

Dec. 29, 1934

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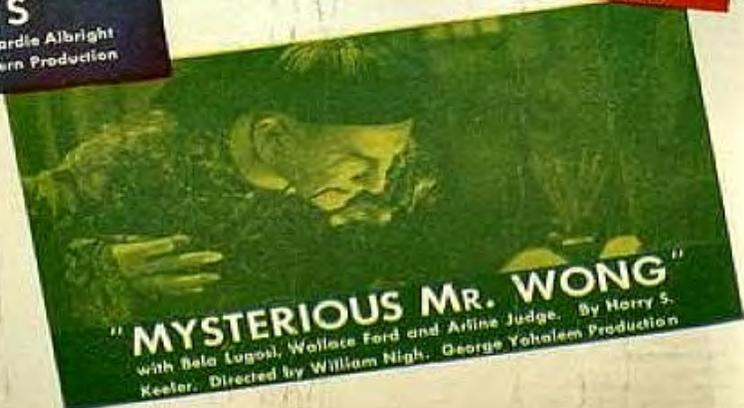
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with Conway Tearle, Boots Mollery and Hardie Albright
Directed by Lewis D. Collins • Paul Malvern Production



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with Minna Gombell, Gavin Gordon, Hardie Albright and
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"MILLION DOLLAR BABY"
with Arline Judge, Ray Walker, Jimmy Fay and George
E. Stone. Written and Directed by Joseph Sanfley



"MYSTERIOUS MR. WONG"
with Bela Lugosi, Wallace Ford and Arline Judge. By Harry S.
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The Billboard

Vol. XLVI
No. 52

The World's Foremost Amusement Weekly

December 29,
1934

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UNION COUNCIL POSSIBILITY

Vertical Theatrical Combine Expected in the Near Future

Last of major union heads to be contacted by AFL next week—smaller unions have supported plan for years—aim is to achieve co-ordination of union action

NEW YORK, Dec. 22.—The first official meeting to form a Theatrical Union Council will be called soon after the holidays, it is expected. Preliminary confabs among the various union heads and between the union leaders and American Federation of Labor officials have been going on for some time. The head of one of the major international unions will confer with the local AFL representatives this week. He is the last of the most important officials to be approached, all others having been contacted some weeks ago. The smaller unions have been pressing for the union council idea the past few years, but the entrenched unions have resisted. Lack of co-operation and the impossibility of achieving co-ordinated action finally drove the small unions to call unofficial conferences of their own. A "Committee for Progressive Theatrical Unionism" was formed by three theatrical unions in October. It has, since then, attracted members from other unions also.

All of this agitation has had some effect, the local AFL officials finally taking the situation in hand and feeling out the various leaders before attempting to call the first official meeting.

Cole Circus Buys Animals From Zoo

BIRMINGHAM, Dec. 22.—Jess Adkins and Zack Terrell, heads of the new Cole Bros. Circus, of Rochester, Ind., have purchased the entire animal stock of the Birmingham Zoo, which is city-owned. Included in the layout are bears, leopards, tigers and one big elephant. (See COLE CIRCUS on page 264)

Social Insurance Gains Widespread Actor Support

Many union and actor groups come out in favor of the Lundeen Bill, only unemployment insurance measure that gives professional workers a break

NEW YORK, Dec. 22.—Social insurance plans are now being probed by the actor unions, and a definite movement to safeguard the actors' interests in social insurance legislation is under way. Equity members recommended social insurance to the council at the Equity quarterly meeting Monday afternoon. Social insurance was specified by the Equity membership as covering unemployment, accident, life and health insurance. The American Federation of Actors also went on record in favor of social insurance for variety, cafe and outdoor performers last week. The AFA has endorsed the Workers' Unemployment Insurance Bill, H. R. 7598, introduced in Congress the last session by Representative Lundeen, and has written the U. S. Department of Labor urging consideration for performers in all plans for social legislation.

The Hebrew Actors' Union, also an AFL union, says it is in favor of social legislation covering actors. The Actors' Emergency Association, composed of legit and vaudeville actors working in the CWA units, and the average actors' group of Equity have both been agitating for support of the Lundeen bill.

The Lundeen bill is being given wide support. (See SOCIAL INSURANCE page 12)

100 Grand Blaze Hits Ariz. Stand

PHOENIX, Ariz., Dec. 22.—Fire destroyed the grand stand on Arizona State Fair grounds here and damaged equipment of Hilderbrand United Shows early Wednesday morning. Damage to the stand is estimated at \$100,000 and that to the carnival paraphernalia at \$25,000. (See 100 GRAND BLAZE page 264)

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Broadway Divided on Sunday Shows' Financial Prospects

Lord's Day Alliance, which has also been instrumental in keeping the antiquated statute on the books, will also continue its stand, according to Dr. H. L. Bowlby, general secretary of the organization.

Dr. Henry Moskowitz, adviser to the League of New York Theaters and vice-chairman of the Code Authority, stated that while he did not consider Sunday shows the panacea for all the theater's ills, he did think they would help to stimulate employment by lengthening runs.

All theatrical forces except Equity are in favor of the local option bill which will be reintroduced by State Senator Berg at the coming session of the legislature.

NEW YORK, Dec. 22.—With prospects for the legalization of Sunday legit shows here looking brighter than they have at any time in the past, Broadway is sharply divided in its opinions as to whether or not Sundays would help the theater. Leader of the pros is William A. Brady, veteran Sunday show advocate, who claims that legit would gain as much as \$1,500,000 by the Sabbath performances. As expert evidence in rebuttal is William McBride, of the ticket agency bearing his name, who claims that it would do little or no good in increasing the grosses because at least half of New York's theaters come from the suburbs and would not make the trip on Sunday.

"The opening of theaters on Sunday night," said Brady, "will improve employment and prolong the runs of ordinary shows. It will do something else. It will help popular entertainment on Sunday nights. Those shows which do not play on Sunday will do twice the business on Monday because there will be a number of closed houses." It will

probably serve to open up two or three of the larger houses for elaborate spectacles at a scale ranging from 25 cents to \$1.50. You can imagine what The Green Pastures could do under such an arrangement on its return visit."

Brady figured the increased take would reach the million and a half mark, of which half a million would probably go to actors. He said it was "economically insane that a union like Equity shall allow some of its members to play five or six times in vaudeville shows on Sunday and prevent other members from performing one show. The motion pictures pay part of their rents on Sunday. The only part of the theater held up by a law enacted perhaps 150 years ago is the legitimate theater."

McBride, however, expressed doubt, and so did various others. Paul Duilzell, executive secretary-treasurer of Equity, who has always been a strong opponent of

SEND IN ROUTES

The Route Department (appearing in this issue on Pages 260 and 261) represents one of the most important functions that this paper performs for the profession. Certain listings are obtainable only thru the consistent co-operation of the performers and showmen involved.

