-10 P.M. EST

Management... WALTER BATCHELOR

Best Wishes

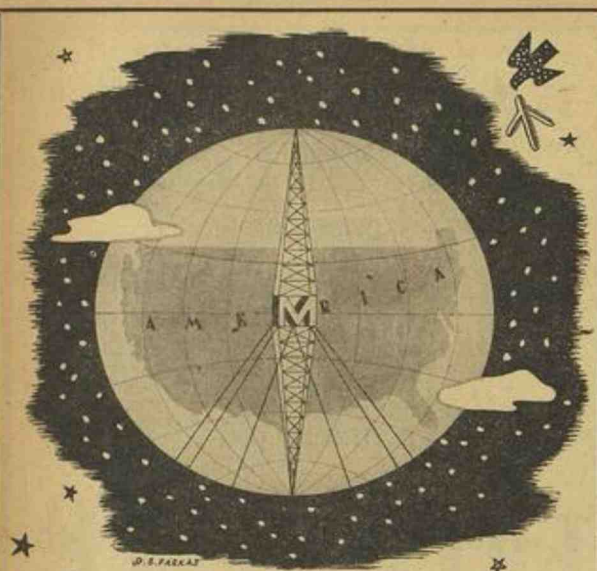
LESLEY WOODS

"Music and Manners"

Reviewed Monday, 8:30-9 p.m.
Style—Variety. Station—Sustaining on WOR (Mutual network).

WOR, with a small budget in comparison to NBC and CBS, manages to produce sustaining programs with superior talent. *Music and Manners* is one of these, and seems a good bet for sponsorship, even though the program caught was below average run of those produced by Fred Bethel.

Emcee is Budd Huleik, who still impresses as a comic with a sometimes too subtle humor angle. He's terrific for sophisticates. Best stuff on this program was his English dialect business in *Dawn*



D. S. FARKAS



A PROSPEROUS
NEW YEAR TO YOU ALL

MUTUAL BROADCASTING SYSTEM

HOLIDAY GREETINGS

From

ART KASSEL

and His

"KASSELS IN THE AIR" ORCHESTRA

BISMARCK HOTEL

CHICAGO

Greetings Everyone

GABRIEL HEATTER

Powell's *Congress of Manners* sketch; and his song analysis. Miss Powell's *Congress of Manners* bogged down, but is an inherently funny idea.

Music by Ernie Fiorito is very good, band impressing with solid musicianship rather than trick jive.

George Byron sounded rather cavernous in his vocals, but not unpleasant. Elton Boys quartet sang one tune, Yodelin' Jive, with good delivery.

Program is tied together by Hulick's chatter with the different performers, Henry Morgan announces. Ackerman.

John B. Kennedy

Reviewed Tuesday, 7:15-7:30 p.m. Style—Comment. Sponsor—Morris Plan Bank of New York. Agency—Gotham. Station—WOR (New York).

John B. Kennedy, editor, newspaper man and newsreel commentator, does an interesting quarter-hour news program twice a week. Program is not merely a recounting of the day's news events, but more of an analysis of outstanding events, delivered with excellent diction and polish, and apparently free of bias. Kennedy is a former NBC stalwart.

When caught Kennedy devoted quite some time to an account of Al Capone, giving first-hand information derived from interviews with the notorious one-time boss of Chicago rackets. From this he branched into a talk on Heywood Brown, very anecdotal and informative.

Remainder of the session was given over to a few subjects requiring small time, and to Captain Fred Roinecke, naval expert who spoke on the Graf Spee scuttling in Montevideo waters. Program allows Kennedy to bring on occasional guest stars whenever he wishes.

Kennedy does the commercials well, stressing the bank's personalized banking methods. Ackerman.

Arnold's New WIP Spot

PHILADELPHIA, Dec. 23.—Murray Arnold, head of the public relations department of WIP, has been moved up to the post of program director to succeed Jimmy Allen. No successor has been named for Arnold. Allen, previous program director, has gone over to WPIL to succeed Fred Dodge, who has been promoted to assistant to Roger Clipp, general manager of the station.

HOLIDAY GREETINGS FROM
THE RECOGNIZED LEADER FOR
POPULAR TRANSCRIBED MUSIC

DAVIS & SCHWEGLER, INC.

A Complete Modern Library of Vocal, Instrumental, Novelty, Western, Dance and Semi-Classical Recorded Music for . . .

RADIO STATIONS ICE SKATING RINKS
ROLLER RINKS PUBLIC ADDRESS SYSTEMS
COIN MACHINES SOUND TRUCKS
CARNIVALS AMUSEMENT PARKS

TAX FREE -- TAX FREE -- TAX FREE

D&S music comes in 16 in. Transcriptions; 12 in. and 10 in. discs for commercial use. For full information regarding the use of this TAX FREE MUSIC . . . write

DAVIS & SCHWEGLER, Inc.

1009 WEST SEVENTH ST.,

LOS ANGELES, CALIF.

Season's Greetings

LES
TREMAYNE

BARBARA
LUDDY

CO-STARRED ON CBS

In

"THE FIRST NIGHTER"

FOURTH SEASON



★ ★ ★

★ ★ ★

Thanks to

Campana

GREETINGS
OF THE SEASON
AND THE
WNEW
YEAR

MARTIN BLOCK
"The Make Believe Ballroom"

ELTON BRITT
and his "Bound-T Ranch"

RICHARD BROOKS

ALAN COURTNEY
"Gloom Chasers"

EARL HARPER
"Hot Stove League"

DAVID LOWE
"Sound Track"

MERLE PITT
and his "Five Shades of Blue"

STAN SHAW
"Milkman's Matinee"

ROSALIND SHERMAN
"In the Spotlight"

Now the fact is proved
WNEW IS FIRST

among New York Non-Network Stations

FIRST IN AUDIENCE LISTENING—(Hooper-Holmes Survey of New York listening) WNEW has twice the listening audience of its nearest competitor.

FIRST IN STATION PUBLICITY—3 page spread in LIFE, 2 page spread in PIC, 2 page article in COLLIER'S, 2 leading articles in TIME.

FIRST IN CLASSIFIED BILLINGS—Based on the survey of NATIONAL RADIO RECORDS—the only complete study of billings among New York stations.

FIRST IN PROGRAM IDEAS—Milkman's Matinee and "Make Believe Ballroom"—best known and most sales-worthy dance recording shows in the United States.

PUT IT FIRST on your N. Y.
Schedule for Banner Sales in '40

WNEW NEW YORK
1250 on the dial

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY
5000 WATTS BY DAY 1250 KILOCYCLES 1000 WATTS BY NIGHT
NEW YORK OFFICE AT 501 MADISON AVENUE

C
B
S

DAN SUTTER

TONY IN "MANHATTAN MOTHER"

FROM THE SUNNY SOUTH

Warmest
Christmas
Greetings

W S M
THE AIR CASTLE
OF THE SOUTH
50,000 WATTS
NASHVILLE, TENN.

Season's



Greetings

TO ALL MY FRIENDS

PHILIP LORD

33 YEARS IN THE THEATRE

Current
RADIO ASSIGNMENTS

★★★

FRASIER MITCHELL in "Mary Marlin"
JEFFERSON FOWLER in "Kitty Keene"
JOHN PENDLETON in "Trouble With Marriage"

Greetings!

EARLE FERRIS

10 EAST 49TH STREET
NEW YORK

CHICAGO

HOLLYWOOD

Operating: Radio Feature Service, Inc.

GERTRUDE BERG

AND RADIO'S BELOVED

"THE GOLDBERGS"

NOW IN THEIR ELEVENTH YEAR OF BROADCASTING

Extend
Holiday
Greetings

Sponsored by Procter & Gamble for OXYDOL

CBS Network • Mondays Thru Fridays • 1 P.M. EST

In Sincere Appreciation
to Gertrude Berg

EVERETT SLOANE

"SAMMY"

and

Season's Greetings to All

Congratulations, MOLLY

Ten consecutive years on the air is a record to be proud of

JAMES R. WATERS

as POPPA JAKE GOLDBERG in "THE GOLDBERGS"

Congratulations

You will never know what a genuine pleasure
it has been to work with you.

"UNCLE DAVID" MENASHE SKULNIK

Congratulations, GERTRUDE BERG

It has been a privilege and a pleasure to work with you.

Sincerely,

STELLA REYNOLDS (Edith Elliott)

Radio Talent New York

By JERRY LESSER

VAN HEPLIN, taking advantage of his script write-out on *Betty and Bob* and the one-week closing of *Philadelphia Story*, is vacationing in Miami. . . . MADLEINE PIERCE will use her crying baby act on the Christmas Shadow program December 24. . . . ALAN DEVITT has been added to the cast of *Your Family and Mine*. . . . JAY JOSTYN will be the new romantic lead on *The Life of Mary Sothorn*. JERRY LESSER, as Dr. Benson, will continue to keep his love for her in the background. . . . JACK SMART, "Mr. Fuddle" of *Blondie* show, has been signed for PRESTON STURGES' new picture at Paramount called *Down With McQuitty*. . . . In addition to her starring role on *Valiant Lady*, JOAN BLAINE writes a weekly series titled *The Fundamentals of Acting* for a Midwest college newspaper. . . . NOEL MILLS received a farm and a legacy from her great aunt in Quebec. Quite a Christmas present.

MERRY CHRISTMAS to you all, whoever you are and wherever you are. May the new year be one of health, happiness and prosperity.

Also to all my friends in faroff places, to all you directors who have been so kind, to the publicity men who have helped along the way, to "Sugar," who thinks this will some day turn into a good column, and to my colleagues here at the office—
MERRY CHRISTMAS!

Chicago

By HAROLD HUMPHREY

BOB EDMONDS and CLARE LUCAS, a couple of radioites from Toronto, have decided to make Chi their home and plan to take up radio work here. . . . Another newcomer to local radio scene is JOHN RODEON (son of BASIL BATHBONE), who is looking for other work. . . . LES DAMON was barely able to skip thru his shows this week because of tonsillitis. He plans to have 'em yanked as soon as he can be written out of the scripts. . . . GRACE NOEL, a



5000 Watts
Day & Night

WQXR

and the

Interstate Broadcasting Company

are happy to announce the arrival of a

Construction Permit

from the Federal Communications Commission

for a 5000 Watt Station

730 Fifth Avenue, New York

Season's Greetings

BETTY LOU GERSON

Starting January 7, 1940

"GRAND HOTEL" (CBS)

Now Appearing

"ARNOLD GRIMM'S DAUGHTER" (NBC)

"MIDSTREAM" (NBC)

Holiday Greetings

from

The FIBBER MCGEE and MOLLY Program

MARIAN & JIM JORDAN
DON QUINN
CECE UNDERWOOD

BILL THOMPSON
BILLY MILLS
HARLOW WILCOX

HAL PEARY
ISOBEL RANDOLPH
JIMMY SHIELDS

Junior Leaguer deb. is cutting her first teeth in radio, but may find it not too easy. Professionals figure it's bread out of their mouths. . . . ALICE SHERRIE GOOPKIN, the 12-year-old, has grabbed a part on the Davey Adams scripter. . . . BOB BARRON, the actor, is doubling as a singer these days, getting his experience before the Lions' Club, of which he was recently made an honorary life member. . . . BETTY OLSON, of the Escorts and Betty, is again bemoaning the fact that her natal day falls on Christmas.

burst blood vessel in his throat. . . . Connie Boswell did the rounds of radio row this week visiting friends. Gal was in town for a guest shot on Alec Templeton's show.

Program Comment

WOR's *Show of the Week*, Sunday at 6:30 p.m., should do a good selling job for Howard Clothes. Program has EUDO HULICK as emcee, and HULICK can generally be counted on to do a solid comedy job—and in addition the show has a cute program idea in that the bands are changed weekly. This adds a touch of uncertainty which can only jack up listener interest. On Sunday caught program had LEO REISMAN, with vocals by SALLY SINGER and LEE SULLIVAN. DAVE DRISCOLL broke in to recount the latest news on the Graff Spee.

Commercials were timely, stressing the Christmas shopping angle.

Gulf Screen Guild show on WABO at 7:30 p.m. Sunday was an adaptation of an old legit piece, *Smiling Thru*, not an easy play to do, particularly for radio, but the production was a

(See PROGRAM COMMENT on page 58)

Harvey Hays takes over the narrator job on "Camcos of New Orleans" as Philip Lord can free this time for other commitments. . . . Rene Gekiere had to turn down a "Road of Life" audition because of conflicts on "Ma Perkins" and "Judy and Jane." . . . Anne Seymour gets the call as the "lovely lady" feature on Anson Weeks' cosmetic show next Sunday, and June Travis follows on the January 7 shot. . . . Charlie Grimm returns to WBBM Thursday for the "Marvel's" sport stint, taking over for John Harrington, who will be vacation bound. . . . Kay Clark has a new three-shot weekly stint on WIND called "Women's Radio Journal." . . . Tony Wons missed a couple of his shows this week on account of a

May 1940 Be a Very Happy Year

For All of You!

ANNE SEYMOUR

"Mary Marlin"

NBC-Blue and Red Networks

**Season's Greetings
and
Best Wishes
To All My Radio Friends
Alec Templeton**



★

**Season's
Greetings**

GEORGE BURNS
and
GRACIE ALLEN

Personal Management:
LESTER HAMMEL
WILLIAM MORRIS AGENCY

★

WMCA

*"First on Your Dial
in New York"*

★

**NEW YORK AFFILIATE
TRANSCONTINENTAL BROADCASTING SYSTEM**

★



**SEASON'S
BEST
WISHES**



THE PRAIRIE FARMER STATION

50,000 WATTS

870 KILOCYCLES

1710 WASHINGTON BOULEVARD, CHICAGO

BURROCK D. BURLE, Pres. GLEN SHIVER, Mgr.
National Representatives: JOHN BLAIR and CO.

Exclusive WLS Artist's Booking --- WLS Artists, Inc. --- George Ferguson

Holiday Greetings

FROM

CAROLINE ELLIS

AND

"CAROLINE'S GOLDEN STORE"

WBBM-CBS FEATURE

GREETINGS FROM

THE COMMENTATIST FAMILY

Peggy **FITZGERALD**

WOR-MBS TUESDAY THRU FRIDAY 11 A.M. (EST)

"THINGS THAT INTEREST ME"

Edward **FITZGERALD**

WOR-MBS MONDAY THRU FRIDAY 6:45 P.M.

"BYSTANDER AT LARGE"

PROGRAM COMMENT

(Continued from page 57)

competent job. Players were NORMA SHEARER, BASIL RATHBONE, LOUIS HAYWARD and HALLIWELL HOBBS, with Shearer and Rathbone doing two roles each. Story is philosophic and contemplative, rather than one of action,

and the production was successful in inducing the moods necessary to the proper character portrayals. ROGER PRYOR emceed in the role of stage manager. His part was small but deftly delivered with punch and aplomb. OSCAR BRADLEY'S Orchestra played incidental music. Commercials were good and were impressive, tho neither long nor frequent.

F. A.

THE HOLIDAY LINGERS ON

Advance Sale Hit by Gov't

Lincoln, Neb., promoters told tax is based on top price—Turnpike suffers

LINCOLN, Neb., Dec. 29.—Dance promoters were placed in a quandary here this week by federal tax gatherers, who sounded a partial death knell to the advance sale ticket practice. First to feel the rap was R. H. Paulky, Turnpike Casino manager, who has scuttled the practice, at least until he finds out whether or not the local government revenue office hasn't overstepped itself. Usual tariff scales at the Turnpike have varied from 75 cents a head (65 cents including tax) up to three days in advance of a date; \$1 (\$1.10 with tax) up to opening; and \$1.25 (\$1.38 with tax) at the door.

Revenueurs take the position that no matter what the difference in ticket price, duets all represent the same privilege and value at the door, so that tax is chargeable as of the highest fare, not on straight 10 per cent of the ticket value at time of sale. This means that Paulky must charge 12½ cents tax off his 75-cent and \$1 tickets. True, as the \$1.25 passboards. Tax collectors say the duets are all of the same value, and while the house may give concessions to pile up advance money, the government is not in the bargain business. If Paulky returns to the advance sale practice it means, under present established scales, that he will have to absorb \$30 or \$40 a date in taxes, in addition to the other overhead.

Due to the revenue office's monkey-wrench, Ted Pio Rito came in to the Turnpike recently at \$1 straight at the door, with no advance, and, where more than a year ago he ran up a house record of \$1,760 (which stood until broken by Paul Whiteman this fall with a \$2,000 gate), he drew only \$757 this time, a slight profit.

Varsity Signs Auld; Pastor on Bluebird

NEW YORK, Dec. 29.—Eli Oberstein, United States Record head, signed three more maestros this week to join the line-up on his Jubilee label. They are George Auld, Hay Pearl and Happy Felton.

Auld, who took over the leadership of Artie Shaw's band after the latter's powder, inked a contract for one year, to record 48 sides. Pearl and Felton assumed the vocal duties each, with options on subsequent dates.

Tony Pastor, an alumnae of the Shaw band who is blossoming forth with his own ork, will start recording for Bluebird after the first of the year. At the same time, the Will Bradley-Ray McKinley ork switches from Vocalion to the Columbia label.

New York Bow for Leonard

NEW YORK, Dec. 29.—Marking his local debut, Harlan Leonard, colored Kansas City maestro, goes into the Golden Gate Ballroom in Harlem February 10 for a six to eight weeks' stretch.

Music Corp. of America is bringing the band in for its Eastern bow and will attempt exploitation on it to possibly build it up to Cotuit Bass proportions among the colored maestri. Oddly enough, Basie, who is scheduled to follow Leonard into the Golden Gate, worked with him in Bennie Moten's ork in Kansas City years ago.

Foto Wilkes-Barre—Jig's Up

CELEBRATING in Dec. 21—Jittoung will be bootlegging as soon as the city council completes action on a new ordinance. The council approved the first and second reading of the bill and will put it into force after a third reading and publication.

The commissioners said the building department no longer would take responsibility for the safety of buildings in which "violent" dancing is held and that they had been urged to pass the ordinance by ballroom operators and patrons who prefer a slower style of dancing.

Fiesta Danceteria Hosts 30,000 Weekly

NEW YORK, Dec. 29.—Richard Deckard's Fiesta Danceteria is going into its fifth week and pulling around 30,000 patrons a week. Opening week drew 28,500; the second dropped to 27,500, due to a rainy Saturday night; the third was about the same, and the fourth went up to 30,000, Monday (18) drew 900, and the upper floor was closed. Spot hopes to average around 30,000 indefinitely.

Since opening, the two-floor mammoth "night club for the masses" has eliminated the lounge chair section and installed tables, so that the table capacity now is 1,700, but can be jumped to 2,000 by packing the tables closer when necessary. Week-day tabs now average 75 cents and Saturday nights 90 cents. "Admission" is 60 cents, which is good for a smorgasbord feed and coffee. The spot is understood to be grossing \$10,000 to \$12,000 a week.

Teddy Powell's band was featured the opening 10 days, with Bunny Berigan following for two days. Dick Messner for a Saturday night, George Hall and Dolly Dawn for three nights, followed by Ben Bernie for a week. Jav Javley for two weeks ending December 27 and Van Alexander, opening Thursday (28) for three weeks.

Coast Musicians Earn a New High of \$6,100,000 for '39

HOLLYWOOD, Dec. 29.—Figures revealed thru Local 47, AFM, indicate that the aggregate earnings of musicians here this year will be in the neighborhood of \$6,100,000, an all-time high. This estimate is based on scale, and does not include salaries paid high-priced musicians. Total earnings last year were approximately \$5,940,000, as against the reported \$17,000,000 netted by the membership of Local 862, AFM, New York group.

In spite of the decline in musical film production, this field nevertheless paid musicians \$2,300,000, only about \$100,000 less than last year's income to toolsters from studio work. Picture work again accounted this year for a greater total return to musicians than any other single field. Contributing factors to the decrease in studio earnings are the ma-

Hits of Yesteryear Bring Back Memories, Take on New Life

Oldies as important to books as current Hit Paraders—each ditty has a sentimental significance—partial list of recollection stirrers

NEW YORK, Dec. 29.—Songwriters usually tell the neophyte composers that one of the basic rules in writing a song is that it is best to have words which can be sung with equal facility by a boy to a girl or a girl to a boy. And the tune may tinkle and the lyric chatter, the song is likely to get wound up in the hearts of the hearers who forevermore attach a strong sentimental significance to the song. As a result, band leaders find that, despite the Hit Parade tunes of the day, whenever they hit into one of the oldies they always find dancers who nod to the notes and smile a dance of happy reminiscence.

Radio takes all the blame for running a song into the ground after three months—and sometimes in three weeks. But because Tin Pan Alley outpourings have special meanings to different people, a hit of another year remains a hit forever to some people, and when the band strikes up a yesteryear lullaby, faces start beaming and the dancers start humming—each thinking that the band is playing the song especially for him.

During the speakeasy era, when the tipping potentialities of a spot meant much more to the musician than the salary involved, the money-makers were those who could associate each tippler with a special song—usually the customer's favorite—and always hit into the tune just as soon as they gave the password for admittance. Again, it was the feeling that the band was playing especially for him, and this ritual was always good for a fill.

Likewise, the lush days as such are no more, it's still making the dancer feel that you are playing especially for him that builds a following for the band. And with the association built up in the public's mind with each tune, the oldies are just as important to the books as the up-to-minute stuff. Band leaders have found that, no matter how flat their music may fall on certain ears, the music seems more alive to cash customers when they strike up My Melancholy Baby, altho it originally came out in 1912.

Following is a list of recollection stirrers from the turn of the century until a dozen years ago. It makes no pretense of being exhaustive, and some notable tunes may not be in it. But it may bring a variety of helpful hints to band leaders and radio directors in fashioning their programs, and is sure to stimulate in listeners a variety of memories.

- 1900—Tell Me, Pretty Maiden.
- 1901—Mighty Lak a Rose; My Castle on the Nile.
- 1902—Oh, Didn't He Ramble; On a Swing Afternoon.
- 1903—I Can't Do That Sum; Ida, Sweet as Apple Cider.
- 1904—Give My Regards to Broadway; Good-bye, Little Girl, Good-bye.
- 1905—In the Shade of the Old Apple Tree; Kiss Me Again; My Gal Sal.
- 1906—Chinatown, My Chinatown.
- 1907—The Glowworm, School Days.
- 1908—She's Got That Thing; The Yama, Yama Man; Down in Jungle Town.
- 1909—I Wonder Who's Kissing Her Now; Meet Me Tonight in Dreamland; You're My Dear, My Darling; You're My Hero.
- 1910—Ah, Sweet Mystery of Life; Every Little Movement; In the Shadows; Some of These Days.
- 1911—Alexander's Ragtime Band; Good-bye, Doing It; Oh, You Beautiful Doll.
- 1912—Do It Again; Take a Tip From Father; When the Midnight Choo-Choo Leaves for Alabam; You Made Me Love You.
- 1913—He'd Have to Get Under, Get Out and Get Under, To Fix Up His Automobile; The Memphis Blues; The Trail of the Lonesome Pine; Where Did You Get That Girl?
- 1914—By the Beautiful Sea; Good-bye, Girls, I'm Through; St. Louis Blues; When You Wear a Tulip.

(See MELODY LINGERS ON page 63)

Songs With Most Radio Plugs and Sheet Music Leaders will be found in the Night Club-Vaudeville Section in this issue.

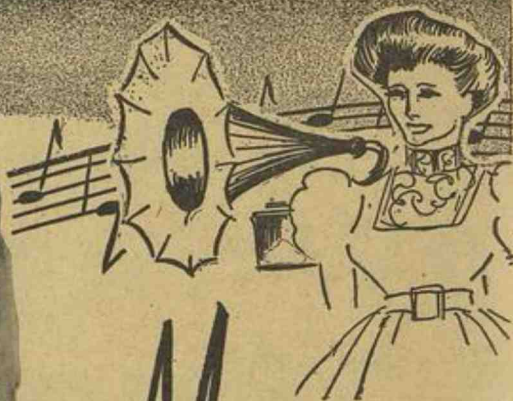
Bandleader Pubs Add to Woes Of Pubs Who Merely Publish

NEW YORK, Dec. 29.—Music publishers feel pretty strongly on the fact that, as if they didn't have enough headaches already (particularly with band leaders), those citizens who wave a stick or chair or trombone over a group of about 14 musicians are now in increasing number invading their song producing territory. Reasons for the displeasure of the music men are obvious, what with any new publishing house in the business offering just that much more competition and with leaders naturally being of a mind to, and in a very nice position to, plug the pet tunes in their own catalogs, thereby eliminating valuable air plugs for other numbers, a half-hour dance remedy being able to accommodate just so many songs and no more.

Publishers have one fairly formidable weapon with which to get back at their maestro competitors, and that is to give the cream of their current catalogs to be recorded by lesser known but up-and-coming bands. No matter how independent a leader may feel if he's got his own publishing firm, he still needs the top tunes in a large music firm's list.

Depriving him of these, as well as giving them to his recording competition, is giving publishers at least a little bit of satisfaction.

The list of bandmen-turned-publisher has reached imposing proportions. It includes Fred Waring and his Words & Music Co., originally started several years ago by him with Paul Whiteman and Guy Lombardo; the latter now has his own outfit, Ocean Music; Tommy Dorsey's recently formed Sun Music Co., basis of which was found in the Milton Well catalog; Mark Warnow's and Raymond Scott's Circle Music; Bert Shefter's Modern Music Co.; Harry Tenney, Inc., originally organized by Teddy Powell and Leonard Whitcup; Melo-Art, headed by Larry Rich, brother of maestro Freddie Rich; Horace Heidt's Pilgrim Music; Nat Shilkret's company, which bears his name, and Isham Jones' Gem Music Co. Irving Mills, while not a band leader, handles orks and his Exclusive Music at the same time, and Music Corp. of America has been mulling the idea of setting up a publishing firm for some time now.

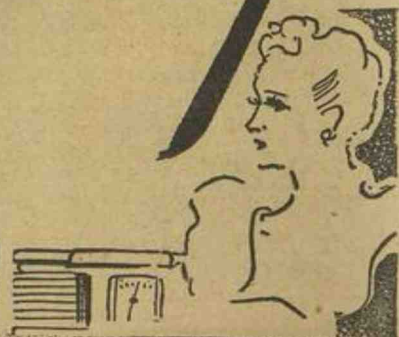


Season's Greetings

Music
of YESTERDAY
AND TO-DAY
Styled the

Blue Barron way

Currently
**GREEN ROOM
HOTEL EDISON**
New York
Broadcasting 5 Times Weekly
Via NBC
On BLUEBIRD RECORDS
Direction
CONSOLIDATED RADIO ARTISTS, INC.



The Reviewing Stand

Little Joe Hart

(Reviewed at Turnpike Casino, Lincoln, Neb.)

HART goes after music in a very commercial manner, offering it peppered with plenty of novelties, instrumental struts, comedy choruses and other stunts for favor of popularity. It's a sizable outfit, taking in four brass, four sax and three rhythm, and its repertoire, particularly the clownish numbers, makes it especially appealing on one-nighters and week-ends. Perfect example of the comedy thrusts is Joe at the mike imitating the present-day rostrum glamour gals doing Billy and Oh, Johnny, Oh.

New to the outfit is Chuck Whitehead, utility saxman who steps out for most of the vocals. He replaced Art Lund, who went over to Jimmy Joy's Ork for the croon hurrying. Others who pipe the wordage are Charlie Timmons, arranger and third sax, and "Blinky" Mansfield, east singer with the poundage to drive 'em home.

Hal Kemp

(Reviewed at the Shamrock, Newark, N. J.)

PRIME attribute among the many that have kept the Kemp band at the top for so many years is appeal to variegated musical tastes thru a completely satisfying performance of all types of dancipation. It's a versatile, elastic job on every conceivable sort of number, always danceable and listenable, whether sweet or hot, slow or fast. Kemp's forte is, and always has been, a musicianly, polished sweet swing, given distinction thru the legitimate styliza-

tion of clipped brass phrasing and subtle reads. But the ork's fundamental musical quality and finesse doesn't prevent successful excursions into the realm of pure swing.

Five brass, four reed and four rhythm handle Harold McKinney's fine, distinctive scoring with a maximum of musical proficiency. Kemp adds his clarinet to the set-up for occasional passages, but in the main sticks to the stick with ease, geniality and a great deal of showmanship. Outstanding trumpet work comes from Clayton Cash and Randy Brooks, with Eddie Kusby's mellow tromboning one of the band's major instrumental delights.

With Saxie Dowell's 250-pound projection of comedy vocals no longer part of the picture, Jack LeMaire, guitarist, takes over the comic quotient with all the showmanship of his predecessor in this department. His imitation of a high school gal jitterbugging *I Got Rhythm* is a minor masterpiece of hilarious fooling. Bob Allen's romantic warbling is still potently ear-compelling, and Janet Blair, newcomer to the outfit, shows nice promise in her first vocalizing job.

No small part of the eye, ear and foot appeal of this group are the Smoothies, now taking care of some of the vocal choruses as well as being featured in their own superior and highly listenable specialty numbers. In toto, Kemp boasts an organization that from start to finish adds up to Grade A musical entertainment.

Erwin Glucksman

(Reviewed at Chez Ami, Buffalo.)

FORMERLY music director of Station WFRN here, Glucksman now has his own ork, which delivers pleasantly commercial music that readily sells itself in this class spot. Three sax, four brass, three rhythm and a novachord stress melody at all times, backed by harmoniously subdued rhythm and danceability. It's a conventionalized style of swing on selections that are well varied, altho taking in more of the Kern, Gershwin, Porter type of show music than Hit Parade stuff. Novelties are held down to a minimum.

Glucksman makes a genial front, whether baton-waving or handling the novachord, which he uses as a color instrument, particularly on sweet stuff. Red Brader stands out on drums, with Ted Coleman, bass, and Eugene Crawford, piano, inserting the pep. Latter turns out the arrangements with Glucksman. Patty Scimo, trombone, does the virtue vocals in an okeh manner, with Lucille Mathews supplying the fem appeal thru brunet loveliness and a fine pair of pipes. Gal puts her numbers over with a bang.

Harlan Leonard

(Reviewed at Hotel Lincoln, Lincoln, Neb.)

FROM the Kansas City cradle of swing, where many a flvst has learned his rhythms, Harlan Leonard, a large hit with the young St. Vitus trade in the Midwest, looms as a major prospect to move to the forefront of the music business soon.

Leonard, a sax player, sat side by side with Count Basie in the late Bennie Moten's crew before the band split up after Bennie laid down baton for good. He was in other band ventures later, but it was after he set up this crew—five brass, two alides and three trumpets; four reed men and four rhythm—that he really got under way.

His is a band with color, most of which is lished out by Jesse Price, a drummer who sits back for few in the skin-beating section today. His sessions with the sticks are a rich application of showmanship and the ultimate in audience selling. Other shiners are Henry Bridges, tenor sax; James Ross, trumpet, and Fred Beckett, a new man on trombone. Darwin Jones' vocals are in the outstanding class.

Shortly after the first of the year, under banner of MCA, Leonard starts out to preach his swing to the nation at large, and he has a luscious package of foot-compelling music to deliver.

ENRICO LIEDE, for many years pit conductor at Atlanta's Capitol Theater, has been given the chair of music at Brenau College, Gainesville, Ga., foremost music conservatory in the South. He previously served as music instructor at Oglethorpe University.



Best Wishes for a
Happy Holiday Season

Joe
MARSALA
AND HIS ORCHESTRA

FEATURING
ADELE GIRARD
AND HER SWING HARP

CURRENTLY
THE FIESTA
Broadway's New
"Danceteria"

Dick Kuhn
and his Music
VOCALS BY MARCELLA HENDRICKS

EXTEND
GREETINGS
TO
ALL
61st WEEK
HOTEL ASTOR
N. Y.

★
Broadcasting over
Mutual Network

★
Thanks to
ROBERT
CHRISTENBERRY
and
M. C. A.

DIR: MUSIC CORP. OF AMERICA

HOLIDAY GREETINGS from
THE KING OF THE SAXOPHONE



CHARLIE BARNET

AND HIS ORCHESTRA

1939 was a SWELL Year!

We hung up record-breaking engagements at The Famous Door and Paramount Theatre in New York, as well as successful dates at Meadowbrook, N. J., Palomar, Los Angeles, and ballrooms, colleges and theatres from coast to coast.

Here's a big round of THANKS to
all those who made possible our
FAST RISE TO FAME

ON BLUEBIRD RECORDS
direction
CONSOLIDATED RADIO ARTISTS

Season's Greetings From MAYTONE MUSIC

OUR LATEST RELEASES FOR 1940:

No. 1—"I Cried Like a Baby".

Introduced by Dona Day with Fred Waring.

No. 2—"A Ten-Cent Toy (for a little boy)".

Orchestrations—75 Cents

MAYTONE MUSIC PUBLISHERS

1585 Broadway, New York

Cir 5-9465

HAPPY HOLIDAYS



ENRICO MADRIGUERA

and his ORCHESTRA

featuring

PATRICIA GILMORE

"RADIO'S FAVORITE SONGSTRESS"

THE HANSONETTES

"SENSATIONAL VOCAL TRIO"

Currently

BAKER HOTEL

DALLAS, TEXAS

JUST CONCLUDED

12 WEEKS

COCOANUT GROVE

LOS ANGELES, CALIF.

COLUMBIA RECORDS

DIR. MUSIC CORP. OF AMERICA

Selling the Band

Exploitation, Promotion and Showmanship Ideas

Buying the Band

ANOTHER nifty concocted by Consolidated Radio Artists for its band properties is a practical idea in albums where the prospective buyer not only "sees" the leader man up for sale, as well as reading all his praises, but also has a chance to "hear" him.

Album, being mailed out this week to hotel and nitery ops and to advertising agency execs, is a personal, perpetual file of all the CRA bands, with auto-graphed pictures of the maestros, press comment on each music maker and the band's best recording to date. If and when the band betters that recording, CRA will send the new one along to album holders to replace the older one.

Album is the standard size, maroon-colored affair, personalized with the prospective buyer's signature embossed in gold, with a personal letter from Charles E. Green, CRA presy; on the inside. Chalk up the idea to the brain-work of Christine Edwards, CRA praiser, since it brings more than glorious and lush phrases to band buyers.

A novel publicity stunt was recently introduced in Dallas, the brainchild of an enterprising RCA-Victor musical merchandise dealer. During a nightly intermission of Bob Chester's Band in the Century Room of Hotel Adolphus, the guests participated in an impromptu contest to guess the orchestras and titles on eight Victor and Bluebird recordings.

Winners were awarded a six-pocket album of Bob Chester's Bluebird platters complete with the maestro's auto-graphed picture plastered over the cover. Contest lasted only 30 minutes and its popularity was guaranteed when about two-thirds of the guests present handed in ballots.

Expenses were shared. Albums were furnished by the dealer, the records by the distributor. Hotel printed up the ballots, while Chester conducted the contest with many a cryptic side remark.

Hotel announced itself "highly pleased" with the stunt, pointing out that it

keeps patrons amused during those dead-ly minutes when the band rests, and plans to make it a standard attraction at its Century Room.

A cavalcade of music popular in America during the Christmas and New Year holidays, from 1835 to 1938, is being presented by Jeno Bartel this timely week at the Georgian Room of Hotel Piccadilly, New York. Bartel examined over 1,500 songs and selected 25 as best typifying the American holiday spirit. Tunes selected highlight the band's playing for this "cavalcade" week.

Longhair Contest

A "Rubinstein Contest" being conducted during the centenary celebration in honor of the great composer and pianist is being arranged by RCA-Victor musical merchandise dealers thruout the country.

Plans for the promotion have been worked out with Random House, publisher of *Free Artist*, the story of Anton Rubinstein. Contest, which closes February 1, is for the best letter of 300 words on questions dealing with the master as man and musician. RCA-Victor giving the prizes, top letter getting a photo or an equivalent \$200 scholarship at an accredited music school. Judging will be up to Lotte Lehmann, Olga Samaroff, Jascha Heifetz, Leonard Liebling and Deems Taylor.

RCA-Victor dealers are arranging window and store displays around the book and albums of the works of Rubinstein and his pupil, Tchaikovsky. Widespread publicity released by the publishers of the new book designates Victor dealers as the source of information for the contest.

Jimmie Lunceford's newest envelope stuffer emphasizes a point usually overlooked or underestimated when a band sends out a mailing piece appealing to the one-night buyers. This folder points to the "Reliability of Our Transporta-

THE SEASON'S BEST
TO EVERYONE



Count **BASIE**

AND HIS ORCHESTRA

Featuring

JAMES RUSHING and HELEN HUMES
NOW ON COAST TO COAST TOUR

Thanks to

**THEATRE MANAGERS, BALLROOM
OPERATORS, DANCE PROMOTERS,
NIGHT CLUB OWNERS, THE F. W.
FITCH CO. AND MUSIC MACHINE
OPERATORS EVERYWHERE FOR
A VERY SUCCESSFUL YEAR**

VOCALION RECORDS

Exclusive Management
MUSIC CORPORATION OF AMERICA

tion. . . Celebrating Ten Years Never
Missed, Never Late."

It's an attractive two-page pictorial
in montage array showing Lunceford and
the boys taking off by train, bus and
plane. Oro.

MELODY LINGERS ON

(Continued from page 59)

- 1915—Babe in the Wood; Hello,
Hawaii, How Are You? The
Ladder of Roses.
1916—Poor Butterfly; L'Étée Jane;
Yaeko Hula, Hicky Dula,
M-I-S-S-I-S-S-I-P-P-I.
1917—The Darktown Strutters Ball;
For Me and My Gal; Smiles;
Over There; Tiger Rag.

- 1918—After You're Gone; I'm Sorry
I Made You Cry; Hello, Cen-
tral; Give Me No Man's Land;
I'll Say She Does; Mickey.
1919—Chong, He Comes From Hong-
kong; Dardanella; I'm For-
ever Blowing Bubbles; In My
Sweet Little Alice Blue Gown.

- 1920—Avalon; Bright Eyes; Hold Me;
The Japanese Sandman; Look
for the Silver Lining; Rose of
Washington Square; Whis-
pering.

- 1921—April Showers; I'm Simply
Wild About Harry; Ma, He's
Making Eyes at Me; My
Mammy; Say It With Music;
Second-Hand Rose; The Sheik
of Araby; Sweet Lady; Yoo-
hoo.

- 1922—Chicago, That Toddling Town;
Circoline Days; Georgette; A
Kiss in the Dark; Wonderful
One.

- 1923—Bambalinas; Charleston, I Love
You; No, No, Nora; Yes, We
Have No Bananas.

- 1924—All Aboard; California, Here I
Come; How Come You Do Me
Like You Do? Indian Love
Call; Limehouse Blues; Tea for
Two.

- 1925—Collegiate; Dinah; Don't Bring
Lulu; That Certain Party;
Ukulele Lady; Yes, Sir, That's
My Baby.
1926—The Birth of the Blues; Black
Bottom; The Blue Room;
Gimme a Little Kiss, Will Ya,
Huh?; Lucky Day.

- 1927—The Show Boat score, with
Old Man River and the rest;
I'm Looking Over a Four-Leaf
Clover; Me and My Shadow;
My Blue Heaven; Sometimes
I'm Happy.

- 1928—Button Up Your Overcoat; I
Faw Down and Go Boom;
Come Back To Me; Once in a
Lifetime; That's My Weakness
Now; You're the Cream in My
Coffee.

★
Season's Greetings

and sincerest thanks to

Bob Christenberry for our

THIRD YEAR

at the

HOTEL ASTOR, N. Y.

Sande Williams

and the Boys ★

Season's Greetings
DON RICARDO

And His Orchestra
Penn. Address:

630 No. Dearborn St., CHICAGO, ILL.

SEASON'S GREETINGS
and THANKS

to all our patrons in show business for your
patronage during 1939.
MOSS PHOTO SERVICE
(Photo Reproductions)
180 W. 46th St., New York

CINCINNATI, Dec. 23. — Cincinnati
Musicians' Association, at its recent an-
nual election, selected the following of-
ficers: Oscar F. Hill, president; Joseph
Lugar, vice-president; Volney Hofmann,
secretary; Charles Joseph, treasurer; Ar-
thur Bowen, Wilbur Myers, Robert Sidell,
George Smith and Robert Moore, trust-
tees, and Frank Yago, sergeant at arms.

B E N N Y



G O O D M A N

Greetings

Exclusive Management
MUSIC CORPORATION OF AMERICA

Season's Greetings

EDDIE DAVIS and his
orchestra

CELEBRATING 204 WEEKS
LA RUE RESTAURANT, New York City



Best wishes for Christmas
and the New Year.....



Holiday Greetings

From

JOE SANDERS

"THE OLE LEFTHANDER"
AND HIS NIGHTHAWKS

NOW PLAYING

12TH RETURN ENGAGEMENT
BLACKHAWK CAFE, CHICAGO

MANAGEMENT—MUSIC CORPORATION OF AMERICA

GREETINGS FROM
HAL BERDUN
The Awkward Maestro

STILL
SMILING
AND
WORKING

Thanks to
DELBIDGE and CORRELL
Fox Theatre Bldg., Detroit

Happy Holidays To My Friends Everywhere PANCHITO AND HIS ORCHESTRA

SECOND YEAR

VERSAILLES
TIN PAU
NEW YORK

Sincere thanks to
Mr. Prounis and Mr. Arnold
and to my mentors
WILLIAM MORRIS AGENCY

Review of Records

Muscomedy Music

WITH Jerome Kern, Cole Porter and the Rogers-Hart hit makers responsible for the musical settings to the many hit productions on Broadway, the show scores make for the desirable musical mistakes to overcome the usual Tin Pan Alley tripe. In former years the top bandmen would stin the show scores, leaving it to the salon and supper-room syncopators to disk those ditties. And it's a clear indication that the general public's musical tastes have moved up to a higher level when you find it's the Goodmans and Dorseys and Shaws today making the most of the show music.

As such, it's the show sides that make for the more desirable record entertainment these holiday days. Jerome Kern, who can still hit with hits after all these years while the cheated Lindy-lyric writers are rhyming June with spoon, has called the turn again with the now familiar *Very Warm for May*. A hangover from his last Bluebird record date, Artie Shaw makes a righteous rhythmic pastel with *All in Fun* and *All the Things You Are*. From the same show and for the same label, Craig Nelson needs a nicety with *Heaven in My Arms* and *That Lucky Fellow*. It's all words and music that makes dancing or listening desirable.

Cole Porter's *Dubarry Was a Lady* smash brings forth a bumper crop of braves. His swan sides, Artie Shaw, who was always partial to the show music, presents an extremely creditable cutting of *Do I Love You?* and *When Love Beckoned*, the latter romantic setting for the song on 32nd street. Glenn Miller makes for Bluebird what promises to be the production's biggest hit song, *It Was Written in the Stars*. Mates his smooth music making with a stomp-stepped *Johnson Rag* in the approved fit-bug fashion.

An old hand at dressing up the show ditties, Leo Reisman marks his return to the Victor roster with a dandy doubling of Porter's *Do I Love You?* and *Katie Went to Haiti*. Wordage counts most for the latter, and it's certain the show is hitting the lyric for maestro Reisman.

Radio's Johnny Green makes his record debut on Royale. Also giving the muscomedy music a smart dressing, Green makes it a teneful symphony for a Porter complet, *It Was Written in the Stars* and *Katie Went to Haiti*. Tho the show has still to hit the boards, Green gives the same grand treatment to a couple dandy ditties from the forthcoming *Nice Goin'* score fashioned by Robin and Rainers, *The Wind at My Window* and *I Shoulda Stood in Bed*.

Coming up late, but still acceptable, are Jimmy Dorsey's doubling on Decca for *I Didn't Know What Time It Was* and *Love Never Went to College* from the Rogers-Hart *Too Many Girls* goodie,

and Artie Shaw's *Time It Was* tooting for Bluebird, coupling with Frankie Carter's *Stardust*, a weak duster to the composer's *Sunrise Serenade*. Altho the tunes are not particularly bright, Richard Himber dishes out danceable music in making his bow on the Royale roster with a twosome from the fallen-by-the-way-side *Swingin' the Dream*, the title song and *Darn That Dream*. (See REVIEW OF RECORDS on page 149)

Rockwell on Coast Junket

NEW YORK, Dec. 23.—Thomas G. Rockwell, prexy of General Amusement Corp., left early this week for a combined vacation and business visit to the California branch. Understood to have several picture deals on the fire which he'll straighten out during his four-week sabbatical.

Busse, Hall Shuffle To Wm. Morris Agency

NEW YORK, Dec. 23.—Henry Busse and George Hall received releases from their contracts with Music Corp. of America this week and switched over to William Morris Agency.

This is the second time Busse has left MCA to go with another office. Two years ago, when he got his first release, he went over to CRA, but a year later switched back. His contract with the Morris office is not believed to be the regular five-year standard management agreement. Hall goes with Morris on a regular five-year agreement.

Swing Two With Sexy Tunes Suffices Kaycee Hotterie

KANSAS CITY, Mo., Dec. 23.—Who said small combos don't draw? Milton Morris, genial host at Milton's Tap Room, East Side cabaret, finds his establishment takes and takes with sole entertainment consisting of septa pianist-vocalist, Julie Lee, backed up by a trap artist.

Most of the draw is patrons coming to hear the two-piece combo, hitting extraordinarily hot for its size. Miss Lee's songs, if it isn't the swings that gets 'em, are richly risque.

Contests for New Compos

NEW YORK, Dec. 23.—American Music Department of the National Federation of Music Clubs is inaugurating its second nation-wide talent hunt. Series of State contests, to be launched immediately and to conclude December 1, 1940, is planned to unearth worth-while compos by Americans, taking in songs, piano selections, chamber and symphonic works. Winners of the new contests, as this year, will have their efforts presented on national radio networks.



AL KAVELIN ★ AND HIS CASCADING CHORDS

Direction
MUSIC CORPORATION OF AMERICA
Personal Management
STAN ZUCKER
Publicity
FRANCIS MARQUIS

SEASON'S GREETINGS



currently
COMMODORE PERRY HOTEL
Toledo, Ohio

No Taxi Terps, I a.m. Shut for Wis. Towns

WAUKESHA, Wis., Dec. 23.—Local county board adopted a new dance ordinance requiring orks and music machines to silence at 1 a.m. daily. Also calls for annual license fees ranging from \$10 to \$25. Top fee will be exacted from spots charging admission; those charging no admission and not advertising or orks on stand will pay \$10 under the new measure. Latter classification includes spots using coin-operated music.

Ordinance also provides for a \$5 fee for a special permit to hold a dance; old law charged a flat license fee of \$20 for all types of dance spots.

An ordinance embodying similar provisions was adopted by the near-by Racine County board of supervisors. License fees are the same except in the case of the special permit fee, which is \$1 instead of \$5. Racine measure also specifically outlaws taxi dances and subjects violators to fines of from \$10 to \$200 or up to 90 days in jail.

802 Waives Six-Day Rule For New Year's Eve Only

NEW YORK, Dec. 23.—Local 802, AFM, will waive its six-day rule for the one night of New Year's Eve, which this year falls on a Sunday (31), an evening when most local orks are off the stand due to the union law prohibiting seven days' work weekly. Musicians on steady engagements in 802 jurisdiction will be allowed to play the seventh night that week with extra pay or switch their night off for this one occasion.

Good \$660 for Zurke

CHICAGO, Dec. 23.—Boz Zurke played to 1,100 customers at the Trianon, Cleveland, Sunday (17), grossing around \$650, which is a better than average take. Zurke, here this week to play private party dates, returns east after the holidays. He picked up Evelyn Poe as vocalist, to replace Claire Martin.

Decca Disks Gloria Jean

HOLLYWOOD, Dec. 23.—Gloria Jean, kid star of Universal's *The Underpup*, was signed by Decca this week to wax six sides. Three of the songs to be recorded are from the film, and the other three will be pops. Waxing will be done on the Coast.

With the addition of Jean to the roster, Decca is gradually grabbing off all of the singing moppets on the Coast with Deanna Durbin and July Garland already under contract.

And Ezio Pinza Might Lose It at the Astor

NEW YORK, Dec. 23.—Will Osborne, pleased over the success of his latest tune, *Between 18th and 19th and Chestnut Street*, was telling the Lindy loungers about all the bands recording the opus.

"Zurke for Victor; Crosby for Decca, Donahue for Vocalion, Barnet for Bluebird and myself for Varsity," he enumerated for the party of the second part.

"And who," asked an innocent bystander, "is doing it for Columbia?"

To which Osborne replied, "Kirsten Flagstead."

WAR COVERAGE

(Continued from page 51)
coverage of the Notre Dame-Southern California football game. Also Mel Allen's description of the farewell to Lou Gehrig at the Yankee Stadium.

8 thru 10. War coverage, including work of Ed Murrow in London; Bill Shiver in London; Tom Granall's first report from the French GHQ; Bill Henry's reports from BAP headquarters "somewhere in France," and William L. White's coverage of the bombing of Helsinki.

MBS

1. Declaration of War by Great Britain and France.
2. Germany's invasion of Poland.
3. Soviet invasion of Finland.
4. Congressional debate on neutrality.
5. Visit of King George and Queen Elizabeth to U. S.
6. German occupation of Prague.
7. Death of Pope Pius XI and election of Pope Pius XII.
8. Coverage of the New York and San Francisco World's Fairs.
9. Crash of the flying boat Cavalier en route to Bermuda.
10. Freeing of Tom Mooney at Sacramento.

NBC

1. General war coverage, including Poland, Czechoslovakia, Meml and Albania; crises leading to declaration of war; Russo-Finnish situation; Sino-Japanese war. John Bowen's eye witness account of scuttling of Graf Spee.
2. Presidential address on opening of Congress to consider neutrality revision.
3. Roosevelt's peace appeal and indirect answer by Hitler.
4. Death of the Pope and selection of his successor.
5. Royal visit to America.
6. Squialus coverage.
7. Cavalier disaster.
8. Coverage of City of Flint episode.
9. Duke of Windsor's address from Verdun.
10. Louis-Galento fight.

E. B. Marks...
SWINGS IN THE NEW YEAR!

WITH THE
NOVELTY SENSATION
HIT OF THE SEASON

EL RANCHO GRANDE
(MY RANCH)

AND THE
GREATEST SOCK
BALLAD IN MANY A DAY
DON'T MAKE ME LAUGH

WRITE FOR COMPLETE LIST
Edward B. Marks
MUSIC CORPORATION
RCA BUILDING - RADIO CITY - NEW YORK

Season's Greetings

Gray



GORDON

and his
TIC TOC RHYTHM

★
VICTOR RECORDING ARTIST

SEASON'S GREETINGS
DEL DELBRIDGE & RAY GORRELL
Orchestras and Entertainment
FOX THEATRE BLDG., DETROIT

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Printed to Your Order **100,000** for
Cheapest GOOD TICKET on the Market

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Sharon, Pa. **\$17.50**

10,000 ... \$5.00
20,000 ... 7.50
50,000 ... 15.75

Cash With Order—No. C. O. D. STOCK TICKETS—\$15.00 per 100,000, any assortment.

Reynolds' \$1,500 Deb Date honors here tonight (23) with Meyer Davis at the debut of one of the John Wanamaker clan. Affair takes place at the Bellevue-Stratford Hotel, with Reynolds, clarinet-playing maestro heard recently on the networks from the State Ballroom, Boston, drawing down \$1,500 for the date.

PHILADELPHIA, Dec. 23.—Tommy Reynolds, new white hope of the Cy Shrikman office, plays his first big time society date when he shares band stand

SEASON'S GREETINGS from
The fastest rising BAND of today
TEDDY POWELL
and his "BAND OF TOMORROW"

Here's Why:

- FAMOUS DOOR, N. Y.
7 record-smashing weeks!
- PARAMOUNT THEATER, N. Y.
2 smash weeks!
- THE FIESTA

Chosen from leading orchestras to open this famous "Dancesteria!"

- BRANDT CIRCUIT

2 weeks of packed houses!

- ON DECCA RECORDS

Fast growing favorite in automatic phonographs everywhere!

Guidance: Goldfarb, Nirenberg and Vallon
Direction: Music Corporation of America



- CURRENTLY:

RAYMOR BALLROOM
BOSTON, MASS.

Holiday Greetings



TED FIO RITO

AND HIS ORCHESTRA

currently

CONGRESS HOTEL, CHICAGO

Music in the Air

By DANIEL RICHMAN

Talking Out of Turn

A FAIRLY common mistake made by band leaders with network representation is announcing their own programs when they haven't quite the vocal equipment for the job. From a practical standpoint, it's a good idea for maestri to conduct their own shows, since it makes for a closer contact with an air audience and builds up the informality and intimacy between band and auditors which is important to the success of remote entertainment.

But a voice that isn't quite as good as it might be, either in tonal quality or diction, is a different proposition. JIMMY WALSH (*Hotel Mark Hopkins, San Francisco, WOR*), actually thru no fault of his own other than his desire to announce his own programs, suffers because of this. Due to the years of training air audiences have received in listening to the smooth, dulcet and polished tones of regular studio announcers, they are accustomed to a immense, ethereal voice which makes them react against anyone expressing himself into a mike if he hasn't got it.

Aside from his poor announcing Walsh turned in a better-than-average show on the program caught this week. His tune selection had the proper balance of new and old, popular and otherwise numbers, and the little touch of humor in his subtle satirization of Ted Lewis on *When My Baby Smiles at Me* is the sort of thing more leaders might well go in for.

Got the Jitters

DIALERS whose sensibilities are easily jarred—or even those who may be accustomed to ordinary contributing factors to jangled nerves—are not going to stay tuned in for any great length of time to CARL LORCH (*Hotel Biltmore, Dayton, O., WABC*). It is Lorch's little idiosyncrasy to feature flutter valve trumpets, which may have their place

in some arrangements but, as used by Lorch in an incessant manner that is no doubt meant to signify a style, are only a source of annoyance, at least on the receiving end of a remote.

Employing the fluttering brass on intros and modulations almost constantly would seem to imply that Lorch believes he has a great stylized trick. This point is open to debate, but forgetting the musical question and looking at it solely from a standpoint of home listening, the stunt is not much good. It's probably unnoticed in the more or less glamorized surroundings of the spot from which a remote emanates, but the faults are pointed up and magnified a hundredfold when the listener is in the familiar, prosaic environment of his own home. That being the case, those Lorch flutter valves will give diners either the jitters, a bad case of annoyance or a few good laughs. No one of the three is apt to help a band's prestige.

On the credit side of this remote was a good enough song selection, mingling a few little-known oldies with the necessary quota of pops. Aside from that jittery brass, the Lorch outfit is definitely listenable. It's too bad that the makings of some nice late-hour listening have to be spoiled by such an insane, would-be "style."

Color

RATHER than a style, GRIFF WILLIAMS (*Stevens House, Chicago, WOR*) is content to rely on good, solid musicianship, flavored with some excellent pianistic from his keyboard and some nicely colored arrangements. Using fiddles and featuring his ivory work, Williams proves that, for radio listening purposes anyway, color—in the form of too-little heard instrumentalation that offers fine contrast to the usual complement of brass and reeds—is a very important quotient.

His choice of numbers also displayed Williams' knowledge of how to put on a dance remote. Two current show tunes, three current pops, one picture tune, three contrasting oldies, an instrumental item, special ensemble lyrics on a novelty and a tango make a pretty complete musical pattern for any remote. They are routine in the proper order and played exceedingly well, and Williams can't fail to go down on an air audience's score sheet as a band to be looked for again on nocturnal networks.

SEASON'S GREETINGS

ANTONIO DeVERA

and his Orchestra
purveying
Latin-American
Rhythms



currently THE FIESTA, New York

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PRESIDENT'S OFFICE

American Federation of Musicians
OF THE UNITED STATES AND CANADA



Affiliated with
AMERICAN FEDERATION OF LABOR

JOSEPH N. WEBER
1450 Broadway

New York, N. Y.

TO THE ENTIRE
AMUSEMENT INDUSTRY

By and large, 1939 has been a successful year for the American Federation of Musicians of the United States and Canada.

During the past year our membership has increased steadily; unity of purpose and cooperative action have characterized our every undertaking; varied problems that have been encountered have been solved peacefully and amicably; and most important of all, employment opportunities for our members have increased.

If one is to judge the future by the past, then 1940 is destined to be a big year for all the members of the American Federation of Musicians. Our demand for live music is booming everywhere. Our employment horizons are broadening. And our organization stands ever on guard to protect the interest of its members.

To all our members everywhere, to all our friends in show business, we extend our sincerest wishes for a happy 1940. May it be even better than 1939.

Sincerely,

AMERICAN FEDERATION OF MUSICIANS

Joseph N. Weber
President

And a wreath of good wishes to these
 Artists for recording SHADOWS and SUNRISE SERENADE



LARRY CLINTON
 VICTOR RECORDS



GLEN GRAY
 DECCA RECORDS



ARTIE SHAW
 BLUEBIRD RECORDS



CONNIE BOSWELL
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BOBBY HACKETT
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Sincere thanks to:

ALL OTHER BAND LEADERS, SINGERS,
 PROGRAM DIRECTORS, RECORDING
 COMPANIES, MUSIC MACHINE OPERA-
 TORS, ETC., WHO HELPED MAKE

**SUNRISE SERENADE
 AND
 SHADOWS**

THE OUTSTANDING HIT SONGS OF '39 AND '40

You have made it possible for Frankie Carle and all
 of us here at Jewel Music Co. to enjoy the merriest
 of MERRY CHRISTMASSES.



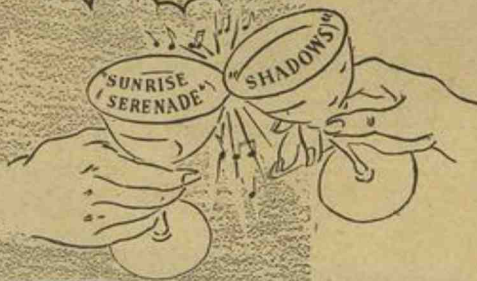
Please Accept Our
 Most Heartfelt Thanks



**JEWEL MUSIC
 PUBLISHING CO., Inc.**

1674 Broadway

New York, N. Y.



Tucker Shatters 5-Year Record at Kaycee's Pla-Mor

KANSAS CITY, Mo., Dec. 23.—Orrin Tucker, with Bonnie Baker, broke box-office records of over five years' standing December 12 at Will Wittig's swank Pla-Mor Ballroom here, when they drew a crowd of 4,000, jamming the place tighter than it had been since the President's first Birthday Ball here in 1934. Ducats peddled at 75 cents advance and \$1 at the gate for a total gross of nearly \$3,750, more than double the season's previous high mark and proving Wittig's forecast in September that Kaycee was headed for its greatest dance season.

Wittig landed the Tucker one-nighter thru a lucky break. Last May, Tucker was slated for one night at the Pla-Mor, but at the same time was offered a week at the Fox-Tower Theater here. Wittig agreed to relinquish the dance date but held the contract. Since then Tucker's popularity has grown and with it his asking price. When he left San Francisco to come back East he agreed to fulfill his contract with Wittig.

Little Joe Hart wound up his eighth successive week as house band at the Pla-Mor, and was replaced by Ralph Webster.

Colorful

NEW YORK, Dec. 23.—Here's a color scheme that overshadows the painting of Blue Barron, current at Hotel Edison's Green Room, booked by Charlie (CRA) Green: Johnny Green's secretary is Rose Gray. Her assistant is Claire White and the maestro's chauffeur-valet is Charley Brown.

7th Anni as Dancery for B'ngham's Pickwick Club

BIRMINGHAM, Ala., Dec. 23.—Pickwick Club marked its seventh birthday this week. Club is Birmingham's first de luxe dancery, and its 10,100-foot square, vibro-cushioned dance floor has been widely acclaimed one of the finest in the South.

Majority of Birmingham's some 500 fraternities, social clubs and other orgs stage annual dances at this club, operated by W. C. Mattison and Johnny Stewart. They have followed the policy of redecorating each year, which helps to give the dance hall an unusual fresh appearance. The yacht club motif was used for decors this year.

EVELYN POE is the new canary with the Bob Zurke Ork. Gal replaces Claire Martin, chirper with the outfit since its inception several months ago.

A MELODY OF GOOD CHEER FOR THE NEW YEAR



Frankie CARLE

COMPOSER OF SUCH 1939 & '40 HIT SONGS AS
SUNRISE SERENADE . . . SHADOWS

Thanks to:

Band leaders, singers, program directors, music machine operators and all others who helped my songs scale the heights.

And also to my two friends, Horace Heidt and Bill Lackenbauer, of Jewel Music Co.



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OF MUSIC BY

Raymond
SCOTT

Season's Greetings

★ Jack ★

JENNEY

AND HIS ORCHESTRA
CURRENTLY

FLATBUSH THEATRE
Brooklyn, N. Y.

PERSONAL MANAGEMENT FRANK HERZ
DIRECTION: MUSIC CORPORATION OF AMERICA



Just Completed
LOEW'S STATE
New York
FIESTA DANCETERIA
New York

SEASON'S GREETINGS

Don R APHAEL

AND HIS CONTINENTAL ORCHESTRA
CURRENTLY



LA MARTINIQUE
NEW YORK

Direction: MEYER DAVIS

CHARLES WARREN

Now in charge of professional activities
with IRVING BERLIN, Inc. Extends Season's
Greetings to all his friends everywhere.

Orchestra Notes

By M. H. ORODENKER

Memory Lane

AS WE prepare to polish up for the new year we again turn back the pages to the old—to 10 years ago, to be exact . . . many names that were on top then are all but forgotten today, while others, unknown then, are heading the heap now . . . since it first became possible to buy a sax a dollar down and learn to play jazz in 10 easy lessons, the boys on top have learned that just like being President, there's no advancement . . . it's only when you're on top that you are so close to the bottom . . . however, a goodly number have managed to hold on, many of them bigger names today than they were 10 years ago . . . and it's to their credit, indeed . . . there are no tricks to the trade, but as the loungers at Lindy's always preach—the hardy ever practice—be nice to everybody on your way up . . . you'll have to meet them all over again on your way down . . . since we are getting our noodle in a nostalgic groove, may we push our usual paraphrasing aside for this once and sorta look back once again at the band whirl of a decade ago and see what the boys were then doing . . . here in New York, PAUL TREMAINE and his Band of Lonely Acres were taking in a return trip to Young's Chinese-American Restaurant . . . MILT SHAW, who had come to the Big City as fiddler for FRANK WINEGAR, was making his bow as a band leader at Roseland Ballroom . . . but not for long, EDDY DUCHIN coming along and taking Milt and his men over for his own dancehall debut . . . and it was only a few months ago that Milt left Duchin to build the present BUDDY ROGERS Band . . . a couple Cleveland lads, MOREY DAVIDSON and CARL RUFF placed their *Lovell Hollow* song in RKO's *Dance Hall* flicker . . . Morey is still penning the songs, but as a pastime . . . all these years he's been selling the bands for Consolidated Radio Artists and is now with the Stamford Zucker Agency in New York . . . WILL OSBORNE then turned up as leader of the Vim Radio Ambassadors, a WABC commercial . . . MCA strikes at the radio field, spotting three of the 16 bands

heard that New Year's Eve on the networks—LLOYD HUNTLEY from Chicago's College Inn, TED PICO RITTO from the Windy City's Edgewater Beach Hotel and the SEVEN ACES from Denver's Cosmopolitan Hotel . . . music publisher JACK ROBBINS just opened new offices in the Majestic Theater Building, Los Angeles, SIG BOSLEY his Pacific Coast manager.

Doings in Dixie

IT WAS 10 years ago at this time that CLYDE MCCOY was bugling his *Sugar Blues* at the Madrid in Louisville . . . and in the same Kentucky town JIMMY JOY returned to the Brown Hotel for the third successive winter . . . down in Florida, at Miami's Million-Dollar Pier, JACK CRAWFORD, billed as the "Clown Prince of Jazz," was readying to take leave to take his band overseas to Berlin . . . and at Palm Beach stags were up at the Colony Club heralding the arrival of ERNIE HOLST for the winter . . . Ernie was winding up his three-month sentence at the Blue Room at Book-Cadillac Hotel, Detroit.

Chicago Chatter

THERE has been much ado about dance bands, those fortunate enough to draw down a radio sponsor's check, not being able to play the tunes they like on their broadcasts . . . fact of the matter, there was even much ado about it 10 years ago when WAYNE KING, rather than submit to the dictation of the advertiser, canceled his radio commercial . . . he was then holding down the Sonatron Hour out of KYW, and it seems the Sonatron folkies insisted on King to include a couple "hot" numbers on his broadcast—suppl'n' foreign to King's established style . . . BEN BERNIE, back from London, opened New Year's Eve for a six-weeker at Congress Hotel's Balloon Room . . . after a two-year stretch at L'Aiglon Cafe, PHIL LEVANT was set to switch to the Vanity Fair stand . . . College Inn at Hotel Sherman had LLOYD HUNTLEY and his Tale of Blues blowers . . . GEORGE HAMILTON, who

Best Wishes for a Merry Holiday from

The Champagne Music OF



Lawrence WELK AND HIS ORCHESTRA

NOW PLAYING ORPHEUM THEATER OMAHA, NEB.

Featuring BOB PACE JAYNE WALTON JERRY BURKE



FREDERICK BROS. MUSIC CORP. CLEVELAND

Season's Greetings

from

JUAN PINEDA

and his

CONTINENTAL ORCHESTRA featuring RINETA

Now Playing Return Engagement MONTE CRISTO RESTAURANT CHICAGO

CHRISTMAS GREETINGS

from Society's Rhythmical Cocktail

CARL DENGLER

and his RAINBOW RHYTHM

now playing

University Club and Rochester Country Club

Available after Jan. 15th

Wire — Home Office — Write 40 Wellington Ave., ROCHESTER, N. Y.

Season's Greetings

DEE PETERSON

and His Orchestra

Now Playing

"Marshall Room," Hotel John Marshall

RICHMOND, VA.

Airing Gear WRVA

Management: HOLT PUMPHREY,

Shenandoah Park, Richmond, Va.

Season's Greetings

From the

CAPTIVATORS

"ZIG" "LES" "TONY"

"Strollers of Distinction"

Season's Greetings

ELLA FITZGERALD

THE 4 INK SPOTS TERRY SHAND

ERSKINE HAWKINS

LYLE (SPUD) MURPHY AL COOPER AND HIS SAVOY SULTANS

GALE, INC.

Personal Management

48 W. 48 St.
New York City

Quiet . . .

A Favorite on the
"Gold Coast" . . . Con-
venient to the "Loop"

Rates from **\$2.50**

350 ROOMS WITH BATH
Write for Leaflet

Wm. S. MITCHELL, Manager



MARYLAND
hotel **900**
RUSH STREET
CHICAGO
INTERSTATE MANAGEMENT CORP.

**SPECIAL RATES FOR
THE PROFESSION**

in recent years championed "Music Box" stylization, came in from Detroit to manage JEAN GOLDKETTIE's local branch . . . TED WEEMS was wooing the dancers at Granada Cafe . . . HERBIE KAY was the second band to WAYNE KING at the Aragon Ballroom . . . and CHARLEY STRAIGHT was socking out the synops at Rainbo Gardens.

Ohio Once-Overs

SAMMY WATKINS, who still grabs off the cream of Cleveland work, left his band behind for a visit to New York . . . was negotiating for a Broadway stand . . . BUDDY FISHER started a stand at Castle Farm, Cincinnati . . . and in the same town BERNIE CUMMINS was the band-stand attraction at Gibson Hotel . . . ACE BRIGODE and his 10 Virginians were playing their third successive winter at Cleveland's Danceland . . . and in the same city AL KATZ and his Klitzens were making the music at the Music Box and EMERSON GILL was shuffling out the synops at the Show Boat . . . HOGAN HANCOCK, now booking the outdoor fairs and expositions for Music Corp. of America in Chicago, was doubling with his band between the Greystone Ballroom in Cincinnati and the Greystone in Dayton, O.

Coast-to-Coast Chatter

JULES C. STEIN, Music Corp. of America prexy, was heading for Los Angeles to ready the opening of a branch in the Oviatt Building . . . Schroeder Hotel, Milwaukee, had ISHAM JONES open-

maria KARSON'S MUSICALES

extend season greetings

10-Month Engagement Ending Dec. 31, '39, at
Hotel Omnia, Canton, Ohio

OPENING MAYFAIR, WASHINGTON, D. C.,
JAN. 8, 1940.

Exclusive Management Music Corp. of America

**HOLIDAY
GREETINGS**

From

**ACE BRIGODE
AND HIS VIRGINIANS**

Featuring

BUDDY CURRAN

REOPENING DECEMBER 31ST

MERRY GARDEN BALLROOM, CHICAGO

(Third Return Engagement During 1939)

Direction: **FREDERICK BROS. MUSIC CORP.** Personal Representative:
OTTO R. SIELOFF

Season's Greetings

From

MARY SCHAEFFER

Composer

Season's Greetings

**DICK JURGENS
AND HIS ORCHESTRA**

Broadcasting
Mutual - WGN
Coast-to-Coast

Recording
For
Vocalion

Management

MUSIC CORPORATION OF AMERICA

Season's Greetings

FROM

AMERICA'S NEWEST
MUSICAL SENSATION

**JOHN
KIRBY
AND HIS ORCHESTRA**

NOW IN OUR FOURTH MONTH
AT THE SMART
PUMP ROOM
AMBASSADOR EAST
CHICAGO

BROADCASTING NBC 6 TIMES WEEKLY
RECORDING VOCALION RECORDS

Direction: MUSIC CORPORATION OF AMERICA

**Season's Best from
THE BEST ENTERTAINING-
DANCE BAND IN THE LAND . . .**

**WALTER
POWELL
AND HIS ORCHESTRA**

- Six men and a leader who play a show or a dance like a fourteen-piece outfit . . . and who do a show of their own that's funnier than a Marx Bros. picture.
- A sweet-swing dance band that ranks with the leaders.
- A comedy show all in itself.

Walter Powell and his Orchestra were selected by the Executive Staff of the New York World's Fair over all other name bands which played the Fair to play at the World's Fair Executives' Christmas Dinner at Sherry's in New York on December 15th.

Scheduled to reopen

NEW YORK WORLD'S FAIR 1940

at the famous **KNICKERBOCKER INN**
Old New York

Now Available for Hotels, Theatres, Ballrooms,
Units, One-Nighters, Private Parties and Radio.

Booking Direct

WALTER POWELL, 2120 75th St., Brooklyn, N. Y.

Phone Bensonhurst 6-2957

ing New Year's Day . . . GORDON KIBBLER, now selling the bands for Consolidated Radio Artists, had his own band at Convention Hall, Atlantic City . . . MAL HALLETT, closing at Coconut Grove, Los Angeles, was touring eastwards . . . CHARLEY SHIRIBMAN, his manager then as today, was making arrangements with MCA to line up dates on Ballet in the Eastern territory . . . ALEX HYDE and his Modern Maidens, billed as the "World's Most Versatile Band," carried that billing this week—10 years ago, of course—at Loew's State Theater in Syracuse, N. Y. . . and it was shortly thereafter that IRVING MILLS took over the Maidens and gave the orchestra world INA RAY HUTTON . . . the CASA LOMA Orchestra, then directed by HENRY (HANK) BAGINI, under the management of JEAN GOLDKETTE, was one-nighting it in the Pennsylvania burbs . . . it was only several months ago that Hank gave up a band of his own Loma lads and turned to a band-management career.

Notes Off the Cuff

THE holiday week marked the 35th annl of EDWARD B. MARKS' music publishing house, and 10 years since the pub changed to its present name from Joseph Stern & Co. . . Marks' top tune was *Song of the Islands* . . . and JOE DAVIS, then heading his Triangle Music Co., grabbed off the publication rights for the score from *The Talk of Hollywood*—a "100 per cent singing and talking picture" . . . HORACE HEIDT was set to sail January 24, 1930, to the European playgrounds—booked to open February 8 for eight weeks at the Monte Carlo



**HAPPY HOLIDAYS
EDDIE
VARZOS**

his Violin
and his Orchestra

ST. MORITZ
New York

**A BIG WISH
FROM A BIG GUY**

TINY HILL

Currently At
MADURA'S DANCLAND
WHITING, IND.
WIND

THURS.—SAT.—SUN.



**HAPPY
HOLIDAYS**

MANUEL OVANDO AND HIS ORCHESTRA

THANKS: To JACK DEMPSEY

for our 40 consecutive weeks at your
BROADWAY BAR, N. Y. C.

HELD OVER INDEFINITELY

Holiday Best

from

JACK RUSSELL
and HIS BOYS

David P. O'Malley — 140 N. Dearborn — Chicago

Season's Greetings



**DICK
GASPARRE**



Currently LA MARTINIQUE New York

Holiday Greetings

★ ★ ★

MEYER DAVIS

Orchestras Extraordinary

Choice of the
WHITE HOUSE during
FOUR Administrations

ONLY AMERICAN
ORCHESTRA

to play for the
KING and QUEEN of
ENGLAND

in the United States

offices

NEW YORK
221 West 57th St.

PHILADELPHIA
Bellevue-Stratford

WASHINGTON
1 Thomas Circle

Casino . . . HORACE at the time was touring the Eastern Fox houses with a Californian "Ides" unit for the Pancho & Marco office . . . PAUL WHITEMAN, with many units bearing his name, was sending BUDDY BALDWIN with a band down to Cuba to help light up Hotel Presidente in Vedado . . . at the same time the Cuban Musicians' Association was becoming alarmed at the influx of American musicians coming there to play engagements at the various hotels and cabarets . . . RUDY VALLEE introduced a new song for radio set owners, *The Language of Love*, penned by PAUL DENNIKER and ANDY RAZAF, who are still penning the hit songs today . . . at that time, Rudy was still loyal to the megaphone and his testimonial ads for music schools billed him as the "Highest Paid Saxophonist in America" . . . incorporation papers were then just filed in Albany, N. Y., for a new music publishing company . . . It was Radio Music Co., effecting a combination that never panned out of Leo Feist, Inc., and Carl Fischer, Inc., with the National Broadcasting Co. entering the set-up as a third incorporator . . . today Fischer is still on its own, Feist is a Robbins subsidiary and the radio industry is still trying to crack its toughest nut—Tin Pan Alley . . . and so ad finatum . . . but Father Time's sickle is wearing our memos from a pad thin and we must park this pillar . . . and as we go under for the third time the cleaners again get the cuffs.

Kemp Ex-Pianist Now Ork's Road Mgr.; New Singers Set

NEW YORK, Dec. 29.—C. A. Van Nordstrand is the new road manager for Hal Kemp, replacing John (Pete) Peterson, associated with the ork in that capacity for several years. Peterson is now holding the managerial reins on Bobby Parks' Band. Van Nordstrand is no stranger to the Kemp crew, having been the outfit's pianist for some time prior to stepping from the musical to the business end.

Two changes in the fern decor of the Kemp line-up find Janet Blair, newcomer from Altoona, Pa., replacing Nan Wynn as vocalist, and Rosalind Stewart taking over the Babes assignment with the Smoothies Trio from Arlene Johnson. Latter, leaving to wed a Crosby radio exec in Cincinnati, bows out in about a week.



GREETINGS OF
THE SEASON

★

SONNY KENDIS AND HIS ORCHESTRA

Just Concluded
Three Year Engagement
STORK CLUB
New York

★

Currently
DETROIT ATHLETIC CLUB
Detroit, Mich.

Sincere Thanks to

Charles Hughes
Sherman Billingsley

Meyer Davis
Ralph Hitz



GREETINGS
FROM
BILL BARDO

AND HIS

Music for Your Moods

IT'S HOT
IT'S SWEET
IT'S SWING

RECENTLY COMPLETED 7 WEEKS
EDGEWATER BEACH HOTEL, CHICAGO
BROADCASTING NBC NETWORK

SINGIN' OUT THE BEST SONG OF THEM ALL
HAPPY HOLIDAYS
YOUR SONG WRITIN' PAL

JIMMIE FRANKLIN



Holiday
Greetings



Basil FOMEEM

AND HIS ORCHESTRA

Currently 8th Week of 2nd Return Engagement
THE GLASS HAT

Hotel Belmont Plaza,
New York City

Direction: GENERAL AMUSEMENT CORP.

Personal Management: TOM MARTIN

Holiday Greetings

BOYD RAEBURN AND HIS ORCHESTRA

"Rhythm By Raeburn"

Extended Engagement
MELODY MILL, Chicago

Broadcasting
MUTUAL-WGN

Management
FREDERICK BROS. MUSIC CORP., 520 N. MICHIGAN, CHICAGO

Music Items

Songs and Such

ROBERT REYNOLDS and **Edwood M. Wilson** have given **The Joe McDaniel Music Co.** its latest plug tune, a ballad entitled *The Peasant Serenade*. The number has the interest of **Sammy Kaye**, who introduced it this week on the air and who will record it for **Victor**.

With *Stop, It's Wonderful* running along nicely, **Larry Spier** is turning his attention to a ditty called *Put Your Little Foot Right Out*, which **Dick Robertson** will put on wax for **Decca**.

Latest patriotic ballad is *A Bugle Call*, by **Charles Rowland Bishop**, of **Boston**. The song has been selected as the national theme for the **American Mothers' League for Peace**, with **Massachusetts Senator Walsh** asking permission to read the lyrics into the **Congressional Record** as part of his opening speech before the 1940 session of **Congress**.

The Zip, Zip, Zipper Dance and *The World's Umph Girl* are two new numbers from the piano and pen of **Charles E. Merritt**, who also conceived the special dance that goes with the first-named item. Merritt is releasing the tunes himself.

Jerry Vogel is excited about three tunes out of his publishing house, *In the Harbor of Home, Sweet Home*, by **C. M. Denison** and **A. J. Holmes**; *I Had But Fifty Cents*, the work of **Dwight Latham**, **Wamp Carlson** and **Guy Bonham**, and **Tell Taylor's** and **Fred Sloop's** *Buckwheat Cakes*.

Royal Music Co., which has just moved into new offices in the **Brill Building**, **New York**, is piloted by youth with a capital **Y**. The firm is headed by **Pearl (Kappi) Karlen**, 22; **Ray Jacobs**, 23, and **Jan Savitt** pianist, **Gene De Paul**, 20. The trio is working on **Jacobs' and De Paul's** "You Bring Me Down," their plug tune of the moment. **Jacobs** claims to have discovered a new composing find in **Murray Cam**, pianist formerly at **Pastor's Greenwich Village**, **New York**. The two having combined forces on a ballad called "It Must Have Been You," and are working on a novelty, "Esza, Fessa, Fessa."

Publishers and People

SIG SCHLAGER closed a deal with the **S. G. Schirmer** publishing house to release six songs sung by **John Charles Thomas**, noted baritone, in *Kingdom Come*, the first pic from the new **Producers Corp. of America**.

Harry Warren's new symphonic work, the first from this composer who until now has been noted for his years of turning out pop and picture hits, gets a first time airing from **Meredith Willson's** **Oak** on the **Good News** radio commercial. Work is titled *An American Baccarat*. **Miller Music's** recent publication,

Holiday Greetings



RAY BENSON AND HIS ORCHESTRA

Currently

THE BROOK Surf Side
Miami Beach, Fla.

Just Concluded

10 Weeks
9 O'CLOCK CLUB
New York

Greetings

FROM

JOHNNIE

"Scat"

DAVIS

AND HIS ORCHESTRA



Thanks

CHICAGO!

FOR A SWELL

\$42,000 WEEK

AT THE CHICAGO THEATRE WEEK OF DECEMBER 8

★

OPENING WEEK OF DEC. 23
ORPHEUM THEATRE
MINNEAPOLIS, MINN.

★

OPENING WEEK OF DEC. 31
ROXY THEATRE
ATLANTA, GA.

★

18 WEEKS AT
BLACKHAWK
CHICAGO
WGN-Mutual Coast to Coast

Direction:
MUSIC CORP. OF AMERICA

Compliments of

CHICAGO FEDERATION OF MUSICIANS

LOCAL NO. 10, A. F. OF M.

JAMES C. PETRILLO

President



YULETIDE GREETINGS



TO ALL OUR FRIENDS

FROM

THE COQUETTES

AMERICA'S GREATEST ALL GIRL BAND

Featuring

VIOLA SMITH

America's Fastest Girl Drummer

Now Playing

LANTZ'S MERRY-GO-ROUND

DAYTON, OHIO

★ ★ ★

Personal Management — **CARL OEHLER**

Available Dates Write

STAN ZUCKER
501 MADISON AVE., N. Y. C.



Season's Greetings from

PHIL LEVANT

AND HIS ORCHESTRA

NOW CELEBRATING AT

Bill Green's Casino, Pittsburgh

THE MOST SUCCESSFUL YEAR OF OUR CAREER
RECORD-BREAKING ENGAGEMENTS

BISMARCK HOTEL

CHICAGO

SCHROEDER HOTEL

MILWAUKEE

MUEHLEBACH HOTEL

KANSAS CITY

TRIANON BALLROOM

CHICAGO

HEARD ON NBC AND MUTUAL NETWORKS

OUR SINCERE THANKS TO

Mr. Roy Steffen Mr. Andrew Karzas Mr. Walter Schroeder Mr. Barney Allis and MCA

FEATURING
DON GORDON

Romantic Baritone

GALE ROBBINS

RED FIELDS

HERBIE "SCHNIKLEPUS" WALSH

Exclusive Management: MUSIC CORPORATION OF AMERICA

Teddy Wilson Piano Patterns, is currently in its third printing, the first two editions being sold out, with 15,000 copies going in the first month after release. Tome contains Wilson's pianistic interpretation of well-known standards. Jeno Bartel, in the Hotel Piccadilly's Georgian Room, is featuring a new London dance craze, *Rotherhithe Roll*, invented and written by Rev. John Pallmer, of St. Katherine's Parish, Rotherhithe, London.

Gladys Shelley, actress who has been seen in many Broadway productions and who is the wife of Irving Rosenthal, co-operator of Palisades Amusement Park in New Jersey, is turning into a prolific songwriter. Her lyrics adorn a popular version of Morton Gould's "Pavanne"; "Flora 3-5-3," with Herman Paley as composer; "Ranger's Serenade," to Belle Fenstock's tune; "So Many People," with Paley, and "Why, Daddy!" with Otis Spencer and Irving Gellers. All the numbers are published by Mills Music, which anticipates three new hits from Miss Shelley, Spencer and Gellers, "Give, Baby, Give"; "Coral Sunset" and "Blue Sea Shells."

More of the Same

EDDIE JANIS has left the Coast office of Irving Berlin, Inc., after a three-year association. He is coming East to form a new connection.

Eddie Dowd, a patient at the Will Rogers Memorial Hospital at Saranac Lake, N. Y., wrote *We Met Each Other in a Dream*, which got an airline introduction from Orrin Tucker, followed by

publication by Mills Music.

Walter Wanger's *House Across the Bay* movie contains *It's a Fool Again*, by Al Siegel; *Chale Chitaukua*, by Jule Styne, Nick Castle and Sidney Clare, and *A Hundred Kisses From Now*, by George R. Brown and Irving Actman. In the producer's forthcoming *Send Another Coghlin to Syria's*, Brown's and Actman's *Cupid's After Me*.

Irving Siegel's and Gertrude C. Hunt's *Florida, My Sunny Florida* gets a publication from the Joe McDaniel Music Co. D. R.

Nix Meyers in Portland

SEATTLE, Dec. 23.—Vic Meyers, w-k. West Coast band leader of Seattle, erstwhile candidate for mayor of this city and present lieutenant governor of the State of Washington, has had city councilmen of the neighboring city of Portland, Ore., turn thumbs down on his continued operation of a dine-and-dance-ery there. The council denied to the State official renewal of a permit to operate a dance hall after his 30-day trial period ended this week.

Gray Gordon Changes Two

NEW YORK, Dec. 23.—Gray Gordon shows two new faces on the band stand. Phil Tasking, recently with Clyde Lucas, taking over the trumpet seat vacated by Glen Roofing, and Walter Magrosky, out of Mike Riley, replacing Lew Ashbrook on bass. Roofing goes to a Meyer Davis unit and Ashbrook returned home to Chicago.



Holiday Wishes from

**EARL MELLEN
AND HIS ORCHESTRA**

"Melodies By Mellen"

Currently—THIRD MONTH OF HENRY BALLROOM,
CHICAGO.

Season's Best



DEAN HUDSON



AND HIS FLORIDA CLUBMEN ★ ★ ★ ★ ★

MARSHALL ROOM of the

JOHN MARSHALL HOTEL

Richmond, Va., January 1 to the 13th

Broadcasting via WRVA

Thanks to Dick Keeley and Holt Pumphrey

★ ★ ★
SOUTHLAND THEATRE RESTAURANT

BOSTON,
MASS.

JANUARY 22nd TO FEBRUARY 4TH

Broadcasting via WJZ and the Blue Network of the
National Broadcasting Company.

Thanks to Robert Levin, Max Grace and J. G. Edwards

Direction

FREDERICK BROS. MUSIC CORP.

NEW YORK

CLEVELAND

CHICAGO

Loud and Hot So the Rafter's Rock Rings This Kaycee Bell

KANSAS CITY, Mo., Dec. 23.—What do customers look for in night clubs and ballrooms? This question had John Tumino, manager of Fairyland Amusement Park here, puzzled for a while last summer when he opened his Century Room, a cross between a ballroom and a saltery patterned after the Palomar in Los Angeles and the Famous Door in New York.

Tumino decided to combine the best features of both famous spots for his new establishment. For opening night he brought in Kaycee's hottest, the 14 septa, Kansas City Rockets, patronized by Harlan Leonard. The success of swing bands such as Count Basie, Charles Barnet and Woody Herman at the Famous Door encouraged him in that direction. Next, he reduced the size of the dance floor to postage-stamp proportions and the Leonard lads were told to keep pop tunes to a minimum and play it loud, torrid and terrific. Opener, eight weeks ago, was a terrific success. Like the Palomar admission price was reduced for week days and drink tariffs scaled down.

Next, Tumino secured six half-hour remotes over local KCMO. Solid rhythm tunes were featured on all broadcasts. The genus jitterbug was not hampered but encouraged. Wednesday and Friday nights were set aside for fraternity hops with the white tie trade coming in on Saturdays.

Week-ends proved that all socialites are not lottes. Cafe society personages found themselves in the habit of dropping in at the Century Room and eating up an hour of swing, after having been bored the earlier part of the evening by schmaltz and salon dished out at the downtown cabarets.

Several times Tumino booked in local white bands for one-night stands. While all these crews played good dance music and cut shows neatly, they failed to click. What the customers wanted was hot and loud swing music, the type that would rock the rafters. Only the colored outfits in Kansas City seemed to fill the bill.

"Our patrons," Tumino said, "don't want music that they have to strain to listen to. They want strong rhythm stuff that fills them inside, something that they can feel." And, of course, what the

customers want they get. That's good business. And Manager Tumino sits back and counts the cash coming in.

Band Parade for Det. A. C., Duchin Set for 25th Anni

DETROIT, Dec. 23.—Bringing in Sonny Kendis this week from the Stork Club, New York, heralds a new band policy for the Detroit Athletic Club. Kendis is in for four weeks only. Jack Meyers, who made way for Kendis by moving over to the Book-Cadillac Hotel Casino here, held down the Athletic Club stand for the past 19 months. Swanky club marks its 25th anniversary come spring, and Eddie Duchin has already been booked in for the celebrating weeks.

Duchin booking is thru new local Music Corp. of America branch, which also has Clyde Lucas coming into Hotel Statler's Terrace, the other downtown swank spot, January 9. Two other direct bookings were reported by local bands. Jimmy Gargano goes into the Northwood Inn, at suburban Royal Oak, for an indef run, and Ruby and his orchestra jump west for a spot in Palm Spring, Calif.