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

ALL ROUTE LISTINGS SHOULD BE SENT TO ROUTE DEPARTMENT, BOX 872, CINCINNATI, O.

Sunday shows, feels that they will do little or no financial good, pointing to the fact that over a period of years in towns which do allow Sunday performances there were only two instances of shows whose taking might be figured as increased by the Sabbath playing.

Frank Gilmore, Equity president, declares that Equity is still "squarely opposed to the legalization of Sunday performances," and that it will continue its opposition, in spite of the recent announcement of the State Federation of Labor that it favored Sundays. The

Casting Difficulties Hold Up Many Planned Productions

NEW YORK, Dec. 22.—Broadway may be denied some of its choicest theater this year because of great difficulties in casting. A Room in Red and White, held previously by Jed Harris and Lawrence Schwab, now in the possession of Dwight Wiman and George Kondolf, is being held up because no one can be found to play the three leading roles. Alice Brady, Jane Cowl, Pauline Lord, Frank Lawton, Charles Laughton, Knoll Jannings, Ruth Chatterton, Conrad

Veidt, Frank Morgan and Leslie Adams are some of the people who have been approached within the last six months.

Gilbert Miller and Lee Shubert sent to England to fill the cast of Leuburnum Grove, while the Theater Guild is using the entire foreign company for Escape Me Never, the play starring Elizabeth Bergner. These, however, represent the more or less expected foreign influx.

The Distant Shore, by Donald Blackwell and Ted St. John, and owned by Dwight Wiman, is holding out to secure the services of Roland Young. Lore in a Black Hat, tried out this summer, might be produced if someone could lay hands on another Osmond Perkins.

Jed Harris released in the End because he couldn't find an actress of 40 to play mother to a son of 20, providing they could find the son. And now he owns Ethan Frome and can't find a man to play Ethan.

Equity Asks Managers To Revise Junior Rule

NEW YORK, Dec. 22.—Taking action on the resolution brought up at the membership meeting at the Astor Monday, Frank Gilmore, Equity president, will ask the League of New York Theaters to work out a fair ratio between junior and senior members of Equity who may be employed in the same production.

The resolution at the meeting asked for a raise in the minimum wage for juniors, claiming that because of the \$15 difference between the junior and senior minimums senior actors are being discriminated against in the casting for minor roles.

Canned Food Matinees

SAN FRANCISCO, Dec. 22.—The Four Levin neighborhood houses, Coliseum, El Rey, Harding and Metropolitan—came in for a lot of good publicity and also did a good deed last Wednesday when they staged a canned food matinee. Houses had a special tie-in with The San Francisco Daily News. Price of admission to the matinee, for children only, was a can of any kind of food, which was turned over to The News' "Neediest Families Fund." Result was several thousand cans of food were made available for the city's poor. News played up the matinee in a big way, giving the Levin theaters plenty of publicity.

14 Pantomimes for London

LONDON, Dec. 15.—London will have 14 pantomimes this Christmas. The most novel of them all will be at the Lewisham Hippodrome, where an all-colored cast, headed by Scott and Whitley, will be on view. In all, Great Britain will have 155 pantomimes employing over 2,500 performers. This is a post-war record. American acts booked for English pantomime engagements include Will Mahoney (Manchester), Three Sailors (London), Lassiter Brothers (London), Chevalier Brothers (Middlesboro), Ganjou Brothers and Juanita and Max and his Gang (Liverpool) and Geraldine and Joe (Newcastle).

Benefit Plan Is Under Way

Theater Authority sets campaign to acquaint public, actors, etc., with its purpose

NEW YORK, Dec. 22.—Its reorganization completed, the Theater Authority is set to tackle the benefit problem and has already laid out elaborate plans to acquaint the public, the theatrical interests and the actors of its purposes (See **BENEFIT PLAN** on page 12)

PAUL PETCHING is returning to Providence to spend the holidays with his folks. Peking up Hartford, two days, on the way.

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Coast Vaude Selling Out

Stand-up trade done by Strouse Frolics—S. F. series to start—others planned

LOS ANGELES, Dec. 22.—Los Angeles and Hollywood has taken unto its heart the Sunday night vaudeville Frolics Irving Strouse is offering at the Wilshire Ebell Theater. Utilizing vaudeville headliners here for pictures, and an occasional film name, Strouse is building up a vaudeville following that is like the days of the old two-a-day Orpheum vaudeville in the downtown district.

One performance only is given each Sunday night at 8:30, with the house scaled from \$1.65 down to 50 cents for balcony seats. Every performance since the Frolics started eight weeks ago has a complete sell out.

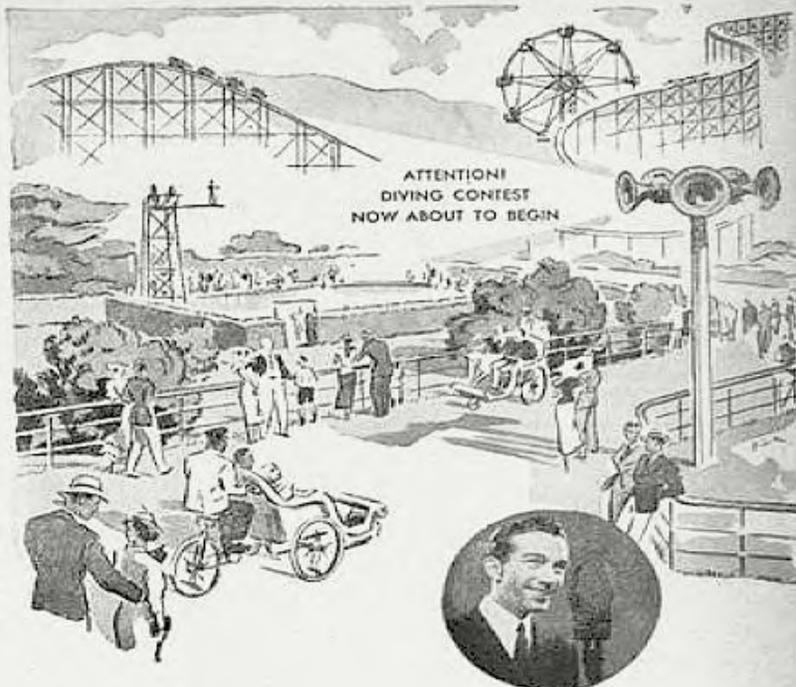
Jack Osterman started with Strouse in the operation of the Frolics, but later Strouse returned him his investment in the venture and has since carried on alone, using various film masters of ceremonies to pilot the stage program. Frolics has become a showcase for producers, who attend each Sunday night to glimpse the acts, index their

(See COAST VAUDE on page 17)

B&K Staff Makes Merry

CHICAGO, Dec. 22.—The theater ushers, cashiers, doormen, projectionists, stagehands and executives of the Balaban & Katz theater chain participated in a huge carnival of fun in the grand ballroom of the Palmer House Tuesday night. The party was sponsored by the newly formed B. & K. Employees' Club and was its first social function.