Big Ten Mandate Rules Out Pigskin Bows in Ballroom

CEDAR RAPIDS, Ia., Dec. 23.—"Iowa Appreciation Night," which was to have featured star players of the University of Iowa's crack football team at Danceland here, has been called off because of a Big Ten ruling which cancels the amateur standing of any athlete who participates in a commercial enterprise. W. H. Wenkster, manager of Danceland, in announcing the event figured the grid-iron heroes would help boost the take at the box office.

Seventeen members of the football squad had innocently accepted the invitation to attend the dance here. Iowa City, home of the State university, is only 28 miles south of Cedar Rapids. "Dad" Schroeder, director of athletics at the university, notified Wenkster it would be a violation of the Big Ten Conference code if the boys took any part in the program.



HAIL TO 1940



LOCAL

802

ASSOCIATED MUSICIANS OF GREATER NEW YORK



As 1939 draws to a close, Local 802 is looking forward to 1940 with keen anticipation. The pendulum of public taste is steadily swinging back to an increased use of live music.

The renewed activity in vaudeville, the increased number of musical comedies, the opening of new ballrooms and other activities on the entertainment front all have spelled more working opportunities for LOCAL 802 members. Using these facts as a barometer, it seems that 1940 will see a greater use of live music than ever before.

As always, Local 802 will do everything in its power to safeguard and promote the interest of its members one and all.

LOCAL 802

AMERICAN FEDERATION OF MUSICIANS

1267 SIXTH AVENUE

NEW YORK, N. Y.



In 1928 **JOE DAVIS** predicted that **BASS STREET BLUES** Would develop into a Standard

Now in 1939 **JOE DAVIS** Makes the same prediction for **PEACH TREE STREET** A 'BLUES' CLASSIC

WATCH IT GROW!!!

NOISEMAKERS-PAPER HATS-BALLOONS
Assortments
NEW YEARS HATS
DANCE CHECKS
Serpentine Confetti
Funny Table Jokes
Crepe Streamers

WRITE FOR YOUR COPY CATALOG NO 40. NOW.
MIDWEST MDSE. CO., 1010 BDWY., KANSAS CITY, MO.

Girls Make Good--Musicians!

By PHIL SPITALNY

THEY said it couldn't be done five years ago and I almost believed it myself. But time has proved that girls not only make successful musicians but great ones.

They asked me why I gave up being conductor at the Capitol Theater and embarked on a new, uncharted sea. And I told them that I am a fellow who likes to take a chance. During my years as a band leader I had heard many girls play instruments, and some of them were good. I knew, of course, that the big money lay in theater dates, and that a band that goes well on the stage hits the jackpot. Well, what looks better on a stage than an orchestra composed of charming girls?

Could they also play? That was the deciding question. I auditioned hun-



PHIL SPITALNY shows concert-mistress Evelyn Kaye a gold-trimmed baton awarded the maestro by a women's group for his history-making music with the gal gender.

band is large in number and fills the deepest stage. Lighting effects are artistically selected and capably handled. Some of the girls are not Hedy LaMarrs. It's true, but a little makeup, the proper hair-do, and they look beautiful from out front.

Thru the years I have been fortunate enough to receive applications from girls with highest musical ability. Eighty per cent of my girls are graduates from schools like the Juilliard Foundation. Most of them studied with the "masters," and all are versatile and accomplished musicians. They can play with equal facility pop tunes, old classics and novelty jingles, making for a well-balanced routine. The entire band com-

(See *GIRLS MAKE GOOD* on page 82)

reds of girl musicians. From almost every State in the union they came, some with experience, many without. Finally, after months of careful selection, I had what appeared to be a well-balanced group—good musicians, good lookers and good workers. We played several dates, made a few replacements, and the "Hour of Charm" all-girl orchestra was launched.

Gals Dress Up the Stand

From the standpoint of showmanship an all-girl orchestra has the jump on a male band. We take our theater dates very seriously, and dress up the stage to near-perfection. Gowns are carefully selected and changed frequently. The

Your Room Is As Good As Your Band

By MARIA KRAMER

THE problems facing a hotel operator are many and varied. They run the gamut from financing the enterprise to helping Mr. Doakes, of Doakesville, find his lost pair of gloves. During the day a thousand and one problems arise that you would ordinarily never consider. But despite these problems topmost in a hotel operator's mind should be the running of that one room in the hotel which serves as its window to the world, its entertainment outlet.

This room must have an established character, a distinctive personality. You cannot change a room with the seasons and expect to keep your customers happy. A few may enjoy changes, but the bulk seem to dislike them.

Working along these lines, I decided to make the Blue Room at Hotel Lincoln a permanent mecca for the jitterbug and collegian clientele, and the Green Room at Edison Hotel the headquarters for those who like their music soft and sweet. Thus, each type of music and each room attracts a different type of person, and we are in the favorable position of merchandising the Lincoln Blue Room and the Edison Green Room against each other.

The Edison for Sweet

When I first became active at the Hotel Edison I decided that the public loves to discover new favorites and goes along most enthusiastically with those bands they feel they have discovered themselves. I made up my mind to bring into the Green Room a band that had never been heard of before.

It was not an easy task. I listened to hundreds of auditions, records by the hour, radio remotes until the wee hours of countless mornings, until one morning at 1, out of Cleveland, I heard a

MARIA KRAMER is the daughter of a landed ranching family in Tucson, Ariz., of French and Spanish lineage which goes back to the Conquistadors. At an early age, after a finishing school education in the East, she went abroad, making extensive tours of Europe, Africa, and Asia. She returned to the United States to trade in on her reputation as a fine dresser, which had placed her on several lists of the 10 best-dressed women in the world, and opened an exclusive shop at 47th street and Fifth avenue, which became known for its considerable chic. When the Hotel Edison was built she took over its active operation with such success that when, almost two years ago, the Hotel Lincoln was put up for sale, she wrote out a check for \$7,000,000 and picked it up out of bankruptcy to make it one of the most successful hotels in New York.

band that I knew could and would turn the trick for me with a few improvements. The band was led by an unknown named Blue Barron.

We brought him to New York and opened his orchestra at the Green Room. What Blue and his boys accomplished has become musical history. Within nine months the band was in demand all over the country and his subsequent tours have met with the greatest financial success. Naturally, later engagements at the Green Room paid handsome dividends.

The Lincoln for 'Swing

When I first purchased the Hotel Lincoln I had already decided to make its Blue Room a "hot music room." The problem we faced was to find the appropriate orchestra to open with. Benny Goodman was making his debut at the Waldorf-Astoria, Tommy Dorsey was happily ensconced at the Pennsylvania and Jimmy Dorsey was at the New Yorker. That trio made formidable opposition for a new band, but we were determined to follow the successful policy we had inaugurated at the Edison.

A new orchestra led by a brilliant clarinetist, Artie Shaw, was just coming along in Boston at that time. He was recognized by a few in the business as a great instrumentalist, but his band had not gotten very far. I watched his progress, went to several one-nighters he played to catch the reaction of dancers and followed his broadcasts avidly. I was satisfied that this handsome young chap was the man to open the Blue Room. But it wasn't as simple as that. Artie was convinced that his band wasn't ready to come into New York. He was afraid that the stiff competition of Goodman, the

(See *YOUR ROOM* on page 82)

Building Bands--It's So Simple

By THOMAS G. ROCKWELL

I HAVE been asked by *The Billboard* to write an article on "band building." At first I declined, with thanks, because it seemed to me that it would be giving away our stock in trade, for in looking over our list of orchestras I find barely five led by men who were orchestra leaders six years ago, when what is now the General Amusement Corp. started out in business. But then, on the other hand, I reasoned that none

of us, really, knows the magic formula for success in the orchestra business. If we did, all the bands would be number ones, every leader would be the King of Swing—or Sweet—and the salaries of everyone in the industry would be stable.

(See *BUILDING BANDS* on page 82)

THOMAS G. ROCKWELL, president of General Amusement Corp., came to the talent and orchestra management field from the phonograph recording business. As recording manager for Okeh he discovered and was responsible for the first recordings of Louis Armstrong, Bing Crosby, Ruth Etting and the Mills Brothers.

He transformed the Mills Brothers, unsuccessful in their first New York appearance, into international names by simply switching their routines. They had been singing their numbers as a straight quartet, and imitating instruments on the "breaks"; he suggested that they imitate instruments throughout, and sing only on the licks.

Entering the management field as Thomas G. Rockwell, Inc., he began guiding the radio, theatrical and other activities of the foregoing artists, as well as their recording activity, rapidly adding to his list of clients thru successive corporate phases as Mills-Rockwell, Inc.; Rockwell-O'Keefe, Inc., and now the General Amusement Corp.



ED SULLIVAN, Broadway-minded Hollywood columnist, presenting maestro Spitalny with a silver loving cup. Just as loving, the minus the cup, are Bob Weisman, popular manager of the Paramount Theater, New York, and his wife, Sylvia.



MARIA KRAMER, president of Hotels Edison and Lincoln in New York City, with Jan Savitt, music maker at the Lincoln's Blue Room.

Read 'Em or Weep

By ROY SHIELD

EVERYBODY has heard the old one about the one-armed paper hanger, and he has often been used as an example of intense activity. But if I were a corner of similes I would drop this single-winged interior art, replacing him as an example of busy-ness with a radio staff musician—a person who, in my estimation, could not only foot a horn but still hang the decorative wall paper at the same time.

Now this may sound like wholesale exaggeration or a chunk of braggadocio, but for confirmation ask some of the many musicians who at one time or another have tried vainly to get into this highly specialized field. There are plenty of them, and there are days at NBC when as many as 20 musicians, from all ranks of the field, descend on

six with probably a hop back to a part B or C. Now, certainly no one but a fast sight reader is going to be able to fathom all this.

No Time for Rehearsals

Just to make it tougher, the time element comes in to put strike three on most of the aspirants for radio. Not only does the studio musician have to pore over the maze of complexities in a sheet of music, cued up until it looks like a hodgepodge of hieroglyphics, but he may have to perform it without any rehearsal other than a quick runover a couple of minutes before going on the air. That's the way it is in this business, and qualifications have to measure up.

There are cases, too, when a singer will rush into the studio at the last moment and suddenly decide to change the key of his or her number. As a result, the orchestra men may have to make key transpositions involving seven accidentals, as in a transposition from C to C sharp. Transpositions of that sort demand an unusual type of musician—a fellow with the kind of mind that will let him do plenty of musical gymnastics.

As for the music itself, it comes in plenty of different forms and all within a short space of time. There is the transition type, built to conform to the mood of the show. There may be background for war scenes or for a mother fondling her infant. Then there is dance stuff, variety-show music, pop tunes with song choruses which may have to be transposed, concert numbers and operatic bits. A conglomeration of this kind will sometimes be included in a single half-hour show.

Some musicians, when asked to run a gamut such as this at an audition, seem to think we are giving them a lot of unnatural hurdles in an attempt to discourage their job pursuit. Of course, this is not so. On the contrary, requirement for musicians in the radio field is on the increase, and we are not giving anyone the runaround if he can produce.

But it's a hard grind, and the musician trying to find a job in radio must make up his mind to lead an entirely different life from that led by most of the men in the pop-dance band field or the concert line. Of course, radio jobs are desirable to most musicians because they offer a permanent home and steady employment at good wages. But many of our swing artists would find it difficult to get up at the crack of dawn and put in a day's work that resembles the actions of a musical pumping-jack. And there's no fooling about rehearsal and performance deadlines. Musicians have to be at their posts, ready to play, at the exact moment specified in the schedule. Not one second's leeway is granted.

Ability Most Vital Need

The most vital requirement, tho, is ability. A musician wanting to get into radio must be as flexible with his talent as a triple-threat football player.



ROY SHIELD, conductor for the National Broadcasting Co. in Chicago.

Age is no barrier. At NBC the ages of our men range from 20 to 65 years.

The radio industry has plenty of good musicians, but because of its rapid growth there is still room in this business for plenty more. In my belief, a musician training himself for radio is wiser than one who is trying to break into the swing-band field, if only because radio offers better opportunity for a livelihood and security in later years. One last angle for consideration by the young musician who would rather bathe in the bright lights and glory of playing with a "name" band

is that he can still do that after a session in radio. If he can make the grade in broadcasting, it should not be too much of a trick to switch to the name outfits should he become bored with radio's routine.

Personally, however, I can't see where a radio job is any more boring than sitting night after night in a smoke-filled atmosphere, getting yourself maulled up by a bunch of over-zealous fans. But if you are interested, you had better learn to read those notes and cues, because it's "read 'em or weep" if you're trying to land a radio job.

Your Hit Parade

By MARK WARNOW

THE Hit Parade survey has become well established in the past three years as an authentic means of ascertaining the most popular tunes in the country. The people concerned with the survey, the American Tobacco Co. and the Lord & Thomas advertising agency, are extremely zealous about keeping the check-up accurate from week to week. A special department is maintained to supervise the tallies. Various methods are used to sound out the musical tastes of the nation. Among the sources of information are department stores, music shops, orchestra leaders and the radio stations themselves. The newest barometers are the myriad automatic music machines.

The Hit Parade checks on sheet music sales, record sales, requests from band leaders at night clubs, ballrooms and hotels and requests mailed to radio stations.

Longer Life for Ballads

The standing of the tunes is unpredictable from week to week. I gave up long ago trying to guess which tunes would be on top. However, watching the survey over an extensive period of time has enabled me to reach some conclusions.

Ballads are the longest-lived tunes. Novelties spring up like mushrooms but die a quick death. Frequently there are too many ballads on the list of the leading 10 tunes and a problem of balancing the program springs up. That's when we interpolate "Lucky Strike extras," which are not part of the survey, but give us a limitless library of rhythm tunes to cull from.

Tin Pan Alley hasn't been turning out enough rhythm tunes to satisfy the hungry maw of radio, the reason probably being that ballads as a whole sell better than novelties and are easier to write.

The tune that managed to stay on top of the survey the longest was *My Reverie*, which was first for eight weeks. It remained among the first 10 for 14 weeks. *Deep Purple, Once in a While and Over the Rainbow* tied for second money, remaining on top seven weeks each. *Beer Barrel Polka* has been an interesting tune to watch. It has appeared on the Hit Parade 16 weeks, yet has never been on top of the list. The only other tunes that remained on the list that long were *Alone and Did I Remember?*

Among the most enduring tunes of recent vintage were *Wishing*, which lasted 14 weeks; *And the Angels Sing, Stairway to the Stars and Moon Love*, which remained for 12 weeks each.

It is gratifying to learn that many people dance to the music of the Hit Parade orchestra because one of the things I am very careful about is keeping the music danceable. Thus the Hit Parade orchestra, with its 45 musicians, has become the largest dance band on the air. Tho it has a definite overall style, its interpretations are not fixed. In the arrangements we strive to keep abreast of the musical times. Right now the trend is to solid swing and this trend is reflected in the Hit Parade orchestration.

45-Piece Band Swings

THERE were many who scoffed at the idea of making a 45-piece band swing,

but these same scoffers now admit that the aim was achieved. The problem was solved by getting the musicians into the mood and then letting them swing out, not by watching the baton but by an overwhelming co-ordination. You can't "get into the groove" by watching the conductor. The only way to establish this mood is to let the musicians feel it out for themselves.

The band itself is made up of musicians who have been selected carefully, not so much with an eye to their individual playing ability as with a view to their "mixing" ability. Some musicians are star instrumentalists, but aren't worth a lick in ensemble work. I prefer those who can play well with others.

Rehearsals

THE Hit Parade band rehearsals take place on Fridays as well as on Saturdays. We've been averaging three new numbers a week plus the Lucky Strike extras.

Recently our rehearsals have been attended by college students, and it's amazing to find the number of collegians who are going into the music business as soon as they graduate. Every college has one or more integral dance units which anticipate striking out in the footsteps of Hal Kemp, Kay Kyser, Fred Waring, George Olsen, et al.

Naturally, these students are keenly interested in the handling of the Hit Parade band and they are welcome to anything they can learn by watching us rehearse. As a matter of fact, we feel that the Hit Parade belongs to the public because of its very nature. After all, we don't pick the hit tunes. The public does that. All we do is play them.

College students are among our most attentive listeners because they are so keenly interested in dancing and dance music. In fact, collegians more than anyone else are responsible for the popularity of swing music and swing bands. They have been directly responsible for outsparring many a band into fame. Small wonder that we are flattered by the attention they show us by visiting rehearsals as well as broadcasts.



MARK WARNOW, "The Hit Parade" maestro, seated at the piano and giving the week's top tune the once over for Ben Baron (left), show's script writer, and Ralph Wilkinson (right), Warnow's arranger.

the place looking for staff jobs. Auditions are usually given, but very few of them survive the first tests.

Must Be All-Round Men

There are reasons for this heavy mortality rate among the would-be starters, and oddly enough their failure to make the grade is not because they are deficient in their particular field of music—jazz, symphony, concert or what have you—but chiefly because they are not adept at all these phases of the game. This may sound like a huge order for a single musician, but it's generally required of him, especially in the big-time network studios.

To give you an idea of why a radio musician has to be such a paragon, it is best to show here what is demanded of him from such an artist. First, he must be able to read music perfectly, and that includes all the technicalities. This may seem a superficial requirement, because, from the layman's standpoint, anybody who plays music ought to be able to read music. However, it's a fact that many of our most famed jive and jazz musicians cannot read a note. This is not necessarily a reflection on their talent, but it does immediately eliminate them from the staff radio jobs. The music used in radio stations is a "blueprint" developed by the leader for use in building his show, and if his "workmen" don't know how to interpret it, they are completely lost.

For example, a staff orchestra may be called upon to do an introduction for a dramatic episode, and in this introduction it may be necessary to cut and bridge before and after an interspersed plug, all within the introduction. Say that the piece is *Poet and Peasant* and the program is set so that it calls for the first eight bars, then a jump of

History Repeats Itself

By CONNIE BOSWELL

WE MEANING Harry and I, of course (Harry Leedy, husband-manager), believe, along with the rest of the world, that history always repeats itself. Specifically, we mean musical history.

When the Boswell Trio still had an amateur rating—that's years ago—every home had a victrola or some sort of talking machine. When company came or the family itself desired some fireside entertainment it was only necessary to change the needle on the phonograph and fit the desired record in the spindle. In that way the musical needs of the people in that generation were amply satisfied.

Soon thereafter scientific progress made possible a new form of home entertainment with an entirely new and

and sundry appellations of that sort—I hit whatever notes I feel like at the moment and hold them as long as I want to.

Lyrics aren't the all-important thing in swing singing, as there are so many other forms of vocal effort to create the desired effect. Neither is music as it is written on sheets the all-important thing, for in swing neither words nor music count for very much. In classical style they are all-important, but in swingtime, the rhythm is what matters mostly—the rhythm and the mood of the song.

An Individual Note

Singers used to stick close to the notes. But you can compare swing singing to the progressive school system where children are permitted to do as they please. And it is only by your so-called swing singing that the vocalist is best able to give her own individual interpretation of the song.

She doesn't have to sing it the same way twice if she doesn't feel the same way the second time. She is able to give the song new twists and continual freshness, just as she is able to wear new clothes continually without changing her figure.

No matter how the styles of various singers differ in swing, they all have one thing in common—they can express the individual personality of the artist interpreting the song.

Taking Musical Liberties

Years ago, when I first started to sing in swing time, the orchestra leaders used to stick because I wouldn't sing the melody just the way the musicians were playing it. Take one of my early successes, *Put on Your Old Gray Bonnet*, for instance. Most singers, sticking close to the written notes, would start right on the beat. But I would wait until the word "old" in the opening line and on that word I would start singing. The orchestra had already played the music to the words "put on your." And on the word "old" I sang "put on your old" all in one beat.

Again, in those days the singer would sing the melody and the orchestra would play the melody. It sounded as the one of them were wrong, because, while both were doing the melody, the instruments in the orchestra were generally pitched higher or lower than the human voice. As a result, I would have the orchestra play just the harmony and I would carry the melody myself. And for a second chorus I would change parts of the melody to give the song a different twist. It was still the same song, but I was able to give it a different and perhaps fresher interpretation.

The things I did then, however, are all now stock in trade for most swing singers.

With the advance of swing and the public acceptance and appreciation for that type of popular music, it was the recording companies that first gave it the proper recognition. The high degree of individuality it gave to the performances of singers and orchestras was lost after

a single playing on the radio. But making a permanent record of such performances on a phonograph record. Little wonder then that a willing public turned to these records, stimulating a new interest in an industry lying dormant for so many years.

Phonos Do Their Share

The rise of the phonograph machine, especially the automatic music machine, making the records available to the public even before they are able to buy a machine of their own for the home, is

as much a part of this history-making transition in the amusement world as is swing music itself.

Once again we see that history is repeating itself—the record, the radio and now again, the record—with some record sales today running into figures never dreamed of by artists and manufacturers since the industry's lush days before the advent of radio.

There is no question that the record is rapidly and surely establishing itself again as a medium of entertainment as good as radio, if not better.

Band Vocalist vs. Soloist

By BEA WAIN

OFFHAND, I can't think of any better training ground for a soloist than the vocalist's spot in front of the band. Just as an instrumentalist in the band looks forward to the time when he will be waving the baton, so the vocalist—if she has any ambition—visions the day when she will step out on her own.

A soloist is simply a vocalist who has gone thru the musical mill. As a vocalist she learns to sing every type of song, and out of sheer necessity she does things with her voice that she didn't believe herself capable of doing. A tune that's too rangy for her voice, for instance, will make her bend over backwards to hit the rangy notes by one means or other.

I Haven't Changed a Thing into my lap and let me know that I was to introduce it. I had never seen the tune before, but at the downtown I was in there, giving out.

Knowledge of Instrumentation

By the time she becomes a soloist a girl who has been singing in front of a band for any length of time will know quite a bit about instrumentation. To all intents and purposes, the vocalist has only her singing to worry about. You might think that instrumentation is out of her field. But no such thing is the case. On the contrary, knowing why trombones instead of the trumpets take the break and when the brass will come in, helps the quality of her singing immeasurably. It is all part of singing in harmony with the band.

This knowledge, in my own case, came in mighty handy when I made my first solo records for Victor, which permitted me to select the accompanying band, headed by Walter Gross at the piano. Although the vocal arrangement was my immediate concern, I was also interested in the arrangement for the band. I had my own conception of the tune, in this case, *Stormy Weather*, and the arrangement brought it out.

Moreover, since stepping out as a soloist I have come to see that a band leader appreciates a performer with this background. This applies to any soloist who has been a band vocalist for any length of time. That's why I didn't get too excited at what surely must have been a flattering compliment paid me by Mark Warrow when, at my first Hit Parade rehearsal, he did not take time out to explain to me the effect he was trying to achieve with a certain number. He took it for granted that I understood, as any soloist with a good musical background must have understood.

No Bed of Roses

Knowing most of them, I must admit that the life of a vocalist is no bed of roses. Especially when the band is on tour, it is a physically strenuous life. But, and I know most vocalists will concur, we love it.

There is excitement in it and there is glamour, and not even the veteran vocalist, casual as she would like to appear, will deny the intoxication of these potent forces. There is excitement when the spotlight stabs thru the darkness of the room to pick you out and a hush falls on the crowd as you sing your first note; and there is excitement when the applause rolls in and the men and women surround you later. And, yes, there is excitement when they push their program cards at you and ask for your autograph.

It's exciting and thrilling and everybody in the business loves it. And don't let anybody tell you otherwise. As for glamour, take a look at your newspapers and fan magazines and you'll note how the vocalist comes in for more than her share of the glamorizing process.

There are long rehearsal hours, but it's part of the job. A vocalist's personal appointments are made contingent on the schedule of the band—but it's still o.k. And that's why a vocalist's life is littered with broken dates. A rehearsal call, an unexpected recording date, a



BEA WAIN lends an attentive listen as Composer Ferde Grofe pounds out some harmonic progressions on the Novachord.

I remember when I first looked at Larry Clinton's arrangements of *M'opperi* from *Martha* I thought I'd have to get a ladder to reach that high note at the end. There it was and I had to do something. So I sang a high falsetto note. I sang it that way on the air and in our Victor recording of the tune. And the results were amazing. That falsetto note created a great deal of talk and my name became associated with it. Naturally I adopted it as an identifying vocal trick and now it is part of my style.

Prepared for Everything

It may sound girl scoutish, but a soloist who has graduated from the vocalist ranks is prepared for everything. That, of course, is the result of her having had to fill requests at dance dates or at night spots at no more than a moment's notice. She must have on tap not only the tunes cracking the Hit Parade but the favorites of yesterday. At least once during the evening some elderly couple, celebrating a wedding anniversary, will ask for one of these favorites.

As a vocalist, singing as much as you do, you also learn to read music fast—a decided asset when you run into a tight situation. I found that out two summers ago when the Clinton Band was playing at Glen Island Casino. Fifteen minutes before we were scheduled to go on the air, Larry dropped a copy



CONNIE BOSWELL

different instrument known as a radio. Once it was practically demonstrated that voices could actually be transmitted thru the ether and come out of a loud-speaker right into your own parlor, practically everyone who possessed a victrola traded it in for this new miracle—the radio. Most of them were still paying off installments on their phonographs, too.

Victrola and record manufacturers scoffed at the possibility that radio would supplant the talking machine in the home-entertainment field. But we all know what happened—it's all part of history. It was the radio receiver rather than the phonograph machine that became the standard form of home entertainment.

Record Revival

In the past few years, however, we notice a renaissance of the victrola, and once again a popular appeal for phonograph records has set in. Today, we are back again to our thes that history repeats itself, for the phonograph and record industry is flourishing far and above its state even before the advent of radio. Today radio is finding its smug position threatened by the revived interest in phonographs.

As an artist engaged in both radio and recording work, I can truthfully state that recordings are rapidly becoming as important a factor in establishing the reputation of a band or vocal artist as is a radio network wire.

Swing's Contribution

The rebirth of the recording industry is unquestionably due to a twofold development these past few years—the rise of swing, which affords the musician or singer a high degree of individuality, and the prairie-fire manner in which the vogue for automatic music machines has spread nation wide.

Let us first treat with swing, since I am closest to that phase of the development.

Singing in swing style is a funny sort of business because there aren't any rules or standards to it. In swing—and, if you please, I was swinging when it was called "jazz" and "blues singing"

CONNIE BOSWELL made her professional debut as a singer on a Chicago stage some 10 years ago. She sang with sisters Vet and Martha, and the trio rose to great heights in the entertainment world. At the height of the trio's fame Vet and Martha married and courageous Connie carried on alone. Subsequently she married Harry Leedy, her manager.

Born of musical parents in New Orleans, Connie was crippled since early childhood. She has never for an instant allowed her infirmity to hamper her activities or interfere with her professional duties. Recently came a ray of hope from doctors that Connie some day may recover the use of her limbs.

(See VOCALIST vs. SOLOIST on page 82)

Song Exploitation And the Films

By JACK ROBBINS

TEN years ago the silent screen found its voice. This startling adolescent advancement was celebrated by dances and songs, now recognized in the industry as filmicals. But the advent of screen musicals was to become a more significant factor within the trade than would appear on the surface. Its benefits and advantages to one of America's largest industries became far-reaching and of paramount importance.

Just as a hit song has saved many a poor Broadway production, so during the past 10 years millions of dollars invested in song and dance pictures have been protected by the success of one big song hit in each production.

The picture industry can thank Tin Pan Alley for making available millions of dollars worth of free publicity during each year thru the medium of music performances.

The repetitious renditions of a tune like *Over the Rainbow* or such standard melodies as *Stagin' in the Ritz* and *You Are My Lucky Star* helped more to create

ads costing film companies thousands of dollars each month.

Another important medium thru which current picture tunes help publicize the pictures themselves is the phonograph recording and its performance in thousands of automatic music machines throughout the country. If a recording of one song is played in 25 per cent of the music machines only once during an evening, to an average listening audience of only 10 people, it will have been heard 15,000,000 times during 30 days. The same phonograph recording helps further the performances on radio (thru recorded programs), in music shops and, most important, in the home.

Exploit the Writers

Music can also help in the promotion of a motion picture by offering composers whose reputations are as widely known as the film stars themselves. In the theater if the author of a play is not known the success of that play will bring his name into the higher brackets in the theatrical halls of fame. On the

this practice adhered to.

In another important matter do Hollywood executives hamper their own chances of furthering these channels of exploitation? Producers intrust the various production departments to experts in their particular lines. For instance, a scenic designer is an authority on the subject and will go to extremes to build his sets, modern or ancient, with authenticity. The make-up department is headed by a specialist in this field. The camera work is carried out by men of experience, and right down the line each unit of a production is managed by an authority or specialist familiar with the particular subject matter. Only in the choosing of songs is the chain weak—and the chain is only as strong as its weakest link. For some unknown reason producers take a sadistic delight in selecting songs, even tho they lack judgment and experience in this highly specialized field.

On Song Selections

In New York we have instituted what we believe to be a foolproof manner of selecting songs. This plan consists of

song-selecting committees, comprised of contact men in the professional departments who meet to pass judgment on new tunes. Since these same men must go out to work on the tunes, it seemed to us they would know best what songs their contacts would prefer. Similarly if the music publisher in New York is to obtain performances on picture tunes he knows best what tunes are commercial and therefore should have a major voice in choosing the songs for pictures.

Taking the various elements into consideration, Hollywood must sooner or later realize that a major force in popularizing its film products is motivated by a comparatively small industrial group 3,000 miles distant from the scene of operation. Thru radio, theaters, night clubs, hotels, phonograph records, music-store window displays, department-shop outdoor displays, automatic music machines and by the reputations and prestige of its best composers, Tin Pan Alley is serving as the strongest ally to cinema exploitation and unlike any of its other publicity machines, this one pays for itself!

From the Show of The Same Name

By AL DUBIN

WRITING for the Broadway musical stage is quite a bit different from writing pop tunes. Until I got the assignment to pen the lyrics for *Streets of Paris* I thought I had written just about every type of song that could be sung. Now I know better.

Lyrics that sold hundreds of thousands of copies on sheet music would flop like a dying duck in a show. And songs that

for popular appeal, *Robert the Bruce* and *Three Little Maids in Paree*. They are just "not commercial" and they weren't intended to be otherwise. Tunes like these are written expressly for the show, with no thought of sheet-music sales. They would not make sense if they were to be separated from the book and presented as individual songs.

The show tune must be entertaining as well as important to the action of the book. Some pop songs sacrifice entertainment for timeliness, novelty or some specific purpose as that of patriotism. The show tune stands or falls on its quality of entertainment. In addition to pertinent lyrics, it must have the kind of melody that audiences will hum or whistle on their way out of the theater.

Show tunes today are very different from the show tunes of another day. Today they must be subtle, sophisticated. Noel Coward and Cole Porter, writing for the Park avenue trade, have had several of their songs received by the popular trade. Their tunes are without exception "smart." Perhaps that's due to the recent trend toward more erudite Broadway productions, both legitimate and musical, but the budding songwriter must take cognizance of the trend nevertheless.

Lyrics Superior to Melody

Another aspect of today's successful show tunes is the fact that the words (See FROM THE SHOW on page 82)



JACK ROBBINS, head of Tin Pan Alley's Big Three—Robbins, Feist and Miller music publishing companies—having a sip-snack-and-song session with some of the tune fashioners whose compositions get Big Three block and whittings. Rounding out the bench, from left to right, are David Broekman, Dana Suesse, Meredith Willson, Ferde Grofe, Mickey Alpert, Jan Savitt, Vernon Duke and Otis Chetfield Taylor.

interest in their respective pictures than any other publicity factor.

Music helps create interest in the minds of the people with which no number of words can compete. The performances of these songs in night clubs, on vaudeville stages, in hotels, ballrooms and especially on radio strikes at the public, which is certain to hear the song from one source or another any number of times during the week. Where a person might miss a press notice, or the same press notice may be minimized by comparison with others, a hit song is a more impressive factor, because it is an acknowledged fact that the public will remember a melody for a longer time than it will a news story.

Counter Displays Count

Radio is not the only medium thru which a picture may be publicized. In over 3,000 store windows and an equal number of music counters in syndicate stores, department stores and music shops, displays of sheet music and advertising matter from musical pictures serve to remind the public of current showings. The film industry will pay a large sum of money for one billboard display on a cross-country road or in some populated part of a town, yet it will derive free publicity if a music shop in Times Square or in the Hub sector displays this music. Multiply this one display several thousand times and its value becomes comparable to display

other hand, if the author of an unsuccessful play is very famous his name alone may carry the play thru a season. But not so in the motion picture industry.

America's theatrical center is concentrated in one locality, with the eyes of the nation focused upon it. In Hollywood the many screen adapters from various studios are too numerous to win reputations in the field. Also the fact that three and four writers are often needed to collaborate makes it difficult to credit anyone for the success of a picture. Therefore, in the musical end, such names as Jerome Kern, Irving Berlin, Gus Kahn, E. Y. Harburg, Harold Arlen, Mack Gordon, Richard Rodgers and Lorenz Hart are better known to the public than many of the screen adapters who have worked on their pictures.

I single out this fact because Hollywood has not taken full advantage of the names who write its music in publicity material. It seems to me that the public would rather read how Gus Kahn or Jerome Kern got ideas for certain songs than know how many miles of celluloid were used in the filming or what the star's spangled costume weighed. If the performance of a hit song can aid in publicizing a picture, then advertising those songs in the picture ads themselves is an item that should work equally well. Yet seldom is

convulse first-night audiences would not sell a dozen copies over the counter. It's all in the market you're trying to reach.

Songs Must Be Smart

When you write for the first-nighters you've got to be smart, sophisticated and clever. A writer for the song sheets, on the other hand, must be simple, sentimental and repetitious. Sometimes, of course, a show tune wings to the top of the hit parade, but that's the exception, not the rule.

When that does happen chances are that the tune, altho penned for the show, was written with the national market in mind. Look at the "most plugged" list; out of the 30 top tunes in November only two (*I Didn't Know What Time It Was* and *Goodnight, My Beautiful*) came from musical shows, and not one is among the top dozen.

In most cases the show tunes which do become popular stem from operettas and the more classical musical comedies, not from revues. *Love Come Back to Me*, *Dancing in the Dark*, *Rogue Song* and *Anything Goes* are examples of "commercial" songs which sprang from operettas and the "class" musicals.

In a revue, as in most musicals, the lyrics are fashioned closely after the story and locale of the action, thus limiting its appeal. In *Streets of Paris*, for example, I have two tunes which register in the show but which are nil



AL DUBIN, prolific songwriter, beating out the tempo as Harry Warren strikes up a tune. Warren wrote the music for many of Al's songs.

Bands on Tour

Advance Dates

HAL KEMP: Convention Hall, Philadelphia, Dec. 28; Roosevelt Hotel, Jacksonville, Fla., Jan. 26-27; Florida State Fair, Tampa, 26-Feb. 3.

TED PICKETT: Tall Timbers, Kansas City, Mo. Dec. 30-Jan. 1.

TONY SPARCO: Hotel Astor, New York, Dec. 31.

JACK TEAGARDEN: Stanley Theater, Chester, Pa., Dec. 31-Jan. 1; Arcadia Hall, Brooklyn, Jan. 6; Villanova College, Lancaster Pike, Pa., 12.

RED NORVO: Astor Hotel, New York, Dec. 31.

HAPPY FELTON: Flatbush Theater, Brooklyn, Jan. 4 week.

FOUR AMBASSADORETTES: Palace Theater, Cleveland, Jan. 5 week.

COUNT BASIE: Arcadia Hall, Brooklyn, Jan. 6.

AL J. BRAY: Broadwood Hotel, Philadelphia, Jan. 12.

BOB CHESTER: Paramount Theater, New York, Jan. 12 for two weeks.

BUDDY ROGERS: Colonial Theater, Dayton, O., Jan. 12 week.

KAY KYSER: Palace Theater, Columbus, O., Jan. 12 week; Albee Theater, Cincinnati, 19 week.

HARRY JAMES: Menorah Temple, Brooklyn, Jan. 20.

ENOCH LIGHT: Manhattan Center, New York, Feb. 4 week.

TONY PASTOR: Univ. of New Hampshire, Durham, Feb. 2.

DICK MESSNER: Federation of Newman Clubs, Essex House, New York, Feb. 2; State Armory, Middletown, N. J., 2.

AL COOPER: Manhattan Center, New York, Feb. 23.

TOMMY DORSEY: Paramount Theater, New York, Feb. 28 for two weeks.

FRANKIE MASTERS, current at Essex House, New York, has finished a movie short for Paramount based on the theme song, *The Key to My Heart*. Tunes used to tie in include *Says My Heart*, *Peg o' My Heart*, *The Curse of an Aching Heart* and *Heart and Soul*.

VOCALIST VS. SOLOIST

(Continued from page 80)

sudden photo date, or a plea for a personal appearance somewhere—any one will cause the vocalist to call off her own date at the beauty parlor, the milliner's, the dressmaker's, even at Aunt Susie's, where dozens of delicious dinners have been cooked. When I used to phone my half-sister for an appointment, she'd invariably reply: "All right, Miss Wain. I'll put you down for 5 o'clock. But what time can you make it tomorrow, after you break this appointment?"

Still we love it. It's part of the business.

On Your Own

The soloist, I've discovered, has obligations of a different sort. She is out on her own and she has only herself to account to. She can work as hard as she wants, or as little. But if she is at all determined to get anywhere—and she usually must be, since otherwise she would never have taken the step in the first place—she will work darn hard. That involves putting herself on a rigid schedule, vocalizing several hours each day, visiting the music publishers to look over new numbers, arranging recording dates, making personal appearances and so on.

Of course a soloist has far greater opportunities and her efforts are more easily translated into success and prestige. That's what makes it worthwhile, and for myself I can say I am happier as a soloist than I've ever been before.

FROM THE SHOW

(Continued from page 81)

are becoming more important than ever before. Songs like Coward's *Some Day* and *I Had You and I'll See You Again*, and Bertie's sophisticated tunes from *Du Berry Was a Lady—But in the Morning*. No; it was written in the *Stars and Stripes* and *Wend to Hades*. I think the composers will agree, over their success to the extreme sophistication of the lyrics rather than to the superiority of the melody.

Writing of songs are constantly called

upon to distinguish between "general appeal" and "class appeal." Pop songs fall into the first category, of course. Sometimes, as pointed out, a show tune written for "class appeal" achieves a worth-while "general appeal." This occurs, as I say, almost exclusively when the composer reaches for both markets.

Chances for a show tune on the hit parade would become even less likely if we were to introduce the song without benefit of the production. Beautiful setting, full chorus, talented singer—all contribute toward launching a song on its ascent to popularity. Also people like to sing the songs they hear on a stage, and when we consider the tremendous number of people who see a Broadway musical these days we do not wonder that the hit tunes from the show spread rapidly in popularity.

Yes, it's been a great joy to write for the stage. But what I enjoy most of all is the fact that nobody ever tells me my lyrics are "not commercial!"

GIRLS MAKE GOOD

(Continued from page 78)

prizes a 40-voice glee club, and there's one advantage over men right there.

Conducting a girl band has several advantages over a male orchestra. The showmanship angle has already been discussed. Consider, then, exploitation. Did you ever see a beauty picture of a male musician? How much more readily do the newspapers and magazines co-operate when they have available lovely pictures, with such pretty subjects as Maxine, Evelyn or any other equally attractive charmer. Newspaper channels like style pages, cooking columns and beauty sections are wide open for exploitation where girls are concerned.

Fems More Co-Operative

Girls are more co-operative than men musicians. To many males, playing in an orchestra is a job, and when the formal rehearsal is over so is their enthusiasm. Girls are on a spot. If they are to make a career of music, they must eat, sleep and dream music. Their inherent artistic temperament gives them that extra quality which spells the difference between a good musician and a great one. If any creature is stirred by beautiful music, it is a woman. That's why poems are written to her, songs sung to her and portraits painted for her. She is more capable of becoming one with her instrument than is mere man.

As a class, girl musicians are better trained than their male counterparts. As I pointed out, most of my girls are exceptionally well schooled in the finer points of the art. Many have studied abroad. All are still sufficiently interested in self-improvement to continue their studies even today. There isn't a hack player among them.

Contrary to popular belief, girls do not resent obeying orders. Since they take their work more seriously than men they have a saner attitude toward success. No girl is outwardly jealous of another, since each gets a chance for solo parts and vocal passages. There hasn't been one replacement in five years, so each musician knows how to get along with the others, both professionally and socially.

Girls as Swingsters

Many musicians will admit that girls can play, but they doubt whether girls can swing. Let me be the first to dispel those doubts. Trumpet, sax, piano, drum—I have girls who can ride out with the best of 'em on these instruments. What is so sacred about swing that confines it specifically to men?

If a musician feels something inside, and expresses it eloquently in music, that's swing. I venture to say that the "Hour of Charm" girls are as emotionally responsive to the swing urge as any male musician can be, and further, that they express themselves with equal finesse.

Why are most of our swing singers women? Don't tell me that Mildred Bailey, Ella Fitzgerald, the Andrews Sisters, Maxine Sullivan and Connie Boswell aren't true sisters of swing. The

only difference between them and my girl lies in the method of expression—voice against instrument. The hot mouthpiece knows no difference between mustached and rouged lips—just send it, and it will ride!

Good luck to the all-male bands. I'll string along with the girls!

BUILDING BANDS

(Continued from page 78)

lized at around \$100,000 a year. In the final analysis it's all a matter of opinion. I don't expect anyone to agree with me, and sometimes I give myself some terrible arguments, because what works in one case doesn't in the next. But here are a few of the things that have worked for us.

When we started out we had only one name band, and we therefore had to build other orchestras. In doing so we tried to meet natural demands wherever possible, instead of organizing orchestras according to the plan apparently most popular now, that of creating an orchestra in response to absolutely no demand. Of course, we did that too a couple of times before we learned not to.

The Dorseys

Our first effort was the now historic Dorsey Brothers' Orchestra. Here were two brothers, tops on saxophone and trombone, busy on radio programs and with a distinguished record behind them as instrumentalists in half a dozen name bands. They were already individual names and, as a recording orchestra, were pretty good sellers during a time when you had to be exceptional to sell records in sufficient quantity to even warrant making them.

It seemed logical to present the Dorsey Brothers' Orchestra as a reality, first as a radio orchestra, then as a dance band, and subsequent developments proved that it was logical. The band clicked from the start, proving the first tenet of the band-building business—that if you have a name and equip it with a band, in the meantime doing 20 or 30 other things just right, then you automatically have a name band, and one which will go places.

And the Dorsey Brothers' Orchestra certainly went places. Half a dozen of the top names today owe their origin to it. Its vocalist was Bob Crosby, and the next band we built was around Bob. Then Tommy withdrew to form his own band and the rest of the band went on as Jimmy Dorsey and his orchestra. Playing trombone in it was Glenn Miller and one of its arrangers was Larry Clinton. A search for a trombonist good enough to replace Tommy Dorsey brought out Bobby Byrne, and its drummer, Ray McKinley, is also on his own now.

Demand Must Be There First

Shortly after this we began to note the tremendous popularity with the record-buying public and the record-playing radio stations of Ray Noble and his orchestra, H. M. V.'s house band in London. Getting Ray Noble to New York and equipping him with an American orchestra took time, but here again we met a natural demand which already existed, and Ray Noble made his American debut under our auspices right at the top of the ladder.

So, as you see, building bands is really very simple. Just find yourself a Jimmy Dorsey, a Glenn Miller, a Larry Clinton or a Bobby Byrne, and there you are.

YOUR ROOM

(Continued from page 78)

brothers Dorsey and others would be too strong for his novices. We were able to persuade him otherwise, fortunately, and he opened at the Lincoln on Friday, October 28, of last year.

Artie's first two weeks were definitely bad. He had not yet begun to draw. However, we were convinced that he would eventually click and we backed him to the limit on that conviction. The third Saturday Artie was at the Blue Room I was forced to take waiters from the Lincoln's coffee shop and bar to handle the crowds that filled the place and from that day on Shaw was "in."

Naturally, the Blue Room was redecorated, tiers built at one end to give it more intimacy and its color scheme changed to fit Shaw's type of music.

Radio Outlet Important

The hotel business is built about intangible factors. In selling a hotel one must get right into the public's mind. Radio is the strongest medium for this type of campaign, and its correct use, augmented by a concentrated use of newspapers throughout the country to supplement it, gives the hotel operator a streamlined nail and an electrically driven sledge hammer to drive the nail home.

In the case of Blue Barron, NBC carried his music four and five times a week across the country. Our newspaper and billboard campaign for the Edison always featured him. All this, combined with the highly important fact that Blue had a musical product that stood up to highest pressure, produced everything we desired. This was also the case with Shaw, who had the additional advantage of a commercial, which, incidentally, he secured on his opening night at the Blue Room. At this time I'd like to say that Artie Shaw was one of the nicest fellows who ever worked for me. He was always eager to co-operate with the Blue Room management in any way it wished, and his musicians were perfect gentlemen.

Gray Gordon alternated with Blue at our Green Room, as did Little Jack Little. You'll notice that each band at the Green Room had a style to sell. Gordon's "Tio Tio Musical," Little's "Bolero Rhythm" and, naturally, Barron's "Music of Yesterday and Today." Each one of these bands was highly successful because they had good musical merchandise and because their music fitted the room they were playing.

Shaw Tough To Follow

The biggest problem we ever faced was the hiring of an orchestra to succeed Artie Shaw, who, by the time he ended his engagement at the Blue Room, was recognized as one of America's greatest swing bands, ranking at the top with his chief competitor, Benny Goodman. I felt that swing lovers would be just as appreciative of good, solid music as they were of great instrumentalists at the helm of bands. So we spread our hunting to include this type of outfit as well.

My attention was called to a young Philadelphiaite. He was known as perhaps the one swing musician with a really fine and distinguished classical background. He had been violinist with the Philadelphia Orchestra under Leopold Stokowski and musical director for both the CBS and NBC radio stations in the Quaker City. Now he was touring the country with his own band. Jan Savitt had become, too, a great favorite of radio audiences with his Tophat programs. We selected his band to follow Shaw.

Jan made several changes in the band. He added two trombones and one trumpet, following our suggestions, and with the larger band opened right after Shaw in February. I defy anyone to show me an orchestra leader who worked harder than Savitt, with the result that his Tophat Orchestra is today one of the greatest swing bands and one of the most successful in the country. We are sure of that, if only by the huge number of requests by hotel and cafe owners for the date of his conclusion at the Blue Room.

Savitt, who played violin in the great concert halls of the world, brought to the Blue Room a new perfection in ensemble work. His orchestra is so mechanically perfect as a swing band can be and plays with great enthusiasm and inspiration as well.

In talking about these bands and their development I must, of course, add that the Hotels Lincoln and Edison benefited greatly by their progress. When music is as good as Artie Shaw's, Jan Savitt's, Blue Barron's and Gray Gordon's, their source rises in the public esteem, and rooms in the hotels that house their fine music sell that much more easily. These bands have been responsible for waiting lines before our desks.

★
DOUBLE MERRY CHRISTMAS
DOUBLE HAPPY NEW YEAR!

★
Bud
ONE FROM
Lou
ONE FROM

ABBOTT AND COSTELLO

DOUBLING

"STREETS OF PARIS"

BROADHURST THEATRE

NEW YORK

★

AND THE

KATE SMITH HOUR

EVERY FRIDAY 8 P.M. (EST)

★

Katharine Cornell
Guthrie McClintic

Season's Greetings
S. M. Chartock

effort to put out a good show. The book is funny, fast-moving and not afraid to be vulgar when vulgarity carries a comedy punch; the tunes and lyrics, the naturalness of the scenes, the quality of the most part a long succession of socks; the settings and costumes are visual delights; the dances are Alton—which is the same thing as saying that they're dances of the best quality the musical stage has ever seen; and the stars, along with their supporting players, are terrific. Could you ask any more?

What there is of a plot doesn't matter much anyhow, but it concerns the washroom attendant in a night club who wins on the sweepstakes and sets out to capture the heart of the club's prima donna. But she's in love with a wandering newspaper man (thereby proving that she has no more sense than a real-life club prim), so the washroom attendant tries to slip the newspaper man a micky finn, but slips it to himself instead. In the grip of the micky he transports all the characters to Versailles, where he becomes Louis XV, his light o' love becomes DuBarry, and all the rest assume appropriate roles. In the nightmare he sees the course of young love running smoothly, while he himself gets it in the obverse of his embonpoint—in more ways than one. So when he wakes up he smooths the course of young love, instead of hindering it.

If you can imagine Bert Lahr as Louis XV and Ethel Merman as DuBarry you can get some faint hint of the hysterical goings-on at Versailles. The whole thing is a sort of *Kiss for Cinderella* done in the idiom of *Anything Goes*. Now try to imagine that.

The place is a constant delight. Even when Mr. Porter isn't quite up to snuff (and in a song line-up as long and varied as this one he can't be expected to ring the bell at every shot) the pace is carried by Miss Merman, Mr. Lahr and their associates. And when he is up to snuff, as he is most of the time, you have a long succession of terrific comedy numbers, romantic tunes, and future leaders of the hit parade, one after another.

And you have all this performed by a beautiful, glittering, hilarious musical comedy cast. Mr. Lahr, getting material worthy of his talent, reveals it in magnificent, and proves again, as he has so often in the past, that he is one of the drollest, ablest and funniest men on the stage. Ethel Merman, the eternal reader and times her lines beautifully, points out all the comedy and sells her song-numbers with the flair and drive for which she is famous. And adding them innumerable are Benny Baker, an outstanding comic in his own right, who teams with Mr. Lahr for some of the funniest interludes in years; Charles Walters, that superlative young song-and-dance man, whose only fault in the present show is that he hasn't nearly enough to do; Johnny Barnes, whose one number stamps him an excellent tap artist; Harold Cromer, a small Negro sprite who also croaks handsily in the dance division; Audrey Palmer, who does beautiful work in a difficult and effective adagio; and Ronald Graham, a personable juvenile who would have a good voice if he'd learn how to use it. And if the presence of a Jane Hoo Jean Moorehead is somewhat inexplicable, at least the show gives a Broadway chance to Betty Grable. Miss Grable can hardly be called talented, but at least she's refreshingly willing. She gets an A plus for effort; and if she keeps on trying the

way she does in this one, she's going to emerge as a really topnotch performer.

Raoul Pene DuBois, who was hardly this corner's favorite costume designer at times in the past, contributes strips and costumes that are really magnificent; and of course the Alton dances are superlative. It's getting so that when you see unusually effective and inventive dance routines you no longer have to look at the program to see who staged them.

There are six singing girls whose faces and figures are as lovely as their voices; and the chorus is both attractive and capable with many of the youngsters being pulled out for lines and various brief bits.

When this reporter is sorry to see the finale of a musical roll round, then that musical is very definitely a good one. This reporter was heartily sorry to see the finale of *DuBarry Was a Lady* roll round.

WINTER GARDEN

Beginning Monday Evening, December 11, 1939

HELLZAPOPPIN

A revue with music and lyrics by Sammy Fain and Charles Tobias, Don George and Teddy Hall and Annette Miller, with songs staged by Ole Olsen and Chic Johnson. Staged by Edward Duryea Dowling. Dances staged by Gae Foster. Costumes designed by John Pennington and exco. by Elaine Canab. Musical supervision by Harold Stern. Vocal arrangements by Phil Ellis. Press agent, C. P. Greener, and Reuben Rabinovitch. Stage manager, Milton Stern, Assistant stage manager, Fuzzy Lentz. Presented by Olsen and Johnson.

PRINCIPALS: Ole Olsen, Chic Johnson, Hal Sheppard, Barrie and Marion, The Solo Singers (Jimmy Hollywood, Eddie Bartell and Sidney Chaffin), Charles Withers, Walter Nilsson, The Charloters, Bettyman and Beverly Crane, Theo Anderson, Shirley Wayne, Stephen Olsen, Billy Adams, J. C. Olsen, Bonnie and Mel Reed, Syd Dean, Al Downing, Dippy Drey, Roberts, Ruth Faber, May Wittner, Mary Witterland, Fred Hildgath, Joe Gaffrey, Jim Collins, Sidney Gibson, Cyrel Roodney, June Winters, Stormy Bergh, Happy Moore, Bob Barry, Jos Wong, Henry Howe.

ENSEMBLE: The Misses Phyllis McBride, Helen Felix, Claire Kaktin, Mary Barth, Dorothy Thomas, Helene Eckland, Sally Bond, Evelyn Albright, Kay Wilson, Margaret Bacon, Dawn Greenwood, Helen Kaktin, Elaine Canab, Naomi Libby, Madeline O'Hara, Karl Lynn, Phyllis Lake, Evelyn Laurie, Jean Beryl, Regina Lewis, Renee Havel, Marie McGee, William Beck, The Messers, Adolph Cudel, William Chandler, Philip Johnson, Fuzzy Lentz, Frank Sheppard, Ned Coupland.

Hellz still zapppin at the Winter Garden.

That, after all, is the most important news from the Broadway and 50th street sector, where Olsen and Johnson, those madmen of maniacal merry-merry, opened the second edition of their "screamlined" revue Monday night. Despite the collection of sour newspaper print that critic pour forth since its start, the show has been convulsing its customers for more than a year now, and from the looks of it, it will continue for a good time to come. For hell, believe it or not, zapppin better than ever.

This reporter was one of the few who admitted in print a year ago that he'd howled at the antic goings-on. He howled then—and he howled even louder and more uproariously this time. For the *New Hellzapoppin*, while keeping the best material in the old edition, has made itself a smarter, better, brighter and above all faster show. There is a zip and tang to the bombardment of a pistol-shots and horse-laugh that wasn't there originally. Largely, it appears, it's a matter of routining, and of the bright and gay new tunes that Sammy Fain, Charles Tobias and various others have contributed; and the pert and attractive costumes that John Pennington has designed and the splendid dance routines staged by Gae Foster (one of the finest dance directors in the business) and the general brightening and freshening of the show.

Just as in the case of the first edition, it's useless to try to describe what goes on. It has to be seen to be believed—and even then you're doubtful. Among other things, the chorus and some of the pastapa come down into the aisles to teach a new dance step to the customers; "lucky" patrons are given prizes that range from a bottle of whisky to a dripping cake of ice (it's a pity that one of the scrupulous daily critics didn't get the latter on opening night); a young man sits at the side of the stage throughout the performance, during the course of which he has his shirt unbuttoned for no perceptible reason; guns go off, heads are showered thru the darkness upon a screaming audience, and you're never quite sure that the guy in the seat next to you won't get up at

BROADWAY RUNS

Performance to December 29, inclusive.

Dramatic	Opened	Perf.
Billy Deane a Home (Playhouse)	Dec. 22	4
Four of Three Shocks (Orin)	Nov. 28	31
Handel (44th St.)	Dec. 24	24
Key Largo (Beverly)	Nov. 27	32
Ladies and Gentlemen (Booth)	Oct. 1	79
Life With Father (Empire)	Nov. 8	34
Little Women, The (National)	Nov. 15	358
Man Who Came to Dinner (Majestic)	Oct. 16	89
Martin for Error (Fifth Ave.)	Nov. 3	59
Monday at Seven (Longacre)	Nov. 30	28
Once Upon a Time (Herald)	Nov. 30	28
Stage (44th St.)	Dec. 21	6
Philadelphia Story, The (Booth)	Nov. 28	311
See My Lawyer (Astor)	Sept. 11	142
Skyark (Morosco)	Oct. 11	56
Time of Your Life, The (Booth)	Oct. 25	70
Tabooed Road (Forsyth)	Dec. 4	2573
World's My Home (Grand)	Nov. 29	49
Musical Comedy		
DuBarry Was a Lady (46th St.)	Dec. 6	22
New Hellzapoppin (Winter Garden)	Dec. 11	37
Pin and Noddy (Winter)	Nov. 27	86
Streets of Paris, The (Broadway)	Nov. 14	114
Very Warm for May (Empire)	Nov. 17	43
Very Warm for May (Empire)	Nov. 17	43
Total Run (Majestic)	July 6	106

any minute and hurl insults at the stage. And, of course, many old friends are present, including the lady who wants Oscar, and the florist's delivery man who wistfully bellows for Mrs. Jones.

The chief participants in this bedlam of belly-laughs are all of them past masters of planned paroxysms. This reporter first caught Ole Olsen and Chic Johnson some 15 or so years ago, and has been a confirmed Olsen and Johnson fan ever since. They've never been better than they're being now, and they get constant aid from their entire huge collection of assistant zantes. And in those moments when a faint aura of near-sanity is suggested, a great deal of more usual talent manages to get itself displaced. Hal Sherman, of course, is still one of the drollest comics on the stage; the Radio Rogues are still top-notch impersonators; Walter Nilsson's unicycle routine is still an outstanding trick; the Charlotters do excellent quartet work on a couple of numbers; Shirley Wayne remains an immovable block of hilarious comedy; Theo. Hardeen still does superlative magic, rather dubiously "helped" by Olsen and Johnson; Charles Weiss has been added with his side-splitting op'ry house; Barto and Mann are better than ever before, and Betty-mae and Beverly Crane blossom out as a team of admirably versatile and finely talented dancers.

It is, my friends, a better show than ever; and even at the start it was one of the funniest shows anyone had ever seen. I only hope that a new edition is declared every two weeks or so, so that I can keep on catching it and thus retain a belief that there really is some entertainment on Broadway.

OUT-OF-TOWN OPENINGS

'The Great American Family'

(Coplay)
BOSTON

Presented by the Alan Gray Holmes Players. A comedy by Robert Chapin and Charley King, from the novel by Lee Shippey. Staged by Erford Gage. Cast: Joseph Wilson, Alice Wiley, Wendell Corey, William Cris, Fern Foster, Angela Allegro, Anna Kalafatis, Jan Miner, George Speelman, Gabriele Kurth, Norman Stearns, Dorothy Williams, Glen Good, Helen Walker, Casey Walters, Jay K. Bolden, John Chartier, Larry Bailey, David Koster.

Adapted by a novelist to write a Great American Novel about a novelist who wants to write a Great American Novel reached the stage when the Alan Gray Holmes company presented Robert Chapin and Charley King's adaptation of Lee Shippey's moderately successful novel, *The Great American Family*. The play seems destined to enjoy even less success than the book.

The *Great American Family* takes scenes from the lives of Sylvia and Greg Seymour over a period of 22 years. Seymour is a struggling hack who dreams of some day writing the Great American Novel. At the final curtain, after 22 years with none of the work he brags off a Dead End set, he suddenly realizes he has been living the novel he should have written. During the interim he and his wife put up with the antics of five slightly batty children, borrow money on the strength of what he's going to write, and watch his "homing pigeon" of a novel which comes home to roost 70 times. Meanwhile the kids are growing up, with Hank, the eldest, providing one of the few action scenes with his parents' disapproval because they believe he has again run away.

The *Great American Family* dawdles

AMERICAN ACADEMY OF DRAMATIC ARTS

Founded 1884 by Franklin H. Sargent

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thru seven scenes desperately trying to reach a point, but never quite succeeding. As far as interest is concerned, a footnote on the program could easily have replaced the first four scenes.

Erford Gage, bothered with an inadequate script and difficulty with Massachusetts child labor laws, turns in a very capable job of directing. Credit is due Wendell Corey and Alice Wiley, as the Seymours; to Casey Walters, as Hank, and to Helen Walker, as an appealing adolescent. The entire Holmes company, in fact, deserves mention for the job done with a poor script in a short space of time.

It is understood the play is under option to the Messrs. Shubert, who must now either throw it out or call for considerable rewriting before they can bring it to Broadway. It might be better for all concerned if they just threw it out.

Norton Kaplan.

'Eight o'Clock Tuesday'

(Playhouse)
CLEVELAND

A play by Robert Wallsten and Mignon G. Eberhart, based on a novel by Mrs. Eberhart. Staged by Frederic MacConnell. Cast: Noel Leslie, George Roberts, Sara Luce, William Phillips, N. S. Eiderkin Jr., Ruth Feather, K. Elmo Love, Rolf Engelhardt, Katherine Cast, Kirk Willis and Thomas Glusman.

When Einar Rice produced *On Trial* he introduced the cutback to tell a story of murder and mystery. Robert Wallsten and Mignon G. Eberhart have followed a similar procedure in *Eight o'Clock Tuesday*, headed for Broadway, which was given its first performance at Cleveland's Playhouse.

By and large the collaborators have done a workmanlike job in evolving a murder mystery play of the tongue-in-the-cheek variety, with the murder well masked until the actual denouement. The action starts with the traditional murder and three suspects. Ivan Godden, whose meanness qualifies him for the job of victim, is stabbed to death. Suspicion centers on his wife, his older sister, his doctor, his butler and Mrs. Godden's good-looking boy friend. Detective Wall declares he can solve any case if given an ante-murder glimpse into the lives of the suspects.

Then the cutback action begins. The hands of the clock return to the hour of 8 when the crime was committed. Characters return to enact their various parts in events leading to the murder. The play is rough in spots. It needs plenty of trimming. But it has novelty in the presentation of the cutbacks and mystery is sustained to the finish. It is given a competent presentation at the hands of the Playhouse group. Making allowances for early production and accepting the fact that changes will be made, *Eight o'Clock Tuesday* bids fair to achieve its ultimate Broadway showing.

Harlowe R. Hoyt.

'When We Are Married'

(Wilbur)
BOSTON

A comedy by J. B. Priestley. Presented by Robert Henderson. Scenery designed and constructed by Karl Amend. Staged by Robert Henderson. Cast: Sally O'Neill, Winston O'Keefe, Ailsa Skipworth, Jane Sterling, Lee Parry, J. C. Nugent, Tom Powers, Marian Warring-Manley, A. P. Kaye, Philip Tonge, Ann Andrews, Estelle Winwood, Leona Powers, Henry Mowbray.

Priestley's latest comedy concerns three married couples gathered together to celebrate the 25th anniversary of their joint marriage. The action all takes place during the course of one evening's celebration when the couples learn they are really not married because the parson was not authorized when he performed the ceremony. The complications are straightened out only after half the town learns of the situation and a drunken photographer describes how he too was married by the same parson only to find the ceremony still legal because the license had been signed by a registrar.

J. C. Nugent as a "fiddly" photographer, practically steals the show in what is actually a minor role. His drunken philosophy and sorrow during the second and third acts provide most of the laughs.

Alison Skipworth scores as the charwoman who spreads the story of the marital complications. Miss Skipworth, too, is cast in a subordinate role, but gives an effective performance. Honors also go to Sally O'Neill as a maid and Philip Tonge as Herbert Soppin—the original Mr. Henpecke, who changes when he thinks he is no longer married.

season's greetings

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Season's Greetings!

ALMIRA SESSIONS

Character Comedienne

LEW BROWN'S "YOKEL BOY," Majestic Theater, New York.

SEASON'S GREETINGS

HAL SHERMAN

"HELLZAPOPPIN'," WINTER GARDEN, NEW YORK.



Holiday Greetings

from

Mr. and Mrs.

BOBBY CLARK

"STREETS OF PARIS"

BROADHURST THEATRE
NEW YORK

THE BIBLES OF THE THEATRICAL TRADE SAY:

Billboard

VARIETY

(Billboard publishes box-score ratings of all shows reviewed weekly based on the opinions of the dramatic critics. In the December 9th box-score "NEW PINS and NEEDLES" towered head and shoulders above all the shows reviewed that week.)

"New Pins and Needles" 94%

Show B	56%
Show C	44%
Show D	44%
Show E	44%
Show F	31%

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Season's Greetings

LEW HEARN

as "Mr. Rubbish" in Lew Brown's "YOKEL BOY,"
MAJESTIC THEATER, New York.

Thanks to Yuletide

(Continued from page 83)

Lindsay and Dorothy Stickney, Father and Mother in *Life With Father*, for their superlative performances that do so much to make the play one of the greatest delights of the season; and to all the others who so nobly assist them in that joyous achievement—Teresa Wright, an excellent ingenue; John Drew Devereaux, an excellent juvenile, and every one else on the cast sheet.

To Lee J. Cobb, for his excellent character work in a minor role in *Thunder Rook*, in which Robert Ardrey, a finely promising playwright, came to grips for the second time with the Group Theater and had the dubious satisfaction of seeing almost everyone but Mr. Cobb make mincemeat of a potentially excellent drama; to Margo, for what is probably the finest performance of all the fine performances so far this season, her amazing, beautiful work as the girl in Sidney Kingsley's glowing adaptation of *The Outward Room*, called on the stage *The World We Make*, one of the loveliest, most luminous plays in many seasons; to Herbert Rudoy, who, as the boy in the same play, matches Margo's magnificent, saccharine respect; and to all others on the cast sheet, a list of people who make up a group so fine that it seems a pity that they'll pursue separate ways after the run of their present vehicle—Kasia Orzechowski, Rudolph Forster, Thelma Schnee, Tito Vuolo and all the rest; to Hollace Shaw, who unleashed one of the finest voices I have ever heard on the musical comedy stage; in that of the somewhat saccharine and somewhat satirical rowdy of *Very Warm for May*, in which Messrs. Kern and Hammerstein discovered to their sorrow that genius is a dangerous precedent to set; and to Eve Arden and Miram Sherman, both in the same merry-pretty, for the splendid comedy technique with which they create laughs where no laughs would otherwise be.

To Blanche Sweet, still lovely and still a grand trouper, for the courageous and excellent work that she did for one of the most completely lost causes that could be imagined, a piece called *Artes Is Rising*, which was rather an odor than a play; and to George Carleton, in the same dialogic stretch, for similar courage and a similar professional approach; in a smaller role, to Paul McGrath, for the great charm and great ability of his efforts in behalf of another lost cause, albeit not quite so lost as the previous one—George Abbott's production of *Ring Two*; and to June Walker again, for her gay and able work in the same comedy; to Paul Muni, for offering magnificent detail, beautifully unobtrusive technique, intelligent approach and interpretive clarity in the face of a muddy and underead script, *My Largo*, wherein Maxwell Anderson got himself lost in a philosophical maze, started revolving in concentric circles, and finally shot himself thru an intellectual trapdoor of his own devising and disappeared; and to many members of that quick-crumbling colossus, *Swingin' the Dream*—chief among them, Eleanor Lynn and Juan Hernandez for fine straight playing, Troy Brown for engagingly droll comedy, Louis Armstrong for his magnificent trumpet, Beulah Gorman for her fine clarinet and his similarly magnificent sextet, and Don Voorhees, leader of the pit orchestra, for holding his own—and then some—amid all this topnotch musical competition.

To John Beal, for a superlatively fine job in the difficult role of a very young and very artistic young artist in *I Know What I Like*, a comedy made palatable by Mr. Beal's charming and likable work in what might very easily have been a highly annoying role; to Etta Shannon, Dorothy Gish, Jean Adair, Enid Markey, Kate McComb, John Alexander, Thomas Chalmers, Russell Collins and Herbert Yost, who are the entire cast of *Morning's at Seven*, a tender and beautiful play that has the high good fortune to possess nine performances any one of which is worthy to be starred; to Ethel Barrymore, the First Lady of the Stage, who still looks calmly down upon all struggling usurpers, and who at the moment is having a field day for both herself and her customers as a crotchety, spirit-touched and humorous grandame in *Farm of Three Echoes*, a play that consistently fails to realize its own potentialities; to Nancy Sheridan, prominent in Miss Barrymore's support, for making an insufferable stock character and, thru the magic of a fine performance, turning it into a living and breathing human being; and to Priscilla Newman, who has several moments of fine effect and in general shows encouraging promise as the young girl in the same play; to Maurice Evans, not only for bringing back the magnificent production of the full-length *Hamlet* that he devised with Margaret Webster, but also for bringing to his interpretation of the title role even more clarity, intelligence and mental cohesion than he did before; to Donald Randolph, for keeping his work as Horatio at its fine original level, even after the vicissitudes of time and travel; and to Rhys Williams, also in the full-length *Hamlet*, not only for doing a fine job as the player king, but also for filling in for the inimitable Whitford Kane as first gravedigger, and doing a job that is excellent.

To Martha Scott, for proving triumphantly that she is by no means merely a one-role actress, as some of those who saw her in *Our Town* suspected, a proof she successfully demonstrated even amid all the sprawling pointlessness of *Foreigners*, a play in which Frederick Lonsdale tentatively emerged from his ivory tower, only to lose himself immediately in the *Enchanted Forest*; to Bert Lahr, one of the funniest men on the stage, for the high hilarity of his antics in *PuBarry Was a Lady*, a rough and tumble tune-fest whose humors manage to be both low-down and very funny; to Ethel Merman, in the same show, not only for the superlative way in which she sells a song, but also for the perfection of her comedy timing and the infectious way in which she handles her role; to Benny Baker, a sterling assistant to Mr. Lahr in the comedy sections, and Charles Walters, one of the most engaging dancers on the stage, both in the same show; to Cecil Humphreys, for overriding a brutal cold to do a fine job (the only fine job) amid the unbelievable thud and blunder of the mistake that was known as *The Woman Brown*; and to the entire line-up of that bitty bonanza, the *New Hellzapoppin*, which, believe it or not, is even faster, funnier, and more amusing than its predecessor—Ole Olsen, Chic Johnson, Hal Sherman, Beverly and Betty Mae Crane, the lady who's looking for Oscar, the gentleman who's looking for Mrs. Jones, and all the others involved in that maniacal melange.

Sincere thanks to them, every one.

Season's Greetings

From

GEORGE M. COHAN

The Year in Legitimate

By EUGENE BURR

AS USUAL, as 1939 fades into 1940 and another New Year comes floating down the winds of time, the theater stands on the threshold. The theater has been on a threshold so many years now that it's practically equipped with hinges.

Last year, as New Year's went by, it looked as tho the stage might finally be emerging from the obscurity in which it had languished for a decade. Despite a poor fall season in 1938, hope was high. The New York World's Fair was still just a lot of muddy ground in Flushing; grosses on the road were encouraging; production was increasing; musicals had already started on their phenomenal climb, and all signs were rose-tinted.

Despite the precariousness of the European situation, no one expected a war—either a war in Europe or a war among actor unions. And everyone thought that the fair would cure all the theater's ills.

In 1939 started, the rosy outlook began to look even rosier. The lagging production schedules of the fall jacked themselves up in preparation for the Flushing jamboree, more shows than usual opened during January and February, and even the battered veterans, which would ordinarily have closed, managed to hang on the ropes awaiting what they expected would be a hypodermic from fair-bound throngs. The number of shows running on Broadway went healthily ahead of the number the previous year. And the shows themselves continued to gross encouraging totals.

This happy prospect continued unclouded through more than a third of 1939. April and early May were the best April and early May that the legitimate theater had enjoyed in many years. And then the fair opened. That opening was the first in a long succession of outside events that radically affected the course of the theater.

The Fair Opens

The fair, as everyone knows, started out as something less than an unqualified success. The expected crowds of hinterlanders failed to swarm down upon New York in the manner that had been foretold, and a long vista of hot weather opened up ahead. The battered veterans saw their hypodermic disappear into thin air, and promptly followed it. Not so battered veterans followed suit; and shows that had been confidently scheduled to take up the slack of the fair trade suddenly discovered that their producers were only kidding after all. From a place well above that of the previous year, the total of current Broadway productions fell below even the disastrous level of 1938.

Later on something of an even keel was finally attained; after the lads realized that their fond hopes of a fair-trade gold rush weren't to be fulfilled, they settled down and made plans to cash in on what trade there was. As a result, altho the midsummer boom that had been hoped for failed to materialize, the totals still gave the best summer in many years. There were even a few musical productions during the summer. And as the fair got along in its run and began to shake the theorists out of its hair, more people began attending. Things weren't wonderful, but they weren't bad either.

At the same time, the road received the roughest glimmer of hope that had been roused since the boom days. Arthur Oberfelder and Fortune Gallo formed the Legitimate Theater Corp. of America, and began selling the legitimate theater to the country at large after the manner long practiced by concert management. They booked a series of four shows into any town that had an organization that wanted to sponsor them and could offer a guarantee. And the response of guaranteeing organizations was terrific. Towns throut the length and breadth of the land contracted for the shows—more than 100 of them,

some of which hadn't seen a legit show in 40 years—and the total guarantees reached \$250,000. The four shows offered were Broadway hits, a real effort was made to get names in the casts, and the whole proposition began to look like the answer to the dreams of the road.

Everything, as a matter of fact, looked fine.

Then the Anglo-Franco-German war broke out, the actors and the stagehands began a private union long war, and the entire picture changed.

War in Europe

The outbreak of the war in Europe, the intense interest in changes in our own neutrality legislation, and the resultant nervous tension throut the nation had a double effect upon the legitimate stage. Money which had threatened to come out of hiding ducked back into its burrow again; in such troubled times the fate of entertainment is parlous, and at the same time there were other channels, promising even greater profits, that diverted much of the potential cash. And, at the same time, theatergoing increased. People wanted to get away from newspapers and radios, they wanted to get away from their own thoughts. So they went back to the theaters.

The results were twofold and somewhat paradoxical. Fewer shows were presented during the fall, but those few were patronized with an eagerness unmatched since the early 1920s. Only eight plays were presented during the first two months of the season, but of those eight, the majority—the majority, that is—were hits. And this in a legitimate theater in which the hits are usually outnumbered one to five.

And the quality of the productions could hardly be brought in as an explanation. The plays were good—but not that good. It was merely that the public was again at long last grasping at almost any excuse to attend the theater. Subsequently, with the influx of a number of turkeys that would have disgraced even the FIP, the ratio of hits descended to something nearer normal; but it's still well above the average.

As for musicals, they took on new life at the first hint of Mr. Whalen's clamor, way back in 1938, and they managed to keep that life throut 1939. Musical production was well above that in any recent year, and the percentage of hits was higher too. They erupted throut the spring and summer for the fair trade, and kept on even after the fair went into hibernation. Without doubt, the merry-merries were vastly aided by the desire of the populace to get away from the Facts of Life; without doubt, they will be aided by the reopening of the fair. At any rate, the renaissance of musicals has been a steadily bright point in a picture in which light and shade have shifted constantly.

Late Fall Season

The fall season, as remarked, was late in getting under way, because of the uncertainty of world conditions and the scarcity of backing. But when once, the first few shows caught on handily and began standing them up, the damage broke. Production figures for the end of November and the beginning of December went way above previous years, and, tho they tapered off to an encouragingly steady normal late in the month, the spurt may send all of the totals up again by the time the end of the season rolls around.

Meanwhile, however, the hopeful outlook on the road crumbled distressingly away. The four plays of the Legitimate Theater Corp. set out on schedule, but customers in some of the towns stayed away in droves. Not only that, but road grosses for all other shows went down alarmingly too.

The reasons offered are many and varied, but the most logical deal with the financial uncertainty of the country at large because of the European war, the fear that we may be involved, the fact that a presidential election year is coming, and the wavering of various other economic factors, including the labor situation.

In the case of the Legitimate Theater Corp. the damage was tremendously aggravated by the fact that three of the four plays had been previously made into pictures and displayed throut the country. That would have been bad enough in itself—but the added fact that all three pictures proved popular flops was disastrous. People saw a picture they didn't like, and stayed away in droves from the play.

Union Warfare

The long war between the actors' and stagehands' unions, mentioned above as a factor in postponing the start of the current season, actually put off widespread production for a period of from six to eight weeks. While union heads wrangled endlessly and viciously over jurisdictions and the division of power, their constituents, in sorry need of jobs, were kept from work for almost two months.

The details of that disastrous and shameful union battle—shameful for all concerned in it, no matter how they try to whitewash themselves—are well known; it involves fielding many losses removed from the legitimate, and there is neither space nor need to recapitulate it here.

When Equity finally did recover from the jurisdictional and financial shocks that had been handed it by its allies as well as its enemies, it resumed discussion with the League of New York Theaters concerning the basic agreement between the two organizations. The basic agreement had been in force since the previous fall, and was one of the most stabilizing factors in legit in recent years, including as it did a curb on ticket brokers as well as the usual basic agreement provisions.

It was Equity's contention that the provisions of the ticket code had been violated too often for comfort and that, unless it League could derive ways and means of keeping its own members in line on the ticket provisions, a renewal of the basic agreement itself was out of the question. After countless conferences, discussions and compromises a satisfactory solution was finally reached; and during the new year a new and revamped code will probably protect the theater and the public better than ever before against ticket abuses that were once so prevalent.

Dramatist Pact

Another agreement on a different front was also reached—at least theoretically—

when the Dramatists' Guild finally approved the alternate contract for production of plays, a contract designed to entice picture backing into the legitimate theater once more. Discussions between the Guild and picture people had started way back in 1938 and dragged endlessly. Each time a decision seemed in the offing a few more demands or objections would pop up and the whole thing would have to go throut the discussion stage once more. Finally the Guild and the film producers agreed, and a finished document was prepared. Then the film men objected to a few more points; and the Guild agreed to the changes, but said it would accept no more. It didn't. The alternate contract was passed by the Guild in its revised form.

Film producers still objected violently and publicly to some of the provisions—and then were, it is to be hoped, properly abashed when it was revealed by *The Billboard* that the provisions to which they objected were taken almost verbatim from written suggestions which they themselves had made.

As this article tried to suggest at the start, the theater stands as usual upon a threshold. The hoped for and almost realized return of the road seems at the moment further off than ever before; yet the demand was there last spring at the time of the signing of guarantees, even if it dissipated by the time the shows played the towns. There is still a chance that it may be revived; there is still a chance that changing economic conditions and changing world conditions will help. In any case, the theater must fight to retain those road gains that it actually has made during the past few years; it must fight to keep itself from lapsing once more into the slough in which it rested during the early 1930s. It can be done, but it won't be easy.

For the rest, changes in world conditions have been largely responsible for what has happened, and will be largely responsible for the events and trends of the future. At the moment Broadway is more prosperous than it has been in more than a decade, and signs of still greater gains in the future are by no means lacking. But another series of events such as those that knocked the pins from under the start of the present season cap and may occur again.

If, however, the theater continues to gain in both patronage and prestige as it has done during the past two seasons in New York, it will be less and less susceptible to the influence of outside events. And therein lies the hope for the future.

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"Too Many Girls"
Merry Xmas

from

DICK KOLLMAR

Management—Dorothy Vernon

Conducted by BILL SACHS—Communications to 25 Opera Place, Cincinnati, O.

Kinsey Players End Long Season

CANTON, O., Dec. 23.—Madge Kinsey Players ended a long season without a layoff at the Grand Opera House here Sunday night (17), completing 10 weeks at the local house, which followed immediately after the closing of the tent season. Company played to sell-out houses both matinee and night on the final day of the engagement, and a farewell reception on the stage after the night performance continued till midnight, hundreds coming onto the stage to say good-by to members of the company. A stock burlesque company followed the Kinseys into the Grand.

Madge Kinsey troupe has been playing continuously since Christmas Day last year, when it opened at the Grand here, remaining 16 weeks and then moving under canvas May 1.

Business during the 10 weeks' engagement just concluded was even better than last winter, according to Harry Graf, business manager. Company presented 22 bills since opening here October 8.

Graf and wife, Madge Kinsey, and daughter, Bette, together with George Colbert and Jo Ann Davis, went to Fort Lauderdale, Fla., for the holidays. Otto Inis, comedian, jumped into Pennsylvania to try his luck at deer hunting, while Greg Rouleau, leading man, has returned to his home in Wausau, Wis. Dave Hemminger will remain here to do scenic painting for the house.

Tentative plans are for the Kinsey company to return here the middle of March to remain until the opening of the tent season May 1.

Walters & McKay Quit Partnership

KANSAS CITY, Mo., Dec. 23.—Herbert Walters and Ross McKay, who have been associated for the last 15 years in the operation of Walters' Comedians, have dissolved partnership by reciprocal agreement.

Walters, now in this city, will continue with the repertoire show, which is tented in the spring and summer and plays theaters in the winter. He will leave soon for Oklahoma to make arrangements for a stock date. McKay will launch a traveling movie show in Kansas.

Harvey Benefit Nets \$350

COLUMBUS, O., Dec. 23.—Benefit show staged at the Knickerbocker Theater here Friday night, December 15, for Leon Harvey, repertory performer who lost his leg in an auto crash last spring, netted Harvey \$350. He plans to use the money to purchase a small business. Local retailers and performers co-operated to put the event across, and the local papers came thru with liberal publicity. Esther Jacobs, of Esther's Night Club here, handled most of the details for the benefit.

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Merry Xmas and a Happy,
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Forecast of Show Biz for 1940

—By MAC JOHNSTON—

IN THE following catastrophe you will find food for thought for the coming year. Remember, I am not trying to dig up the past; our radio comedians are taking care of that. My mission is to dig into the future, so up goes the curtain—and here "Mac."

Vaudeville will go to town again. The name of the town will be published later.

Mov'ie fans will demand more pictures with happy endings, but the mere fact that they have ended will be good enough for most people.

It will be rumored that 50 per cent of our songwriters can't even carry a tune but, nevertheless, they will try their best to lift a lot of them.

A veteran performer by the name of Rip Van Winkle will wake up, take a look at show business, and go back to sleep again.

Agents, bookers and promoters will cease to quarrel over what is right and go to scrapping over what is left.

A famous historian will prove that the headless horseman was a myth, but the headless strip dancer will still be a stark reality.

A Kansas City beggar will be identified as the owner of two circle stocks. No explanation will be necessary as to why he had to beg.

New York bakeries will hit bottom as 20,000 actors will prefer a small role to a long loaf.

All "comph" girls that try to crash the movie will make the grade this season. If at first they don't succeed all they'll have to do is try a little ardor.

A tip to agents: Chinese acts will be only as strong as their weakest Chink. Superstitious performers who have been getting lucky breaks will find out this season that a rabbit's foot is a poor substitute for horse sense.

The wages of sin will be very small this year, especially in night clubs and burlesques.

Managers will still persist in going on wildcat tours as if their bank rolls had nine lives.

After finishing a successful job of altering show business, the unions will start in on the Ten Commandments—just as soon as they find somebody in their organization who can read them.

"Terrific" hooters will finally wear themselves out and have to drop back to the colossal class. Those who reach

the mediocre division will eventually end up with a break.

The man who said "every picture tells a story" will have a lot of explaining to do after seeing a couple of 1940 super-special movies.

Most serious accident of the year will happen on a grade crossing between Chicago and Milwaukee. A freight train will hit a new Crosley automobile, killing 11 performers, six educated dogs and a trained seal.

A ballyhoo artist of a well-known one-nighter will get married but the marriage will not be entirely satisfactory, so his wife's name will be cheerfully refunded.

Two gags will be stolen from a popular (FORECAST FOR 1940 on opposite page)

It's the Agent

—By E. F. HANNAN—

MANY small shows, particularly those making week stands, seem to ignore the importance of advance work. Relying on the show not over a week ahead, they many times turn their publicity work over to some immature member of the company, evidently with the idea in mind that the show's arrival in town will be generally known by the natives.

This is not so. The past season I visited a small outfit playing a week in a town of 3,500 population. Coming into town, I inquired of a corner drug store and happened to strike the store's owner on duty. He was unaware of the show's presence, and calling to his clerk, he asked: "Is there a traveling show in town, Lem?" Lem answered: "Not that I know of." That was that. Next, I inquired at a gas station but this fellow, too, didn't know of a show being in town.

I found the show all right, but the fact that main street merchants didn't know there was such an outfit holding forth was proof, in advance work had not been intensively carried out. My point is that one of the most important members of any trick, large or small, is the man who heralds the show's coming.

An old saying goes: "You can get along with only a fair leading man but your comedian must be good." The truth is: "You can get along with the whole show only fair if the agent is good!" It has been done time and again.

Endurance Shows

(Communications to BILL SACHS, Cincinnati Office)

David Show on Its Way

KANEAKEE, Ill., Dec. 23.—Bert David's contest got going here Wednesday last week, with 30 teams answering the starting gun. Eddie Leonard, Johnny Dillon and Pete Scott are working the stand. Ernie Steele is day judge, with Johnny Arella taking over the night shift. Joe and Al Palocza are stogees. Others on the staff are Phil Caponi, chief dietitian; Pop Fred Sheldon, night manager, and Ronnie Reed, concessions manager.

Thayer Twins Cop Jit Show

COLUMBUS, O., Dec. 23.—Pulling down high score 14 out of the 17 nights' run of the Jitterbug Jamboree here, Eileen and McKay Thayer hopped off with top honors in the championship teams match. Cliff and Clarice Anderson were second, and Jerry Lee and Don Saude wound up in the third hole. Of the local performers, Doris Ebel and Tommy Noble nosed out Margie Thomas and Ethnie Massner. Martina Lehman and Bill Roberts were third. Show was

promoted by Sam Fox and Sam Carillo. Hal Brown handled the emcee duties.

KENNY GRUWELL, whose absence from the column has been conspicuous of late, writes from Alhambra, Calif., that he hopes to get back in the field before long.

SKIPPER EDDIE LYONS cards from Los Angeles, where he's hanging his hat at the present time, that he sure would like to see some news here on the old-time. He says he visited the Bell Calif., show recently and reports it's going over big.

HUBBER-LEOS MARTIN letters that he and stooge Ross Holt recently clubbed at the Club Hi Spot in Beaumont, Tex. Martin, who is readying to join a new show, would like to read something in the column on Pa and Ma Harris, Stan West, Hughie Hendrixson, Joe and Marge Reed, and Lew White and any other of his friends.

BUDDY LEE, now Mrs. Buddy Lee Smith, writes that she has been taking a vacation from the endurance field since her marriage to Tex Smith during the Hal J. Ross show in Lake Charles, La.

A NUMBER of inquiries have been received during the past two weeks regarding Curly Lindor's condition. The last report received here was that Curly was in General Hospital, Denver, and getting along okay. How about someone, who is in the know, shooting in a line about Curly? This same goes for Mrs. Bill Stein, who was ill in Beverly Hills,

Favorite Players On Kan.-Mo. Circle

KANSAS CITY, Mo., Dec. 23.—Favorite Players, a group of well-seasoned repertoire performers who hail from this city and generally spend their winters here, opened recently on a loop of near-by Kansas and Missouri towns, with Kansas City as headquarters. Their first trip over the merry-go-round was satisfactory and it looks as tho they're set for the winter.

Company, which is playing under auspices of merchants' association, is managed by Dixie Herbert. Others in the cast are Paul Herbert, Arthur Kelly, Pearl Roemer, Jack Clifford, Juanita Lorets and Harry Goldie.

Cal and Bonnie West Sign With Two WLW Air Shows

CINCINNATI, Dec. 23.—Cal and Bonnie West, well-known repertorians, for years a feature with Billy Wehle's Billyroy's Comedians, this week were signed to present their comedy turn with Station WLW's B o o n e County Jamboree, stage and radio feature. The Boone County folk broadcast each Saturday night over WLW before a paid audience at the 2,200-seat Emory Auditorium here.

In addition to their Boone County Jamboree effort, Cal and Bonnie have been engaged by WLW to do a 15-minute stint each Tuesday, Thursday and Saturday at 8:45 a.m. E.S.T., as Clem and Maggie, in a vehicle portraying life in the Boone County. Their signing is slated for December 30. Supporting them in the three-weekly shows will be the Drifting Pioneers, also featured with the Boone County Jamboree.

Rep Ripples

RALPH and JESSIE NICOL, after closing with the Goodwin Show in the Lone Star State, have rejoined B. M. God's Comedians. . . . ME AND MRS. TED NORTH, of the Ted North Players, have been taking it easy since closing their show and are now spending the holidays with relatives in Texas. . . . HAVERSTOCK'S COMEDIANS, one of the first to open in the early spring, terminated the long season last week in the Lone Star State. Troupe is scheduled to resume in the spring. . . . LEON BLOCK and Bob Stanfield recently joined the Orpheum Players in the Blue Grass State. . . . JAY BIE FLENNER, who recently trouped with Henry Kraus's Bootleggers in California. . . . WATSON'S Uncle Ezra hillbilly unit is playing the Casino Theater, Des Moines, during the holidays. . . . SKEET AND PAT CROSS have retired from the management of the Cross-Thornton circle. Mickey Thornton will carry on and play the loop of towns around Sioux City, Ia.