In connection with the party the newly elected officers of the club were installed. They are: Lew Newhafer, manager of the Tower Theater, president; vice-presidents, Roy Bruder, Harry Potter and Edward Doughty; Ray Van Getson, secretary; Edward Trunk, treasurer.



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CBS Combats Harvard Theory On "Printed Word Vs. Radio"

Network statisticians analyze the university findings and proceed to prove the advantages of "hearing" over "seeing"—not meant as Harvard or press criticism

NEW YORK, Dec. 22.—Columbia Broadcasting System, in a brochure released this week, sweepingly denies stories carried recently in the press, wherein the newspapers, quoting from a summary of psychological tests made by three Harvard doctors, stated that the "printed word was held better than the radio." Of course this statement applied to advertising effectiveness. The CBS booklet contained what might be construed as a mild apology to the press, in stating, as a footnote, that "no criticism is here implied toward either the Harvard Alumni Bulletin or the press, to which the complete facts about this interesting work were not, apparently, available." The brochure then goes on to list 13 points, the total being 14, wherein radio had the edge of the newspapers, according to the doctors' findings.

Three doctors were Hadley Catril, Gordon W. Allport and Merton Carver, first two of Harvard's Psychological Laboratory. An incomplete comment, says CBS, written by a graduate student, appeared in the November issue of the Harvard Bulletin, titled *The Psychology of Radio*. Part of this report was taken up by the dailies and widely published, says CBS. Network then claims that because the actual findings of the Harvard studies differ radically from those published by the press that ad men should have been called to their attention. So CBS does the calling.

The 13 points brought out by the doctors' research are: 1—Facts are better understood when heard over the air than read. 2—Narrative better understood over the air. 3—Abstract material better understood over the air. 4—After 24 hours, trade names heard via radio were recalled better than when read. 5—Found, in eight groups of tests, no "significant" difference between printed and radio advertising in interest. 6—Numbers were remembered better when heard over the air, but nonsense syllables made greater impressions visually. 7—Simple words remembered better when heard over the air, with a tie concerning more intricate words. 8—Sentences on the air recalled better. 9—Short prose passages were preferred orally instead of visually by the majority of subjects. 10—Fairly complex types of sentences were remembered better when heard on a broadcast. 11—Humor was preferred orally to visually. 12—Directions were remembered and understood better orally. 13—The human voice tends to make auditory presentations more personal and found that caution was more exercised towards printed than spoken material.

When CBS submitted its report to one of the doctors, Dr. Catril, he also pointed out, according to the network, that material presented over the air had a greater power of suggestion than printed stuff. The findings of the report are to be published shortly in book form. CBS states it is bringing the findings to advertising agency attention as having an important bearing on how the two media may be effectively employed.

CBS didn't give radio the break—much.

Feenamint's Amateur Show

NEW YORK, Dec. 22.—Health Products Corporation is changing its Feenamint Sunday spot on CBS, dropping George Gershwin after tomorrow's (23) broadcast and substituting a program patterned after the amateur nights now so popular nationally. Show will be styled as is WIIN's session. WHN started the whole craze. Ray Perkins will be m.c. with a twang on a G string substituted for the bell giving the act the hook. Talent will be auditioned twice a week before going on.

Etty agency has the account.

Barn Dance in Night Club

ROCKFORD, Ill., Dec. 22.—Admission demand to WROK's Monday night Barn Dance has forced the station to hold the show in the Casa Loma, local night club, probably the first night spot in the country to be taken over for such a purpose. Comparison between a sophisticated night club against a rube barn-dance affair is obvious.

Alan "Bugs" Wilson writes and directs the show.

ABS Gets Another

COLUMBUS, O., Dec. 22.—Effective Christmas Day, WCOL here, formerly WSEN, joins the American Broadcasting System. It's the 21st station on the new network and broadcasts on 1,210 kilocycles with 100 watts, full time. Edgar Wolf is the president of the station.

Music Men's Org. Elects Officers

NEW YORK, Dec. 22.—The Professional Music Men, Inc., an organization composed of various employees of the different music firms functioning in New York and elsewhere, held a meeting at the Hotel Astor, New York, and elected the following officers to serve a term of one year: President, Mose Gumble; first vice-president, John White; second vice-president, Rocco Vococo; third vice-president, Joe Santly; treasurer, Benny Bloom; recording secretary, Mickey Addy; financial secretary, Harry Liebman; sergeant at arms, Johnny Green.

The following board of trustees were also chosen: Bob Miller, Lester Santly, Jack Diamond, Mack Stark and George Joy. The board of governors is composed of Andy Britt, Jules Von Tizer, Frank Kelton, Lester Santly and Joe Davis.

The PMMI, which was formed three months ago as a strictly benevolent affair, will hold a stage show at the Majestic Theater, New York, February 17 next. The receipts will go toward a fund which is expected to reach at least \$25,000. The present membership consists of 168 members. This does not include prospects from out of town.

West Coast Notes; Breneman to KFRC

SAN FRANCISCO, Dec. 22.—Tom Breneman, prominently active in radio since 1925 as producer and executive, has joined KFRC as producer and emcee for *Feminine Fancies*, daily afternoon broadcast, featured over the Columbia-Don Lee network. He succeeds Ed Fitzgerald, who goes east January 1.

Former manager of the two E. L. Cord radio stations in Los Angeles, Breneman has the distinction of being one of the few performing radio executives in the nation. Before assuming the management of the Cord stations he was an NBC producer in New York.

Dube Martin, KTAB cowboy, has something in his voice we wouldn't mind having—sort of a "send-hither" sound. In three weeks his fans sent him 42 pies, 17 cakes, one box of marshmallows, a five-pound package of potato chips, two turkeys and 13 dozen doughnuts.

Jack Eugene Hasty is dramatizing Jack London's stories and the yarns are to be recorded at the MacGregor & Solle Studios.

Don Thompson, NBC's ace football announcer, will tell the story of the Stanford University stars as they fall on Alabama at the annual Rose Bowl. (See WEST COAST NOTES on page 8)

Standard Listing Sought by Agency

NEW YORK, Dec. 22.—Ad agencies are seeking the return of radio program billing in newspapers, which will give the sponsor a break and in some way tie up the name of the artist with the product if possible.

First move was made this week when W. P. Booth, space buyer for Cecil, Warwick & Cecil, Inc., sent a letter to radio editors requesting their co-operation toward a standardization of program billing. Many conflicts result from the different billings, according to Mr. Booth, who points out that he has been studying programs listed in newspapers for several weeks and found nearly all of them different. By linking the star with the product, says Mr. Booth, the public will not be confused and the readers will be rendered a service.