ARTHUR P. ALMOND, formerly well known in tab and rep circles, who was forced to return to his native Scotland two years ago, says immigration department, pens: "Still over here in England. No. Art've not got me in the army—yet!" He would appreciate a line from his American trouper friends.

His address is 17 Didsbury road, Heaton Norris, Stockport, Cheshire, England. . . . KEITH GINGLES' four-person unit is playing schools for Midwest Assemblies, of Lincoln, Neb. . . . Bill and Mae Kenna. They all recently visited the Gifford Players at Springfield, Ill. . . . NEALE HELVEY, Jimmy Martin and Alberta Haynes, of the Mortgage Players, are playing the Mortgage in the Hotel Juno, Orleans. . . . DOROTHY MAE ROBERTS recently joined the Gifford Players, making a circle out of Springfield, Ill. . . . FRANK (RED) FLETCHER is back in his own village, San Antonio, for the holiday season. . . . DOROTHY HAWKINS, the past summer with the Chick Boys center on Nebraska fairs and celebrations, has rejoined her husband, Bud, in Chicago. She is scheduled to visit with her sister on the West Coast.

Future of 16mm Films Predicted By Julius Singer Back in 1924; Sees Opportunities in the Field

NEW YORK, Dec. 23.—They said Julius Singer was dreaming back in 1924 when he predicted that the day would come when 16mm films would be in demand. During the 15 years that have elapsed, those to whom Singer talked when he was associated with the late Carl Laemmle and Universal Pictures have awakened to the realization that Singer was right. In the offices of King Cole's Amusement Service, where he heads the non-theatrical department, Singer told about the incidents that have today brought numerous roadshowmen into prominence. Singer is not as spry today as he was back in 1924, but he still has plenty of pep to push into the 16mm film business and get his share. His graying hair in no degree means that he is an old man in the business. Intensely interested in the future of 16mm films, his eyes twinkle at the mere thought that someone wants to discuss them with him.

Intrigued by 16mms
How did you get interested in 16mm film? he was asked.
"In 1924, when I was traveling over the country, I became intrigued in something known as 16mm movies. When I was in Cleveland I saw two women enter an office and ask for pictures. When they were shown films, they said, 'They're entirely too large for our machine.' I visited the largest photographic shop in town and learned that people were showing films in their homes. A few days later I returned to Hollywood and talked to Mr. Laemmle about it."
"What was his reaction?"

"He ran thru his hands a piece of film that I had given him, he shook his head. Frankly, he was baffled. But so was everyone else baffled about 16mms. I consulted the engineer at our laboratory at Port Lee, N. J. I told him that soon the laboratory was to make these new films. There was only one laboratory in New York working with 16mms and it was doing a fair job on them. Of course, they were silent films."
"Then you have seen the progress of the 16mm?"

"I certainly have—and such progress it has been. Today they make two 16's at a time and I remember when they were making 32mms and cutting them in two."

Saw Dream Come True
Singer has watched with interest his predictions come true. He recalls that 12 years ago he remarked that some day 16mms would be rated as standard films. Few people agreed that film would be reduced to this size and anything smaller than this was far beyond the question. However, things happened rapidly but 16's were developed in silent pictures. In 1932 sound—such as it was—came into reality and this pioneer of 16mms would be rated as standard films—16mms for the picture and 4mms for the sound.

Along with the development of 16mm film, Singer has seen the development of the road-show business. It, too, has grown by leaps and bounds—a growth he has watched.

"What do you think of the road-show business?"
"Like 16mm film," Singer says, "there

is still much room for development. I think the roadshowman can find a definite place in American life, but it is going to take good, clean roadshowmen—those who are shown at heart—to put this across. Roadshowmen are offered an excellent opportunity to aid the

Roadshowmen and Libraries To Be Aided by ANFA's Work

Non-theatrical group seeks to protect interest of those in 16mm. business

NEW YORK, Dec. 23.—Sharing the fate of its historic ancestor, the Kinetoscope, the first 16mm. projector was once regarded as a toy. Today after a lapse of some 15 years, 16mm. business has become an important industry by virtue of its flexible response to a variety of demands from schools, churches and isolated communities without regular theaters.

Like all new industries, 16mm. business has endured growing pains, perhaps more violent because they were telescoped within a short period of time. That the industry has grown, however, and that it has bright prospects for attaining healthy maturity, is best indicated by the formation, early this summer, of a 16mm. trade association which has been incorporated under the name of The Allied Non-Theatrical Film Association.

Purposes of Association

The group was formed by a handful of forward-looking distributors and libraries called together on the initiative of William K. Hedwig. Its aims, formulated after long discussion, are: ". . . to disseminate useful information . . . to promote reforms in laws relating to this industry . . . to encourage the wider use of visual education . . . to improve the quality and increase the quantity of worthy products . . . to elevate the standards of honor, integrity, courtesy and fair dealing . . . in general to promote the business welfare of members."

Today the association is seeking to achieve these aims in terms of action. It is issuing a monthly news and information bulletin, preparing a confidential credit information service designed to prevent losses and frauds. It is mapping a campaign to educate a wider section of the public to the uses of non-theatrical films.

Promotes Helpful Laws

Early this year it contributed substantially to the shelving of the Crews Bill in the New York State Legislature. That bill would have imposed paralyzing license regulations on 16mm. operations. The organization hoped to develop a special uniform fraud insurance policy for libraries and envisioned the badge of solidarity, the ANFA seal, has already been distributed to more than 50 important libraries, distributors, equipment makers, film laboratories and roadshowmen. The group is hopeful that the ANFA seal will become shortly a symbol of dependability, quality and fair dealing to 16mm. users who see it on the letterheads and printed matter of ANFA members.

Realized Need for Group

The need for a 16mm. trade association has long been obvious even to the most thoughtful member of the trade. The desire for organization, however, was strikingly revealed in the questionnaire recently sent by the association to almost 1,000 libraries, roadshowmen and others. Almost unanimous approval of the association's approach to the major prob-

lems of small towns—but this is no small job. It takes hard work and the same business-building methods must be employed here as in any trade."

Julius Singer is in a position to pass judgment on the future of 16mm films and road-show tactics, for he has watched them both come into the limelight. In an official capacity at King Cole's he is in close contact with the people who patronize 16mm shows, as the firm has 10 trucks that circulate thru New York, Albany and New Haven territories putting on industrial and religious shows in schools and churches. A subsidiary of Modern Picture Co., King Cole's service represents the largest companies in the United States that use movies in their advertising programs.

lems of 16mm, was indicated by the returns on the survey.

Fortified by mass verification of their own conclusions, the officers and active members of the group have launched a membership drive which they believe will result within the next few months, in the enrollment of a substantial majority of the trade.

Policies Flexible

Leaders in the organization stress that the policies and program of the association are still fluid. The ultimate direction of ANFA, they point out, will be determined by the influx of membership which is expected to result from the drive.

Officers of the association are Bertram Willoughby, president; Harry Kapit, vice-president; W. K. Hedwig, vice-president; Harry Post, treasurer; Thomas Brandon, secretary. The board of directors includes the officers plus S. C. Adams, New Jersey and Canada; Lawrence Saltzman and H. Threlkeld-Edwards. The national scope of the board is revealed by the fact that this executive body represents the Middle West, New York, New Jersey and Canada. To fortify its national structure, the association plans to create a number of regional directors.

Membership is divided into two categories, those with the privilege of voting, and associate memberships which provide all the benefits of the association but without the privilege of voting.

FORECAST FOR 1940

(Continued from opposite page)
radio comedian and every museum in the country will be under suspicion.

A new law will be passed, making it compulsory that all food used on the stage during a show be eatable. The idea will possibly be copied by a great many cafes.

Rep shows will be in a critical condition. Foul play will be suspected.

An Englishman who said our business people never laugh during business hours will change his opinion after phoning several theaters and asking if they have vaudeville.

During the next 12 months the only thing a booper will get out of show business is himself.

Inhabitants of the polar regions will live almost entirely on whale oil and blubber. Inhabitants of the theatrical regions will live almost entirely on banana oil and do the same thing.

Chorus girls will still have their troubles. Some one will always be trying to take the boy out of life.

One thing that performers who answer the Final Curtain will be thankful for: Heaven selected the musical instrument before the coin-operated music machine was invented.

The Mississippi River will get out of its banks next spring and 10 captives will be unable to land their showboats; but the actors will be docked as usual.

Theater sign in 1940: Five bingo games, a radio audition, a set of dishes and two sets of double features for 25 cents—or will trade. What have you?

A new theatrical sensation will be discovered. In Hollywood film circles it will be considered lucky to be the seventh wife of a seventh husband.

Racing forms will be discontinued as bookmakers become a thing of the past. Agents and bookies won't do anything less than bid the Billboards.

An ex-director, not a Hollywood doc-

The Billboard

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Member Audit Bureau of Circulation
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Vol. 51 DECEMBER 30, 1939 No. 52

to, will give a touch of showmanship to the medical profession by doing all his X-rays in technician.

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Letter List
NOTE-Mail held at the various offices of The Billboard is classified under their respective heads - Cincinnati Office, New York Office, Chicago Office, St. Louis Office. Requests to have mail forwarded must be received in Cincinnati by Friday morning (early) and in New York, Chicago and St. Louis by Thursday morning, otherwise names of those concerned will be repeated in the following issue.

- Worman, Mrs. N. C.
Wright, Shirley
Wynick, Lillian
... (list continues)

Women

- Aaron, Shirley
Adams, Mrs.
Adams, Mrs.
... (list continues)

- Aaron, Shirley
Adams, Mrs.
Adams, Mrs.
... (list continues)

- Albino, Mrs. Frances
Allen, Mrs. Mabel
Allen, Mrs.
... (list continues)

- Albino, Mrs. Frances
Allen, Mrs. Mabel
Allen, Mrs.
... (list continues)

When Writing for Advertised Mail, Please Use Postcards. Also state how long the forwarding address is to be used.

Polack Bros. Has Big Year

Best season in last five—
30 Shrine Temples played
—reopens January 8

CINCINNATI, Dec. 23.—The management of Polack Bros.' Circus has no complaint to make about the season of 1939. Sam Polack, general agent and railroad contractor of the show, stated on a visit to *The Billboard* offices here Wednesday afternoon. As a matter of fact, he said, it was the best season the show has experienced in the last five years.

Opening took place January 6 at the Auditorium, Birmingham, Ala., and the closing date was the Shrine Club engagement at Sheboygan, Wis. The show operated there for three days (December 8-10) at the Eagles Auditorium, and on the committee were the well-known Sheboygan showmen, Al, Pete and Bill Lindemann. This engagement was a very satisfactory one, as was also the engagement under the Shrine in the United States, Peoria, Ill., November 28-December 4, the paid attendance there being about 35,000.

All told, the Polack organization during 1939 showed for 30 Shrine Temples in the United States and Canada and a few fair and theater dates. Many of the dates next year will be repeat engagements. For the fifth consecutive year the show will be sponsored by the Ben All Shrine in Sacramento, Cal., February 27-28, at the Shrine in Seattle, Wash., in April for the second straight year. The physical equipment and animals of the show are in winter quarters at East St. Louis, Ill., where the 1940 season will be opened on February 27-28, at the Shrine Auditorium January 8-14, followed by Davenport, Ia., and Rockford, Ill.

Sam Polack went to Cleveland from Cincinnati, where he will spend Christmas at his home, and then start out booking more dates for 1940. His uncle, Irv J. Polack, and wife, also Louis Stern, Irv's partner in the show, have been visiting relatives and friends in Cleveland, Pittsburgh and New York since the season's close.

T. Dwight Peppie is now special agent of the Polack show, working with Irv J. Polack. Mickey Blue, promoter, is now on his way to Sacramento to prepare for the show's engagement there.

Siegist Club Has Big Xmas Reunion

CANTON, O., Dec. 23.—Christmas reunion of the Charles Siegist Showmen's Club in the Belden Hotel here last Sunday night was attended by 175 members and guests, including many prominent visiting outdoor showmen and several of the performers appearing in the Shrine Indoor Circus here. Affair was the last to be held until February. J. W. Nedrow, former advance car manager and agent of Massillon, O., was general chairman in charge of arrangements.

Following a reception for visiting showmen, guests repaired to the banquet hall where they were entertained with a 10-set program of vocal and vaudeville acts, including: Eddie O'Tri, singing clown of the J. R. Malloy Circus; Joe McFerron, dancer; Vardel Due, acrobats; Warner, Vance, harmonica player; Jackie Slatenhan, dancer; Harvey Morgan and Co., adagio team; Eddie Mann, Hawaiian; and Bobby Parsons, tap dancer. Mrs. Margaret Klein accompanied the acts on the piano. Sterling (Duke) Drunkenbrod, president of the club, was emcee.

Among the visiting showmen were Ben de Bassell, Grville (Curry) Stewart, Jack Mills, all of Cole Bros. staff; Ray Rogers, manager of Barnett Bros.' Circus; Clayton and Rose Beebe, and many others. Glen Z. Wagner, well-known Dyer, O., circus fan, headed a group from that town, and Tom Gregory, Harold Lengs and Fred Work, fans from Akron, were on hand, as well as a representative group from Wooster, Alliance, Cleveland and other Northwestern Ohio cities. A buffet lunch and social hour concluded the program.



PAUL M. LEWIS, who sees a future for the circus that will give the public its money's worth. He is now devoting his attention to a winter unit, playing schools and doing fine. When his Lewis Bros.' Circus opens its 1940 season it will have a brand-new spread of canvas.

Otto Kruger Again Heads Chi Shrine Circus

CHICAGO, Dec. 23.—At the annual election of officers of Local No. 1, International Alliance of Billposters and Billers, held last Sunday, Otto Kruger was re-elected president. Kruger gave the local an efficient administration during the past year and is a popular official. Other officers elected were: Lou Hartel, vice-president; Joseph Cohn, financial secretary; Doug Siegfried, recording secretary; Harry Gunderson, business manager; Tom Cahill, Roy Pursell and William Borman were elected as trustees; board: Charles Lindblad, Fred Johnston and Charles Davis as Federation of Labor committee, and William Sloan, sergeant at arms.

Local No. 1, IABPE, is affiliated with the A.P.L. Illinois Federation of Labor, Chicago Federation of Labor, Chicago Trades Union Label League and the Amusement Trades Council.

Rogers To Have Charge Of Davenport Concerts

CANTON, O., Dec. 23.—Ray W. Rogers, manager of Barnett Bros.' Circus, who was here this week with Baron Novak, midjet, for a concert presentation at the Canton Shrine Circus, has completed arrangements with Orrin Davenport to take charge of the concert at all of Davenport's winter indoor dates, which begin in Chicago next Saturday. Rogers said he would retain the midjet and would bring Lee Powell, the original Lone Ranger, featured the past season in Rogers' circus concert, from Hollywood, together with 12 or 15 head of western stock and several persons, for a complete Wild West after show. Plans for the 1940 season of the Bar-

Bud Anderson To Change 1940 Presentation; Stock Increased

EMPORIA, Kan., Dec. 23.—Bud E. Anderson's Jungle Oddities and Three-Ring Circus, which closed a successful 26-week season at Picher, Okla., November 5, will be on tour next year with the same title but with a radically new technique in presenting the program, according to Anderson.

The 1940 styling of the show calls for a large increase in stock. Four camels purchased from the Albuquerque (N. M.) Zoo early this month increases the camel herd to eight, and 12 horses will arrive from Texas soon after Christmas. The shipment of wild animals which Anderson ordered direct from India last spring is due to arrive in New York January 3. It includes four baby elephants, which will raise the bull herd to nine, and two pandas. Shipment was originally scheduled to dock in America December 1, but the war delayed it.

Mr. and Mrs. Anderson will leave Emporia for New York on Christmas Day

Santos & Artigas Biz Big; Polidor, Bradna Get Gifts

HAVANA, Dec. 23.—Santos & Artigas Circus had its best season in 10 years at the National Theater here. The management tried to extend the engagement for two weeks after Christmas, but previous contracts made by President H. Garcia with an American revue, including the Chester Hale Girls, made it impossible to grant the circus an extension.

At Saturday night's performance, December 16, Polidor, the clown, was presented on the stage with a gold medal, and Fred Bradna, director of the circus, with a beautiful gold watch by Pablo Santos, son of Pablo Santos, who was very active this year in the management of the show.

Proske, Lee Powell In Chi Shrine Circus

CHICAGO, Dec. 23.—Capt. Roman Proske and his Bengal tigers will head the program of the third annual Shrine winter circus at the International Amphitheatre, Chicago, to be seen in the show will be Lee Powell, the original talking picture "Lone Ranger," with his horse.

Orrin Davenport, who is producing the circus, has lined up a large program of well-known acts, most of which have been featured on the larger circuses. Otto Griebing and "Shorty" Fiemmi will head the clown contingent. A herd of 15 of Cole Bros.' Circus elephants has been engaged. Acts booked include the Flying Scots, aerial ballet; Great Walendas, high wire; the Loyal Repepskyas, bareback riders; Flying Harolda, Aerial Voles, Rudy Rudyoff and his Liberty Horses, Davenport-Hodgkin riding act, Pochiani Troupe of Acrobats; Six Abdullahs, acrobats; the Bluffenachs, riding act; Jung Trio, Don Francisco, the Karolis, La Pearl Trio, Naida and Perez, Six Antaleks, Lary Sisters, Roland Hbler's trained seals, Outshall Sisters, Doris Duo, Joan Lovett, Chester Barnett and his hounding dog and the Loyal Troop.

Joseph G. Rowley, illustrious potentate of the sponsoring organization, reports a heavy advance sale and anticipates an attendance exceeding last year's.

Cole Unit Does Fair Biz in Carbondale, Pa.

CARBONDALE, Pa., Dec. 23.—New unit of James M. Cole's Indoor Circus, piloted by Mike Guy, played in the Casino Garden here December 7-9 for fair business under auspices of the Columbia Hose Co., according to Sig Zeno.

Some of the acts that went over well were the De Riskle and Arley troupes, Allen's horses, Prof. Dashing's dogs, cats and monkeys, and Milly Mae, traps. Clown numbers also got a big hand.

net show are indefinite, Rogers said, but he intimated that the show would be about the same size as it was this year.

Bud Anderson To Change 1940 Presentation; Stock Increased

to supervise transportation of the animals to winter quarters here. Bert E. Rickman, equestrian director, will accompany the Andersons to New York and while in the East will select the wardrobe for the closing spec for next season. Rickman stated that an order for a Wurlitzer novachord would be placed in Chicago on the return trip.

Building program at quarters is far ahead of schedule due to springlike weather that has prevailed the past few weeks. New equipment, completed recently includes an office wagon and a bull truck. Training in the elephant and horse departments will not begin until after January 1, Rickman stated. The show has two Christmas parades lined up on the program under contract to Thatcher-Stanberry, of Fort Dodge, Ia. Mac MacDonald is in charge of No. 1 unit and Mat Laurish, No. 2.

Mr. and Mrs. Anderson were guests of Pat Van Pool at a circus fans' gathering in Joplin, Mo., recently.

Indoor Circus News

News of indoor circuses that do not travel as units will be found in the Spreader Events Department of *The Billboard* during the winter.

Lewis Plans New Canvas for 1940; School Unit Closes

JACKSON, Mich., Dec. 23.—When Lewis Bros. Circus opens next spring it will have new canvas, according to Owner-Manager Paul M. Lewis, who is still optimistic regarding the life of the circus. "The fellow who will go on giving the public a show for its money will survive; the chiselers will, naturally, fall by the wayside," said Lewis. "This show will never carry an attraction that women and children cannot see with impunity."

The school unit which Lewis took out four weeks ago has been doing fine and it is his intention to continue with these dates until the middle of March. There are 15 people with the unit. The program as presented at the high school in Chelsea, Mich., December 14 and 15, ran as follows:

1. Pony novelties and drill; 2. Adeline Russell, aerial swinging ladder; 3. Sally's goats; 4. William Tell (same old stuff); 5. Edna Horning and Margaret Harper, piano duet; 6. Singing and yodeling cowboys and cowgirls; 7. June Hoan, aerialist; 8. Eunice Hart, Joan Horning and Janis Dancer, singing trio; 9. Doris, "pony with the human mind"; 10. Shuffrin' Sam from Alabama; 11. Taylor and Clark, a little piece of strength; 12. Little Bo Peep and her trained sheep; 13. Virginia Bar, equestrian tap dance; 14. Riding dogs and monkey; 15. World-series clown baseball; 16. Madam Kiki and her trained Chow Chow dog; 17. Wild Bill Oswald wrestling a huge black bear; 18. Capt. Paul Miller, trained birds; 19. Jack and Jill, aerialists.

Lewis has a few men employed at his winter quarters in Jackson.

Gainesville Parade Unit Returns to Quarters

GAINESVILLE, Tex., Dec. 23.—The Santa Claus parade unit of the Gainesville Community Circus concluded its itinerary at Brady, Tex., last Monday and returned to quarters here. Only one of its 17 dates was rained out, but it was made up later in the schedule.

Activity in every department will get under way in January. Vern Brewer and associates will begin working out stock; rehearsal of performers will start, and Superintendent Alex Murrell's crew will begin turning out new equipment and doing painting and repairing.

Several tent rentals have been contracted for January, and a combination office and first-aid tent for the backyard is now under construction.

Mr. and Mrs. Arthur Henry will spend Christmas in Kansas City, returning about January 1 to begin rehearsals of the 1940 program.

Members of the board of directors were guests at a supper meeting in the home of President Roy A. Stamps Wednesday night, at which initial procedures for the new season were outlined and a budget adopted.

R. L. Atterbury Maps Plans for Next Season

DAKOTA CITY, Neb., Dec. 23.—The Atterbury Trained Animal Circus will open next season in April with one elephant, five cages of animals, a side show, eight trucks and nine sedans, according to Ann Atterbury.

Manager R. L. Atterbury is presently going over the territory to be played in 1940 and is getting together the animals and acts that have been contracted. He will return to quarters here January 1. Rose Atterbury, who is in charge of quarters, is training dogs, monkeys and bears. Her equipment has prevailed for the outdoor training the past two months.

Recent visitors to quarters were Mr. and Mrs. Mitchell, owners of the M. & M. Tent Show, Walter Savage and wife and Don Dana, show-man, manager of Atterbury show for the last three years.

Circus Again Takes It On Chin

FROM the standpoint of business the circus season of 1939 was of the kind that one is glad to forget about, speaking of the shows as a whole. The season of 1938 was one of the worst experienced by the big tops for years, and that's about all one can say for 1939. In some respects the two seasons were very much alike. There were heavy rains in most sections of the country in the spring, although business in the early part of the season of 1939 was much better than the early part of 1938. With few exceptions tours were brought to a close early both years because of insufficient patronage. In 1938, however, a period of hot weather followed the wet spring, whereas this year the summer weather was far more pleasant in most parts with long dry spells. And while business during the summer of 1938 was very spotty, there was an improvement shown by some circuses in the fall, which helped to offset the losing weeks earlier in the season when, at different periods, some shows averaged about two good days a week. Still there were other circuses that couldn't make the grade even in the fall.

Despite the heavy rains in the spring of this year, most shows did much better business than in the corresponding period of 1938, but patronage failed to hold up after the summer advanced for many of the shows.

Ringling Bros. and Barnum & Bailey Combined Circus, one of the few shows that stayed out the expected period, found business spotty, but on the whole satisfactory, considering general economic conditions. The opening stand at Madison Square Garden, New York, April 5-29, showed a 10 to 15 per cent decrease in business compared with the previous year. In contrast, in Chicago July 22-30, it did the best business it had done in years.

Cole Bros.' Circus did well the early part of its season, but business then dropped off, especially in the East, necessitating a cut in personnel and an early closing at Greenville, Tenn., September 20, shortly after the declaration of war by Great Britain and France against Germany and the closing of tobacco warehouses in territory that had been booked by the show. This was 47 days later than in 1938, when the show closed abruptly at Bloomington, Ill., August 3.

Downie Bros.' Circus, which was in new hands the past season, having been purchased by William M. Moore and Co., a Georgia corporation, from Charles Sparks, found business spotty. Attendance the early part of the season was high but picked up later and then dropped off. The show, in consequence closed ahead of its schedule on November 7 in Little Rock, Ark.

Russell Bros.' Circus did business on a par with that of the year before until a short time before it closed. Its tour, which was to continue as long as the weather permitted, was therefore cut short, the end coming at Laredo, Tex., November 20. Owner-Manager C. W. Webb then went into Mexico and organized a winter unit.

Farker & Watts Circus had much better business, although more spotty the early part of the season than the same period the previous year, but the road later became rough and the show was forced to close ahead of its schedule at Cuthrie, Okla., October 4. Manager Ira M. Watts later organized a 10-truck winter unit, calling it the Adam Pioto Circus.

Lewis Bros.' Circus was on the road 18½ weeks and proved to be one of the few financially successful shows. Busi-

ness started off about 25 per cent greater than the year before. Owner-Manager Paul M. Lewis was apparently wise in closing his tour at Adrian, Mich., August 29, after which he took out a small unit for fair dates.

Atterbury Bros.' Circus went into quarters late in October after a good season—better than the previous year. Polack Bros.' Circus, playing indoor and outdoor dates under Shrine auspices, also a few theater and fair engagements, had the best year it has had in the last five years.

E. E. Anderson took out a new show called Bud E. Anderson's Jungle Oddities and Three-Ring Circus, which did fair business.

Bill Baddeley launched Baddeley Bros.'

Under the Marquee

By CIRCUS SOLLY

WILLARD J. OAKLEY writes that he's in St. Petersburg, Fla., taking it easy.

THE EDDIE SHELAR TROUPE is in Arkansas Pass, Tex., for the winter fishing and bearing for next season.

HAROLD BARNES, wire-walker of Cole Bros.' Circus, is reported taking a business course in his home town, Miami, Fla.

ELDON DORIO, formerly snare drummer and xylophonist with Merle Evans, Claude Meyers and Eddie Woekener's circus bands, is in the floor show at Rainbow Gardens, San Diego, Calif.

MENAGERIE of Downie Bros.' Circus and over 300 men, women and children were used in a story of the nativity in Houston last week-end.

FRANK SHEPHERD will be in the new Harold Voice eight-people flying act, now being developed for the Orrin Davasport Indoor Circus dates. Act includes three women and five men.

JACK LEACH, of the Leach and La Quinlan wire-walking trio, who left the road about three years ago, is in Reading, Pa., where he owns several apartment houses.

K. BOSTON McLAUGHLIN is doing promotion work for the Disabled American Veterans in Hollywood, Calif., for his fourth winter season. He will remain there until spring.

MADAM BARNARD'S circus unit played the Cutler-Hammend Christmas Show at the Auditorium in Milwaukee recently and was held over for the Allis Chalmers Show, also held in the Auditorium there.

EDWARD C. ANDREWS, who was with Richard Bros.' Circus season of 1938 doing magic and a frog act in the side show in the Veterans' Hospital, Mountain Home, Tenn., for a hernia operation.

R. H. HARRIS infos that the Shrine Circus at Canton, O., drew a big crowd the opening day, December 16, and that Marion Wallick and his Arizona cowboys, Fred Cooke's Sunshine Gang and Baron Novak, midjet, were big hits.

EDDIE GRANT, brother-in-law of Johnny Asee, formerly of the Ringling show, is in the American Hospital, Chicago, following a stroke, suffered while at work at the International Live Stock Show in Chicago.

HARRY HEITZBERG, former CPA president, had a greeting card this year that pictured a long parade of Sells Bros.'

Royal Canadian Family Circus, a four-car roll show that did fair.

Eddy Bros.' Circus had an early closing at Long Branch, N. J. Walter L. Main Circus folded at Canton, O., June 3, three weeks after opening in Akron. Dodge Bros.' Circus quit June 24 when it was stranded at Tecumseh, Mich. Meyers' One-Ring Circus, which was organized from the defunct Walter L. Main Circus, closed the latter part of June at Johnstown, O., after opening in Brewster, O. June 8. Oscar Lovande Circus, Commonwealth venture made up of members of the Liquidated New York FTP Circus, blew up August 21 at Cananah, L. I., after being out three weeks.

Other motorized shows out this year included Barnett Bros., Haag Bros., Al G. Kelley and Miller Bros., Ham & Eggs and Richard Bros.

There were only two large and one small railroad shows in operation this year. They were Ringling-Barnum, Cole Bros. and Baddeley Bros. In 1938 there were Ringling-Barnum, Cole Bros., Col. Tim McCoy, Al G. Barnes, Hagenbeck-Wallace and Robbins Bros. That was the

Circus. Picture was taken from the original poster of that show, from his own collection.

ROBERT D. GOOD, circus fan of Allentown, Pa., championed the return of baggage stock with his Christmas cards, which carried a picture of eight draft horses pulling a circus wagon, with the caption, "Let's have them back!"

SILVERS JOHNSON, producing clown for the Canton (O.) Shrine Circus, had the following joys: Joe DeCob, Lerford Trio, Jack Tappe and Ted Dwyer. Johnson presented his comedy Austin and also directed the clown band.

COL. C. G. STURTEVANT, historian of the Circus Fans' Association, in an effort to keep alive memories of two-star circus performers of the past, used for his Christmas cards pictures of Lottie Aymar, equestrienne, and Robert T. Stickney, rider and leaper. Photos were taken in 1910.

HARRY R. RHODES, 70, veteran of Mighty Haag Circus, writes from Marianna, Fla., where he works for Mrs. Haag, taking care of the quarters there, that he has been ill for a year, but is feeling fine now after a recent operation.

H. E. BRISON, who is in Reading, Pa., will return to Silver Bros.' Circus winter quarters in a few weeks. He writes: "Harry Bard, top mounser of the Original Four Bard Brothers, acrobatic act, is owner of a candy and cigar store in the northeastern part of the city. Ed, John and Jim Bard, of the same act, are also in Reading."

ALEX DUNCAN, the past season, with Miller Bros.' concession department on the Ringling show, is now connected with the Mike El Nape Novelty Co., Waterbury, Conn., as manager. On Duncan's staff are Macey, former gillye driver of Hagenbeck-Wallace Circus, advance agent; Pete Stokes, also a Ringling employee, porter; Vic Gurnaby, ex-circus butcher, delivery boy; Joe (Polack) Urban, in charge of buying; Art Raymond, formerly of Hagenbeck-Wallace, cashier.

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year in which several shows had union trouble. The first blow from this was felt when Ringling-Barnum closed at Scranton, Pa., June 22. Hagenbeck-Wallace was another circus that had union trouble last year, but there was nothing of this nature on any circus this year. McCoy show lasted only a few weeks because of lack of patronage.

Motorized shows in operation in 1939 were about the same in number as in 1938. Several new shows made up for those which passed out of existence last year.

From this review one might gather that the circus is on its last legs, but that is to be doubted, as there will always be circuses in one form or another as long as there are children. This word-picture of the situation, however, does indicate that if circuses are to progress as they should, their owners and operators will have to keep abreast of the times in quality of performance, prices of admission and public accommodations. In short, they will have to give their public—the children especially—the fullest consideration.

While there has not been much said so far by circus owners about their plans for 1940—they seem to have adopted the "watchful-waiting" policy because of the general setback the last two seasons—it is believed that most of the shows which went into the barn voluntarily will be in operation, with the possibility of a new one or two. Whether the European conflict continues or not, there are real business possibilities for quality circuses, properly conducted, in this country.

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PEPPE SUCCEEDS WILEY—T. Dwight Peppe, early in June, took over duties of general agent of Russell Bros.' Circus, succeeding W. J. Wiley.

WADSWORTH DEATH—Joseph Frank Wadsworth, 71, auditor of Ringling-Barnum since 1928, died of cerebral hemorrhage and subsequent complications at St. Luke's Hospital, New York, June 11. He had been general manager of the show's New York office for several years. J. B. Griffin succeeded him as auditor. Body was cremated.

DODGE BROS. CLOSES—Dodge Bros.' Circus was reported stranded June 24 at Tecumseh, Mich.

LESTER WITH R-B—Allen Lester replaced Jerome Harriman as contracting agent of Ringling-Barnum latter part of June. Lester had been with Cole Bros.

CFA MEETS WITH P-W—Circus Fans held their 14th annual convention at Ann Arbor, Mich., July 6-8, the fans meeting with the circus in the afternoon. W. H. Judd, of New Britain, Conn., was made president.

HOBBSON DEATH—William, 50, superintendent of Ringling-Barnum car department, died at his Sarasota, Fla., home of heart attack early in May. Recognized as one of America's foremost authorities on tent manufacture. Burial in Sarasota.

TAYLOR DEATH—P. W. (Pete), 43, former animal trainer and part owner of the old Washington & Taylor Wild Animal Circus, in Jacksonville, Fla., June 30 of a gunshot wound.

MEYERS SHOW ENDS—The one-ring circus organized by William Meyers, of Akron, O., from the defunct Walter L. Main Circus at Canton early in June, closed latter part of June at Johnston, O., because of poor patronage.

ADMIRE IN STORM—J. C. Admire Circus was in a storm at Breckenridge, Minn., June 30. Side-show top was torn to pieces. No one was injured.

MAX GRUBER RETIRES—Max Gruber, animal trainer, retired from show business when he left Lewis Bros.' Circus middle of the summer (he was executive director) and returned to his home at Muskegon, Mich. He spent 55 years in the business, appearing with circuses and in vaudeville.

TWO TOPS LOST BY ADMIRE—J. C. Admire Circus had a blowdown at Monticello, N. Y., night of July 4, cookhouse and padroom tops being lost.

MANN DEATH—Horace A. (Harry) Mann, 83, died in Detroit July 17 of a heart attack. He had been agent for the Sparks, Charles Lee's, Sanger's, John Robinson, Forepaugh-Sells and Barnum & Bailey circuses. He retired in 1930. Burial in Rochester, O.

N. Y. WPA TAKES OUT SHOW—A group of performers and execs of the shelved Federal Theater Project Circus in New York launched a show of their own July 31 to play week stands under auspices in metropolitan territory.

DEAN BACK WITH COLE—Raymond B. Dean rejoined Cole Bros.' press staff latter part of July.

R-B BIG IN CHI—Ringling-Barnum did the best business in years in Chicago July 22-30 on a new lot at 10th street and the Outer Drive, just south of Soldier Field.

FOSS REPLACES DUVALL—John Foss replaced George DuVall as general agent of the B. K. E. circus in July.

BECKETT DEATH—Samuel W. Beckett, 52, former executive with the Barnum & Bailey circus, later with Ringling-Barnum, died July 31 at his home in Detroit after a long illness. Burial in Watkess, Ill.

HEATH DEATH—Thomas W. Heath, with Russell Bros.' Circus, died in a hospital at Stroudsburg, Pa., July 23. Had formerly been with Gentry Bros., 101 Hanch, Robbins Bros. and Famous Robbins shows. Body was cremated and ashes buried in Columbus, Ind.

IRENE LEDGETT DEATH—Irene Ledgett, performer with Russell Bros.' Circus, died of a broken neck at Danville, Va., August 2. She had been with Sells-Floto and other circuses. Burial in Sioux City, Ia., August 18.

BEACH REPLACES GREENHAW—James M. Beach replaced L. B. Greenhaw as general agent of the Parker & Watts Circus in August.

WOSKA DEATH—Franz Woska, 50, for many years an animal trainer with Sparks Circus, later in charge of menagerie on Ringling-Barnum, died in August at Port Richmond, N. Y.

LOWANDE CIRCUS CLOSES—Oscar Lowande Circus, commonwealth venture made up of members of the liquidated New York FTP circus, closed August 21 at Canarsie, Long Island, after a season of three weeks.

LEWIS WINDS UP—Lewis Bros.' Circus closed August 29 at Adrian, Mich.

DAVENE DEATH—Mrs. William Davene, 81, circus acrobat, once "queen of the big top," died of a heart attack August 24 at the home of her daughter, Mrs. Totty Newsome, in Burlington, N. C.

KENNEDY DEATH—Joe Kennedy, for more than 20 years with circuses on concessions, died in St. Joseph's Infirmary, Hot Springs, Ark., September 6 of complications. Burial in Hot Springs.

MRS. VIRGINIA RINGLING DEATH—Mrs. Virginia Sullivan Ringling, 36, wife of Robert Ringling, senior vice-president of Ringling-Barnum circuses, at her home in Evanston, Ill., September 4. Burial in Calvary Cemetery, Evanston.

SCHUSTER ENDS SEASON—Edward Schuster finished his fifth consecutive season as general agent of Charles T. Hunt's Eddy Bros.' Circus early in September.

EDDY SHOW CLOSES—Eddy Bros.' Circus brought its 47th season to a close at Long Branch, N. J., early in September. They went into quarters at Trenton.

EDGEBROOK CIRCUS FOR GAINESVILLE—The Gainesville Community Circus set a new record for a single night's business under Little Theater auspices at Dallas, night of September 8. With a \$50 top price for first time, the show grossed \$3,200, paid admissions exceeding 2,800, with a seating capacity of the top 2,300.

KATZ JOINS RUSSELL—Charles Katz, formerly assistant manager of Downie Bros.' Circus for many years, joined Russell Bros. early in September.

COLE BROS. CLOSES—Cole Bros.' Circus closed at Greenville, Tenn., September 20 due to unsettled conditions following the declaration of the European War, there being a drop in the gate.

FLANDERS DEATH—Clyde G. Flanders, advance agent for Conroy Bros.' Shows, died September 27 at Kansas City, Kan., after a long illness. He was noted Chicago architect, writer and a director of the Circus Fans' Association, died September 29 in Emergency Hospital, Washington, D. C., of a stomach ulcer. Body was cremated in Washington and ashes taken to University of Michigan, Ann Arbor.

BURNS DEATH—J. T. (Tommy) Burns, equestrian director of Barnett Bros.' Circus, died at Cincinnati October 4 of a heart attack. He had been with the show for 10 years, last term in Terre Haute, Ind., October 7.

HOFFMAN PRESIDENT—Former Gov. Harold Hoffman of New Jersey was elected president of the Circus Saints and Sinners' Club of America at the 11th annual convention of the national organization in Richmond, Va., September 28-29.

PARKER-WATTS HALTS—Parker & Watts closed at Guthrie, Okla., October 4, earlier than originally planned. Manager Ira M. Watts stated that closing was due to bad business.

BILLERS' UNION MEETS—The International Alliance of Billposters, Billers and Distributors met at Lincoln Hotel, New York, October 24, and passed a resolution eliminating the circus committee. Executive board was empowered to negotiate to set up wage scales for traveling carnivals and road shows. Leo Abernathy was re-elected president; William McCarthy, secretary; A. Thomas Noonan, treasurer. C. C. Garnett was reappointed assistant president.

JESSOP RE-ELECTED—S. T. Jessop, of U. S. Tent and Awning Co., was re-elected president of the National Canvas Goods Manufacturers' Association at the annual convention in Hotel New Yorker, New York, week of October 9.

DEBAUGH HEADS MASONS—Dan Debaugh, manager of the Ringling offices in Chicago, was elected Worshipful Grand Master of the Grand Lodge of Masons of Illinois week of October 9.

LEWIS GETS H-W CARS—Art Lewis, owner of Art Lewis Shows, on October 21 completed a deal with John Reedy, counsel for Ringling-Barnum, Inc., bringing 20 cars of the Hagenbeck-Wal-



WILLIAM HEYER

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Circus Saints AND Sinners' Club

By FRED P. PITZER
(National Secretary)

Fred P. Pitzer, National Secretary

NEW YORK, Dec. 29.—We cannot resist printing Baraboo Bill Kasiska's interesting stuff. He follows up a recent letter with the following: "In 1890 Ringling Bros.' United Monster Railroad Shows, the Great Triple Circus, Museum Menagerie, Roman Hippodrome and Universal World's Exposition (Omigawd!) had in its menagerie, besides a hippo, one boralaspis, three lions, two tigers, two leopards, one zebra, one zebu, 12 monkeys, four kangaroos, six birds, two black wolves, one tapir, one antelope, two deer, one tiger (which died during the season). Music was supplied by two bands, bagpipers and jubilee singers. The show opened in Baraboo, Wis., May 3, 1890, and closed at Chicago Junction, O., October 21, and was back at winter quarters in Baraboo, October 24. From that time on the fate of the Ringling Brothers was steady and sure."

The Dexter Fellows Tent, owing to the tremendous increase in its finances, has enlarged its finance committee, which is now made up of Joseph B. Pearson, Edgar D. Thornburgh (former treasurer), Edward Penn and Mayor Horace Sherwood. John J. Mulcahy is the present treasurer. We are also informed that the Dexter Fellows Tent has been asked to act as host for the Franklin D. Roosevelt Birthday Party to be held at the Waldorf-Astoria. More about this later.

We understand there is a new organization about to make its bow. About a year ago Don M. Smith, of Farmington, Mich., proposed an organization of Circus Photo Fans and kept hammering away at the proposition. Now it has been decided to change the name to Circus Historical Society and to include in its membership not only photo fans but the persons interested in circus history and miniature circuses. An organization (See CIRCUS SAINTS on page 96).

LOOK

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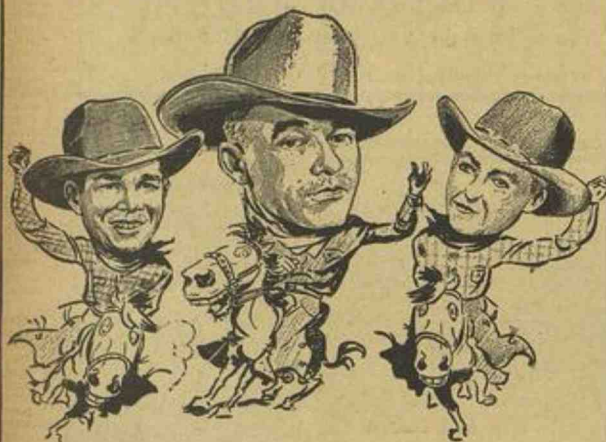
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15 Years Ago

(From The Billboard Dated
December 27, 1924)

Bertram Mills successfully opened his fifth Olympic Circus in London December 18, with the King and Queen of Norway present. Clyde Ingalls again had charge of the fun fair. . . . The Mighty Haag Shows closed Christmas Day at Marianna, Fla., after a very successful season of 42 weeks. Ab Johnson, of the John Robinson Circus, was engaged as equestrian director on the Haag show for 1925, and Ben Fowler, also of the Robinson show, was contracted to have the band. Mr. and Mrs. Haag gave their son, Harry, a Negro minstrel show for Christmas. Dave Derrett, manager of privilege with the Haag show, was assistant manager of the minstrel show.

Clyde H. Willard, who managed the Walter L. Main Circus advertising car in 1924, was contracted to have charge of the 101 Ranch Wild West Show advertising car for 1925. . . . Don Taylor, ventriloquist, Punch and Judy worker and lecturer, with Gentry-Patterson Circus for two seasons, was signed for work at Coney Island, New York, under Dave Rosen in Steeplechase Side Show. . . . Joe Coyle, for many years with Hagenbeck-Wallace Circus, was in advance of George E. Wintz's musical comedy, *Models of 1925*.

Theodore White, an employee of Ringling-Barnum circus, was injured at that show's quarters in Bridgeport, Conn., when a sick horse fell on him, fracturing three ribs and inflicting internal injuries. . . . E. Alexander Paity, the up-side-down genius, feature of the Ringling shows, sailed December 16 from New York for Paris. . . . Merle Evans' Band opened a 12-week concert engagement at Mira-Mark Park, Sarasota, Fla. . . . Elivers Johnson, mule, Maude, who was killed by a tiger at West Baden, Ind. . . . George Connors, who had been equestrian director of the Hagenbeck-Wallace Circus, died at General Hospital, Cincinnati, O., December 18 from pneumonia and a paralytic stroke.

Changes No Cure For Circus Ills

By J. M. YOWELL

I have just read Frank (Doc) Stuart's recent article, *Hey Rube*. The I am not a circus man and never have been. I have been a circus fan since I was five years old. I never miss a circus, but I'm afraid that one like Stuart suggests would send me out of the tent so fast that I'd look like one of the Zucchini brothers.

Putting seats on the hippodrome track would do away with the most beautiful part of the circus. The spec, when the whole tent is full of color, the rack, the long mount and the clown walk-arounds would be out. What good would six heads of cuties be if they had nothing but pretty faces and shapely, scantily-clad figures? Better just one girl acrobat over each ring with some real skill.

I don't think radical changes will cure the circus troubles. Changes, combinations, etc., haven't kept some leading magazines from going under. From what I hear and read, all large amusement enterprises are not having it easy and I believe that when times get better the circus will prosper again.

As for no changes in circuses, I think there have been plenty of improvements in lighting, costume, seats and along other lines. One motorized circus which I saw this year had much better lighting and more beautiful costumes and gave a better performance than many railroad shows of 15 or 20 years ago. In closing, I'll say that I've seen fine shows this year from Ringling-Barnum to Haag Bros. and at each the blood pounded thru my veins.

CIRCUS SAINTS

(Continued from page 95)

meeting was held and the following officers were elected: Don Smith, president; W. W. Tyson, vice-president; Walter J. Pletschman, secretary-treasurer. We wish the new organization much success. The above leads us to the thought of Circusiana and to say that it is great

The Corral

By ROWDY WADDY

EL LARABEE scribbles that he and his wife are again presenting their whip and shooting act in theaters in the South. They plan to make all Mid-western rodeos next spring and summer.

CHIEF SKY EAGLE and wife, Princess Eagle, report from Des Arc, Mo., they will winter there. The Chief will spend Christmas with the original Dinky Moore, old-time circus clown who has settled in Des Arc. Chief and Princess write they worked 14 Western rodeos and fairs the past season to good results and played North and South Dakota, Nebraska, California, Wisconsin and Illinois with their rope spinning and whip act, Indian dances, bride catching and trick riding. They plan to carry two horses next season instead of one. They would like to see news in this column about Curly Roberts, Power Face Tom Eckert, Sopy Williams, Chief Corolla, White Horse and Cheyenne Kaiser.

HAPPENINGS in the rodeo and Wild West field during December 10 years ago: Red Sublette and wife signed for a six-week tour of Ireland and France and were preparing to sail with their mule, Spark Plug, and police dog, Dutch. . . . Owners of dude ranches in Arizona gathered at Phoenix to lay plans for perfecting an organization to promote their own welfare, as well as to exploit attractions of the State's cow ranches as places of rest and recreation. . . . Esbern tenderfoot. . . . Eleventh Annual Pinal Pioneers' Parade was held in Florence, Ariz., November 29-December 1. . . . Ruth Mix and her Rodeo Revue played the Keith-Albee Palace, Rochester, N. Y., December 5. A reeling contest between Bob Cobby and Jake McClure was held in Del Rio, Tex., December 21-22. . . . Texan Ann and her Western entertainers had a nifty motorized show, roster of which included Texas Ann, circus manager, Andy Lokie, Oklahoma Stucky and Tex Williams and wife. . . . Gus Hornbrook stored his stock in DeMosville, Ky., and went to his home in Hollywood, Calif. . . . Mr. and Mrs. Ed Gussick and son, a six-year-old triple rider, were wintering in their home in Glendale, Calif., after a season of fairs and rodeos. . . . Frank and Ruth Gusk were wintering in Pittsburgh. . . . Fort Peck Rodeo Co. was in quarters at Fair Play, Mont., where McCoy was leading the high-school horses in a trim and Harry Piles was breaking in three trick riding horses. . . . Zack Miller, of the 101 Ranch, and Guy Weadick, of the Calgary Stampede, met at the Showman's League Convention in Chicago for the first time in 15 years.

sort trying to gather together all boys' weeklies, which seem to be coming into the limelight lately, that have to do with circus stories. We have several hundred of them and the lurid covers and eccentric circus titles give one quite a thrill. For instance, the last one we were fortunate enough to pick up is a copy of Beadle's Pocket Library No. 439, of September 30, 1924, the story book titled *Jake, the Colorado Circus Boy* and written by Bryant Bainbridge. The cover shows a picture of a boy falling from a trapeze into a cage of tigers. Poor kid. These weeklies, which are rapidly gaining a place in American, surely belong to any collection of Circusiana.

The Charles H. Consolvo Tent, Petersburg, Va., held its annual banquet, which was the fourth, at the Nonesuch Hotel there December 4. President, past, circus program and a great crowd assembled. There were delegations from many other States and the entertainment provided was called "The Greatest Show on Earth." Hon. Harold G. Hoffman, national president, who was to be the main speaker, was delayed in New York by important business. The greatest number attending from other tents came from the W. W. Workman Tent, Richmond, Va. Besides E. K. Rose, president of that tent, there were Foley Smith, William Homburg, Charles Moss, Charlie Woo, Ben Tucker, Cecil Bullard, L. H. Munnin Jr., Otis Lafoon, Larry Wheat, B. N. Sosman, Russell Markitts, Frank Duke, Joe Anderson, Parker, Frank Billee and Clarence Riddick.

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FINAL STANDING

Pos.	Name	Points
1.	Bee Kyle	22,771
2.	Mabel Stark	22,363
3.	Four Aerial Apollos	22,363
4.	Four Jacks (Aces)	20,190
5.	Flying Valentinos (George Valentino)	16,007
6.	Harold Barnes	14,374
7.	Great Wilson	14,333
8.	Dime Wilson	13,992
9.	Marjorie Bailey	13,846
10.	Flying Behees	12,412
11.	Frank Shepherd	12,384
12.	Flying Valentinos (Roy G. Valentino)	12,207
13.	Mickey King	11,116
14.	Flying Fishers	10,879
15.	Zacchini Bros.	10,832
16.	Hubert Castle	10,686
17.	Olle Hager	10,458
18.	Harry Clark	10,423
19.	Frank Cushing	10,320
20.	Marlo and LeFors	10,297
21.	Emmett Kelly	10,233
22.	Jack Sterry	9,597
23.	Blondin Reilm Troupe	9,827
24.	The Stratosphere Man	9,812
25.	Dave Geyer	9,815
26.	Emmett Kelly	9,593
27.	Shorty Flemm	9,408
28.	Rita and Dunn	9,399
29.	Lionel Legare	9,374
30.	Terrell Jacobs	9,341
31.	Schaller's Four Queens	9,198
32.	Connors Trio	7,584
33.	Sol Solomon	7,441
34.	Clyde Beatty	7,354
35.	Speedy Phoenix	7,242
36.	Dorothy Herbert	6,838
37.	Maxine Fletcher	6,559
38.	Lucky Teter	6,799
39.	Roman Prosko	6,759
40.	Ethel Jenner	6,452
41.	Fearless Flyers	6,365
42.	English Males	6,483
43.	Jamie Graves	6,285
44.	Cheerful Gardner	6,266
45.	Mary Erditz	6,241
46.	Mary Gordon	6,226
47.	Hot Sisters	6,150
48.	Three Miles	6,164
49.	Captain Mars	6,120
50.	Great Wallendas	6,073

*Deceased (See Rolling Globe Class for Details)

Second Group

(Add 50 to get actual position)

1.	Sullys	6,043
2.	Bert Nelson	5,938
3.	Ben Beno	5,930
4.	Nelson Family	5,732
5.	Verneta Byrd	5,686
6.	Wing Babcock	5,516
7.	Flying Conellos	5,385
8.	Carver's Diving Horse	5,370
9.	Smith's Diving Ponies	5,317
10.	Cristiani Troupe	5,275
11.	Edna Yacops	5,207
12.	Virginia Senior	5,159
13.	Edna Curtis	5,099
14.	Virginia Fast	5,096
15.	DeCardos	4,958
16.	Red Fussner	4,946
17.	Buddy Dunn	4,911
18.	Jack Smith	4,792
19.	Maxima	4,768
20.	Dorothy Lewis	4,729
21.	Danwells	4,660
22.	Felix Adler	4,577
23.	Heiffenach Troupe	4,407
24.	Wells Brothers	4,346
25.	Otto Griebling	4,299
26.	Stark Brothers	4,286
27.	Grace Gardner	4,109
28.	Billett Troupe	4,063
29.	Larkins	3,979
30.	Percy Smith	3,973
31.	Arlens	3,967
32.	La Blende Troupe	3,862
33.	Pete Casetti	3,847
34.	Dare-Devil Waters	3,841
35.	Flying Bahrs	3,838
36.	Hustrel Troupe	3,784
37.	Don LaVola	3,768
38.	Con Colleano	3,673
39.	McCull's Dogs and Ponies	3,636
40.	Charles Sauterberg	3,588
41.	Will Hill	3,577
42.	Eva Kelly	3,565
43.	Rudy Rudyoff	3,483
44.	Andy Bakalar	3,409
45.	Four Earls	3,192
46.	Aerial Ortons	3,158
47.	Sam Star	3,082
48.	Dolly Jacobs	3,062
49.	Elgins	3,059

Cestinos, 3,057; Timbu, 3,056; Abhieta, 2,980; Australian Walks, 2,950; Joe Jackson, 2,942; Joe Lewis, 2,804; George Hanneford, 2,802; Helen Christensen, 2,788; Ed and Jenny Royce, 2,785; Weather McCain, 2,777; Editt Taylor, 2,706; Cye O'Dell, 2,700; Guice

Diver Rules 3,756 Artists for Whom Ballots Were Cast—Mabel Stark Takes No. 2 Spot and Wild Animal Crown—Apollos Win High Act Title and Jacks Excel in First-Place Votes

VALENTINOS, BARNES BEAT OTHERS TO TAPE

Cushing Is Thriller King, Bailey High Pole Queen—Wilno, Behees, Shepherd, Blondins, King, Selden, Marlo and LeFors, Yacops Are Best in Their Brackets

FINAL RESULTS

The Billboard

FAVORITE OUTDOOR PERFORMER CONTEST

With an Album of Artists Declared Universal and Divisional Titleholders

MOST FIRST-PLACE BALLOTS

(Figures in parentheses indicate final standing)

Pos.	Name	1st Place
1.	Four Jacks-Aces	1,895 (4)
2.	Bee Kyle	1,774 (1)
3.	Mabel Stark	1,759 (2)
4.	Aerial Apollos	1,718 (3)
5.	Wilno	1,711 (7)
6.	Marjorie Bailey	1,105 (9)
7.	Harold Barnes	687 (6)
8.	Stratosphere Man	626 (24)
9.	Hubert Castle	569 (16)
10.	Flying Valentinos	532 (5)
11.	McCall Dogs and Ponies	289 (8)
12.	Blondin Reilm Troupe	436 (23)
13.	Don LaVola	367 (87)
14.	Flying Bohrs	321 (85)
15.	Flying Valentinos	310 (12)
16.	Connors Trio	289 (8)
17.	Dorothy Herbert	229 (36)
18.	Dave Geyer	196 (25)
19.	Mary Erditz	183 (45)
20.	Flying Behees	173 (10)
21.	Frank Cushing	164 (27)
22.	Connors Trio	153 (32)
23.	Marlo and LeFors	150 (20)
24.	Bert Nelson	121 (52)
25.	Mary Gordon	104 (46)
26.	Ethel Jenner	102 (46)

Scored Up to 1,999

Following acts, units and attractions scored between 1,000 and 1,999 points: Atterbury Duo, Antaleks, Anderson Dog and Pony, American Flyers, Fred and Boy, Christiansen, Kenneth Blake, Arthur Burson, Mrs. Bedini, Bench Bentum, Roy Barrett, Fritz Bartoni, Dawn Coliero, Estelle Butler Clark, Clarkonians, Christy's Horses, Ella Carver, Morgan M. Christiansen, Winifred Colleano, Flying Covets, 3 Cards, Charles Clark Band, Dobas Troupe, DeKohl Troupe, D'Arcy Girl, Nellie Dutton, DeLong Sisters, Ecco, Ernest Enger, Ted Eddy, Eagle Sisters, Fanning Duo, Harry Prohaska, Four Franks, Gasca Trio, Avon Gardner, Homer Goddard, Raymond Gould, Joe and Etta Hodgkin, Arthur Henry, Hollywood Rocketts, Helviks, Ray Harris, Jimmy Jamison, Jerry D. (Jayde the Great) Martin, Walter Jenner, Paul Jung, Bernice Kelley Troupe, Les Kimris, Melvin Kootz, Loyal Repinski Troupe, Alf Loyal's Dogs, Teresa and Felix Morales, 3 Maxims, Ira Millard, Flying Mazonas, Will Morris and Bobby Fling Moores, Walter Nilsson, Theol Nelson, Prince Nelson.

Olympia Boys, Gordon Orton, Dare-Devil Oliver, Pailenberg's Bears, Great Peters, Albert Powell, Raymond Pike, Parrott Trio, Elyonias Skaters, Eneas D'Arcy, A. Roberts, Louis Roth, Feely Rigens, Great Richard, Roxellos (possibly Rexellos meant), Flying Charles (Charles Siegrist), Billy Siegrist, Simpson Sisters, 4 Stars, George Webb, Gladys Wilcox, Chief White Cloud, Fling Waters, Andy Wolandi, Tom and Betty Waters, Watkins Dog and Pony, Stella Wilson, Bob Wallace, Bobby Whelan.

and units came out of the campaign with flying colors, carried nominations bravely and especially energetic in singling out and supporting their favorites for distinction.

Among those who sustained major injuries while polling was in progress were Ben Beno, serialist, hurt early in season at Playland, Ely N. Y., and Mary Gordon, of Cushing Death's Holiday, injured in August, who is recuperating in her Canadian home. Mary Erditz, elephant worker, was in an auto collision November 28 and is at her Oakbrook (Wis.) home.

In the compilations appearing in this special section, divisional groupings and general standings take in only those who have scored at least 2,000 points. Those who drew between 1,000 and 1,999 points are listed separately.

Winners in the more popular divisions and classes, as evidenced by (1) number of points received and (2) number of acts nominated who have received a substantial number of points, will be sent trophies and certificates of merit with their names and achievements engraved and inscribed thereon. Officers will be

AFTER 44 weeks of polling in which every conceivable type of voter in show business was represented, including balloters from foreign lands, Bee Kyle, high diver, found herself in the enviable No. 1 position, symbol of the universal title in *The Billboard's* Favorite Outdoor Performer Contest. Her 32,728 points gave her more than 6,000 points' supremacy over her nearest competitor, another of the so-called weaker sex, Mabel Stark, who romped off with the wild animal crown. Miss Kyle becomes automatic winner of the high-diving title. Acts and attractions named on ballots numbered 3,766.

Contest scoring was on the basis of 10 points for first place, 9 points for second place and so on down to 10th place, which counted for 1 point. Every ballot had to name a minimum-maximum of 10 acts, units or attractions to be counted and 10 different acts, units or attractions had to be named. Campaign was inaugurated in the first January issue and the first method employed was a ballot mailed direct by request. Commencing with the Spring Number in April a ballot was published in *The Billboard* and was continued every week until the close of the contest on November 4.

The Four Jacks, also known as the Aces, drew the greatest number of First Places on ballots, were second to the Four Aerial Apollos in High Rigging Division and emerged fourth in the universal title standing. Miss Stark was second best in First Places (see compilation in this section).

The Flying Valentinos, fifth for universal niche, romped off with the Flying Division crown in all branches, their nearest threat being the Flying Behees, who took the title for flying acts in the circus firmaments and placed 16th in all-round classification. Harold Barnes, sixth in all-round polling, won over his

many competitors in the Tight Wire Division for all branches, Hubert Castle getting first in the circus branch, Wilno the Human Cannonball, placed seventh in the universal voting and first in Cannon Projectile Division. Dime Wilson drew the carnival clown wand and Emmett Kelly the palm for circus Joey. The high poles were led by Marjorie Bailey, ninth in universal standing, and Selden, the Stratosphere Man, male victor in that division. Frank Shepherd triumphed in Trapeze Division and kindred work, with Mickey King best vote-puller in feminine class. Harry Clark took the title for domestic animal training on the horse end, with Dorothy Herbert winner in message and Edna Curtis on top in Liberty Horse work. The perchers were led by Marlo and LeFors.

In high wire Blondin Reilm Troupe was first and in the breakdown Rita and Dunn took the two-people class, Don LaVola the single class and Great Wallendas a special citation for leading the acts at California World's Fair. Terrell Jacobs came second to Mabel Stark, thereby becoming titleholder in men's wild animal training. Similarly Ed Solomon was just behind Bee Kyle, this annexing men's high-diving title. Mary Gordon's pointage showed her to be the female winner in Thrill Unit Division. In Elephant Division Cheerful Gardner was first, followed by Mary Erditz, who is No. 1 fem pachyderm worker. Cristiani Troupe was voted best in principal riding, the Heiffenachs next. Great Yacops moved in on the Teeterboard Division crown in a close fight for supremacy.

"Class" winners will be found in an adjoining line-up in this section.

It is notable that contest produced a number of comparatively new faces for introduction to fame on a more wide-spread footing. It was found that some top-flight emigrants, known to the public as well as the profession, did not fare as well as they might owing to (1) inactivity, (2) activity confined mostly to foreign soil, (3) activity with shows on which prospective voters were either lethargic or not interested in championing brother acts. Many independent acts

Troupe, 2,342; Pope and Conchita, 2,483; Harry Rittley, 2,437; American Eagles, 2,377; Monarchs, 2,298; Walkmers, 2,179; Florescup, 2,005; Poodles Hanneford, 2,001.

ELECTED BY VOTE OF SHOWDOM AND PUBLIC ACCLAIM
 "THE CHAMPION THRILL SHOW OF THE WORLD"

CAPT. CUSHING IN PERSON EACH SHOW—NO INFERIOR UNITS USED

LUCKY TERRILL CAVALCADE OF THRILL STARS

PRESENTS

CAPT. F. H. CUSHING & COMPANY

1940 DE LUXE EDITION OF

"DEATH'S HOLIDAY" NOW BOOKING

DOUBLE AERIAL
 THRILL SHOW

GRAND MILITARY SPEC.
 WITH
 THE FAMOUS CANNON ACT

171-FOOT HIGH POLE
 "SKY LADY"
 100-FOOT FIRE DIVE
 AQUACADE, WATER CIRCUS
 THE WHIRL OF DEATH
 FLYING LADDERS—8 GIRLS
 500-FOOT SLIDE FOR LIFE
 AERIAL BREAKAWAY

TRAPS
 AERIAL CRADLE ACT
 THE CLOUDSWING
 THE FLYING CIRCUS

DOUBLE
 EVERYTHING
 FOR 1940
 ACTION--SPEED--THRILLS

DOUBLE EVERYTHING
 FOR 1940

DOUBLE CHAMPIONS

MISS MARJORIE BAILEY

CAPT. F. H. CUSHING



POSITIVELY THE HIGHEST ACT
 IN THE WORLD—BAR NONE.
 THE SKY LADY
 171 FEET UP
 SWAYING HIGH POLE



AUTO STUNT STAR
 AND
 FIRE TO FIRE DIVE

DOUBLE AUTO
 THRILL SHOW

"PARADE"

DOUBLE HELLDIVING
 DOUBLE HEAD-ON
 CRASH

DOUBLE AERIAL CRASH
 DOUBLE WALL
 CRASHES

DOUBLE ROLLOVERS
 DOUBLE ENDOVERS
 DOUBLE FIRE CRASHES
 DOUBLE RAMP STUNTS
 DOUBLE BROAD JUMPS

DOUBLE
 EVERYTHING
 FOR 1940
 ACTION--SPEED--THRILLS

Double What You Can Secure Anywhere Else on Earth. Double Show. Single Price. Positively No Number Two Units. You Get the Original Show. No Substitutions—Ever

OUR BIG FEATURE FLASH—EXTRA—SPECIAL—SENSATIONAL—EXCLUSIVE
 FOR → 20,000 FEET DELAYED PARACHUTE DROP
 1940 UNDER FAVORABLE CONDITIONS THE RECORD OF 32,000 FEET WILL BE ATTEMPTED

FAIRS—PARKS—CELEBRATIONS— Committees For Special Dates
 "THIS IS THE 'MONEY SHOW' FOR 1940"—TRY IT—BUY IT

THANKS
 A
 MILLION

TO THE THOUSANDS OF SHOWFOLKS AND OTHERS WHO VOTED FOR THIS SHOW AND ITS PERSONNEL IN THE BILLBOARD PERFORMER CONTEST; WE ARE INDEED HAPPY TO RECEIVE THE BILLBOARD AWARDS FOR CAPT. F. H. CUSHING, MISS MARJORIE BAILEY AND MISS MARY GORDON.

A CROWNING TESTIMONIAL FROM PROFESSIONALS TO OUR CLAIM OF BEING—CHAMPIONS

ATTENTION

Committees in Florida and the South

This Show Available From January 1 to July 15 for Percentage Benefits Where Fenced Grandstands Are Available. Police, Shrine, Elks, etc.

DIRECTION

TOM "LUCKY" TERRILL
 GILBERT HOTEL
 SAVANNAH, GEORGIA
 WINTER QUARTERS

TERMS

We Book Direct . . . No Booking Office. Therefore We Can Do Business Percentage or Flat Rate. FLORIDA FAIRS. Open for Your Date.

sent the certificates, handsome symbols of supremacy. Donors of trophies are Circus Fans of America, Circus Saints and Sinners' Club (Dexter Fellows Tent), National Showmen's Association, Hollywood Trophy Co. and *The Billboard*, with this publication also offering the scrolls of honor.

BEE KYLE

1st Place: All Divisions
(Universal Title)

Automatic Winner: High Diving Title

Bee Kyle started professional diving at the age of 12, having done her first plunging from the cliffs of the old St. Croix River in Eastern Maine, neighboring on her birthplace in Calais. She has worked for Diamond Lew Walker, Harry Dore, C. A. Wortham, Johnny J. Jones and W. H. (Bill) Rice on water shows. Her manager is her husband, W. B. Wecker, of St. Louis. Her engagements have taken her as far as Japan, Australia and the Philippine Islands. Miss Kyle's top trick is a back somersault from a 100-foot ladder into a tank of fire. Since 1927 hers has been a standard free act and this year she took out her own act, appearing on Gold Medal Shows and also at parks and fairs.

STANDING

1. Bee Kyle (automatic winner), 32,728; 2. Sol Solomon, winner Male Division, 7,441; 3. Speedy Phoenix, winner Net Diving Class, 7,242; 4. Jamie Graves, 5,285; 5. Peggy Hale, 3,597; 6. Charles Sauterberg, 3,388.

HAROLD BARNES

Winner: Tight Wire Division
(All Branches)

6th: Universal Title

Harold Barnes will be 19 on June 22, 1940. He was born on his father's show, Clint Barnes' Comedy Co., in Alabama, and made his debut at age 6. At 11 he was already "the world's youngest somersaulting wire artist." In the spring of 1935, when he was not yet 14, he was featured with the Cole-Beatty show at the New York Hippodrome and toured



Bee Kyle

with that organization for the next two seasons. In 1938 he was engaged for the entire run at Hamid's Million-Dollar

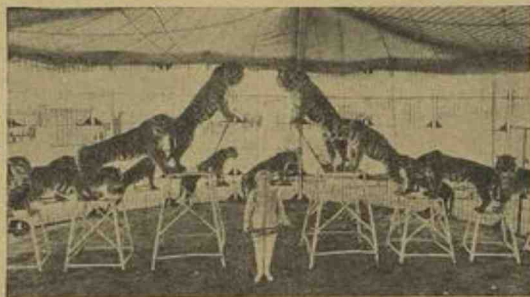


Pier in Atlantic City, and this year played vaudeville, parks and fairs.

HUBERT CASTLE

Winner: Tight Wire Division (Circus)

Hubert Castle, billed as the "somersaulting, acrobatic comedian of the tight wire," performed with many shows before making his debut on Ringling-Barnum circus at Madison Square Garden in the spring of this year. Among them were Sells-Floto, Cole-Beatty, Tom Mix, Sells-Sterling, Schall Bros. and Seal Bros. He also appeared at the Casa Manana in Fort Worth, Tex., 1938. He was born Hal Silver 27 years ago, but name was changed when he was brought to Ringling show. His father, who owned a small circus, had the youngster engage in diverse performing activities, including horizontal bars, high wire, acrobatic and juggling acts. One year he went out with a high act. His top trick is a feet-to-feet somersault thru a hoop. Castle is married to the former



QUEEN OF WILD ANIMAL TRAINERS

MABEL STARK

FIRST PLACE
WILD ANIMAL TRAINING DIVISION

★ SECOND PLACE ★
THE BILLBOARD'S FAVORITE OUTDOOR PERFORMER CONTEST

Thanks to All My Friends Who Cast Their Ballots for Me
To The

C. F. ZEIGER UNITED SHOWS

And to My Mentor

LOUIS GOEBEL

GOEBEL'S WILD ANIMAL FARM, CAMARILLO, CALIF.

VOTED THE PREMIER FLYING ACT
IN THE CIRCUS DIVISION OF
THE BILLBOARD'S FAVORITE
OUTDOOR PERFORMER CONTEST



THE FLYING BEHEES

CLAYTON ROSE RALPH

"World's Greatest Flying Act"

featuring

The Only Lady in the World Performing a Two-and-a-Half Somersault to Catch by the Feet While Blind-folded.

SINCERE APPRECIATION TO ALL OUR FRIENDS
FOR BESTOWING THIS HONOR UPON US.

BOOKED BY GEO. A. HAMID

30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

Mary Tanner, of the one-time radio
and stage act, Tanner Sisters, and they



have a three-and-a-half-year-old child.
Their home is in Fort Worth.

STANDING

1. Harold Barnes, 14,874; 2. Hubert
Castle, winner Circus Division, 10,846;
3. Maximo, 4,768; 4. Con Colleano, 3,673;
5. Timbu, 3,056.

WILNO

Winner: Human Cannon Division
7th Place: Universal Title

The Great Wilno, "Human Cannon
Ball," was born Willi Wiedrich in Dres-
den, Germany, and was reared and
schooled in Berlin. He broke into the



Mabel Stark, who is from Princeton,
Ky., is one of the best known trapeze
artists in the world. She was featured on the
Al G. Barnes Circus for 11 years run-
ning, 1911-1921, then for seven years,
1930-1936, and again in 1938 when the



Terrell Jacobs

business in 1921, performing in aerial
trapeze throughout Europe. In 1927 he built
his first cannon projectile and intro-
duced it at the Circus Busch in Berlin.
Two years later he was brought to this
country by Wirth & Hamid and has
played all branches of outdoor show busi-
ness in the United States, Canada and
the Hawaiian Islands. Wilno has been
the free-act feature of Endy Bros.' Shows
for the last two seasons and is contracted
there for the 1940 season.

STANDING

1. Wilno, 14,833; 2. Zaechini Brothers,
10,832; 3. Captain Mars, 6,120.

4 AERIAL APOLLOS

Winner: High Rigging Division
3d Place: Universal Title

Four Aerial Apollos line up with Jean



4 Aerial Apollos

MABEL STARK

Winner: Wild Animal Training Division
2d Place: Universal Title



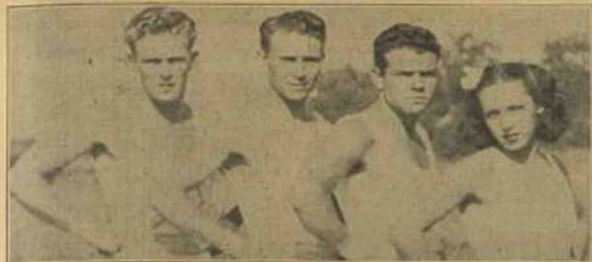
Barnes title was merged with that
of Sells-Floto. During the period
1922-1927 she was on the Ringling-
Barnum show, spent the season
of '28 with John Robinson, the next
year with Sells-Floto. In 1937
she joined John T. Benson's Wild Animal
Farm. A dozen years ago she was engaged by
the Bertram Mills Olympia Circus in
London. The wild

animals used in her act were raised and
broken by Louis Goebel, of Goebel's Lion
Farm, on the West Coast. Miss Stark
was a feature of C. F. Zeiger United
Shows the past season.

STANDING

1. Mabel Stark, 26,071; 2. Terrell Ja-
cobs, winner Male Division, 9,241; 3.
Clyde Beatty, 7,534; 4. Capt. Roman
Proake, 6,759; 5. Bert Nelson, 5,938; 6.
Dolly Jacobs, 3,062.

LeMarr, of Kansas City; Bill Brick, San
Francisco; Robert Perry, Denver, and
Jack Brick, owner of the act, who was
born in Ireland. In fact since 1937, con-
tingent works on a 120-foot double lad-
der and features hand balancing, includ-
ing one-arm handstand, routines on
traps and rings, a breakaway and a 20-
foot awaying perch and flagpole. Jack
Brick is planning a 70-foot dive into a



Four Jacks (Aces)

finished by the three male members as a unit to the act. Troupe appeared on Dodson's World's Fair Shows, now known as Dodson & Baillie, the past season.

FOUR JACKS (ACES)

Winner: Most 1st-Place Ballots
Second: High Rigging Division
4th: Universal Title

This contingent is known as the Four Jacks at fairs and the Four Aces on carnival engagements. Its personnel consists of Dorothy Marrion, of St. Paul; Charles Verrell, Los Angeles; Raymond Harrison, Riverside, Calif.; and James Keelina, Monterey Park, Calif. Although the troupe with its present personnel does not date back beyond the 1939 season, several have been part of the act for a few years and the act itself, as a title, goes back a great number of years, having been formed by Jack Schaller, who was one of the performers but now attends to its marketing from West Coast headquarters. The Jacks have worked throughout this country and Canada, at the Mills Olympia Circus in London, and in Japan in 1937. For the greater part of the '39 season they were with J. J. Page Exposition Shows.

STANDING

1, Four Aerial Apollos, 22,363; 2, Four Jacks-Aces, winner, most 1st-Place Ballots, 20,100; 3, Four Queens, 8,198; 4, Miles, 6,164; 5, Monarchs, 2,298.

HARRY CLARK

Winner: General Horse Training Division

Harry Clark is an animal training veteran whose career dates back to 1905. His horse, society circus and diving pony presentations have been on many outfits, including Brundage & Fisher, Hendricks & Shipley, Bob Le Burno, Guy's one-horse Circus, Bobby Fountain's 2-car circus, W. D. Neff's Circus, A. B. Miller's Carnival and Mighty Hoag Circus.



Hisag Circus; Panama and Cuba with M. Lowande, finishing Cuban season (1914) with Pabillon's, then to States with Yankee Robinson; McDonald's 2-car show and Brundage carnival, Clifton Kelley, H. W. Campbell and Ed L. Hines' carnivals, Frank Caldwell's wagon show, Walter Savage and Sipes' carnivals, Sola Bros. and Harry Hugo circuses, J. George Loos and C. Jack Shaffer, G. W. Nail and Ed A. Evans' shows, Clark & Dyer Shows, Tom Snodgrass, Monarch Shows. He was manager of zoo in Independence, Kan., 1923-'34, and since then has been on the act is still known as domestic charges. He is a native of New York, Ia.

EDNA CURTIS

Winner: Horse Training Division
(Liberty Horse Class)

The name Curtis is synonymous with the horse. When Dennis Curtis died in April, 1938, his widow continued to carry on the name and the act is still known as Dennis Curtis Attractions. In 1920, after the close of the Ringling-Barnum season, the Curtises decided to invade the park-fair fields, secured animals and trained two acts, Edna Curtis Animal Athletes (dogs and ponies) and Dennis Curtis and Co., featuring Beeswax the Taximeter Mule. These acts were put on the market in 1922 and have been

continued ever since. In 1932 Dennis broke a six-horse Liberty act which was added to the unit, the new routine being known as the Curtis Black Horse Troupe, which Edna is presenting along with a trio of menage horses. The acts were featured at the Chicago World's Fair for 21 weeks in 1934, working at the Lagoon Theater. Mrs. Curtis is a native of Lake Geneva, Wis., but lives in Westmont, Ill., where the name Curtsdale Animal College is a household word.

FINAL STANDING

1, Harry Clark, 10,423; 2, Dorothy Herbert, winner Female (and Menage) Divi-



Dorothy Herbert



Edna Curtis

son, 6,986; 3, Edna Curtis, winner Liberty Horse Class, 5,099; 4, Rudy Rudyhoff, 3,432.

THE FLYING VALENTINOS

Winner: Flying Division
(All Branches)

5th: Universal Title

This troupe originated about six years ago with male flyers exclusively, but in 1935 inaugurated a policy of featuring girls and is now known as Valentine's



All-Girl Flyers, highlighted by double twisters, triple somersaults, pirouettes and passing in midair. Its personnel consists of George Valentine, of Bloomington, Ill., manager; Mrs. Lorraine Valentine, Bloomington; Miss Jerry Peltto, Minneapolis; and Miss Peggy Shepherd, Sandusky, O. One of the girls executes a double somersault while inclosed in a sack. Two girls do a carrying trick and another pair features passing under and over in midair. They divided the past season between Western States Shows and Mighty Sneeley Midway.

THE FLYING BEEHES

Winner: Flying Division (Circus)
10th: Universal Title

This act consists of Clayton Beebe, Rose Beebe (formerly Rose Sullivan)

The Record-Making FREE ATTRACTION People Talk About--Long After The Show Is Over!

The Only Act Presenting A Great Swoop 30 Feet Across The Sky--A Feature That Makes Your Heart Stand Still!



WINNER!

The Billboard's
Favorite Outdoor
Performer
Contest

HIGH POLE DIVISION

(Male)

Thanks! . . . Thanks! . . . Thanks!
to you ALL!

Declaring my act your favorite is indeed appreciated. The thousands of points you piled up made an impressive total. Thanks again and again! And THANKS TO THE BILLBOARD for the beautiful plaque commemorating this unforgettable occasion and making this outstanding honor possible.

TALENT BUYERS — Time available for 1940 engagements. Write for illustrated circular.

NOW BOOKING 1940 DATES

Book early and avoid
disappointment

Selden
THE STRATOSPHERE
MAN

TRADE MARK

WORLD'S HIGHEST
AERIAL ACT!

PERMANENT ADDRESS

CARE OF THE BILLBOARD, CINCINNATI, O.

BLONDIN RELLIM TROUPE

ALPINE HIGH WIRE SENSATION
TOP SPOT HIGH WIRE DIVISION IN
THE BILLBOARD'S FAVORITE OUTDOOR
PERFORMER CONTEST



Thanks to all who cast their votes in our favor

MAJOR 1939 ENGAGEMENTS

BATAVIA, N. Y.
MALONE, N. Y.
ELMIRA, N. Y.

SCHAGHTICOKE, N. Y.
HARTFORD CITY, IND.
WARSAW, IND.
MARION, IND.

THANKS TO GEO. A. HAMID, INC., AND
F. E. GOODING AMUSEMENT CO.

Permanent Address:

L. BLONDIN RELLIM, BOX D-137, BILLBOARD,
CINCINNATI, OHIO



and Ralph Swisher, catcher. Act was first offered in its present form by Clayton Behee in 1929. Prior to that Clayton worked with his parents and brothers in various aerial turns. In 1934 he went to work with the Codonas, replacing the late Alfredo Codona, and the next year Rose replaced the late Vera Bruce Codona. Rose Sullivan



FRANK SHEPHERD

Winner: Trapeze and General Aerial
Division

11th: Universal Title

Frank Shepherd's act, a heel and toe-catching trapeze turn without safety net, was first suggested to him by the veteran aerialist, Harry V. LaVan, who was his instructor for several years. It was the late Alfredo Codona, "who taught me the fine points which enabled me in large measure to perform without a safety net," Shepherd's routine consists of toe catches, half twist-ers to heel catch, one-e-haut catch, standing drop to ankle catch and a somersault to web.

Frank Shepherd

A product of Huron, O. Shepherd appeared on Cole Bros.' Circus in 1939.

STANDING

Behee is the daughter of Rose and Jimmy Sullivan, one-time performers. During a two-year European tour she was married to Clayton Behee. In Europe they played the Tower Circus in Blackpool, England; Wintergarten, Berlin; Medrano Circus, Paris, and also in Vienna, Copenhagen and other principal cities. They also appeared at the Mills Olympia Circus in London. Ralph Swisher formerly worked with the Casting Potters. Rose Behee is featured in a two-and-a-half to the feet while blindfolded. Act was on Cole Bros.' Circus the past season.

STANDING

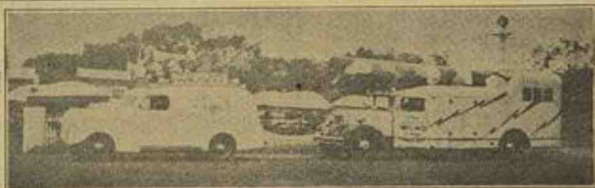
1. Flying Valentines (George Valentine, manager), 13,788; 2. Flying Behee, winner Circus Division, 12,412; 3. Flying Valentines (Roy G. Valentine, manager) winner Multiple Act Class, 12,207; 4. Flying Fishers, 10,879; 5. Fearless Flyers, 6,545; 6. Flying Concellos, 5,385; 7. Flying Behrs, 3,838.

1. Frank Shepherd, 12,384; 2. Mickey King, female winner, 11,118; 3. Hazel Coter, special citation, New York World's Fair winner, 10,233; 4. Ethel Jenner, 6,552; 5. Hunt Sisters, 6,206; 6. Ben Beno, 5,930; 7. Verneta Byrd, 5,688; 8. Arthur (Buddy) Dunn, 4,911; 9. Grace Darling, 4,100; 10. Pete Carsetti, 3,847; 11. Eva Kelly, 3,565; 12. Aerial Ortons, 3,158; 13. Bee Starr, 2,682; 14. Athleta, 2,665; 15. Ed and Jenny Rooney, 2,786; 16. Cyse O'Dell, 2,700.

MARJORIE BAILEY

Winner: High Pole Division
9th: Universal Title

Marjorie Bailey, known as "The Sky Lady," was born in Portland, Ore., and is a member of Frank Cushing's Death's Holiday Thrill Circus. Her rigging was conceived and built in Texas in 1936. She has been a free act on Sheesley Shows, Eddy Bros.' Shows, World of Fun



★ WILNO ★

THE WINNER

HUMAN CANNONBALL DIVISION THE BILLBOARD
FAVORITE OUTDOOR PERFORMER CONTEST

THANKS TO ALL WHO HELPED ME WIN THIS DISTINCTION

FEATURED ATTRACTION

ENDY BROS. SHOWS

1938

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1939

...

1940

THERE MUST ★ BE A REASON

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Shows and, during the past season, with Eric B. Hyde Shows. She has also ap-



peared as a free act at fairs and celebra-

THE STRATOSPHERE MAN

(A. E. Selden)

Winner: High Pole Division (Male)

A. E. Selden has had an unusually colorful career. Born on a farm near Lansing, Mich., he joined a carnival while still in knickerbockers. A love of athletics and physical attributes caused him to develop his physique via performing and he acquired pointers in balancing, gymnastics and tumbling, winning a place on a show. A few years later he joined an aerial troupe, learning trapeze, rings, iron jaw and wire walking. In the winter the act was adapted for vaudeville houses and engagements in this country and Canada were filled. The late war broke up the troupe, Selden enlisting as a mechanical engineer, hav-

ing previously completed a course which secured for him a degree. Following the conflict Selden married a trapeze performer, Dainty Inez, and with her organized a 30-people tent show. His domestic life took a tragic turn in 1930 when an accident claimed the life of Mrs. Selden, who fell while doing an iron jaw turn in Winston-Salem, N. C. This severe blow to Selden caused him to disband the troupe and he announced his retirement from the business. A year later, however, with some of his wounds healed, he decided to build a free act for presentation at parks and fairs. He designed a unique rigging, using his skill as mechanical engineer to make it practical as well as ornamental. After one unsuccessful attempt and a second that provided a workable



piece of apparatus, he tried a third time and finally adopted a rigging similar to the one he now uses. Improvements from season to season brought it to its present appearance. Selden has been appearing at parks and fairs for the last seven years. During



SEASON'S GREETINGS

HAROLD BARNES

AND HIS WIRE

"WE" ARE PROUD TO HAVE ANNEXED THE TIGHT WIRE TITLE (All Branches) THE BILLBOARD'S FAVORITE OUTDOOR PERFORMER CONTEST

... AND ARE JUST AS PROUD TO KNOW THAT PEOPLE LIKE "US" SO MUCH — THANKS

Manager:

CLINT BARNES

DIRECTION—GEORGE A. HAMID, INC.

BEE KYLE

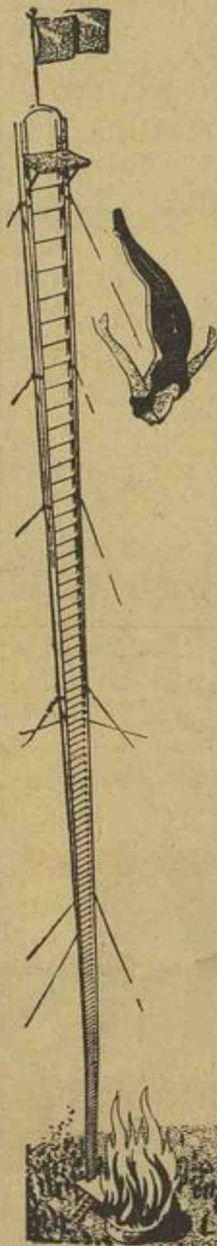
WORLD'S GREATEST THRILLER

in

The Most Thrilling and Breath-Taking Exhibition of Feminine Skill Ever Presented

DIVING FROM THE TOP OF A 100 FT. LADDER INTO A TANK OF FIRE

A GUARANTEED FEATURE



Season Greetings

AND

THANKS

TO ALL MY FRIENDS FOR THEIR LOYAL SUPPORT IN THE CONTEST

NOW BOOKING SEASON 1940

For

PARKS-FAIRS CELEBRATIONS



REPRESENTATIVES

EAST

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Suite 513, 1560 Broadway
New York, N. Y.

WEST

W. B. Wecker

390 Arcade Bldg.
St. Louis, Mo.

SOUTH

H. V. Lavan

2507 Canal St.
New Orleans, La.

1939 he traveled approximately 10,000 miles in 14 States, making 302 appearances. During the off season he attends State fair meetings and calls on prospects, combining his artistry with that of booker-publicist. This year he spent 12 weeks on Gooding Greater Shows and balance of season at fairs, parks and celebrations.

STANDING

1. Marjorie Bailey, 13,346; 2. Stratosphere Man, winner Male Division, 9,812; 3. Dave Cleyer, 9,615; 4. Virginia Senior, 8,189; 5. Fioreseu, 2,005.

DIME WILSON

Winner: Clown Division (Carnival)

8th: Universal Title

The only 35, Dime Wilson's career reads like that of an aged veteran of itinerant showdom. He was on the road before the age of 1, a babe in arms with his family on Cooper Bros., a two-car show owned by Elmer Jones. He says he started to clown at age of 3 and has been clowning ever since. He has been on Lucky Bill's wagon show, Honest Bill Moon Circus, Gentry-Patterson Circus, M. L. Clark Circus, Fred Hatfield Trained Animal Circus, Sylvan-Drew Circus, Sells-Photo-Tom Mix Circus, Hagg Bros., Sparks, Christy Bros., Barney Bros., Seal Bros. and Wilson Bros., having taken the last named show out with his father, John Francis Shows and Dee Lang Shows were the carnival outfits for which he played, until he joined C. F. Zeiger United Shows, on which, during the past season, he clowned with and operated the dog and pony show with his father, who works the stock and makes openings, and his mother, who sells tickets. Several years ago he married Maxine Wilson, who bore him a child, Penny. His wife died in August of this year in Malta, Mont. Wilson was born in Detroit and lives in Missouri.

FINAL STANDING

1. Dime Wilson, winner Carnival Division, 13,992; 2. Emmett Kelly, Circus winner, 9,503; 3. Shorty Pienn, 9,408; 4. Felix Adler, 4,977; 5. Otto Griebeling, 4,229; 6. Percy Smith, 3,973; 7. Joe Lewis, 2,894; 8. Milt Taylor, 2,706.