Ideal way, in the opinion of Mr. Booth, is to list one of their accounts for instance as Gulf Headliners—Will Rogers. He asks that this be tried out for an extended period during which time he will check closely the Croslet ratings on "listeners" and advise of the average percentage increases. That the letter in question should come from one of the "space buyers" is considered sufficient indication of how serious the ad agency is taking the matter.

Gerun Auds for Prize Commercial From Chi.

SAN FRANCISCO, Dec. 22.—Tom Gerun's Band is in the running for a nation-wide commercial over the Columbia network out of Chicago. It's one of the reasons why he pulled out of his popular night spot, Bal Tabarin Cafe, here and took his orchestra into the French Casino at Chicago.

Wayne King's sponsors, *Lady Esther*, have been toying with the idea of alternating another orchestra—one playing a different type of music than the soft, sweet melodies of the King troupe. Gerun's Band, it is said, on good authority, is being considered for this spot. Under those conditions Gerun and his gang will be heard here on the West Coast over the Columbia-Don Lee network.

Western Court's Ruling on News Gives the Broadcaster a Break

SEATTLE, Dec. 22.—A ruling of vast importance to the news broadcasting field, both as it concerns the Press-Radio Bureau and all other news services, as well as stations throughout the country, was handed down here this week by Federal Judge John C. Bowen when he dismissed a temporary restraining order against KVOB, at Bellingham, Wash. Outlet was the defendant in a suit brought by Associated Press and was charged with stealing news from several AP papers. *The Bellingham Herald*, *Seattle Post-Intelligencer* and *Seattle Times*.

Judge Bowen stated in his ruling that the station was not a news gathering organization and, accordingly, no question of news piracy could be involved. The ruling means that news is public property as soon as it is released

by papers and they are on the street. Judge Bowen's ruling reverses a decision made at St. Louis Falls, S. D., where it was held that news had property values for 24 hours after publication.

NEW YORK, Dec. 22.—Ruling reported above in no way means that one news agency can take another news service's dispatches and resell them to members or clients. However, it has long been stated in the radio-news field that AP was planning to crack down, to establish a test case precedent, on any station found using AP dispatches. It was felt this would be a preliminary step to action against radio services which allegedly steal AP's stuff and feed it to radio stations.

New Biz, Renewals

NEW YORK, Dec. 22.—Columbia Broadcasting System earlier this week reported one new renewal. It is:

BI-SO-DOL CO., thru Blackett, Samplie, Hummer, Inc.; RENEWS its Wednesday 8:30-9 p.m. spot on WAEC and 42 stations. Program is Everett Marshall's *Broadway Varieties*. National Broadcasting Company has three new accounts and some renewals. They are:

IRONIZED YEAST CO., thru Ruthrauf & Ryan, starting January 15, Tuesdays, Thursdays, Saturdays, 7:15-7:30 p.m., on WEAF and 29 stations. Program is *Whispering Jack Smith and Orchestra*.

GEORGE W. LUFT CO., INC. (Tangee Lipstick), thru Cecil, Warwick & Cecil, starting January 16, Wednesdays, 10:10-10:15 p.m., on WJZ and 24 stations. Program not set.

COCA COLA CO., thru D'Arcy Advertising Agency, starting December 21, Fridays, 10:30-11 p.m., on WEAF and 65 stations. Program is *Frank Black and Orchestra of 55*, with chorus of 25.

P. LORILLARD CO. (Briggs Pipe Tobacco), thru Lennen & Mitchell; RENEWS, starting January 5, 1935, its Saturday 6:45-7 p.m. spot on WEAF and 19 stations. Program is *Thornton Fisher, sports talk*.

EMPIRE GOLD BUYING SERVICE, INC., thru Friend Advertising Agency, effective January 6; RENEWS its local spot on WEAF, Sundays, 11:15-11:30, with *Rudolph Rochoo*, violinist and pianist.

SINCLAIR REFINING CO., thru Federal Advertising Agency; RENEWS its Monday 9-9:30 p.m. program on WJZ and 42 stations. Program is the *Sinclair Minstrels*.

Newark

WOR has several new clients. They are:

E. FOUGERA & CO. (Vapex) thru Small, Kleppner, Seiffer, Inc., starting January 8, 1935, Tuesdays, 8:15-8:30 a.m.; Thursdays, 4:30-4:35 p.m., and Saturdays, 1-1:05 p.m. Electrical transcription.

GENERAL MILLS, INC. (Cal-Aspirin), thru the McCord Co., Inc., starting January 2, Mondays-Fridays, inclusive, on WOR; WLM, Cincinnati; WGN, Chicago; WNAC, Boston; WGAN, Cleveland; WCAE, Pittsburgh. Program, *Life of Mary Sothorn*, emanating from WLW.

KALAMAZOO VEGETABLE PARCEL CO. (KVP Papers), starting December 29, 12-1:15 p.m., this date only, on WKZO, Kalamazoo; WLW, Cincinnati; WGN, Chicago. Program is *Family Christmas Party*.

OGLVIE SISTERS' SALES CORP. (hair preparations), starting January 7, Mondays, Wednesdays, Fridays, 2:30-3 p.m. Program is *Martha Deane*.

New England

The Yankee network and some of its individual stations have several new accounts. They are:

MISS ROCHE (electric needle specialist), sponsoring 39 weather forecasts, starting January 1 on WAAB, Tuesdays, Wednesdays, Saturdays, 8 a.m.

CLINTON DISTILLERIES, INC., starting early in December on WNAC, WEAN, WMAS, WORC, WLEH, WNBH, WICC, WPEA, thru Harry M. Frost, Fridays, 8-8:15 p.m. Program is *Jacques Renard's Cocktail Party*.

THE GEORGIAN, INC. (restaurant), thru L. B. Hawes, Boston, buying 40 15-word announcements between 8 a.m. and 8 p.m. on WAAB, Boston.

Cincinnati

WCKY announces one new local account. It is:

BASIC FOOD, INC. (Antediluvian Tea, Rehb and other health products), with a series of 100 half-hour programs, featuring Dr. Curtis Howe Springer in health talks and Slim Cox, Happy Hal Harris and their gang.

Raymond Paige and his orchestra, after finishing seven engagements on the Standard Oil symphony program, are off in favor of a San Francisco orchestra. These broadcasts will originate from San Francisco and then switch back to Los Angeles on January 3 for two programs by the Los Angeles Philharmonic Orchestra.

AL GOODMAN
Bromo Seltzer Hour

WJZ, Friday, 8:30 P. M.
"HALL OF FAME,"
WEAF, Sundays, 10 P. M.
Musical Director
"Life Begins at 8:40,"
Winter Garden, New York.

ALWAYS A GOOD REPORT ON
CHIC FARMER

N. B. G. Soloist
And His Orchestra, Now Playing Wagon
Wheels Inn, South River, N. J.
Orchestra Corporation of America
1610 Broadway, New York, N. Y.

EDDIE ELKINS
AND HIS MUSIC

Personal Direction
HARRY BERRY,
Paramount Building,
New York, N. Y.

ANSON WEEKS
Now on Tour
NBC
Coast to Coast
WJZ-WEAF



EDITH MURRAY
The Dramatist of Song
Recent London Lead "Good News"
Featured Star
Blue Monday Minstrels.
Exclusive Management CBS Artists Bureau.
Personal Representative, IRVIN S. GRAYSON,
Hotel Roosevelt, New York City.

FREDDY

AND HIS ORCHESTRA

Master of Ceremonies
at the ROXY THEATRE,
New York. In-
definite Run.

MACK

TOWERS
Cedar
Cove,
N. J.

HOWARD WOODS
And His
ROYAL CREST
ORCHESTRA
Dir. Charles E.
Green, 1610
Broadway, New
York City.

On the
Air
Nightly,
10:30
P.M.
1 A.M. Via
WNEW.

FRANK FISHERMAN PRESENTS
ARCHIE BLEYER

And His
HOTEL COMMODORE ORCHESTRA
NBC and ABS Networks.
Direction Music Corporation of America.

"BUDDY WELCOME

Featuring
EDDIE RYAN.

AND ORCHESTRA" ARE M. PARDOLI, Mgr.
His
Coast to Coast, WABC.
DIRECTION
ORCHESTRA CORP. OF AMERICA,
1610 Broadway, New York, N. Y.

HILTON SISTERS

World Famous Siamese Twins
NOW ON TOUR
Direction FRANK FISHERMAN, 1610 Broadway,
New York, N. Y.

HARRY RESER.

WEAF Network
Coast to Coast
Management
DECCA RECORDS
National Broadcast-
ing Com-
pany.
Tonic Direction
CHARLES E. GREEN,
1610 Broadway, New York, N. Y.

Cantor Clarifies His Ideas
On Radio Columnists' Worth

Also gives his views on value of such publicity and says real talent will out despite lack of such blurbs—answers list of 10 pertinent questions on radio

NEW YORK, Dec. 24.—If anybody in show business has definite ideas on current issues, holds on to them and follows thru, Eddie Cantor is undoubtedly of this ilk and refuses to concede anything to the local radio columnists of the dailies, or take back anything he has said about them. Further, he blames other branches of the amusement field for sitting still in the face of radio's progress, rather than blame radio for whatever inroads that may have taken place in the box office. The 10 questions submitted to Cantor by *The Billboard*, and their answers by the comedian, follow:

1. Q.—What should be the function of radio columnists on daily papers?
A.—To give their readers news of radio; to criticize broadcasts; to be constructive, always keeping in mind that it is their duty to build up, rather than to try to destroy the most popular form of entertainment in the world today.

2. Q.—What are their shortcomings?
A.—I have found shortcomings only among most of the New York editors. As I have stated at every opportunity, a good many of the local radio writers use their columns for log-rolling, to further their own ends, and they are consequently not honest in their opinions.

3. Q.—Is it true that it is better to have such columnists as they are rather than none at all?
A.—That's a matter of personal opinion. I sometimes go without a meal rather than have a bad one.

4. Q.—Is newspaper criticism and publicity, especially the former, necessary for a radio artist's success?
A.—It is not necessary, contrary to popular opinion. There are innumerable cases of great radio artists who started on their own merits and climbed to success solely upon these merits. If the artist at the beginning of his career has something unusual in the way of talent, the very fact that he possesses this talent will eventually create a name for him. That is the theory upon which show business and great theater personalities developed. I know of many more people whom publicity harmed than helped—if you just aren't good, no amount of publicity can help.

5. Q.—Can a radio comedian use original stuff on his program throughout if he keeps it within the limits of the capacity of his material writer or writers?
A.—It is practically impossible—most radio comedians have tried it, and are still trying it. Radio eats up material so rapidly that no two, or three, or even five writers can keep up the pace, without resorting to tried-and-true comedy situations, characters, etc. We all make a strenuous effort to be as original as possible.

6. Q.—Does the entertainment, by building up good will, sell the product? Or are the commercials, regardless of how worded or how long, responsible for the sales? Or is it a combination of both—or sometimes one or the other?
A.—I believe it is a combination of the entertainment and the commercial which sells the product. Apparently it is both, for products are being sold through the medium of radio—and both entertainment and commercials are being used. As I understand it, the object is to secure entertainment good enough to hold the audience long enough to become prospective buyers of the product.

7. Q.—Are long commercials more effective than simple plugs, such as used on the Ford program?
A.—The question of long or short commercials is purely an individual one. There are all kinds of salesmen—you the energetic, loquacious one; the quiet, straight - from - the - shoulder type. Agencies experiment and eventually find the particular type of "plug" which, in its effectiveness, sells their product.

8. Q.—Isn't it true that newspaper publicity and newspaper tie-ins are considered the ideal proposition for radio?
A.—It is my belief that people who advertise on the radio should augment this advertising with newspaper and magazine tieups. By so doing the advertiser has a better chance of reaching the greatest number of people.

9. Q.—Has radio from the artist's angle helped show business in general or has it been the means of less revenue for the average artist? Or has radio been the means only of increasing the salary of a chosen few, apart from the handful who have been wholly made by radio?
A.—Radio is a new show business. It has produced a new crop of players. It has given work to thousands of musicians. It has not hurt the theater—the theater has hurt itself. The so-called legitimate theater has sat for years on a pinnacle looking down on the rest of the amusement world. It has not kept in step with the times. Remember the "two-a-day"? Remember the strength of Erlanger? Remember the Shuberts?

10. Q.—What, in your opinion, does the radio field hold in store for the artist within the next few years?
A.—Radio has actually just commenced—only its surface has been scratched. We have yet to "find" ourselves. With the enormous possibilities radio affords, we can expect tremendous strides in the next few years. In the meanwhile, we are developing radio's "crying-out" need—showmen.

Kenin Portland Music Head

PORTLAND, Ore., Dec. 22.—Herman Kenin was elected president of the Musicians' Mutual Association, Local 99, at a meeting of the association, effective January 2, 1935. Charles Clow was named vice-president; L. D. Staats, secretary-treasurer; E. E. Pettigell, business agent; Bill Livingstone, sergeant at arms.

Andy Anderson, Matt Howard, Harry Crocker, Frank Keller and Chuck Whitehead were named as directors. B. L. Brown, Ashley Cook and Chet Owens, trustees. Andy Anderson, Percy Drake, Art Kenton, examiners. Herman Kenin, Burns Powell, delegates to musicians' federation, and Herman Kenin, E. E. Pettigell and Burns Powell, delegates to theatrical federation.

Network Song Census

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

Only songs played at least once during each program day are listed. Idea is to recognize consistency rather than gross score. Period covered is from December 14 to 18, inclusive.