Blondin Rellim Troupe

BLONDIN RELLIM TROUPE

Winner: High Wire Division
(All Branches)

This troupe, known as the Alpine High Wire Sensation, lines up with Lloyd B. Rellim, manager; Randall Remack, Herman Chepluck and Russell Lepper. In the business for 10 years, it played parks, fairs and celebrations this year, as it has in the past. Highlights of the act's engagements were 12 weeks in Honolulu and surrounding islands in 1933, special-events feature at Chicago World's Fair in 1934. It claims creation of three-bicycle pyramid on high wire, 1930. In Chicago the troupe worked daily at a height of 100 feet without a net. Never employing a net, the act frequently is forced to stretch the wire on indoor dates so that the heads of the performers barely miss the ceiling.

physical culture. Miss Lienhard is also a trapeze and ring artist. Her debut was made in St. Louis when she was 14. During the still-date season this year the act was on World of Pleasure



Shows and starting in early August played 15 weeks of fairs.

RITA AND DUNN

Winner: High Wire Division
(Two-People Class)

Harry Martin Dunn, a native of Cambridge, O., and Freda (Rita) Lienhard, who is from St. Louis, enjoy the distinction of being one of the few two-people high-wire acts in the business. Son of a railroader, at an early age Dunn became a juggler with a medicine show. He then branched into vaudeville and later tried tight wire. Finally, at 17, he emerged as full-fledged high-wire artist, working alone for a year. He then formed an association with the late Harvey Mills, of Chillicothe, O., and they worked under name of Mills and Mills. After three years with Mills, Dunn met and married Miss Lienhard in Pittsburgh 10 years ago. She was then a member of the Labelle Troupe, wire walkers. Her parents were Swiss acrobats, the father having been an instructor in

GREAT WALLENDAS

(High Wire)

Winner: San Francisco World's Fair
Class

Karl, Helen and Herman Wallenda and Joseph Geiger, of the high-wire Wallendas, were born in Germany, where three generations of Wallendas have perpetuated the name in show business. The father had a flying act, the grandfather a wild animal show. There have also been artists on the side of the mother, whose family name is Jameson, of English origin. One of their great uncles at one time operated the leading circus in Belgium. Circus Wallenda Troupe appeared with Ringling-Barnum circus for many years as solo presentation, at fairs and in numerous fraternal

The Great



YACOPIS

"World Famous Springboard Artists"



1ST PLACE
TEETERBOARD DIVISION
THE BILLBOARD'S FAVORITE
OUTDOOR PERFORMER
CONTEST

A HEARTY THANKS TO ALL OUR
SUPPORTERS

THANKS



DIME WILSON

FIRST PLACE CLOWN
DIVISION..CARNIVAL..
THE BILLBOARD'S
FAVORITE OUTDOOR
PERFORMER CONTEST



circuses, the act being in existence for 14 years. They have worked throughout Europe, including a distinctive engagement at England's Blackpool Tower Circus.



and this year appeared as a feature of the Golden Gate International Exposition in San Francisco.

DON LAVOLA

Winner: High Wire Division
(Single Class)

Don LaVola was born in Havana and has been solo high-wire performer for eight years, working on a semi-black line. He has appeared with Polack Bros., Indoor Circus (1933-36), Russell Bros. Circus ('38) and in between has played fairs and vaudeville, including tours of the U. S., Alaska, and Canada.

STANDING

1, Blondin Reelin Troupe, 9,827; 2, Rita and Dunn, winner Two-People Class, 9,399; 3, Wallendas, winner (special citation) Golden Gate International Exposition, San Francisco, 6,073; 4, Billetti Troupe, 4,663; 5, Hustrel Troupe, 3,784; 6, Don LaVola, winner Single Class, 3,768; 7, Gretouas, 3,057; 8, American Eagles, 2,277.



Yacopi Troupe

YACOPI TROUPE

Winner: Teeterboard Division

Yacopi Troupe has played the top spots in circus (Ringling-Barnum), vaudeville, fairs and amusement parks. Credited to the Argentine, they line up with Roberto, Alfredo, Americo, Eduardo, Ramundo, Fernando, Emilio and Nellie. Acrobatics is in their blood. Before coming to this country Roberto, leader of the unit, had his own company in South and Central America. They have played every important theater circuit in the United States and Canada and are noted as being one of the best costumed and most accomplished acrobatic troupes in the business.

STANDING

1, Yacopi, 5,297; 2, DeCardos, 4,958; 3, Darwills, 4,660.

MARLO AND LEFORS

Winner: Parch Division

Edna Mario Bishop and her husband, Marlo LeFors, are teamed in the duo known as Marlo & LeFors. Edna is from Perryville, Mo., her spouse a native of Stigler, Okla., and they have worked

together since '26, having appeared with carnivals and at parks, fairs and celebrations. Among shows on which they toured were T. J. Tidwell, Dodson's, State Fair Shows, White City and Martin's United, H. C. Bowen's, Joyland, Carnival played them the past season. Mrs. LeFors is 1939 president of the



Ladies' Auxiliary, Pacific Coast Showmen's Association.

STANDING

1, Marlo and LeFors, 10,297; 2, Larkins, 3,770; 3, Arleys, 3,967; 4, Pape and Conchita, 2,483; 5, Walkmire, 2,170.

DEATH'S HOLIDAY CIRCUS

(Frank Cushing)
Winner: Thrill Unit Division

This troupe, under the management and banner of Frank Cushing, consists of Marjorie Bailey, winner of the high pole title (see other part of this section);



Mary Gordon

Frank Cushing, auto stunter and high fire-to-fire diver, is a native of Durango, N. M. In February, 1932, he cracked up in an attempted Transatlantic hop. In April, 1934, he made a 169-foot jump from the Manhattan Bridge, New York. In July of the same year he claimed the world's record for a delayed parachute jump executed at Redondo Beach, Calif. He was a competitor in the high-diving championships held at Painesades Amusement Park, N. J., spring of 1936.

STANDING

Frank Cushing and Cushing Death's Holiday Circus: (A.) Frank Cushing, 10,320; (B.) Marjorie Bailey (winner High Pole Division), 13,346; (C.) Captain Mars, 8,130; (D.) Verneta Byrd, 5,686; (E.) Arthur (Buddy) Dunn, 4,911; (F.) Grace Darling, 4,100; (G.) Pete Carsetti, 3,847. Mary Gordon, of the unit, is



DON LAVOLA
"DON JUAN OF THE HIGH WIRE"

PROUD TO HAVE WON FIRST PLACE
FOR SOLO HIGH WIRE ARTISTS IN
THE BILLBOARD'S FAVORITE
OUTDOOR PERFORMER CONTEST

THANKS TO THE BALLOTTERS
WHO HELPED ME

FIRST PLACE JUGGLING CLASS

THE BILLBOARD'S
FAVORITE OUTDOOR
PERFORMER CONTEST

**FIVE
ELGINS**

THANKS TO ALL THE VOTERS
WHO MADE IT POSSIBLE FOR
US TO WIN THIS AWARD

Permanent Address:
95-11 118th St.,
Richmond Hill,
Long Island, N. Y.

**CROWNED KING OF CIRCUS TIGHT WIRE
ARTISTS IN THE BILLBOARD'S FAVORITE
OUTDOOR PERFORMER CONTEST**

HUBERT CASTLE

*The Somersaulting Acrobatic Comedian of the
Tight Wire*

CURRENTLY APPEARING AT

**EARL CARROLL'S
HOLLYWOOD THEATRE RESTAURANT
HOLLYWOOD, CALIF.**

**Thanks to All My Friends Everywhere and to the
Ringling Bros. Barnum and Bailey Circus**

winner in Female Class, with 6,259. Lucky Teter (Hell Drivers), 6,799. Total points



Frank Cushing)

scored by members of Cushing Unit, 54,598.

CHEERFUL GARDNER

Winner: Elephant Division (Men's)

Cheerful Gardner has been an elephant handler for a quarter of a century and in show business for some 40 years. He spent 16 seasons on Hagen-

beck-Wallace Circus, three years on John Robinson Circus, four years on Al G. Barnes show. During the past season he was with Metro-Goldwyn-Mayer on film location and is at present wintering the Hagenbeck-Wallace elephant herd at Goebel's Animal Farm in Camarillo, Calif. He is a product of Janesville, Wis.

MARY ERDLITZ

Winner: Elephant Division (Women's)

Mary Elizabeth Erdlitz was born in Menominee, Mich., 22 years ago and is a resident of Oshkosh, Wis., which is famous for its luggage but is now famous for its Erdlitz. For three seasons, including the past one, she has been working five elephants of Walter McClain's training on the Ringling-Barnum show, where she is one of the most popular personnel. She is also by way of being the darling of the Circus Fans of Wisconsin.

STANDING

1. Cheerful Gardner, 6,266; 2. Mary Erdlitz, winner Female Class, 6,241; 3. Wil Hill, 3,677; 4. Walter McClain, 2,777.

Classes

A "Class" is differentiated from a "Division" on the basis that (1) only one act of that particular character has received votes or (2), it is a unique act performed by no others or (3), others for whom votes have been cast have not received substantially enough points to include them in a grouping or (4), a combination of two or more of the foregoing reasons. To all intents and purposes, however, a class is identical to a division.

FIVE ELGINS

Winner: Juggling Class
(3,047 Points)

This is a nine-year-old combination of Jim Baggett, of Lawrence, Mass., manager; Rose Sheldon (Mrs. Baggett), of Brooklyn; Olive Walton, of England; Cal



Mary Erdlitz Cheerful Gardner



RITA & DUNN

First Place High Wire Division (2 People Class)
The Billboard's Favorite Outdoor Performer Contest

With grateful appreciation to all

HARRY MARTIN DUNN
FREDDA (RITA) LIENHARD

Still Dates:

World of Pleasure Shows.
Then Fairs and Celebrations.

Address: THE BILLBOARD, CINCINNATI, OHIO

I can never repay the kindness of those who sent me words of encouragement and encouragement following my accident. I am also grateful beyond words to the men and women of showdom who cast their votes in my favor in the Elephant Division of The Billboard's Outdoor Performer Contest.

MARY ERDLITZ

RINGLING BROS., BARNUM & BAILEY CIRCUS



JACK BRICK'S

FOUR AERIAL APOLLOS

TOPPING ALL HIGH ACTS IN THE BILLBOARD'S FAVORITE OUTDOOR PERFORMERS' CONTEST. Perform atop a 115-foot double ladder for 1940. PRESENTING ON THE MIDWAY OF THE DODSON & BAILLIE WORLD FAIR SHOWS ONE OF THE MOST SENSATIONAL AND THRILLING OUTDOOR PERFORMANCES EVER WITNESSED BEFORE ANY PUBLIC.

OSCAR VARLEY BABCOCK

DEATH TRAP LOOP & FLUME ACT
2 BIG ACTS IN ONE

Only Act of Its Kind. No Imitators.

WINNER 2 DIVISIONS

The Billboard's Favorite
Outdoor Performer Contest

★ 1st PLACE VETERANS DIVISION

★ 1st PLACE LEAP-THE-GAP CLASS

Thanks to all who cast their votes for me. Now booking Fairs and Celebrations for 1940.

OSCAR VARLEY BABCOCK

1720 COLCORD AVE., WACO, TEXAS



Name Bands Seen As Big Gate and Publicity Assets

Address of Robert Muckler, secretary-manager of California State Fair, Sacramento, on "Name Bands as Grand-Stand Attractions," topic of a group of speakers on December 5 at the 49th annual meeting of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago.

Selection of attractions for major fairs and expositions has become a profession and unless secretaries and managers are taking an annual post-graduate course in this phase of their work they cannot keep abreast of public demands and developments in the entertainment field. From the inception of fairs as far back as we check our history, bands have played an important part in the program. I hide my face in shame when I recall some of my contributions to county fair programs as a member of the local band. Still that is not so funny. Many fairs are forced to use their home-guard band against their wishes and better judgment.

Radio and the high standard of present-day music have developed a musically-educated public that demands something better than the library root local bands have at hand. The box office where name bands are used is a very good barometer of the public appreciation of a streamlined musical program. I am definitely in favor of the caliber of bands that have made a name in the entertainment world. These bands are usually referred to as name bands, due to the reputation of the conductor for some individual feature or characteristic that he has contributed to the band.

However, selection of a band having a nationally known name as the conductor does not solve the problem of the fair manager. I have witnessed occasions where high-priced name bands have been utter failures. These circumstances were due to several factors that were not taken into consideration, and not necessarily a fault of the band.

Modern Tempo Demanded

The fair manager should know the pulse of his public. He is in a position to observe the type of music his community appreciates most and, in selecting his name band, take that feature into consideration. In the minutes of one of the meetings of my board of directors appears a statement made by one of the most prominent directors that the music being presented at the fair was over the heads of the average farmer or agriculturist. It was the first venture in the higher bracket of musical entertainment. Our attendance advanced to an all-time (See Name Bands as Assets on page 110)

PLAIN "SKY" ANNUAL

Attractions To Hit Tops in '40, Hamid Declares

NEW YORK, Dec. 23.—Grand-stand and midway entertainment will play a bigger and more important part than ever at the nation's fairs in 1940, according to George A. Hamid, New York attraction broker. Entertainment will get the spotlight especially in Canada, he believes, where the agricultural animals are expected to play an important part in maintaining the morale of a nation at war.

Grand-stand entertainment features were stressed at two major winter fair meetings already held. Canadian Association of Exhibitions' annual convales in Ottawa featured talent-buying discussions on its program and the International Association of Fairs and Expositions almost went overboard along the same lines at its recent meeting in Chicago. Indications point to most fairs buying larger grand-stand units than last year, with more novelty acts than usual plus about the same amount of thrill and flash numbers.

Specifically, Hamid reports that the Canadian National Exhibition, Toronto, Dominion's largest annual, has increased its show about 12 per cent over 1939. Seven stand-out novelty acts capable of holding the stage alone have already been contracted by General Manager Elwood A. Hughes, together with a line of 36 Roxyettes, several circus-type thrill routines, Edwin Franko Goldman's Band and Lucky Peter, latter in for the full run of the CNE for the first time.

Joseph H. Hughes, of the Hamid office, has sold Skowhegan (Me.) Fair the largest night show it has ever presented, headed by the Roxyettes. Hamid originally points to Skowhegan as an excellent criterion of what most of the larger New England fairs usually do each season.

All the most fairs will not contract definitely for grand-stand presentations until after first of the year, Hamid declares that all indications point to increased budgets in nearly every case. Emphasis put on entertainment at the stand-out meetings in line of chief reasons for augmented interest—and pocketbooks.

OSWEGO, Kan.—Labette County Free Fair elected Dwight Crusan, president; Tom Dodd, vice-president; Joe A. Carpenter, secretary.

How a Name-Band Booking Made Nashville Public Fair - Conscious

Excerpts from address of Phil C. Travis, manager of Tennessee State Fair, Nashville, on "Name Bands as Grand-Stand Attractions," topic of a group of speakers on December 5 at the 49th annual meeting of the International Association of Fairs and Expositions in the Hotel Sherman, Chicago.

Tennessee State Fair has had name bands as grand-stand attractions in the past but for some reason they did not appear to click. However, this year Paul Whiteman was contracted for the grand stand and Horse Show. The mere announcement that Paul Whiteman had been secured made the general public fair-minded. The response was instantaneous and inquiries flowed in for mercantile display space, eating stands, etc., with result that all available spots were sold at least a month before opening of the fair.

As contracts were made, each operator was cautioned to have everything in readiness by 9 a. m. on opening day so that when the crowd gathered to hear Paul Whiteman they could see a complete fair ready to go. It worked. When the gates swung inward all decorations were in place, all exhibits complete and each griddle was ready to serve. Even



W. J. (BILL) CAMPBELL, who was elected president of the Fair Managers' Association of Iowa to succeed Howard W. Power, secretary of Mississippi Valley Fair and Exposition, Des Moines, at the 32nd annual convention in the Savery Hotel, Des Moines, on December 11 and 12. President Campbell is president of Vinton County Fair Association, Jessup, Mo., which had an unusually large attendance, also re-elected the veteran secretary, E. W. Williams, Manchester.

Quebec Surplus Reported; Boucher Attends Meetings

QUEBEC, P. Q., Dec. 23.—Emery Boucher, secretary of Quebec Exposition Provinciale here, who has returned from attendance at fair meetings, reports that the exposition will close its 1939 books with a surplus of at least \$4,500 and that 1940 operating extension plans are on. Attendance was big at the annual in spite of four days of bad weather. Royal Canadian Mounted Police Musical Ride was a big draw. Remodeled race track will be ready in '40. Autos overtaxed parking facilities and overflowed to space outside grounds.

Secretary Boucher, retiring president, introduced the proposal to include Class B fairs in membership of the Canadian Association of Exhibitions at the annual meeting in Ottawa on November 29 and 30, when W. D. Jackson, London, was re-elected secretary, and Vice-President Adrien Morin, Quebec, spoke on agricultural merits.

Survey Made For Asheville

Proposed new West North Carolina State Fair Given strong business backing

ASHEVILLE, N. C., Dec. 23.—G. H. Lewis, former manager of Ohio State Fair, Columbus, is here working on a survey and plans for a new fair which probably will be known as West North Carolina State Fair. Fred L. Woods, secretary of the Asheville Chamber of Commerce, is a leader in the movement and has backing of leading business men of Asheville.

George Walbr, farm manager of the vast Biltmore estate and chairman of the agricultural committee of the chamber, also is deeply interested.

It is planned by Asheville business men to build a quarter-million dollar "skytand" fair. Famous Skyland Drive from New York traverses the eastern mountain tops a few miles from Asheville.

Lewis, who has had wide experience in planning and handling large fairs, recently completed a survey of the fairs of North and South Carolina, Virginia and Tennessee. He is now making a survey and plans for the new fair complete as to grounds, plant and everything.

Houston Stock Show Heads Plan Enlargement for 1940

HOUSTON, Dec. 23.—Expansion of Houston Fair Stock Show and Live-Stock Exposition into one of international scope is planned by officials following evidence of strong interest by stock raisers of Cuba and several Central and South American republics. In addition, more United States exhibitors are inquiring about the 1940 show, said President J. W. Sartwell.

Virtually all departments will have a marked boost in premium awards in the Houston Fair. In 1939, awards will total \$2,625; Shortorns, \$1,150; Brahms, \$1,500; Aberdeen-Angus, \$1,000; Jerseys, \$1,325; Guernseys, \$357; Holsteins, \$340; swine, \$1,000; and sheep, \$556. Total awards will be \$12,239, including money for junior awards. About \$300 more will be given for educational features.

Wis. Wants Grid Revenue

MILWAUKEE, Dec. 23.—Proposal to erect a \$625,000 privately financed municipal stadium with possibility of it being utilized by the Green Bay Packers for their pro football games here, has brought a statement from Ralph E. Ammon, director of the State Department of Agriculture, operator of State Fair Park here, that every effort will be made to keep the Packers at the fairgrounds. In management collected \$17,500 in rent from the Packers for the three games in 1939, resulting in a net profit of \$7,800 to the State. During summer and fall the management spent \$2,000 to move and raze the gridiron, \$2,500 for portable bleachers which will remain at the park and \$2,000 for a press box and radio booths atop the grand stand.

Robinson, LaVilla With B-C

CHICAGO, Dec. 23.—Elied Robinson and Camille LaVilla, absent from the Barnes-Carruthers Fair Booking Association offices for a short time during the late fall, are back with the organization, which now also includes Ernie Young. They accompanied the august B-C staff offices have undergone considerable remodeling, providing more desk and office space.

Just what your fair is expected to do. Study your set-up minutely so that you will leave nothing to be done when the band arrives. When we contract a name band we absorb the cost and do not under any circumstances attempt to pass it on to you. (See Band Books Nashville on page 114)



JOHN REDMOND, who has again been re-elected secretary of Coffey County Free Fair, Burlington, Kan., has held the post since 1930 after having been a director for a number of years. His administration is credited by the group of business and professional men behind the annual with having greatly advanced it. A model 45-acre plant is used. He is former president of the State Association of Kansas Fairs.

Attractions Tilt Fair Gates

THERE was no general appreciable slump in attendance at State, district and county fairs in 1939. Indeed, gate figures made new peaks at a number of major annuals. Medium-sized fairs held their own as compared with past seasons. Smaller fairs in many instances had slumps in attendance, caused generally by adverse weather or local conditions. Midway and grand-stand grosses at numerous big fairs went to new highs. S. R. O. signs at grand stands and two performances on several nights of the week developed from tremendous business pulled by name bands, revues and other attractions. Carnival and grand-stand figures were in line with normal gates at annuals in the middle class and a more or less general attendance slump at many small fairs.

Spending on grounds did not come up to the average of 1938 and this was reflected in returns to shows, rides and concessions of all kinds. However, fairs never were better presented, plants more pre-entable and exhibits and attractions more varied and meritorious. Each year fairground proceeds to exemplify its present and future stability thru progressive management and the strong local appeal which it has in much greater proportion than is possible to generate for other branches of outdoor amusement. Observing officials declare that in the field of attractions the wisdom of a name-band policy for grand stands and night-club-type spots on grounds has been fully proven. Revues and Thrill-Drive attractions are institutional revenue-producers at all fairs where attendances at all justify such presentations.

Big Outlays Continue

Because of enormous outlays for modernization and other improvements to plants, making possible the handling of greater crowds, profits have not been kept in the minds of many managements for several years, although creditable showings in the black have been the rule rather than the exception. Again in the past season outlays were heavy for extension and rehabilitation, and attractions budgets probably were up to an all-time high, bookers reporting a demand for acts that kept them hustling to supply. Operation of the New York World's Fair and Golden Gate International Exposition, San Francisco, maintained the standard of fair-consciousness on the part of the public that has been felt ever since Chicago's A Century of Progress in 1933. World's fairs and big expositions, although attended by thousands from all parts of the States and Canada, have instilled rather than decreased interest in local annuals.

Western Canada exhibitions, especially in Class A, again went over big, aided, of course, by favorable crop conditions. Figures, given out before reports of annual audits, showed that at Brandon (Man.) Exhibition grand-stand records were broken and midway gross went about 3 per cent over that of 1937, top-ranking year. Calgary (Alta.) Exhibition set a 10-year gate mark with more than 240,000, only about 18,000 under the all-time record. Midway receipts rose 3 per cent over 1938 and only about 2 per cent under the peak of 1937. At Edmonton (Alta.) Exhibition, with attendance dropping below 1938 in rain and cold, there was an all-time midway gross, and a profit to the fair of about \$10,000. Saskatoon (Sask.) Exhibition was most successful in 10 years, with record midway business and 45,000 of a gate of about 90,000 attending grand-stand shows. Attendance of more than 115,000 at Regina (Sask.) Exhibition was an increase of about 4,500 over 1938 with midway big better, the fair picking up daily after rain hurt opening day.

Good and Bad Breaks

Among leading fairs which had bigger gates and increased or record grand-stand or midway grosses were those in Iowa, Mich.; Great Falls, Mont.; Springfield, Ill.; Milwaukee; Sedalia, Mo.; Bangor, Me.; Des Moines; Detroit; Fargo, N. D.; Indianapolis; St. Paul; Titonikum, Mo.; Dayton, O.; Salem, Ore.; Brockton, Mass.; Topeka, Kan.; Rutland, Vt.; Reading, Pa.; Louisville; Memphis; Springfield, Mass.; Nashville; Chattanooga; Puyallup, Wash.; Hutchinson, Kan.; Allentown, Pa.; Salt Lake City; Trenton,

N. J.; Richmond, Va.; Knoxville, Tenn.; Bloomsburg, Pa.; Atlanta; Birmingham; Muskogee, Okla.; Albuquerque, N. M.; York, Pa.; Dallas; Donaldsonville, La.; Jackson, Miss.; Raleigh, N. C.; Spartanburg, S. C.; Waco, Tex.; Mobile, Ala.; Columbia, S. C.; Shreveport, La.; Charlotte, N. C.; Orangeburg, S. C.; Beaumont, Tex.; Charleston, S. C.; and Jacksonville, Fla.

Bad breaks came in Ottawa, Ont., with a falling off in gates but increased midway receipts. Outbreak of war hurt the Canadian National Exhibition, Toronto, attendance of about 1,528,000 being 30,000 under that of 1938 and Proleand figures being also slightly under. While 100-year rule cut total attendance at Ohio State Fair, Columbus, almost in half, there was a new paid mark of 257,688 and a finish in the black for the first time in years. At New York State Fair, Syracuse, the two-week plan brought disappointing attendance and a sizable deficit, gate being about 284,000 compared with 383,770 in '38. Two-week fair will be dropped. War and rain knocked 50,000 off the gate at Vancouver Exhibition, attendance being 332,000. Except for the night grand-stand show which averaged 15,000 daily, it was reported results might have been worse for California State Fair, Sacramento, which had a gate drop of 18 per cent under 1938. Attendance was about 522,000. Dust-laden winds hurt Nebraska State Fair, Lincoln, which operated at a deficit. At Los Angeles County Fair, Pomona, despite a seven-day extension over the usual 17-day period because of heat and rain, gate was about 543,000, 15 per cent below that of 1938, but a profit was made. Greater costs prevented profit at Tulsa Four-State Fair which drew about 180,000, 10,000 less than in '38. But in torrid weather midway and grand stand showed increases. With a 15-cent gate, Amarillo (Tex.) Tri-State Fair drew about 200,000 in 1938, but cool nights in that altitude were blamed for deficits on rodeo and grand stand. Oklahoma State Fair, Oklahoma City, was hampered by cold, gate of about 370,000 being 19,000 less than last year's, but Sunday and Monday records were made. Grand stand did capacity and midway big was fair. Cold and rain held down the gate in Savannah, Ga., to 46,455.

Attractions Gain Ground

Success of name bands in Springfield, Mass.; Nashville; Brockton, Detroit, Toledo, Des Moines, Ottawa, Sacramento, Muskogee and other spots was a feature of the season, closely vying for attention with the high figures attained at grand stands and midways at a number of large fairs. In Springfield, Ill., the high midway gross of 1938 was exceeded by about 15 per cent. Indianapolis had biggest paid gate in its history, midway went 15 per cent above '38 and grand-stand attendance was about 89,000 with gross of about \$45,000. St. Paul will continue its 10-day annual, a record gate of about 707,000 being registered and midway gross highest at any Minnesota State Fair. Stage shows and name bands were popular in Brockton, where midway big was excellent. Grand-stand record set a new top, midway had an all-time record and gate was estimated at 456,000, highest yet. In Topeka, Silver Anniversary in Reading was tops with a 376,293 gate. Grand stand had a new high of 60,726. Mid-South Fair, Memphis, went into the black for the first

time in years, with best gate in a decade and better midway receipts. Name band played to capacity two nights and grand-stand and midway business was best in years in Springfield, Mass. New gate count of more than 115,000 with a big-name band and excellent carnival gross were chalked in Nashville. In Atlanta a record 650,000 gate, 27 per cent increase in midway big and big grand stand and Thrill Days were registered. An all-time high for a six-day State fair midway gross, record attendance of 342,511, with gate and income 30 per cent above last year's, were made in Birmingham. Dallas drew about 1,037,000 as against the previous all-time 1937 high of 1,028,317. Midway and concessions had big grosses. A 10-year grand-stand record for opening night was made in Jackson, Miss., with a single day gate of 215,000. In Charlotte, N. C. the new annual drew about 215,000, more than twice the attendance at the old fair in 1938, and about 33,000 patronized the grand stand.

Notes of progress and optimism pervade fairdom, it was shown at the 49th annual meeting of the International Association of Fairs and Expositions in Chicago on December 5 and 6. While the exhibit end is more and more putting fairs in the big-business brackets, discussions revealed that executives each year become more amusement-minded and much of the 1939 IAFPE program was devoted to topics emphasizing the importance of bands, acts and midway presentations. A development which will be watched with interest was formation of the County and District Fairs Section of the IAFPE, calculated to bring more representatives of smaller fairs to the annual conclaves to gain info to aid in settling their problems, which often are similar to those of major annuals, although in the field of fairs there can be no general panacea because the future always is dependent upon the tastes of local populations and the vagaries of spotty economic conditions.

Fair Chronology

(Data in condensed form from files of The Billboard, December, 1938, to December, 1939)

LA. STATE WINS—W. R. Hirsch, secretary-manager Louisiana State Fair, Shreveport, reported at directors' meeting in November that the fair set a gate record of 294,312 and had net cash realization of \$7,841.

PAUST DIES—Hugh D. Paust, 60, 25 years executive director of Tennessee Valley Agricultural and Industrial Fair, Knoxville, died November 25 in Sanders Hospital, that city, after amputation of a leg because of an infection.

IAFE IN SHAKUP—International Association of Fairs and Expositions in the Hotel Sherman, Chicago, on November 29 and 30 resolved to adopt far-reaching alterations in its operation and by-laws and elected Sid W. Johns, president; L. B. Herring Jr., vice-president, and Frank H. Kingman, secretary-treasurer.

ROYAL WINTER DRAWS—Attendance at Royal Winter Fair, Toronto, November 16-23, was best since its inception, despite a 10-cent hike in admission to 35 cents.

LYMAN DIES—Ernest M. Lyman, 74, secretary of Lewis County Fair 23 years, died at his home in Lewisville, N. Y., December 12.

TEXAS ELECTS—Directors of the State Fair of Texas elected Harry L. Seay, president; Hugh W. Schoelkopf, T. M. Cullum, vice-presidents; Fred F. Florence, treasurer; Roy Rupert, executive secretary.

RUSSELL DIES—Samuel B. Russell, 53, president Pennsylvania State Association of County Fairs and president-secretary of Mifflin County Fair, Lewistown, died December 27 in a Philadelphia hospital after an operation.

ROBBIERS ACT—At annual meeting of Indiana Association of County and District Fairs plans were made to weed out undesirable concessions and shows, and C. E. Edwards was re-elected president. Harry G. Templeton, State fair manager, reported net profit of \$65,213 in 1938.

RADCOB SET STATE ID—William T. Marriott, re-elected president of Wisconsin Association of Fairs in Milwaukee January 4-5, said more State aid for fairs seemed assured.

EDMONTON REPORTS—F. W. Kemp, president of Edmonton (Alta.) Exhibition, said continued profits turned a \$15,000 deficit of liabilities over assets in 1931 into a \$50,000 surplus in 1938, and cash surplus for the year was \$15,796.

CALIFORNIA BIG—Western Fairs Association meeting in San Francisco on January 5-7 was attended by 225, largest in several years. Announcement was made that \$883,803 would be allotted to 39 fairs in 1939.

RECORD OHIO MEET—Record attendance marked meeting of Ohio Fair Managers' Association in Columbus on January 11 and 12. Charles J. Gray was elected president.

MINNESOTA RECORD—New attendance mark was set in Minneapolis on January 11-12 when Minnesota Federation of County Fairs and State Agricultural Society met. Secretary Raymond A. Lee

reported the State fair made profit of \$27,910 in 1938.

KINNAN NAMED—Win H. Kinnan was appointed manager of Ohio State Fair on January 14.

CARR ELECTED—Robert T. Carr was elected president of Louisiana State Fair Association and W. R. Hirsch was re-elected secretary-manager.

CONCESSIONERS ORGANIZE—Ohio Concessioners' Association was formed in Columbus on January 12.

ANDREWS DIES—O. K. Andrews, 51, 16 years secretary of Loudounville (O.) Free Street Fair, died January 14 of a heart attack.

GEORGIA MAPS DRIVE—A legislative campaign to repeal State taxes on midway attractions and to obtain State aid for agricultural fairs was adopted by the Association of Georgia Agricultural Fairs in Macon on January 12.

DORTON RE-ELECTED—Reporting profit of \$16,829 on 1938 North Carolina State Fair, Manager J. S. Dorton was re-elected by the State board of agriculture.

S. C. RE-ELECTS—Officers headed by J. P. Cook, president, were re-elected at the 10th annual meeting of South Carolina Association of Fairs in Columbia on January 16 and 17.

SHEARD ELECTED—Samuel T. Sheard was elected president at the 19th annual meeting of Massachusetts Agricultural Fairs Association in Northampton on January 19 and 20.

REED RETAINED—Perry Reed was retained as secretary of Nebraska State Fair, Lincoln, after a heated debate during annual meeting of Nebraska Association of Fair Managers in Lincoln on January 25-26.

NORTH DAKOTA ELECTS—Officers elected at annual meeting of North Dakota Association of Fairs in Fargo on January 19 and 20 were H. L. Pinke, president; E. W. Vanoura, vice-president; Dick Ferkner, secretary-treasurer.

WINN FOX CLEAN-UP—Resolutions pledging members to bar indecent shows and off-color games from midway were adopted at 22d annual meeting of Virginia Association of Fairs in the John Marshall Hotel, Richmond, on January 23 and 24.

TO FIGHT LEVY—Fair officials and showmen attending sixth annual meeting of North Carolina Association of Agricultural Fairs in Raleigh on January 20 and 21 pooled a fund of \$500 with which to fight a proposal to graduate the tax on fairs upward to \$300 for shows playing within five miles of towns with 10,000 population.

BRICE ELECTED—William Brice Jr. was named president by Pennsylvania State Association of County Fairs at the Hotel Harrisburg, on January 20 and 27. Charles W. Swoyer was re-elected secretary.

CHANGES IN MEMPHIS—Mid-South

Fair Association signed Royal American Shows under agreement to have two midways, one for riding devices and one for game concessions.

FLIMING DEATH—Glen Fleming, former manager of Mississippi Coast Fair, Gulfport, Miss., died January 23 in Galveston, Tex.

BOILING ELECTED—Rocky Mountain Association of Fairs in Havre (Mont.) Hotel on January 22 elected Henry Bohling, president; Ed Watson, vice-president; Jack M. Suckroff, secretary-treasurer.

AID FOR ILLINOIS—Illinois fairs will get more State aid this year, biennial appropriation being increased from \$600,000 to \$650,000. It was announced at annual meeting of Illinois Association of Agricultural Fairs in St. Nicholas Hotel, Springfield, Mo., on February 1 and 2.

EXTEND MEET—Texas Association of Fairs in Adolphus Hotel, Dallas, on January 27 and 28 decided to hold the annual show two full days and to give somewhat more attention. Members reported that 1938 fairs, almost without exception, were successful.

ISSEY RESIGNS—Frank N. Issey, manager of Michigan State Fair, resigned.

ORANGE SHOW DRAWS—The 15th Winless Haven (Fla.) Orange Festival on January 23-28 drew 102,600.

TENNESSEE GOOD—Members of the Association of Tennessee Fairs reported at the annual meeting in the Noel Hotel, Nashville, on February 7 that 1938 business conditions and that they expected it to be better in 1939.

LA. MEET BIG—Harry D. Wilson, president of Louisiana State Association of Fairs, in City Hall Auditorium, Eunice, on February 7 warned 178 delegates, big attendance to year, they must be on their toes to obtain 1939 State aid. This came as a result of reports that some fairs were lax in organization.

SNOW APPOINTED—Appointment of Dr. Lincoln W. Snow, Northville, as manager of Michigan State Fair, Detroit, was announced by Governor Frank Fitzgerald on February 7.

MISS. ELECTS—R. K. Booth was re-elected president of Mississippi Association of Fairs at annual meeting in Jackson on February 9. Others re-elected were W. A. Johnson, F. A. Henderson, vice-presidents; J. M. Dean, secretary.

KY. TO CAMPAIGN—Members of Kentucky Association of County Fairs in the Independence Hotel, Lexington, on February 11 voted to stage a vigorous campaign to obtain State aid and to combat proposed legislation detrimental to fairs and attractions playing them.

VERMONT MEET BIG—A record crowd of more than 200 fair and amusement men attended annual meeting of Vermont Agricultural Fairs Association in Montpelier Tavern on February 9.

TAMPA FAIR BIG—Florida Fair and Park Association held 50th Soto Exposition, Tampa, Fla., on January 31-February 18 drew 736,000. Fair ran three weeks in 1939 instead of two as previously.

GOIE BOWS—Golden Gate International Exposition, San Francisco, opened on February 19 drawing 143,439.

BALDWIN NAMED—Douglas K. Baldwin, who has been treasurer of Alabama and Minnesota State fairs, was appointed manager of Alabama State Fair, Birmingham, N. Y.

MICH. NAMES BUCKLEY—Robert P. Buckley, 15 years secretary of Bad Axe (Mich.) Fair, was appointed executive secretary of Michigan State Fair, Detroit.

W. VA. ELECTS—West Virginia Association of Fairs in Chiffonier Hotel, Charleston, on February 19 re-elected John B. Hayden, president; Senator Fred C. Allen, vice-president; J. C. Knapp, secretary-treasurer.

VANCOUVER PLANS—Vancouver Exhibition Association announced a 10-year building program involving expenditure of \$500,000.

ONE INCREASE—Canadian National Exhibition, Toronto, reported a 27 per cent increase in attendance for 1938 over the previous year and increase of 35 per cent in revenue.

BEN E. HAIRIS, member of Harris Brothers and Loretta, acrobatic act, was killed on March 5 in an auto accident near Auburn, N. Y.

BOARDS WARNED—P. M. Dewan, Ontario minister of agriculture, warned delegates from more than 300 societies at 39th annual meeting of Ontario Association of Agricultural Societies in King Edward Hotel, Toronto, on February 23 and 24 that boards permitting off-color games and objectionable shows would lose government aid.

of 1938, and established an all-time high despite several wet days.

BECKMAN DEATHS—Thomas Beckman, 47, former aerialist and recently director of the Flying Beckman Circus, died March 3 in Quincy, Ill., of a heart attack.

HENDRYX DIES—Ray (Nig) Hendryx, aerialist and formerly with Bob Fisher's Five Fearless Flyers, was killed March 7 when he fell from a train near Joliet, Ill.

AERIALIST DIES—Allen (Jack) Greene, 38, member of the Flying Americans, aerialist, died March 12 in Charity Hospital, New Orleans, of injuries sustained in a fall from a trapeze on March 10 during practice.

SQUIRES DEATH—Harry Squires, 84, former balloonist, March 9 at his home in Abbeville, La.

NORTH IOWA EXPANDS—Executive committee of North Iowa Fair, Mason City, approved plans for reorganization of their corporation and increase of authorized stock to \$100,000.

SUIT DISMISSED—Suit of Hennessey Bros. Shows seeking to restrain Michigan State Fair from granting a contract for the 1939 fair to Beckmann & Grety Shows was dismissed in Federal District Court, Detroit.

MUCKLER RENAMED—Robert Muckler was unanimously re-elected to a third term as secretary-manager of California State Fair, Sacramento.

UTAH ELECTS—Association of Utah Fairs on March 8 in Newhouse Hotel, Salt Lake City, re-elected C. J. Dewey, president; Martha E. Gibbs, secretary, and elected Mrs. Pearl Hunsaker, vice-president.

PORT WORTH RECORD—Southwestern Exposition and Fair, Port Worth, Tex., drew record attendance of 321,000 on March 10-19.

AID BOOSTED—Annual appropriation of \$20,000 for operating New Mexico State Fair, Albuquerque, was assured by signature of Governor John E. Miller. Legislature increased the allotment, which had given \$15,000, as the biennial appropriation.

ORANGE SHOW UP—National Orange Show, San Bernardino, Calif., March 15-28, had attendance increase of about 18 per cent over 1938 figure of 300,000.

SADLER DIES—James Allen Sadler, superintendent of Virginia State Fair Association, died March 31 in Richmond.

BIHAM REORGANIZED—Alabama State Fair, Birmingham, was reorganized on April 13, with G. T. Wofford, president; J. Warren Leach, vice-president; J. Kirkman Jackson, secretary.

DALLAS BOND PLAN—Plan calling for a \$100,000 bond issue to wipe out the \$148,000 debt of the State Fair of Texas, Dallas, leaving about \$30,000 for operating, was adopted by directors at annual spring meeting in the Baker Hotel.

JOE PASSES—John Die, 62, fireworks manufacturer, died April 12 in Good Samaritan Hospital, Cincinnati.

CLEAN MIDWAYS MAPA AIM—Key-note of annual spring meeting of Massachusetts Agricultural Fairs Association in Hotel Bancroft, Worcester, Mass., on April 15 was that midways were essential to successful fairs, but that to clean them up is imperative.

N. Y. WORLD'S FAIR OPENS—More than 90,000 attended opening of the New York World's Fair on April 30.

PASS LIST SLASHED—Win H. Kinnan, manager of Ohio State Fair, Columbus, said the 1939 pass list would be slashed to a minimum in an effort to put the show on a paying basis.

MICH. EASES PASS BAN—Action was taken by board of managers of Michigan State Fair, Detroit, to loosen pass regulations, which were practically useless last year, with new officials, showmen and the press required to pay admission. Exhibitors, employees and concessioners were to receive passes.

G. L. REFUNDS 19 PER CENT—Announcement of a campaign to raise \$60,000 for the Great Lakes Exposition, 1936-'37, would receive refund of about 19 per cent.

MVPE ASSURED—Preservation of Mississippi Valley Fair and Exposition, Des Moines, Ia., was assured when directors announced a plan to take care of financial obligations and to organize the 1939 annual.

ESE FUND RAISED—Successful conclusion of a campaign to raise \$60,000 to offset hurricane losses at Eastern States Exposition, Springfield, Mass., was announced by President Joshua L. Brooks.

BUCKLEY QUILTS DETROIT—Resignation of Robert P. Buckley as executive secretary of Michigan State Fair, Detroit, was announced June 13.

THOMPSON DIES—Vernon E. Thompson, 64, former manager of Thompson's Circus, Ballou, Co., died June 19 in Aurora, Ill., of pneumonia.

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A Success Built on Giving the Northwest the Best in Entertainment and Educational Features.

HAROLD F. DePUE, Manager, Great Falls

LOUISIANA STATE FAIR

SHREVEPORT

OCT. 19-28, 1940

"IT'S YOUR FAIR—SO BE THERE"

MOOSE JAW'S BEST—Moose Jaw's fourth annual post-war exhibition on June 28-July 1, first to be held on new Midwest Fair Circuit, was the most successful ever held there, paid attendance being 34,715.

R. I. PLANT SOLD—It was announced that Rhode Island State Fair, Kingston, would be held as usual despite sale of grounds to a syndicate for \$12,000 at auction, resulting from a court suit by a former manager seeking to recover on an \$1,800 note secured by a mortgage on property.

WIS. STATE BUILDS—Record attendance at 1938 Wisconsin State Fair, Milwaukee, made possible increased appropriations in every department in 1939 and new buildings and improvements to grounds costing \$331,496, said Ralph E. Ammon, director of department of agriculture and fair manager.

N. M. BUILDS—Estimated \$50,000 building program on New Mexico State Fair grounds was started with aid of WPA and NYA and was to be finished by September 1, said Secretary Leon H. Harms.

CALGARY SETS MARK—Attendance at 54th annual Calgary (Alta.) Exhibition and Stampede, July 10-15, set a 10-year record of 240,035.

EDMONTON BUCKS WEATHER—Despite rain and cold weather the first four days of Edmonton (Alta.) Exhibition, July 17-22, fair closed with attendance of 150,028, 350 below the 1938 mark. Estimated profit was near \$16,000. RAS set a new midway record.

BROCKTON BUYS BANDS—What was thought to have been largest purchase of name-band talent ever, contracted by a eastern fair was consummated by Music Corp. of America and Brockton (Mass.) Fair, four name orchestras having been booked.

LAURIE DAVIS, parachute jumper, credited with being original triple parachute and cannon jumper, died July 22 in Boston.

SASKATOON IN 10-YEAR TOP—With paid admissions close to 90,000, 54th annual Saskatoon Exhibition, July 24-29, was most successful in 10 years, said Secretary-Manager Sid W. Johns.

ALLEN DIES—James Nelson Allen, member of Flying Allen Fair, balloonist, died August 7 in Rochester, N. Y., after an appendectomy.

FRANK J. CLAYPOOL, member of Indiana State Board of Agriculture in charge of Indiana State Fair, Indianapolis, and its president in 1931, died August 7 in Mexico, Ind.

REGINA DRAW BIGGER—Attendance of 115,758, increase of 4,500 over 1938,

50th ANNIVERSARY

Sun's Grand Theatre Bldg.,
SPRINGFIELD, O.

BUY! SUN BOOKS NOW! SAVE

Everything UNDER THE SUN!

GREETINGS from . . .

'EXPOSITION PROVINCIALE DE QUEBEC

CANADA

President
LUCIEN BORNE
Mayor of Quebec City

Secretary-Manager
EMERY BOUCHER
City Hall, Quebec

assured Regina (Sask.) Provincial Exhibition, July 31-August 5, of a good surplus.

IOWA BOOKS BANDS—For first time in history of Iowa State Fair, Des Moines, name bands were booked, four being contracted to augment a large grandstand program and array of free acts.

G. F. IN PEAK—North Montana State Fair, Great Falls, set a paid attendance record of 263,940 at 9th annual, 30,900 over 1938, giving Secretary-Manager Harold F. DePue hopes that the fair he has piloted since inception would rank 11th this year in the nation.

IONIA IS BIG—Drawing estimated attendance of more than 280,000, silver anniversary annual of Ionia (Mich.) Free Fair on August 14-19 was one of most successful in history and profit was expected to be more than the \$8,300 made in 1938.

BIG DRAW AT ILL.—Rain on two days curtailed attendance so that the 1,000,000 mark was not reached at Illinois State Fair, Springfield, August 12-30, tho the 956,000 gate was about 4,000 above last year's.

MO. SETS RECORDS—Estimated attendance at Missouri State Fair, Sedalia,

Out of the Detour Into Road Ahead

By R. S. UZZELL

Following is text of an address delivered on December 7 at annual convention of the National Association of Amusement Parks, Pools and Beaches, December 4-8, in New York. Mr. Uzzell is historian of the association, long active in its councils, secretary of the American Recreational Equipment Association and trustee of the American Museum of Public Recreation. He attended the first assembly of the association in 1920 and has been attending ever since. He is of the R. S. Uzzell Corp., New York.

With this assignment came the warning that a machine gun in this room would go into action immediately on any speaker exceeding his allotted time. Last year we had a man Schott on the program—I would prefer to be Schott rather than to be half-shot.

It is difficult for some people to get started on a speech but it is more difficult for others to stop. Forewarned is forearmed!

"Ye shall know the truth and the truth shall make you free." This is not John 8:16 but is John 8:32. He who quotes scripture inaccurately had better be sure of the absence of Major Bond. How that scamp knows the Book so well mystifies amusement park men. There are occasions, however, when it can be most appropriately quoted as in the case of the park which had more passes than paid admissions. A ride owner learning this after his ride was erected ready to go, decided to put in another entrance for cash customers only. Over this entrance he should have written, "Judges 11:15—Suffer not a man to pass!"

Climb Is Unrevealed

As we are emerging from the detour it behoves us not to forget experiences which can help to guide us on our future way. On the observation cars in Colorado we had half the seats facing forward and the other half facing backward. The passengers rode forward awhile so they would not be too backward; then they rode backward so they would not get too forward. This shows us that if we are to successfully direct our course on the road ahead we must know the past so that we shall not leap too far into the future; equally important, we must cultivate and listen (See OUT OF THE DETOUR on page 114)

A. C. Aims at Jones Beach Set-Up With 10-Cent Plaza Tax

ATLANTIC CITY, Dec. 23.—Atlantic City Planning and Improvement Association has secured support of local hotel men's org in drive to convert resort into Jones Beach replica. What this would eventually mean is problematical, as Jones Beach frowns on amusements. Plan calls for an admission of 10 cents to island thru toll plazas erected at bridge entrances to city. Over \$3,000,000 worth of property would be demolished, including a section of beach front pushed back on entire block to make way for what is termed "a gigantic East Beach project" which would include sports spots, lockers, parking lots and the like at a fee to be decided. Another project, North Beach, would rise on what is now meadowland back of city for colored bathers, with lower tab.

Planners are seeking State legislation setting up a planning authority to administer funds, engage in construction, policing and anything else necessary to completion. Plan is being fought bitterly by local political orgs led by State Senator Thomas D. Taggart, who claims this move would be dictatorial in that it transfers authority from directly elected reps of the people. Seems likely that next city commission election campaign in May will revolve around the issue, with beach-front interests backing plan and back-towners opposing it.

Crews Busy at Beatty Zoo; Good Crowds Attend Shows

PORT LAUDERDALE, Fla., Dec. 23.—As his circus unit rounded out the first month in Clyde Beatty's Jungle Farm and Zoo on U. S. Highway No. 1 here, reported Art Deubach, the crews include Arky Scott, performer with bulls and super over animal men; Joe Arcaris, formerly with Los Angeles Zoo Park; Tim Allen, Scotty Cramer, Cowboy Eckerson, Tony Bussard, Whitely Linsman, Chet Coaja and John (Smitty) Smith.

Charley Kies does the avil chorus in the blacksmith shop. George Sunbury, son of Kinko, comedy contortionist, handles drink stand, while dad and Alfred Florens take their turns. Big so far is above expectations, with a promise of big



LEE EYERLY (left), president of Eyerly Aircraft Corp., shown here with General Representative Abner E. Kline, now represents the Pacific Coast on the board of trustees of the American Museum of Public Recreation, the New York institution which is gaining interest and support in the industry. Wallace St. C. Jones, William B. Berry Co., has been elected to succeed the late Harry C. Baker as New England member of the board.

Johns Plan Biz in Florida

COSHOCKTON, O., Dec. 23.—F. D. (Dick) and Helen Johns, operators of Lake Park here and penny arcades at Ohio fairs and celebrations, are in Del Ray Beach, Fla., to spend the winter and may establish a recreation center there, using some of their arcade machines, kiddie rides and games. They will return here in April to ready the park for the season. J. E. Rice, assistant park manager, is here.

gates after the holidays, when tourist trade starts.

Good crowds witness Beatty's wild-animal act. His wife, Harriet, works a two-riding a tiger in the wind-up of the show. Recent visitors included Frank and Mrs. Walter, Bob and Mrs. Morton, Joe Lynch, George H. Krause, Stella Cronin, Billy Hamilton and Harold Barnes.

Season's Bills At Major Spots

Contracts in Canada, East and Middle West for free attractions made by Hamid

NEW YORK, Dec. 23.—George A. Hamid, New York attraction booker, has reported that full programs of free acts have already been booked for the full run of the 1940 season at the following amusement parks:

Belmont Park, Montreal; Kennywood Park, Pittsburgh; Paragon Park, Nantasket Beach, Mass.; Palisades Park, Palisade, N. Y.; West View Park, Pittsburgh, and Coney Island, Cincinnati.

Roseland Park, Canandaigua, N. Y., has reserved a full season, the attractions have not been selected as yet, and Olympic, Newark, and Steeplechase, Coney Island, N. Y., have agreed to blanked contracts covering attractions for their circuits, acts to be changed periodically.

Hamid expects several run-of-the-season agreements to be reached with other parks shortly after first of the year.

With the Zoos

LONDON.—Sung, one of three giant pandas valued at more than \$3,000, died recently in Regent's Park Zoo here after a mysterious illness of several weeks. Animal's body will be dissected by Royal College surgeons in an effort to learn cause of death.

JACKSON, Miss.—Two Bengal tigers of the six in Livingston Park Zoo here have been sold to Overton Park Zoo, Memphis, said R. M. Taylor, park commissioner. Money derived from the sale will be used to purchase other animals.

MILWAUKEE.—Washington Park Zoological Society purchased a year-old male African leopard from Racine (Wis.) Zoo.



VIEW OF THE BANQUET AND BALL of the National Association of Amusement Parks, Pools and Beaches and American Recreational Equipment Association that climaxed the organizations' 21st annual convention and trade show in the Hotel New Yorker, New York, on December 4-8.

Park Financial Return Up

A SEASON more or less hectic for amusement park operators because of uncertainties in the hangover from the poor period in 1938 ended much more satisfactorily than had been generally anticipated. While the industry has been notable in past seasons for spotty financial returns, that of 1939 was less so in that few managements felt a slump, as in the case last year. The upturn was greater at locations, however, in type of population and business and employment conditions. But a large number of parks which operated at a loss in 1938 came out on the right side of the ledger. Surveys indicate that estimated increases in attendances and grosses ranged from 10 to 25 per cent. Drops in revenue last year ran anywhere from 25 to 75 per cent. In 1939 total average increase was from about 10 to 15 per cent instead of the earlier anticipated 25 to 50 per cent.

Better weather attended this year's openings than was experienced in 1938 and the holiday periods were marked by huge gates in weather that was fair over much of the country. Unlike the '38 season, which started poorly and did not develop the expected pick-up, this year's business was reasonably steady from Decoration Day until Labor Day. It can be compared somewhat favorably with business done in 1936, which was best for a number of years previous. Spending per capita was boosted over that of last year but operators found patrons still cagey regarding their pocketbooks and inclined to shop carefully among the various types of attractions.

Exploitation Brings Returns

Much preparatory work done for the season of 1938 found parks in more attractive array than in some years and the output of funds and efforts expended for last year stood managements in good stead the past summer. There was evidence of a greater volume of intelligent exploitation and promotional effort and reports are numerous as to the actual beneficial returns from this.

Fair weather was general for the May openings and good reports came in the South and along the Gulf Coast, Pontchartrain Beach, New Orleans, closing strong after an okish season during which free acts were again featured. Considerable rain was experienced in the Middle West.

General Reports Better

The Greater Boston area beaches and parks had a surprisingly good season. Members of Pennsylvania Amusement Parks Association in annual session in Pittsburgh reported excellent business whenever weather breaks were favorable. In Michigan Edgewater Beach, Detroit, did better. These business increases over 1938 were reported: Ramona Park, Grand Rapids, 25 per cent; Silver Beach Park, St. Joseph, 20 per cent; Lakeview Park, Jackson, 10 per cent; Flint Park, 30 per cent.

Marshall Hall, Md., had a rise of 15 per cent. Glen Echo (Md.) Park turned in an unusually good season, being close to Washington where industrial depression are not known. California beaches repeated and most of them upped receipts over the 1938 season, which was not too bad on the West Coast. New York beaches did not increase takes to the extent that had been expected from World's Fair visitors. But the Long Island spots, Rockaway, Jones Beach, Rye Park and Long Beach, tilted their grosses from 10 to 15 per cent over normal seasons.

Coney Island, Cincinnati, went 10 per cent over its business of '38, heavy picnic bookings and its annual Festival of Lights, August 25 thru Labor Day closing, assuring exceptional gates. Chipewake Lake (O.) Park went in heavier for exploitation and gained 25 per cent. Craig Beach Park, Diamond O., was on a par with 1938; Buckeye Lake (O.) Park reported an increase; Seocalum Park, Butyrus, O., had good grosses, and Cedar Point-on-Lake-Erie, Sandusky, O., registered the best figures in 10 years.

W. F. Ideas Expected

In Riverview Park, Des Moines, attendance was down somewhat, but a profit was chalked on the season. A 40 per cent increase came to Paragon Park, Nantasket Beach, Mass. Fairland Park, Kansas City, Mo., had its best gross, everything considered, since the early '30s. Crystal Beach, Ont., beat last year's mark by 7 per cent. In Jamestown, N. Y., Celeron Park's increase was 25 per cent over that of 1938 and 65 per cent over business of 1937. Ocean View Park, Norfolk, Va., marked up a 15 per cent tilt and the best season in five years was reported for Lakeside Park.

Park Chronology

(Data in condensed form from files of The Billboard, December, 1938, to December, 1939)

NAAPPB SPLITS—As the National Association of Amusement Parks, Pools and Beaches and American Recreational Equipment Association closed the convention in Hotel Sherman, Chicago, delegates split on where to hold the 1939 meeting, one group favoring New York City and another favoring the usual joint assembly with the International Association of Fairs and Expositions and Showmen's League of America, which chose Toronto as the city in which to hold their 1939 meet, which later was changed to Chicago because of the war.

TRADE ORDERS BRISK—Amusement park equipment men reported business brisk while displaying products in Exhibit Hall, Hotel Sherman, Chicago, where the NAAPPB held its annual meeting on November 28-December 10.

FUNLAND OPENS—Free day for children featured second inning of the two-day opening of Funland Park, Miami, Fla. About 5,000 attended the first day, Thanksgiving Day, and more than 10,000 the following day.

BLANCHAT DIES—George H. Blanchat, 63, 32 years operator of Crystal Beach Amusement Park, Vermilion, O., died December 5 in Cleveland Clinic Hospital.

DRUM KILLED—William Drum, 78, for 30 years proprietor of Palace Park, Long Island near Hornell, N. Y., was killed December 3 when struck by an auto.

BROAD RIPPLE PROGRAM—W. A. McCurdy, president and general manager of Broad-Ripple Park, Indianapolis, said plans for expansion against 1938 contracts had been signed for more rides and midway games.

PURITAS BUYS LAND—Owners of Puritas Springs Park, Cleveland, bought 18 acres, to be used for general expansion and added parking.

LUNA PARK SOLD—Luna Park, Cleveland, was sold for \$97,000 as a housing site.

PLAYLAND OPENS—Playland Park, Key West, Fla., opened on January 3 with attendance of 5,800.

KEY WEST OPENS—Key West (Fla.) Park opened successfully on December 31, about 4,500 attending.

LUNA FORECLOSED—Prudence Corp. filed foreclosure against Luna Park, Coney Island, N. Y., January 30 on an original mortgage of \$400,000 against Ocean View Realty Operating Co., Inc., "and others." Frank N. Hibbard, New York, was appointed receiver.

DETROIT SPOT SOLD—Management of Eastwood Park, Detroit, acquired Westwood Gardens, that city.

NEW RESORT—Jimmy Hartlove took over Thompson Sea Girt House, Baltimore, converting it into an amusement park.

PALISADES PREPS—In anticipation of World's Fair competition, Palisades (N.

Denver. While big was off in Glen Park, Williamsville, N. Y., the new night club set-up was credited with having held down red figures. Attendances at zoos were reported on a par with those of 1938 as a number of gardens where new specimens were introduced drew heavier than in several years.

Looking to 1940, operators and concessioners see every evidence of a continual climb in patronage, basing this upon the upturn felt this year and this expectation that conditions will continue to improve. Apparent is a disposition to further acquisition of new equipment, presentation of acts, installation of most modern lighting and closest attention to the younger potential patrons, who are attracted by dance policies aimed at them and by improved swim pool facilities and thrill devices. Parkdom having closely eyed the New York World's Fair and Golden Gate International Exposition, San Francisco, the effect of these big shows is expected to be reflected in new ideas, changed layouts, illumination and in architectural and color schemes.

J. J. Park prepared an ambitious construction schedule, bigger advertising plans and enlarged promotion, picnic and publicity departments.

CONEY FLOODED—Flood waters receded from Coney Island, Cincinnati, on February 11, leaving the park undamaged. Water rose to a height of six feet over all movable equipment was removed before the flood.

PLAYLAND ADDS RIDES—Whitney Bros., operators of Playland-at-the-Beach, San Francisco, bought a Loop-o-Loop, Stratosphere Ship and Octopus Ride.

FRANK ANGEL, 71, operator of Mt. View Park, near New Philadelphia, O., died February 6 at his home in that city.

ALBERTY DIES—Charles Alberty, 65, former operator of old Biatz Park, Milwaukee, died February 4 at his home in that city.

CONNACAT BOOKS—More conventions and picnics were booked by Conneaut Lake Park, Pa., than at any time in the past 10 years. Two more rides, a Stratosphere and Loop-o-Plane, were installed.

IDORA POOL SOLD—Ownership of Idora Park swimming pool, Youngstown, O., was transferred from Idora Natatorium Co. to Idora Amusement Co.

NEW HOUSTON SPOT—Jake Schwarz announced that he and an associate had obtained a 30-acre tract near Houston, Tex., for erection of a large-scale amusement park, expected to be in operation by spring, 1940.

WORK IN CHARLOTTE—Work was launched on a \$100,000 amusement park in Charlotte, N. C., by officials of Southern States Exposition, Inc., with the filing of deed to the site and certificate of incorporation, and laid out construction for the 100-acre site.

COX DIES—Eugene F. Cox, 69, North Coast Ohio amusement park and ballroom operator and builder and operator of the first Roller Coaster in that area, died March 16 at his home in Mansfield, O., after a short illness.

EDWARD F. HILL, 57, many years manager of concessions in Riverview Park, Chicago, died March 16 at his home in that city.

N. O. BEACH FUNDS—WPA allotted \$187,785 for further development of a public bathing beach on Lake Pontchartrain near Milneburg, adjacent to land recently leased by Playgrounds, Inc., New Orleans, operator of Pontchartrain Beach, for a new amusement park.

WOLFSON DIES—Maximo Wolfson, former executive of old Chester Park, Cincinnati, and nephew of the late Ike Martin, who operated the spot, died March 25 in Miami, Fla., of influenza.

N. E. PLANE COMEBACK—Keynote of business meeting of new Inland Section, NAAAPB, meet in Hotel Manger, Boston, on March 24 was destruction caused by the hurricane of September,

1938, and reconstruction processes following.

TUMINO NAMED MANAGER—John B. Tumino, of Consolidated Orchestras of America, was named general manager of Fairland Park, Kansas City, Mo., by Victor and Marion Brancato, proprietors.

GILL OPERATES PARK—Roy Gill made a deal with Middlesex & Boston Railway to operate Norumbega Park, Auburndale, Mass., in 1939.

DANIEL CURTIS FREEMAN, 65, former manager of Oaks Amusement Park, Portland, Ore., died early in April at his home in that city.

SAVIN ROCK REBUILDS—Delayed rebuilding of Savin Rock Park, New Haven, Conn., was started in April with a crew on the Thunderbolt and others constructing new rides and other repairs as a result of damage done during the hurricane of September 21, 1938.

NEPTUNE BEACH SOLD—Neptune Beach, San Francisco, was sold at public auction for \$135,000 during April to Alameda County East Bay Title Assurance Co.

SALSBURY DIES—Evelod Salsbury, 62, promoter and builder of amusement parks, died of a heart attack in Washington on April 12.

NEW RIVERVIEW HEAD—Irving H. Grossman, manager of Station WHO Radio Enterprises, Inc., was named manager of Riverview Park, Des Moines, in April.

CONEY AGAIN FLOODED—For the second time in three months, flood water covered Coney Island, Cincinnati, to a depth of four feet during April, but little damage was done.

OHIO PARK BURNS—Fire starting in skate storage room destroyed the new roller rink, Merry-Go-Round and old zoo barn at Myer's Lake Park, Canton, O., on April 24, causing estimated damage of \$75,000.

MYLL DIES—Louis B. Myll, 68, manager of Electric Park, Detroit, from 1920-25, died April 20 at his home in Detroit.

EARLY PALISADES BOW—Opening on April 29, a month earlier than in former years to draw World's Fair trade, Rosenthal Bros' Palisades (N. J.) Park, did gratifying business despite rain and cold. New rides and an extensive lighting system in modern motif were installed.

CLAIR RESIGNS—After nine years as manager of Norumbega Park, Auburndale, Mass., Arch E. Clair resigned early in May.

CONEY PREVIEW DAYS DRAWN—First of a series of Preview Days at Coney Island, Cincinnati, on May 6 and 7 preceding regular opening on May 20, were successful. Attendance 12,000.

MOXAHALA LEASED—William K. Edgell acquired a one-year lease on Moxahala Park, Zanesville, O., from Lynn and C. W. Morrison, owners, and an option to purchase it for a sum said to be about \$90,000 had been obtained by M. F. Clapper.

PARK DEBUTS GOOD—Park openings on and about Decoration Day were reported generally good, increases up to 30 per cent over 1938 figures being registered, the few decreases were reported.

PROUDE DIES—Henry C. Proude, 64, for years manager of amusements operated by the Pacific Electric Co., at Long Beach, Calif., died May 31 in Long Beach, Calif.

CLAIR BAY SHORE PILOT—Arch Clair, resigned manager of Norumbega Park near Boston, was named manager of Bay Shore Park, Sparrows Point, Md., on May 31.

BENO INJURED—Ben Beno, aerialist, sustained a fractured rib and vertebra in a fall at Playland Park, Rye, N. Y., in mid June.

BIG WIS. OUTLAY—Omer J. Kenyon, general manager of State Fair Park, Milwaukee, said \$78,000 had been spent in 1939 for new buildings, fronts and illumination.

N. O. SETS MARK—All records for opening day attendance for any event held in New Orleans with possible exception of the Mardi Gras were broken on June 18 when incompleting Pontchartrain Beach opened to an estimated 60,000.

HAMID OPENING BIG—Hamid's Million-Dollar Pier, with largest array of talent presented in a decade, opened on June 24 to a capacity crowd in Atlantic City.

JULY 4 BIG GOOD—Good takes were reported by most parks on Independence Day. Pontchartrain Beach, New Orleans,

reported record business, and spots in Ohio, Pennsylvania, New York and Connecticut had good business. Holiday business in Atlantic City showed a rise of from 10 to 20 per cent over 1938.

HURTS MT. PARKS—Parks in the area of New York City experienced a poor season from standpoint of gross receipts as a result of the World's Fair. Spots with free gates had attendance ahead of 1938, but grosses were 10 to 20 per cent less.

WEATHER HITS BELMONT—Despite 22 days' rain, Belmont Park, near Montreal, reported Manager Rex D. Billings, had only a 7 per cent drop in gross business under that for the corresponding period of 1938.

SPOT GAINS—Municipally-owned Pleasure Beach Park, Bridgeport, Conn., with added attractions, reported biggest business in several years under management of John Molloy. July 4 business showed a big increase over 1938.

HELLERS DIES—Dr. Edmund Heller, 64, director of Fleischacker Zoo, San Francisco, and nationally known naturalist and big game hunter, died July 18 in his home.

FLINT SPOT REBUILDS—E. E. Berger, owner-manager of Flint (Mich.) Park, embarked on a program of rebuilding rides and buildings and business showed a 10 to 15 per cent increase over 1938 in July.

THREE-JAY MARK AT N. O.—Pontchartrain Beach, New Orleans, had its best three-day period of 1939 on July 26-28, when 116,900 attended to see selection of Miss New Orleans, escape next from the city.

CINCY BIZ GAINS—Business spurred at Coney Island, Cincinnati, during July, despite unfavorable weather over weekends, showing a 10 per cent increase over corresponding period in 1938.

MAHONEY BAY SHES—George P. Mahoney, millionaire contractor and owner of Bay Shore Park, Sparrows Point, near Baltimore, made a successful debut as park operator this year, signing Arch Beyer, former city engineer and park man, to manage the spot.

HARRY C. BAKER DIES—Harry C. Baker, 52, president, National Association of Amusement Parks, Pools and Beaches, died of Park and Beach Supply Co., and former park operator, died August 23 in Larchmont, N. Y., following a series of strokes.

ANTHONY DIES—Harry Anthony, 60, former manager of Coney Island, Cincinnati, died August 30 of a heart attack in Harrison, O.

WILLIAM JOHNSON, 62, former operator of Celeron Park, Jamestown, N. Y.; Midway Park, Lake Chatouque, and since 1937, of the Garden and Merry-Go-Round manager at Celeron, died August 18 in the park.

PEAK IN FLINT—Largest crowds in history of Flint (Mich.) Park brought season's business to about 30 per cent above 1938, often resulting in weekly changes of free acts as a major factor in building patronage and drawing repeats.

RISE ON WEST COAST—Owner and Managing Director Al Anderson, Balboa Park, San Diego, in 1939, reported operation reported a 14 per cent increase in business over last year, a profitable one, since paying out a large original investment by midseason.

ROCK SPINROS BACK—Taken over several years ago by C. C. Macdonald, Rock Springs Park, Chester, W. Va., staged a strong comeback this year under management of R. L. Hand, who carried out a big improvement program.

CINCY CONEY GAINS—Coney Island, Cincinnati, reported a 10 per cent increase over 1938, attributed to greater per capita spending.

STEEPLECHASE BURNS—With only two days of Mardi Gras week remaining, fire swept through the grounds of Coney Island, Sept. 14, doing damage estimated by Co-Owner George C. Tilyou at \$500,000.

IA. RIVERVIEW WINS—Altogether hampered by weather most of the season and showing attendance drop of 20,000, Manager H. Grossman reported Riverview Park, Des Moines, closed with a profit.

BOSTON SPOTS GAIN—Greater Boston Parks had their biggest season in 1939. Fenway Park, Nantasket Beach, showing 50 per cent gain, and Norumbega Park and Revere Beach recording gains.

GURTLER NAAPPB HEAD—Arnold B. Gurtler, president of Elitch Gardens, Denver, and vice-president of National

Association of Amusement Parks, Pools and Beaches, was named president, succeeding the late H. C. Beyer.

FAIRYLAND GAINS—Under guidance of John Tumalo, Fairyland Park, Kansas City, Mo., snapped out of attendance slump prevailing several years, to gross big business since early in season.

CRYSTAL BEACH BOOSTED—The weather hurt early-season business, Crystal Beach Park, Crystal Beach, Ont., had a decided pick-up late in the season resulting in record cashay promotions and closed showing a 7 per cent gain over 1938.

CELERON GAINS—Despite competition, Celeron Park, Jamestown, N. Y., had an increase of 25 per cent over 1938 and 65 per cent above the 1937 figure.

GESSER DIES—Anthony Gesser, 85, owner of Tacoma Park, Dayton, Ky., died at his home in that city October 8.

H. D. HELLMUMS, 69, owner of Lake Hellums Park, near Enid, Okla., died October 4 at his home at Lake Hellums.

MYRTLE P. HURLBUT DIES—Myrtle P. Hurlbut, 67, who pioneered Detroit beach business since early in city's development as commissioner in 1909-'13, died October 12 in Detroit.

NEW MASS. OP—Riverside Park, Agawam, Mass., was sold October 19 by Michael J. Daley to Skatut Amusement Co., Boston.

OCEAN VIEW UP 15 PER CENT—Ocean View Park, Norfolk, Va., showed 15 per cent increase in business over 1938 and plans were announced for large scale 1940 improvements.

ROSENTHALS IN RIDE BIZ—Jack and Irving Rosenthal, operators of Palisades (N. J.) Park, announced their entrance in ride construction business.

SCHOTT RE-ELECTED—Schott and General Manager Edward L. Schott again received an annual meeting of stockholders of Coney Island, Inc., Cincinnati, on November 7.

KRASNER IN BEST YEAR—Manager Benjamin Krasser, Lakeside Park, Denver, reported an annual meeting of stockholders of Coney Island, Inc., Cincinnati, on November 7.

GENERAL ANXIETY—The general anxiety of George Baker, brother of the late Harry, can now be relieved, as he is making a satisfactory recovery after a serious operation. The operation was performed by Dr. H. R. Rye, N. Y., but he has the prudence to remain quiet until attending physicians pronounce him entirely out of danger. His absence from duty makes an added responsibility for Herbert G. Baker, at Playland, Rye, N. Y., but is willingly and cheerfully borne. Your author was at Rye two days ago and found them all optimistic about George's recovery.

No man in our industry has been under a greater strain this year. George's illness has worried all members of his family this year and because of his illness missed our convention in New York. He has attended most of our meetings since 1921 and was missed by his many friends.

Youngsters Come to Fore

The interest, loyalty and enthusiasm of the young men coming into the industry presages a promising future. We should like to list them all, but limits of space and fear of missing a few compel this impartial comment. One grandson stands out prominently. He is the son of Harvey Humphrey's son. His grandfather, D. S. Humphrey, was our dean and served as president of the association. He gave us a summer meeting at Euclid Beach, Cleveland, that will never be forgotten. He was a credit to our profession and sets a high mark for the grandson, but the youngster has what it takes. His sister is publicity woman for Euclid Beach and measures up to the job.

William Jenkins Hewitt leaps so far into the future that he loses us. His plans for amusement parks on mountain tops reached by planes is refreshing in its boldness of concept, but brings the serious thought of how to carry enough traffic at present rates. It is a hammer and mortar hotels in remote places with commutation by air will lead the way. This will be done sooner than is now realized. When the writer comes to New York City the foundation of the new buildings were going into the ground at 42d street and Broadway. The astute really men of that day said:

The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, Care New York Office, The Billboard)

Beachcombings

MIAMI BEACH, Fla.—This is being written atop the solarium deck adjoining Mori Mencher's open-air Florida pool fronting Biscayne Bay. A tropical sun is beating down and if I don't get a bronze coating with which to taunt Messrs. Sugarman, Traube, Denis and Smith, I shall be in a bad way. I am in the New York office it won't be my fault. But I may have to use Mack Rose's sun-ray lamps at Cascade pools in New York all winter if I am to retain any of this priceless Miami tan. Weather here this winter has been ideal. Season actually opens this week and already there have been the usual complaints from high divers, ballet swimmers and other aquatic performers about wage cutting and other alleged chiseling of the record books. I don't know. I used to feel sorry for the pro swimming crowd. But, being down here close to the situation, I regret that I can no longer take their side. Blame for a ridiculous low wage scale, to my mind, is thinking less solely upon the shoulders of the performers themselves. They accept coffee-and-cake dough, so why shouldn't pool managers and water showmen offer it?

Annual complaint is that so-called amateur swimmers migrate to this resort and, so as to be able to remain all season, take aquatic jobs away from pros. These amateurs work so cheaply, according to pros, that they, too, have got to let their hair down and perform way below what should be possible. Mebbe, but I can't see why a high diver I met here who usually gets \$700 to a grand a week for his act at parks and fairs should now be taking 10 bucks for a dive a week. Or for a noted county aquatic performer to work for a flip a show. That certainly won't solve the situation.

I learn that city life guards are well paid on the beach. These municipal Aquatics receive 40 hrs. per week, 52 weeks a year, instead of the short season as in the North. Head life guard on Woford Beach in Miami averages as high as \$150 a week, counting tips and concessions he operates. Jimmy Jamison, long swimmer of this city, has completed erecting his ladders at the Floridian tank, where he will perform weekly. He is using 8 ladders and will work 12 hrs. a day.

"It is too far uptown to ever pay." Today it is at the crossroads of the world. These facts are good tonic for crepe hangers, but orderly procedure is still the order of the day if one would remain solvent.

Rabkin's Analysis Keen

Continue to soar on the wings of Iconoclast, when you devise a method of making the winter business cannot come off and let you fall. The mountain park from which you looked into three States may in your time be fed by planes from those three States. Go right on with your dream. It will provoke thought, which is a good healthful exercise. Dreamers are at first ridiculed and later, often after their departure, are enshrined as heroes. Once learned and scientific for reasons we give why we could never fly over the Rocky Mountains. Had we told those professors then what we can tell them today they would have flunked us.

Big Rabkin gave us a complete analysis of the New York World's Fair from the concessioner's angle as any lawyer could do. He did not rant nor rave but just led us thru the maze of handicaps that confronted the concessioner from the beginning of their work on the grounds.

The committee appointed by George Hamid at our AREA meeting at the New York convention on the World's Fair Alliance has been assured by Harvey D. Gibson that he will meet it and give a hearing to any proposals it wishes to make. Here is for a greater AREA in 1940!

with Ellis Carver. Let me hasten to add that the high dive referred to above is not Jamison. He does all right for himself down here.

New Dempsey-Vanderbilt pool, which was first announced here exclusively months ago, has been completed. Tank 5075 yards long. Ben Gaines has put Jack Stover, crack swimmer of Syracuse U., in charge of the plunge and swim lessons. It is expected that weekly water shows will be presented as they are in many tanks here. Another just opened in the House pool facing Miami Beach front, Ralph Bellevue will manage.

Humor is that Pete Desjardins, of Olympic diving note, was offered management and instruction chores at Honey Flava, which he is not expected to accept. Seems he has many irons in the fire, one being a real estate tie-up. Alex Ott has as yet to sign up again for another season at Miami Biltmore pool.

Jamison says that nearly every boy and girl who works in the winter here at a swim job claims that they worked in Billy Rose's Aquacade last summer. If everyone was correct in his or her claim, Rose's show must have been staged in mid-Atlantic, according to Jimmy. Solly Solomon says that he worked in these parts, is missing this season, a postcard telling that the Solomons are on their way to South America for 16 weeks park and pool bookings. Frank Snary, featured water clown at the Streets of Paris, is building a winter home in Miami and has "expert" carpentry and masonry assistance from Compatriot Marshall Wayne, Sam Howard, Don Grubb and Hank Akers.

Sam's Party

Port Lauderdale's fifth annual international aquatic forum, one of the most important aquatic gatherings in the United States, will get under way this week. It is under way with reps from nearly every institute in the land attending. It's Sam Ingram's shindig, staged each year for advancement of swimming. One of the features is the major water show staged by Manager H. S. (Shorty) Becker at Los Ocas Casino tank, Port Lauderdale, with Rawls girls and Don Meckle, who put on those lovely ballets at Brooklyn's Manhattan Beach last summer, slated to perform. Sons of Arthur Pulla, Port Lauderdale, while attending Colgate University five years ago, arranged to take that college's swimming team to Port Lauderdale during the holidays. Sam Ingram, swim coach at Colgate, thought so much of the beach center and the idea that he suggested that other schools be invited down. Then American College Swimming Coaches' Association decided to hold its official meeting during forum period. Since then the forum has grown in attendance and importance as a major vehicle for representing the world of swimming. It is not possible to name all original stalwarts who helped set this swim forum under way, but whatever list of names would include names of Capt. I. O. Shuman, Al Gordon, George Simon Jr., G. H. Martin, H. L. McCann, Jack Pannin, the late Al McNeese, Don Fairchild and Claude Littler, Commodore A. H. Brock, pioneer civic leader, who was largely responsible for construction of the magnificent swim pool on the beach which makes the forum possible is honored at the water show.

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Long Island

By ALFRED FRIEDMAN

WINTER sports program that resorts had mapped as part of a drive to emphasize the Island's possibilities as a winter play spot, later going over to its planned effectiveness because of off-season weather.

Carl Steiner, one of the nation's most highly regarded engineers concerning development of seashore projects, is soon to retire. As engineer of the Board of Queens here he had charge of planning Rockaway Boardwalk and designing the \$10,000,000 anti-erosion program for the sector.

Long Island Association is decriing lack of proper publicity for Long Island by the World's Fair.

Soldiers in for coastal army drills are giving amusement dealers around the south shore some of their best spending customers.

OUT OF THE DETOUR

(Continued from page 111)

to youth lest we become backward and outmoded.

A small boy going to a Thanksgiving dinner was instructed by his mother how to behave when he would be asked whether he would have light or dark meat. He was to say, "I like both and will take either." But the dinner was delayed and the youngster's appetite was keen. In his haste to get going, he said, "I like either and will take either." I concur with this youngster's desire. 1 Of the viewpoint of the older and younger men, I like either and will take both.

The older men have been over the roads. My brother, on route to California, saw a sign in Arizona reading, "Thirty-six miles to water." He did not argue but filled up with water, gas and oil. Somebody knew the road. We come together annually to help each other find the way. In the park business there are no gods, only men. None of us knows all the way. The road is not straight. Grand Central and Pennsylvania stations you will find escalators, well lighted, to carry you to the upper levels. For the park manager and concessioner there are no escalators! You must climb the unrelieved stairs in a dim light.

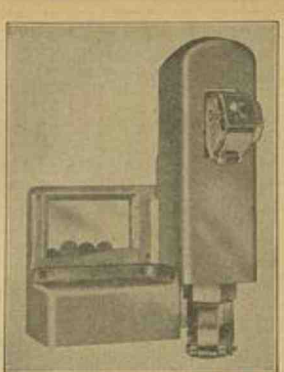
Two Different Balances

"It has been said there are too many parks. Perhaps there are. There are many farmers, school teachers, lawyers, bankers and politicians. We cannot execute them. No one has complained that there are too many good amusement parks. We shall have to improve our parks and do so continuously, or they will exterminate themselves and their owners and managers with them. How to improve as we forge ahead is the great question confronting us today. To attempt to do this by plunging and splurging is as hopeless as the blind man in a dark room looking for a black cat that is not there.

A youth, forward-looking, ambitious, enthusiastic and sincere, heartily worked up a plan for an amusement park in Florida. Its first year's gross earnings were placed at \$1,879,000. When his promotion begged he sought a veteran's advice, which ran thus—"Just forget the million dollars entirely. Then as we are not building for the enormous influx of tourists, because it is useless, let us discuss the \$200,000. This leaves only the \$70,000 gross to expect from park built only for the permanent white population of that locality. Even this last amount is a goal probably impossible of attainment especially after the first season. How do you mean?" The ghosts of former attempts by ambitious young men still haunt the land of the palm and alligator. Experiences gained at high prices are available to the venturesome for the asking.

One of our great leaders once called in a graduate architect to design a beautiful lot for his "show me the word you can do." The college man strutted his stuff and presented a gem. At the ride with the drawings before him the architect pointed out the architectural balance he had maintained throughout his work. But he overplayed the word and lost the interest of his patron, who said, "I care much less for your architectural balance than I do for a cash balance next fall." That veteran left the largest estate of any concern in our state behind him. Others who traded the word for cash balance for architecture have tasted the wormwood of defeat.

The Children's World at the fair (New York World's Fair) was to have shown



A NEW cash-collecting device, which has been designed especially for concessionaires selling merchandise, food and soft drinks or operating games. Handling any amount of sale from 5 to 95 cents, the unit is simple yet fast and accurate. Thru a two-sided inspection plate the amount paid in is visible to patron and operator before released into coin box. Coins are automatically counted and registered when patron inserts them in the meter slot. The device is called the Money-Meter S. H. Type V. C. B., and was exhibited for the first time at the recent National Association of Amusement Parks, Pools and Beaches convention in New York. It is manufactured and distributed by Money-Meters, Inc.

us how to entertain the children in the World of Tomorrow, yet oddly enough the two rides which made the best showing came from Yesterday, the Ferris Wheel and the Miniature Railway, which ideas were exploited in the 1893 Chicago Columbian Exposition!

This city has seen all known varieties of modern restaurants. Yet an enviable one today is of Colonial front, fittings and atmosphere on Fifth avenue, which people are going out of their way to patronize.

Now let's ride forward a while and see the necessity and demand for streamlines, color, soft artistic indirect lighting, all worked into a symphony of beauty in an amusement park kept morally and physically clean.

Beauty and Good Will

Beauty got an early start in one amusement park but for years made little progress elsewhere. Mrs. Elitch gave her gardens a feminine touch of beauty with flowers which was then unique. This was amplified by Mulvihill who left it to Arnold Outler to continue still further. He who would beautify a park with floral splendor and witness its drawing powers in a city should journey to Denver for a view of this place in its gorgeous setting of nature's colors changing with the procession of the seasons. Their own greenhouse was established to insure an ample supply of flowers for the park season. The quality and variety were so superior that people soon offered premium prices for Elitch flowers for special occasions. So the greenhouses were increased to meet the growing demand until now their shipments into seven States and bring an annual income exceeding the income for the park itself. Talk with someone who knows if you would beautify with flowers and then take your own locality into account as to climate and flora.

A Butterfly Garden of some 250 varieties with a colorful splendor undreamed of outside the park, could create a sensation in any city and have a magical drawing power. Such a garden has been successfully done. Why not try simple attractions like this before your city park sees its competitive value?

Good Will Builders are essential to any park. An inexpensive one is a colony of ants working under a glass case. Here are shown: workers, soldiers, guards, nurses, their cows, the green aphids, their burial grounds, an ant city with all their activities. Here is something for school picnics that will seal the contract.

Picnics, essential as they are for the steady support of any park, are not just food. They must be planted and tended into profit producers. A real one

cannot be produced under three years and some require five years. Recently picnic mats have caught away from a successful picnic park. The purchase turned out a keen and expensive disappointment to the manager who paid the bill and to the picnic promoter who had given the impression that he could gather picnics just as he would pick ripe cherries from a tree. He forgot that the tree must first be selected, then set out, pruned, sprayed, cultivated and encouraged to grow. Neither cherry trees nor picnics "just happen." Each requires the same orderly development. There are some picnics that certainly should be sprayed and fumigated. A large carpenter shop would not hold the incapsulated of some, to say nothing of the disturbances all along the midway.

Persistent Promotion Pays

Adrian Ketchum, for about six weeks of his outings, does so well that Sunday is the dullist day of the week.

God made the earth but the Dutch Hollanders decorated it. Fourth of July in Lakewood was made by history, law and custom. Boston has Bunker Hill Day, when the amusement parks run all night. Wyoming has Pioneer Day. Our industry can make some special days of our own in each locality. New York, New Jersey and San Francisco could easily have Bastille Day with their large French populations. St. Louis, Cincinnati and Milwaukee could easily select a German Day. San Antonio, Dallas, Alamo, Los Angeles has Cinco de Mayo. American customs and traditions can be used for Special Days in each locality. What do you have? A special day could be built up for each fortnight after the season is formally open. Try it.

Your park must be kept sold to your public. Your park must know well. Tate in Borneo found the Mohammedans lined up waiting for the one white horse on his Merry-Go-Round while all the other horses had no riders. He sought and found the reason. Mohammedans do not ride a white horse. He made his next trip all his horses were white. Ask Mr. Tate if the change of color paid. Billy Dentzel's father made the first jumping horses at great expense for the carving of almost life-size horses. At the first of the Atlantic City season he took this machine to Richmond, Va., to prolong the season. Finishing the section he left a boy in charge and went out to dinner. Returning, he found other boys throwing stones at his machine with its beautiful music. Complaining to a cop, he was told to change the tune. It was playing *Marching Thru Georgia*. Know your public, their preferences and dislikes.

Much that has been considered essential to the success of an amusement park has been discarded. Willow Grove, Philadelphia, and Electric Park, Kansas City, each paid \$50,000 annually once for bands. Today with such a budget a park would surely fail. In many parks restaurants are being discarded for refreshment stands. On the other hand, opportunities were overlooked. The railroads, to their sorrow, let the express, telegraph and the sleeping cars get away. So our parks for a time let athletic sports, swimming and winter sports get away. Today at great expense they are recapturing these activities. Will the amusement park of tomorrow be a year-round attraction?

Outdoor Department Store

On the road ahead we shall have to find our way thru continuing education. Just as physicians keep up to date by returning to medical school at intervals, you can come back to school at intervals for continuing education. We are determined to keep the amusement parks on parade. Their fits and starts, trials and errors pass in review from crude beginnings to streamlined, with color, light, architecture added to beauty while constantly reaching out to attract the people they can serve so well. An amusement park has become an outdoor department store vending all forms of wholesome recreation that entertains, educates, thrills, benefits but does not degrade.

We come here to listen to the veterans add to the forward-looking youth. They are our teachers. We entertain all your proposals with the reservation to ask only two questions: Is your conception beneficial in purpose and will it work? Not by magic nor by sudden leaps but by a steady and continuing procedure, but work successfully to the parks on the way ahead. By this method have our successful men arrived at their status. It was character, faith, vision and hard

work that built America. For these qualities in nature or in industry no substitute can be found.

The outstanding show of the New York World's Fair was Futurama, of General Motors. Not to see it was not to see the fair. It shows the general welfare developments of 1960. Super-highways with four-lanes of cars each way, at 50 miles per hour, over no traffic lights; all under or overpasses; no congestion of the people in slums or poorly lighted or ventilated homes; plenty of open spaces; beautiful landscaping, with flowers, shrubs, trees and gardens; sanitation; ample schools, libraries, churches and hospitals; and, as a fitting capstone to this city of tomorrow—an amusement park of the future! Streamlined; artistry in color, sound and architecture; restful, relaxing lighting; ample parking space with old-time favorites and the newest thrillers; a fascinating picture! A credit to all of you who have contributed to its evolution. A useful asset to the community of which it has become a necessary and indispensable part. Morally and physically clean, producing the recreation essential to a well-ordered life. It reached the goal of 1960 thru an evolutionary process.