Object of My Affection.....	21	Hands Across the Table.....	15
June in January.....	20	Get in the Cold Again.....	15
Dancing With My Shadow.....	17	You're the Top.....	15
Stay as Sweet as You Are.....	17	Invitation to a Dance.....	14
Santa Claus Is Coming to Town.....	17	Where There's Smoke, There's Fire.....	13
Continental.....	17	Believe It, Beloved.....	12
Winter Wonderland.....	17	Love is Just Around the Corner.....	12
I'll Follow My Secret Heart.....	16		

JOE REICHMAN

and his ORCHESTRA
Now Playing
HOTEL STATLER
BOSTON, MASS.
COAST TO COAST, Via NBC.
Direction Music Corp. of America.

KARLYL NORMAN

"The Creole Fashion Plate"
AMERICA'S MOST
UNIQUE CHARACTER
ARTIST
Now Appearing At
THE MOULIN ROUGE
Brooklyn, N. Y.

JERRY JOHNSON

AND HIS ORCHESTRA
Touring the South,
ORCHESTRA CORPORATION OF AMERICA,
1610 Broadway, New York, N. Y.

CLIVE SIERTAN

AND HIS RIVIERA ORCHESTRA
— FIRST AMERICAN TOUR —
Exclusive Direction
CONTINENTAL ORCHESTRA CORP.,
Utica, N. Y.

HENRI GENDRON

and his AMBASSADORS
Touring the Middle-West,
ORCHESTRA CORP. OF AMERICA
1610 Broadway, New York, N. Y.

PAT HOKE
Director
WASHINGTON and LEE
ORCHESTRA
Season 1934-1935
PIER BALL
Old Orchard, Ma. WABC WGY WBO
Direction Continental Orch. Corp., Utica, N. Y.

REDMAN'S BELLHOPS

LEW ENTERTAINING
DANCE MUSIC
Exclusive Direction
CONTINENTAL ORCHESTRA CORP.,
HOTEL UTICA, UTICA, N. Y.

NBC—WOR Network
The International Favorite of Dance,
FERDINANDO
And His MUSIC,
HOTEL MONCLAIR
New York

ANNE BOLAND
"Songs of Love"
NOW
ON
TOUR

TELL THE ADVERTISER IN THE
BILLBOARD WHERE YOU GOT
HIS ADDRESS.

PROGRAM REVIEWS

Elsie Janis

Reviewed Wednesday, 10-10-15 p.m. Style—Sketch. Sustaining on WEAF (NBC network).

Once upon a time a newspaperman suggested that a capable woman be tried out as an announcer, one who could handle sports as well as the general run of programs, special and otherwise. The receiver of the suggestion merely answered, "Let's put it in the form of a letter and I'll pass it on to John Royal." Whereupon the newspaperman straightway forgot about it. But after many months came to pass it appears that Mr. Royal did decide upon a woman announcer, and Elsie Janis is the NBC pick. Miss Janis made her debut in a specially written sketch in which some part and initiated the famous comedienne. Seemed somewhat of a pity that NBC did not start her right off on a program in businesslike style instead of a "backstage" style of skit that tended to dispel the illusion for a great many listeners. Perhaps there was meant some fine satire as the general effect. Yet it is difficult to reconcile it as such when Jimmie Wallington asks Miss Janis if she knows what a straight man is; the possibilities weren't tapped if a comedy situation was wanted.

Thus they put Miss Janis thru her paces, all hands did a song and they walked out to let her put the finishing touches on her first official announcing job. And she wound up in a David Warfield blaze of glory, forte plus a crescendo as it were. Elsie, whose "ad" her own "oves, starting from scratch in the radio business. But she probably knows best what she wants to do. There isn't any good reason why she shouldn't make a first-rate special announcer. It should prove a thrill for many when she is heard on her regular assignments. Incidentally, the skit revealed that there are possibilities in a series of announcer programs. M. H. S.

Morton Downey

Reviewed Sunday, 4:30-5 p.m., and Tuesday, 7:15-7:30 p.m. Style—Tenor, orchestra and narrator. Sponsor—Carlsbad Products Company. Station—WJZ (NBC network).

Carlsbad hangs on to its Sunday afternoon spot, using a brand-new show, and in addition starts a Tuesday night quarter-hour period with the same talent, namely, Morton Downey, Ray

Sinatra's Orchestra and Guy Bates Post as narrator and what have you. Downey, as to be expected, handles his end of the program in excellent style, his distinctive voice and delivery being an asset to any program, and, if anything, his being off the air of late makes a voice such as his doubly welcome upon its return. Having had stage experience in the pre-mike and p.-a. system era, naturally he is not confined to any particular type of tune, but mixes in a versatile array of songs. Orchestra did well enough on its first two broadcasts and seems to have the necessary qualifications as to accompaniments and selections.

Apparently, Carlsbad is after the hypochondriacs and the downright afflicted. One imagines the appeal as being meant for the rheumatic crippled folk and those seen sitting in the old-time physical culture restaurants where the meek seekers of health faithfully munched on their whole wheat or gluten bread, spinach and raw vegetables, etc. If the sponsors want a first-rate neurotic atmosphere for their program they have succeeded only too well and perhaps there is the proverbial method in their madness. This is where Guy Bates Post, actor of note, comes to the front. Post did not sound so hot during the early part of his first broadcast, but improved later and also on his Tuesday night spels—and there is more than plenty of such spels.

Post is doing a combination of a Tony Wons, Norman Brokenshire and Major Bowes. Which is probably to his credit as a good actor. But aside from the general atmosphere of the show when Post is turned loose with those credits, there is altogether too much ad copy involved to encourage a large audience. If a large audience is attracted it will be mostly to hear Downey sing, and probably a minority will be interested in the commercial talks as well. Post's philosophical talk which always has a

little reverse English attached, his poems and other bits will not in themselves prove a draw, despite his being w.-k. After hiring Downey to attract an audience, why not give Downey and the audience an even break? Great many listeners who feel just so-so might be induced to buy Carlsbad salts instead of being given the willies between tunes. M. H. S.

WEST COAST NOTES

(Continued from page 6)

football game in Pasadena on New Year's Day.

Joseph Smith, who was heard on NBC's transcontinental "First Nighter," and Raymond Leheny, another Eastern network performer, have joined KYA's drama department.

Earl Tower, KFRG musical arranger, has directed symphony, written books on harmony and plays every instrument in an ark except the piccolo.

Mort Werner, KFRG vocal-plantist, sailed last Saturday on the President Taft for Honolulu, where he will be featured with a band in nightly broadcasts from one of the island hotels.

LOS ANGELES, Dec. 22.—KFWB, Hollywood is now remoting Ted Flo-Rito and his orchestra from the Coconut Grove of the Ambassador Hotel. Band is also remoting nightly over KHJ and the Don Lee Coast network.

Hy McKee, head of the radio department of Cecil, Warwick & Cecil, is on the Coast to arrange for the new Grace Moore programs over NBC each week for Vicks.

Bill Goodwin, KHJ producer, has been assigned to assist Paul Rickenback as assistant producer on the Burns and Allen broadcasts over the Columbia system each Wednesday.

Jerome Dale, formerly of NBC, has been added to the staff of the Samuel Goldwyn publicity department. By Murphy, formerly of KHJ, takes Dale's spot at NBC as production assistant to John Swallow.

Al Pearce and his gang are current at the Fanchon & Marco Criterion Theater in downtown Los Angeles.

AIR BRIEFS

By JERRY FRANKEN

THIS is being written a week prior to publication, due to the early press date involved in The Billboard's 40th Anniversary Number, and will include a little of everything. The Blind Honey and Almond Cream commercial goes to Don Voorhees, Conrad Thibault, Virginia Rae and Lee Patrick. . . . Al Siegal is now tutoring Deane Janis, who was formerly Hal Kemp's vocalist. . . . Both Jack Benny and Fred Allen will take vacations from the air in June, which is certainly far enough in advance to write about. . . . John Cullom, formerly of World Broadcasting Service, is vacationing the holidays at his home in Tennessee. . . . Reports say that Tim Ryan and Irene Noble will be on the Goodrich show with Ted Lewis and Doc Rockwell. The story, incidentally, that Lewis' band was not going to be used is erroneous. It will be his orchestra, augmented to 22 men. . . . The dramatization of Alice in Wonderland Russ Clancy is doing on WIN is a swell show.

fus funeral and the various Christmas Day hookups.

IN THE main radio stars didn't change standings much. Some new faces came in, but few of them were actually developed by radio alone in the sense that Kate Smith or Bing Crosby were. However, of the well-known names, Joe Penner is now No. 1 man, with Showboat, despite the loss of Charlie Winninger and Annette Hanshaw, still holding up. Rudy Vallee, Paul Whiteman, Jack Benny, Fred Allen, Burns and Allen and others are still close to the top of the heap. Chase & Sanborn's opera condensations, a notable contribution to radio, have also already landed a high rating. One Men's Family is still leading the script acts, with Amos 'n' Andy holding steadily.

As to new names, Paul Whiteman brought in Helen Jepson, and there are Sigmund Romberg and Mary Pickford, both clearly established long before radio. The air lost Arthur Tracy, Winninger, Singin' Sam (Harry Frankel), Jack Pearl, Ruth Etting, who comes back shortly and who was broadcasting on the Coast; George Givot, Joe Cook and Gladys Rice. Those considered as headed for comebacks, including some of those in the preceding list, are Boxy, Morton Downey, Kate Smith, Vaughn de Leath, Phil Cook, Jones and Hare, who will return to NBC just before the year end. But note that all the names are familiar. That's why, as already stated here, sponsors are using the amateur idea to find new talent. And, of course, Alexander Woolcott bettered his rating during the past year with some excellent shows, altho he is likely to lose ground when he goes on opposite Jack Benny soon. And for an unpublished program, not at all connected with the preceding, but which is an intelligent contribution to the air, is the Chicago Round Table on NBC Sundays and another in Dr. E. E. Free's CBS broadcasts.

Happy New Year to you, with all commercials and no sustains.



DANCE ORCH. 50c
ORDER FROM YOUR DEALER OR DIRECT
MONARCH MUSIC CO.
54 W. RANDOLPH ST. CHICAGO, ILL.

FREE! GET THIS 80-PAGE WHITE WAY NEWS No. 7
Eighty Interesting Pages of Articles by Leading Bandmasters, Directors and Soloists.

- 28 Definite Suggestions—How To Raise Money for School Bands.
- Talk on Bands—By Dr. Edwin Franko Goldman.
- Playing Before the Mike—By Del Staigers.
- Story of Three Kings—By Walter Smith.
- Band and Orchestra Training—By Ernest Williams.
- Frank Simon Broadcasting.
- How Long Will It Take Me To Play a Saxophone?—By Norman C. Bates.
- Climb to Success With a King.

The H. N. WHITE CO.
KING Band Instruments.
5925 Superior Ave., Cleveland, Ohio.
Send Free Copy of White Way News No. 7.
Instrument interested in.....

WANTED
DANCE HALL MANAGER
for large Dance Hall catering to the better class only—located in city of 125,000 in Indiana.
Must be experienced, capable, efficient, neat in appearance and knowledge of booking good orchestras.
An opportunity for a gentleman who has the above qualifications.
State age, experience, references. All communications confidential.
BALLROOM, Box D-961,
Care of The Billboard, - Cincinnati, O.

HAVLIN HOTEL
Vine and Opera Place, Cincinnati, O.
Right in the Heart of the Theatrical District.
MODERN ROOMS.
Special Rates for Professionals.

MIMI CHEVALIER
"The Flower of France in Songs of Romance"
RADIO STAGE SCREEN

FREDDY BERRENS AND HIS MUSIC
Opens Dec. 27 at the FLYING TRAPEZE
New York's Smart Restaurant and Cafe
57th St. at B'way
Broadcasting COAST TO COAST VIA WEAF-WJZ N. B. C. NETWORK THREE WEEKLY
Direction: Orch. Corp. Amer. 1610 Broadway

TED BREWER AND HIS ORCHESTRA
Now on Tour
Direction: CONTINENTAL ORCH. CORP., U.S.A.

ANGELO FERDINANDO AND HIS ORCHESTRA
NBC NETWORK
HOTEL GREAT NORTHERN
118 W. 57th St., N. Y. City

BANDS and ORCHESTRAS

By DON KING (Cincinnati Office)

ALDO RICCI and his orchestra will play again for Adolph Lewisohn's New Year's Eve party, the 14th successive year Ricci has been engaged by the philanthropist. Ricci is also leading a band out to the North Hempstead Country Club, Long Island, for New Year's Eve.

VINCENT LOPEZ and his orchestra opened at the Seneca Hotel, Chicago, for six weeks. Group returns to New York after this date.

HUSK O'HARE, "genial gentleman of the air," after four weeks at the New Penn, Pittsburgh, inaugurated a month of one-nighters at Moonlight Ballroom, Canton, O., December 16.

LITTLE JACK MILLER and his Hot Flashes have opened an indefinite engagement at the Banker's Inn, large night club, near Hometown, Ind.

JACK SAYLOR's boys are now playing nightly at the Log Cabin Pavilion, near Fort Wayne, Ind.

BING BROWN and his Gang are at the Half-Way Inn, Mishawaka, Ind.

DANNY HUFFP and his band are still playing at the Mineral Springs Club, South Bend, Ind.

GUS ARNHEIM and his band go into the Chez Paree, Chicago, on January 7, succeeding Henry Busse. Engagement indefinite.

JACK BERNHART and his 11-piece band, featuring Ellen Evans, vocalist, are touring Northern Ohio and Eastern

Pennsylvania. Recent engagements include East Market Gardens, Akron; Elms Ballroom, Youngstown, and the Trianon, Alliance, O. Unit also features Jimmy DeGnan, Paul West and Don Harvey.