Imagination and Vision

Just as the old route of trial and error produced the Ford and later turned out the Cadillac, restful, relaxing lighting; ample parking space with old-time favorites and the newest thrillers; a fascinating picture! A credit to all of you who have contributed to its evolution. A useful asset to the community of which it has become a necessary and indispensable part. Morally and physically clean, producing the recreation essential to a well-ordered life. It reached the goal of 1960 thru an evolutionary process.

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We are progressing toward the park of tomorrow with an accelerated pace. We are guided on the road ahead by the imagination and vision of youth. The steady hand of experience alongside to point out the pitfalls along the way and to use the brakes on the dangerous curves. All of you are helping to build that park toward which we are traveling. You have the specifications for color, architecture, lighting, beauty, broader spheres of recreation. You know that violent rides and those costing a fortune bring only calamity. You realize that the park of the future must build itself into the good will of the community of which it is a part and of which it must be a public servant that it must progress constantly to survive; and above all, that it must be morally and physically clean in order to occupy its rightful position in the new and better city of the future.

Then — let us proceed, full speed ahead!

"Your young men shall see visions, and your old men shall dream dreams."

BAND BOOSTS NASHVILLE

(Continued from page 107)

the public by raising prices either at front gate, grand stand or auditorium in which it is to perform. Every fair has its own preliminary conditions. These schedules are different from those in Tennessee or Texas and each city is an entity of its own. My methods might not suit your fair. We played Paul Whiteman as an act before our grand stand with 35,000 free seats and in the Home Show here the general admission is only 25 cents. Tennessee State Fair does not charge for its grand stand except for auto races on closing day and as a result it is always filled to capacity.

VERMILION, Ala.—Secretary-Treasurer S. G. Heckbert reported 1939 income was biggest in Vermilion Agricultural Society history. Nearly 8800 more was paid in prizes during 1939 than ever before.

LOOK

IN THE WHOLESALE MERCHANDISE SECTION

for the LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

Rinks and Skaters

By CLAUDE R. ELLIS (Cincinnati Office)

BOARD of control of the Roller Skating Rink Operators' Association of the United States, at a recent meeting in Dayton, O., selected Cleveland as the city in which the United States amateur roller skating championship will be held in 1940, late in April. Board pledged support toward selection of a Western city for the meet and convention in 1941. Cleveland was selected for the 1940 event due to its accessibility and for being equipped to hold such a meet. The meet will include all classes in figure skating, skate dancing and speed events, to be followed by the annual convention of the association. A skating carnival presenting the new champions, including exhibitions by groups selected from clubs throughout the country, will be given after the meet. It is proposed to have the champions make a short tour of the larger cities following the Cleveland meeting for the purpose of attracting public attention to the sport and to raise funds to further the popularity of the national events. Meet will be held in one of Cleveland's great

public halls, possibly the Civic Auditorium will be available. Cleveland's newspapers have given roller skating unusual support. Also attendance at the rinks has been much to do with the city's selection.

ALL REVENUE from a special show in Seferino Rollerdomo, Cincinnati, on January 15 will be donated to the Roller Skating Rink Operators' Association of the United States for furtherance of association activities, reports Cap Seferino. Skaters from rinks in Cincinnati and vicinity will be invited to see the program, scheduled to follow the regular skating session. Show will include exhibitions by top-ranking skaters from other cities, who will demonstrate the fourteenth step, Keata fox trot, tango barn dance, Killian and continental waltz, George Moore and Vivian Bell, national champions, will appear in races. Three skate companies are donating sets of skates as door prizes.

ROCKAWAY (L. I.) Roller Rink has been active during December, a 14-step contest recently concluded being participated in by many good skate-dance couples, reports Benjamin Seideman. Rink skating show by members of the figure-skating class was scheduled for December 27. Margie Higgins is head dance instructor. Frank Esposito is Hammond organist. Rink has 40,000-foot floor and patronage is increasing, Seideman reports.

SKATING club, with 17 charter members, was organized recently in new Skater Rink, Boise, Ida., reports Frank Holtzclaw, operator. Club officers are Glen Higby, president; Van Dores, vice-president; Elva Sullivan, secretary-treasurer. Weekly meetings will be held in the rink.

OLYMPIC Park Ballroom, Irvington, N. J., was scheduled to open as a roller rink on December 21, reported William Lubin, president and manager. Hammond organ has been installed.

EMPLOYEES' party was scheduled for December 25 by Earl Van Horn, proprietor of Mineola (L. I.) Roller Rink. Trio Voo-Doo number was held on December 21, when winners were awarded sets of Chicago skates, attached to Earl Van Horn shoes. Voo-Doo number was a substitute for a style show at which the latest in rink apparel was to have been exhibited by members of the figure skating club.

MATINEE and night Christmas parties were staged in A. J. Perry's Walnut Rollerdomo, Allentown, Pa., on December 16, reports Betty and Bob Miller (Rolling Clouds), who were recent visitors.

NEW Clifton Rollerdomo, which has been opened in Cleveland by Robert Campbell, has skating area of 50 by 150 feet. Organ provides music and free instructions are available for beginners. Skating night was a feature on opening night. Daily matinee and night sessions are held.

JIMMY LITSTONE, British amateur champion figure skater, who with his sister, Joan, made a short tour of Midwestern and Eastern rinks in this country last fall, is now in the merchant marine, sailing on a British freighter engaged in ferrying foodstuffs for Britany. Joan Litstone and Billy Watson are in Morley, Yorkshire, both doing their bits. Billy is an air-rail warden and doing special police duty.

DECEMBER marked the 16th year Edward J. Scott has operated his Buffalo rink in the same location and he reported business at a new peak. Bookings for parties extend into March and for the first time in history of the rink each night in December was taken by a party. Many private affairs are now booked for matinee. The number of rinks in Buffalo has increased since last season, it has served as a stimulant to business, said Manager Scott. Rink has been repainted and Hammond organ, with George Perdanizer at the console, added. Sale of shoe skates has tripled since 1938. Scott's Skating Club, now in its fifth year, has 5,000 members and an increase in number of wait-

ers has been noted. Whereas formerly there were about 10 waiters among patrons, 50 to 100 are now seen regularly at the rink. Manager Scott recently sponsored a two-mile city championship race and a waltz contest, to last about four months, will start soon. Medals will be given winners. Membership in the fancy skating club is limited to 50. Membership fee is \$2, used for club parties. Club recently staged a skating show, proceeds of which will be used by members when visiting other rinks.

NOW that it is definitely settled where the 1940 annual meeting will be held member rinks should ready their dance figures and speed skaters for the affair so that there will be plenty of competition. It is possible that Malcolm Carey and his father, Jesse, will have an entry for the speed events in the person of Malcolm's son, Junior. If this young speedster lives up to previous form, another champion in the Carey family is being predicted.

BEN NEWMAN who operates Pax-a-Pup Rink, Buckingham, Pa., will open another rink in Knightstown, N. J., shortly after the holidays.

LONDON SHOWS

(Continued from page 3)

with the Dukes and Duchesses of Gloucester and Kent, on November 27, paid the author a glowing tribute to the performances are twice nightly, with three matinees.

On the next night were two openings. At Wyndham's, for O'Brien, Linnit & Dunfee, by arrangement with Howard Wyndham and Bronson Albery, Richard Bird produced *Season for It*. The work of Frank Harvey Jr., this has for its plot the unraveling of a murder mystery in a tavern bar. A strong piece of dramatic fare, it opened to general approval, particular praise being awarded the author for the truthness of type of the characters frequenting the tavern.

Much less did the critics think of Will Scott's *Married for Money*, which opened the same night at the Aldwych. Producer Leslie Hoon and Arthur Hardy did their best with weak material about hidden sovereigns and the machinations of a crook butler. This three-act farce is presented once nightly, with two matinees.

On the 29th the Garrick reopened with Jack Taylor's spectacular musical show, *Ever on Parade*, which relies to no little extent on a generous display of feminine flesh. Three-a-day the policy here.

Two Revivals

First of the two revivals was Walter Reynolds' *Young England*, given a new lease of life at Holborn Empire on the 7th. This patriotic melodrama, written in the style favored last century, first produced September 10, 1934, at Victoria Palace, and enjoying a run of 282 performances at various theaters before closing on May 18, 1935, owes much of its success to audiences being allowed to boo and hiss in the approved manner of old-time playhouses. Present showing is twice nightly, with two matinees. On the 21st, *Emperor Nero's Judgment Day*, exposing the methods of justice in totalitarian states, was revived at the Phoenix. It was proposed to make up the principal character as Hitler, but the Lord Chamberlain refused to lift his ban on such a representation of the Nazi leader. This has caused much discussion, as there appears to be no such ban in a revue or music hall show.

Closings almost numbered three, for Prestley's *How to Succeed in Business*, first of London's new in wartime play struck a bad patch at the Westminster. Announcement of its probable early withdrawal brought about an improvement in takings and the play has been revived until tonight.

Sandy Powell's song, dance and comedy opus, *Can You Hear Me, Mother*, folded at the Coliseum on November 18. This was not surprising, the general opinion being it was hardly up to West

End strength. On the 29th, Sir Oswald Stoll resumed the immediate pre-war policy of a straight play a week, the first two being *Goodness How Sad* and *Benjuna Ridge*. Season is under direction of Barry O'Brian.

Ballet Productions

On the same day *Playboy of the Western World* came out of the Duchess, it being replaced on the 21st by the Ballet Rambert, presented by Michael Hillman, Ltd., in association with New Mercury, Ltd. Two other instances of ballet and dancing playing their part in the re-awakening of London theater life occurred during the month. On the 13th, Ram Gopal began a new season at the Vandeville with his Hindu Dancers, and at the Little Lyric at Hammersmith a co-operative venture known as Les Ballets Trois Arts made its appearance. Business for this venture has been patchy, but an anonymous gift of \$4,500 has saved the situation.

As for the smaller "arty" theaters, considerable attention was focused on the Embassy, where, on the 29th, Julius Caesar was produced in modern dress by Henry Cass with a dictatorship angle like that in the New York Mercury productions. At the Strand in the Grand in Tottenham Court Road *The Firebrand* was scheduled, while the equally tiny Chanticleer at Kensington has kept going an intimate revue, *Let's Face It*.

The Biltmore and Lyric, just outside London, has again led the way with new plays, no less than three being put on during the month. These were *The Best Triangles*, *Time and the Hour and Ladies in the Streets*. The last, a thriller based on an actual tragedy of the century, is sufficiently strong to justify a West End showing.

Outside Showings

Other "outside" first productions of special note were *Come Out and Play*, a revue featuring Jessie Matthews, Sonnie Hale and Robert Hale, which began a tour on the 7th at the Wembley; and H. M. Tennent, Ltd.'s *All Clear*, a revue destined for the West End in the near future.

To produce *The Women at Golders Green* on November 7, start of a London suburban and provincial tour, Peter Mather was given special leave from the army.

On the 21st, shareholders of Drury Lane Theatre closed their 42nd ordinary meeting. For the year ending June 30, loss totalled \$43,000. This, added to existing debit, makes total debit \$153,000. Edward Graves.

Steinbeck Draws Half Of "Kiss the Boys" in KC

KANSAS CITY, Mo., Dec. 23.—The Resident Theater's production of John Steinbeck's *Of Mice and Men* drew a better-than-average attendance here, with 1,000. However, Zolney Lerner is the producer. Gross receipts readily computable, since more than half the playgoers buy subscription tickets which enable them to see every play of the season. However, the b.o. take for *Of Mice and Men* did not equal the total attraction, *Kiss the Boys Goodbye*, which lured 6,000 customers. Rachel Crothers' *Susan and God* is the next attraction.

"Roads" Record Hub Run

BOSTON, Dec. 23.—Enjoying the longest run of any play in the Hub for some time, "Obecno" will move from the Plymouth to the Majestic Christmas Night (25) to begin its sixth Boston week. Originally booked for two weeks only, Road has been held over because of its tremendous business and good advance sale.

Current indications are that the show will remain for possibly another month or longer. The Majestic, which has been dark since a traveling Yiddish Art Company left last spring, has no immediate bookings and can hold the show for some time.

Charles "Slim" Timblin, ex-vaudevillean, is playing Jetter Lester.



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PCSA Preps For Banquet

Several innovations are planned by Coe, Pollitt—name band for music

LOS ANGELES, Dec. 23.—Final arrangements for the Pacific Coast Showmen's Association's 17th annual Charity Banquet and Ball in the Biltmore Hotel here on January 16 were being worked out this week by E. W. (George) Coe and his chief assistant, John Alexander Pollitt. For many years these annual events have been outstanding on the Pacific Coast and this year, according to the committee in charge, will be no exception.

It is the final function of the retiring president each year and it has been the custom for each official to attempt to outdo his predecessors. Committee reports it has a number of innovations and surprises planned for this year's affair. A variegated floor-show program, comprising what are said to be some of the best acts seen in this section, has been laid out.

A big-name orchestra has been obtained to furnish music for the show and dance which follows. Biltmore Hotel officials have provided a menu to the liking of all and committee announces that tickets, as in the past, are priced at \$5.

IAS Nominates Dee Lang Prez

ST. LOUIS, Dec. 23.—Nominating committee, International Association of Showmen, comprising Tom W. Allen, Charles T. Goss and Frank R. Joerling, this week submitted these names for officers for 1940. Election will be held on December 28, with new officers assuming their duties on January 4. It is expected that the new officers will be elected without opposition. They are: Dee Lang, Dee Lang's Famous Shows, president; Sam Solomon, Sol's Liberty Shows, first vice-president; Noble C. Fairly, Fairly & Little Shows, second vice-president; P. G. (Pete) Rust, Burrell & Rust Shows, third vice-president; John M. Sheeley, Mighty Shesley Midway, fourth vice-president; H. W. Smith, Greater Exposition Shows, recording secretary; George W. Davis, Johnny J. Jones Exposition, financial secretary; Francis L. Deane, Fulton Bag and Cotton Mills, treasurer; Floyd Heese, Johnny J. Jones Exposition, chaplain; William Harry Moore, Burrell & Rust Shows, sergeant at arms.

Board of governors: John Francis, chairman; Tom W. Allen, Fred W. Beck (See IAS NOMINATES on page 124)



A GROUP OF EASTERN SHOWFOLK who were guests of David B. Endy at a party in the Hotel Sherman, Chicago, prior to the banquet and ball of the Showmen's League of America on December 5. Seated, left to right: Frank West, Nate Eagle, Joe Rogers, William Ghek and the Great Wilno. Standing, left to right: Lew Dujour, Clem Schmitz, Ted Woodcarr, Neil Berk, Ann Clark, Art Lewis, Mrs. W. W. Wilno and the host, David B. Endy.

HASC Auxiliary Elects Officers

KANSAS CITY, Mo., Dec. 23.—Ladies' Auxiliary, Heart of America Showmen's Club, elected Mrs. G. W. Parker president for 1940 at its annual election in the Reid Hotel here on December 13. Ruth Ann Levin and Helen Brainerd Smith were re-elected first vice-president and treasurer, respectively.

Others inducted into office were Viola Parry, second vice-president; Ruth Martone, third vice-president; and Loretta Ryan, secretary. Thirty-one members attended.

Retiring President Mrs. Virginia Kline presided and appointed Myrtle Duncan and Lola Hart tellers for the election. Following adjournment, a party complimenting Viola Parry for her work in behalf of the club, was held in the clubrooms. President Kline, Mrs. May Wilson and Jackie D. Wilcox provided entertainment features.

Johnson Is Bantly G. A.

PHILADELPHIA, Dec. 23.—Edward K. Johnson announced here this week that he had signed contracts with Herman Bantly, owner of Bantly's All-American Shows, to general agent the organization in 1940. He assumes his duties immediately.

Ballyhoo Bros.' Circulating Expo. A Century of Profit Show

By STARR DeBELLE

Cactus Bottom, Tex.
Week ended December 23, 1939.
Dear Mixer:
Everybody except the showfolks are singing Down Mexico Way. This writing finds the show still on the border with the border very still. Some of us feel as tho we were back in Florida, playing the fish-and-citrus route, except for the fish. The grapefruit grown in this part of the country has been heralded as the best. It may be the best, it might be filling, but damned if it is fattening. One big thing in our favor is that the chill made down this way not only is cheap, but heating. That big factor alone helps to put over the cold nights.

This spot is so thinly populated with money that we are taking grapefruit, chill and tamales in trade. Just picture some of the independent showmen checking 50 per cent of 10 gallons of chili, 60 grapefruit and a gross of tamales into the office! Naturally, if it is used as legal tender on the midway, it will be used as such in paying off the help. From the books of our committee, they

will be glad to accept it as part payment of the bill, listed help work's best about the payoff, having been paid off with hot cakes and coffee in the past. Some even look toward it as a change in diet. Pete Ballyhoo claims that the vitamins in this citifruit food are great for reducing purposes and he feels sure most of our people are a bit overweight.

When General Agent Lem Trucklow booked the date he wired the show. Apparently the citizens of Cactus Bottom are amusement hungry. He was mistaken only in the word "amusement." We are being sponsored by the Tex-Mex Chili Chills. The object of their event, billed as the International Notch-Notch Pepper Jubilee, is to raise money to provide beans for the chili. One thing that all of us are thankful for is that we were here the week before and not Christmas week. "Chili for Christmas" are fighting words on any midway. It has been hinted and whispered about the lot that conditions on the show are so bad that turkey may be served only in the bosses' five private cars with

HASC Sets Banquet Plans

Tom Collins is principal speaker — convention activities are mapped

KANSAS CITY, Mo., Dec. 23.—Entertainment committee of the Heart of America Showmen's Club, at the regular meeting in Reid Hotel here on December 15, announced that final plans for the annual banquet, ball and convention have been completed. Tom Collins, local newspaper man, will be principal speaker, with Jimmy Morrissey handling the emcee chores. Several other notables also will be at the speakers' table. Convention opens on December 25 and extends throughout the week.

Tacky party and dance has been set for December 30, with the memorial services to be held on December 29 at 2 p.m. in the clubrooms and later at Memorial Cemetery here. During the meeting officials asked that as many members as possible attend the services. Reservations for the banquet and ball on New Year's Eve have been coming in splendidly and from present indications few should draw capacity, officials report.

Showmen from all sections of the country are arriving daily and club's first convention is expected to wind up favorably for the Special Events Committee, which is in charge of the week-long festivities.

Rea Attractions Plan Improvements in 1940

INDIANA, Pa., Dec. 23.—Mr. and Mrs. John T. Rea, of John T. Rea Attractions, before leaving for a visit over the holidays with their daughter, Mrs. Paul Rogers, in Spartanburg, S. C., announced they would return here on January 1 to supervise quarters work here. All equipment will be remodeled and three fronts constructed for new shows.

Because of fire, which destroyed much of the canvas and equipment at the organization's final stand, almost all shows will have new canvas in 1940. One more truck is to be added also. The Reas reported they were looking forward to a good 1940 tour.

Promoters Said To Have Misused Name of League

CHICAGO, Dec. 23.—Word has reached officers of the Showmen's League of America that on several occasions during the last few months promoters of various events have used the name of the league for their personal interest. In one instance a promoter is said to have informed an auspice that act for the show he was promoting were being booked thru the league.

Constitution and by-laws prohibit any member of any other person from using the name of the league as sponsor, booker or in any other way in connection with any solicitation or promotion.

Officers of the league will ascertain the facts in connection with alleged misuse of the name and if necessary they intend to take legal action.

the staff members as invited guests. Whether this will include the press department will be up to the office, which must decide whether they are members that on several occasions during the last few months promoters of various events have used the name of the league for their personal interest. In one instance a promoter is said to have informed an auspice that act for the show he was promoting were being booked thru the league.

Everyone is eagerly looking forward to our next spot. A very encouraging wire arrived from our agent this a.m., reading, "Due to a small-pox epidemic, all schools, theaters and business houses have closed. We will be playing outside the city limits and will be the only thing the city limits and will be the only thing the spot should be a mop-up." Later in the day the office announced a raise in concession rates for next week and posted a telegram from the sheriff in that spot reading, "You may depend on me and my office for hearty co-operation—proving that the date would be a celebration and not a still date and will (See BALLYHOO BROS. on page 124)



G. G. BUTON, for the past eight years with J. L. Landes Shows, several of which were spent as general agent, has been signed as general agent of State Fair Shows for 1940 by owners Mel H. Vaught and Tony Harrison. Shortly after the death of J. L. Landes last year, Buton assumed management of the Landes Shows.

WE, THE FOLLOWING, ALL ENGAGED IN THE FINEST ENDEAVOR AND PROFESSION ON EARTH, "THE GREAT OUTDOOR SHOW BUSINESS"

EXTEND TO OUR FRIENDS EVERYWHERE
THE SINCERE WISH THAT 1940 WILL BE
YOUR HAPPIEST AND MOST PROSPEROUS

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Dodson & Baillie World's Fair Shows
Hillman Hotel,
Birmingham, Ala.

DICK WAYNE BARLOW

30 Years in the Show Business
"Wish It and for It"
Care The Billboard, St. Louis, Mo.

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Fairly & Little Shows
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MR. & MRS. ROY GRAY

Lewis Bright, Mr. and Mrs. Robert Young
Texas Longhorn Shows
Durant, Okla.

WALTER HALE

Publicity Director
2177 1/2 Clark Shows
300 Arcade Bldg., St. Louis, Mo.

HARRY H. HARGRAVES

Pres. Pacific Coast Showmen's Association
Venice Pier
Los Angeles, Calif.

MR. & MRS. FLOYD HESSE

Johnny J. Jones Exposition
5886 Enright Ave.
St. Louis, Mo.

JOHN HOFFMAN

Assistant Manager
Dodson & Baillie World's Fair Shows
Birmingham, Ala.

L. S. (LARRY) HOGAN

General Agent
Amusement Corporation of America
155 N. Clark St., Chicago, Ill.

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World's Fair Museum (En Route)
Care The Billboard
Cincinnati, Ohio

NORMA & DEE LANG

Doc Lang's Famous Shows
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MR. & MRS. CLIFF LILES

Park Amusement Company
P. O. Box 675
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MORRIS LIPSKY

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"The Zenith of the Outdoor Show World"
THANKS TO JIMMIE STRATTON FOR A
SUCCESSFUL SEASON
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Johnny J. Jones Exposition
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MR. & MRS. AL WAGNER

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Flash Williams Thrill Drivers
"The Greatest Thrill Show on Earth"
923 N. Central Ave., Chicago, Ill.

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General Manager
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Box 127, Ashdown, Ark.

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WRITE FOR FREE CATALOG
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Special on House Trailers

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Season's Greetings

CHARLES DRIVER—BERNIE MENDLSON
O. HENRY TENT & AWNING CO.
4611 North Clark Street, Chicago, Ill.

TEXAS LONGHORN SHOWS

New Booking Shows, Rides,
Concessions and Rodeo People for Season 1940.
Winterquarters Address: Bryan Hotel, Durant, Okla.
Until January 25, Address: ROY GRAY, Agent,
1389 Kentucky Ave., Indianapolis, Ind.

Hilderbrand's Continues to Fair Results in California

BELLFLOWER, Calif., Dec. 23.—Because of a sudden change in routing, Hilderbrand's United Shows' winter unit came in here on December 12 and played the Artesia and Bellflower Boulevards location instead of going into Encinitas, Calif., as originally planned. A soft lot prevented shows from setting up until December 14. With little advertising receipts suffered, but shows chalked fair business with Saturday the best day. Sunday turned out a blank.

Perris Wheel topped rides, with Joe Davis' Holloplane second. Karl McKinley's Temple of Mystery was best among shows. Jack Arnold's Poising Show took second. Ralph Falcon and Wampus Enfields reported fair results. Pop Slover's son joined with his long-range gallery, Charles Soderberg and Hollywood Sky-rockets, under Reggie Marrion free acts, proved popular. J. E. Mote's sound car covered adjacent areas thoroly in an effort to make up for lack of other advertising.

Visitors included Ted and Marie LeFors, State Fair Shows; Dick and Cecelia Kanthe, Golden State Shows; Ben Dobbert, United Tent and Awning Co.; Irene Brooks, William Summers and Delbert (Music) McCartney, Hilderbrand's No. 2 unit; Eddie McKenna, former trouper, and Guy Serean, rising young pugilist and protege of Art Anderson, concessioner on the show.

NOTICE SHOW FOLKS

NOT WISHING TO MISS ANY ONE OF OUR MULTITUDE OF FRIENDS, WE ARE USING THE WIDE CIRCULATION OF THE BILLBOARD TO WISH YOU ALL A

HAPPY NEW YEAR

CHAS. T. GOSS

WITH STANDARD CHEVROLET CO.,
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SHOW ^{and} TRAILER
TENTS CANOPIES
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Handles Show Folk's Business
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Our Specialty for Over 48 Years
UNITED STATES TENT & AWNING CO.
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YOUR BEST MONEY MAKER



THE 7-CAR PORTABLE TLT-A-WHIRL

The popular 1931 of America's Midway Publi-
Consistent Winner in Ell Bridge Co. Annual
July 4th Grand Receipts Contest. More Quality
—More Style—More Labor-Saving Features
Year after Year keep the TLT-A-WHIRL in
the front rank of popularity and profit. A most
efficient ride at a reasonable price to you.

Sellner Mfg. Co., Inc.
FARIBAUT, MINN.

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

Midway Confab

By THE MIXER
(Communications to 25 Opera Place, Cincinnati, O.)

NEXT year (not week) is the big one!

MRS. S. LEVINE, wife of Sam Levine, Johnny J. Jones Exposition, is ill at her home in Albuquerque, N. M.

CLAUDINE CLAUDE returned to Chicago for the winter after eight weeks of Museum work in New York and Philadelphia.

FAMOUS last words: "Just ignore that party. We have already signed them up."

FORMERLY with Wallace Bros. and other shows, Mr. and Mrs. Dale Hall letter from Helena, Ark., that they are wintering there.

WHILE passing thru Laurel, Miss., recently, J. M. Marshall reported he enjoyed a visit with Dad Crawford at Buckley's State Shows' quarters.

SOME of these burn 'em-down midways do smell like burning punk—Seawacker Slim.

PERMANENTLY located in Baltimore, except for occasional excursions into a carnival pays near by, is Roy E. Thomas, erstwhile showman.

MR. AND MRS. C. D. SCOTT, Scott Bros., Show, and their granddaughter are visiting Scott's relatives in Roanoke, Va., for three weeks.

L. (CRAZY RAY) CHOISSE, calliope player of note, letters from his Pinckneyville, Ill., home that he contemplates contracting his calliope with a railroad show in 1940.

ROY B. JONES, of Pete Kortos' World's Fair Museum, reports that the No. 2 Unit, which opened in New Orleans on December 16, chalked good business the first two days of the engagement.

A CARNIVAL knocker wonders why midways not only continue to exist but grow bigger and bigger. We wonder about the kind of a mug who wonders about a thing like that.

OWNER-MANAGER of Dixie Belle Shows, Louis T. Riley, cards from his home in Owensboro, Ky., that he is taking life easy this winter and that his organization had a fair season.

"MY WIFE and I and Mr. and Mrs. Deehan and son, Charles, are camped at Bee Lake, just outside this city," pens Otis Becker from Eden, Miss. "We're spending most of our time fishing."

"IT Can't Happen Here." (But it did.) Spectator (to contest promoter)—"To hell with the g. a. I either pay me for the advertising you have sold or I'll cancel the town."



MIDGET CAFE, said to be the only one of its type now in operation, is one of the features of the Pete Kortos Museum, in its 5th week in Minneapolis. Behind the counter, left to right, are Gracie Williams, midget songstress; Harvey Williams, and Idaho Lewis, midget singing cowboy. Seated at the left in front of the counter are the giant, Al Tomatine, and wife, Jennie, half girl. Tiny Kistler, Iowa jai boy, also is enjoying himself at the counter of the cafe, which has been attracting considerable attention from local amusement seekers and press.

MANY a man would be much more valuable to the boss if he could manage to keep out of the boss's way.

BOB FOX reports from his home in Tupelo, Miss., that he is ill with stomach trouble and expects to go to a hospital for treatment shortly after the holidays.

MIKE GOODWIN tells from Salisbury, N. C., that J. W. Pinkerton is operating a store there after a successful season with Silver Jackson's Down East Attractions.

COOK-HOUSE gossip: "Yeah, our agent was to blame for our poorest season in years—but I bought this new car at a bargain."

FORMERLY with Imperial Shows, Mr. and Mrs. W. W. (Billy) Bacon letter from Danville, Ill., that they are successfully promoting dances in that section.

JOLLY BERT STEVENS, who has been playing Santa Claus at a store in Ardmore, Pa., will assume emcee chores at Top Hat Grill, Corning, N. Y., after Christmas.

AS I spent last season as a stick for a tattooer, I have so many social-security numbers on my arm that I don't know which one is my own.—Cousin Peleg.

WORKING stores in Tampa, Fla., with their photo gallery, Mr. and Mrs. Theodore Meadows and family recently purchased another gallery and a concession which they will take on the road in 1940.

JOHN W. (HAPPY JACK) LONG, side-show manager with Miller Bros.' Show last season, is in Walter Reed Hospital, Washington, D. C., with an injured back. He writes that he'll be there for some time and would like to read letters from friends.

"GREAT oaks from little acorns grow," was often used as a slogan for newly organized shows. Some of those advertised acorns didn't even materialize into a good stick—Colonel Patch.

SIGHTED around Heart of America Showmen's Club, Kansas City, Mo., recently, reports C. I. Levin, were Mr. and Mrs. Harry W. Hennes, Mr. and Mrs. Jack Dondlinger, Benny Fugh, Phil Little, Mr. and Mrs. Noble O. Fairly and Mr. and Mrs. Abner K. Kline.

AL BERESOFF has returned to Canton, O., after a successful Santa Claus Parade tour with Thatcher Starnbury Productions. Venture took the unit into Iowa, Minnesota, Wisconsin, South Dakota, Nebraska and Missouri. Roster included Al White, Harold Hall, Eddie

He Asked for It

ON CHRISTMAS DAY a carnival manager called together all of those who had to stay in winter quarters (they were broke) and asked them what they wanted for Christmas. A concessioner asked for a Kick-back of 25 cents on each foot for which he had paid over \$1. A girl show-writer asked for 50 per cent of the money she had paid the office in petty fines for breaking rules. A ride boy asked for a few days' pay he had lost because of rain and layoffs. A talker asked for some of the percentage he had had to surrender because fails in some spots wanted bigger cuts. A large number asked for a percentage of various assessments the office had imposed on them. Suddenly the Big Boss jumped to his feet with, "You're a bunch of so-and-so ingrates! What d'ya want do—rob my wife and family of their Christmas?"

Barbeau, Grant Kimmer, Hoffman Puppets, Dutch Lobor, Mose Starnbury and Bud Henderson.

SOME are looking forward to New Year's, St. Valentine's Day, Easter and other days that are observed with festivities, but many a trouping soul has nothing except next spring in mind.

"THIS TOWN is running over with showfolk this winter," pens Whondia Durton from Ardmore, Okla. "Among those sighted recently are Bill Wymore, Bobbie and Bernice Briggs, Chester Crosby, Fannie Price and L. G. Lloyd. All seemed to have had a good season. Bernice Briggs is night operator for a local taxi company, and Pount Durton Jr. is in the sign business here."

FORMER secretary of Buckeye State Shows and for the past two weeks with Rainbow Amusement Co., H. C. Starbuck and wife have been visiting members of the former shows in Laurel, Miss., including Mr. and Mrs. Pat Brown, Count Zairo and Mr. and Mrs. Frank Gaskins. They plan to leave soon to visit home folks in Memphis and then go to Hot Springs, Ark., before heading for Laurel to prepare for 1940.

WHY brag of having the original this and that when that antique appearance of your attraction will tell the story in both words and grooves?—Muggin's Machine Mazie.

FUNLAND SHOWS' Newman, Ga., quarters notes by Ted C. Taylor: Co-owner Louie E. Heth is taking up flying again, having been in the U. S. Navy Air Corps during the World War. He'll return to the show next April. Less called for duty, Curley Cain and crew are building new transformers. Bessie Hollis' free attraction has been signed for 1940. Matilda Heth is win-

"See You at Kansas City"

We'll be there during the Heart of America Showmen's Club Banquet and Ball on December 31. Look us up. We'll be glad to tell you about BIG ELI Products. Remember—"It's Kansas City on New Year's Eve!"

ELI BRIDGE COMPANY
BIG ELI Wheels—ELI POWER Units
JACKSONVILLE, ILL.

The Improved Kiddie Airplane Swing

Attention Carnival Owners and Park Managers



Plan on adding one of these rides to your present equipment. An enormous large children's New Genuine Airplane and beautifully decorated erections with no advance in price! It provides true propulsion power, no gears, belts to harbor with, weight about 2,000 lbs. Dimensions: 12' x 12' x 12'. SWITH A SMITH, Springfield, Eric Co., N. Y.

PENNY PITCH GAMES
Size 48x48", Price \$20.00.
Size 48x48", Price \$24.00.
Size 48x48", with 5 Jack Pots, \$40.00.

PARK SPECIAL WHEELS
30" in Diameter, Beautifully Painted. We carry in stock 12, 20, 24 and 30 inch wheels. Price \$12.00.

BINGO GAMES
75-Player Complete \$25.00
100-Player Complete \$30.00

SEND FOR CATALOGUE
Full of New Games, Blankets, Dolls, Lamps, Amusement Wares, Games, etc.

SLACK MFG. CO.
124-126 W. Lake St., Chicago, Ill.

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(Complete 1940 now ready)
Single Sheets, 8 1/2 x 14, Typewritten, Per \$1. \$2.00
Analytic, 30, with Blue Cover, Each, \$1.00
Analytic, 30, with White Cover, Each, \$1.00
Forecast and Analysis, 60, Fancy Cover, \$1.00
Forecast of the 4 Readings, Four for \$2.00
No. 1, 36-Page, Gold and Silver Cover, Each \$3.00
No. 2, 36-Page, Heavy Gold and Silver Cover, Each \$3.00
Gazing Crystal, Orlia Boeris, Philadelphia, Pa. \$2.50

NEW DREAM BOOK

180 Pages, 2 Sets Numbers, Clearing and Poling, 1200 Dreams, Bound in Heavy Gold Paper Cover, Good Quality Paper, Sample \$0.15
HOW TO WIN AT THE KIND OF SPECULATION, 24-Page Booklet, Beautifully Bound, \$0.15
PACK OF 70 EGYPTIAN P. Y. CARDS, Answers All Questions, Lucky Numbers, etc., \$5c.
ZODIAC & CARDS, 24-Page Booklet, \$1.00
OROLOGICAL CHART, 8x17, Sam. \$5, Per 1,000 \$9.00
MENTAL TELEPATHY, Booklet, 21 P., 25c
"WHAT IS WRITTEN IN THE STARS," Folding Chart, 12 P., \$25, Contains all 12 Analyses, Very Well Written, Per Doz. Box \$10.00
Calculations Made to Your Customers Under Your Label, No checks accepted, O. G. D., 25c Deposit. Out cases or ads do not appear in any merchandise.

SIMMONS & CO.

19 West Jackson Blvd., CHICAGO
Restaurant Gallery, Send for Wholesale Prices.

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225 W. 42d Street, NEW YORK CITY.
WANT TREASURES AND NOVELTY ACTS OF MERIT AT ALL TIMES
State salary and all details in first letter. Open All Year Round.
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Buddha Papers, 1-47 and 21-page Booklets, Zodiac Daily Charts, Horoscopes in 11 styles, Apparatus for Mind Readers, Mental Magic, Spirit Utensils, Mail Catalogs, Booklets, Graphology Charts, Crystal, and comprehensive line of Apparatus and Books in the World. 150-Page Illustrated Catalog, 30c.

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You can make EASY MONEY by Porting Telling or Character Reading with
BUDDHA PAPERS
Clear cut script, Simple operation. CATALOGUE, \$1.00
S. BOEHRER, BELLEMEAD, NEW JERSEY

SOL'S LIBERTY SHOWS

NOW BOOKING SHOWS AND ATTRACTIONS FOR 1940 SEASON
Address: P. O. BOX 2239, Caruthersville, Mo.

GREAT LAKES EXPOSITION SHOWS

Now Booking Attractions for 1940
Address: AL WAGNER, Mgr., 2647 Chesham Road, Toledo, Ohio

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NOW BOOKING SHOWS AND ATTRACTIONS FOR 1940
Address: OSCAR H. MOORE, P. O. Box 88, North Little Rock, Ark.

DIXIELAND PARK WANTS AT ONCE

Chaplains, Ferris and Merry. Nights in good mechanical condition, for Knight of Pythias sponsored Bazaar, Park license paid for one year. Will consider buying in price satisfactory. Also few good Concessions. Wire or phone DICK OLBMAN, Jacksonville, Florida.

World of Pleasure Shows

NOW BOOKING SHOWS AND ATTRACTIONS FOR 1940.
Address: FRANK MILLER or JOHN QUINN, 100 Davenport St., Detroit, Mich.

tering in Miami, Fla. Floyd R. Heth is in quarters.

MRS. A. MEL ROI, whose mother, Mrs. Charles DeMaris, died recently in Skieson, Mo., writes from Memphis: "Have been trying to carry on since my mother's death. Dr. Mel Roi and I came here after spending a week in Corpus Christi, Tex., and will remain until after January 1, when we go to our farm at Dexter, Mo., until it's time to return to the road. Our daughter, Violet, will go out with us, while son, Charles, may take an animal show on the road in 1940."

APPOLOGIES to Asopis: Once upon a time a well-known free act was stranded with a winter truck down yonder and, becoming involved in the meshes of the law, they wired a certain show manager for financial aid so that they could be released from durance vile and proceed to his winter quarters in a hot-not distant city. Manager telegraphed the requested amount and the act went to his quarters. They had barely arrived when the owner of an exposition show, who knew all about their involvement and who had been hard of hearing when they had appealed to him, sent over a pigeon to persuade them to come up to HIS winter quarters. Moral: Those who have no ears should not try to row upstream.

"CAME here after a pleasant engagement with our mental act on the Hutton Whale Show in New Orleans," pen Mr. and Mrs. Harry King from Miami, Fla. "Whale show is closed for a few weeks to give the help a vacation. Serpentina left for New York. Pete Kortez, No. 2 Unit of World's Fair Freaks, playing New Orleans, has plenty of flash. Doc Hartwick has his reptiles there in a swell frame-up and other features include the Halligans with a splendid mental act and Sealo, seal boy. We plan to vacation for about a month."

MARY GORDON, serialist with Death's Holiday, thrill show, who sustained a fractured spine while presenting her act in Lenoir, N. C., last August, is at the home of her uncle, C. L. Harris, in Banff, Alta. "Mary," says Harris, "hopes to recover sufficiently to return to work for her former employers in a more sedentary position. Her stay here has been authorized by the Canadian Government for six months, but when she leaves will depend upon her health and other circumstances. She is, however, determined to return to the field and fully hopes to regain at least partial use of her limbs."

BEING hooked for a town at the last minute, a carnival manager sent his agent out on Friday a.m., but failed to give him funds that would take him to more than one spot. Saturday a.m. the big boss and a visitor were in the office wagon when it came to a wire reading. "Missed here. We are twenty-five to get to the next one." The big boss just tore it up and kept on talking. Two hours later another wire hit reading. "Don't stall me. Wire twenty." This wire was torn up, too. Three hours later another wire read, "Send me ten and I'll leave for another town." And this one was destroyed. At 4 p.m. a wire arrived reading, "Send me

Helpful (?) Hints to Press Agents

MANY a good publicity bet has been missed thru lack of enough imagination. Here are a few leads, passed up last season, that would have impressed committees and fair boards.

1. President of the United States traveled 1,500 miles to a show's initial stand to throw the first ball at the cats at the opening hour. (Because he does so at big league opening games, this item should be read and digested with great interest.)

2. Being a great philanthropist, a show manager donated thousands of dollars toward financing of Admiral Byrd's South Pole expedition. (That squib not only will arouse the admiration of the boss but will also tag him as ready money to do business with.)

3. Big plans are under way to air-condition all shows and rides and to co-operate with fairs by carrying sufficient equipment to air-condition all buildings on grounds, with special units for fair offices. (This is a cooling and inviting news tidbit. Its frequent use is advised.)

4. On the season, after a careful check-up of its attendance and that of both world's fairs, it was found that a show topped the combined gates of both expos. (To display a bit of modesty it might be added that perhaps early closing of the Golden Gate Exposition helped to a certain extent, although its extension would not have greatly cut down the big margin.)

5. Show is booked solid for the season and it has so many fair contracts that it will be impossible to play them all. Manager So-and-So declared that, because of route changes to insure better railroading, show is open to play a few choice dates in September. (This item not only is news but a free ad. That the boss will favor a few by offering his show to them will be greatly appreciated.)

6. Never neglect to mention the spending of thousands of dollars while the show is on tour. But by all means keep this spending much higher than the income of the show. Such things as escalators for convenience of motor-dome patrons, mechanical hot driers, rain-making machines that will be a boon to arid communities, artificial sunshine-producing equipment (known as the Equatorial Fair Grounds Heating System) office-owned and licensed radio station and many other innovations should be mentioned. By all means keep repeating in the visitors' list the names of as many celebrities as possible. Whether they really are on the lot doesn't matter, but try to get those who were within a radius of at least 100 miles of the show.—SOUTHERN PRESS AGENTS' CORRESPONDENCE SCHOOL.

five. Have only a few hours to get out and book you." Then the big boss turned around and yelled at his secretary, "Go down town and wire the agent a five. I know if I waited long enough he'd come to his senses."

NOTES from Art Lewis Shows' quarters, Norfolk, Va., by Ray Perry: Six more

contacting carnival owners and concessioners in the North.

Harry Phillips is working local spots and Fred Fwina is doing his magic at local clubs. Dr. Ralph Dobbe, with the wonder dog, is working week-end shows at schools. Doc Cunningham and Jack McAfee are working at the May Co. dur-



OWNERS of Reynolds & Wells Shows, L. C. Reynolds (left), and H. Wells are seen with their 32-pound catch of trout which they annexed in two hours during a fishing excursion in Aransas Pass, Tex., on December 1. Both report the 1939 tour resulted in satisfactory business and that they recently took delivery in the show's Arkansas City, Kan., quarters on a Dodgep ride purchased from Abner K. Kline.

wagons rolled out of the shops, making 34 completed at this writing. Owner-Manager Art Lewis returned from the Chicago meetings and left immediately on a business trip. Charles Lewis has recovered from a recent illness. Plenty of paint is being sprayed on equipment. George Griswell expects to have the office completed soon. The writer is looking after electrical equipment and motors. Sloy's Prison Show is doing well on Granby street. Bill Brent, John H. Marks Shows, and Bill Owens, West Shows, visited recently."

Los Angeles

LOS ANGELES, Dec. 23.—Mr. and Mrs. Ed P. Walsh have transformed the showmen's above at the Bristol Hotel into a Santa Claus headquarters. Clyde (Hi Boy) still is working Hollywood boulevard and presented a show for kids at Beverly Hills Field today. Harry and Harold DeCarro are working special events. Joe DeMouchelle is vacationing at his brother's ranch near San Bernardino. In addition to handling Harry Mason's animal act he has a crew building new equipment for shows he will have with one of the West Coast shows in 1940. Frank J. Downie has returned

from Fresno, Calif. Bennie Dobbert is in the holidays. According to reports, O. H. Hilderbrand plans to put two new shows on the road next season. O. N. Crafts' quarters will begin intensive work after January 1. Fred Purser, showfolks' friend, again is director of public relations at Los Angeles Jockey Club, Santa Anita, Calif.

George Simmonds is working toys at a downtown location. Tom Fallon and Mike Brewster motored in from New York and are looking for a Southern California location. Curley Phillips is working a downtown department store during the holidays. Harry Atwood is working clubs and social events in Hollywood. Charley Boy Delpe, who was



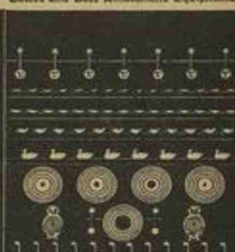
L. CLIFTON KELLEY, widely known outdoor showman and past season's general agent for the Amusement Corp. of America, who signed as general agent and traffic manager of the Johnny J. Jones Exposition with Owner E. Lawrence Phillips in Washington. J. C. (Tommy) Thomas remains in the capacity of general representative.

severely injured at the Fresno, Calif., Thrill Show, is showing improvement. Ralph G. Lockett, of the John H. Marks Shows, is visiting here and being shown around town by the Elmer Hanscoms. George Coe returned from a hurried trip north to put the finishing touches on the Pacific Coast Showmen's Association Charity Banquet and Hall on January 16 of which he is chairman. The Elmer Hanscoms returned from San Francisco and Elmer opens with the I Married an Angel show at Biltmore Theater here on December 25. C. H. Alton's Silver State Shows closed a fair week at Burbank, Calif. Ben H. Martin Shows had fair results at Garden Grove, Calif., this week. Ross R. Davis reports good business at both Griffith and Lincoln City Park.

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ADNER K. KLINE, Sales Man.
European Supplies
LUSSE BROS., Ltd., Blackpool, Eng.

OWNER AND MANAGER of Dee Lang's Famous Shows, Dee Lang has been nominated for the presidency of the International Association of Showmen, St. Louis. Ticket which he heads is expected to be elected on December 28 without opposition. Well known in outdoor show circles and former club treasurer, he formed his present organization in 1930 and it has had a steady growth.

3000 BINGO

Heavyweight cards, black on white. Wood marks printed two sides. No duplicate cards. Put 25 cards, \$3.50; 50 cards, \$4.50; 75 cards, \$6.50; 100 cards, \$8.50; 150 cards, \$12.50; 200 cards, \$16.50; 250 cards, \$21.75; 300 cards, \$26.50. Remaining cards, \$5.00 per 100. No, 50, \$8.50.

3000 KENO

Made in 30 sets of 100 cards each. Played in 3 rows across the table—not up and down. Light-weight card. Per set of 100 cards, tally card, calling markers, \$3.50.

All Bingo and Lotto sets are complete with wood markers, tally and direction sheet. All cards size 5 1/2" x 7 1/2".

Black on white, postal card thickness. Can be returned or distributed. 3,000, size 5x7, per 100, \$1.25. In lots of 1,000, size 5 1/2 x 7 1/2, per 100, \$1.25. Light weight slip (series of 7 numbers), per 1,000, \$1.50.

3,000 Small Thin "Brownie" Bingo Sheets, per 1,000, \$1.25. 3,000 Fastest Bingo Sheets, 5 1/2 x 7 1/2, per 1,000, \$1.25. 3,000 Fastest Bingo Sheets, 5 1/2 x 7 1/2, per 1,000, \$1.25. 3,000 Fastest Bingo Sheets, 5 1/2 x 7 1/2, per 1,000, \$1.25.

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ADDRESSES WANTED

Where can we reach by mail: Harold Eulish, Bill Forster, Leo Crandall, Floyd King, W. J. Tinker, Kellie Jaster, Jack Ray, Lou Rubin, Barry Braden, Henri Glendon, Max Guile, Dan Reilly.

Thanks in advance BAKER-LOCKWOOD 603 Hardesty Ave., Kansas City, Mo.

ATTENTION, CARNIVALS!

Managerial managers interested in constructing a high-class intentionally known flying act for 1940 season. FEATURING the Fastest, most brilliantly lighted and highest flying act juggling act. Designed especially for carnival midway. Address inquiries to M. J. TORPE, Mgr., "THE FLYING SENSATIONS," Sunshine City, 1001 Park St., Petersburg, Fla.

30 Concession Agents—30 CASINO PARK, FORT WORTH, TEXAS

Capable all-around Concession Agents, Blum Stores and Grand Stores, sole stand property. Long season. No buyers. Also good Show Men. Address AL WAGONER, 2647 Cheltenham Road.

SECOND-HAND SHOW PROPERTY FOR SALE. \$25.00—Antique Show, Mummy Tent, money tables, etc. Chicago and Richardson Road, Chicago, Ill. \$36.00—Dragon Unisphere with Key'd, cost \$200. \$100.00—Ant. Wax Specimens, Unseen, Shown \$37.00—Mystic Illum. Cabinet with Mirrors. WE BUY ALL SHOW MATERIALS AND KIDDIE RIDES. WEIL'S CURIOSITY SHOP, Philadelphia, Pa. 20 So. Second St.

NATIONAL SHOWMEN'S ASSOCIATION

Fastest Growing Organization in Show Business. BENEVOLENT PROTECTIVE—SOCIAL (Hospitalization and Cemetery Fund) Dues \$10 Initiation \$10 Sixth Floor, Palace Theater Bldg., 1564 Broadway New York City

1940 NEW YEAR ELITE EXPOSITION SHOWS

Want to Book any new Rides and Shows with own outfit and transportation. Good proposition. Have Complete Rides. Show. Want someone who can remember it. We book St. George. Concessions working for 10c. No exclusives except Bingo, Popcorn, Penny Pitch, Goodshows, Shows and Displays. ATTENTION, SECRETARIES AND COMMITTEES IN KANSAS, NEBRASKA, MISSOURI AND IOWA: If you want a good Clean Carnival write me. & Owner CHARLES NOTOLO, Mgr., Greenville, Ark., until March 31 after that date Winterquarters, Independence, Kansas.

Showmen's League of America



165 W. Madison St., Chicago, Ill.

CHICAGO, Dec. 23.—With Christmas just around the corner, each mail delivery brings greetings from some brother. President Frank P. Duffield had his Christmas message to members in the mail on December 20. Jack Benjamin, H. A. Lehrter and M. J. Doolan, along with Bill Carasky and house committee, are making arrangements for the New Year's Eve Party. This is an annual affair and the usual good attendance is expected.

Ned Torti and L. S. Hogan are still in Rochester, Minn., while Harry Hennies and Denny Pugh left for home. Joe Archer is doing as well as can be expected after his recent accident. C. V. Blum left the hospital and R. P. Trevellick, Colonel Owens and Tom Rankine are still confined in their homes. Elmer Byrnes has recovered after being ill for a week. Greetings were received from Tom and Violet Volkmier, W. W. Weaver, Charles T. Goss, Ed and Ann Roth, Harry L. Small, Ben and Martha Weiss, Louis Henry, Sam Feinberg, Joe and Harriet Verick, Mr. and Mrs. Bill Carasky, Al and Isabel Cohn and Tommy Thomas.

Invitations for the sixth annual gathering of the Tin Bucketers were sent out this week by Brothers Lou and Ned Torti. Secretary Joe Streibich and Rube Leebman are planning a Christmas visit with Pinkey Blitz, Ike Freeman and Billy Corette. Christmas tree in place and yuletide decorations prevail in the clubrooms. Ben Cohn and Lou Leonard will motor to Florida soon. Joe Goodman left for the East and South. Max Goodman left for Little Rock, Ark.

Missouri Show Women's Club Maryland Hotel

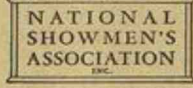
ST. LOUIS, Dec. 23.—Regular business meeting on December 7 was held in the clubrooms in the Maryland Hotel, with President Anna Jean Pearson presiding, assisted by Secretary Grace Goss, Treasurer Gertrude Lang and Sergeant at Arms Millicent Navarro. Meeting came to order with the salute to the flag and after invocation by Chaplain Davis, old and new business was disposed of.

Afghan, donated to the club by Mrs. Ethel Battle Weer, was won by Emil Schoenderberger. Greater Exposition Shows. He immediately presented it to Aunt Mary Francis. Elma Obermark donated a beautiful scarf as the blind award for the night and it was won by Grace Goss. There were five past presidents present namely, Daisy Davis, Nell Allen, Grace Goss, Kathleen Riebe and Norma Lang.

President Pearson invited all to attend her Christmas party in the rooms on December 21. A committee was appointed to invite members of the International Association of Showmen to a Tacky party in the American Hotel on January 6. It was also decided to hold the annual ball on March 16, as the usual February date would interfere with the event to be held by the IAS on February 10. Plans also were made for a super-supper birthday party on January 19, as it will be the 10th birthday anniversary of the club.

At adjournment a committee of two, Tom W. Allen and Charles T. Goss, invited members into the dining room to enjoy one of Allen's "shrimp specials."

NATIONAL SHOWMEN'S ASSOCIATION INC.



Palace Theater Building, New York.

NEW YORK, Dec. 23.—Jim McGlynn and Homer Bibbey were laid to rest in the new N. S. A. Perinelli Cemetery plot, the former this week. Offers to take out members in their cars were made by George Traver, Joe and Paul McKee, Ike Weinberg, Jules Laures, Oscar Buck, George A. Hamd, Ross Manning, Max Linderman, Max Schaffer, Ben Merson, Sam Walker and Fred Phillips. Chaplain George Traver presided at the impressive services. About 40 members attended.

A big Christmas tree and yuletide decorations prevail in the clubrooms and Frank Plas, Sam Berk and Casper Sargent helped to make this possible. Chef Schwartz has had a new steam table installed at the counter. Guest cards were issued to Edward Parker by Jack Owen, Dan Burke, by Harry Rosen, Al Halpern, by Charles Rubenstein, and White Higgins, by Happy Schlesinger, Emil Jarow dropped in for a visit and Doc Bozeman, of World of Mirth Shows, was sent around. Jack Miller returned from Miami, Fla., and states that Frank Miller and Sam Rothstein are still there.

New members are Aaron Binsky, proposed by Max Linderman; Nate Knipe, by Harry Schwartz; Sam Pinke, by Ike Weinberg, and Louis Guth, by Sam Lawrence. Birthday congratulations to Joseph Lampagnolo, December 30; Sam Tuffet and Lee Blue, December 31; Jack Felber and Jack Finch, January 1; Henry Roeller and Thomas Hefferman, January 2; Murray Goldberg, Harry S. Nelson and LaMotte Dodson, January 3; Dr. Henry Fair, Philip L. Cook and Neal Carr, January 4; Frank Hallen and Mike Ziegler, January 5.

Writing desks are doing overtime business and thousands of greeting cards and letters were penned by Arthur Hill, Daddy Simmons, Eoss Manning, Al Katzen, Irving Udovitch, Henry Rosen, Sam Berk, Jimmy Davenport, Arthur Campfield. From the four corners of the U. S. came requests for absentee ballots from Art Levin, Sam Rothstein, Frank Miller, Harry Rosen, Kelly Beck, Jake Shapiro, Phil Isler, Capt. At Spiller, Wallace Cobb, Richard Gilsdorf and many others.

Pacific Coast Showmen's Assn 623 1/2 South Grand Ave., at Wilshire Los Angeles

LOS ANGELES, Dec. 23.—Monday night's regular meeting drew 157 members. In absence of President Harry H. Hargrave, who was still sojourning in the East, Vice-President Joe Glacey presided. Pat Armstrong, John R. Ward, Roy H. Davis, Ben Deibert and Lou Johnson were the other officers present. As the meeting was called to order there was considerable interest among members over the Christmas party being staged by the Ladies' Auxiliary. Committeemen reporting satisfactory progress included John Miller, finance; William Hoday, membership; Theo Forstall, auditing; Ross R. Davis, cemetery, and Moe Levine, house, sick and relief committee, holding Brothers Jack Bigelow, Pat Armstrong and Dr. Ralph Smith reported that Brother Charles M. Miller is dying nicely at his home, as is Brother Henry Meyers, who is in Los Altitos Sanitarium. Brother C. P. (Doc) Ziegler, who was in a local hospital, is about again. Brother George Tipton, also under a doctor's care, is not in serious danger.

Brother Sam Boswitz was given a vote of thanks for the new card table he donated, as were Brothers Clyde Gooding and Harry Wooding for work in covering

job. Brother George W. Coe, chairman, reported on the forthcoming Charity Banquet and Ball, to be held in the Billmore Hotel. Reservations for 650 and reservations are coming in from all parts of the country. Brother Sam Boswitz answered by purchasing 10 tickets, as did Brother Bill Jessop. West Coast Amusement Co., Jessop said. Brother Mike Krekos again would purchase 10. Chairman Coe urged all who plan to attend to get their reservations in early. Committee also asked that out-of-town members forward their present addresses so that invitations may be mailed. Chairman Brother Harry LeMaque asked if there was a possibility that some members (now in difficulties financially) to purchase banquet and ball tickets on time. Vice-President Glacey said that according to the by-laws, it was impossible. Chair named Brother Harry Chipman chairman of the Publicity Committee to handle that department for the club, as well as the guest and ball.

Brother Norman Shue reported that everything was ready for the Christmas dinner on December 25 in the clubrooms. Many donations have been received from members in addition to the annual amount budgeted by the club funds. Brother Morley donated an additional 25 pounds of nuts. A number of special entertainment features by Brother Al Fisher will be presented in the clubrooms in connection with the Christmas dinner. Brother Joe Glacey requested that members who had no plans for Christmas Day to feel welcome to attend the feast. He also suggested that they bring along any showman, even should not be a member. It was also suggested by Brother Clyde Gooding that non-members visiting on that day be given one of the postcards describing the new quarters to mail to some showman in their area. Members were asked to invite guests on closed meeting nights. Guests are welcome, however, on various other occasions. New members were George Ball and Joe Brennan.

Members returning from the road and Chicago meetings included Mel Smith, who extended hearty felicitations to the club; Brother Orville N. Crafts, President H. H. Hargrave and Johnny Branson. Introduced by the meeting were Brother Ray Benedict, Hears of America Showmen's Club, Kansas City, Mo.; Brother Chuck Gammon, Brother David C. (Buckets) Kippen and Brother Ralph G. Lockett. Helen Penny, of The Los Angeles Daily News, also was introduced being brought in from the Ladies' Auxiliary Christmas Party. Lunch was served by Brothers Moe Levine, Jack Bigelow and Myer Schlam. An attention-getting visitor was William H. O'Leary, of The Los Angeles Herald-Express.

Heart of America Showmen's Club Reid Hotel

KANSAS CITY, Mo., Dec. 23.—Club's regular weekly meeting drew a large attendance. First Vice-President Art Brainerd presided in the absence of President Melior Harry Altshuler, treasurer, and G. C. McGinnis, secretary, also were on hand. Minutes of last meeting were approved and meeting was then given over to making of final plans for the annual Banquet and Ball in connection. Brother Abner K. Kline spoke briefly and optimistically regarding the outlook for 1940.

A check for \$50 was received from the Johnny J. Jones Exposition, receipts from a banquet at the Hotel on the organization just before close of the season. These HASC members are active in the Ankara Grotto: Art Brainerd, Abner K. Kline, Norris Creswell and Al C. Wilson. Brother Kline and wife have returned from New York, Chicago and Des Moines meetings. Brothers Noble Fairly and Phil Light are wintering here. Brothers Mel Vautte, G. C. Buton and Holmes Schrieber arrived from Des Moines. Brother Schrieber came on to Port Smith and Dallas. Susie Lucas, of Dallas, is visiting local friends. Fred Cox, in charge of the Honey rides on the Johnny J. Jones Exposition, is wintering here.

Brother Tony Martone, who has been on the sick list for the past few weeks, is up and about again, as is Brother Bill Wilcox, who was confined in his rooms at the Maddox Hotel for a few weeks. Mrs. Harry Hennies, accompanied by Mr. and Mrs. Tommie Hennies, will be attending the annual Banquet and Ball. Club's Christmas tree as usual will adorn

the lobby of the Reid Hotel. Penny March, incepted about two weeks ago, is proving popular. Expenses of luncheons which follow the weekly meetings are paid from this fund. Have you paid your dues? Send 'em in now.

Ladies' Auxiliary

December 13 meeting was called to order by President Virginia Kilne, and was opened with the allegiance to the flag and singing of America, accompanied on the piano by Myrtle Duncan. Nellie Weber was appointed warden. Thirty-one members attended. Minutes of the last meeting and the treasurer's report were read and approved and outstanding bills were ordered paid. New members were Thelma Kimble, Vivian Miller, Kathleen Lindsey, Ruth Spalo, Jackie Dondlinger, Katherine Boyd, Hazel Sherman, Babe Kelly, Blanche Rice and Gail McConkey.

A letter of thanks from Katherine Boyd for a baby shower tendered her by Virginia Kilne and one from Bill Wilcox for flowers during her recent illness were read. Letters also were received from Sara Haskell and Frank Richman confirming addresses so the Afghan and Howk might be sent them. Hattie Howk and Lola Hart, of the Ladies' Auxiliary, reported excellent donations and a total of \$85. They thanked members and friends for their co-operation. Bird Brainerd, booster page committee chairman, said that Ruth Ann Levin was leading the field and her committee leads with a total of \$60.

Sick and Hospital Committee reported that flowers were sent Mrs. Toots Riley because of the death of her mother.

Club also decided to donate \$5 to The Journal Show Fund and The Kansas City Star's Coal Fund. Penny box was passed by Bird Brainerd. Night's award, a Mexican Serape, donated by Hattie Howk, went to Billie Willis. High-score prizes went to Helen Smith, Jackie Dondlinger, Nellie Weber and Rose Lee Elliott. An angel food cake, donated by Martha Walters, was awarded Jackie Dondlinger, Loretta Ryan and June Taylor also won prizes.

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Dec. 23.—This has been, all told, a very active year for the association and we are gratified to note that prospects for 1940 are generally good for the industry and particularly good for the association.

Since close of the annual meeting in Chicago on December 4 there has been much interest manifested in the activities of the association and it all portends a bright future for it.

Effective on January 1 we have appointed Louis Herman, attorney, 100 Adelaide street, West, Toronto, Ont., Can., as associate counsel for the association throughout Canada. We welcome him into the official family of the association and feel certain that he will prove to be of great value to our membership while exhibiting in the Dominion.

MUSEUMS

Address Communications to Cincinnati Office

Pete Kortez Museum Tops Former Minneapolis Mark

MINNEAPOLIS, Dec. 23.—With Jack Johnson, former heavyweight champion of the world, as added attraction, Pete Kortez's World's Fair Museum registered capacity business over the week-end here, reported Roy B. Jones, Sport writers from local and St. Paul papers visited the former champ and plenty of publicity resulted. Weather to date has been moderate and business has far exceeded that of the local engagement two years ago. Midget Cafe, on the main floor, and in charge of Gracie and Harvey Williams, is attracting considerable attention. Shakes, handcuff king, gave a demonstration of his ability as an escape artist before local police officials last week.

Wally and Sue Waldron have added neon decorations to their glass-blowing exhibit, while Frank Olan, tattoo artist, has a new stand. Idaho Lewis, midget cowboy, and Gracie Harvey have been making numerous local broadcasts. Harry Lewis, oesified man, left for his home in Iowa for the holidays. Peter Kortez is visiting his other museum in New Orleans. Paul Salle and Thure Peterson, ticket sellers, have new uniforms. Almost all have been spending their off time Christmas shopping. A tree has been placed in the middle of museum floor with Pete Kortez as the official decorator. Thelma and Doris Patent, Albino twins, received some good publicity on the women's page in a local paper. Sontain, headless girl, in charge of Victor Roper, is proving popular.

Lanther's Museum Has Good Start at Washington Stand

WASHINGTON, D. C., Dec. 23.—Carl J. Lanther's World's Fair Museum got away to a good start at its opening stand here on December 30, drawing about 2,600. Located at 305 Ninth street, Northwest, show is open from 9 a.m. until 11 p.m. Unit opened with 14 stages, each done in

velvet drops and carrying the name of each act in neon, making for a good flash.

Line-up includes Carl J. Lanther, owner-manager; Mrs. Carl Lanther, secretary; Carl J. Lanther Jr., treasurer; G. Hodges Bryant, general agent; Percella, monkey girl; Labello, alligator-skin boy; Charles Porter, oesified boy; Jessie Franks, bag puncher; Finkle Snooks, contortionist; Charles Galati, skinned alive boy; Tex and Geraldine Worll, knife throwers; Floyd Molson, painproof man; Tex Yates, Australian bull walps; Tony Moreno, Iron Tongue; Rita Rosell, sword swallower; Pygmy Village; Electric Chair; Ekay, magician; Miracle Girl, astrologist, and Helen Darling, sword box.

Amok, Indian head hunter; Duke Edwards, bally; Woodrow Olson, front talker; Herbert Walburg, ticket seller; Henry Hyatt and Tex Worl, inside lecturers. Lola Grass is handling *The Billboard* and mail again. Claude Claudette still is in the annex, assisted by Estell Olson. Show came here from De Land, Fla.

Lewiston's Freaks Start 5th Week at Pitt. Stand

PITTSBURGH, Dec. 23.—Business continued good for Harry Lewiston's World's Fair Freaks as they entered their fifth week of the local stand. December 16, with a paid attendance of 3,818, topped all previous single day's business. A recent addition is Baby Thelma, fat girl. She has been proving popular with patrons.

Larello is back on the job after a few days illness. Rose Lewiston is pinching as mentalist during Madame Johanna's absence. Chiko, African bushman, continues popular.

Hollywood Gets Extension

MONTGOMERY, Ala., Dec. 23.—Hollywood Museum opened its second week at 121 Dexter avenue, downtown location, here on Wednesday with 15 acts. Unit is sponsored locally by the American Legion Post. Special children's matinees have been successful and weather, to date, has been good.

Philadelphia

PHILADELPHIA, Dec. 23.—Eighth Street Museum has Johnson, bagpuncher; Nagami, foot juggler; Hermes, magician; Poses Plastique; Headless and Mystery Illusions in the main hall this week. Dancing girls are in the annex and business has been good.

PRELL'S WORLD'S FAIR SHOWS, INC.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL OUR FRIENDS

Now Booking for Coming Season of 1940

WANTED:

Side Show Manager; have complete outfit. Monkey Speedway Manager; have complete outfit. Big Show Manager; have complete outfit. Sid Smith, please write; Decker, Les Erdman and Kid Ellis.

WANTED:

MOTOR DROME Riders and Manager. Bud Turner, please write. Have beautiful outfit, complete.

WANTED:

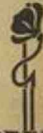
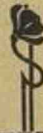
Concessions—Will sell Exclusive to right parties. Cook House, Ball Games, Mouse Joust, Long Range Shooting Gallery, Mug Joint, String Game, Balloon Pitch, Cigarette Gallery, Hoops and what have you. John Vaday, please write. FOR SALE CHEAP FOR CASH: A dual Loop-o-Plane with Truck.

FAIR SECRETARIES AND COMMITTEES: Please get in touch with us before booking. Have 22 paid attractions. Showing Jersey, New York, New England, Pennsylvania, Maryland, Virginia, North and South Carolina. All address S. E. PRELL, General Manager, 38 Green Street, Newark, N. J. Leo M. Blitsany, General Agent; Paddy J. Finney, Business Manager.

Greetings to My Friends Everywhere and Best Wishes for the Coming Year

W. D. BARTLETT

DIGGER CONCESSIONS For FAIRS and CARNIVALS



OFFICE AND FACTORY:

26-28-30 N. E. 54TH ST.

MIAMI, FLA.



Season's Greetings

L. CLIFTON KELLEY



SEASON'S GREETINGS

SOL'S LIBERTY SHOWS

MR. AND MRS. SAM SOLOMON

WINTER QUARTERS ADDRESS:

BOX 223

CARTHERSVILLE, MO.

BEN WILLIAMS SHOWS, INC.

Extend Season's Greetings

and Announces a Bigger and Better Show for 1940. The Show Will Play 12 Weeks of Outstanding Fairs and 10 Weeks of Preferred Carnival Dates.

WANT

Capable Showmen. . . . Will Furnish Complete Outfit.

WANT CONCESSIONS

BEN WILLIAMS, Pres.

MATTHEW J. RILEY, Gen. Mgr.

50-25 Twenty-First Street.

WOODSIDE, LONG ISLAND, N. Y.

CARNIVAL WANTED

NOT LESS THAN 10 SHOWS AND 5 RIDES FOR OLD SETTLERS REUNION

CITY PARK, VANDALIA, ILLINOIS

Any Week in August. • Oil Community. Write M. J. ENCK, CHAIRMAN, VANDALIA, ILLINOIS.

LOOK

IN THE WHOLESALE MERCHANDISE SECTION

for the

LATEST NOVELTIES, PRIZES PREMIUMS AND SPECIALTIES

Carnival Progress Choppy

BUSINESS index of carnivaldom this year, if illustrated by a chart line, would show choppy progress. The sharp angles denoting "hills and valleys" would be caused by good, fair and bad weeks closely intermingled until late in the season. State, county and district fairs, as has been usual since about 1933, accounted for a fair ending of a period which got off to a bad start and did not improve appreciably for many organizations. The early still-date season was such as to try the souls of any men and the proverbial pluck and cheerful fortitude of all personnel, from the highest to the lowest posts, were called upon again to do battle in another "tough" season. In the months during which carnivals played fairs results proved that the big shows did well at the big fairs. The medium-sized organizations had fair or better-than-normal business at the medium-sized fairs. For the record it must be stated that smaller shows in general fared badly at smaller fairs.

Blows of '38 Repeat

The conditions which prevailed early in 1938, but which were largely overcome as the season waned, carried over into the spring of this year. Floods, heavy rains and high winds, local adverse situations and retarded spending because of continued business recession in many sections again dealt blows to grosses which many another business in less courageous hands could not have withstood.

Larger and medium-sized fairs again stood up in attendance and their patrons' per capita spending did not fall off in any great degree. And the carnivals which played these annuals, after carrying on during the early "off" months, found the rewards worth their efforts. All-time midway gross records were hung up in several instances, record big days were chalked and sensational business came in several spots where it had not been fully anticipated. While no astounding marks were set at a large number of fairs played by carnivals of the middle-class in size, business there was excellent for shows and rides. Hardest hit were the smaller shows at fairs which, for various reasons and general business conditions, did not draw thru their gates even an average annual attendance and where spending was decidedly in a slump as compared to past performances. No glowing reports were made by operators who played fairs booking shows, rides and concessions independently.

Acts and Gates Fixtures

Despite the doubtful returns that seemed to be promised, in view of the early still-date openings, pay gates were generally maintained and carnival managements were generous in presentation of free acts, two policies which apparently are here to stay. More and better acts than ever were offered the public and there was little weakening on strict pay-gate operation in any instance except that notoriously known as no-gate

units. Several shows suffered heavily in early-spring "flood" floods but as the season progressed there were no serious casualties and most all midways went into the fair season in presentable and attractive form.

Again the aims in the Western Canada class. A loop, the largest ones in Ontario, the big fairs in the North Central States and some in the South and Southwest produced the best business for the carnivals they had contracted. It appeared that crop and industrial conditions were favorable in these sections to add to the pulling power generally possessed by these well-managed and publicity-blessed annuals. Many rural sections turned out better spenders than did the industrial centers. In a few instances carnival operators reported better still dates than engagements at fairs but in these cases it was noted (See CARNIVAL PROGRESS on page 126)

territory. How firmly established is the free-act idea is evidenced by the fact that nearly all organizations with outstanding acts have contracted them again for 1940, others will add to their bills and some will go in heavier than ever for the free-acts next year.

No major shows folded during the season and there was not much more than the usual number of resignments and reorganizations among the smaller

Carnival Chronology

(Data in condensed form from files of The Billboard, December, 1938, to December, 1939)

PCSA ANNUAL BIG—Pacific Coast Showmen's Association's "Gigantic" Celebration in Venice, Calif., on November 15 drew one of the largest crowds ever to attend a function of the organization.

HUGHES DEATH—Ozell Hughes, 44, former concessioner and staff member of P. L. Pluck's Northwestern Shows, died November 20 at his home in Brighton, Mich.

FOX MARRIES—Walter B. Fox, who was general agent of Wallace Bros. Shows, married Etta Caroline Brasley in Macon, Ga., November 22.

KISTER DEATH—Mrs. Ida Kalb Kister, 74, widow of Frederick W. Kister, former Cony Island N. Y., business leader and president of Cony Island Carnival Co., died November 18 in Morristown, N. J.

SLA SERVICES—Annual memorial services of the Showmen's League of America were held in Bal Tabarin, Hotel Sherman, Chicago, November 27.

SLA PARTY—Showmen's League of America staged its President's Party November 26 for President J. C. McCaffery. It was a gala affair, drawing a crowd that taxed the capacity of club rooms.

BUCK SHOW BURNS—Property of O. C. Buck Shows, stored in Portsmouth, Va., was destroyed by fire November 25 with estimated loss of \$65,000. Equipment included nine riding devices, 15 tracks and 10 show outfits.

SLA THEME—Proposed home for aged trouper was theme for the brilliant banquet and ball of the Showmen's League of America in the Grand Ballroom of the Hotel Sherman, Chicago, on November 30 when more than 800 attended.

MCCAFFERY RE-ELECTED—At annual election of officers of the Showmen's League of America, J. C. McCaffery was

re-elected president for 1939.

SLA AUXILIARY DINNER—Ladies' Auxiliary, Showmen's League of America, held its annual installation dinner on November 29 in Crystal Ballroom, Hotel Sherman, and inducted into office President Leah M. Brumleve.

HASC ELECTS—W. L. Mellor was elected president of the Heart of America Showmen's Club for 1939 at a meeting held in club quarters in the Reid Hotel, Kansas City, Mo., on December 4.

MRS. KLINE ELECTED—Annual election of officers of Ladies' Auxiliary, Heart of America Showmen's Club, Kansas City, Mo., on December 16 saw Mrs. Abner K. (Virginia) Kline assume the presidency.

HASC AUXILIARY PARTY—Ladies' Auxiliary, Heart of America Showmen's Club, held a Christmas party in clubrooms in the Reid Hotel, Kansas City, Mo., December 23.

MSA PARTY—More than 900 attended first annual Christmas party of the Michigan Showmen's Association, Detroit, in the clubrooms on December 24.

ALLEN MARRIES—T. M. (Tommy) Allen, manager of Johnny J. Jones Exposition, married Mary Jane Davies in Alton, S. G., December 25.

HARSHAVEL ELECTED—Pacific Coast Showmen's Association elected Harry Harshavel president December 27.

SEIP DEATH—Charles Seip, of Zim-dars Greater Shows, died in Little Rock, Ark., December 31.

JONES GETS INDIANA—Johnny J. Jones Exposition was awarded contract for Indiana State Fair Midway January 4.

HASC BALL—Annual banquet and ball on December 31 was one of the most successful in history from an entertainment and financial standpoint. Party was attended by 521.

AUXILIARY DINNER—Annual installation dinner of the Ladies' Auxiliary, Pacific Coast Showmen's Association, was held in the Clark Hotel January 5. Mario LePora, president, was inducted into office. **SEIP RESIGNS**—Charles Seip, of Zim-dars, resigned as a general agent of the Amusement Corp. of America.

MSA ELECTS—Michigan Showmen's Association, Detroit, elected Harry Stail president on January 9.

AUXILIARY LUNCHEON—About 45 attended the successful 10th annual Ladies' Auxiliary, Heart of America Showmen's Club, luncheon in Riencard Hotel, Kansas City, Mo., on December 30.

KELLY - POWERS COMBINE—Cora Kelly and Leo E. Powers announced they would operate Great Northern Shows and Dime Circus in 1939.

PCSA BANQUET BIG—Pacific Coast Showmen's Association's 17th annual banquet and ball in Hotel Biltmore, Los Angeles, on January 17 was one of the most pretentious staged by the organization.

MSA ENTERTAINS—Michigan Showmen's Association banquet and ball in Hotel Detroit on January 17 was a gala affair, attended by about 800.

BLOOM-BLOOM DEES—Bloode-Bloode (William P. Troyk), dwarf clown, died

January 19 in Richmond, Va., of heart disease.

PCSA SERVICES HELD—Annual memorial services of Pacific Coast Showmen's Association were held in Showmen's Rest, Evergreen Cemetery, Los Angeles, on January 15.

MSWC INSTALLS—Missouri Show Women's Club's ninth birthday anniversary party and installation dinner was held in American Hotel, St. Louis, on January 9.

MORRIS NAMED MANAGER—Milton Morris was named manager of Sam Lawrence Shows.

TO LAUNCH SHOW—Curtis L. Beckus, George F. Dorman and Robert Coleman formed a partnership to launch a show under title of George F. Dorman Shows.

SMITH NAMED—M. G. Dodson, vice-president of Dodson's World's Fair Shows, announced that Harry Smith was signed to pilot the show.

SYRACUSE FOR ORUBERG—Max Gruber, of Gruber's World's Exposition Shows, announced on February 1 that he had signed a contract for the 15-day New York State Fair, Syracuse.

MRS. HARRY A. ILLIONS, wife of the widely known riding-device operator, died February 2 in St. Joseph's Hospital, San Francisco, following an emergency operation on January 29.

McMAHON, DIES—Charles A. McMahon, 63, general manager of McMahon Shows, died February 8 in Leavenworth, Kan.

RICE DIES—W. H. (Bill) Rice, widely known outdoor showman, died in Sorensen Hospital, St. Louis, on February 7 of a complication of diseases.

MSA CREATES FUND—Michigan Showmen's Association signaled entrance into its fourth year by establishing a cemetery and hospital relief fund.

JOINT PARTY SUCCESSFUL—Missouri Show Women's Club and International Association of Showmen's joint Valentine taffy party and dance on February 14 in Mezzanine Ballroom, American Hotel, St. Louis, was successful.

TAMPA GOOD TO RAS—Gross for the Royal American Shows at Florida Fair and Pan-American Hernando De Soto Exposition in Tampa, Fla., on January 31-February 18 was considerably above that of 1938.

BOLELY SALES—An optimistic note was sounded during Tampa (Fla.) fair when Eyerly Aircraft Co., thru Abner K. Kline, sold 13 Rollo-Planes to carnival men.

RIEBE DIES—Earl Edward Riebe, 40, carnival showman, died February 19 at his home in St. Louis of a brain hemorrhage.

DADSWELL HEADS PRESS—Jack E. Dadswell was contracted as director of publicity for Amusement Corp. of America.

ACA SIGNS MICH.—Dr. Linwood W. Snow, manager of Michigan State Fair, Detroit, signed with Amusement Corp. of America to present Beckmann & Gerety Show, unit of ACA, at the 1939 fair.

HASC AUXILIARY PARTY—Ladies' Auxiliary, Heart of America Showmen's Club, celebrated the 19th anniversary of its founding with a party in the Astor Room, Hotel President, Kansas City, Mo., on February 24.

JONES DIES—Cory Jones, 60, veteran showman, operator, died February 19 in Muncie, Ind., of heart disease.

KOGMAN DEATH—George S. Kogman, 49, owner of Kogman Riding Device Co., Kansas City, Mo., February 18 in Veterans' Hospital, Excelsior Springs, Mo.

PCSA PARTY SCORES—Pormal preview and housewarming staged in Los Angeles on March 6 by Pacific Coast Showmen's Association in celebration of club's entrance into new quarters proved a gala affair, about 380 attending.

BURNARD DIES—W. C. (Clay) Burnard, 44, showman and concessioner, died March 6 in Piedmont, Mo., of ptomaine poisoning.

BROWN DEATH—William James (Bill) Brown, 54, husband and manager of Baby Lee, fat girl, March 18 in Greystone Park, N. J., of cerebral hemorrhage.

SN CANCELLED—After previously voting to ban carnivals from Detroit, city council voted to grant permits for carnivals to show at two American Legion post-sponsored events.

STROUSE ILL PASSED—House Bill No. 136, introduced by Delegate Junious

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M. Strouss, liberalizing West Virginia's license fee on circuses, carnivals, midway shows, riding devices and concessions, was signed by Governor Homer A. Holt on March 4.

ROBERT B. MCKENZIE, 75, known professionally as Donald McGregor, "world's largest Scotchman" and former owner of Donald McGregor Shows, died April 8 in Jefferson, La.

RAGSDALE DIES—Jimmie Ragdale, 33, carnival water show clown, died March 11 at his home in Claremore, Okla.

SLA BENEFIT GOOD—Showmen's League of America's sixth annual spring benefit show in College Inn, Hotel Sherman, Chicago, on April 10 drew 430 and was a financial success.

ALLEN DIES—Mickey Allen, member of the concession department of Rubin & Cherry Exposition, died in Mobile, Ala., on April 14 of peritonitis.

LONG PASSES—Dr. George S. Long, 66, formerly carnival general agent, died April 10 at his home in Dayton, O.

MELOR DEATH—Lewis Melor, 75, father of W. L. Melor, president of Baker-Lockwood Mfg. Co., Kansas City, Mo., died April 11 in that city of bronchial pneumonia.

LANDES DEATH—J. L. Landes, 71, owner of J. L. Landes Shows, died April 16 in Chapman, Kan.

JACKSONS DIE—Mr. and Mrs. Halbert Jackson, formerly with Zimdars Greater, Tilly Amusement, Wade & Barker shows, burned to death in their home in Wichita, Kan., in April.

IAS HOLDS PARTY—More than 150 attended International Association of Showmen's open-house party in clubrooms in Maryland Hotel, St. Louis, on April 14.

NSA BURIAL PLOT—At final pre-

season meeting on April 24 National Showmen's Association, New York, approved Ferncliff Cemetery, Sleepy Hollow, N. Y., taking 102 graves, with option on another 102.

CROWLEY DEATH—Frances Crowley, 34, wife of George C. Crowley, owner of Crowley's United Shows, died April 25 in St. Joseph's Hospital, Kansas City, Mo.

HARRY W. LEE, 43, advance man for John R. Ward Shows, was fatally injured on April 23 when struck by an automobile near El Dorado, Ark.

WILLIAMS DIES—Eugene S. Williams, owner-manager of the Williams Midgets, acrobatic troupe which appeared with a number of carnivals, died April 15 at his home in New York.

WORLD'S EXPO. HAS FIRE—Damage of \$1,000 was caused by fire on Max Gruber's World's Exposition Show on May 11 when concession tops were destroyed and a show top was damaged.

RAHE DEATH—Pauline Rahe, 18, member of Aerial Baton Sisters, high-ladder free act with Keystone Shows, died May 8 in Miami's Hospital, Fort Lauderdale, Fla., as a result of injuries sustained in a fall while performing in that city on May 6.

DELVY DEATH—Capt. Fred Delvy, 75, widely known in carnival and circus circles, died May 17 in Macon Hospital, Macon, Ga., of a heart ailment.

POLLITT CRAFTS O. A.—John Alexander Pollitt was appointed general agent for Crafts Enterprises by O. N. Crafts in May.

WILLIAMS DIES—Major Phil Williams, general agent of Crafts Enterprises, died May 20 in Veterans' Hospital, Sawtelle, Calif., after a brief illness.

McGINNIS KILLED—Lorenzo McGinnis, known as Dare-Devil Daniels, was killed May 19 when he fell while performing his high-pole act on the midway of Imperial Shows in Kirksville, Mo.

McMAHON DIES—T. W. McMahon, 75, owner of T. W. McMahon Shows, died May 30 at his home in Marysville, Kan.

BOB HURST, 52, owner of the Bob Hurst Shows, died May 27 in Joinersville, Tex.

W-M HAS GROUP RISK—First known group insurance plan on a carnival with 100 per cent coverage was instituted on World of Mirth Shows on May 29.

DODSON HAS BLOWDOWN—Storm on midway of Dodson's World's Fair Shows in Toledo on June 19 injured four members and destroyed three show tops, damage estimated at \$4,500.

NSA ADDS MEMBERS—Fifty members were added to roster of National Showmen's Association at a jamboree staged June 8 on Art Lewis Shows in Morris-town, N. J.

HAVIS DIES—William K. (Slim) Havis, 62, former carnival advance agent, June 1 in Santa Rose Hospital, San Antonio, as a result of injuries sustained in an auto accident.

IMPERIAL IN STORM—Wind and rain storm struck Imperial Shows in Jacksonville, Ill., on June 10, doing estimated damage of \$1,500.

HUGGINS DIES—W. C. Huggins, owner-manager of Huggins Shows, died June 15 in Seattle of a heart attack.

Y. H. JOHNSON, former treasurer of Heart of America Showmen's Club, Kansas City, Mo., and at one time showman, died June 27 at his home in that city.

HOWARD PROMOTED—Orville W. Hennies announced appointment of Denny E. Howard to post of general manager of Hennies Bros. Shows.

LEWIS ON RAILS—Art Lewis, operator of Art Lewis Shows, bought 15 cars late in June and announced his show would be on rails in 1940.

CROWLEY BENEFIT GLICKS—First benefit performance on Crowley's United Shows for Heart of America Showmen's Club in Council Bluffs, Ia., netted \$130.

STORMS HIT TWO—Flood and wind and hail storms of cyclonic nature struck midways of J. F. Sparks Shows in Morehead, Ky., and Comkin Shows in Winnipeg, Man., almost simultaneously, doing damage estimated at \$10,000 to each organization.

C-W BENEFIT GLICKS—Second successful benefit show for sick and needy friends of the NSA and SL was staged by Cotlin & Wilson Shows in Bradford, Pa., on June 29.

TINSLEY DEATH—Lola Tinsley, wife of J. T. Tinsley, former co-owner with Morris Miller of Miller Shows and later Tinsley Shows, died June 12 in Greenville, S. C.

HOGAN JOINS HENNIES—Larry S. Hogan, formerly general agent of the Amusement Corp. of America, joined Hennies Bros. Shows in a similar capacity.

WINTERS RETIRES—Harry H. Winters, owner of Winters Entertainment Shows, closed shows following a successful stand

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Show Family Album



SOME idea of the growth of the Heart of America Showmen's Club may be gained by comparison of the size of the group in this picture, snapped in the lobby of the old Wyandotte Hotel, Kansas City, Mo., during the club's 1917 New Year's Eve party, with crowds which have attended the gala affairs in recent years. The 1917 party was one of the club's early New Year's Eve functions, which have become increasingly important dates on showmen's calendars. Left to right in the top row are Clifton Kelly, C. W. Parker, Fred Buchanan, W. J. Richards, Bill Badger, next not remembered, Will Jones, Charles Walters, George Hawk, George Anagnostos, Eddie Williams and Harley Tyler. Second row, left to right: Tom Manfro, Ed Corey, C. G. Dodson, T. H. Geither, A. E. Dodson, L. S. Hogan, L. B. Holtkamp, Jerry Barnes, Louis Peyser, Joe Callis, B. W. Ben Nar and Art Lines. Left to right, seated, Mrs. Maude Jameson, Mrs. Louis Peyser, Mrs. Lottie Hogan, Jackie Cassidy, Mrs. Jerry Barnes, Mrs. Will Jones and Genevieve Gilbert. Name of the woman on the right is not remembered. In front, left to right, are Mr. and Mrs. D. J. Kelly; Mrs. J. H. Johnson; J. H. Johnson, proprietor of the hotel, and Marie Weiberg.

The Billboard invites its readers to submit photos taken from 1917 to 20 years ago. It is specially requested that pictures be CLEAR and that they be accompanied with complete descriptive data. Group photos are preferred, but pictures of individuals who are STILL LIVING will be welcomed. They will be returned if so desired. Address Show Family Album Editor, The Billboard, 25-27 Opera place, Cincinnati, O.

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EXPERIENCED PIANIST—EXCELLENT READER, speciality appearance ability; prefer the South. **MAURICE LUCKETT, Eddyville, Ky.**

PIANIST—EXPERIENCED DANCE, NIGHT club, girl show, med. pop shows. Want steady engagement. No drunk or agitator. State best salary for dependable musician. Age 42; non-union. Can open immediately. Positively will not disappoint. Wire Western Union or write Box 813, **JOE MAGGARD, Wadsworth, Kan.**

PIANIST AT LIBERTY—EXPERIENCED ALL Lines. **Write: Liberator, price on request. Ad-Press, 1204 N. Ashland Blvd., Fort Wayne, Ind.**

PIANIST—READ, FAKE ABILITY, EXPERIENCED, all essentials. **BOX C-364, Billboard, Cincinnati, O.**

PIANO PLAYER—EXPERIENCED IN ALL LINES for theater, night club or what have you; all essentials; cut if or else; join on wire. **DON PHILLIPS, 405 Carolina Ave., Spencer, N. C.**

AT LIBERTY VAUDEVILLE ARTISTS

AT LIBERTY—TIM MIX AND HIS WESTERN Hot Shots, who were featured concert of the Parker and Watts Circus this past year. **Write: Liberator, price on request. Ad-Press, 1204 N. Ashland Blvd., Fort Wayne, Ind.**

NOVELTY ACT—Single, for clubs, med. and pop. or for dance on stages. Do plenty of house work, also black and white. **Write: Liberator, price on request. Ad-Press, 1204 N. Ashland Blvd., Fort Wayne, Ind.**

PANAMA'S SOCIETY CIRQUE—Eng. **Write: Liberator, price on request. Ad-Press, 1204 N. Ashland Blvd., Fort Wayne, Ind.**

PUNCH A JUDY—Comedy Magic, high-class Name Entertainment for department stores, children's parties, etc. **OKCLOUD WINSTON, 393 Van Buren St., Brooklyn, N. Y.**

CARNIVAL PROGRESS

(Continued from page 122)

that the routes of fairs contracted had not been considered more than mediocre at best.

Tobacco Situation Hurts

While concession business was off on a scale relative to that of shows and rides at still dates, the ingenuity and persistence of operators were brought in to play and much merchandise was disposed of, this lure always counting with the game-conscious public which, after all, generally responds to evident efforts to give it something for its money. Concession merchandise and supply dealers as a whole reported a fair output from orders until the calling off of tobacco sales and closing of concession houses hit them hard in show centers in the South. As many operators had stocked up well in anticipation of the fairs in that section, further merchandise orders slumped badly after the stoppage of tobacco-leaf buying had been felt by concessionaires.

Of interest all thru the year was the successful progress of the amalgamation of three major carnivals, all of which scored heavily at many special-event and State-fair dates. Conjectures as to the actual working out of the merger plan were answered during the annual meeting of the International Association of Fairs and Expositions in Chicago on December 5 and 6 when it was announced that a fourth large show had joined the organization and that a fifth

(See CARN. PROGRESS on opposite page)

Big Opening Biz For O. Shrine Show

CANTON, O., Dec. 23.—Opening to biggest business in years here, indications were that the annual Shrine Circus, December 16-21, would be most successful financially in more than a decade. Capacity matinee was on hand for the premiere and night houses were close to a house. Concessioners reported a big day and the concert held hundreds after the night show.

Opening performance ran about two hours, but was expected to be trimmed. Jake Mills conducted the 17-piece band made up of former troupers, including Ray Brownell, drummer the past season with Cole Bros.' Circus. A spec. in Al-lah's Garden, was staged and directed by Rex de Rosselli. Line-up of acts included Miss Edith animals; Zoppe Troupe, unsupported; Merritt Bellw, pony drill and elephant and horse novelties; Aerial Romas, double traps; Don Philippe, tight wire; Christy's Elephants; Valencia Trio, head balancing; Christy's Liberty Horses; Zavatza's Family, acrobats; Christy's Menage Horses, presented by Edith Christy, Merritt Bellw and Harold Christy; Miss Atterbury, web; Flying Beeshee and Silvers Johnson and his Comedy Austin.

In the concert were Baron Nowak, Program, and banners were handled by Jack Mills. Duke Drukenbrod assembled acts and Orville (Curley) Stewart was general superintendent. Rex de Rosselli assisted Rex McConnell with extensive publicity, plugs being obtained from radio stations and in newspapers in Canton, Cleveland and Akron five weeks before the show. Jean Weeks had charge of concessions, assisted by Al Dean and Win Partello. Harold and Eileen Voice were guests of Clayton and Rose Beebe and caught the opening show.

Advance sale was better than 6000. Program and banners were handled by Jack Mills. Duke Drukenbrod assembled acts and Orville (Curley) Stewart was general superintendent. Rex de Rosselli assisted Rex McConnell with extensive publicity, plugs being obtained from radio stations and in newspapers in Canton, Cleveland and Akron five weeks before the show. Jean Weeks had charge of concessions, assisted by Al Dean and Win Partello. Harold and Eileen Voice were guests of Clayton and Rose Beebe and caught the opening show.

Wirth's Jamaica Hosp

NEW YORK, Dec. 23.—Jamaica Hospital has again awarded Frank Wirth the contract to produce its 1940 pre-spring circus, Wirth announced this week.

Shorts

PROGRAM for six-day Galveston (Tex.) 1940 Mardi Gras calls for bigger carnival features and establishment of a professional midway, said Executive Chairman Winthrop P. Younger.

AFTER January 1 Mr. and Mrs. Paul H. Steiner, of the Steiner Trio, comedy bar act, will go to West Palm Beach and Miami, Fla., where they will spend a two-month vacation. Dexter Kluge, member of the act, who was injured last September, is recovering and expects to work with the act during the 1940 season.

DON LAVOLA and Carlotta report their high-wire act was booked for the annual El Paso (Tex.) Sun Carnival on December 23-January 1.

MIDWAY and free acts will provide entertainment at four-day Odessa County Maple Festival in Chardon, O., officials reported.

MERRILL Brothers and Sister, who report they recently played Macon (Ga.) Shrine Circus and American Legion Post Circus, Birmingham, are planning a four-people act.

SIX vaude acts/are planned for six-day Baton Rouge (La.) National Home Show under sponsorship of the Realty Board and directed by Edwin N. Williams, of Federal Production Co., reports V. E. Perkins, general chairman. There will be 60 display booths.

CARNIVAL attractions and name bands are planned as entertainment features for the national convention of the American Legion, to be held at the Grand Wood R. Sherrard, president of the American Legion Convention Corp.

Sponsored Events

Veteran, Lodge and Other Organization Festivities

Conducted by CLAUDE R. ELLIS
(Communications to 25 Opera Place, Cincinnati, O.)

Big Array of Acts At Free Calif. Show

CULVER CITY, Calif., Dec. 23.—Featuring a larger program than ever before, third annual circus presented by Helms Bakeries, Inc., to employees and their families here on December 16 attracted 3,800, officials said. Show was staged in Jimmie Woods' 100-foot round top with two 80s and side-show top was used to house the menagerie. Coupons were distributed for free refreshments. Committee included President Paul Helms, Leslie Timmons and Martin Allen.

On the program were Alento Pina, Muriel Swing, Vivian Fernalis, Eunice Paffardo, Evelyn Judds, Mabel Smith, Lions and Tigers, Eddie Trees assisting; Monte Montana, riding and roping; Penny Parker, foot juggling; Eleonora Troupe, trapeze; Foster's Dogs and Cats, worked by Fred Foster, dogs; monkeys; the Parkers, trapeze; Whitebeck's Elephants, worked by George Emerson; Babe Velarda, bounding rope; Monte Montana's Menage Horses; Paul Brachard Troupe, acrobats; Civeras, shoulder perch; Brachard Tiro, Tommie Knos, Bob Salvatore, leaps. Clowns were Fay Avalon, George Perkins, Kelly Bayes and Penny Reed.

Staff members were Bob Thornton, equestrian director; Jimmie Woods, an-

nouncer; Eddie Trees and Louis Roth, animals; Ismael Escalante, props, assisted by Benny Goodenough, Frank Marianna, Tom Meador, Jack Schuyler; Lloyd Sheeler, electrician. Dave Stamp, Harry Wallace, Harold Boyd, Jimmie Stevenson, Mickey Farber, Joe Kincaid, concessions.

Charles Post's Band played the show. Band members were Nick Schwarz, Walter Harrison, Phil Muro, Al Mitchell, Warren Morse, Joe Accata, Milley Thomas.

Ky. Firm's Parade Season Closed With Combo Affair

CINCINNATI, Dec. 23.—Christmas party staged by Covington (Ky.) Parade Co. in Stanton Grill here on December 15 served the double purpose of marking close of the firm's Christmas parade season of 17 dates in Ohio, Indiana and Kentucky and celebrating the birthday of General Manager William T. Nesbitt Jr., officials report. Gifts were distributed to company employees who, in turn, presented General Manager Nesbitt with a traveling bag.

Those in attendance were C. A. Klein, manager of performers and sound equipment; R. Otto, sound operator; Pee Wee Linsford, Jimmy Foster, clown; Happy Haney, juggler; Jess Sides, cyclist; William Noble, whip cracker; Jim Yakul, rope spinner; Beverly Harnett, who supplied stock; Robert Ruth, parade foreman; C. Collins, O. Davis, Roy Dunsam, Hubanks, Wade Leech, Henry Miller, truck drivers; Gus Eisenman, performer; Mrs. F. M. Dollens, wardrobe mistress, and her assistants, K. R. Babey and Mrs. G. Eisenman.

Better Informed Sponsors; Fewer Headaches for Showfolk

MAINTAINING the momentum which has been evident since 1936, the amusement field of sponsored events gave another good account of itself during the past year. Reports do not indicate that the 1939 season was better than the previous one for the auspices committees, acts, showmen, ride operators and concessioners active in such special dates. But that there was no lessening of interest in this field is evident. Coupled closely, of course, with conditions affecting other outdoor amusements, activities in this line also felt stress of the times, spotty industrial set-ups, and adverse weather at inopportune times. The bugbear of luckadisaial committee support and improperly promoted events, altho not so great as in the past, appeared to account largely for some failures that were registered.

It is noted that sponsoring bodies are better organized these days, have a better comprehension of what they are trying to do and in other ways are displaying more efficiency in handling their affairs. Consequently the results of their fund-raising activities are more immune from the headaches that formerly attended hit-and-miss management and engagement of irresponsible promoters. The definite progress being made in so many communities has established beyond doubt the desirability of supporting properly conducted festivals, celebrations, mass outings, commemorative events and street fairs.

Indoor Season Promising

Numerically, sponsored events did not fall off in 1939. There were numerous new ones presented to take up the slack of those that had been dropped for various reasons. Continuation of annual events was the rule and again a tendency was seen to prolong former one and two-day presentations to a full week. Initial success of many doings doubtless will mean their establishment as local annuals. The more experience that auspices bodies accumulate the more certain they are, it appears, to drop many home-talent and so-called civic angles that have not proved of advantage in the past. Responsible promoters, acts, showmen, concessioners and device operators declare that the demand is ever increasing for their services and that committees more than ever realize that

if they are not to be faced with deficits from their celebrations they must have experience and co-operation of trained professionals in various branches of outdoor amusements.

Indoor circuses have started the winter season with a bang, nearly all of those held so far having clicked better than in 1938. In the key cities in which they generally are held they have gotten off to a promising start and several, held in cities where such doings have had a lapse of a few years, have proven that patrons will again go for meritorious performances and promotions. Advance sales as a rule have been big and well conducted by capable specialists engaged for the work. After the usual holiday quietus, there will be a spurt in this branch of the biz and numerous Easton cities are in line for special as well as annual dates.

Holiday Demand Heavy

Again sponsored events, both new and time-tried, were a substantial outlet for the booking of organized carnival companies. And independent operators who cater to auspices committees found a lively demand. Carnival managements are more than ever on the lookout during the "still-date" season for dates around which are built plans of local significance. It has been established that such spots mean better business for midways than ordinary engagements and that established amusement concerns can greatly swell lodge, club and other offers by offering popular amuse-

ment aspects to local occasions.

Spending was reported more or less erratic, depending upon population and business and employment conditions, but apparently not going below the level of 1938. Weather during the "big days," Decoration Day, Fourth of July, Labor Day and Armistice Day, and at times other than holidays picked for dates, was satisfactory in general over the country.

Where committees were compelled to buck rain or unseasonable temperatures these factors were, of course, largely responsible for falling off in patronage and receipts. Fourth of July, as usual, was the most popular for civic and lodge observances. Labor Day following closely with its opportunity for parades and outings in conjunction with fun zones under auspices not only of workers' unions but of many other societies. On these days rides, shows, acts and concessions were in heavy demand, and pitchmen, demonstrators and novelty vendors had a wide choice of spots in which to work.

Food Annuals Fixtures

Lodges, civic clubs, veterans' organizations and outing societies went in most heavily for celebrations and fetes during the outdoor season, mingling pleasure and the midway atmosphere with their efforts at replenishing depleted treasuries or raising funds for new interests.

There was no cessation in the annual events which have become fixtures in many communities and which exploit a home product or a gustatory feast of some favorite of the population. These pretentious programs are tied in with various kinds of timber and lumber, yams, rice, fish, cheese and cotton and beef, sea food, beans, tomatoes, sauer kraut and peanuts.

CARNIVAL PROGRESS

(Continued from opposite page)

unit would be built during 1940 for presentation in 1941.

War Help Seen in '40

The season was summed up by Max Cohen, general counsel-secretary of the American Carnivals Association, Inc., during its sixth annual meeting in Chicago on December 4 as follows: "We found the past season very erratic from a financial standpoint. Reports bring us to the conclusion that some of our members on occasions reached successful heights at some engagements and at the same time we regretted to note that others of our members were in the depths of despair. While in the main the past season has fallen short of the average anticipations of the industry, we feel that this is due in part to unstable world conditions and to the general vicissitudes of the industry which we have called to the attention of the membership in previous reports.

"All are in substantial agreement, however, that it has been a trying season, mainly because of abnormal and unusual economic and industrial conditions. But trying experiences open new avenues of achievement. The industry has discovered in part that if progress is delayed from within it sometimes is forced upon it from without. Nevertheless, we face the coming year with renewed optimism and the will to attain a new and successful high for ourselves and the industry, a high we failed to attain during the past 12 months."

Consensus at the Chicago December outdoor gatherings was that all signs point to 1940 as a much better year than some years past, it being declared that the United States is bound to profit from war in Europe. It is pointed out as an indisputable fact that this country will be called upon, if only indirectly, to replace millions of dollars worth of equipment and supplies which are daily being poured into the rapacious maw of Mars.

Wholesale Candy and Sweets PRIZES • NOVELTIES • PREMIUMS • SPECIALTIES

Conducted by SAM ABBOTT—Communications to 1564 Broadway, New York

MDSE. SALES BIG IN '39

Magnetic Toys Aid Pitchmen; Radios Revive Large Cards

1939 is banner year for merchandise—1940 outlook looms bright—mechanical toys help street workers cash in—Oh-U-Dog returns to garner profits

NEW YORK, Dec. 23.—The wholesale merchandise industry, despite an acute shortage of new items that was felt thruout the year, found 1939 one of the most active in its history. While it is impossible to estimate accurately the total amount of business done this year, reports filed by firms interested in the prize field and items for pitchmen show decided increases. This fact is attested by business anticipated by the toy industry alone, which supplies a large variety of items to both concessioners and novelty workers. The outbreak of war in Europe and the conflict in the Far East undoubtedly affected the use of imported merchandise and the turn to American-made goods was boosted. While a wide variety of items enjoyed popularity, midjet radios, especially battery sets and later three-way sets, were tops with salescard boys, while in a gait to pups clicked with pitchmen. Radios also aided bingo ops to up their attendances and takes.

With the New York and San Francisco world fairs highlights of the year in the amusement field, the wholesale merchandise industry profited from these events but not as much as had been expected. Workers at the Flushing festival received strong competition from boys who lined highways leading to the fair, thus cutting receipts some at the great carnival. View folders and postcards clicked at New York's fair just as they did at the Chicago expo. Games, which ranked second at Chi, placed third with umbrellas and seat games. With the exhibition, the right to ride the model airplane was tops. Exhibit stands reported pen and pencil sets, imported dolls, jewelry, pottery, novelty brass items and typewriter banks drew much attention. Fairgoers didn't like to live turtles with the Peripherals and Tryon on their backs as visitors to a Century of Progress bought them with the symbolic world and rocket. Amberine combs did outstanding business, but by no means led the Long Island parade.

Midjet radios, making their appearance at the beginning of the year as battery sets, were good news to salescard boys. For the first time in many a moon workers were able to use large cards. Scarcity of items had brought the size of cards down, but the new radios proved that all that was needed to bring large cards back into favor was a good item. Manufacturers of midjet radios, aware of the times and designs introduced during the 12 months aided the boys in putting salescards across. Just when the battery set portables were beginning to wane a bit in popularity, manufacturers brought out two-way sets and later three-way sets. This alertness in not allowing an item to die aided greatly in making the year outstanding for card operators.

Pitchmen Lucky

Pitchmen were unusually lucky this year, as magnetic pups were introduced at a time when exactly this item was needed to perk up business. Coming at the middle of the year, the pups clicked heavily. While many New York novelty stores had tier upon tier of world's fair items to show, demand for pups was reported. The item also brought on the market magnetic soldiers and later the elephant and donkey items that are clicking at this time and have possibilities of running up large takes during 1940, a campaign year when they may

be sold with a political spiel.

Novelty auto tags aided the boys to swell their purses. The markers, representing licenses of China, Egypt and other foreign countries, clicked immediately upon introduction. Later in the season the numbers were changed to characters, which again sent them soaring in sales.

The outbreak of hostilities in Europe was responsible for introduction of the Hitler joke item. The item, a piece of paper with pictures of four pigs on it which could be folded to resemble a drawing of Hitler, wowed them. Pitchmen playing Broadway sold them by the

(See MDSE SALES BIG on page 131)



By BEN SMITH

Well here we are at the end of another year, a year which began auspiciously for salesboard operators and is now going out just as happily for them. The ball started rolling when the portable battery-operated radio came thru for the boys, and seldom lost its momentum until, with 1939 coming to a close, Christmas deals are producing the do-re-mi in greater chunks than since the bottom fell out of everything back in '26.

Many items played their role in completing the operating picture, but radios once again take an impartial stand in reference to the size of a deal. The phenomenal success of the big take battery-operated and three-way radio deals showed conclusively that John Public will shell out regardless when items offered are appealing enough. Operators therefore, because they were no longer frightened by a large take, had greater leeway in choice of merchandise and as a direct result greater opportunities for pocketing the long green.

What 1940 holds in store no one really knows. But one thing is certain, the new year will produce one or more outstanding salesboard items which will definitely click for big coin on a card

Bingo Brevities

EAST ORANGE, N. J., Dec. 23.—Councilman Macwithey here proposed that city council adopt an ordinance allowing bingo for legitimate charities.

BILOXI, Miss., Dec. 23.—Mr. and Mrs. Harold Dittmar, Dec. daughter, Dolores, who have been operating bingo games here for the past six weeks, left today for a stay in Florida. While here they were guests of Marice Davis.

NEWARK, Dec. 23.—Bingo games on licensed premises. If conducted apart from rooms where liquor is served, will not bring revocation of licenses. D. Frederick Burnett, State Alcoholic Beverage Control Commissioner, ruled today. The statement was issued in answer to Prosecutor William A. Wachenfeld's action on bingo. Burnett added, to clarify his statement, that he would take no action other than to enforce rules already in effect. It was understood from this that the liquor law permitted the game when conducted apart from the bar.

SILSBEE, Tex., Dec. 23.—Nightly bingo games here clicked to aid the Community Christmas Basket Fund and the largest fund in history of the town was reported. Mayor Percy Bailey called the numbers to inaugurate the series of games held in a downtown building. Games were conducted with Commander A. A. Carter, of the American Legion Post, in charge, with civic leaders assisting.

Canadian Churches Push Bingo Games

ST. JOHN, N. B., Dec. 23.—Recognition of regular weekly bingo parties has been made by four leading Catholic parishes in St. John. Each Sunday from the pulpit of the churches announcements are made of the coming games.

Attendance at weekly parties in parish halls held up thru the Christmas shopping period. At St. Peter's Cathedral, where the most successful of weekly bingos are held, attendance ranges from 500 to 1,000. At the close of each program there is a sweepstakes, offering six cards for 25 cents.

It is reported that without weekly bingo the parish would be in financial abyss. Bingo profits provide the big item in paying for the church's new two-story recreational center and the game is also a vital element in providing 300 poor children with a daily meal and in paying for a rural camp for underprivileged children.

or board. Every year has seen one or more such items come into the spotlight and next year should be no exception.

Evans Novelty Co.'s new circulars are off the press and operators may have them for the asking. Among items listed are a complete line of radios, including the popular Lullaby bed lamp-radio; inexpensive luggage; household products, such as coffee service sets; new type whipper, toasters and automatic flat iron; a varied assortment of clocks, cameras and other items too numerous to mention. Circulars are fully illustrated and items are described in detail thru-

HAPPY LANDING AND HAPPY NEW YEAR.

Pitchmen Win Case in N. Y.

Jack Epstein solicits funds to establish right to sell on streets

NEW YORK, Dec. 23.—Pitchmen were allowed to sell wreaths and Christmas novelties on streets here due to concerted efforts of several novelty firms and pitchmen. Led by Jack Epstein, a fund was secured to pay a lawyer to present the case in court. The result was that it was decided in a conference between Mayor LaGuardia and John Cashmore, vice-chairman of city council, that the items could be sold on streets provided approval of property owners involved was obtained.

Speaking of the case, Epstein said, "Pitchmen were faced with the statute that prohibited them from doing business on streets. This is the best city in the nation during December for pitchmen, but the boys felt they had to go away from here to work. Several were considering Pittsburgh, Boston, Chicago and even Charleston, S. C., for their operations. As a member of a novelty house I felt we should do something to keep this trade in New York, so I contacted other firms and some pitchmen. Sufficient money was raised or pledged to employ a lawyer."

"We had Norman Bobowick, an attorney, secure an injunction. Following this legal action, Mayor LaGuardia consented to allow display and sale of wreaths and other decorations on streets."

Despite the fact that New York has a statute which permits display and sale of Christmas trees on streets during December only, it was necessary to take legal action to secure the privilege for pitchmen.



AT THE END of a year everyone likes to look back over activities of the past 52 weeks and think of the things that were done correctly or incorrectly. Those things that were done correctly will, of course, be done again, if possible, and the incorrect ones will be rectified, with the hope of turning that loss into profit. Bingo operators are no exception to this idea of reminiscing. As 1939 ends there is no doubt the bingo set a new mark as the champion fund raiser for charitable, fraternal, civic and religious organizations. Money received has aided many a church to relieve its debt-ridden, has fed poor children, built recreation halls, lodges and schools and helped hospitals give services which would otherwise have been beyond their budgets.

IN JANUARY of this year the city council of Edmonton, Alta., realized the great power bingo exerts in securing funds and approved the game when sponsored by charitable organizations. A survey of 900 Catholic churches and (See BINGO BUSINESS on page 131)

SPECIALS

- DOUBLE EDGE RAZOR BLADES, Blue Steel, 5 to pkg., Cellu. wrapped, 1,000 quality, 5 to pkg., Cellu. wrapped, 1,000
- SINGLE EDGE RAZOR BLADES, First quality, 5 to pkg., Cellu. wrapped, 1,000
- HOOD AUTOSTOP TYPE BLADES, 5 to pkg., Cellu. 100
- TOOTHBRUSHES, Adult Size, Made in U. S. A. Cellu. Dsa. 50c
- STYPTIC PENCILS, Gross 35c
- MEN'S HANDKERCHIEFS, Colored Border, Size 18x19, Doz. 17c
- UNDERWOOD ELECTRIC SHAVEN, AC-DC, with motor. In leather pouch with rubber mirror, Each \$1.00

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876 BROADWAY, NEW YORK, N. Y.

GLAMOROUS FUR COATS
BOLOS, CHUBBYS AND SCARFS
COLLARS, PRECISE CUTTING FOR OUR
JANUARY FUR SALE
Three new styles buy and save at least 50%. Act immediately and take full advantage of our assorted range of Musketeers, Skunks, Persians, Krims, Furs, Sealines, Lapins, Coney, Caracul, Minkos, Beavers, Beaverettes, Skunkettes and every other Fur Coat. We also have the latest in evening and card club fur. **\$7.50** and over. **WRITE** immediately for Free Illustrated Catalogue, Sample Sales Card and Price List.
S. ANGELL & CO.
Manufacturing Furriers,
236 West 27th St., New York City, N. Y.

Extra Value! **\$2.25 EACH**
5 for \$10.50 **5 for \$10.50**

MA. BB 8855 — Ladies' Bracelet Watch, Exquisitely Styled 12" Chrome Case in assorted engraved designs with beautiful link bracelet to match. Guaranteed original manufacture. Each in attractive gift case. An amazing Big Value and wholesale premium item. Save money NOW by ordering 50 watches for \$10.50.

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GENUINE FUR CHUBBYS and FUR COATS
Latest style. Buy from well-known New York Firm. Priced Best Deal Coney, black or brown colors, finest quality. Size 14-42, \$5.50 each, \$1 Dep. Bal. C.O.D. Money returned within 30 days if not satisfactory.
GENERAL FUR MFG. CO.
182 West 24th St., New York, N. Y.

"POCKET TRICK"
Mystifying! Baffling! Fascinating! Pass them out at 50c each. Everybody wants one — try to demonstrate. A beautiful chromolium finish pocket. Send only \$2 for dozen plus 25c (cash) for shipping. We require all payments. **AGENTS AND DEALERS ACT FAST!**
A. M. WALZER COMPANY
Security Bldg., Minneapolis, Minn.

WATCHES ELGIN OR WALTHAM RESULT
GUARANTEED LIKE NEW
MEN'S WRIST AND Pocket Watches \$2.95
20% WITH ORDER, BALANCE C. O. D. Write for Catalog of other MEN'S and LADIES' Watch Bargains.
JOSEPH BROS., Inc.
50 E. MADISON STREET, CHICAGO

SEND FOR YOUR NEW YEAR'S NEEDS
ASSORTED HATS Flash and quality in hat assortment, consisting of 100 pieces. Anywhere from 10 to 20 styles. Imported and domestic. Felt, straw, crepe, tweed. Full and miniature sizes.
BB1392 — Per (100 Hats) \$1.00
LEVIN BROS.

NOISE MAKERS Metal and Wood—Big and small but all very colorful and loud. Horns, blowouts, crickets, rattles, ratchets and rippers. Needed at every party to welcome in the New Year.
BB1353 — Per Assort. (100 Pieces) \$3.00
Terre Haute, Ind.

Popular Items

Write to The Billboard, Buyers' Service Department, 25 Opera Place, Cincinnati, O., for addresses of companies in this department supplying the items which interest you.

Cigaret Case
Bingo operators who want an item to be given away generously, perhaps as consolation prize, are finding the new ethofol material cigarette case one of the best items on the market. Browne Engineering Co. reports. The case is made to hold any standard-brand package and has a new type of opening that makes cigarettes easily accessible. Ethofol, a product of Dow Chemical Co., is one of the toughest and most versatile plastic materials on the market, it is said. The material absorbs little moisture, even when immersed in water, and retains its quality under widely varying atmospheric conditions. The case is priced so reasonably that many operators are using it as a promotion to increase attendance at bingos, the firm reports.

Polishing Block
Here is an item that is helping agents and pitchmen to make money, L. P. Duck Mfg. Co. reports. The magic polishing block removes scratches from furniture, autos, radios and pianos, it is said. All that is necessary to have clean and shiny surfaces is to rub the block over the marred section and the finish is quickly restored. The item, the firm says, is priced reasonably and allows workers good margin of profit.

Safety Driving Gloves
A new safety idea for motorists that looks like a money maker for pitchmen, demonstrators and agents is the new driving glove with a red eye. Just introduced by Russell Glove Co. The left hand glove has a red eye signal on the back, a safety precaution for night driving. Gloves are available in dozen-pair lots at prices that allow a good profit margin, the firm reports.

Automatic Knife
The Snap-Nife is one of the fastest selling items to come on the market in recent years, Martel Co., Inc., claims. The knife is opened by pulling a gadget and closed by pushing the key back again. Item is said to be made of quality material and to withstand service. Pitchmen are offered an unusual opportunity, as low prices are now available, the firm reports.

Price Signs
With clearance sales soon to be staged by nearly all stores, agents who are selling new celluloid price tickets and metal shelf molding are pulling in the cash. A Pricing Press reports. The figure and system of telling the customer about prices sell on sight. Nearly every type of business is a prospect, the firm reports.

Signs and Mottoes
Alert agents are earning quick money with new lines of signs and mottoes recently introduced. Since the signs may be used either in the home or store, the market for them is large. Firm handling the lines offer hundreds of mottoes and slogans from which to choose. The cost is low, which allows the boys to make their own prices and have large turnovers, it is said.

FAST MOVING ITEMS FOR HOLIDAY SELLING

TWO SCOTTY DOGS
No. B1N30 Per Gross Sets \$10.50
Per Dozen Sets 1.00

ELEPHANT and DONKEY
No. B1N41 Per Gross Sets \$10.50
Per Dozen Sets 1.00

MEN OF WAR
Two Soldiers Fighting. Act Same as Dog.
No. B1N46 Per Gross Sets \$10.50
Per Dozen Sets 1.00

N. SHURE CO. 200 West Adams St., **CHICAGO, ILL.**

BREAKING ALL RECORDS
A NATURAL SALESBAD ITEM
This beautiful Ship Lamp is 16 1/2 inches high and 17 inches long—the hull and waves are made of heavy acid-etched glass. Sails and all metal parts are chrome plated. Available in Walnut or Swedish Modern.
PRICED LOW!
No. 9637—\$3.85 Each.
In Lots of Three \$3.75
FOR REAL PROFITS
WRITE! WIRE! NOW!
25% DEPOSIT REQUIRED.
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1900-12 No. Third St., MILWAUKEE

NEW! SENSATIONAL!! MUSICAL TEDDY BEARS
Probably the most fascinating toy creation of the season. With soft, real Llexia fur covering. Has glass eyes and moving legs! size 15". Double spring wound imported musical movement installed in back plays "Waltz, Aftail of the Big Bad Wolf", "Candy of Papa or Mama, Hooey".
No. B916X828—Musical Papa Bear, With red pants and suspenders. Each \$3.43
No. B916X82A—Musical Mama Bear, With blue pants and suspenders. Each \$3.43
6 ASSORTED FOR \$20.00
Wire Your Order Now
JOSEPH HAGN COMPANY
Distributors
217 W. MADISON ST., CHICAGO

FAST MONEY---FLASH---QUICK SALES
New "ONE SHOT" Board Deals—New 1c to 39c Deals
BIG VALUE Candy Deals—FLASH Toy Deals
HOLIDAY Catalog Ready—All Xmas Leaders
Mechanical Toys—Xmas Cards—Giftwares.

Relay Service
ACME PREMIUM SUPPLY CORP.
3139 OLIVE ST., ST. LOUIS, MO.

WAGONMEN — DISTRIBUTORS AGENTS — CANVASSERS
GOOD NEWS FOR 1940
NEW LOW PRICES — GIVE BIGGER PROFITS. Big Complete Catalog Ready. Thousands of Fast-Selling BIG PROFIT Items.
CHAMPION SPECIALTY CO., 814-K Central Street, Kansas City, Mo.

UNDERWOOD ELECTRIC SHAVEN
\$5.00 EACH.
Sample Prepaid \$1.25.
Write for Quantity Prices.

IT "CLICKS" ON SIGHT
Peace and patriotism are in every real American's heart. Everyone who sees this patriotic button made in American colors, red, white, and blue, wants it on sight! Unquestionably America's best seller! Cash in now! Send 10c for sample and quantity prices. **AGENTS WANTED.**
WESTERN BADGE & NOVELTY CO.
402 No. Exchange St. at 6th St. Paul, Minnesota

SPECIALS FOR NEW YEAR'S EVE
BEST METALLIC HATS
BB081—Mixture Size \$2.50 Gro.
BB145—Medium Size 3.50 Gro.
BB147—Semi-Adult Size 6.15 Gro.
BB169—Full Size 8.50 Gro.
K. O. B. Indianapolis, 85% Deposit, With C. O. D. Orders. New Catalog Sent Out—Write for Your Copy.
BB118—Tube Contest \$1.85 per 100
BB119—Bull Contest \$2.00 for 50 Lbs.
BB120—Horn Contest \$1.50 for 50 Lbs.
BB121—Paper Horns \$2.35 Gro.
KIPP BROS. CO. 117-119 So. MERIDIAN ST., INDIANAPOLIS, IND.

and five and 10-cent stores. They clicked good results, too, if their tips are any indication.

WHAT'S DOIN'... Dave Thomas is you holidaying it in Port Arthur. Tex. again this year?

THE pitchman is an institution in himself. He's his own advance man, adjuster, bally artist, advertising agent and lecturer.

Pitchdom Five Years Ago

Hot Springs, Ark., was proving a good spot for Frank Libby... Chief Rolling Cloud had his equipment in quarters... Karl Krueger was working around Memphis and Blytheville, Ark... Doc Gilbert was managing to eke out an existence at his store in South Boston, Va...

FAMOUS LAST WORDS: 'Yes, that last one was the worst spot I've ever played, but the next one will be a winner.'

Events for 2 Weeks

- LA--New Orleans. Carnival of Sports, 28-31.
MO--Kansas City. Heart of America Showmen's Club Banquet & Ball, 29-Jan. 1.
TEX--El Paso. Southwestern Star Carnival, 29-Jan. 1.
Dallas. Cotton Festival, 29.

BINGO BUSINESS-

(Continued from page 124) lodges revealed that 56.3 per cent of them bank on bingo to get funds with which to conduct many activities.

ELGIN & WALTHAM--Second-Hand Watches at Low Prices \$1.85
DIAMOND RINGS--Solid Gold Mountings on Rins. \$2.40

H. SPARBER & CO. 106 North 7th St., St. Louis, Mo.

Queen City during December. BINGO OPERATORS were again faced in 1939 with a problem that they came to know very well in 1938--that of bringing men to games.

AT THE END of winter there was a rapid transition of events regarding bingo. J. J. County Judge Thaur scored local authorities for hounding bingo.

ONE OF THE HIGHLIGHTS in bingo during the year was the action of the Connecticut legislature, to permit non-commercial games.

MILWAUKEE bingers scored a victory when Archbishop Samuel A. Strick issued a statement defending bingo.

THIS COMPLETES the resume of the year's events, but there is one thing that must be mentioned in closing.

- 1. Have the bingo sponsored by a worthy organization.
2. Give more and worthwhile merchandise prizes.

MDSE. SALES BIG

(Continued from page 128) thousands and New Yorkers bought and mailed them into the hinterlands.

Neutrality Items Seen With the war came moves to keep America out of the conflict and neutrality articles plus and pictures.

Winter-Quarters News and Gossip

As Reported by Representatives of the Shows

Stella Barker CHARLESTON, Mo., Dec. 23--Visitors to quarters this week included Mrs. Jane Pearson, owner of shows bearing her name, and B. Rosignobn.

James E. Strates

SAVANNAH, Ga., Dec. 23--Altho only a small crew is working at quarters, results are gratifying to Owner James E. Strates.

pins in yellow gold finish, enameled in red, white and blue with "Keep U. S. Out of War" across the face of them.

Mechanical Toys Go

Mechanical toys were in great demand, making sky-high sales during December. The Oh-U-Dog returned but in slightly different guise.

Among reasonable items sun glasses, summer lotions, sun hat and bathing caps had top sales.

Items that made great strides during the year included certain rod threads, balloons, electric shavers, camera, razor blades, plastic and stuffed novelties.

Outlook for 1940

While it is difficult to forecast, improved business conditions throughout the nation are expected to up merchandise business in 1940 even above the heights reached this year.

With workmen going back to their places in factories and unemployment lists being gradually reduced, the chances are high that the wholesale merchandise industry is facing one of its brightest years in history.

Buckeye State

LAUREL, Miss., Dec. 23--Work in quarters is making steady headway after Manager Joe Gallier's return from his holiday trip to his mother's home in Lakewood, O.

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Table with 2 columns: REASONS For 24 Years of Price Leadership, and a list of products with prices like MAGNETIC TRICK DOGS, CAMERA, RAZOR BLADES, etc.

MILLS SALES CO. 901 BROADWAY, New York, N. Y. WORLD'S LOWEST PRICED WHOLESALES

YOUR NAME

should be on our mailing list! For the coming year we've planned a continuous parade of flash bulletins containing an amazing series of sensational NEW exclusive premium items!

EVANS NOVELTY COMPANY

800 Washington Boulevard, Chicago, Ill.

SEASON'S GREETINGS TO ALL OUR FRIENDS. JACK ROSEMAN CO., 307 Fifth Avenue, New York City.

UNCLE CHARLIE SAYS!!

BUY THESE NOW Razor Blades, 20 pack, to ed. \$1.40. Penholders, gold-plated point, 12 to ed. \$1.25.

\$10.00 SUGAR DADDY \$10.00

THE LATEST NOVELTY Big Bank Roll of Bills, Stamped With Metal Plate, A Good Laugh--A Hint of Fun.

Key Check Stamping Outfits

Image of a key check stamping outfit with text: 483-B East 178th St., NEW YORK CITY

Write for our NUMBER 40 CATALOG. Many FAST SELLING ITEMS at LOWEST PRICES. Be sure and mention your line of business MIDWEST MERCHANDISE CO. 1006 BROADWAY KANSAS CITY, MO.

CARD MEN. How are the kind of blades that sell and repeat. Leather-dropped to heavy-duty steel for long wear. Made from the finest steel for long wear. \$2.40 per 100.

Schafir, Eddie (Weinman's) Brooklyn, Nc.
 Scheff, Fritz (Diamond Horseshoe) NYC, nc.
 Scott, Mabel (Troc) NYC, nc.
 Scott, Hazel (Cafe Society) NYC, nc.
 Scott, Claire (Diamond Horseshoe) NYC, nc.
 Sebastian, John (Sperry) NYC, nc.
 Seely, Roy (Troc) NYC, nc.
 Selandsia, Prince & Princess (Riverside Mil-
 l) NYC, nc.
 Shavit, Salley (Old Heidelberg) Chi, re.
 Shaw, Esther (Lexington) NYC, h.
 Shaw, Bill (Ambassador) NYC, nc.
 Shaw, Eddie (La Cava) NYC, nc.
 Shaw, Patsy (Queens Terrace) Woodside,
 L. I. 2c.
 Shaw, Burt (Mayfair) Boston, nc.
 Shelton, Gene (Orph.) Minneapolis, 1.
 Sherrill, Billy (Netherland Plaza) Cincin-
 nati, h.
 Shevlin & Bass (St. George) Brooklyn, h.
 Shickelle, Bill (Lafayette) Chi, re.
 Shultz, Ethel (Commander Club) Detroit, nc.
 Sidel, Bob, Trio (Beverly Hills) Newport, Ky.
 Slepochkin, Stephan (Casino House) NYC, nc.
 Slaté Bros. (Lyric) Indianapolis, 1.
 Smart, Richard (Fete's Monte Carlo) NYC, nc.
 Smith, Katherine (Philadelphia) Phila, h.
 Smith, Chubby, & Sammy Grand (Pleaser
 Hut Club) NYC, nc.
 Smith, Betty Jane (Wivel) NYC, nc.
 Smith, Mamie (Brown Derby) NYC, nc.
 Sontag, Susan (Chicago) Chi, re.
 Soraskis, Geraldine (Fete's Monte Carlo)
 NYC, nc.
 Spangston, The (Oriental) Chi, re.
 Starr, Judy (Minnesota) Minneapolis, 1.
 Steese, John (Brown Derby) NYC, nc.
 Steiner, Corinne (Casino House) NYC, nc.
 Sterling, Dolly (606 Club) Chi, re.
 Stewart, Bernice (St. Regis) NYC, nc.
 Stone, Mary (Colosseum) Chi, re.
 Strickland, Charles (Gay 90s) NYC, nc.
 Strong, Edna (Belmont Plaza) NYC, h.
 Stuart & Lea (Jefferson) St. Louis, 1.
 Sullivan, Maxine (Cotton Club) NYC, nc.
 Sumner, Helen (Tramhoe Gardens) Chi, re.
 Susanne, M. Christine (Brown) Louisville, h.
 Sweet, Auci (Anchor Inn) NYC, nc.
 Sybil, Ann (Beverly Hills) Newport, Ky., nc.
 Sylvia & Christina (State) Chi, re.

T
 Tanya (Jimmy Kelly's) NYC, nc.
 Tape & Maclovita (Riviana-Madrid) NYC, nc.
 Taylor, George (La Madras) NYC, nc.
 Taylor, Lou (Club Maxims) Bronx, N. Y., nc.
 Teagarden, Jack, & Orch. (Stanley) Chester,
 Pa. 1c.
 Teemas, Eleanor (Dempsy-Vanderbilt) Miami
 Beach, h.
 Tenney, Leslie (Blue Lantern) Detroit, nc.
 Thornton, Red (Royal Palm Club) Miami, nc.
 Thornton Unit (Tower) Kansas City, Mo., 1.
 Thorne, C. (Cotton Club) NYC, nc.
 Tobin, Al (Grand Terrace) Chi, re.
 Torrence & Victoria (Oriental) Chi, re.
 Tracy, George (Chicago) NYC, nc.
 Trahan, Al (Capitol) Washington, D. C., &
 Tucker, Sophie (Lookout House) Covington,
 Ky.
 Tulah & My (Bowery Cafe) Detroit, nc.
 Turner, Irma (Kit Kat) NYC, nc.

U
 Uncle Willie & Patsy (Pappy's 66 Club) Dal-
 las, Tex.

V
 Valentine, Ann (606 Club) Chi, re.
 Valentini, Valya (Capitol) Washington,
 D. C., 1.
 Valladares, Elba (Havana-Madrid) NYC, nc.
 Van Sickle, Margaret (Palmer House) Chi, h.
 Van Sosen, Bert & Arvada (Lido) Stockton,
 Calif., re.
 Varsity Eight (Strand) NYC, nc.
 Virginia (Old Roumanian) NYC, nc.
 Vaughn, Phyllis (606 Club) Chi, re.
 Veevins, The (Old Roumanian) NYC, nc.
 Venetian, Helen (Harvey Taylor) Chi, re.
 Victoria (Riverside) Milwaukee, 1.
 Vincent, Romo (Cherry Parrot) Chi, re.
 Virginiana, The (Earle) Washington, D. C., 1.

W
 Walker, Buddy (Belmont Club) Miami Beach,
 Fla.
 Wallace, Beryl (Earl Carroll's) Hollywood, re.
 Walter, G. (Algonquin) NYC, h.
 Walters, Jean (Wing Keeler's) NYC, nc.
 Ward, Will J. (Ambassador) NYC, h.
 Wardlaw, Jack, & Orch. (Reed) Alexandria,
 Va., 1.
 Washington, George Demey (1106 Club) Chi, re.
 Wayne, Jane (Troc) NYC, nc.
 Wayne, Margaret (Pullon) Royal Brooklyn, nc.
 Web Bros. (International Casino) NYC, nc.
 Weik, Lawrence, & Orch. (Adelpha Hotel)
 Dallas; (Orpheum) Theater, Omaha 29-Jan. 4.
 Wences (Earle) Washington, D. C., 24-Jan. 4.
 Westbrook, Helen, (Old Heidelberg) Chi, re.
 Wheeler, Wood (Harvey Taylor) Wash., D. C., 1.
 Wheeler, Bert (State-Lake) Chi, re.
 Whelan, Arleen (State) NYC, 1.
 White, Jack (111) NYC, nc.
 White, Jerr (Village Brewery) NYC, nc.
 White, Ann (Metropolitan) NYC, nc.
 White, Tom, Trio (Thompson's 18 Club)
 Chi, re.

Whitney, Dorothy (Gay 90s) NYC, nc.
 Wicks, Gus (Gay 90s) NYC, nc.
 Wilkins, Dorothy (Netherland Plaza) Cincin-
 nati, h.
 Willard, Harold (Gay 90s) NYC, nc.
 Wilkins, Lucille (Grand Terrace) Chi, re.
 Williams, Lou (Queen Mary) NYC, nc.
 Williams, Midge (Cotton Club) NYC, nc.
 Williams, Rosa (Bill's Gay 90s) NYC, nc.
 Williams, Red (Coco Corner) Detroit, nc.
 Wink, Frances (Colosseum) Chi, re.
 Wilson, Tommy (Sherman) Chi, h.
 Winfield, Paul (Earle) Washington, D. C., 1.
 Wingert, Billie (Murphy's) Cleveland, re.
 W.L.W. Boone County Jamboree (High School)
 Bethel, O., 27.
 Wood, Johnny (Earl Carroll's) Hollywood, re.
 Woods & Bray (Jefferson) St. Louis, h.
 Woods, Jack (606 Club) Chi, re.
 Woodall, Harold (Jefferson) NYC, h.
 Worth, Mildred (Diamond Horseshoe) NYC,
 nc.

Wright, Charlie (Essex House) NYC, h.
 Wright Jr., Cobden (Palace) San Francisco, h.
 Wyman, Jane (Lyric) NYC, 1.
 Wynn, Brock & Ames (Orph.) Minneapolis, 1.

Y
 Yger & Tanya (Earl Carroll's) Hollywood, re.
 Yost, Moe, Post (Diamond Horseshoe) NYC,
 Yost, Ben, Varsity Eight (Ambassador) NYC, h.
 Young, Helen (Wm. Penn) Pittsburgh, h.
 Young, Helen (Bodweave Cafe) Cincinnati, re.
 Young, Daisy (Netherland) Kansas City, Mo., h.
 Yum, Betty (Coco Rango) NYC, nc.

Z
 Zales, Hazel (Silver Cloud) Chi, re.
 Zandra (Maynard) Seattle, re.

BURLESQUE
(First Circuit Shows)

Barrel of Fun: (Hudson) Union City, N. J.
 24-29; (Gayety) Baltimore 31-Jan. 4.
 Black & White: (Mayfair) Dayton, O., 24-29;
 (Casino) Pittsburgh 31-Jan. 4.
 Bring On the Girls: (Shubert) Phila, 24-30.
 Daring Daughters: (Gayety) Baltimore 24-29;
 (Gayety) Washington 31-Jan. 4.
 Fats & Loose: (Casino) Pittsburgh 24-29;
 (Shubert) Phila 31-Jan. 4.
 Fats & Poppo: (Troc) Phila 31-Jan. 4.
 Girls in Blue: (Gayety) Washington, D. C.
 24-29; (Lyric) Allentown, Pa., 21-Jan. 2.
 (Orpheum) Reading 2.
 Jazz Babes: (Lyric) Bridgeport, Conn., 24-29;
 (Empire) Newark, N. J., 31-Jan. 4.
 Moon From Montmartre: (Empire) Newark,
 N. J., 24-29; (Old Howard) Boston 31-Jan. 4.
 Red Hot & Beautiful: (Troc) Phila, 24-29;
 (Hudson) Union City, N. J., 31-Jan. 4.
 Ten Hatters: (Howard) Boston 24-29; (Lyric)
 Bridgeport, Conn., 21-Jan. 4.
 Tropical Vessels: (Lyric) Allentown, Pa., 24-
 26; (Orpheum) Reading 27; (National) De-
 troit, 29-Jan. 4.
 Undressed Parade: (National) Detroit 26-28;
 (Garrick) St. Louis 26-Jan. 4.
 Vanities: (Garlick) St. Louis 23-29; (May-
 sirs) Dayton, O., 29-Jan. 4.

MISCELLANEOUS

Arthur, Magician: Echo, Ala., 27-28; Osark
 29-30.
 Art, Pto: (Colosseum) Chi 23-30.
 By-Gosh Co.: Corbin, Ky., 28-30; (Dixie The-
 ater) Williamsburg, Ky., Jan. 1-4.
 Daniel, B. A., Magician: Wes. Frankfort, Ill.,
 28-30.
 Green, Magician: Kitchener, Ont., 26-30;
 Braniff 24-1-4.
 Haylans, The: Barborton, O., 26-30.
 Lippincott, Magician: Morgantown, N. C. 26-27;
 (Comet Theater) Raleigh 28-29; Troy 31-
 1-4.
 McRoy, Magician: (Hoxy Theater) Electra,
 Tex., 24-30.
 Mills, Mystic: Houma, La., 24-30.
 Schneider, Doc: Daytona Beach, Fla., 26-30.
 Shields, Purl, Minstrel: Eutawville, S. C.,
 28-30.

DRAMATIC AND MUSICAL

Abe Lincoln in Illinois (American) St. Louis,
 Argonne, (Beth) Chi.
 Bennett, Constance: (Playhouse) Wilmington,
 Del., 29-30.
 Carroll, Earl, Vanities: (Geary) San Fran-
 cisco.
 Chatterton, Ruth: (Wilbur) Boston.
 Colbourne, & Jones (Empire) Vancouver,
 B. C., 27-30.
 Corzell, Katharine: (Mayfair) Portland, Ore.,
 26-30.
 Horton, Edward Everett: (Grand Opera House)
 Chi.
 How, Mikado, The: (Nixon) Pittsburgh.
 I Married an Angel: (Hillmore) Los Angeles.
 Kiss the Boys Goodbye: (Class) Detroit.
 Leave It to Me: (Earle) Cincinnati.
 LeCallaine, Eva: (Orurus) San Francisco.
 Loni & Puntaine: (Paramount) Austin, Tex.,
 28; (Troc) San Antonio 29; (Music Hall)
 Houston 30-31.
 Male Animal, The: (McCartie) Princeton,
 N. J., 30.
 Mamba's Daughters: (Shubert) Boston.
 Man Who Came to Dinner: (Harris) Chi.
 Man Who Killed Lincoln, The: (Kosmos Aud.)
 Rochester, N. Y., 29-30.
 Outward Bound: (Eringer) Buffalo 28-30.
 Johnson, Paul: (Colonial) Boston.
 Reardon: (Eringer) Chi.
 Thru After Three: (Forrest) Phila.
 Tobacco Road: (Fremont) Boston, and (Eng-
 lish) Indianapolis.
 White Plume, The: (National) Washington.
 Young, Toby: (His Majesty's) Montreal, Que.

CARNIVAL

Routes set for current week when no dates
 are given. In some instances possibly
 matting points are listed.)
 Evangelina: New Iberia, La.
 H. T. Am.: Mcintosh, Ga., 25-30.
 Miller, Ralph H., Am.: Golden Meadows, La.
 Rose City: Rison, Ark., 25-30.
 Southern Attr.: Barwick, Ga.
 Wise Greater: Odum, Ga.



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 SHOW**

GIVE YOURSELF A PRESENT

One that is rich in value, full of pleasure and useful as the day is long.

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Subscribers may take advantage of this offer to extend their subscriptions. This \$2 rate applies only in United States and Canada. Foreign rate, \$3.50. Regular rates: One Year, \$5; Single Copy, 13c in U. S. A. and Canada.

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WANT WANT
 One Flat Ride, 75¢ preferred; Grand Shows, Fun Shows, Arcade, Lead Gallery, Photos, Penny Punch, Flare, Rings, Brass, Brass Hoopoe, Cops, Apples and Waffles as one, Candy and Ice Cream as one, Soda, Free Ads., Opening Hour, New York State. Address: BOX 231, OHMUND, ILLA.

Girl Flyer Wanted at Once
 Have full season of winter work. State experience and enclose picture.
 BOX 0-46, Cincinnati, O.
 Care The Billboard.



Milestone

As *The Billboard* celebrates its 45th anniversary, a showman who has been serving up midway menus for 30 years prepares the way for his 11th with an ambitious 1940 program which will launch him as a carnival impresario on rails. This is none other than Art (Cigar) Lewis, whose Norfolk (Va.) quarters are alive with the proverbial activity.

In building what amounts to a new show from mother earth up Lewis is ably lieutenanted by P. Percy Morency and Howard Ingram, and the material they have collected is enough for four dozen wagons—nearly a fourth of which is about ready to go on the flats. Lewis has some 40 workmen around the shops and ground and all of them are being fed three times daily, rain or shine. Hard by the cookhouse is the iron horse, Lewis' train, which is being decorated in aluminum and red.

This young demoliisher of Havana's best cigars has one theory which should best dictate in purchasing his building and show equipment he is interested in nothing but the best. His forge, for instance, is the modern type, which also means that it is electrically operated. He has a grand idea if it shows, but it will last long after flotsam and jetsam stuff has been discarded as obsolete by others who are interested solely in bargains no matter what the price. You just can't get nothin' for nothin'.

Adèle Gruber, widow of the animal trainer, Max, has come in from her Muskegon (Mich.) home to live with her son in New York. The Grubers were troupers' troupers. Aside from presenting a great deal of their social life as well as a matter of pride with them, as it is with most Continentals. In their home on wheels you could always knock off snacks and plates fit for the blue-blooded gentry, accompanied by wines of rare and exciting vintage. This isn't hearsay. We broke bread with them many a time. Now that her pal is gone it's her turn to be on the receiving end of entertainment—meaning that it would be a grand idea if it shows, us who knew Max and know her staged a party just for her alone.

Fred Phillips, the rider, is caught between two fires, to pursue a phrase, He wonders whether he should go to Berkeley, Calif., as guest of the Charlie Gerards or stay in New York as chief of staff of the National Showmen's Association Pinocchio Society. . . . A Florida observation: The racket may be a lost art. Few no longer tapped-out grifters can't be wrong. . . . Melvin Burkhardt was booked up with Ripley's Odditorium at last reports. . . . That was Will L. Davis, chief of Rutland (Vt.) Fair, sauntering along Broadway. He's just out of a long illness, but they can't keep him from getting around. . . . Pat Purcell, general tactotum of Jimmie Lynch's Death Dodgers, arrived in from the Chi conclave with Irish Moran, the outfit's chief blunderer, announcer and wit, and then they parted. The Irishmer made a field trip to Western New York while the reformed newspaper man and erstwhile supplier of sizzling soup to Philadelphia catered the business in the town, including a heavy huddle with Frank (Doc) Shean, of the World's Fair. Luther Cedric (Ted) Miller, accompanied Moran on business for the P. Wirth office.

Four Bandows, the comedy scriablers led by Gene Bandow, are in Gotham for the holidays after a long season with Polack Circus, resuming in January. . . . Matthew J. (Squire) Riley is set as general manager of Ben Williams Shows, announcement of which indicates that he is shelving plans for his own enterprise. . . . Joe Gomez writes from Weslaco, Tex., to say that what happened in McAllen, Tex., has never been told before, to his knowledge. Dorothy Herbert's horse acts stopped the show and were forced into an encore, unprecedented in a rodeo.

Al Shriner, whose left and health were the envy of thousands who watched him on the bally platform of Dufour & Rogers' Nature's Mistakes at the World's

Fair, is working as floor manager of H. M. Pittman's roller rink in Conroe, Tex. Pittman built the rink at a cost of \$6,000 about five months ago and the Longhorns are coming in from all over to skate and watch. Pittman's wife, Betty, is touted as one of the prettiest skaters in the Southwest, says Al, who is conservative by nature, Bob Arney rates a Shriner plug because he keeps the rollers in perfect condition. Shriner's floor dates should put him in good condition for a re-run at the World of Tomorrow's second edition.

A walking encyclopedia of showbiz is Andrew J. Desmond, Lynchburg, Va., a pal of the late Jeremiah J. (Jerry) Mugivan. . . . Thanks to William Jenkins (Red Onion) Hewitt for forwarding a 1929 comp to Skowhegan (Me.) Fair. It might be a rarity some day. . . . Mrs. William Rankin, the former Grace Barron, who changed her name when Mister International Mutoscope pressed suit, has taken the brood to Tucson, Ariz., for the holidays.

Notes From the Crossroads

By NAT GREEN

WHATSOEVER may be said of 1939 as inventory of the year is taken, it can't be any stretch of the imagination to be called a dull year. For the outdoor show world and all those connected with it in any capacity it has been a year of intense activity. In the carnival field changes and innovations have come with breath-taking rapidity. Probably more new, progressive ideas were advanced in this field during 1939 than have appeared in the last decade, and they are likely to have a far-reaching effect on the field as a whole. Progress was apparent, too, in grand-stand entertainment at fairs, tho to a lesser extent, and some of the ideas advanced have yet to prove their popularity. One that is being sorely afflicted with hidebound tradition, fared no badly that many of its friends lost heart. Innovations introduced by a few progressives indicate that there is still a chance for the circus to regain its popularity, but only thru drastic realignments.

To the Crossroads mug who, while on the side lines, has had ample opportunities to observe much of the inner workings of the outdoor field, 1939 has been an intensely interesting year. If we could write an unvarnished chronicle of the year it would make interesting reading, but the best stories can't be written until mellowed with time. Other words, some of 'em would be too hot to handle. Maybe 5, 10 years from now okeh. It's hard to reconcile some of the diverse personalities that are thrown together in the new line-ups, but things have a way of adjusting themselves and we may expect 1940 to be another year with never a dull moment!

Old-time newboys took over prominent Loop corners last Wednesday to sell papers to provide Christmas funds for poor children. Jimmy Petrillo, musician's union head; Frank Smith, manager of the Palace Theater, and John Barrymore were among the prominent old newboys who helped boost the fund. Barrymore, from the vantage point of the Sherman corner, took a good glib on many well knowns who passed that way. His high mark was \$25 for one newspaper. . . . Tom Mix has just disposed of a large apartment house he owned on Chicago's South Side. Homer Hobson will left for the West Coast at the conclusion of his season with *Railroads on Parade* at the New York fair, is back in Chi for the holidays. His wife, Juanita, will work in the Danvers-Rodriguez riding act in the Shrine Circus. . . . Omer J. Kenyon plans to take a run down to Havana over the holidays but will be back in Milwaukee early in January to open offices for the triple-trip Temple Shrine Circus, which Bob Morton will produce. . . . Ray Marsh Brydon, Arthur Hoffman and M. E. Willis were Chicago visitors last week while the Brydon show was playing Aurora.

Rolie Hyde, drummer, formerly with circuses and minstrel shows, writes that the biggest Santa Claus in the world will entertain at the Majestic Hotel in Hot Springs on Christmas. He's Cliff Thompson, and his giant Rolie says there are a number of showfolks at the springs and all having a good time. Mr. and Mrs. Rubin Gruber arrived early last week.

Thru Our Only Medium of Exchange and Expression
THE BILLBOARD
INTERNATIONAL CONGRESS OF HOLIDAYS
SENDS GREETINGS, HOPES OF HEALTH AND PROSPERITY THE MUSEUMS THAT ARE OPEN, THEIR ENTIRE PERSONNEL, THE OWNER-MANAGERS—WE SEND GREETINGS. THE MUSEUMS WHO WOULD HAVE OPENED BUT COULDN'T—WE SEND GREETINGS. THE MANY MUSEUMS THAT AS USUAL HAVE OPENED AND CLOSED—WE SEND GREETINGS. ALL OF OUTDOOR SHOW BUSINESS, CIRCUSES, CARNIVALS, FAIRS AND ALL—WE SEND GREETINGS. THE BILLBOARD AND ENTIRE STAFF, OUR CHAMPION, AND TO THE MEMORY OF THAT LOVABLE PRINCE OF GOOD FELLOWS, COL. "BILL" DONALDSON, WE SEND OUR GREETINGS AND THOUGHTS OF GRATITUDE.

These Sincere New Year's Greetings From
My Entire Personnel of 47 Loyal Employees
J. J. STEVENS, OPERATIVE LESSEE
RAY MARSH BRYDON
General Representative
DR. J. M. HEFFERAN
Business Manager
MACON E. WILLIS
Contracting Press
Our Greetings to the Thousands Who Have Remembered Us With Holiday Cards.
INTERNATIONAL CONGRESS OF ODDITIES
"Mighty Monarch of All Museums"
Now Showing 1610 Otto Blvd., CHICAGO HEIGHTS, ILL.
Also at the Plaza Theatre, Novelty Acts and Executive Showmen of ability and sobriety. P.S.: "Remember, When a Knocker Starts To Spread Theirs Always Two Sides To Every Story."

DILLON-KAREN ENTERPRISES
NOW BOOKING 2ND ANNUAL JR. CHAMBER OF COMMERCE CIRCUS
JANUARY 29 TO FEBRUARY 4, INCL., YOUNGSTOWN, O.
WANT CIRCUS SEATS, BLUES AND RESERVES.
RECOGNIZED CIRCUS ACTS OF ALL KINDS. WRITE US YOUR LOWEST. CONCESSIONS: Juice, Floss, Novelties, Eats, Prize Pkg., Popcorn, Peanuts (No Games). RESPONSIBLE CONTEST MEN, CONTACT US IMMEDIATELY.
Jr. Chamber of Commerce Circus Hdqrs., 258 W. Federal St., Youngstown, O.

1940--AL BAYSINGER SHOWS--1940
WANT FANT RIDES OF ANY KIND THAT ARE MODERN AND UP TO DATE. Must be in good condition. Will buy or lease.
WANT SMALL MOTOR DROME, GOOD MECHANICAL SHOW AND MONKEY CIRCUS. Can furnish A-1 Tops and Panel Fronts for Toot-toot-Ops, Crime Shows, Revue and any other shows that can get talent inside to conform with the Equipment we furnish. . . . Buses bounds can't prosper here.
FROZEN OYSTARD, LONG RANGE LEAD GALLERY, PHOTOD AND DIGGERS OPEN (By Nottingham, write). AS WELL AS BOWLING ALLEY, BLOWER, STRING GAME AND AN NY NOVELTY GRIND TROUSERS THAT ARE IN KEEPING WITH OUR POLICY OF OPERATION.
(Ship, Penny Pitch and Hoop-La booked.)
Billgo will open in Southwest Missouri, playing Illinois, Iowa and the Dakotas, so if you like our territory and need to be with one of the best looking outfits its site in the middle west, just write to the Reid Hotel, Kansas City, Mo., until January 15; after that Popular Billgo, 34

Friends
If just one wish were granted me, If I could have what seems to be The finest thing I'd have in mind, Tho something that is hard to find, I'd have one good and loyal friend On whom I always could depend.
How many friends can we recall? Who'd sacrifice or give their all To help us in our time of need And have no thought of gain or greed. If we should have one such friend, They should be cherished till life's end.
What is the good of wealth or power? If in the end, in our last hour We have no friends to gather near, Or cheer us on while we are here, Or promise us when their life ends They'll meet us there where all are friends.
By F. N. R. (Reprinted from *The Prison Mirror*, Stillwater, Minn.)

BUCKEYE STATE
(Continued from page 131)
been booked as the free attraction for 1940, arrived recently and are established at the North Mississippi Fairgrounds. While at the Chicago meetings Manager Gailer purchased a new Diesel power plant to be delivered about February 1, and new light towers will be built in quarters. Pat Brown has charge of building activities, and Artist Clay gain will do pictorial work. Capt. Fred Leach will provide the Iron Horse, which Bob Smith, Golden States Shows, which is still on tour under management of Arthur J. Gentsch, Robert Hughey's rides are with the winter unit, as are Margaret and Shep Miller. Mrs. Josephine Gailer is slowly recovering from a nervous breakdown at Hot Springs, Ark. Lumber for three new fronts and new entrance arch has been delivered here. New canvas for these has been ordered. Harry Kimmel has booked his pop-corn wagon for next season and Dr. F. H. Angel will operate an office concession. Secretary R. K. Booth, of the fair association, is a regular visitor. Reported by an executive of the shows.

FLYING SCOOTERS
TOPPED THE MIDWAY
Canadian National Exhibition 1939

ENTIRELY NEW PORTABLE Streamlined - - - Light-weight Loads on one truck Meet Mr. Bick or Mr. Hinz December 28 to 31 Heart of America Convention Reid Hotel, Kansas City.
BISCH-ROCCO AMUSEMENT CO.
5441 Cottage Grove Avenue, Chicago, Ill.

GREAT CALVERT
★
High Wire Feature, Greeting and thanks to all managers for the many bookings and return engagements in the past. Now Booking 1940.
GREAT CALVERT
164 Avon St. Rochester, N. Y.

LOOK
IN THE WHOLESALE MERCHANDISE SECTION for the LATEST NOVELTIES, PRIZES, PREMIUMS AND SPECIALTIES

SLA Auxiliary President Names Committee Members

CHICAGO, Dec. 23.—President Ida M. Chase, Ladies' Auxiliary, Showmen's League of America, appointed these members to the club committee at the regular bi-weekly meeting in the Sherman Hotel here on December 21: Finance committee, Mrs. Leah M. Brumleve, chairman; Mrs. Al Latio, Mattie Crosby and Mrs. Henry Belden, Relief; Mrs. Bessie Simon, chairman; Mrs. William C. Carkey, Mrs. Joseph L. Streibich, Mrs. George Rollo, Mrs. Charles T. Goss and Mrs. A. J. Wells, Entertainment; Mrs. Rose Page, chairman; Mrs. Max Taylor, Mrs. Jeannette Wall, Evelyn Mueller, Lucille Hirsch, Ann Sleyster and Mrs. Pearl Darling.

Press, Mrs. Robert H. Miller, chairman; Mrs. Al Geller, Hallie McCabe, Mrs. Al Wagner and Mrs. Abner K. Kline, Ways and Means; Mrs. B. B. Goss, chairman; Mrs. Henry Belden, Mrs. Edward A. Hook, Marie Brown and Mrs. Cleora M. Helmer, Membership; Mrs. Charles T. Goss, chairman; Mrs. Noble Parly, Mrs. Abner K. Kline, Mrs. Al Wagner, Mrs. A. J. Wells, Mrs. Al Wagner, Mrs. Walter White, Margaret Haney, Mrs. Ruth Martone, Mrs. Boots Paddock, Jackie Dondlinger, Mrs. John G. Sheesley, Mrs. John G. Sheesley, Mrs. J. C. (Ethel) Weer, Mrs. Robert H. Miller, Mrs. M. Brumleve and Mrs. Tom Rankine. Mrs. Al Geller will be chairman with Mrs. Frances H. Barth as sentinel. All members are to be notified of their appointments by the secretary.

Presiding at the meeting were President Ida M. Chase; Mrs. Joseph L. Streibich, first vice-president; Mrs. Al Latio, second vice-president; Mrs. Bert Clinton, secretary, and Mrs. William Carkey, treasurer. Invitations were extended by Chaplain Clara Barker. Members were pleased to have Mrs. Henry Belden, Cleora Helmer, Mrs. Nan Rankins and Lucille Hirsch with them again. Sick cases were reported; the following were ill: Mrs. George Rollo, Mrs. Al Miller, Mrs. Charles Driver, Ethel J. C. Weer and Cora Veldham. Mrs. Weer, who was injured in a recent auto accident, is in Grandview Hospital, Ironwood, Mich., and members were asked to send cards and messages of cheer. Members also were asked to write to Virginia Laughlin, who is ill in Hot Springs, Ark.

Cards and letters were received from Grace Goss and other members. Club's financial report was read and Past President Mrs. L. M. Brumleve was tendered a vote of thanks for her efforts in the club's behalf in 1939. After the regular meeting a board of governors' meeting was held and these were elected to membership: Mrs. M. Brumleve, Mrs. Ann M. Roth, Mabel Wright, Mary V. Taylor, Edith Bellich, Ethel Murray Simonds and Margaret Pelgrase.

musical score and the photography of Ernest Haller.

ATLANTA, Dec. 23.—Dignitaries of the film world gathered here last week-end for the premiere showing Friday night of David O. Selznick's \$4,000,000 production, "The Sign of the Cross," at the Wind. All 2,031 who saw the premiere raved it.

Present for the first screening were Clark Gable, Carole Lombard, Vivien Leigh, Laurence Olivier, Lanza Hogwood, Olivia de Havilland; Evelyn Keyes, the Atlanta girl who plans "Sullivan"; Ann Rutherford, Ona Munson, Claudette Colbert and Margaret Mitchell, the author. All were introduced from the floor following the premiere.

The front of the theater was decorated as a reproduction of Twelve Oaks, with four massive white columns supporting the artificial roof. A canopy of fabric and Leigh in costume was on the top of the building. Five Coast Artillery Unit airplane searchlights lit "Celebrity Square." Eight governors attended.

W. C. Harrison, advertising man, deserves credit for the success of the premiere, which saw 300,000 Atlantans line Peachtree street to roar a mighty welcome to the players.

STOCKS NEAR BOSTON

(Continued from page 4)

first two nights. Helen Twelveter, who preceded Whalen, grossed about \$3,500. Ed Barry, Paul Suris, Clarence Muir and Esther Ralston. Muir did a \$4,000, but Ralston, who was in on flat guarantee, failed to live up to expectations.

Amerton is optimistic about stock in New England and is considering opening other houses. Locations under consideration include Portland, Me.; Manchester, N. H., and Malden and Brockton, Mass.

The Forbes-Street Co. (Maria Forbes and Gorg Street) plans a revolving star program, featuring a different member of the company each week. Outside stars will be imported on occasion if business warrants.

AMUSEMENTS GAIN

(Continued from page 4)

there is logic in the thought is amply attested to by the tremendous success of Ed Barry, Paul Suris, Clarence Muir and the current Oh, Johnny, Oh, all three of which started on and were made by the music boxes. Two most important developments in the field of record manufacture occurred with the entry into the picture of EMI Columbia's new waxworks, United States Record Corp., and the reduction in price of Brunswick's 75-cent label to 50 cents, along with the change of name to Columbia. Oberlin, formerly recording chief for RCA-Victor, released his first disks (the 75-cent Royale and the 35-cent Variety) this fall, a couple of months after the debut of the new Columbia 50-centers. Henry Commercial, who switched from Columbia to Columbia was the most notable change along this line during the year.

With the continually increasing importance of records (and the addition of the new U. S. Record Co. to increase the output and foster added competition among existing disk firms), music comedy and Hollywood songwriting opportunities becoming greater, and with the location, one-night, college and theater opportunities for establishments of no using bands as strong as ever, the music biz in general has every chance for a banner year in 1940.

Television

While commercial television still did not turn that corner, the new medium, principally under the guidance of RCA-NBC, shows enough potential commercial possibilities to have the former unions into considerable—and perhaps premature—activity. The embryonic industry also, during the past 12 months, revealed itself as a performer-employment factor of no rising proportions, although salaries are small because the medium produces no income yet. Part of the production burden was eased, however, by development of "semi-officials" when sponsors defray the talent costs and obtain plug on backdrops and in announcements. I. J. Fox Pura, Andrew Gelpie Shoes and other advertisers used this method, which gives no direct return to NBC.

Under this scheme NBC is committed to 11 hours of telecasting a week, but overtime on studio programs usually increases the time to 14 or 15 hours per week. Of this, about 70 per cent are live shows at the rate of 30 per cent. During the past three months, employment on the NBC tele has approximated about 175

artists monthly, with pay averaging about \$50.

While NBC branched out successfully in the field of special events, televising football games, prize fights and motion picture debuts, etc., by means of mobile equipment, much trade interest remained focused on use of talent and development of presentation. According to experience thus far, legit shows and certain variety types of acts are most successful, with motion picture and radio talent considered no help to tele performers.

From the technical standpoint NBC producers and camera men have advanced measurably. Camera work is more facile, and producers in general have learned to cope with limitations imposed now by the smallness of the tele stage and screen. Limiting has advanced to the stage where performers no longer look like gargoyles.

Outside of RCA-NBC's pioneer work, telecasting thruout the country remained at a comparative low ebb. Columbia Broadcasting System, after many reports that it would be telecasting this year, finally came on the air with a signal—but that was all. CBS has been quiet regarding television plans and has pointed to delays in obtaining equipment. Non-CBS sources say the high cost of production has also made CBS hesitant. Don-Lee was fairly active on the subject.

Preliminary moves toward ultimate establishment of television broadcasting may be regarded as having begun, in view of NBC's agreement with General Electric, whereby NBC will let the G-E transmitter in Schenectady pick up its signal and relay it to the New York area. In addition, General Electric's radio station, WGY, will furnish talent for original live productions on G-E tele. G-E also has a transmitter in Hartford, Conn., which will be used to relay. We see this third station linked to NBC's New York outlet and G-E's Schenectady outlet.

Looking more closely into the theatrical union picture, performer unions that have a finger in the tele pie are Actors' Equity, Screen Actors Guild and the American Federation of Radio Artists. The International Alliance of Theatrical Stage Employees is also flirting with what it considers its jurisdictional rights. Equity, the original holder of the performer-jurisdiction, has attempted to claim the field on the basis of its original charter. But this move has been complicated by claims of SAG and AFRA. Current pending recording members of AEA, SAG and AFRA are seeking to administer the field to prevent abuses. Mark Wood, of NBC, has been in contact with the committee. NBC's argument is that the unions should play along with tele until it is strong enough to take the lead.

The American Federation of Musicians also has a committee to watch tele to protect and foster employment of musicians. AFM's point is that the union should not be forced to accept a very beginning to avoid an employment tangle like that occasioned by talking pictures.

The American Society of Composers, Authors and Publishers, performing rights group which collects a fee for the profitable performance of copyrighted music owned by its members, has not yet attempted to levy a fee on tele.

Thus far sale of television receivers has been disappointing, there being some 100,000 in the New York area. Prices have been high, making it a class proposition, but reports are that the cost of sets will soon take a tumble.

Legit

Legit had an on-and-off year nationally, with Broadway looking better than ever at the moment, and with the road looking a bit less hopeful than it has in the past year or two.

Broadway legit was powerfully affected by preparation for the New York World's Fair and then hit hard when the fair failed to live up to expectations. Start close to the season was postponed by the European war—and consequent lack of backing—and also by the jurisdictional war between the actors' and the stagehands' unions. When it did get going, however, it unfolded a unusually large number of hits and general business on the Stem was better than in many years. At the same time, the production went down a bit in quantity because of an acute lack of available backing and an acute dearth of production money.

Prospects for the road looked terrific at the start of the year, with the Legitimate Theater Corp. of America signing up more than 100 cities for its season 1940. However, the road has not went out, however, the business they did was

spotty. Cities where the engagements had been guaranteed by local groups reported excellent returns, but where the plays were shown in film houses, the managers of which had nixed organization of a subscription audience, grosses were way down. Not helping either was the fact that the use of the four productions had previously appeared in film versions.

Nonetheless, LTCA intends to go on next year, and the road shows signs of recovering from its slump. Which way it jumps will probably depend chiefly on national and international developments.

Night Clubs-Vaude

Highlighting the year in the variety field was the dispute between the American Federation of Actors and its parent body, the Associated Actors and Artists of America, which resulted in the chartering of the existing union in the field, American Guild of Variety Artists. Not that the chartering of a new union as such had any great significance on changed conditions, but the fight aggravated conditions for the performer, as reported last week, as compared to 110 AFA club contracts in New York as of July, 1939.

Generally, however, 1939 saw a constant stream of new clubs and codes opening in the United States, and a good many of them suffering extinction in a short time. It wasn't what might be considered a banner year, but the many new clubs counterbalanced the closings. Outlook for the moment is considerably brighter because just at the close of the year Broadway will again relight with the reopening of the town's largest cabaret, International Casino, December 22. The Casino will be a new institution, which will operate as Ziegfeld's Midnight Protos.

While the Broadway crowd has verbally shot vaude thru and thru with embalming fluid, vaude playing time for 1939 still ran well over 160 weeks of playing time. That was at the moment in conditions in circuit vaude, but indie efforts were responsible for picking up some of the slack.

The most intense activity in vaude during the year was the production of units, both large and small. Cutting the costs of operations in the film studios sent a lot of names out into the wilds with units that were money-losing. Larry Green, who has a unit in Harry Sherman, with 10 small units out on the road simultaneously.

Declaration of war in Europe also created an acute problem because of the estimated 500 American performers playing in Europe. Many of them were to play American vaude and night clubs. Bookers expect that many of these acts will be able to be absorbed by the expected Florida boom this winter and the hope that is held of opening a South American circuit.

The idea of a night club circuit, which has been bruited about for years, slipped by thruout 1939, still in the bruited stages.

Burlesque

Burlesque this past year found itself in a huge inordinate state. In New York, where it has historically burlesque, non-existent (use of the title is still prohibited), the Brother Artists' Association has its only closed-shop contracts. The contracts, oddly enough, were won mainly by the efforts of the Board of Censors which, in turn, is sensitive to the reactions of church authorities. Out of town, where the Izzy Hirst and Midwestern circuits are looking shows into 1940, and provide more employment, the BAA has not the upper hand. Locally, a Briskman-Leventhal Circuit plan fell thru when sponsors tried to duck the two-week minimum employment clause in their New York contracts.

Generally, burlesque in the States in 1939 than in 1938, but not as good as 1937, 1940 will be about the same as or slightly better than 1939.

Hollywood Try-Outs

HOLLYWOOD, Dec. 23.—New York Backstairs took the Footlights Theater for their local debut December 21 with "Love a New Comedy by A. S. Drebbalt." Directing was Milt Luban, former trade paper editor who has staged many Federal Theater productions. Cast includes Nells, Milton and Elaine Sitzer, Nancy Cavanaugh, Carl Miller and Peggy Barclay.

CLUB REVIEWS

(Continued from page 21)
to the strains of songs of "the good old days."

The entertainment is continuous, with each performer doing 10 or 15 minutes of piano or song, or both. Charlie King is featured and he is still the dapper, smiling personality as of old, except that his voice has unfortunately lost that honey-like quality that made him such a name in films and on the stage.

Supporting him are the Gay Nineties veterans, Spike (Bill) Harrison is still singing saucy songs out of the corner of his mouth and leaning good naturedly when he comes to the point. He's doing a nifty parody on "Eve and Adam putting over the West and Lost it at the Actor. Vivacious Ethel Gilbert, soprano, knows how to put heart into such favorites as *Allice Blue Gown*, *I'll See You Again* and *Wishing Will Make It So*.

Young and handsome Stephen lies plays piano beautifully. Billy Lorraine (formerly of Uman and Lorraine) sings spicy and pop songs deftly. Baritone and good-looking Harold Willard sings well. Harry Kennedy does piano and songs reminiscent of Jimmie Durante. Portly Charles Strickland plays the piano and the Gay Nineties Quartet blends voices in ballads of yesteryear. The quartet includes the late James Brown, Fred Bishop and Edward Parker.

And this club is the only important local spot not charging a cover or minimum charge New Year's Eve.

Paul Dentz.

Donovan's Cafe of the Nations, Sacramento, Calif.

This leading Sacramento spot will celebrate its third anniversary December 31, with co-proprietors George Filer and Tommy Ewan. Filer is busily thumbing their noses at the critics, who said an uptight, high-class spot would never click in this city.

Maintaining a good standard of floor show thru every season—even giving away in numbers, when local spots always close, and combining this with dance bands changed often enough to break dancing monotony, Donovan's deserves its continued popularity.

Show was topped by a clever comedy dance team, Del-Mar and Renita, whose acrobatic and contortionistic had patrons clamoring for more. Renita Le-Clair is an exotic-type stunner who can twist herself into many freak positions. High spot of the act is her "turkey strut." Williams Del-Mar leaping on her back side-saddle fashion to ride on the exit. The next booking is *Companino* at El Cerrito, out of Oakland, December 21 to January 3.

Two other dancers complete the show, Helen Lyon, a tap artist with nice costumes, and Linda Sheridan, hula dancer who uses her hands to excellent advantage.

Duke Walsh's Orchestra dished out danceable melodies.

Dinners are reasonably priced and drinks average two bits. Business is so good that Filer and Donovan have turned down several recent offers to dispose of the spot.

Kirt MacBride.

REVIEWS OF UNITS

(Continued from page 33)
Melody, in which the eight-girl chorus line appears in different costumes and alternately draws his attention.

There is a great emphasis on *Gene*, which he sings with same deep feeling with which he made his recording famous. Novis has a nice stage manner, does not mug the audience and has a clean routine.

Acts supporting Novis are Jana, Lynton and Dean and Jean Spaulding. Lookie.

"Shooting High Revue"

(Reviewed at Jones Theater, Newport News, Va. Thursday Afternoon, Dec. 14)

This is a little show—only 20 people, four specialties, an eight-girl line and an eight-piece stage band—but it is solid entertainment. Oswald is featured, his comedy clicking and his material fresh. Snow gives us a simple routine by the chair in his tiny dress against better-than-average music by Carl Freed's Ork. Jan Murray introduces himself as emcee, but fails to follow thru and is almost forgotten by the audience, who comes back with Oswald later in the show.

Julian Melody, clever juggler with a

slightly unusual routine, finally gets across with the audience after they get used to his naive patter and a punning chuckle of self-amusement.

Chorus returns for a balloon routine, and a girl-acrobatic dancer, a wye bit on the busy side, follows briefly. Then comes Oswald, assisted by Murray and a Mae Westian blonde. The comic does a fine job, squeezing in a couple of "Oh, yeahs" and bringing a good hand from a half-filled house at the conclusion of a generous stint.

There is still another good number to follow, however. It's the Harmonica Leads, five boys out of the band, led by a capable comic whose name does not appear in the billing. The boys give out in a faint resemblance to the Minnevitich gang and do a little solid sending on *Men With the Mandolins*, a strong closing selection.

The show got no help from the picture, *Television Spy*. *Tusford*.

MAYBE "SHE GAVE HIM"

(Continued from page 27)
works out all right, and Fanny comes home, still 99 & 44/100ths per cent pure, to the waiting grocery boy who really loves her.

We can't say that any of the actors or actresses distinguished themselves, but for the sake of the record they include Tom Knight, Marie Curtis, Norman Porter, Doris Duckworth, Hal Clavin, Jacqueline Busan, John Moray, Robert Vivan, Stapleton, Kent, Jane Bancroft, Willard Dashiell and Robert Bernard.

Scenes are interspersed with a line of Koster-Bial girls (directed by Charles Laughton, who shouldn't buy about it), Manning and Class, a class wire act, The Continentals, skating troupe, and a trio of cocktail strollers who also lead the community sing very weakly. The few laughs don't nearly compensate, plunging down \$1.85; and, as for the vaude acts, they can be seen in vaude any time for two bits. The show has a good story idea but poor production and script by the name of *Butter*. But the actors are over-hammy when being just hammy would have done the trick.

N. Y. CLUBS PREPARE

(Continued from page 27)
at the Broadway Theater. Complete cast has Veloz and Yolanda, Dixie Dunbar, Bert Froman, Larry Adler, Bruce Swen, Cully Richards, Mary Burton, Owen McGivney, Floria Vestoff, Nat Brushloff band, Ben Nelson band and Monchito's Rumba Band. Morton Nathanson and Joe the Piano, the P.A. and Al Rogers is booking, with Lew Brown producing.

The Paradise, opening December 28 as Ziegfeld's Midnight Frolic, has set Leo Heisman's band. Floor show talent includes Jack Duran, Eddie Healy, Nick Long Jr., Ruth Clayton, Robert Reinhardt and 24 girls. Brooks is doing the costumes and Seymour Felix the staging.

Monte Proser's Beachcomber Club, opening December 27, will have Matty Falneck's band, Mappy Cortes, a South American picture name, and Chavez's Conga-Rumba band. Dorothy Kay is P.A. Intermix's Theater-Restaurant (formerly International Casino) opened last night. (See review of show elsewhere in department.)

CHICAGO, Dec. 29.—Altho there will be little change in New Year's Eve prices either at hotel rooms or cafes here, operators expect record business due to somewhat better business.

Prices range from \$12.50 to \$3.50, and the smallest rates are as little as \$1.50, all prices including food, favors, etc. Advance reservations have been slow in coming in but this is nothing unusual.

Newcomer is the Chicagoan Hotel's Tropic Cafe, an atmosphere cocktail lounge with Hawaiian musicians and entertainers.

THEATER-RESTAURANT

(Continued from page 32)
liquor are plainly marked. No menu in recent years is quite as complete as that at The International. It is not only a beautiful art work, but it contains the program of the show—a handsome souvenir. Five hundred of these are taken away by guests at each performance.

The waiters are gentlemen and, when all is said and done, it is the waiter who makes or breaks a night spot. We feel we have a complete roster of honest waiters at The International. I say this fully aware of side-line comment, "Stop kidding."

I have been around. I have had many

Food and Drink For an Army

For the first three weeks of November here are a few items and the amounts used to feed patrons at The International:

- 270 large lobsters.
- 40 ribs of beef.
- 520 gallons of ice cream.
- 109 short loaves.
- 156 pounds of bacon.
- 138 fresh hams.
- 136 smoked hams.
- 100 dozen rolls daily.
- 69 crates of celery.
- 75,000 green and black olives.
- 25 whole lambs.
- 976 pounds of five-pound loaf.
- 420 one-pound broilers.
- 1,200 two-pound broilers.
- 2,000 pounds of green peas (frozen).
- 78 bags of potatoes.
- 825 dozen eggs.
- 1,195 pounds of butter.
- 915 pounds of coffee.
- A trainload of rye, rum and wine.

friends write, applauding the waiters for courteous service and correct addition on the checks. The secret, and it is no secret as far as I am concerned, may be summed up in two words—already job. These days a man asks for nothing more.

Our staff, our kitchen, our performers are part and parcel of the big establishment. It couldn't be more clubby if it were the smallest restaurant in New York.

The International must play to a weekly gross of \$40,000 to break even. The expenses and the allowance for a small profit may best be summed up in this fashion.

Pat.	100
The show in the theater-restaurant.	25
Food and drinks	25
Operating costs, employees, rent, light, linen and general overhead	30
Advertising, including newspapers, cost of press department, printing and mailing menus, other printing	10
Operating of banquet department	5
Profit	5

For instance, we serve a 50-cent lunch at the lower floor bar at an actual cost of 32 cents. However, this stimulates the bar business, making up for the extra cost of the food. We cater largely to afternoon meetings, organizations working on benefits and to women's groups at a very small profit and this, while bringing no handsome return, does bring us new patrons.

Our sole thought has been to get as many New Yorkers into the three rooms as we possibly could. At all surveys we have made, based on names of hat makers in the checkroom, on some addresses as given for reservations and on general observation, we have found that 72 per cent of the patrons in the theater were from out of town.

I won't be happy until this is trimmed down to 50 per cent.

There is no reason that I can see why the grocery clerk from Queens, the college boy from uptown and the many balcony customers living in Greater New York shouldn't be regular visitors to The International.

Our prices from \$2.50 to \$3.50 for dinner and show, I am sure, are low enough for anybody in New York out for a celebration.

New Revue Lavish

The present management took over The International last May. Our first revue, which, as you probably know, was played upon a regulation stage and not upon a flat floor, ran continuously all summer and up until Thanksgiving Day.

The new revue, more lavish and probably the most extravagant show to ever appear in an American theater-restaurant, opens December 21. Rene Racover, prominent with Sandrini and Charlez Bal Tabarin in Paris, enlisted the finest designers and directors to stage this extravaganza. Gene Snyder is doing the dances and Nat Karonog the costumes. And, figuring on a \$40,000 gross busi-

ness, we expect to come thru with flying colors.

The theater-restaurant seats 1,200, easily twice the size of most cafes; there are 200 chairs in the lower floor bar and 1,000 in the terrace overlooking Broadway.

The policy is to open the place at noon, serving luncheons downstairs; then cocktails at 23 cents until 6; dinner in the terrace at moderate prices and, of course, no cover, and two performances nightly in The International Theater. The first curtain is 7:45 and the second at 11:45. It will always be a full two-hour performance, the same as at any of the Broadway musicals. Our job is to convince potential patrons that it costs no more to see our show and to have dinner than it does to go to a first-time legit musical.

We have radio hook-ups and we have dancing in the terrace.

Patrons Compliment Staff

I have watched big meetings held in our theater and I have never heard such compliments for the staff. It makes me want to carry on with bigger and better plans every day.

I eat in my own place. All the staff, including my press agents, eat in the place.

The columnists and the newspaper crowd boost the food, which is high tribute indeed. So, when all is said and done, maybe the food has something to do with our success.

The International Theater-Restaurant (we are gradually dropping the Casino part of the original title) may be as vast and as widely known as the Hingling-Barnum circus, but it has to keep on giving a good show. We're no different than John Ringling North.

We'll keep on giving the best show of its kind in the world. That's all there is to it.

Operating the biggest theater-restaurant of all time is the best fun and the most exciting undertaking of my life.

Broadway is still the greatest street and the least we can do is to help keep it great.

NEW TALENT OUTLETS

(Continued from page 30)

present gas nights for the benefit of their employees. Entertainment at these occasions ranges from a team of jitterbugs to a two-hour variety show which is often headed by a Hollywood screen star in person. In many instances these club dates keep performers working as many as six or seven nights a week and oftentimes surpass the salaries formerly paid by theater circuits, when the performer was forced to play four and five shows a day and had to meet the added overhead which consisted of transportation, hotel bills, baggage charges and other like expenditures. The performer is also privileged to accept two or three club-date engagements in one evening.

Added to this innovation are the social and fraternal organizations that have gone into show business, virtually speaking, for the purpose of creating funds to donate to worthy charitable institutions. Their theatrical endeavors consist of everything from a minstrel to a musical comedy. Professional directors are engaged to produce these stage presentations and, altho tyro talent is generally utilized as the personnel of the cast, professional "ringers" are very often added to play the stellar roles. This type of entertainment has gained such momentum that in many of the key cities important production establishments are expending their entire time and effort in the interest of these present-day theatricals.

In nearly every fair-sized community boasting a Kwanza Club, Shriners' Lodge, Junior League or American Legion Post there are plans afoot for some forthcoming entertainment event. During the recent American Legion National Convention, which was held in Chicago, an estimated \$92,000 worth of professional talent was booked for the various Legion affairs which took place during the convention period. In the Soldiers' Field Spectacle, which I had the pleasure

of staging, \$14,000 was expended for outdoor entertainment. Instead of being paid pro rata for the one performance, each act received its regular weekly salary. While I am on the subject of conventions, let me present the American Cannery, the Annual Automobile Show, the Food Show and numerous other important yearly functions that go in for entertainment on a large scale. Talents of every description is booked for these occasions and the smart performer is always on the alert for convention dates.

During the past four years ice carnivals have become very prominent. Appearing in large stadiums and arenas, this type of entertainment not only gives employment to amateur and professional ice skaters but has opened up a new entree to dancers, stage comedians and specialty people who have found it practical and profitable to perform on the silver blades. In the ice production I directed at the Chicago Arena last season I had 30 former dancing girls in the ballet, who had become skillful figure skaters within a period of four months. According to reports, seven big ice carnivals will take to the road this winter, each with a cast of 60 or more. Sonja Henie, take a bow!

State Fair and county fair outdoor shows, once called "complainture follies," now occupy a very lofty position in the amusement world. Each summer such organizations as George A. Hamid, Inc. and Barnes-Carruthers Fair Booking Association present super outdoor spectacles, employing hundreds of vaudeville and circus performers, dancing girls and specialty artists. The season for these shows usually starts about the second week in July and winds up as late as November. In most cases it's a six-day week with but one performance at night.

Even department stores have fallen in line and, after experimenting with an act or two, have found to their great satisfaction that entertainment of the right caliber can definitely create greater patronage, especially so during the Christmas holiday period. Midget troupes, clowns, musical novelties and nursery rhyme characters have become favorites of the toy department in the last few years. Those weeks before Christmas, which are commonly recognized as a "hull" in show business, and even a layoff, might be filled in by a department store engagement. Old-time performers will tell you that they have often appeared in more remote places.

Another new form of diversified entertainment occurs on many of the large excursion steamers each summer. Some boats confine their entertainment to just a small orchestra or strolling musicians, while others offer a pretentious floor show. Performers are accommodated with comfortable living quarters aboard the boat and perform the same specialty throut their entire engagement.

Branching out in still another direction, you'll find professional talent entertaining large audiences during political campaigns and elections, when something of an amusing nature is really needed to keep an audience in a proper mood for the lengthy speeches that are thrust at them continuously.

On numerous occasions I have been asked, "What is the present-day medium of developing new talent?" I could give many answers to this question, but from my observation I would say that it's a catch-as-catch-can situation. Most aspirants with theatrical ambitions look to radio for their apprenticeship nowadays, on the Major Bowes Amateur hour or other programs of a like nature. Then there are thousands of small taverns and neighborhood night clubs that afford the beginner an opportunity to test his or her ability. Numerous small picture theaters offer cash prizes and trophies to those who wish to show their acts on so-called amateur or professional nights. Thru these methods many good prospects are often discovered. Vocal talent receives its best experience by accepting engagements with various swing bands.

Speaking of bands, many of these

traveling orchestras carry soloists, novelty acts and girl ensembles in addition to their own instrumental contributions, thereby offering a complete program in any of the theaters, night clubs or dance halls they are booked to play. This type of entertainment has almost become a fixture in the few theaters that still play flesh. Thanks to such showmen as Nate Platt, Harry Kalchelm, Max Turner and Johnny Jones, Chicago theaters under their supervision still feature "live talent."

With television just around the corner another new outlet for talent and entertainment will soon appear on the theatrical horizon.

"But I still can't answer that question, 'What's become of vaudeville?'"

Still Big Demand For Dance Team In Chicago Clubs

CHICAGO, Dec. 23.—While getting considerable less publicity than during the heyday of the Veloz and Yolanda acts, the dance team in the Midwest, nevertheless, is still in demand by a majority of night clubs and hotel rooms. Agents here claim that it is second in the talent field only to good comedy acts and, numerically, is used in more spots than any other type of act. Money, however, is not as strong as in former years and as teams that could always depend upon \$200 a week for a hotel room engagement is now available for \$150 and in some cases for \$125.

The dance team is also in demand for club dates, particularly for the higher type of affairs. Members of the Entertainment Managers' Association of Chicago, a group of over 20 leading club date agents, reveal that in many cases the team is used to advantage both as an act and as a highlight in girl production numbers.

While a number of outlying and neighborhood cafes use teams, the money is often as low as \$40 and \$60 a week and as a consequence is seldom better than the price it gets.

A glance at the holiday bookings serves as a good barometer of the dance team demand. Sherman Hotel is using the team of White, Dearly, Baron and Blair; the Blackhawk, Barry and DeAlba; Harry's New Yorker, Dimitri and Frances; Colony, Estelle and Leloy; 606 Club, Taylor and Allen; Hi Hat, Ondrea and Michel; the Bismarck, The Ashburns, and the Edgewater has Enrico and Novello penciled in.

The fact that night clubs continue to demand dance teams for their floor shows is enough proof to the agents that their day is not over yet.

Labor, Acts Buck Philly Tax Levy

PHILADELPHIA, Dec. 23.—If local authorities think that performers stopping here to fill an engagement are going to contribute to the city's revenue by virtue of the 1½ per cent wage tax recently passed by city council, they have another thing to think of. Nearly every performer interviewed on the subject indicated that the tax collector would have a hard time catching up with him. None were willing to be the subject of a test case and they said they'd even be willing to put a suit at the city's feet if they wanted to take the tax out of their pay envelope.

Meanwhile, Tom Kelly, business rep of UEA, indie actors' union; Frank Luizzi and Rex Riccardi, president and secretary musicians' union here, added to the mounting tide of protests being forwarded to city council because of the tax. The unions allege that the tax is the same as a wage cut, and should attempt to have the tax collected be made, organized labor will demand that the employer pay the impost.

Under terms of the ordinance, which was signed by the mayor, anyone who collects from a Philadelphia firm will be subject to the payment of the levy. Night club entertainers, legiters, opera singers, baseball players, traveling bands and anyone else will be asked to deliver 1½ per cent of their weekly take to the city to make up an \$18,000,000 deficit.

Act also demands that locals working in other cities contribute 1½ per cent to the

Film Preview—In Niterly

WASHINGTON, Dec. 23.—Previews of Greta Garbo's *Ninotchka* were held in the Russian Tropic, Helen Hamilton's swank night spot. Critics were the guests of Carter Barron, Loew's division manager, finishing off the assignment with a Russian dinner.

Affair set in motion considerable exploitation.

city treasury. An entertainer living here and getting \$50 for a week anywhere in the country can be made to kick in 75 cents to the city. Agents who book local talent in out-of-town spots will be made to shell out.

Philly's Mayor Paves Way For Healthy New Year Biz

PHILADELPHIA, Dec. 23.—An edict by Acting Mayor George Connell not only paves the way for a wide-open New Year's Eve but indicates that night clubs can run full blast every Sunday in the year.

The mayor issued a proclamation saying that police have been instructed not to interfere with any of the festivities to be held in any of the clubs in town, reminding that there is nothing in the law to prevent music and dancing until 1 a.m. Monday morning; the stipulation being that the sale of liquor is strictly forbidden.

This is taken, by nitery ops, to mean that they can legally stay open not only the night of December 31 but any Sunday as well. Another stipulation in the mayor's release said that floor shows will be forbidden until midnight, but are legal after that hour. The worst that could happen, he said, if any complaints were brought would be the payment of a \$4 fine for violation of the Sunday Blue Laws.

This proclamation has caused ops to make plans for a full schedule of activity that evening. Many had made plans for subrosa activities, but now, while none are advertising the fact, they are accepting reservations.

The sale of liquor can be gotten around by claiming that the customers had paid for their drinks during the week. This procedure may get them into difficulties with the State Liquor Board, but they feel that it would be a customer's word against that of the State agents and the eventual decision may fall either way. In any event the club entrepreneurs are looking forward to a healthy harvest of shekels this New Year's.

Hub Clubs Set Good Shows For New Year's Eve

BOSTON, Dec. 23.—Local night spots, anticipating a brisk New Year's Eve business, are advertising policy good, although not necessarily name, attractions for the holiday week.

More and better acts have been booked not only for New Year's Eve but thru-out the first week of the year. At some spots bookings are still not complete.

Dance teams, as usual, had a call, with almost every spot sure of their dance attraction before any other act was signed. At the Mayfair the D'Alvalos conga and rumba dancers were signed long before any other act. The Occoanut Grove booked Paul and Paulette.

Most places will get \$750 a head New Year's Eve. It is expected that business will be below that of a few years ago, however, because of the Sunday date. A slump was noted last year when the holiday also came on the week-end.

Pawtucket Split With Springfield

PAWTUCKET, R. I.—E. M. Loew's Capitol Theater will use state shows along with films, first half of week opening with a midnight performance New Year's Eve. House manager Hy Rodman says units will be booked thru Edward F. Lynch, New York, and single acts thru Ross, Frisco and Arthur Fisher agencies.

Bills will split week with circuit's Court Square Theater, Springfield, Mass.

Boston Gets 'Eve Break

BOSTON, Dec. 23.—Fear that a legal technicality might halt New Year's Eve

revelry at midnight was dispelled when State officials extended the time on liquor licenses.

At the same time, City Censor John Spencer extended entertainment licenses for Sunday night to midnight. Entertainment ordinarily ceases at 11 Sunday nights.

VAUDEFILM GROSSES

(Continued from page 34)

Reading and Jones and Dale, with pie, *Stolen Life* and *They All Come Out*, grossed \$1,500 December 15 to 17, \$250 below the house average, the first time under since the new season opened September 1, according to Manager William L. Evans.

Orpheum gave its stage a rest after 11 straight days of Sally Rand, Black Hills Passton Play and Georgia Minstrels (yes, in that order).

Calloway Swell In Buffalo as City Sets Names

BUFFALO.—With business slow because of holiday shopping, according to Shea's manager McPaul, Cab Calloway plus band and show did as well as might be expected. Playing the Buffalo week of December 15, Calloway's opening day drawing near \$20,000, the best showing. He exceeded the house average of \$12,000 by a good margin, reaching around \$20,000. The house record is \$24,000, recently set by Horace Heidt. Heidt, with Calloway was *Remember* (MGM).

For week ending December 14, the Buffalo's gross was \$12,900, which is \$900 over the average take. Bill included *Ninotchka*, plus *Time*, a good drawing card, and on the stage Ken Sisson conducting the house band, Gertrude Lutzel and the Four Buffalonians.

The Christmas show which opened December 22, features D'Artega as conductor of the house band. He was brought back by popular demand, and will stay for a month or so. He is replacing Ken Sisson. December 29 week, the Buffalo will bring Harry James Band, plus Red Skelton, Patricia Norman, Bud and Wonders, Frank Paris and his Mari-onettes. Lew Lewis unit is tentatively scheduled for the middle of January.

The Century, only other vaude theater here, did not use a stage attraction last week, leaving a clear field for the Buffalo. Count Berni Viol's Comedy Fran-ciscans unit opened December 22 for one week.

Kemp Good IIGs In Springfield; "Paradise" Fine

SPRINGFIELD, Mass.—Hal Kemp and orchestra did good business, unofficially reported to be a gross of \$11,000, at the Paramount Theater here week ended Friday (15). Theater officials said the Christmas shoppers filled the theater at all performances and credited the approaching holidays with the good business. With Kemp were Three Smoothies, Bob Allen, Eddie Kosby, Jack LeMaire and Fred Sullivan, also the Trade Twins and Ben Howell. Movie was *Night of Nights*.

The *Paradise Revue*, featuring Eddie Hanley and company, did excellent business for the three days ended December 16 at the Court Square Theater here, according to house manager Don Barbydt. Featured with Hanley were Dorothy Johnson, Frank and Alma, the Jitterbug Sextette, Baron LaFonde, Smiles and Sims, Al Parsons and another George Libby eight-girl line. The show was fast and clicked neatly all thru—much better than the average run seen here. Movie, *Exile Express*.

Milwaukee Feels Shopping Competish

MILWAUKEE.—Competition from Christmas shoppers nicked the box-office at the Riverside for a week \$6,000 for the seven days ended December 16. The show, *Paradise Showgirls*, included Sue Ryan, Radio Ramblers, Gilbert and Murphy, Honore and Gladice, Janef Lynn and the La Rock Sisters. Pic, *The Covered Trailer*. (Rep.)

The Final Curtain

ALEXANDER—George B., 65, singer and vaudeville comedian, December 12 in a hospital at Tampa, Fla., where he had resided for the past few days. Deceased with Keith Circuit with two sketches, *Red-Boiled Hampton* and *Failure*, and had also been with the Primrose & West Minstrels. He performed in Australia for a while, doing a tramp character in *The House on the Way*. Deceased belonged to the N. V. A. Club. Survived by his widow, Eva, and five children, Madeline, Norma, George, Evon and Kyle.

BEIRNE—Mrs. Mary Elizabeth Kenny, mother of Roger P. Beirne, New York, former stock actor and now legit character actor in Bridgeport, Conn., December 6 after a long illness.

BOWEN—Edward, 65, roller coaster operator at Lake Compounce Park, Bristol, Conn., for the past 23 years, in Bristol December 12 of a heart ailment.

DIAMOND—Mrs. Phoebe, 46, former vaudevilian, suddenly at her home in Long Island, New York, December 21. She had been in poor health for several years. Deceased was once a member of the vaudeville team, the Four Diamonds. Since her retirement the team had continued as the Three Diamonds or the Diamond Trio. Her husband, a husband, Hughie Prest Diamond, and his two brothers.

ELLIOTT—J. E., 57, first clarinet player with the Cincinnati Symphony Orchestra, of a heart ailment in Hotel Sherman, New York, December 18. Elliott had gone to Muncie with the Cincinnati Wind Ensemble to play in a concert at the Ball State Teachers' College, December 17, and had remained to visit with relatives. Elliott, who began his musical studies in 1895, went to Cincinnati in 1900 and studied clarinet with professors Charles Schuett and Alexander Selmer. He joined the symphony in 1905 under Frank Van der Sijpe as first clarinet. He was later distinguished by Leopold Stokowski, Ernst Kunwald, Eugene Yasay, Fritz Reiner and Eugene Goossens. Survived by his widow, June Walker, and two children, Joseph and Anne. Services December 20 at the Second Methodist Episcopal Church, Mulberry, O.

ELROD—Cyrus W., 64, manager of Capitol Beach amusement park, Lincoln, Neb., from 1917 to 1923, in that city December 4. Since 1923 he had been employed at the Lincoln Music Co. From 1915 to 1917, Elrod resided in Cape May, N. J., where he published *The Cape May Herald*. Survived by his widow, Ada M., and two sisters, Mrs. Lois B. Berwin and Mrs. Fern Mosler, all of Lincoln. Services December 11 at the Lincoln Memorial Park, New York.

PARME—Paul, stage doorman of the Guild Theater, New York, for the past 14 years, December 14 at French Hospital, New York.

FLAHERTY—Francis X., 47, December 17 of acute indigestion at his home in New York. He had been a prominent member of the concession department of the New York World's Fair until his resignation last September. Prior to his fair association he had been active in amusement device business, being associated with Arthur Nichols, old Kentucky Derby Co.; Miller & Baker Co., and later with the Harry C. Baker Enterprises. At one time he was secretary to Congressman Jefferson Levy, of New York. Services December 19 at the Walter B. Cook Funeral Home, New York, with burial in St. Raymond's cemetery, the Bronx. Survived by his widow and a brother, residing in Baltimore.

IN MEMORY
Of Our Beloved Husband, Father and Brother
JOHNNY J. JONES
Who Departed From Us December 25, 1930
Nedy, Johnny and Sister Sue

FRANK—Alexander, 73, actor, December 14 at his home in Long Island City, N. Y., after a long illness. Frank's early theatrical career was spent with Sir Henry Irving at the Lyceum Theater, London. Then he became leading man at the Adelphi, Princess and Avenue theaters, London. He came to America with the turn of the century, appearing with Richard Mansfield, Henry Miller, Ethel Barrymore, Mrs. Leslie Carter and Charles Frohman. He played in *The Sperry Band*, *Love Among the Lions*, *Black and Monday*, *Destiny*, and many more recent hits he played in *Waterloo Bridge*, *The Vagabond King* and *Parnell*. Survived by his widow.

IN MEMORIAM
JOHNNY J. JONES
Died December 25, 1930.
E. LAWRENCE PHILLIPS.

KELLY—Neil, 20, actress and dancer, December 16 of diabetes in Roosevelt Hospital, New York. She made her stage debut at 8. Before being engaged for Broadway shows she played in vaudeville, recently appearing with the Paul Ash unit in the Paramount Theater, New York. Among the stage productions in which she appeared were *The Street Singer*, *Up-a-daisy* and *Boom Boom*.

KOHLERT—Henry, 47, auto race driver, of a stroke at his home in St. Charles, Ill., December 18.

LAPHAM—Henry G., 64, president of the Boston Garden and in Boston Hospital, November 16 at his home in Brookline, Mass. He had been in ill health for two years.

LASZLO—Lois, 21, Hungarian dancer, a suicide by plunging from the 10th floor apartment of Baron Frederick von Oppenheim in the Hotel Gladstone, New York, December 16. She leaves her stepfather, Aladar Laszlo, Hungarian playwright and author. Buried in Mt. Olivet Cemetery, Queens.

LOWNIE—Mrs. Marnie, 63, bareback rider and trap artist in the old Forepaugh Circus and great-niece of Adam Forepaugh, who, with his brother, Charles, founded the circus, in Abington Memorial Hospital, Philadelphia, December 14. She was a daughter of the late William and Josephine Forepaugh. Survived by her husband; two daughters, Pearl A. Lownie and Mrs. H. C. Lamb, and a son, John G. Heinz. Services in Langhorne, Pa., December 18, with burial in Sunset Memorial Park, Somerset, Pa.

MCCURT—Richard, 45, director of the DeLuxe Theater, Detroit, December 13 at his home in Wyandotte, Mich., after a prolonged illness. He was active in many fraternal and civic organizations. Two daughters survive. Interment in Woodmont Cemetery, Detroit.

MCCURT—Hiram, 72, widely known harness horse owner and breeder, December 20 at Oxford, Wis., a few hours after he was struck by an automobile. McCurt raced several horses to records over various Wisconsin tracks, among them Oxford Boy. He was an active member of the Wisconsin Breeders' Association and the Wisconsin Trotting Club. Survived by a son and brother.

MACDONALD—Joseph (Mac), 34, well known in various phases of show business, December 20 at his home in Philadelphia, after the past five years' identifica-

tion with automatic phonograph business in Kentucky and Tennessee. In Riverside Hospital, Paducah, Ky., December 14. Survived by his widow, parents and daughter. Interment in Vincennes, Ind., his home.

MORGAN—Charles, 58, pianist for many years in Chicago theaters and the last two years with the Federal Music Project, December 14 at American Hospital, New York City, after an extended illness. Survived by his widow, Helen (Conger) Morgan, and a daughter, Florence Christensen.

MOYER—George W., 40, kiddie seroplane foreman with the Barfoot Bros. Shows last season, recently at his home in Toledo of a heart ailment. His wife had the Hoop-La with the same organization. His widow, Agnes, and mother, Mrs. Mary Bremer, survive.

MYERS—Paul J., 64, Crawfordville, Ind., well known in outdoor show business as a former concessioner, December 19 in Rockville, Ind., Sanitarium, where he had been a patient three years.

PAGE—Mrs. Ethel Davis, 38, vocalist and wife of Gene Page, leader of the Circle Op Cowboys, of pneumonia in John Gaston Hospital, Memphis, recently. She was professionally known as Mary Jane Starr and had been with the band since an organization in 1923. She died in 1937 they had been on a National Governors Good-Will Tour, sponsored by the State of Texas, and had trouped thru 14 States. She and her husband were once in the George Adams Rodco organization as an organization in 1923. She was a circus station. Survived by her husband; two children by a former marriage, George Peng and Mrs. Treacy Johnson, Memphis; her mother, Mrs. Lillie B. Hurst; three sisters, Mrs. Alice Scott, Mrs. Robert Scott and Mrs. Fannie Butler, and a brother, Joe Hurst, all of Memphis. Burial in Forest Hill Cemetery, Memphis.

PLUMMER—Charles Henry, 86, former theater manager, December 15 in Philadelphia General Hospital after a week's illness. He had been associated for 40 years with the Shuberts, whom he first met when he was managing the Grand Opera House, Syracuse, later joining with them as a co-manager. He also managed the Adelphi and Lyric theaters, New York, in addition to having been road manager for Al Johnson and Willie and Eugene Howard in *The Passing Show*. In recent years he had been associated with the Foxwood New York night house. He leaves his wife, Lila Beth; a son and a daughter.

RICAU—Lionel M., 61, father of Lionel M. Ricau Jr., of WSM, Nashville, staff, in New Orleans recently. His widow survives. Services in New Orleans December 19.

ROBERTSON—Daniel W., 81, showman for about 60 years, December 14 at his home in New York after a month's illness. At the age of 17 he played vaudeville and later managed vaudeville houses. For the past 40 years he conducted a booking office. He leaves his wife, Mrs. Bertha S. Robertson; a daughter and three sons.

In Loving Remembrance of My Beloved
Husband, Pal and Partner
CHARLES ROONEY
(Riding Rooneys)
Who Departed Dec. 24th, 1936.
His Wife, Edna
Minnie H. Rooney.

SHEA—Mrs. Mary Louise, widow of Patrick P. Shea, who operated the Park Theater, Bridgeport, Conn., in Hartford, December 15 after a long illness.

SIMMS—Missen Dale (Spik), carnival barker and showman, in Englewood, Calif., where he was spending the winter. Simms had spent 11 years in show business. Survived by his parents, Mr. and Mrs. N. M. Simms, of Abion, Neb., and two brothers, Clyde and Les. Burial at Glendale, Calif. Burial in Abion.

SUNI—Grikor M., Armenian composer and director, prominent in musical circles here and abroad, in Philadelphia December 20 after an operation. Born in Russia, Sun studied at the Imperial Conservatory at St. Petersburg under Rimsky-Korsakov. His early composition, a musical drama to Grinevsky's libretto, won the Theater Art of St. Petersburg prize and was produced in 1902. In 1904 he sang studies at the Imperial Conservatory at St. Petersburg under the Caucasus studying folk music of various nationalities. He spent 11 years at this work. During the war he

was conductor of the Titlis Symphony Orchestra. He composed two Armenian operas, *Armenians* and *Asis K. G.* His symphony in C minor is a history of Armenian music and *The Theory of Persian Music*.

THILEN—Mrs. Frank, wife of the manager of Exposition Park, Aurora, Ill., and former owner of a string of theaters in Northern Illinois, in Aurora last month.

UNDERWOOD—Ebert Allan, 29, orchestra leader and singer, in Evansville, Ind., of peritonitis December 8. Survived by his father, Albert S. Underwood, of West City.

VAN WIE—Charles, 62, orchestra leader and composer, in St. Peter's Hospital, Albany, N. Y., December 15. Van Wie wrote *Half Human Chief* and dedicated it to President Roosevelt; the *Amelia Waltz*, to the late Amelia Ehrhart, and a march to Governor Lehman of New York. He also organized several bands during his career. Survived by two married daughters. Services in Albany December 17.

WALKER—Nina E., wife of the late Diamond Lew Walker and herself prominent in show business for over 50 years, in Boston December 16. In her early days as Nina Seales she directed musical comedy units thruout the East, and later worked with her husband in outdoor show business. Survived by two daughters, Mrs. Mary S. Colley and Mrs. Alice J. Colton, and three sisters, Mrs. John Slavin, Mrs. A. L. Wolfe and Mrs. Edward V. Bulger.

WEAVER—Walter F., 30, brother of Elmer Weaver, of Atlanta, who is connected with the P. E. Gooding Shows at Springfield, O., recently. Survived by his widow; three sons, Chester, Elmer and Everett; one daughter, Mrs. Esther Phares, and his brother, Burial in Springfield.

WYATT—Lawrence P., 32, manager of the State Theater, Tucson, Ariz., and associated with the West Coast Paramount Publix-Rickards-Nace organization of Phoenix, Ariz., for the past 16 years, in Tucson December 17. Survived by his widow, Gladys; daughter, Shirley Ann; mother, Mrs. Mabel P. Weaver, and a sister, Mrs. Lucella Sherts. Interment in Southern California.

YARN—Arnold, 20, member of the Texas Ramblers, dance orchestra, fatally injured December 14 in an automobile accident in Milwaukee.

Marriages

LABEAUSE-RICKETTE—Albert G. Labeause of So's Liberty Shows and Madeline Rickette, of Caruthersville, Mo., in that city December 14.

LABELLE-COOPER—Larry LaBelle, producer, and Tanya Cooper, dancer, in Philadelphia December 15.

LOYAL-CRISTIANI—Giustino Loyal, of the Loyal Repenski troupe of bareback riders, and Ermide Cristiani, of the Cristiani equestrian family, both with the Ringling circus, in Sarasota, Fla., December 15.

OLSON-RYAN—Vernon L. Olson and Bernadine Ryan, former employee of the Fox Wisconsin Amusement Corp., Milwaukee, November 25 in Dubuque, Ia.

SCHETTER-MACDONALD—Bernard J. Schetter, monpe, and Edna MacDonald, sister of Jeanette MacDonald, motion picture actress, in Philadelphia December 23. Bride conducts a dramatic and dance studio in Philadelphia.

STUDEBAKER-TAYLOR—Paul (Lefty) Studen, and Betty M. Taylor in Fort Worth, Tex., December 18.

Births

An eight-pound daughter, Carolyn Ann, to Mr. and Mrs. Howard Zarington in Clinton, Ind., December 16.

A son, Guy Richard, to Mr. and Mrs. Chris Fine December 18 at French Hospital, New York. Father is a publicity man.

A 7½-pound daughter to Mr. and Mrs. J. Sutherland in Toledo November 29. Parents are ride operators with the Harry Burk Shows.

A 8½-pound son, Bert De III, to Mr. and Mrs. Wayne Morris in Hollywood December 17. Father is an actor and mother is the former Leonora (Bubbles) Schinas, daughter of a New York tobacco manufacturer.

A 5½-pound daughter to Mr. and Mrs. Jack Howard in Philadelphia November 20. Father is a side-show talker and son of Ed (Spik) Howard, well-known strong man. Mother is a nonpro.

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SWING INTO 1940

Whatever may be one's personal opinion and reactions to swing music, it is a good business idea to assume a peppy stride as time ushers in the year 1940.

It is fortunate for the coin-operated machine industry that the month of December seemed to bring good business generally rather than the year-end slump which is always expected for the last month of the year. Of course, there was some settling and delay of purchases, but the actual spirit of the trade seemed to be that of maintaining a spirited business until the very close.

Unless the two holidays, one week apart, dull the pace of business too much, the swing into 1940 should be at a pitch which will be indeed encouraging. A good running start toward a new year is somewhat of an encouragement in itself. It means that every member of the trade can join in the business of the new year with a feeling of confidence.

There is no reason at this time to be trying to generate false enthusiasm. The idea is that of constructive salesmanship and co-operation. The industry has come thru another year with such progressiveness that it can afford to do a little bragging and then lift its spirits high for the start of another year.

That is exactly what constructive salesmanship would do, and whatever is said here to boost the co-operative events of the industry is said with the idea of promoting unity in any and all teamwork that members of the industry may undertake.

There is always a feeling of anxiousness about general business and its reactions on specialized business, but retail locations have generally had good seasonal gains in trade and the heavy industries report good gains. That gives all the minor trades a good background and foundation upon which to develop their own optimism.

There are some important points on which the industry can congratulate itself for gains made during 1939.

The music machine division maintained a high rate of business all thru the year, when informed music men had held fears there might be a decline. The lively growth of the phonograph record business in itself added pep and good cheer to the music field.

The amusement games industry pulled itself out of a tough legal situation by developing a number of machines that set up new standards of amusement machine construction. That in itself is enough of a feat to give a feeling of confidence in the industry.

The vending machine industry produced two remarkable results. It revived the real prospects of candy bar vending machines. And it demonstrated the service qualities of the cigaret vending machine in a year marked by spreading cigaret taxes.

Thus each branch of the industry made commendable gains during the year 1939. Each division of the industry can thus swing into 1940 with something to build on. Greater progress should be the aim thru another year.

While there may have been imagined grounds for conflicts between the different divisions of the trade, yet there has been an increase in the community of interests that holds us all together.

With this healthy background thruout the industry as a whole, the idea is to keep up the morale of each member as far as possible.

Probably every single person in the industry has had his own particular brand of trade blues during the year. There have been cities and there have been whole States in which trade difficulties have piled up, much to the discouragement of the trade members in it.

But even in those areas where serious difficulties have come up, it is a matter of business to get into the swing of the industry as whole and to revive optimism in all.

As a pepper-upper, national trade conventions have come to occupy an important place. The 1940 Coin Machine Show will be held in Chicago January 15, 16, 17 and 18, 1940. It is scheduled early in the year and for that reason serves a useful purpose in helping all who attend it to share in the moving spirit of the industry.

It is hardly possible to share in the real spirit of the industry in the beginning of a new year without having been present at the national convention, having felt its pulse and shared in the atmosphere and display that an industry puts on at its national show.

Attendance at the convention is voluntary. The greatest contribution that any member can make is his presence in helping to give the industry a good start. There are some countries in which such a great convention could not be held; there is a sense in which gratitude moves each individual member to attend the annual show.

This year an energetic program has been planned to help sell the industry to the nation. It has become more and more evident that the industry must do a better job of selling itself to the country, or else the country may misunderstand the business.

This year the public spotlight will probably be turned on the business and the people who make their living at it more than in previous years. That is an important reason why all should help to make the 1940 convention a great success.

If it becomes evident that thousands of people, just average American citizens from all parts of the country, make their living by working in the industry, the fact may go a long way in establishing public favor. That is why the presence of the smallest operator counts for the good of the whole. That is why attendance in large numbers, operators of all kinds and types of machines, from all the States and cities, will count for a great deal in building up the morale of the industry and its public relationships.

There's lots of fun and entertainment, too, in store at the conventions. It is the best place to get new ideas, new inspiration and to get into the swing for 1940.

KEENEY POPS WITH ANOTHER! SUPER CHARGER



N O W S H I P P I N G

Order Now- You Will Sooner
or Later Because It's the Hottest
"Free Game" of 'Em all! Remember
-We Tipped You Off to Big Six-
Now We're Letting You In on
Another Big Money Maker!

Sorry!
WE'RE NOT MAKING BIG
SIX ANY MORE, SO
PLEASE DON'T ORDER
ANY MORE. TAKE A
TIP FROM US — SUPER
CHARGER IS TODAY'S
BEST BET. DON'T GET
CAUGHT SHORT!

J. H. KEENEY & CO. "The House that Jack Built" 2001 Calumet Ave., Chicago

Booth Reservations at End of 1939 Promises Gigantic Display

The official list of firms having made reservations for display space at the 1940 Coin Machine Show, as released by the Coin Machine Industries, Inc., December 21, is published below. The list is an indication of the wide variety and quality of coin-operated machines that will be on exhibit during the convention, January 15 to 18.

List of Exhibitors

(Note: If name of city does not appear after the name of the firm, it is understood that the firm is located in Chicago.)

A. B. T. Mfg. Corp., Acme P. & M. Co.; Acme Sales Co., Brooklyn; Advance Machine Co.; Art Cabinet Sales Co., Cleveland; Atlas Novelty Co., Automatic Age, Automatic Games, Automatic World, Fort Worth, Tex.; Baker Novelty Co., Inc.; Bally Mfg. Co., Bearse Mfg. Co.; Bell Lock Distributors, Grand Rapids, Mich.; The

Billboard, Cincinnati; Blackhawk Mfg. Co.; Block Marble Co., Philadelphia; Burel & Co.

Central Stand Mfg. Co., Chicago Coin Machine Mfg. Co., Chicago Lock Co.; Coan-Stetteland Co., Madison, Wis.; Coin Machine Journal, Inc.; Columbia Recording Corp., Bridgeport, Conn.; Container Mfg. Corp., St. Louis.

The Daval Co., Inc.; Decca Distributing Corp.; DuGrenier Sales Corp., New York. H. C. Evans & Co., Etching Co. of America, Exhibit Supply Co.

Phillip Florin, Inc., New York; Bill Frey, Inc., Miami, Fla.; Frigidrink Corp., New York.

Gam Sales Co., Gardner & Co.; Gay Games, Inc., Muncie, Ind.; Gear Specialties, Inc.; Genco, Inc.; General Sales Machine Co., St. Louis; Gerber & Glass; John N. Germack, Detroit; Gold Star Mfg. Co., Dearborn, Mich.; D. Gottlieb & Co., Grand National Sales Co., Groetchen Tool Co., Guardian Electric Mfg. Co.; Harlich Mfg. Co.; Hygrade Sylvania Co., New York.

The Illinois Lock Co., Independent Lock Co., Int'l Assn. of Automatic Elec. Phonograph Owners, Int'l Microscope Reel Co., Inc., Long Island City, N. Y.; Jacobs Novelty Co., Stevens Point, Wis.; O. D. Jennings & Co.; C. R. Kirk & Co.

Malkin-Hillon Corp., Newark, N. J.; Markop Co., Cleveland; Matchless Elec. Co.; Metropolitan Amuse. Co., Yonkers, N. Y.; Modern Cabinet Co., Inc., St. Louis; Modern Machines Inc.; Monarch Coin Machine Co.

National Dispenser Co., Glendale, Calif.; National Slug Rejectors, Inc., St. Louis; National Vendors, Inc., St. Louis; Hecht-Nielsen; The Northwestern Corp., Morris, Ill.

Odum Coin Machine Exch. D. A. Prechter Co., Pan Confection Factory, Perino Products Corp., Pioneer Springless Scale Co.; George Pomeroy Co. of N. Y., Inc., New York.

R. C. A. Mfg. Co., Inc., Camden, N. J.; Rock-Ola Mfg. Corp., Howe & Marshall; Rowe Mfg. Co., Inc., Belleville, N. J.

Sodamat, New York; Scientific Machine Corp., Brooklyn; Shipman Mfg. Co., Los Angeles; N. Shure Co.; Stark Novelty and Mfg. Co., Canton, O.; Shavers Mfg. Co.; Storer Corp., Aurora, Ill.; Stratford Games; Superior Products, Inc.

Trinount Coin Machine Co., Boston. U-Need-A-Pak Prod. Corp., Brooklyn; U. S. Record Corp., New York; Universal Mfg. Co., Kansas City, Mo.; Universal Vendors Corp., Columbus, O.; Thomas A. Walsh Mfg. Co., Omaha.

Watling Mfg. Co.; Western Products, Inc.; W. W. Wilcox Mfg. Co.; Naps Specialties Corp., Brooklyn; Exhibit Sales Co., Philadelphia; Champion Distributing Co., Asheville, N. C.; Hunzel Cord and Wire Co.; Singing Towers Inc.

ACCUSTOMED As We Are To PUBLIC'S PEAKING ..

we still can't say too much about the really solid profits PHOTO-MATIC is chalking up for operators all over the world, year after year. PHOTOMATIC is an incomparable investment. Think it over for 1940!

INVESTIGATE
International Microscope Reel Co., Inc.
44-01 11th St., Long Island City, N.Y.

Join the big parade to the
COIN MACHINE SHOW
SHERMAN HOTEL, CHICAGO
JANUARY 15-18, 1940

IT'S LEGAL
COOMP
NOTHING EVER BEFORE LIKE IT!
ORDER TODAY
WESTERN PRODUCTS INC. CHICAGO, ILLINOIS



DAVE STERN, of Royal Distributors, of Elizabeth, N. J., smilingly approves Western's De Luzzo Baseball. Stern reports that on his recent visit to Chicago he placed a sizable order for what he termed "the biggest money-making game I have ever had."

GET KIRK'S GUESSER-SCALE
(PENNY BACK IF YOU ARE RIGHT)
with the "WATCH YOUR HEART BEAT" feature
★
GREATEST MONEY MAKER EVER BUILT
★
C. R. KIRK & CO. ALL MECHANICAL OPERATION
2626 W. WASHINGTON BOULEVARD CHICAGO, ILLINOIS

BARGAINS FROM DAVE MARION
2 Columbia G.A. Etc. or Cig. (Reprinted) . . . \$24.50
3 Columbia G.A. . . . \$ 0.00 16 Hot 21 3.50
2 Mills B.F. . . . \$4.50 8 Ball Draw . . . 5.50
1c Challenges . . . 19.50 3 Ball Jump . . . 14.50
Will Trade Challenges, send 3 weeks, for Model F.
TAROT BALLS
No Shipment Without 1/2 Deposit.
Write for Genuine Bargain List
MARION COMPANY, Wichita, Kansas

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

Boys Town Founder To Be Guest And Speaker at 1940 Convention

Father Flanagan, founder of Boys Town, Neb., one of the most famous and successful humanitarian projects in history, will be a guest of the coin machine industry during the 1940 Coin Machine Show, Hotel Sherman, Chicago, January 15, 16, 17, 18, according to announcement by Dave Gottlieb, president of D. Gottlieb & Co. and president of Coin Machine Industries, Inc., manufacturers' organization sponsoring the show.

"Boys Town," Gottlieb explained, "is actually a city of boys. The citizens are boys who, either because of the death of one or both parents or for other reasons, would be denied the priceless privileges of boyhood if Boys Town did not exist. As working citizens of Boys Town, these lads not only prepare themselves to become useful self-supporting adults, but also learn self-reliance and self-discipline. Social workers everywhere look upon Boys Town as a model of humanitarian achievement—particularly in view of the fact that needy boys are aided, regardless of race, color or creed.

"Boys Town gained international fame recently when Father Flanagan's work was dramatized in the hit motion picture, 'Boys Town,' starring Spencer Tracy in an Academy Award-winning role.

"Coin machine men have always

been closely associated with charitable and humanitarian efforts in their communities, and I am sure every operator, jobber and distributor will be glad to meet Father Flanagan. Incidentally, a number of coin machine men are honorary citizens of Boys Town, a distinction which is obtained by contributing to Father Flanagan's fund for operation of the Boys Town plant.

"Father Flanagan will be present at the Celebrities Breakfast on the second day of the show and will say a few words to the Celebbreakfasters. In addition to Father Flanagan and other prominent persons, many stars of stage, screen and radio will entertain at the breakfast. Jack Kelner, of Rowe Mfg. Co., Inc., is in charge, and he is to be congratulated for the sparkling array of talent he has already lined up. The Celebrities Breakfast, at 12 noon, Tuesday, January 16, will give the boys a show worth at least \$10—and the price is exactly what you'd spend anyway for a late breakfast. My tip to all operators, jobbers and distributors attending the show is this: Don't miss the Celebrities Breakfast."

Exhibit Offers Bowling Alley

CHICAGO, Dec. 23.—"Exhibit's Bowling Alley, just announced, is a fine bowling game," declares Leo J. Kelly, official of Exhibit Supply Co. "The new bowling alley throws curves, hook balls, strikes, spares and splits. Besides this, it is the only free-play bowling alley on the market. For competitive playing, the game shows the previous player's high score.

"The bowling alley is unique in that the bowling pins are four and one-half inches high and are individually illuminated. The cabinet is a console type with side panel light-up effects.

"The holding of the previous player's high score is a feature that will keep up the play indefinitely, as each new player will be striving to top the previous record just as is done in regular bowling alleys.

"The free-play device can be switched on or off as desired. A beautiful, massive cabinet and gorgeous eye appeal will make it wanted equipment in the most exclusive hotels and clubs—as well as in the general or typical location."

Monarch Foresees Better Biz in '40

CHICAGO, Dec. 23.—Al Stern, sales manager for the Monarch Coin Machine Co., recently made a short statement to the coin machine trade, thanking all

operators for their business during the past year.

"This year 1939 has been a banner year at Monarch," says Stern. "Sales rose to new heights and it was the hearty cooperation of all operators everywhere that made it so. We, of course, set definite policies regarding service, low prices and excellent conditions of equipment that left our doors, and tried our utmost to follow them.

"That we have succeeded is evidenced by the increase our business has seen during these past 12 months. It is our intention to follow those same policies, with modifications and improvements, in 1940, so that we may earn even more of your good will and continued patronage."

Reserve Rooms

Room reservations for the Coin Machine Show, Hotel Sherman, Chicago, January 15, 16, 17 and 18, should be made without further delay.

If you have not yet attended to it, please do it now. Assure your comfort and convenience while attending the show by reserving your rooms in advance.

You may make your room reservations direct with Hotel Sherman or thru the association, as you prefer, but make them and be glad that you did.

Advance registrations for our show continue to pour in. Hotel Sherman is nearly filled up already.

If you prefer to be housed in Hotel Sherman, please take my advice and send in your room reservation now.

JAMES A. GILMORE,
Secretary-Manager,
Coin Machine Industries, Inc.

Bowling Profits Surprise Industry

CHICAGO, Dec. 23.—Biggest surprise in coin-machine history, according to George Jenkins, Bally Mfg. Co. sales manager, is the size and consistency of bowling game earnings.

"I have one report from a Baltimore operator, telling about a Bally Alley which took in a sensational amount from noon till midnight one day. This is probably an exceptional spot—a busy hotel lobby—but it indicates the kind of money bowling operators can earn.

"From Indianapolis I have a report of high daily earnings for the past three weeks and a similar report from a New York operator. A Detroit operator phoned to rush additional Bally Alleys after his first machine averaged a higher daily net for the first week than any other machine—and this in competition with free-play tables.

"While discussing Bally Alley collections, it should be remembered that every nickel in the cash box is profit—nothing deducted for awards. Certainly operators have no cause to worry about the future when they have in Bally

Add Proud Papas

GARY, Ind., Dec. 23.—Proud Papa Irving Sax, salesman for Superior Products in the Wisconsin territory, has announced the birth of a 7½-pound son in Gary, Ind. Mother and son are doing well.

Date of birth was December 18, and Sax announces that the arrival will be named Richard David.

Commodore a Hit, Say Chi Coin Execs

CHICAGO, Dec. 23.—"The two happiest persons in the coin machine industry today," say Sam Wolberg and Sam Gensberg, of the Chicago Coin Machine Mfg. Co., "are ourselves. We have a right to be happy with a game like Commodore."

"It is quite true that we introduced this game to operators only a week ago, but we're already swamped with orders for it. Coinmen from Maine to California, and from Canada to the Gulf are writing, wiring and phoning for us to deliver Commodore. They all say: 'If Commodore is anything like O'Boy just ship as many as you can.'

"Well, Commodore is like O'Boy when it comes to earnings. Location tests in various sections have already proved that point. In fact, earnings of Commodore have surpassed those of O'Boy under the same conditions.

"On the other hand, Commodore is entirely unlike O'Boy from a stand-point, for it is packed full of new features. . . new playing ideas and new ways to score. Commodore is probably the finest game on the market today. And we say this not to brag, but because we are convinced it is so."

Alley a game that will not only bring in high earnings every day but will keep it up as long as bowling is in the public eye."

PROGRAM OF THE 1940 COIN MACHINE SHOW

MONDAY, JANUARY 15

Exhibit Hours:

10 A.M. to 12 Noon
2 P.M. to 10 P.M.

Home-Coming Luncheon: 12 Noon,
Followed by DR. PRESTON BRADLEY Speaking on "Tolerance":
1:30 p.m. to 2 p.m.

TUESDAY, JANUARY 16

Exhibit Hours:

2:30 P.M. to 10 P.M.

CELEBRITIES BREAKFAST:
12 Noon to 2 P.M.

WEDNESDAY, JAN. 17

Exhibit Hours:

12 Noon to 10 P.M.

Entire day reserved for meetings of operator, jobber or distributor associations. Facilities will be furnished by Coin Machine Industries, Inc. Association officials are invited to make arrangements with James A. Gilmore, Secretary-Manager.

THURSDAY, JANUARY 18

Exhibit Hours:

10 A.M. to 3 P.M.

ANNUAL BANQUET:
7 P.M., Followed by Dancing



NEW MONEY-MAKING SENSATION!
PICK-A-PACK

COUNTER CIGARETTE GAME
Producing amazing earnings
in all types of Locations!

PENNY PLAY

Beautiful appearance! \$23.75
Sturdy, long-life construction!
F. O. B. Chicago

GUARANTEE

Try PICK-A-PACK for 10 days. If not satisfied, purchase price will be refunded!
BAKER NOVELTY CO., Inc.
2826 Washington Blvd., CHICAGO

MERIT CUTS PRICES ON

Rinks, f.p. \$18.00
Double features, Contacts, f.p. 21.50
50 & up, f.p. 27.50
Systems, f.p. 29.50
Fairgrounds, Daily Chicago Office 19.50

Write for Prices on Claw Machines.

MERIT MUSIC SERVICE,
822 N. Kew Street, Baltimore, Md.

Join the big parade to the

COIN MACHINE SHOW

SHERMAN HOTEL, CHICAGO
JANUARY 15-18, 1940



EVANS' PRECISION ENGINEERING makes the bowling manikin perform so amazingly in Ten Strike, say company officials. Here is a view of a part of the department in which thousands of these manikins are machined to micrometric exactness.

'One Big Night for Operators'

CHICAGO, Dec. 23.—While the management of the 1940 Coin Machine Show is trying to keep it a secret so that no takers will beat operators back home, yet the history of coin machine conventions has shown that all coinmen who come to the annual affairs like to take "one big night out."

Secret tabulations kept on convention delegates over many years show that some operators, when they come to the annual convention, like to slip away and see the "hottest night spot in town," some like to celebrate at one of the city's hotels for an evening and some like to see a good stage play.

So all the entertainment spots, night clubs, theaters and places that cater to lovers of fun and entertainment can count on the visiting coinmen to take "one big night out." The convention management never raises any objections and does not send any reports back home.

More than 5,000 coinmen are expected and the exchange of courtesies with the tobacco distributors and the refrigeration convention means there will really be a big crowd taking a night or two out.

Boost Attendance

Working in close co-operation with the Publicity Committee of the 1940 Coin Machine Show, this issue of The Billboard has been dedicated to the purpose of boosting attendance at the 1940 convention.

The publicity committee, headed by Herb Jones, of Bally Mfg. Co., is doing one of the best jobs on record in boosting the annual show. We have tried to publish in this issue all the material furnished by the committee and by James A. Gilmore, convention manager.

For that reason the indulgence of our advertisers is requested in the matter of their publicity. We have given preference to show publicity in this one issue and may not have given the best service in handling advertisers' news.

Thanks are due to the many firms that have given the annual show a boost in their publicity. Good boosts have been given in the city notes also. We know that all firms like to boost the convention in their own news whenever practical to do so.

Opens Newark Distrib House

NEWARK, N. J., Dec. 23.—Jack Berger, one of the oldtimers in the coin machine business, has opened his own firm, the Newark Distributing Co., at 107 Murray street. The grand opening was celebrated December 22.

"We are going to feature the machines of many leading manufacturers and will also have many great used machine buys. We believe that the operators with whom we have been friendly for many years will find our firm one of the most understanding to deal with."

"Our reason for entering into the distributing picture here is simply because we believe that there are many changes

entering the field this coming year and we feel that we can be of best to operators by giving them the benefit of our experience and the kind of co-operation that will help them to greater profits."

The grand opening was held at the firm's offices all day Friday, December 22. Most of the operators in this area were present.

Berger intends to attend the Coin Machine Show in Chicago "to get better acquainted with the manufacturers and hope to return with the best products for my firm," he said.

New Mutoscope Factory Completed

LONG ISLAND CITY, N. Y., Dec. 23.—If your orders for Photomatic or Selector Mutoscope or any of the dozen other Mutoscope machines are being filled faster and more efficiently these days, give the credit to the new International Mutoscope Reel Co. factory in Long Island City.

Months of effort and stacks of blueprints, plans and sketches were mullied over before operations were switched from Mutoscope's former location to the present plant. The new Mutoscope factory is a model of modern scientific planning—over 50,000 square feet of space and not a useless inch.

With the exception of the lenses, motors and standard materials used in the Photomatic, every part for the Mutoscope machine is produced in the new plant. Mechanical and hand assembly of each machine is carried thru from the smallest part to the finished product.

Dallas

DALLAS, Dec. 23.—Local operators are in a quandary over the recent lull in amusement business. Recent weeks saw a decided decrease in the play of machines. Some ops attribute the slowing down to the widespread interest in football and the recent large attendance at these games. However, still leading the van on amusement row are the old re-

EXTRA! EXTRA!
\$15,000.00 RESCUED

THIS does not apply to a catastrophe on land or sea or in the air. BUT it does apply to you, Mr. Operator, as one of an army who belongs to an industry that needs new stimulation. YOU can be rescued by getting acquainted with our non-voin-operated (non-electrical) line of Profit Miller games.



DON'T buy a quantity. Try one on a 10-day MONEY-BACK guarantee. The cost is so small it's slight. Profits so big you wouldn't believe some of the testimonials were we to print them here. WRITE for particulars or see our display at the show, booth 36—Sherman Hotel—Jan. 15 to 18, 1940.

BILL FREY, INC.
MIAMI, FLA.

S. O. S.—Three Brand-New Layouts at the Show.

50,000,000 MOVIE-MUSIC FANS
MACHINE FANS
are waiting to hear

THE 1940 NOVELTY HIT!

There's A Favorite Record Name For Every Location!

THE LITTLE RED FOX

(N'Ya N'Ya Ya Can't Catch Me)

Recorded by

- | | |
|-----------------------------------------|-----------------------------------------|
| KAY KYSER —Columbia
(35295) | HAL KEMP —Victor
(26416) |
| DICK JURGENS —Vocalion
(5263) | VAN ALEXANDER —Varsity
(8102) |
| BOB CROSBY —Decca 2924 | |

ORDER TODAY FROM YOUR DISTRIBUTOR!

LEO FEIST, Inc., 1629 Broadway, New York

liable phonos. Target machines and bowling games are coming into good play, and salesboards that feature Christmas gifts are reported as doing all right.

There is considerable talk among local operators of an attempt to get a new bill for the regulation of amusement games before the next session of the Texas Legislature. The recent endeavor conducted in Oklahoma, featuring an educational campaign along with a petition to the Legislature for a new election in that State, has been pointed to as an ideal plan to conduct a come-back try for new amusement legislation in Texas.

Recently Joe Williams, of the Commercial Music Co., new Wurlitzer representative in Texas, was host to a large group of music ops, their friends, wives and sweethearts. Thruout the day and well into the night operators from Dallas and all over the State came to view the Wurlitzer phonographs and dine and drink with their gonald host. Assisting Williams in the preview showing were Bob Bleekman, Wurlitzer district manager, and Williams' brother, Raymond, who will manage the Dallas office of the Commercial Music Co.

Local ops visiting the showing included W. N. Harper, C. W. Percy, Jimmy Bratches, Leon F. Malcomson Jr., R. S. Allen, Barney Desterchill, C. P. Fry, J. E. Payne, Jr., A. E. Thornton, W. L. Keys, Martin B. Winfrey, B. O. Allen, Frances Day, Mrs. Elizabeth Frey, Harold E. Long, Mr. and Mrs. Hattie Owens, Mr. and Mrs. J. V. Stone, Mr. and Mrs. J. C. Stansberry, W. M. Davidson, Jimmie Watson, Lawrence Frey, Mrs. J. E. Payne Jr., Mrs. A. E. Thornton, Leon Malcomson, T. W. McClasston, Mrs. Hudson Scollard, Pat Owens, Mrs. Corrine Jones, H. D. Moseley, Joe Frey, Louis Shearer and Mrs. Joe Williams.

The out-of-town Texas visitors were H. C. Hay, of Gainesville; Budde Van Landingham, Greenville; Mrs. Jimmie Trout, Gainesville; Frank Emerson, Greenville; Mrs. Emmitt Curtis, Gainesville; T. A. Daniel, Paris; Mr. and Mrs. Tom Clair, Sherman; Mrs. W. H. Smith, Gainesville; C. F. Moore, Amarillo; R. W. Clem, Carrollton; Peele Hudson, Denton; Bobby R. Weedon, Denton; Mrs. R. H. Gullick, Paris, and W. S. Harper, Beaumont.

J. H. Briscoe, of Denton, Tex., is a new music operator in the north section of the State. He purchased 10 new Mills phonographs the past week from distributor Arthur Flake.

Fisher Brown, distributor for the new Bally Ray Gun, says that the new target game is proving a sensation. At present orders are being booked faster than deliveries can be made. Brown reports. He also states that the Chicago factory has promised to speed up delivery so that orders may be taken care of more promptly.

Ed Stern reports a continued rush demand for target machines. Stern says that operators from all over the South-western States are finding these target games a very profitable field of operation and that orders are keeping his sales force busy.



SYMBOLIZING THE NEED of the recording orchestra for the automatic photograph and disc versa, Band Leader Tommy Dorsey and Jack Nelson, sales manager of the Rock-Ola Mfg. Corp., shake hands with broad smiles.

PEANUT & GUM VENDING MACHINES
ONLY \$2.40 AND UP

START MAKING MONEY
Day and Night without setting. NEW low cost Professional Vendors

"King Jr."
\$3.95
Ea.



Newest, most modern money-maker for all locations. Just the right size for counter or booth. Vends peanuts, small candies, ball gum and all types of breath mints. Cap. 2 lbs. Candy. Blue Handmade Finish.

11 to 24.....\$3.85
25 Over.....3.75

Rush Your Order NOW!
1/3 Deposit, Balance C. O. D.

TORR 2047A-50. 68
PHILA., PA.

EXTRA PROFITS
GET YOUR SHARE WITH AMERICA'S
LOWEST PRICE PRECISION BUILT
VENDORS

Thousands of operators have accepted Torr Thru as a necessity—its compactness opens up new profit possibilities—They replace bulky machines on bars, counters, etc.—Fill in your route with 1 1/2 or 3-pound machines—Sold on money-back guarantee.

Special Price

Lots of the
\$3.90 each

Samplers,
\$4.25 Each
Money Back
Guarantee

Not a toy... but a compact die cast machine. Just the right size for 1 1/2 or 3 lb. bars, counters, etc.—Fill in your route with 1 1/2 or 3-pound machines—Sold on money-back guarantee.



FIELDING MANUFACTURING CO.
CLINTON STREET JACKSON, MICH.

SAVE ON STANDS
PENNY NICKEL COUNTERS
Special Manufacturers Etc.

PPR. ANGLE IRON SHEET METAL
STANDS FILLED UNFILLED

QUALITY VENDORS \$3.25
and Up. While
SUPPLIES LAST

AUTOMATIC
2425 Fullerton, Chicago, Ill.

MERCHANDISE MACHINES

N. Y. Cig Tax Is Challenged

NEW YORK, Dec. 23.—New York's right to enforce the Cigarette Sales Tax Law has been challenged and the case is being settled in court with the appearance of Kenneth G. Crain, an advertising executive, who was arrested and charged with bringing three cartons of tax-free cigarettes into the city from New Jersey.

Crain declared he would fight the case thru all the courts—even up to the court of appeals if necessary. Crain was seized as he stepped off a ferry by agents of the Department of Finance. He was charged with tax evasion and the cigarettes, which cost \$1.12 per carton in New Jersey as compared to \$1.42 in the city, were confiscated.

During recent weeks agents have launched a drive to curb holiday bootlegging of cigarettes into the city. They have been posted at subway and ferry terminals and have arrested scores of violators. In virtually all of the arrests the violators have pleaded guilty and have been fined from \$2 to \$5.

Roy Torr Okehs King Jr. Vender

PHILADELPHIA, Dec. 23.—"When operators place large quantity orders for King Jr. and then repeat for more, I know that King Jr. is on the firing line doing a real selling job," says Roy Torr, Philadelphia distributor.

"When a vender like King Jr. produces results for my operator-customers, I know I have a dandy little machine that has what it takes to get and keep business. King Jr. was introduced recently and has gained considerable interest of many music and cigarette machine operators who have placed King Jr. alongside their other units," concluded Torr.

Start Soft Drink Route in Hawaii

CHICAGO, Dec. 23.—The first of several scheduled shipments of Bally Beverage Vendors to Hawaii is now in transit, according to Ray Moloney, president of Bally Mfg. Co., who states that plans are already completed to spot Bally soft drink machines throughout the islands.

"The route," Moloney continued, "is being established by Del Backof, well known operator in Hawaii. He tells us that carbonated beverages are exceedingly popular in Hawaii and he is confident that the large route of Bally Beverage Vendors which he plans will be an outstanding success. Maybe we will soon be able to publish a picture of a couple of cute hula girls, as they pause to refresh at a Bally Beverage Vendor."

Cig Tax Killed In Wheeling, W. Va.

WHEELING, W. Va., Dec. 23.—The dream of Wheeling councilmen of raising thousands of dollars from a municipal cigarette tax has "gone up in smoke" because of the scorn of protest the proposal has aroused in the city.

A proposal that the city collect a 1 cent tax on each package of cigarettes sold was made several weeks ago. Council held that additional funds were necessary if the city was to make any public improvements and listed the tax as an excellent revenue-raising measure.

Council abandoned the plan after receiving the recommendation of the finance committee which was unanimous against the tax. The committee reported that apparently the proposal had no backers and there were thousands who were opposed.

They reported merchants, both retail and wholesale, had filed protests and thousands of postcards from smokers had been received.

Coin Machine Men To See Tobacco Show

CHICAGO, Dec. 23.—An exchange of registration courtesies during the conventions of the National Association of Tobacco Distributors and the 1940 Coin Machine Show has been agreed upon inasmuch as they will both meet in Chicago during the same week and many members of each group are interested in the other's products.

The agreement will give tobacco distributors an opportunity to examine the new line of cigarette vending machines which will be on display at the Hotel Sherman. Likewise, coin machine men will have the chance to look over the tobacco group's exposition. The Coin Machine Show is to be held at the Hotel Sherman from January 15 to 18, while the Tobacco Show will be held at the Palmer House on the same dates.

The Use and Abuse of Gum

NEW YORK, Dec. 23.—A recent editorial in The New York Times, commenting on Mayor La Guardia's campaign against the unthoughtful disposal of used chewing gum, said:

"Gum, like liquor, mince pie, love for dumb animals, patience, humility, frugality, enthusiasm for outdoor sports and other good things, can become a menace to human happiness when put to improper or extravagant uses. Gum decidedly does not rank among the good things of life when it is placed where the innocent will step on it or sit on it. Therefore Mayor La Guardia's campaign to get the discarded quid out of and off of public places in this city ought to have the enthusiastic support of the vast majority who either do not chew gum in public or dispose of it with restraint if they do chew it in public.

"Manufacturers and distributors are being asked to co-operate. They will doubtless be glad to do so. Just as a

OPERATORS!
Order This
Coin Counter

Penny-Nickel combination, slotted coin-counter. Counts pennies and nickels. The machine has a large size mouthpiece for tube wrapping. Only \$1.00 each prepaid; cash with order, no C.O.D. Write for complete details and low prices on the new Bulk Vending Machines: **TOPPER, CHALLENGER** and **SPECIAL**. Also Bands, Wall Boards, etc.

VICTOR VENDING CORP.
4203 Fullerton Avenue, Chicago

EXPERIENCED OPERATORS WILL TELL YOU TO BUY Northwestern BULK VENDING EQUIPMENT



Operators who know machines and how business invariably advise you to buy Northwestern when choosing bulk vending equipment. Their experience has proved Northwestern are not only fine, dependable machines, but they earn more money. Six models to meet every requirement. If you are an operator or interested in this profitable business, write today for information on the complete line of Northwestern Vendors.

THE NEW MODEL 39

THE NORTHWESTERN CORPORATION
1195 E. ARMSTRONG ST., MORRIS, ILL.

drunken man is a bad advertisement for a bar or for the liquor business, so a misplaced word of him is a bad advertisement for the gum industry. The industry may not be to blame but it suffers.

"This is a free country and no one would dream of depriving any citizen of the pleasure and benefit of his gum. The flavors have multiplied and improved since country boys used to dig something to chew out of spruce trees and when store gum was practically limited to peppermint. Gum, like the motor car, becomes a public enemy only when it is abused. Those who find solace in it in time of trouble should be the first to enlist in the mayor's crusade."

New Candies For Bar Venders

CHICAGO, Dec. 23.—New confectionery items suitable for gum bar vending machines have been introduced recently. First of these is a box of candies known as Gulliver's Travels, a tie-in having been effected with the new motion picture by the same name. The individual pieces of candy are in the butter-cream variety and are molded in the shapes of the characters in the film. The candy is marketed by the Charms Co.

New Tastyest, produced by Tastyest, Inc. introduces its well-known product in a new package on which it is described as rich in A B D C vitamins.

A new wrapper for Welch's Fudge, made by the James O. Welch Co., makes it an attractive bar for the vending machines.

State Dips in Denver Cig Tax

DENVER, Dec. 23.—City of Denver is finding the proceeds of its 1-cent-a-package cigarette tax tangled up in the State excise tax law. The State treasurer recently said the levy is "an excise tax, and as such 85 per cent of the proceeds must go to the State's old-age pension fund."

"The city can't repeal the tax, it was said, unless it engages another excise tax to compensate the pension fund.



EXHIBIT'S VITALIZER, foot case machine, is the newest and surest way to make money, according to Perc Smith, of the Exhibit sales force. The Vitalizer above is on location in the Tiny Tom Bowling Alley and Dance Hall, Richmond, Va. "Hundreds of letters from operators prove the Vitalizer as permanent as scales with more earning power," says Smith.

Join the big parade to the
COIN MACHINE SHOW
SHERMAN HOTEL, CHICAGO
JANUARY 15-18, 1940

Wash. Cig Tax \$173,152

OLYMPIA, Wash., Dec. 23.—State cigarette tax collections during the month of November amounted to \$173,152, the Excise Tax Commission has announced.

Cigarette Merchandisers' Associations

The CMA of New Jersey rang down the curtain on a most successful year Wednesday night (20). The final meeting of 1939, held in the Robert Treat Hotel, was comprised of a session of the executive committee followed by the regular gathering.

The executive committee meeting brought up several important matters, one of which was the budget for the first half of 1940. This matter was quickly settled upon, and the appropriation for the CMA work compares favorably with that allotted for the same period of 1939. The group also praised the work of James Cherry, manager; Sol Kesselman, treasurer; and Sylvia Mack. This trio has worked diligently for the benefit of the CMA membership and the committee thought it fitting that an expression of appreciation be made into the records of the organization.

Fuhrman Speaks

At the regular meeting Norman Fuhrman, executive secretary of the Automatic Cigarette Vendors' Association of Pennsylvania, gave a lengthy talk on the matter of registrations. He discussed the systems and described the salient facts and details of the different phases of operation. The organization had looked forward to hearing Edward Dingley, president of the Pennsylvania group at this time, but he was unable to attend because of illness. Fuhrman's talk was most instructive and interesting. Other guests included Ike Gordon and James Illion, who attended with Harry Malkin, of the Malkin Sales Co.

Other business at the regular session included the treasurer's report, as given by Henry Hartmann, of the Sterling Vending Corp.; a resume of the year's activities, as described by Cherry, and some views and pointers on the tax situation by Kesselman. Donald Petrin, of the Petrin Cigarette Service, Inc., was voted into membership.

The boys also took the opportunity to get together on the banquet plans. A most favorable response to the matter of advertising in the program was reported.

Plans for the Coin Machine Show in Chicago were tentatively adopted. Cherry announced that a move was under way to have the various CMAs, having members attending the Chicago show, to delegate those members to attend the Interstate Cigarette Merchandisers' Association meetings scheduled for January 16 and 18. Anthony J. Masono, president of Interstate, will attend the Windy City sessions.

No Operator Should Miss The '40 Show

By W. R. CREINER
The Northwestern Corp.

Maybe you're not aware of the fact, but the time is approaching when operators move bag and baggage to the Hotel Sherman for the four big days of the annual Coin Machine Convention. Every year efforts are made by those in charge to outdo the previous show, and in some unbelievable way they always manage to accomplish this feat.

Here is a little preview of what to expect this year, and we are willing to bet that no up-and-coming operator will want to miss out on any part of it. As a starter you can meet all your friends at the home-coming luncheon. A feature of this event is the guest speaker, Dr. Preston Bradley, of Chicago, who will have as his subject "Tolerance."

The noonday celebrities' breakfast on Tuesday will be packed with entertainment by stars of the stage and night clubs. There is a surprise feature that's going to be a deep, dark secret until that time, so you'll want to be there to see what goes on. Wednesday is a day of business.

Group meetings will be sponsored by many organizations and this is your opportunity to pick up some really good advice and helpful information. The banquet and dance on the last evening of the show is always a gala affair with the best of food and entertainment.

These are the special features that are being planned for operators, but there's a wealth of information to be gleaned from the exhibition hall, which will be filled to capacity with all the latest developments in money-making equipment. You'll want to spend all the time you can spare getting a line on the new machines that will be introduced by the various manufacturers, comparing the different models so you can be sure you're getting the most value for your money and determining which machines will be most suitable for your route. It's only once a year the opportunity presents itself to see all the bulk vendors under one roof, so make the most of it.

The dates, as you know, are January 15, 16, 17 and 18.

California Will Fight Cigaret Tax

SAN FRANCISCO, Dec. 23.—Firms engaged in the tobacco business in California



Season's Greetings



PAN CONFECTIONS-CHICAGO

343 W. Erie St.

Phone 519-1000

ORIGINATORS OF HARD SWEET CANDIES

343 W. Erie St.

CHICAGO, ILLINOIS

Pittsburgh

PITTSBURGH, Dec. 23.—Louis Grossman, one of the largest operators in Western Pennsylvania, is anxiously awaiting the arrival of the new 1940 phonographs. However, Grossman's route is growing so rapidly that it was necessary for him to purchase some of the 1939 models. Grossman is putting another truck into operation and he is employing two new men.

Ralph Stover, operator from Altoona, has recently opened a large Roller Skating Rink in Lewistown. Art O'Malley recently was up to see him and Art is telling everyone it is the most beautiful and up-to-date roller skating rink that he has ever seen.

George Glauser is now sporting a beautiful tax which he acquired at a winter resort in Florida.

Sam Shapiro, of the Shappy Novelty Co., had a housewarming with over 400 guests. His new home is on Darlington road.

One of the finest mechanics, Ralph (Schultz) Wetmore, of the Atlas Novelty Co., is in demand these days, as he is constantly on the go installing remote control equipment.

Frank Jupena, of Jeannette, Pa., is constantly buying new machines and music boxes to take care of his ever-increasing route.

Flexer Brothers, of Williamsport, Pa., who operate music and pin tables, have a bowling team that is one of the best in the State of Pennsylvania. When Chalkie and Wally are not out servicing machines you can be assured that they are bowling.

Miller & Bernstein, of Lewistown, Pa., have purchased another 100 cigaret machines.

Mr. and Mrs. Gus Kneriem, of Cumberland, Md., are looking forward to attending the annual coin machine show in Chicago. Kneriem is always on the lookout for new and up-to-date equipment.

Morris Ginsburg, of the Chicago office of Atlas Novelty Co., recently paid a visit to the Pittsburgh office. He was very much enthused and says business is good.

COME! TO THE GREATEST COIN MACHINE SHOW OF ALL TIME—

100% Manufacturer Representation . . . Revolutionary New Amusement Games . . . New Phonographs . . . New Vending Machines . . . New Merchandise, Salesboards and Supplies.

AT THE SHERMAN HOTEL
CHICAGO, JAN. 15-16-17-18

AVOID THE RUSH—SAVE VALUABLE TIME—
MAIL THIS COUPON

THE BILLBOARD,
54 W. Randolph St., Chicago, Ill.
Gentlemen: Please have my Admission Badge ready for me at the Registration Desk.

Name _____
(Please write or print plainly with pencil)

Address _____ City and State _____

Check whether Operator Jobber Distributor

Check type of machines used:

Amusement Music Merchandise Scales

Other types, if so list _____

Please enclose letterhead or business card as identification.

Signature _____

You may register for others in your firm by listing on a separate piece of paper and attaching to this registration blank.

GOOD VALUES!

Reconditioned
EVER-READY
4-Coin, 15, 25, 50
and Confection
Vendors, ONLY
SAMPLE
\$6.50

\$5.50
Each
(5 or more)

ROWE ARISTOCRAT

8-1/2" x 15" Cigarette Vendors,
with Flip Proof
Slot, Fire or
More, Each . . .

\$16.00

SAMPLE, \$18.50.
FLOOR STAND, \$2.00.
20C MODEL, \$2.00 EXTRA.

D. ROBBINS & CO. 141-B DEKALB AVE.
BROOKLYN, N.Y.



MUSIC MERCHANDISE



Talent Agencies Utilize Wurlitzers

NEW YORK, Dec. 23.—"No less than three prominent exhibitors at the 21st annual convention of the National Association of Outdoor Amusement Industries, staged December 5 to 8 at the Hotel New Yorker, featured Wurlitzer phonographs at their displays," reveals a spokesman for the Rudolph Wurlitzer Co.

"The William Morris Agency, Inc.; Consolidated Radio Artists, Inc., and the Music Corp. of America used Wurlitzer Phonographs in their booths thru the courtesy of the Modern Vending Co., Wurlitzer's distributor for Metropolitan New York.

"This trade show, sponsored by the National Association of Amusement Parks, Pools & Beaches and the American Recreational Equipment Association, is the largest of its kind in America. Ned Cohn, Irving Sommers and Harry Rosen, Modern Vending executives, scored in placing Wurlitzer instruments before the huge throng that attended this outstanding annual show."

Conditions Good, Bob Gabel Reports

CHICAGO, Dec. 23.—Robert Gabel, official of the John Gabel Mfg. Co., manufacturer of phonographs, returned recently from a trip thru the East and Canada. He brought back news from various stops on his route. He reported that George Blomberg, Detroit operator, found business good in spite of the recent automotive strike.

Vincent Barrie, of St. Thomas Sales, St. Thomas, Ont., told Gabel that the phonograph business was good. Barrie is negotiating for more Gabels for his territory. It is reported.

In Cleveland, he found Earl Moloney, a proud new father who, naturally, had little time for business. Pioneer Automatic Phonographs, Pittsburgh, owned by Mr. and Mrs. Harry Dale, were enthusiastic because of the activity of the steel mills in their city, which were working at close to capacity operation.

Mr. Sokolov, of Peerless Vendors, Philadelphia, is operating a route of automatic phonographs, Gabel reports. Sales to operators there are higher than at any previous time. William F. Petty, of Trenton, N. J., reports the phonograph business highly satisfactory.

Gabel also took time to visit with Edna Ross, the Oriole Coin Machine Co., Baltimore.

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most popular hillbilly and foreign recordings of the past month. Similar lists will be published in this section once every month.)

HILLBILLY RECORDINGS: Two More Years (and I'll Be Free), Jimmy Davis; Chiselin' Mama, Sweet Violet Boys; No Matter What They Say, Shelton Bros.; I'm Just a Poor Hillbilly Looking for a Hill, Prairie Ramblers; Rubber Dolly, Light Crust Doughboys.

INTERNATIONAL RECORDINGS: Give Me a Little Kiss, First Calory; Twinkle Toes.

FOREIGN RECORDINGS: German, Unter Dem Kastanienbaum, Spiel Mir Auf Der Balalaika; Bohemian, Boleros, Sokal; Polish, W Warszawa Byc, Podaj Musztardę, Tu Lulu; Hungarian, Sarga Lilium; Swedish, Storbrotan Gar; Italian, Palermo Canta, La Picciennina; Greek, Askar; Yiddish, Freilichs.

The Importance of the Music Machine Operator

By TOMMY DORSEY

TOO few people, particularly among those outside the trade, realize the important part of the coin machine and its operator plays in the promotion of a band or song today. To the average person a band, song or record is popular because he likes it along with several thousand other people who by some strange coincidence like the very same thing. Others scratch below the surface a little, just a little, and let it go with a radio build-up, the doings of the record company, plugs by song publishers or press notices.

True, all these are important to us band leaders and song publishers and they all contribute greatly toward putting things over. As for the public's likes—well, you can't force something it doesn't like down its throat. The folks like a lot of things. The idea is to pick out the ones you'd like them to like best and feed it to them. We in the trade know how this works.

However, with all these credit lines being given out by the people who spend the money, very few have stopped to consider the coin machine. To them the coin machine is something to be played in relaxed moments and not considered a part of any promotion set-up at all. Very few realize the large business into which this field has grown, thanks to these same people.

A powerful operator with several hundred machines working in good spots is in a position to help make—or help break—any of us and any of our tunes.

It's evident how he can help make them, simply by plugging them in all his machines. Costly? Naturally, but if it's good material it'll pay off and nobody knows this better than the operator. He doesn't plug bad material. He wouldn't have those several hundred machines if he did.

Turn about is fair play and the operator is in a better position to kill a song or band in his territory. He just eliminates them from his machines, then to drive in the nail a little farther, features a similar song or orchestra of the same style. He leaves out some popular novelty ditty that may be sweeping the country in favor of another novelty record. The customers play what he gives them and a star is born.

None of this has been any startling news to the operators. I mention it merely as a means of pointing out the force behind the coin machine, a force not realized by the public and recognized only recently by the trade. Now the operators are being showered with promotional material, more than they realized ever existed. As a matter of fact, most of it never did exist until an analysis or two showed the powerful position of the operator in the industry.

I don't think I've been writing out of turn in painting this picture of the nickel driven power, for I've watched it closely. I've tried to make contacts with as many operators as possible in my journeys and for the past two years have kept in touch with them thru my promotion man, Jack Egan.

When we turn out what we believe will be a good record for a coin machine we tell the operators about it. We don't announce everything we wax, for we don't want to wear out our welcome. We consider ourselves fair judges and I don't think we've called a wrong one yet.

Traveling around with a band keeps one pretty busy, even when we're in a city for a week. However, I have managed to meet a representative crowd of the country's operators and have found them all fine fellows and good businessmen with definite ideas on showmanship, many of which have helped us in our record work. I've had lots of laughs with them at social meetings and engaged in conversations that drew forth fine business logic.

I've never tried to pamper any coin operators because they're not the kind that want to be pampered. They like their talk straight from the shoulder, without benefit of fancy dressing. They'll give your word a try and, if you're on the level with it, they'll listen the next time you want to say something. If you're feeding them honey there isn't much sense in coming back.

I've been surprised at the reaction of the majority of operators to our letters. Rather than read them and toss them away, as you might expect the members of such a powerful industry to do, they sit down and write letters. We have correspondence with thousands of operators and the answers they've sent to our queries have been more than helpful to us in our work. Their suggestions all make sense, their criticisms are all constructive. And to top it off they write that they appreciate the attention we give them.

It's a thrill to me to find people like that, people who'll come down to your level and play ball with you without eternally thinking you're trying to "take" them. That's why I like the coin operators—they're one bunch of fellows who'll buckle down and work with you to help put something across to mutual advantage. I'm Irish all right, but this hasn't been any "blarney." A whole file full of letters from operators will back up these statements and I'm very happy to say they're all friendly letters.

You know it's a great feeling to have a lot of friends in the coin machine business. But, then, you fellows know that!

Detroit

DETROIT, Dec. 23.—Tom Agney, of Highland Park, Mich., added phonographs to his music machine route recently.

The two Harrys—Harry Wish and Harry Ryther—were recent phonograph

operators. They are expanding their routes in preparation for better operation opportunities.

Harold Pine, who has operated Wurlitzer and pinball games in Detroit for some time, has formed a partnership with Philip Ross, also a Detroit operator,

Supreme Amuse. In New Location

BOSTON, Dec. 23.—Ben D. Palantant, head of the Supreme Amusement Co. of New England, coin machine distributor, has announced the removal of the firm's offices and showrooms to 1022 Commonwealth avenue.

"You will note that we are moving to larger and more convenient headquarters, where we will also have a complete service department and we will carry a complete line of parts for our phonograph line," Palantant says.

"We have purchased a new delivery truck and service wagon which we are using to give operators in this section of the country speedy delivery and better service," continued Palantant. "We are preparing for an augmented line for 1940 and will have some of 1940's best money-makers on display. Needless to say, the doors are always open and we bid all operators welcome to drop in and view our new quarters."

Art Cabinet Will Exhibit at Show

CLEVELAND, Dec. 23.—Art Cabinet Sales Co., Cleveland, will have its complete line of cabinet stands for counter model phonographs on exhibit at the 1940 Chicago Coin Machine Show in January.

"The new de luxe auxiliary speaker will also be shown," Leo Greenberg, sales manager, announced. "Look for the entire line of Art Cabinet products at the show. See these beautiful cabinet stands and auxiliary speakers. They will help you make more profits during the coming year."

under the name of R. & F. Amusement Co. An expansion of routes is planned this spring.

William B. Warner, operator of coin vending machines throughout Michigan, has moved his headquarters to Chalmers avenue, Detroit. He is planning to attend the coming convention.

Frank D. Noble, who has been an operator of music machines in this territory for several years, believes success in the business depends upon keeping your equipment up to date. He is constantly replacing his machines with newer models and this results in a consistent expansion of his routes.

Carl Von Greuninger and Frank Alhuett were among the steady customers adding more phonographs to their music routes recently.

Commercial Music Co., operated by George A. Snyder and Floyd T. Snyder, had been reorganized by them as the Snyder Automatic Music Co.

John Flanigan, operator of pin game and music machines, has discontinued the phonograph line and is devoting his entire time to expansion of the pin game routes. Flanigan reports a noticeable pick-up in business since the settlement of the auto strike problem here and is looking forward to good business in the next few months.

Joy Amusement Co. was recently formed here to operate pin games. Proprietors are Henry Klein and Joseph Kanterman.

Business in music machines in up-State cities is continuing steadily, with regular purchases by old and new operators, current reports indicate.

Brilliant Music Co., which moved this week into new quarters in the Convention Hall Building, was victimized by burglars on the day of moving. Joseph Brilliant reports they broke into a new store, opened a small safe and got away with about \$100 in cash, in addition to a valuable diamond ring and some stock certificates.

Banner Novelty Co. has been organized here to operate routes of pinball games. Steve Brinckley is proprietor. He's a newcomer to the industry.

EASTERN FLASHES

NEW YORK, Dec. 23.—Seems that the cash boxes have been suffering their usual pre-Christmas slump. However, games appear to have been affected to a lesser degree than phonos. Phono ops look forward to a hand-ounce business next week, however. Sidney Levine, legal luminary for the music ops' association, is getting mighty serious about a certain young lady, it seems. Sid's presenting her with a beautiful wrist watch for Christmas and it looks like he'll be bestowing a more important piece of jewelry on her before long. . . . Dave Robbins is working hard these days on a campaign for a new product which he believes will be a hot seller. . . . Irv Coomer is said to be having a swell time at Miami Beach, Fla., in addition to doing a lot of work as head of the Modern offices there. . . . Reports come from Chi that Ray and George Moloney may be expected here soon to see for themselves the success with which their Bally Alley and Bally's Bull's Eye ray gun are meeting with.

GOOD LUCK . . .
From Albany, N. Y., comes word that Al Schlesinger, of Poughkeepsie, N. Y., and Morrie Silverstein, of this city, are opening offices for the distribution of Rock-Ola products. Both boys are well known to the trade here and in Northern New York State. Their grand opening is scheduled for December 28.

COVERAGE . . .
Joe Fishman and Marvin Liebowitz, of Interstate, report they are aiming to cover their territory completely with Rock-Ola Ten Pins within a few weeks. "To do this," they report, "we are arranging for the largest volume delivery in the history of bowling alleys."

DEADLINE . . .
Jack Mitnick, chief purveyor of Throne of Music for the George Ponsler org., is calling the attention of ops to the fact that next week is the last for the firm's free round-trip offer to the Chicago convention. Deadline is December 31 at midnight. Mitnick reports that sales of the new mother-of-pearl models are better than expected. "We've ordered two carloads already," he states, "and this won't be enough to take care of our demands judging by the way orders are pouring in from other offices. That's why we are going to make arrangements to meet the demand by a rotation order arrangement."

CONVENTION TALK . . .
Coming convention is still the big topic of conversation when two or more coin-

men get together. . . . Many are predicting that the coming year will see more standard equipment on locations, with particular emphasis on merchandisers. DuGreiner Sales Corp. announces that it will occupy Booths 95 and 96 at the Coin Machine Show at the Sherman Hotel, Chicago, and will also have Booth 34 at the Tobacco Jobbers' Show at the Palmer House. . . . I. H. (Izz) Rothstein, of Banner Specialty Co., Philly, is now in Miami, where he expects to remain until after the new year, when he returns to his office for a few days before heading for the Coin Machine Show. . . . George Ponsler Co. has taken suites 1884-1886 at the Hotel Sherman for the show. Jack Mitnick is already inviting people to "come up and pay us a visit."

GETTING READY . . .
Bill Rabkin and his Mutoscope boys report that their machine gun scored such a big hit at the park men's show that they are getting inquiries about it from all over the country. "We'll have it at the Chicago convention," Bill says, "all dressed up and ready for delivery. The Photomatic will be there, too, for it's still the leading machine on the Mutoscope boards."

NEW GAME . . .
Charley Aronson and Bill Alberg, of Brooklyn Amusement Machine Co., heralded the arrival of Baker's new game, "4-5-4." They report that ops went for the game as soon as they took it out of the case. Boys also revealed that they're busier than ever filling Ten Strike orders.

MEN AND MACHINES . . .
Phil Greenberg, of Atlas Novelty offices in Pittsburgh, is preparing to come here to see what makes the wheels go round in the Big Town. . . . Hymie Budin is doing a whale of a job with Stoner's All-Baba high-score game. "This is one of the best selling games that Stoner has ever produced," Hymie says, "and ops are going for it in a big way. . . . Dave Margolin and Joe Rison, of Penn Coin-Matic, Philly, are readying a new department in preparation for the surprise they'll have for ops right after the first of the year, they report. . . . Abe Green is mixing with the polly-toity in Newark, N. Y., these Sunday nights at Jules Engler's Shalimar. . . . Tony Rex is doing a great job with Bally Beverage Venders and reports ops are manifesting greater interest in the machine than ever before. . . . Over at Hercules, Newark, N. Y., with 10 new offices on the large second floor, ops will now have a peker, casino and pinocle klatch hangout."

BIG RUSH . . .
Jack Fitzgibbons reports he's getting Bally Alley in volume these days. "The rush that hit the Bally Building with the arrival of the first batch looked like a riot," Fitz reports. "We're filling all



ACME REMODELING & PARTS
THE NEW 1940
ACME DOME \$895 Ex.
FOR 412 AND 616 WURLITZERS
616 COMPLETELY \$2500
REMODELED AS SHOWN
(\$29.50 AFTER JANUARY 1, 1940)

FOR SALE!!!
Complete Remodeled (Dome Extra) \$19 (as illustrated) . . . \$119.50
De Luxe Remodeled 412 with Leavers . . . \$67.50
1/2 with order, bal. C.O.D. F.O.B. Bklyn.

Complete Set of Parts For 412 (Dome Extra) . . . \$21.00
For 412 (Dome Extra) . . . \$7.50
Waste for Quality Counts and Prices of Individual Parts!!!

ACME SALES CO.
New Address 1775 CONEY ISLAND AVE. BKLYN, N.Y.
N.Y. CITY SHOWROOM and DEPOT, 625 TENTH AVE.

TWO GOOD HITS!!
ON
Victor International Record
V-743 TAVERN WALTZ (ERIKA WALTZ)
WOODPECKER
PLAYED BY THE VERY POPULAR
GLAHE MUSETTE ORCHESTRA
ORDER FROM YOUR LOCAL RCA VICTOR DISTRIBUTOR
STANDARD PHONO CO., INC.
168 WEST 23RD ST. NEW YORK CITY

WURLITZERS
REBUILT WITH NEW LIGHT-UP FRONTS AND GRILLS AT **LOWEST PRICES**
WILL TAKE 412'S IN TRADE
LARGE SELECTION OF THE FINEST RECONDITIONED CIGARETTE MACHINES
BABE KAUFMAN MUSIC (CIRCLE CORP. 5-1642) 250 W. 54th St., N. Y. C.



GENERAL SALES MANAGER MIKE HAMMERGREN of Wurlitzer looks on with an approving smile as Al Goldberg, left, and Larry Cooper complete the understanding which makes it possible for Cooper to become the new district manager for Wurlitzer in the Chicago and Detroit territories. Goldberg thus becomes the new owner of the Chicago Simplex Distributing Co., Chicago Wurlitzer distributor.

deposit orders. What's more, we'll be receiving volume shipments from now on and all orders will be filled as fast as possible. It looks as tho the sales of Bally Alley will top all records for coin machine sales in this part of the country."

INCREASES STAFF . . .
Irv Mitchell, of I. L. Mitchell & Co., added people in both the mechanical and sales departments last week. "Altho we've been open less than a year, business has increased steadily," Irv announces. "We've added to our floor space and our personnel during the past year, and during 1940 we expect to grow a lot more."

BIG DEMAND . . .
"We can't get enough of Genco's new Forties of 1940 to meet the demand," reports Bert Lantz of Seaboard Sales. "Every time we think we've caught up with the back orders ops come right back for more. We're trying our best to bring the games in as fast as we can."

COINSHOTS . . .
Dave Stern, of Royal Distrib. Elizabeth, N. J., is reported to be doing one swell job with the varied line his firm is handling. "No foolin'," he's doing more business than ever before," he says. . . . Mike Munnis is preparing some of the biggest bargains in Arcade equipment and used machines he's ever featured in his 18 years in business, he reports. . . . Lou Wolcher, of San Francisco, letters that "things look better than ever in San Francisco." . . . Al Simon, of Savoy Vending Co., Brooklyn, has prepared such a batch of free-play games for ops that he is sure the bargains will score a big hit with all ops. . . . From Fayetteville,

EVERYTHING YOU WANT IN AN AUTOMATIC PHONO NEEDLE
SAMPLE 35c. See Your Distributor or Write
MAJESTRO POINT
3000 PLAYS
THE ELKEDN CO., 176 W. Wisconsin Milwaukee, Wis.

FOR SALE
Each 10 616 Wurlitzers with Grilles \$ 79.50
5 24-Record Wurlitzers . . . 134.50
These machines are in perfect condition, ready to place on location.
1/3 Deposit With Order, Balance C. O. D.
ROYAL DISTRIBUTING CO.
124 Market St., Philadelphia, Pa.

N. C. comes word that Joe Calcott is preparing for a banner end-of-the-year clearance of machines of all type. "It will be a honey," says Joe.
PAN-AMERICAN TRADE
With its European business curtailed by the war, Pan-American Trade is now offering a big hit with all ops. . . . From Fayetteville,

HOLIDAY GREETINGS MUSIC MACHINE OPERATORS

Thanks a million for your
allegiance to my VICTOR recordings
during the past year.

If they've helped boost your take,
then I'm doubly thankful for I'm
already grateful to be represented in
your machines.

My one resolution for 1940 is
to make more and better records for
you. Hoping every one is a hit.

Sincerely

Larry CLINTON

HIT OF THE "MIDDLE WEST"

PEPPY! SPICY! PLENTY OF SPIRIT!

THE

JUMPKA

on a

VICTOR INTERNATIONAL RECORD

by the

LEON STENIER ORCHESTRA

V-740 GIVE ME A LITTLE KISS-JUMPKA
LET'S TRY A JUMPKA

TAKE ADVANTAGE OF THIS NUMBER

FOR THE HOLIDAYS

SEE YOUR LOCAL RCA VICTOR DISTRIBUTOR AT ONCE!

STANDARD PHONO CO., INC.

168 WEST 23RD ST.

NEW YORK CITY

Record Buying Guide

An Analysis of Current Songs and Recordings From the
Standpoint of Their Value to Phonograph Operators

GOING STRONG

Recordings listed below are currently the biggest money-makers in automatic phonographs. Selections are the consensus of reports gathered each week by representatives of *The Billboard* from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country. Recordings listed without an explanation are those that have appeared under this heading for one week or more and have thus become such established successes that they require no further explanation.

Yodelin' Jive. At long last, this Bing Crosby-Andrews Sisters recording, for which high hopes had been held for so long, reaches the heights. But it's pretty much of a toss-up whether it's this side or the reverse, the exhumed Ciribiribin, that's getting the public's huzzahs and nickels. Reports are mixed as to which is the more popular, but now that the record itself is up on top either side should continue to be an extremely profitable item for the next several weeks.

Scatterbrain. Frankie Masters, Benny Goodman, Freddy Martin, Guy Lombardo.

South of the Border. Shep Fields, Ambrose, Guy Lombardo, Tony Martin, Sammy Kaye, Horace Heidt.

Oh, Johnny, Oh, Orrin Tucker.

My Prayer. Glenn Miller, Ink Spots.

In the Mood. Glenn Miller.

COMING UP

Recordings listed below are those which operators report are not yet top-notch money-makers but which are growing in popularity on automatic phonographs. Selections are the consensus of reports gathered each week by representatives of *The Billboard* from at least four leading phonograph operators in each of the 30 most important phonograph operating centers in the country.

Step, It's Wonderful. After playing around the fringe of popularity on the air, over the sheet music counter and on the automatic phone, this tune is finally established on the right track and seems definitely headed for success and plenty of Buffalo heads from music-box patrons. Orrin Tucker has the recording here, and the interest has probably been created as a result of his hit in disk, *Johnny, Oh, Johnny, Oh*. Whatever the reason, all operators need be interested in is the fact that in this clever little rhythm song they have a profitable number now, and one that may go much higher for them.

I Didn't Know What Time It Was. Continuing along in much the same quiet way is this Rodgers and Hart ballad, playing to fair enough returns and indicating that this status will remain unchanged for another few weeks, even if the song doesn't quite reach the pinnacle of hitdom. This type of smart, sophisticated romantic number very rarely does, but in an unsensational manner is a good producer. In this case, Jimmy Dorsey and Benny Goodman came thru with the most favored disks.

The Little Red Fox. Prominent under the "Coming Up" heading in this week's reports is the latest novelty in the *Three Little Fishies* genre to hit public consciousness. Out of Kay Kyser's movie, *That's Right—You're Wrong*, the release of the picture around the country won't hurt the song's chances any, and it's in that light-hearted, lulling vein that the public likes and spends money to hear. Since Kyser is the number's original delineator (in the film) it's his recording that is moving forward most quickly, but following behind him nicely enough are Hal Kemp's and Van Alexander's disks.

Billy. The upward sweep of Orrin Tucker as a money-making recording artist continues with this one, out of the same mold as *Oh, Johnny, Oh*. As it happens, *Billy* preceded *Johnny* on the market by a few months, but it never meant very much until the latter song caught on and brought Tucker's name so strongly to the phono fore. With *Johnny* a reigning hit, some operators are jumping on this one, hoping to have a repeat hit in it, and from the reports this week it appears as if their hopes might be justified. Bonnie Baker, incidentally, lends the same vocal support to this one, but she did in the current *My Chick*, and in the opinion of some critics in the trade does an even better job.

Last Night. Still around, and showing sufficient strength to merit a position here, is this Nick Kenny opus, as recorded by Glenn Miller and Bob Crosby. Don't take it out for another week or two, anyway. It will never go higher now, but as long as it pays its way (as it's doing now) it should be kept in.

Bluebirds in the Moonlight. Reported as making nice progress in those machines playing it is this number, the outstanding song thus far from the technicolor cartoon, *Gulliver's Travels*. Benny Goodman and Dick Jurgens are currently supplying the demand of phono addicts.

POSSIBILITIES

Recordings listed below have not as yet shown any strength in automatic phonographs but are the most likely prospects for music machine success among new record releases. These suggestions are based upon radio performances, sheet music sales, reports from music publishers as to the relative importance of certain songs in their catalogs as well as on the judgment of *The Billboard's* music department.

Careless. Here is a ballad that may be a necessity for operators in the 100-100-distant future. In Dick Jurgens' version the number is popular in the Chicago territory right now. That popularity is likely to spread to other sections of the country, and soon.

Chatterbox. Altho sequels don't always work out as intended, the success of the current hit, *Scatterbrain*, may create enough interest in this to push it into prominence. Not that this is exactly a sequel to *Scatterbrain*, but it's more or less similar title and lyric idea put it vaguely in that category.

Your Feet's Too Big. Probably the best record that Pats Waller has made in many a month, this has a fine chance to click on the machines. It's Pats at his best on a genuinely amusing lyric.

The Man Who Comes Around. The smoke that surrounds this oddly titled song indicates that it may turn into a conflagration of major proportions. There's a great deal of talk about this one and operators should keep a weather eye open.

Smarty Pants. A cute, lively and likable number that has the basic elements of a click song. At the moment there is no particular indication that it will be one, but its title alone is different enough to make it mean something on an identification slip in the phonos.

(Double-meaning records are purposely omitted from this column.)

REVIEW OF RECORDS-

(Continued from page 64)

Packaged Platters

FOR the necessary initiation to the esoterics of Calypso, Decca continues

its monopoly on this brand of West Indies music with an attractive album of six sides by Wilmoth Houdini and his Royal Calypso Orchestra. Set includes the w. k. Roosevelt's *Opens World's Fair*. It's an entertaining excursion into a new musical whirl. Ofo.

IT'S A GIFT!
For Your Machine

I THOUGHT ABOUT YOU

BENNY GOODMAN	COLUMBIA	RECORD	No. 35313
HAL KEMP	VICTOR	"	No. 26408
BOB CHESTER	BLUEBIRD	"	No. B10489
DINAH SHORE	BLUEBIRD	"	No. 10473
BOB CROSBY	DECCA	"	No. 66791
RAMONA	VARSITY	"	No. 8096

BLUE RAIN

GLENN MILLER	BLUEBIRD	RECORD	No. 810486
KAY KYSER	COLUMBIA	"	No. 35264
TOMMY DORSEY	VICTOR	"	No. 26418B
GLEN GRAY	DECCA	"	No. 66747

MAKE WITH THE KISSES

BENNY GOODMAN	COLUMBIA	RECORD	No. 35313
BEA WAIN	VICTOR	"	No. 26400B
LES BROWN	BLUEBIRD	"	No. 810473
BOBBY BYRNE	DECCA	"	No. 66783A

Lyrics of the Above by Johnny Mercer — Music by Jimmie Van Heusen.

Watch for the Songs from "THREE AFTER THREE"

MERCER & MORRIS, Inc., 1619 Broadway, New York City



If you want a treat -

HERB

PEACH TREE STREET

DECCA RECORD # 2907

by

MILT HERTH TRIO

by Andy Razaf, Margaret Bonds - Joe David

Published by GEORGIA MUSIC CORP., 1619 BROADWAY, NEW YORK

the BIGGEST MACHINE MONEY MAKERS!
"SHE HAD TO GO AND LOSE IT AT THE ASTOR"

8088 FOX TROT VOCAL CHORUS

Now its Running Mate

"SHE REALLY MEANT TO KEEP IT"

8137 FOX TROT VOCAL CHORUS

Both by JOHNNY MESSNER AND HIS MUSIC BOX BAND

HITS

Polkas, Schottisches, and Lancers

Nos. 7031, 7032, 7010, 7011

Varsity Records Double Your Take

The United States Record Corporation

1780 BROADWAY, N. Y. C.



DARN THAT DREAM

The hit Tune from
"Swingin' the Dream"

By Eddie DeLange and Jimmy Van Heusen

BENNY GOODMAN Columbia • PAUL WHITEMAN Decca

TOMMY DORSEY Victor • AL DONAHUE Vocalion

BLUE BARRON Bluebird

BREGMAN, VOCCO and CONN, Inc., 1619 Broadway, NEW YORK

DECCA

BRINGS TO
MUSIC MACHINE OPERATORS
THROUGHOUT THE COUNTRY A
MESSAGE OF GOOD CHEER, HAPPINESS
AND PROSPERITY THIS HOLIDAY SEASON
... AND A PROMISE TO GIVE YOU
AGAIN IN 1940 THE KIND OF
RECORDINGS WHICH WILL FILL
YOUR CASH BOXES ALL THROUGH
THE YEAR.

DECCA RECORDS

.. and these top-notch DECCA nickel-nabbers

BING CROSBY	GUY LOMBARDO	ANDREWS SISTERS
PAUL WHITEMAN	BOB CROSBY	CONNIE BOSWELL
JIMMY DORSEY	GLEN GRAY	DEANNA DURBIN
WOODY HERMAN	JAN SAVITT	JUDY GARLAND
HENRY BUSSE	TEDDY POWELL	BOB HOPE—
FREDDIE "Schnickel- Fritz" FISHER	ROY SMECK	SHIRLEY ROSS
MILT HERTH	EVERETT HOAGLAND	RAY KINNEY
HARRY HORLICK	TED LEWIS	FRANCES LANGFORD
RUSS MORGAN	RUBY NEWMAN	FRANK LUTHER
BOBBY BYRNE	TED WEEMS	THE MERRY MACS
ELLA FITZGERALD	VICTOR YOUNG	MARY MARTIN
LOUIS ARMSTRONG	INK SPOTS	TONY MARTIN
MILLS BROS.	ANDY KIRK	DICK POWELL
		RUDY VALLEE

Here are the 21 Decca Distributing Corporation branches set up to render quick service to you:

NEW YORK, N. Y. • 619 West 54th St.	BOSTON, MASS • 28 Brighton Ave.	PHILADELPHIA, Pa. • 2100 Arch St.
PITTSBURGH, PA. • 6633 Hamilton Ave.	CHARLOTTE, N. C. • 620 S. Tryon St.	WASHINGTON, D. C. • 52 "O" Street, NW
CHICAGO, ILL. • 22 W. Hubbard St.	ST. LOUIS, MO. • 1515 Market St.	KANSAS CITY, MO. • 1406 McGee St.
DETROIT, MICH. • 445 E. Lafayette St.	CINCINNATI, OHIO • 228 East 5th St.	CLEVELAND, OHIO • 1834 East 23rd St.
ST. PAUL, MINN. • 1933 University Ave	NEW ORLEANS, LA. • 517 Canal St.	ATLANTA, GA. • 72 Central Ave. SW
MEMPHIS, TENN. • 632 Madison Ave.	DALLAS, TEXAS • 508 Park Ave.	HOUSTON, TEXAS • 1313 Dallas Ave.
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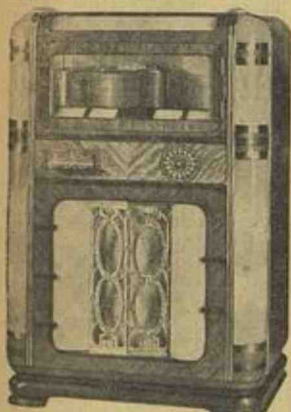
The Compo Co., Ltd.
Lachine, Montreal, Quebec.

DECCA RECORDS

50 WEST 57th ST., NEW YORK

PEP-UP

YOUR EARNINGS WITH
MIRABEN SUPREME
MASTERCRAFT LIGHT-UPS!



YOUR WURLITZER 616 completely remodeled as above with plastic top
Corners \$24.50
Materials Only, No. 616 M-1 18.50 Lots of 5
19.50 Sample

YOUR WURLITZER 616-A Coin
Ejector as above 26.50
Materials Only, No. 616 M-1
Coin Ejector 20.50 Lots of 5
21.50 Sample

1/3 Deposit, Balance C. O. D., F. O. B. Chicago.
We also remodel or sell complete sets of Remodeling Materials for your Wurlitzer 24 and Rockola Imperial 20.

SEE OUR COMPLETE LINE AT THE

COIN MACHINE SHOW

MIRABEN COMPANY

829 Milwaukee Ave., Chicago, Ill.
Phone: Haymarket 2853

What the Records Are Doing

IN THIS COLUMN phonograph operators may discuss their business as freely as they discuss it when they talk together in person. Letters are featured in the column and that is what makes it most interesting—letters, more letters and letters that discuss every phase of the music business from records to ideas for getting more business.

Address your letters to THE BILLBOARD, Record Column Editor, 54 West Randolph street, Chicago, Ill.

Edmonton, Alta.

To the Editor:

A line to let you know that we are very grateful for your Record Buying Guide.

Business is very good with us and we list below what we have here as top tunes: *South of the Border*, *South American Way*, *Yodelin' Joe* and *Wish Me Luck*, by Gracey Fields.

Mart Kenny recordings go excellently here. By the way, do you get his recordings in the U. S.?

Thanks for everything and Merry Christmas. F. W. VAN DUSEN,
Van Dusen Bros.

MR. VAN DUSEN is using one of the current British wartime song hits, "Wish Me Luck," by Gracey Fields. This, of course, written for war-minded Brits and has received little attention in the U. S. Mart Kenny recordings are not well known in the U. S., although some have been used. Most Kenny recordings are absorbed by private collectors.

NEW METHOD in introducing records to operators sets used by Art Kassel and his Kassel-in-the-Air orchestra. Kassel recently recorded "Hell's Bells" and it was subsequently reported a good phonograph disk. So Kassel arranged to send one copy of the record to each operator

in the Chicago area.

The disk was accompanied by a message from Kassel inviting the operator to try the record. Kassel also mentioned that he had just completed 12 sides especially recorded for automatic phonographs.

New Orleans

To the Editor:

Colder weather with the opening of the winter season in New Orleans has brought a comfortable increase in rentals and in patronage of our many machines on location in this area. Since we were last, about six weeks ago, several recent popular artists' recording disks have lost much of their prestige and new sensational song hits or other novel ideas have brought several new names to the front.

In past reports to your valuable column I had persistently praised the drawing power of Bing Crosby's recordings. Alas, this is no longer true in our operations. Crosby has slumped terribly in New Orleans and I blame his overworking in recent months. To make it short, we have had too much Crosby. However, his *Rancho Grande* still has plenty of calls.

Scatterbrain, as recorded by no less than a dozen orchestras, is our top money-maker of the moment and practically all bands renditions are equally good. We use by a slight margin Benny Goodman's disk most on this number. *South of the Border* by Tony Martin and Buddy Clark, *My Prayer* by the Ink Spots, *Lilies in the Rain* by Bob Crosby and Johnny Messner, *In the Mood* by Glenn Miller and selections from the movie, *Gulliver's Travels*, are other top-notchers of the moment.

As for bands, Glenn Miller seems to grow more and more popular along with Erskine Hawkins, the latter going like a house afire in the colored neighborhoods. Bob Crosby, Dick Robertson, Benny Goodman, Count Basie and Kay Kyser hold their own. Slipping of late we find Ella Fitzgerald clinging by the virtue of her *Walter With the Water*. Here and there some bands click because of one or two good selections, including Oh, Johnny, Oh, by Orrin Tucker, with the pleasing voice of Bonnie Baker; Johnny Messner with *Lilies in the Rain*, slow in coming in this section; Maxine Sullivan with *St. Louis Blues*; Van Alexander with *Scatterbrain*, while Artie

Shaw is still remembered by his earlier numbers, such as *Begin the Beguine*, still holding ground.

Artie Shaw, I would bet, would never have waned in popularity here if he had stuck to his original swing style. Louis Armstrong needs another *When the Saints Come Marching In*. The nearness of Christmas helps Dick Robertson with his *Hello, Mr. Kringle*, and we expect to have heavier demand for this number for the rest of the month. Erskine Hawkins' *Tuzedo Junction* has the colored listeners talking favorable.

FRANK BARROS,
Melody Music Co.

"LIFE" MAGAZINE advises in its issue of December 18 that swing is on its way out. "Life" also says that a long-legged frontman from Clarinda, Ia., named Glenn Miller, is selling more records right now than any other band in the business. They want their music sweet nowadays and Glenn Miller plays more sweet than swing. "Life" credits Miller's success to the "juke boxes" and says he is the most outstanding automatic phonograph artist in 1939.

CLARINDA, IA., operators, take notice! Surely, you take advantage of the fact that Glenn Miller is from your town. Let's hear what happens when the proud townfolk of Clarinda take to the phonographs to hear their own "local boy who made good."

Kansas City, Mo.

To the Editor:

With winter already here, business at last has picked up from the summer doldrums. So far this season Bing Crosby and Glenn Miller have been the top money-makers, the latter showing a sensational rise in popularity due to *In the Mood*.

My secretary, Emmalee Sullivan, keeps tab on the amount of play each record receives, so I depend upon her for the rest of the information in this letter.

"I Didn't Know What Time It Was" seems to be running off with top honors, the customers liking Ben Wain and Artie Shaw. Oh, Johnny, Oh, is also showing a sensational run, with nothing but Bonnie Baker's version on the Orrin Tucker record in sight.

Hello, Mr. Kringle, is enjoying the best play of all the Christmas ditties on our machines.

Bing Crosby's *Yodelin' Joe* is luring a big share of nickels, with the Andrews Sisters accounting for half of the play on this record. Ella Fitzgerald's *Baby, What Else Can I Do* has taken the lead on this tune since its first week. *Last Night* is another torch tune having a fine run. Tommy Dorsey's disk of *Stop, It's Wonderful* is outdistancing Bonni Baker. Bing Crosby's *Pocketful of Dreams* has had its popularity renewed in our locations.

Tops in the colored spots is Count Basie's *Nobody Knows*, with most race blues numbers showing a dearth of interest. Connie Boswell does fairly well with *At Least You Could Say Hello*.

Scatterbrain is still going over good, Frankie Masters' own version taking all

If you want a treat—
hear

PEACH TREE STREET
(A "BLUES CLASSIC")

VICTOR RECORD #26420

BOB ZURKE

and his ORCHESTRA



ORCHESTRA LEADER TOMMY DORSEY poses alongside the automatic phonograph, of which he says: "The automatic phonograph can help make any of us and our tunes." The machine with which Dorsey poses is a Mills Throne of Music.

SUBSCRIBE TO THE BILLBOARD

Be Ahead of the Crowd

the honors. My Prayer, with the Ink Spots, is another big money-maker and Jan Garber's I Wonder What's Become of Sally is going well with the waltz fans.

In the hillbilly line we got a lot of requests for Webash Cannonball and I Wonder Why I Keep on Loving You. It also seems like It Makes No Difference Now will never die down. Our best novelty number is The Man That Comes Around. Billie Holliday's Fine and Melow is getting an extraordinary number of calls.

In the Mood is doing very good, as is Eskine Hawkins' Tuxedo Junction, Beer Barrel Polka, South of the Border and South American Way show no signs of dying out, but Rancho Grande is off the machines.

Hoping this information will be of some service to you and to the readers of The Billboard, I am

B. T. WARWICK,
Western Specialty Co.

TOMMY DORSEY entertained operators at the Palmer House, Chicago, Friday, December 15. Cocktails and disk talk were on the menu.

PECULIAR REQUESTS by locations now will never die down. Operator Mort Sifen relates the request of a location owner for "The Tale of the End of the Woods." Three guesses! Mort believes the fellow wanted "Tale of the Vienna Woods," beautiful waltz by Richard Strauss.

New York City

Dear Editor:

Well, it looks like we've got another A Tisket, A Tasket or Beer Barrel Polka in the revival of Oh, Johnny, Oh. Orrin Tucker and especially his singer, Bonnie Baker, have turned out an exceptional good job. This tune is going at all of my spots. If operators could be assured of a Tisket or an Oh, Johnny, Oh number about every other month this would be Utopia. Never before have I had a number with such a wide demand as I have had for the Tucker tune.

Tony Martin is another singer who is gather coins for me at this time. I think his number, South of the Border, is tops. The Ink Spots are doing a swell job on My Prayer, as is Benny Goodman's band on I Didn't Know What Time It Was.

I find that my spots are especially Christmas-minded and I had anticipated this fact. The result has been the gleaming of a lot of nickels with Bing Crosby's record, Silent Night. This tune started clicking for me soon after the turn of the month and I believe that it will be good for ten days after Christmas. Of course, it will do its biggest business in the week before Christmas. The public likes good music. When you give numbers like this one there is no reason why automatic phonograph operators should not increase sales.

Of course, I have the usual run of jittersbugs but I am certainly glad of it. When you have a spot where there is a general gathering of the jittersbugs, you can bet your life the coin boxes will be full. Scatterbrain, In the Mood and Lilacs in the Rain by Benny Goodman, Glenn Miller and Bob Crosby, respectively, are my top cash-getters.

This year was certainly a good one for the operator. The composers seem to have the operators' problem at heart and are really doing something about it.

BEN COHEN,
Klick Vending Co.

CURRENT MAGAZINE MENTIONS OF

Season's Greetings to All

GEORGE PONSER CO.
11-15 EAST RUNYON ST.
NEWARK, N. J.



SYMBOLIZING THE STREAMLINED BEAUTY of the Luxury Lightup phonograph is the Rock-Ola Leadership Girl. Left to right are: Ben Boldt, advertising manager, introducing Leadership Girl to David C. Rockola and Jack Nelson, vice-president in charge of sales. Nelson is at the right. The Leadership Girl will be present at the Rock-Ola exhibit at the coin machine show.

records and automatic phonographs may be found in the following periodicals: "Life," December 15, p. 27; "Cosmopolitan," January, 1940, p. 32; "Time," November 24.

THEN THERE'S AN ARTICLE in a recent issue of "Coiner" that should reassure all phonograph operators. From now on operators will not have to worry that recording artists will be in jail when they need a new disk. "Coiner" reports that no active professional musician has ever been an inmate of Sing Sing.

EASTERN FLASHES

(Continued from page 147)

the war, Earle Backe, of National Novelty, Merrick, L. I., reports he has concentrated on the expansion of its trade to Mexico, the Canal Zone and South American countries. "Argentina is the budding market for used games," Earle states, "and Mexico ranks second. Panama has been holding up consistently, but the most serious handicap at present is the unfavorable trade balance with most South American countries."

COMMODORE CRIES . . . Keep coming in from the East, according to Chicago Coin Mfg. Co., Chicago. Sol Silverstein, who covers the Eastern territory for them, says he gets the cries for more Commodore games here and then he cries to the home office. Word from the home office is that they kept busy with day and night shifts thru the Christmas rush in order to turn out the games. Even while Izzy Rothstein, of Philadelphia, was down in Florida his office kept begging for Commodores.

JUMPKA . . . the new rhythm that's come to the fore as the result of several international Victor recordings, is destined to be a new craze in the opinion of many phono ops both here and in the Midwest, according to reports from Tetos Demetriades, of Standard Phonograph Co., who

has fostered the Jumpka rhythm and supervised the recording of the songs in this tempo. "It's impossible to describe the rhythm," he says, "except by saying it is entirely different from the conventional fox-trot, waltz, rumba and other tempos. It has an old-world flavor coupled with a modern swing that is sure to catch hold."

ALL SMILES . . . Bill Rabkin was all smiles at the park men's show when the executive committee handed him the prize for the most attractive booth. The new machine gun and the Photomatic, which Bill featured, proved to be two of the most popular coin-operated machines at the show.

ACME SHINDIG . . . Acme Sales Co., Brooklyn, will hold its first big party to celebrate its new 1940 remodeling jobs at its new factory Saturday, December 30. "We want all music machine operators to be present," says Sam Sachs, president. "The new remodeling jobs, which will be shown for the first time, are certain to be outstanding. In addition to this big showing there will be refreshments, entertainment and food galore."

Stein Gets N. J. Coinmen's Xmas Aid

NEWARK, N. J., Dec. 23.—LeRoy Stein, manager of the Amusement Board of Trade of New Jersey, Inc., recently called upon members of the association to co-

New Recordings of Hit Tunes by

PENNY PHONO

TEN TUNES ON A RECORD... 75¢

...all money-making tunes by big-name attractions... direct from our Hollywood Studios.

HITS-OF-THE-WEEK

"Lilacs in the Rain"
BY CHUCK FOSTER'S ORCHESTRA

- ★ EL RANCHO GRANDE
- ★ I DIDN'T KNOW WHAT TIME IT WAS
- ★ MY PRAYER
- ★ TO YOU, SWEETHEART, ALGHA
- ★ TUMBLING TUMBLE WEES
- ★ SCATTERBRAIN
- ★ SOUTH OF THE BORDER



See **PENNY PHONO** at the **COIN MACHINE SHOW**
Sherman Hotel
Chicago - Jan. 15-16-17-19

For name of your nearest **PENNY PHONO** dealer, write **CINEMATOPH CORPORATION**
1107 No. Highland Ave., Hollywood, Calif.

operate in aiding underprivileged children. First step was in answering the Christmas appeal of Newark's mayor.

In his message to members, Stein said: "The plea made by Orland J. Ridenour, in behalf of the Hon. Meyer C. Ellenstein, mayor of the city of Newark, should convince us of the need for our co-operation. You are therefore requested to bring your discarded and broken toys and used games to the association office at once. Let us help the unemployables and bring joy to the underprivileged children."

The association has often in the past aided in this type of benefit and has been most generous in all appeals made to the group.

ATTENTION, OPERATORS!

your next big money maker

DICK ROBERTSON'S

DECCA RECORD No. 2926

"PUT YOUR LITTLE FOOT RIGHT OUT"

LARRY SPIER, INC., MUSIC PUBLISHERS
NEW YORK CHICAGO LOS ANGELES



YED JOHNSTONE, of the Shry Music Co., Anderson, Ind., shown here on the speakers' rostrum, was chairman of the banquet given by the Indiana State Operators' Association, Inc., at the Clappotel Hotel, Indianapolis, early in December.

THANKS—and a **MERRY CHRISTMAS** with a **HAPPY NEW YEAR**

To All of our MANY OPERATORS and CUSTOMERS
May the New Year be a very successful one for each and every one of you.

KENTUCKY SPRINGLESS SCALE CO.

WURLITZER DISTRIBUTORS
610 S. 2ND ST. LOUISVILLE, KY.

SAVE \$\$\$\$\$

WRITE WIRE PHONE

ORDER THESE BARGAINS

Laymon's Guaranteed Reconditioned Machines

ALL FIVE-BALL NOVELTY FREE PLAY GAMES

Airport	\$35.00	Liberty	\$17.50
Avolon	32.50	Midway	20.00
Bubbles	15.00	Majors	20.00
Bounty	20.00	Miami	20.00
Box Score	15.00	Mr. Chips	50.00
Bang	40.00	Nippy	50.00
Clipper	45.00	Ocean Park	30.00
Cowboy	37.50	Pyramid	20.00
Chubbie	20.00	Punch	57.50
Chief	15.00	Ragtime	15.00
Circus	15.00	Rebound	47.50
Contact	20.00	Scop	57.50
Chevron	30.00	Sport	45.00
Champion	45.00	Supreme	17.50
Ducky	50.00	Speedy	17.50
Davy Jones	20.00	Spottem	22.50
Double Feature	20.00	Sky Rocket	15.00
Flash	30.00	Smooks	20.00
Fifth Inning	20.00	Thriller	55.00
Follow Up	42.50	Tepper	29.50
Golden Gate	50.00	Twinkle	30.00
Headliner	27.50	Up and Up	25.00
Hold Tight	22.50	Variety	45.00
High Lite	22.50	Vogue	45.00
Keen-a-Ball	37.50	White Sails	57.50
Lot-o-Fun	30.00	Zip, Exhibit	22.50

Terms: 1/3 With Order, Balance C. O. D.

Prices: F. O. B. Los Angeles, Calif.

PAUL A. LAYMON

DISTRIBUTOR AND JOBBER OF QUALITY COIN OPERATED MACHINES

1503 W. PICO ST.,

LOS ANGELES, CALIF.

Scoring Everywhere!

BIG TEN

The greatest football board ever! Plenty of gimmicks for unusual finish—plenty of real football action. Order immediately and catch in on the fall football season.

Form 20-BT, Football symbol tickets. Takes 2,000 holes @ 50¢—\$100. Pays out (average) \$45.16. Profit (average) \$53.84. Scoreboard Board—Colored protectors over jackpots. Protected winners.

PRICE \$7.90



GLOBE PRINTING COMPANY

1023-27 BACE STREET PHILA., PA.

QUALITY SPEAKS FOR ITSELF

CLOSE-OUT ON SLOTS	Cable Address: Masonry-Cleveland	Palm Springs	\$10.00
201 BluePrints 5-10-25e \$37.50	Cowley, F.P.	Stoner's Maze	7.50
18 Hole-Ten 5-100	Majors, F.P.	Batter Up	7.50
Chief	Mills 4-2-3, mixed	Ball Fan	7.50
Ben. Football Awards 40.00	Box Score, F.P.	Always	7.00
Cigarette Slots	Our Odds, F.P.	Carroll	7.00
1928 Tracklines	Chubbies, F.P.	Whopps	18.00
1938 Kentucky Clubs	Stop & Go, F.P.	Fire Alarm	20.00
Red Head Tracklines	Up & Up, F.P.	Bumper	7.50
Paro-Rosemont	Chiefs	Drive	10.00
	Sidraids	Chubbie	17.50
	Paradise	Supreme	17.50
	Keylites		

D. Mendenhall, Wholesale, Balance C. O. D.

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2018 CARNEGIE AVENUE

CLEVELAND, OHIO

Attention, Southern Operators

ONE 1-2-3 F. P. ANIMAL REELS, Used 3 Weeks	\$92.50
2 REBOUND, F. P.	\$54.50
1 LUCKY, F. P.	\$2.50
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2 CONTACT, F. P.	\$2.50
1 MR. CHIPS, Not F. P.	\$37.50
1 BALLY ROYAL, Not F. P.	\$2.50
1 CONTACT, Not F. P.	\$4.50
2 BAT. CHAMP, Not F. P.	\$17.50

1/2 DEPOSIT WITH ORDER

C. MINGUS

129 N. CHURCH STREET,

SPARTANBURG, S. C.

FREE PLAY BUYS!

STOP & GO... \$24.00
SNOOKS equipped with the new Sited Batcher
Batcher Wheel... \$22.75
(And Many Others)

SPECIAL!

Maple Leaf, 9 ft. Imp., like Elex Ball, recently joined... \$17.50
Plus \$5.00 for crating.

PLUS

Scores of Other Great Bats, Write for "Mentor's" New Letters Today! Bat on Our Mailing List. Free Illustrated Catalog on Request.

5% OFF

on Used Games if when you send full cash with order in form of money order or certified check.

NATIONAL NOVELTY COMPANY

183 Merrick Rd., Merrick, L. I. Cable NATNOVCO

To our friends and customers

Here and Abroad

We extend at this time

OUR HEARTIEST WISHES

for a

Merry Christmas

and a

Happy New Year

GROETCHEN TOOL CO.
CHICAGOShow Surprises
Keep Gottlieb Busy

CHICAGO, Dec. 29.—Feverish excitement prevails in the experimental department of D. Gottlieb & Co., as they put final touches on new surprises to be revealed at the show, according to company officials.

"We have a few things up our sleeve," said Dave Gottlieb, president, "which will prove eye-openers when we reveal them at the Hotel Sherman. One in particular is so new, so different and yet so attractive, that it's been pronounced sensational by the most seasoned veterans of the business who've seen it."

"It came thru the tests with startling results and we believe it will cause a furor in the industry. But we're not disclosing it until the show and I urge every jobber and operator to make it a point to stop without fail at our booth to view one of the biggest things will hit the industry in a good long while."

The company also points out that its Grip Scales have now completed two solid years of production and still going strong, while Dowling Alley and Lot-o-Cards, the two convertible free-play novelties, are going bigger and hotter every day.

Baker To Reveal
Mysteries—Hoppe

CHICAGO, Dec. 29.—According to Harry Hoppe, vice-president of Baker Novelty Co., Inc., new 1940 Baker game mysteries recently removed thru the trade will be revealed at the Hotel Sherman show next month.

"Previewed by some of the leading men of the industry who really know," said Hoppe, "these new games have been pronounced among the greatest. Some predict they may even rival the fame of Baker's Patrons. That seems high impossible, as that hit is more popular today than ever."

"Our factory is a beehive of activity rushing things thru so we'll be in full swing of production with all the new mysteries at the time of the show. It's quite a big job when you remember the

high standards of Baker production and that not one piece can pass without the most rigid tests, but we're doing it. In these new machines you'll find some really brand-new ideas and improvements; and something in the way of player appeal that you never saw before. The Baker display will be worth while seeing, so be sure you don't miss it."

Exhibit Reviews
Successful Year

CHICAGO, Dec. 29.—Exhibit Supply Co. looked back upon what is considered one of its most successful years with a number of amusement game hits to its credit and then decided to celebrate by giving a bonus to its employees and office staff.

The bonus is reported to have been a week's pay to employees with the firm for the year, and those who had joined the firm later in the year received a bonus in proportion to the time employed.

The occasion was one of rejoicing among the employees as they prepared to enjoy the holiday season all the more. The plant has been an example during the year of the large number of people employed by the coin machine industry.

Diggers, arcade machines and such extraordinary machines as the foot vitalizer are manufactured in addition to games.

Better Facilities
For N. Y. Coimnen

NEW YORK, Dec. 29.—Modern Venting Co. has announced another step in its enlarging plan. The new addition will double its present space and will take in almost the entire floor at its present location. Modern plans more offices, showrooms and a warehouse, as well as supplies, repairs and parts departments.

According to Nat Cohn and Harry Rosen, who are supervising the renovation while Irv Sommer is at the firm's offices in Miami Beach, the job will be completed January 8, at which time they plan to hold a party celebrating the progress of the firm. Another feature of the expansion program is the addition of a parking lot for customers.

Modern announces that it has arranged for a suite of rooms at the Hotel Sherman during the Coin Machine Show. A headquarters for columnists will also be included in the new layout at the New York office.

SEIDEN'S HAVE IT!

Genco's FOLLIES
Chico's COMMODORE
Keeney's SUPER CHARGER
Exhibit's JUMPER
Stoner's ALI BABA
Bally's ALLEY
Evans' TEN STRIKE
Seeburg RAY-O-LITE GUNS
USED SPECIALS!MR. CHIPS, F. P. \$67.50
CONQUEST, F. P. 81.50
PICK 'EM UP, F. P. 55.00
EUREKA, F. P. 45.00
PARAMOUNT F. P. 32.50
VEST POCKY BELLS 15.00
MILLS O. T. 35.00
CHUBBIES 15.00
DAVEY JONES, F. P. 35.00
SNACKS 10.00

Write! Wire! Phone!

SEIDEN Distributing Co.
1102 Broadway, Albany, N. Y.

HERB JONES, advertising manager of the Bally Mfg. Co., is chairman of the 1940 Coin Machine Show publicity committee.

96 Exciting Hours at the Show

By HERB JONES
Advertising Manager, Bally Mfg. Co.

Now is the time of the year when operators, jobbers and distributors begin to think about the annual coin machine show. "Should I plan to go?" "What does the show offer me as a business man in the coin machine industry?" "What appeal does the show hold for me as an individual seeking a change from the routine of daily affairs?" These are the questions coin machine men are asking themselves, consciously or unconsciously.

The answer to all such questions regarding the 1940 Coin Machine Show, to be held at the Sherman Hotel, Chicago, January 15, 16, 17, 18—the answer is neatly summed up in the phrase: Something doing every day! Every man in the industry will find plenty to interest him—ideas for increasing profits, new machines of every type, stimulating get-togethers with other men in the industry, a crowded program of diversion and entertainment.

The exhibition of machines, sales devices and merchandise will far surpass that of any previous year. Already—and I am writing one month in advance of the show—almost all of the exhibit space has been reserved, and all of us who are in daily contact with the progress of the show are convinced—in fact, we know—that the "Sold Out" sign will go up several weeks before the opening day of the show. The Main Exposition Hall, the Mezzanine Floor and the Grand Ballroom will be packed as never before with equipment which will make the proud offerings of even last year look like relics out of an antique shop. Smart operators, jobbers and distributors have

already sensed the fact that the 1940 show will produce many startling revelations in profit-producing products and they have made up their minds to be there.

In fact—and this point deserves a separate paragraph—the really wide-awake coin machine man who not only wants to be in business in 1940 but also wants to see his business grow—he knows he's got to attend the show!

In addition to a record-smashing exhibition, an unusual program of extra events will be presented—something doing every day!

The week of the show has always been in the nature of a "home-coming" week for coin machine men. Accordingly, the 1940 show will start off on the first day with a "Home-Coming Luncheon" at which coin machine men will have an opportunity to meet old friends, to hobnob with associates, to renew old acquaintances—in short, to get into the swing of the show.

Following the "Home-Coming Luncheon," Dr. Preston Bradley, guest of honor, will speak on the subject of "Tolerance." The address will be broadcast over WJJD. As one of the world's most forceful and entertaining speakers, Dr. Bradley has a message of vital interest to coin machine men who recognize the importance of "Tolerance" to the continued prosperity of the coin machine industry.

On the second day of the show, when most operators, jobbers and distributors catch up on sleep, there will be a Noon-Day Celebrities Breakfast, at which stars of the Chicago stage and night spots will entertain. In addition to dozens of skills by performers, many outstanding personages will be presented, including a smashing surprise feature. I have had a peek at the list of celebrities scheduled to do their stuff at the Tuesday breakfast, and I say that this event alone is well worth the trip to Chicago—a delicious and general meal, plus a feast of talent such as you could not obtain in a steady week of night clubbing!

Wednesday is the day for business. On this day Coin Machine Industries, Inc., will arrange to furnish operator, jobber and distributor associations—in any section of the industry—with facilities for their business meetings. A number of large State organizations have already scheduled meetings during the show, and associations which have not yet arranged for facilities are sincerely invited to do so. Many of the most beneficial and profitable ideas in coin machine history have come out of such group meetings; and many operators, jobbers and distributors will regard these meetings as their most important reason for attending the 1940 show.

The grand finale of the show will, of course, be the Annual Banquet and Dance on Thursday night. A multitude of door prizes will be awarded—more than ever before. The grand banquet will be followed by a superb floor show,

then dancing. Entertainment is in the capable hands of Dick Hood, the master showman who has produced so many memorable banquet shows in past years. As originator and director of the famous Streets of Paris at the Chicago World's Fair, Dick Hood understands the fine art of mingling various acts to insure enjoyment to all. He has lined up a sensational show for 1940 and a big time is positively guaranteed.

Interspersed with the official program is the festivity, fun and frolic which coin machine men never fail to find at the private entertainments of manufacturers. Many a coin machine man has found the high spot of previous shows to be some unexpected bit of hilarity, after the day's business is done, and in the expectation of finding again the carefree merriment of such a moment he determines not to miss the 1940 show.

My answer to the coin machine man's question is not complete. The slogan should read: "Something Doing Every Day—and Night!" In other words, 96 Exciting Hours!

Heavy Response On Super Charger

CHICAGO, Dec. 23.—Response to our announcement of our newest release, Super Charger, has been terrific," states Jack Keeney, head of the firm bearing his name. "Naturally, we expected to hear from operators in different sections of the country, but we never expected the orders that have already been placed for Super Charger. Operators in every section of the country have placed substantial orders.

"They say that our previous hit, Big Six, with its earning record is good enough for them when it comes to recommendations for a coin game. They agree that we tipped them off to a big profit maker when we introduced Big Six, so our word that we think Super Charger will forge even farther ahead than Big Six more than satisfies them. After all, we have been manufacturing coin games for a long time and have produced enough hit machines to know a winner when we see it. Operators realize that we wouldn't jeopardize our reputation by assigning the Keeney nameplate to a game that we weren't positive would pay big dividends."

Baby Production

CHICAGO, Dec. 23.—H. M. (Hymie) Branson has announced the arrival of Robert Bruce ("If my wife doesn't change his name"), born December 17 at the Oak Park Hospital, Oak Park, Ill. The new arrival weighed six pounds and five ounces.

Branson is district sales manager for O. D. Jennings & Co. and has scored twice in the Baby Production column in the past five years. "Not bad—still not so good," is the comment of Jack Sloan, Western advertising manager of The Billboard.

Both of Branson's children are boys.

NEW LOW PRICE
\$40.00 40.00



A FEW MORE LEFT
GUARANTEED LIKE NEW
We have a few Rebuilt Machines, as shown above, in 1c, 5c, 10c and 25c play, with Mystery Pay-out. Every machine has been gone over from top to bottom, inside, outside, repainted, repolished, new reel strips, springs or parts where needed, for operating purposes as good as new.
15-DAY MONEY-BACK GUARANTEE
Write for prices on our complete line of Rebuilt Machines
WATLING MFG. CO.
4640-4660 W. FULTON ST.
CHICAGO, ILL.
Wt. 1889—Tel: CO Lumbus 2770.
Cable address: "WATLINGITE," Chicago.

SAVE STOP HERE

FREE PLAY GAMES

Follow Up .. \$52.50	Ohio, Feet .. \$34.50
Fast .. 42.50	Major .. 29.50
Headliner .. 48.00	Major .. 29.50
Acrobat .. 39.50	Box Score .. 29.50
Scatter .. 39.50	Stop & Go .. 24.50
Cherish .. 39.50	Bank .. 24.50
High Line .. 39.50	Fair .. 24.50
Zip .. 39.50	High .. 24.50
King Kong .. 34.50	Pyramid .. 14.50
Pyramid .. 34.50	Gems .. 14.50

1-BALL AUTOMATICS .. \$29.50

New Style .. \$24.50	Palmsprings .. \$24.50
1-2-3 .. \$27.50	Prochnow .. \$24.50
W. B. .. \$24.50	Kneifka .. \$24.50

NOVELTY GAMES

Remotist-2-375.00	Lo-Go-Fun .. \$14.50
Supreme .. 24.50	Tris .. 10.50
W. B. .. 14.50	Old Ball .. 10.50
Risk, Treat .. 14.50	Sixes Kick .. 10.50
Disc .. 14.50	Scurry .. 7.50
Popcorn .. 14.50	Parawant .. 7.50
Natural .. 14.50	Alway .. 7.50
Stop & Go .. 14.50	Flick .. 7.50
Bubbles .. 14.50	Nap .. 7.50

1/3 WITH ORDER, BALANCE O. O. D.

THE VENDING MACHINE CO.,
205-15 Franklin St., Fayetteville, N. C.

SLUG PROTECTION

For Table Games
EXHIBIT'S
Slug Ejector
Price \$16.50

Quickly Fitted, Right on Location,
to Any Table Game
Using A.B.T. 500 Slot.

Send for Circular.
Order Now — Prompt Shipment
EXHIBIT SUPPLY COMPANY
4222 W. Lake St., CHICAGO

LEGAL EQUIPMENT

BANG-A-DEER .. \$87.50
BALLY ROLL (Original Order) .. 29.50
POKERING .. 29.50
WORLD SE RIES .. 58.50
POPOMATIC POPCORN MACHINES .. 18.00
ROLL-A-SCORE .. 29.50

1/3 Deposit, Balance O. O. D.
IDEAL NOVELTY CO.
1818 Market St., ST. LOUIS, MO.

WILLIAM MORRIS AGENCY INC.
NEW YORK CHICAGO

WURLITZER PHONOGRAPHS WERE FEATURED in three booths at the 21st Annual Convention of the National Association of Outdoor Amusement Industries at the Hotel New Yorker, New York, December 5-8. Above is the exhibit of the William Morris Agency.

IT'S LEGAL

For Kids
From
7 to 10

OOMP

ORDER TODAY
WESTERN PRODUCTS INC.
415 N. WENTZ AVE. • CHICAGO, ILL.

2 Gottlieb Multiple Faces ..	\$12.50
2 Fairgrounds ..	25.00
2 Giant Top Liberty Bell ..	27.50
SLOTS	
2c Rollators ..	\$19.50
1c Pace Const ..	22.50
Quincy Conqueror 10c (5c. Feet) ..	25.50
3 Mills Sc Orange Fronts, S.J., G.A., serial over 38,000 ..	22.50
5c Mills Red Front, serial over 42,000 ..	27.50
4 Vert Pecked Balls ..	27.50

Must be paid for in Advance
TOLEDO COIN MACHINE EXCH. CO.
1523 Adams St., Toledo, Ohio

SALESBOARD OPERATORS

Read
"DEALS"

A column about new salesboard ideas, deals
and personalities. In the

**Wholesale Merchandise
Department**

THIS WEEK and EVERY WEEK

Join the big parade to the
**COIN MACHINE
SHOW**

SHERMAN HOTEL, CHICAGO
JANUARY 15-18, 1940

BOWLING ALLEY • LITE-O-CARD



SMART MONEY
still going on
BOWLING ALLEY!
●
BE PATIENT, PLEASE!
●
Simple as a-b-c!
3 ways to score!
FREE PLAY
\$99.50
(Convertible)

IMMEDIATE DELIVERY

When it comes to
SEQUENCE GAMES—
LITE-O-CARD
is still in a
CLASS by Itself!
●
Alluring SELECTOR Feature!
●
FREE PLAY
\$104.50
(Convertible)



STILL IN PRODUCTION ON
DE LUXE GRIP SCALE
GREATEST LEGAL COUNTER GAME!

D. GOTTLIEB & CO., 2736-42 N. PAULINA ST., CHICAGO, ILL.

Season's Greetings

D. GOTTLIEB & CO.

TIP OFF

THE NEWEST SALESBOARD GOLD MINE

In step with happenings of the moment—capitalizes on the rising basketball craze—the new **TIP-OFF** board is a tested lost-soult, due to its irresistible "Tip-Off Bows," "Free Throws," its "Field Goals"—contains 1,476 holes packed with action—**AVERAGE PROFIT \$31.41.**



Operators—Write for details! Also for literature on other basketball boards and complete line of 47 new boards.

SUPERIOR PRODUCTS
14 NO. PEORIA ST. CHICAGO, ILL.



A-1 EQUIPMENT AT NEW LOW PRICES

Seeburg Model A	Each \$25.00	Mills De Re Mi	Each \$29.50
Seeburg Model C or D	25.50	Mills Zephyr	44.50
Seeburg 1935 Selections	17.50	Wurlitzer 490	39.50
Seeburg Model A, with Illuminated Grill and Moving Background	35.00	Wurlitzer 412	39.50
Mills Boxing Kings	22.50	Rockola 18-Record	49.50

All Ready for Location, Immediate Shipment, Send Deposit With Order.

SOUTHERN AUTOMATIC MUSIC COMPANY
420 Massachusetts Ave. 542 E. 2nd St. LOUISVILLE, KY.
212 W. Seventh, CINCINNATI, O. INDIANAPOLIS, IND.

Scientific To Show New Bowling Alley

BROOKLYN, Dec. 23.—Scientific Games Corp., headed by Max D. Levine, has announced the introduction of a new game called Bowling Alley. The game is 12 feet long and is described as being the closest approach to real bowling. Players actually take a real ball in hand, speed it down the alley and knock down the pins.

"One of the most important features of the game is the manner in which the pins are disposed of when they are struck," declared Levine. "Each pin hit falls into a tubing located immediately beneath it. The top of the pin then assumes the same level as the floor of the alley. Thus, when seven pins are struck down, three pins remain standing with the floor cleared and ready for the second ball. This means that the game can be played exactly like a real bowling alley—two-ball frames with proper scoring for spares and strikes.

"We have been testing the game for five months and we now feel assured that not only is the game mechanically perfect—but is one of the greatest legal amusement games available today.

"We will show Bowling Alley at the 1940 Coin Machine Show in Chicago, where we have taken Booths 233 and 234," concluded Levine.

Scientific has been in the games business since 1931. During that time they for a while specialized in amusement park games equipment. They have now re-entered the coin machine field with a series of five new games—Bowling Alley being the third. Previous games introduced were Totalizer, a new counter skill game with an automatic score-keeper, and Slee Jump, a 45-inch skill game in a console cabinet.

ONE PRICE

2 Pot Shots, floor samples	\$55.00
2 Derby Clocks, 2 \$45 J.P.	\$2.00
5 Derby Kings, 1 \$45 J.P.	47.00
1 Derby Times, 6-Coin M.	20.00
2 Stoner Zippers	30.00
1 Gottlieb Multiply	19.50
1 Bally Entry	19.50
5 Derby Days, Clocks	14.00
3 Golden Whistles	14.00
3 Carous	12.00
1 Silver Ball, 7-Coin Head	45.00
2 Gallopings Overcast	45.00
2 Kasey Track Times	40.00

SLOTS

3 Mills Dial, Single Jack Pot, 10c.	\$5.00
2 Corlie S. J. P., 25c Play	\$15.00
1 Wurlitzer S. J. P., 25c Play	15.00
1 Price Bantam, S. J. P., 10c Play	15.00
2 Mills Rock-Ola-Fris., D.J.P., 10c Play	15.00
6 Mills Rock-Ola-Fris., D.J.P., 5c Play	15.00

WIRE 1% DEPOSIT
STEWART NOVELTY CO.
136 EAST 2D SOUTH, SALT LAKE CITY, UTAH

6 GAMES—YOUR CHOICE—FOR \$49.50

Miami	Major	Thunderbolt
Regatta	Reggie	World Fair
Revolvr	Ziv	Ode Ball
Five	Jungle	Side Kick
Bubbles	Fiesta	Slot & Go
Swing	Gazopy	St. Morris

and one hundred others. Send order with 175 deposit.
LEHIGH SPECIALTY CO.
2nd and Green Bldg., Philadelphia, Pa.

Join the big parade to the
COIN MACHINE SHOW
SHERMAN HOTEL, CHICAGO
JANUARY 15-18, 1940

The Last "Word" in Your Letter to Advertisers, "Billboard".

Monarch DOUBLE VALUE SPECIALS!

Mills 1-2-3 Free Play \$92.50	Seeburg Model \$34.50	Gingers to Play, Wooden Base \$16.50
----------------------------------	--------------------------	--------------------------------------------

FREE PLAY GAMES		
Contact	Keen-Bull	Rink
Shanty	Tap	Cowboy
Scop	Nulli Free Races	Gem
1938 Rockola Imperial 25	27.50	Chief
1/3 deposit with order, bal. C. O. D. Write for free copy of our "Tipster Bulletin" ... hundreds of games to choose from.	Double Feature	Money Race
	Majors	Nippy
	Circus	Rebound
	Topper	
REGULAR GAMES		
Chobby	Reserve	Double Track
Shanty	Tris	Trophy
Circus	Midway	Marble
Slap & Go	Flight	St. Moritz
Mail	Results	Liberty
Foot Ball	Review	
Pool		

LATE MODEL ILLUMINATED PHONOGRAPHS
 1938 Rockola Monarch, slug proof \$145.00 | 1938 Wurlitzer Model 24 \$142.50
 1938 Rockola Imperial 25 \$92.50 | 1938 Wurlitzer Model 24A \$122.50
 1/3 deposit with order, bal. C. O. D. Write for free copy of our "Tipster Bulletin" ... hundreds of games to choose from.

MONARCH COIN MACHINE CO.
 1731 BELMONT AVE., Cable "MOCOIN" CHICAGO, ILL.

Attention, Please!

•

Presidents, Secretaries and Managers of All Active Trade Associations in the Coin Machine Industry . . . the Following Invitation is Repeated:

•

The officers and directors of the Coin Machine Industries, Inc., invite the president and/or secretary of all active trade associations in the coin machine industry registered at the 1940 Convention and Coin Machine Show in January to be their guests

at dinner Wednesday, January 17.

The object is to all get acquainted with each other and provide an opportunity for an open forum of constructive suggestions for the good of the coin machine industry in general.

The meeting will be held in the Rose Room of the Hotel Sherman, and dinner will be served promptly at 6 p.m.

That we may know how many will attend, we suggest that when you register in advance you advise us that we can count on you to be our guests at this dinner. Both your president and secretary are welcome to attend, also your general manager, if any.

I wish to add—this invitation is the only way we have of reaching all the officials of all active trade associations in the coin machine industry. We take it for granted you will all be in Chicago for our convention and coin machine show.

We will not send any formal invitations by letter for this get-together dinner. Every one of you who is here is welcome to attend this event—in fact, our officers and directors will feel slighted if you don't.

However, we do ask that each of you who will attend advise me of that effect as far in advance as possible so that we can provide for simple accommodations.

We sincerely hope this will be the greatest meeting ever held in the coin machine industry from the standpoint of constructive benefits.

JAMES A. GILMORE,
 Secretary-Manager,
 Coin Machine Industries, Inc.

LOOK! GIVE-AWAY PRICES!

No.	Machine	Price
50	Alphabet	32.50
15	Aviator	32.50
5	Bounties	17.50
25	Box Score	16.00
20	Chubbins	15.00
15	Contact	20.00
20	Cherubs	30.00
2	Clippers	45.00
5	Circus	15.00
25	Clowns	37.50
50	Cowboy	37.50
15	Chief	15.00
10	Champion	37.50
10	Davy Jones	30.00
15	Double	30.00
7	Fair	19.00
15	5th Inning	20.00
10	Fellow-Up	42.00
5	Golden Gate	50.00
5	Golden Rule	27.50
5	Held Tight	22.50
5	Jack	15.00
5	Keen-Bull	37.50
10	Lotus-Fun	39.00
25	Lucky	50.00
15	Mr. Chips	50.00
25	Melars	30.00
15	Chorus	25.00
25	Midway	20.00
5	Midway	50.00
15	Ocean Park	30.00
5	Paradise	25.00
5	Punch	57.50
5	Rebound	47.50
5	Scop	67.50
10	Sports	45.00
25	Slide	12.50
20	Slide Kick	25.00
5	Skayrocket	15.00
15	Smiley	17.50
15	Spot-on	22.50
25	Thrillers	55.00
20	Topper	35.00
15	Troika	30.00
10	Up & Up	25.00
15	Variety	40.00
2	Vogue	45.00
10	Wild Sails	45.00
5	Zip	22.50

Black Races, like new, Jackpots, Isset model
 Black Pacific Races, clean shape 75.00
 Rockola 5 Bay 75.00
 Longchamps Free Game 35.00
 Rockola World Series 35.00
 Ten Mile Games 40.00
 Davy Jones Bowling 60.00
 Red Hot Orzes 87.50
 Genco Skill Roll 60.00
 Bally Disc 148.50
 Red Hot Track Time 60.00

Referenc: Dan & Bradstreet.
 1/3 Deposit, With Order—Balance C. O. D.,
 F. O. B. Los Angeles.

ADVANCE AUTOMATIC SALES COMPANY
 1150 W. Washington Blvd.,
 LOS ANGELES, CALIF.

IMMEDIATE DELIVERY GUARANTEED!

EVANS' PHENOMENAL TEN STRIKE

NO SKY-HIGH PROMISES!
 ACTUAL DELIVERIES NOW BEING MADE OF THIS BEST AND BIGGEST HIT SENSATION IN 50 YEARS!!

RUSH Your Order!



EXCLUSIVE DISTRIBUTORS FOR GREATER NEW YORK, LONG ISLAND AND SOUTHERN N. Y. STATE

BROOKLYN AMUSE. MACH. CO., INC.

660 BROADWAY • BROOKLYN, N. Y.
 (ALL PHONES: Evergreen 8-4732)

Boost YOUR Kitty WITH POKER KITTY

A definite payout board with 130 winners to keep players shooting! Easy-to-open, easy-to-read Poker Hand tickets. Striking color combination stands out in any location.

No. 1402 1400 Holes
 Takes in.....\$70.00 | GROSS \$32.25
 Definite Payout... 37.50 | PROFIT

HARLICH MFG. CO. 1413 W. Jackson Blvd., Chicago, Illinois

STOP, LOOK AND WRITE! FOR OUR NEW LOW PRICES ON

FREE PLAY GAMES BOWLING GAMES	AUTOMATICS COUNTER GAMES PHONOGRAPHS	NOVELTY GAMES CONSOLES
----------------------------------	--------------------------------------------	---------------------------

• Also All the New and Latest Games Ready for Immediate Delivery. Your Order Equipment Accepted in Trade.

GRAND NATIONAL SALES CO.

Oakley at Armitage Ave., CHICAGO, ILL.

STILL THE BEST

Place to Buy Your Reconditioned Paytables, Novelty Games and Arcade Equipment.

1938 Track Times	\$85.00	1938 Longchamps	49.50	Dominola	\$18.00
1938 Kentucky Club	50.00	1938 Bangtails	95.00	AUTOMATIC PAYOUTS	20.00
Red-Hot Track Times	40.00	Jennings Pick-Em	45.00	Padlock, 7 Coin Head	25.00
Greyhound Track Times	22.50	Mills Race	30.00	Chorus	30.00
Lincoln Fields	25.00	Jockey Club	25.00	Quintina	25.00
Club House	30.00	Battle Club	30.00	Best Em	20.00
Flashers	35.00	Daily Sestros	15.00		

Half Deposit. Cash: GISSER CLEVELAND, CLEVELAND COIN MACHINE EXCHANGE, 2021-5 Prospect Ave., Cleveland, Ohio

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

Flash!!!

As reservations for meeting rooms to accommodate operators' meetings during the 1940 Coin Machine Show began to come in to the Coin Machine Industries headquarters, the following requests were among the first:

A room to accommodate 300 phonograph operators, requested by Mr. Hammond, of the Philadelphia phonograph association.

A room to hold 60 members, from the New Jersey cigar operators, James V. Cherry, manager.

Chicago Coin

WE'RE SHIPPING AS
FAST AS WE CAN!

COMMODORE

IN GREATER DEMAND
THAN ANY OTHER
GAME ON THE MARKET

There must be a reason!

FREE GAME

Instantly Convertible to
Straight Novelty Play

\$99.50

Chicago Coin
MACHINE MFG. CO.
1725 DIVERSEY BLVD.
CHICAGOPaul Gerber and Max Glass
and all the G and G employees
wish you

A HAPPY AND PROSPEROUS NEW YEAR

"We thank all music men for their wholehearted support of developments
pioneered by us in 1938. It is our sincere wish that this continued support
and patronage will be forthcoming in 1940."Year-End Message to Operators
From Coin Machine Industries

By JAMES A. GILMORE, Secretary-Manager

The year 1939 is behind us—it has passed into history—it has been a successful year for some and not so good for others—every year is like that—life is always like that—always and everlastingly some must succeed while others fail—some must win while others lose.

Let us not look back at what has happened—yesterday's events are ancient history tomorrow. Rather, let us look forward to the opportunities that are ours if we will only reach out and grasp them. The year 1940 will be filled with sweet things for many and sour for others. Fortune, however, does not have a way of dropping around to toss her favors in your lap—not by any means—she expects you to step out and hunt her up and exert yourself to grasp her favors from her abundant storehouse for those who, by their own efforts, are entitled to reap her awards.

Let each and every one of us, allied with the coin machine industry in any capacity, take off our coats and roll up our sleeves with a determination that 1940 must be the most successful year the industry as a whole has ever known. It is a

foregone conclusion that all of us working together unselfishly toward that end are bound to make it so. Remember—every man owes something of himself to the industry in which he is engaged.

More power to you all—may 1940 be the best year you have ever known.

A NEW CATALOG OF SALESBOARDS AND
MERCHANDISE DEALS . . . AT FACTORY PRICES

SEND FOR YOUR FREE COPY OF CATALOG No. 52

Salesboard Operators and Jobbers! If you want to enjoy real prosperity—send for your Free Copy of this money-making Catalog! It's chock full of the Boston's newest Salesboards and Salesboard Merchandise Assortments . . . at prices that defy competition! Jammed with profit-making deals that are designed for fast play and swift profits! Write today!

If interested—ASK ALSO FOR OUR BIG NOVELTY CATALOG NO. 51

GELLMAN BROS. 119 North Fourth St.
MINNEAPOLIS, MINN.

CHRISTMAS CLEARANCE

Offered subject to prior sale for this week only. These are F. O. B.

Richmond, Virginia.

16 Evans Galloping Doodles, 1938 Models, with small odds

drum, serials from 2200 to 2588, guaranteed like new

and in perfect condition. Each . . . \$72.50

8 Jennings Olga Rola, Sample . . . \$50.00

All orders must be accompanied by 1/3 deposit in the form of P. O.

Express or Telegraph Money Order. Write us for our complete list of

both brand-new and used machines which we have to offer both from

our Charlotte, North Carolina, office and our Richmond, Virginia, office.

The above prices are effective December 30, 1939.

Moseley Vending Machine Ex., Inc., 60 Broad St., Richmond, Va.

Day Phone 3-4511 Cable Address Movemo Night Phone 5-5328

MOSELEY VENDING MACHINE EXCHANGE, INC.

422-427 South Tryon Street, Charlotte, N. C.

Day Phone 3-8463 Night Phone 3-8984

WATCH FOR OUR AD IN THE SHOW ISSUE.



H. F. MOSELEY, Pres.-Treas.

ADVERTISE IN THE BILLBOARD — YOU'LL BE
SATISFIED WITH RESULTSDes Moines Considers
Use of Parking Meters

DES MOINES, Dec. 23—Des Moines' mayor has ordered the committee on parking machines to "quit stalling" and deliver a report on the possibility of using the machines.

The committee has had the matter under consideration for nearly two years and aside from calling for bids on the meters last summer has failed to take any action.

FREE PLAY GAMES

Airport . . . \$25.00	High Life . . . \$25.00
Avalon . . . 35.50	Headline . . . 48.00
Box Shot . . . 25.00	Kluge . . . 18.00
Ball, Champ . . . 25.00	Ragline . . . 15.00
Chubbie . . . 22.50	Spotism . . . 22.50
Cheer . . . 27.50	Thriller . . . 50.00
Omboy . . . 35.00	Turk . . . 35.00
Dury . . . 25.00	Up & Up . . . 25.00
Flash . . . 35.00	Contact . . . 23.00
Fair . . . 19.00	

NOVELTY GAMES

Ball, Champ \$12.50	Baby . . . \$17.50
Cheer . . . 20.00	Box Shot . . . 12.50
Contact . . . 18.00	Chubbie . . . 12.50
Old Toss . . . 15.00	Date Feature . . . 15.00
Hold Tight . . . 25.00	Flash . . . 25.00
Spotism . . . 17.50	Pyramid . . . 12.50
Speedy . . . 10.00	Snook . . . 14.50
Turf Champ 12.50	Triple Threat 30.00
Avalon . . . 35.00	

1/3 WITH ORDER, BALANCE C. O. D.

MIKE MUNVES CORP.

593 TENTH AVE., NEW YORK
Cable: MUMMACHINE

IT'S LEGAL You'll GO NUTS ABOUT IT!

OOMPH

ORDER TODAY
WESTERN PRODUCTS Inc. 121 S. 4TH ST. DENVER, COLO.

ATLAS VALUE PARADE

EXTRA SPECIAL BARGAINS

FOR END OF THE YEAR
ROCK-OLA WORLD SERIES \$59.50
GOTTLIEB TRIPLE GRIPS 8.50
A. B. T. ie TARGET MODEL F (Latest Model, Like New) 19.50

PHONOGRAPHS		
Seaburg K15 (15 Records) .. \$ 49.50	Seaburg Omega .. \$175.50	Wurlitzer G16A .. \$ 97.50
Seaburg Royale .. 29.50	Wurlitzer 312 .. 44.50	Reoclatomper 28 .. 75.50
Seaburg Gem .. 159.50	Wurlitzer 412 .. 46.50	Rockola-Monarch '28 133.50
Seaburg Regal .. 175.50	Wurlitzer 400 .. 46.50	Miss Swing King .. 24.50
	Wurlitzer 615 .. 57.50	
Beautiful Illuminated Grill Installed—\$10.50 Xtra.		
FREE PLAY NOVELTY GAMES		
Davy Jones \$41.50	Solar Kick \$29.50	Double Feature \$32.50
Gun Club 22.50	Lucky 82.50	Keen-o-Ball 37.50
Liberty 27.50	Golden Gate 67.50	Ziv 39.50
Let-o-Fall 47.50		

Write for our latest Price Bulletin, listing complete stock of Counter Games, Slots, Consoles, Novelty Games, Paytables and Phonographs. Get our Illustrated Photograph Catalogue.

TERMS: 1/3 Deposit — Balance O. O. D.
 CABLE ADDRESS: ATNOVCO.

ATLAS NOVELTY CO.
 2200 N. Western Ave., CHICAGO, ILL. (General Offices)
 1901 Fifth Ave., PITTSBURGH.
 Associate Office: Atlas Automatic Music Co., 2982 E. Jefferson St., Detroit, Mich.

AMERICA'S LARGEST DISTRIBUTORS



ali-baba

Life is sweet when you're operating Ali-Baba — High Score, 30,000 to 50,000 (Adjustable). Eight skill lane roll-over switches — Two are mystery and one a free ball return — 24 beautiful and entirely new type bumpers. Play is thrilling — tantalizing — exciting — the perfect game for player competition.



Convertible \$99.50

STONER CORP.
 AURORA, ILLINOIS

IMMEDIATE DELIVERY! SCIENTIFIC'S 12 FOOT COIN OPERATED BOWLING ALLEY

A REAL MAN'S GAME! The player rolls the balls himself! Here at last is a game the fascination of genuine bowling. Licensed in New York City at \$5.00 per year. Amazingly large profits reported on games NOW on location. Write, wire or call at once!

ASK ABOUT TOTALIZER Counter Skill Game

SCIENTIFIC GAMES CORP. 21 STEUBEN STREET, BROOKLYN, N. Y. Tel: EVergreen 7-0090

Mills Bell Hit Parade

CHICAGO, Dec. 23.—Vince Shay, sales manager of Mills Novelty Co., declares: "Music operators put only hit records on music machines—and the wise bell operator today uses only the bells that are outstanding hits all over the country. We have conducted a survey as to the popularity of bell machines which has just been completed.

"Here they are: First, B bells; second, Chrome Bell; and then in sequence come Brown Front, Bonus, Blue Front, Club Bell, Vest Pocket, Q. T., Hand Load and Cherry.

"Vest Pocket Bell now comes with a special jackpot meter which records every jackpot hit and allows location to place an extra premium on the jackpot. The operator is thus able to retain a perfect check on all payouts.

"Chrome Bell is an extraordinary machine—both in its fine appearance and money-making ability. Its large jackpot holds about 30 coins. The standard size holds 45. The sides of the Chrome cabinet are not metal; the cabinet is regular oak with a high metallic copper finish.

All you have to do is wipe off the Chrome on every collection and it will stay bright and shiny forever, regardless of climate or atmospheric conditions."

Texas Dries Seek New Prohibition

DALLAS, Dec. 23.—The dry forces of Texas, routed from the field in 1935 by repeal of the State's 16-year-old prohibition amendment, are slowly rebuilding their forces for another onslaught against the wets.

Since repeal, out of 95 local option elections on permitting or prohibiting the sale of beer, the dries have won 73, the wets 22. The wets made a better showing in elections on hard liquor sales, winning 25 out of 40. The vote of larger cities in more populous counties in most cases enabled the wets to gain these victories.

Liquor has brought the State \$26,000,000 in revenue during four years. The old-age assistance fund received \$17,000,000 of this amount. This income, which would be lost if prohibition returned, stands as a stronghold for the wets if the dry drive assumes serious proportions.



SHEP FIELDS AND THE FOUR INK SPOTS listen to one of their favorite recordings on Mills Throne of Music phonograph. This picture was taken in the Stanley Theater lobby, Pittsburgh, by Mills distributor Sam Strahl.

HURRY! FREE PLAY GAMES!

Davy Jones .. \$27.50	Keen-o-Ball .. \$45.00
Twinkle .. 40.00	Crispers .. 45.00

1/3 With Order, Balance O. O. D.
 Write for Special Price List of Novelty Games!

Season's Greetings to All
HERMAN S. BUDIN

BUDIN'S, INC. 174 SO. PORTLAND AVE., BROOKLYN, N. Y. Telephone: RE-8-0140

A BASKETBALL TREAT
 ANOTHER OF CONTAINER'S COLORFUL CREATIONS

Not Just Another Board, But an Unusually Interesting Basketball Play.

2600 HOLES—GOAL SHOTS

Takes in 2,600 Holes @ 5c.....	\$130.00
Pays Out (Average).....	75.36
PROFIT (Average).....	\$ 54.64

'THE OPERATORS' MANUFACTURER'
CONTAINER MFG. CORP.
 1825-1833 Chouteau Ave., St. Louis, Mo.
 MEET US AT THE COIN MACHINE SHOW, BOOTH NO. 137



Is Your Subscription to The Billboard About To Expire?



FOLLIES OF 1940

FOR PROFITS THAT WILL MAKE YOU DANCE
WITH JOY!

Season's Greetings
and Best Wishes for
a Fortunate '40 to All

GENCO-INC. 2621 N. ASHLAND AVE.
CHICAGO

REAL ACTION Makes the REAL PROFITS!

REAL MANIKIN
PLAY — NO
IMAGINATION!



REAL PIN
ACTION—NO
CONFUSION!



Fully Covered by U. S. Pat.
2,181,984 and D-116,550



EVANS' *Automatic*
TEN STRIKE
UNIQUELY BUILT REAL BOWLING AUTOMATIC

THE ORIGINAL!

No tall claims, but actual proof! 4 months' location use—absolutely establish TEN STRIKE as the nation's No. 1 money-maker! More than realistic, its action is the real thing—with all the thrills of real bowling, without make-believe. The manikin really bowls the ball exactly as you control him. Pins actually knocked over and removed from alley, leaving no confusion! Be wise! Pick Evans' TEN STRIKE and make the real profits!

H. C. Evans & Co.
1520-1530 W. Adams St., Chicago

Conspicuous Locations Offer Best Advantages

By W. R. GREINER

How important do you consider placing machines in locations after permission has been secured? Do you leave the machine in the first handy place or do you study the location for the most logical and profitable spot for the machine? The success or failure of your location may be determined by your care in placing the machine.

Factory Locations

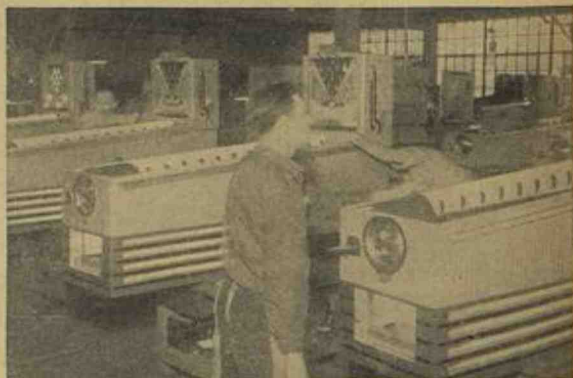
Naturally you will choose a spot where the most people will see the machine in their daily routine. In the case of factory locations this might be near the time clock, the entrance of the building, lockers or smoking room. In many service stations you will find the machines

arranged between the gasoline pumps or just outside of the door of the station. When placed near the ticket office in theaters, bus and railroad depots there are hundreds of people who will see your machines daily.

Machine Must Be Seen

Analyze your locations, decide where most people who patronize those establishments pass or congregate most frequently. It is necessary, of course, to co-operate with the location owner and not place the machine where it will cause him any inconvenience, but the main idea is to get your machine out in the open where it can be easily seen and operated.

If you are not getting the results you think you should from some of your machines, just try moving them around in the location. Maybe that's all they will need to get a better play. Use good judgment in placing and it will pay big dividends.



BALLY ALLEY FINAL INSPECTION line in the Bally Mfg. Co. factory. Output of the game is said to have reached several hundred machines daily.

WAIT
FOR



BOWLING
ALLEY

100%

MORE
BOWLING ACTION
AT \$50.00
LESS
MONEY!



The Only
FREE PLAY
BOWLING ALLEY
On the Market!

The only BOWLING ALLEY that holds previous high score for next player to shoot at!
The only Bowling Game with large 4 1/2" high light-up bowling pins!

FULLY METERED—FREE PLAY CONVERTIBLE TO REGULAR—FULL SIZE ILLUMINATED CONSOLE TYPE CABINET, 22' WIDE x 55' LONG—BEAUTIFUL BACKBOARD, 22 1/2" HIGH—FULL PLAYER CONTROL—PLAYER AIMS—HOOK BALLS—THROWS CRASHING FAST ONES OR SLOW ONES—ROLLS STRIKES, SPARES, SPLITS—! Operator controls not only direction of ball but also the speed.
IT'S AN OPERATORS BOWLING ALLEY
A Bowling Alley that will hold locations and make money continuously
—WAIT FOR IT—full price only \$189.50.

Get CONGO

EXHIBIT'S 1 or 5 BALL MULTIPLE
COIN FREE PLAY TABLE FOR
YOUR HOT SPOTS!!
Wire for Details

NOW
Delivering!

Jumper

Sensational 5 BALL
FREE PLAY
CONVERTIBLE
The Greatest Action Table on
the Market Today!

GET IT FROM YOUR DISTRIBUTOR TODAY—OR WIRE

EXHIBIT SUPPLY CO. · 4222 W. LAKE ST. · CHICAGO

J. H. WINFIELD CO.

1922 Main St. BUFFALO, N. Y.

BUFFALO'S

distributor of

Wurlitzer Phonographs

and Coin Operated Amusement Machines
of Leading Manufacturers.

A good display of new and reconditioned
Novelty and Free Play Machines on hand
at all times.

Ovitz Back; Atlas
Readies for Show

CHICAGO, Dec. 23.—Irving Ovitz, official of the Atlas Novelty Co., is back in Chicago after a honeymoon and well-earned vacation at Miami, Fla. Ovitz and the new Mrs. Ovitz were welcomed back heartily by the entire Atlas Novelty Co. staff.

"The rich tan he acquired down South shows he spent a great deal of his time under the Florida sun," commented Edith Ginsburg, head of Atlas. "Of course, we will have to listen to the usual tall fish stories, but we are glad to see him back."

Ovitz himself comments: "The trip was a memorable one—but, I'm glad to be back here at Atlas and am ready in both spirit and body for the 1940 Coin Machine Show. We at Atlas hail the show as the opening of not only a new year but as a new era of better business for all in the coin machine business."



WONDER 3 BAR
JACKPOT F-5280

1025 hole—Takes in \$51.25
Pays out \$27.76—Average Profit \$23.49

PRICE \$1.80 1/2 EACH

OTHER FAST SELLERS

1640 hole F-5240-3 Bar Jackpot at \$2.28 1/2
1200 hole F-5275-Horses at 2.58
800 hole F-5270-Pocket Dice at 1.63 1/2
720 hole F-5255-Pocket Jack at 1.30 1/2
600 hole F-5305-Royal at 1.32

CHAS. A. BREWER & SONS

Largest Board and Card House in the World
6320 Harvard Ave., CHICAGO, U. S. A.

RED HOT
PRICES
ON
JAR DEALS
OF ALL KINDS

The most sensational Jar
Deals of the year! Offered
in "Rings" and "Tubs"
to meet any operator's
needs—at Rock Bottom
Prices!

WRITE FOR CATALOG
AND PRICES TODAY!

H. & H. NOVELTY SALES

645 HAMM BLDG., ST. PAUL, MINN.

Eastern Distrib
Lauds Commodore

NEW YORK, Dec. 23.—It isn't often we do this, but this is one time when we want to put our stamp of approval on a new coin game—Chicago Coin's new Commodore released last week," stated the Simon brothers, heads of the Savoy Vending Co.

"Chicago Coin really outdid itself in producing this new profit reaper. To the best of our knowledge, the game is one of the finest available to operators today.

"We know that the quality of materials used in Commodore is the finest and that the time necessary to build this great game is increased by several hours over the time most games take. These factors in themselves practically assure operators of more for their money in Commodore."

Here Are America's Finest "Better Machine Buys"!

FREE PLAY GAMES

\$25.00

Cheerco
Contacts
Dial Feature
5th Inning
Hold Tight
Major
Skyrockets
Toss Up & Up

\$47.50

Cowboy
Overcome
Follow Up
Golden Gate
Robound
Triple Threat
Tossco

ORDER
TEN STRIKE

For Immediate Delivery

LATEST FREE PLAYS IN
STOCK FOR DELIVERY
Kenney's SUPERCHARGER
Kenney's BIG SIX
Exhibit's JUMPER
Gustafson's BOWLING ALLEY
Bally's TOPROTCHER
Baker's BLACKOUT

CONSOLES
No Lucky Loops . . . \$165.00
Brown Passes Races . . . 87.50
Black Passes Races . . . 48.50
Purley Races 68.50
1937 Skill Times . . . 49.00
1938 Skill Times . . . 80.00

SLOTS
Mills Melon Balls . . . \$49.50
Mills Dial 35.00
Mills 5c Q.T. 35.00
Mills 10c Q.T. 32.50
Blue Fronts, D.J.P. . . . 27.50
Blue Fronts, S.J.P. . . . 32.90
Jenn. 1★ Chief 17.50
Jenn. 4★ Chief 22.50

1/3 Deposit, Balance C. O. D., F. O. B. Baltimore, Md.
Write for Prices on Any Equipment You Want Not Listed Here!

ROY McGINNIS, 2011 Maryland Ave., Baltimore, Md.

IT'S LEGAL—YOU CAN EVEN
START A CHURCH ROUTE!

OOMPH

ORDER TODAY

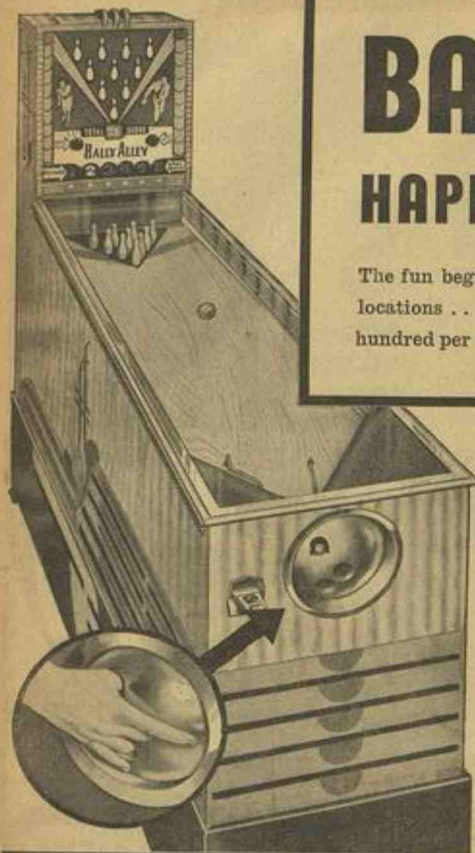
WESTERN PRODUCTS INC.

115 W. WORTH ST. CHICAGO, ILLINOIS

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

BALLY ALLEY means HAPPY NEW YEAR to operators!

The fun begins in '40! Big steady profits . . . month after month! No switching locations . . . BALLY ALLEY stays put! No legal worry . . . BALLY ALLEY is one-hundred per cent skill-amusement! Order BALLY ALLEY for a happy new year!



Earn \$5 to \$35 daily profit!

Reports from operators (names on request) prove BALLY ALLEY'S power to earn up to \$35 daily NET profit. REPEAT PLAY insured by exclusive BOWLER'S GRIP Ball Control (see circle inset at left) . . . and FULL PLAYER CONTROL over aim, "English" AND SPEED! Get your share of the big bowling money . . . order BALLY ALLEY today!

ALSO IN PRODUCTION: BULL'S EYE, SCOOP, WAMPUM, GOLD CUP, GOLD MEDAL, GRAND NATIONAL, ROYAL FLUSH

BALLY MFG. CO.

2640 BELMONT AVE.
CHICAGO, ILLINOIS

**BERT
LANE
Says:**

... For A Happier
NEW YEAR
**FOLLIES
OF 1940**

SEABOARD SALES, INC.

619 Tenth Ave., New York
Phone, Wisconsin 7-5688

CLEAN UP SALE

2	Rockets World Series	\$69.50	Each
2	Polonka 8 Shot, rebuilt	22.50	Each
2	Problems, like new	20.00	Each
4	Bally Reserves	20.00	Each
4	Bally Daily Dollars	7.50	Each
4	A.B.T. Model F Targets, fitted	11.00	Each
6	Penny Packs	5.00	Each
6	Quippers	4.00	Each
1	Pop-Matic Peacocks Machine	12.50	Each
1	Mini War Eagle Slots	25.00	Each
4	Short Range Snooding Galleries	25.00	Each

One-Third Deposit—Balance C. O. D.

L. H. HOOKER NOVELTY COMPANY
ARNOLDS PARK, IOWA

SAVOY'S WEEKLY SPECIALS

BALLY ALLEY
Sensational Money Getter
Legal Everywhere!
READY FOR IMMEDIATE
DELIVERY!
Complete Stock on Hand!

Chicago Gold's
COMMODORE
Fine Bally — Free Play
Convertible to Novelty
Ready for Immediate Delivery!

**ABT'S
CHALLENGERS**
Fast Sellers
Legal
Everywhere
\$22.50

Stands to Match, \$2.95

RECONDITIONED and GUARANTEED

NOVELTIES—USED

A-1 SHAPE

K. Big Six, F.P.	\$85.00
Topper, F.P.	45.00
Golden Gate, F.P.	45.00
Oweby, F.P.	45.00
Brooks, F.P.—Hole Up	35.00
Up & Up, F.P.	25.00
Major, F.P.	25.00
Contact, F.P.	25.00
Box Score, F.P.	25.00
Brooks Zeke	10.00
Chubbie, F.P.	25.00
Daily Dozen, Res.	9.50
Old Ball, Res.	9.50

SAVOY VENDING CO. 506 S.W. FRANKLIN ST.
BALTIMORE, MD.

SAVE WITH SAVOY! RECONDITIONED and GUARANTEED

NOVELTY GAMES

Alphabet	\$23.00
Est. Champ.	17.50
Box Score	12.00
Chevron	22.50
Double	12.50
Centies	14.00
5th Tening	19.00
Males	14.00
Pyramid	17.50
Side Kick	10.00
Spoton	20.00

Brooks (with new metal gear) \$17.00

Zip	18.00
Blane	20.00
Triple Thread	32.50
Zenith	29.50

Review . . . \$7.50
Reserve . . . 7.50
Bally . . . 7.50
Plus . . . 7.50
\$20

FREE PLAYS

Variety	\$25.00
Nippy	65.00
Chubbie	27.50
Big Six	65.00
Up & Up	30.00
Davy Jones	29.50
Lucky	55.00
Chorron	27.50
Klik	15.00
Pink	17.50

DAVY JONES, Brand New, Original Cases, Western BASEBALL, 1939, Like-Up Backboard, Like New, \$59.50

WANTED!
Used A.B.T. CHALLENGERS Any Quantities!

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Oomph Is Latest Western Release

(New Game)

CHICAGO, Dec. 29.—Mystery surrounding the new game at the Western Products plant for the past several weeks was broken when Sales Manager Don Anderson announced a Western release. "Ever since we intimated several weeks ago that something new was about to emerge from our plant, we've had all kinds of correspondence from coinmen all over the country regarding it," said Anderson. "They've all asked what it is and when it was scheduled to be announced."

"Up to this time we have been unable to answer these requests for information, but now we are happy to tell all. It is a pleasure to announce a brand-new counter game sensation called Oomph."

"Oomph is new in play and appeal. It has what it takes to attract and hold big play. But the most important feature of Oomph is the fact that it is a legal machine and may be operated anywhere and everywhere. Another big feature of Oomph is the extremely low price which has been placed on it. All in all, Oomph is just the kind of a counter game operators have been longing for. Tests have very definitely proved its high earning power, and mechanically it is tops. We feel that Oomph will duplicate, in the counter game field what our Deluxe Baseball has done in the console field."

Ark. Coin Machine Revenue Down in November

LITTLE ROCK, Ark., Dec. 23.—Coin machine revenue furnished less revenue to Arkansas in the month of November, 1939 than in the same month of the previous year. Collections for November, 1939, were \$440.50, while in November, 1938, collections totaled \$605.

Total collections for the State on all taxes for November, 1939, were higher, however, totaling \$2,099,510.58 as compared with \$1,886,937.54 in November, 1938.

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Equipped with Ball Gum Vender. Reels have Positive Stops—Cannot be Shaken or Cheated. Phenomenal in Earning Power. Small, but made for big use and hard abuse.



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1/2 Deposit, BALL GUM 15c a Box (100 Pieces) CASE (100 Boxes) \$12.00.

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Yunkle .. 44.50	High Life .. 32.50	Liberty .. 19.00
Rebound .. 49.50	Wild Tights .. 29.50	Game .. 17.50
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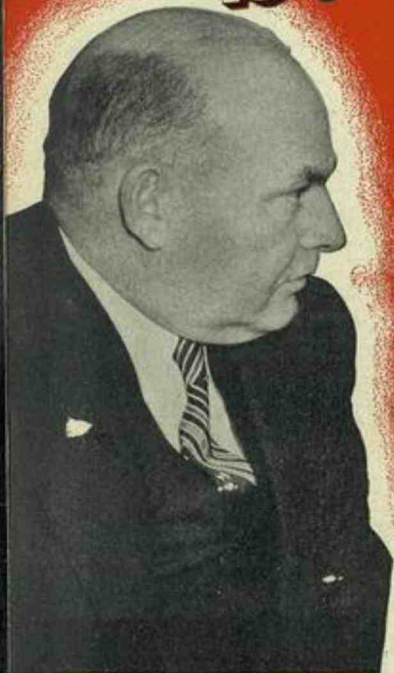
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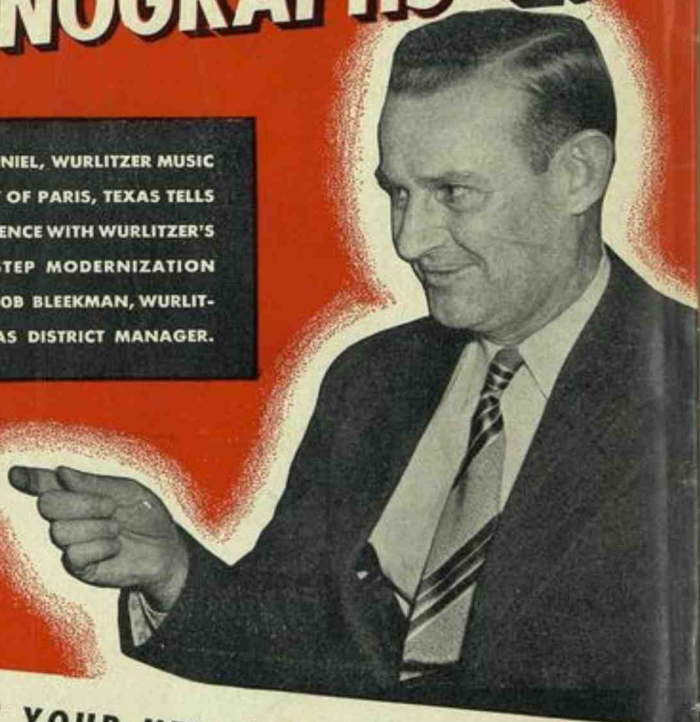
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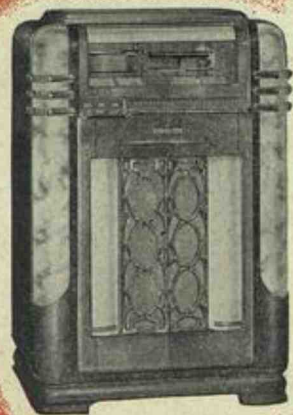
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