LES HITE and his band played a return engagement at McElroy's Spanish Ballroom, Portland, Ore., December 8.

EDDIE WHITZ and his Pennsylvanians, following a date at the George Washington Hotel, Washington, Pa., moved into the Hotel Richmond, Richmond, Va., December 20. Sylvia Rhodes is a featured songstress.

ALBERT KAVELIN and his orchestra have resumed their noon hour engagement at the Silver Grill of the Lexington Hotel. Unit is also wired over WABC from this spot.

DON STONE and his music are on tour of one-nighters thru Colorado, following the conclusion of their 10 weeks' engagement at Club 40, near Salina, Kan.

JOHNNIE DAVIS opened at the Muehlbach, Kansas City, this week.

THE TAVERNEERS orchestra, current at Midway Garden, Fort Wayne, Ind., left Jacksonville, Fla., more than a month ago and has been working tour dates solidly.

THE SOCIETY BELLES and BEAUX, a 14-piece unit under Frank Machann, is getting set for a tour thru southern territory.

HOWDY WILCOX left the Trianon, Fort Wayne, December 23, and is playing an eight-day series of fraternity holiday dances, after which he leaves for a four-week date at the La Sells Hotel, Battle Creek.

MUSIC NEWS

The various representatives of the Jack Mills Music Publishing Company have arrived in town for the holidays besides a heart-to-heart confab with their boss. These include Maurice Statb, of the Chicago branch; Nelson Ingham, Boston; Sam Myro, Philadelphia, and Leonard Wilson, Cincinnati.

Frank Sorrentino, heretofore representing the Clarence Williams firm in Buffalo, has been transferred to New York in the capacity of contact man. Incidentally, Mr. Williams and his wife, Eva Taylor, are celebrating their 10th year on the radio. Miss Taylor has just signed for a new commercial, the Ry-Krisp program.

Dick Smith, a young college graduate, who has been attracting attention as a lyricist, has contracted to write exclusively for Donaldson, Douglas & Gamble for the next two years. Smith's latest work for his new alignment is entitled *Winter Wonderland*.

Bert Milton, formerly with Seller and Willis as accompanist and regarded as a coming composer of popular songs, has joined Andy and Louise Carr in a vaudeville offering. Between rehearsals Bert is filling in time at the Palais Royal, New York, where Jay Belter is appearing, playing special music which Seller uses in his novel turn.

Some of the leading maestros of late have been requesting songs that either bear titles suggesting the rose or about the flower itself. As a result several publishers are getting as many of the old-time hits as well as some of the new ones and compiling them into a medley, with the rhythms running chiefly into the waltz strain.

STATION NOTES

Station personnel and artists are invited to contribute items of interest to this department. Address all communications to the New York office.

ALAN "BUGS" WILSON, Hollywood news commentator and former vaude comedian and gag man, recently joined the staff of WROK, Rockford, Ill., as a "triple-threat" man. He is writing continuity, building shows and announcing. His continuity jobs include two of the station's biggest shows, *Rock Riser Barn Dance* and *WROK Jamboree*.

BILL HALEY, hillbilly singer and guitarist, formerly of WCKY, Cincinnati, and Dixie Dale, singer from the same station, have gone to Louisville, Ky., to join Clayton McMichen and his Wildcats.

MILDRED KALBOCH, singer on WCHL, Portland, Me., is featuring several numbers written by Curly Adams, Fern Sutton and Violet Lask. Tunes are *Perhaps* and *Why Are You Sorry Nose?* Miss Kalboch expects to leave shortly for New York to audition for NBC.

EARLY BIRDS' program on WPA, Dallas, Tex., is one of the oldest sustaining daytime shows in that section of the country, rounding out five years. Show hits the air at 7 a.m. and in the five years hasn't missed a spot. Production carries an 11-piece band and

two announcers. Jimmie Jefferies is "mascot" of ceremonies; Eddie Dunn and Jimmie McLain alternate announcers, and Karl Lambertz, formerly with a Dallas theater, is orchestra conductor.

WEBLEY EDWARDS, formerly program manager of KGU, Honolulu, has been named by Fred J. Hart as station manager of KGMB, also Honolulu. KGMB is the Honolulu CBS station and also takes World Broadcasting's program service.

CLIFF TRUNNEL, whistler, is now working with Tom Liddington, singer, on WCKY, Cincinnati.

ADAMS COLHOUN, chief announcer and office manager of WFAA, Dallas, is celebrating his 12th year with the station, having been with the outlet since it started going on the air.

EARL ROGERS, of the team of Swanee Erie and Harry, sponsored on WMC, Memphis, was called recently to his mother's bedside in Duquoin, Ill., when she became seriously ill. Team, which has also been on the air over WNBC, Memphis, will return to the air shortly.

Sheet-Music Leaders

(Week Ending December 22)

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

Sales of music by the Maurice Richmond Music Corporation, Inc., are not included, due to the exclusive selling agreement with a number of publishers. Acknowledgment is made to Richmond-Mayer Music Corporation, Music Sales Corporation and Ashley Music Supply Company for their kind co-operation.

1. Santa Claus Is Coming to Town.
2. Stay as Sweet as You Are.
3. Object of My Affection.
4. Winter Wonderland.
5. June in January.
6. Rain.
7. Filletion Walk.
8. Stars Fell on Alabama.
9. Hands Across the Table.
10. Continental.

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Arr. by Will Hudson

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LET'S HAVE A JUBILEE

Arr. by Alex Hill

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HARLEM HOSPITALITY, JITTER BUG

LADY WITH THE FAN

SOMEONE STOLE GABRIEL'S HORN

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All Resorts Ready for a Big New Year's Eve Business

Average prices at large places \$7.50 to \$10 per head—numerous spots throw in champagne and liquor—reservations said to be satisfactory to date

NEW YORK, Dec. 22.—As the night spots and hotels prepare for the annual New Year's Eve financial windfall indications are that most places will have a charge between \$7.50 and \$10 per head instead of the higher rates of not so long ago and that business will be, as usual, capacity. Spots are busily engaged readying themselves for the annual crush, getting new shows and talent and flooding the dailies with assorted publicity splurges. As the following list will show, charges will, as is customary, include supper, dancing, souvenirs and the expected noise. List by no means complete, however.

- One of the best offers around is being made by the Colonnades at the Essex House, where a quart of champagne is being included in the \$7.50 supper. However, the Colonnades doesn't carry any entertainment other than the Glen Gray dance organization. Other places, representing a fair cross cut of the city's offerings, include:
- Paradise Restaurant—\$7.50-\$10 per head. Abe Lyman and orchestra and show.
- Hollywood Restaurant—\$8, \$10 and \$12.50 per head, depending on location. Rudy Vallee and orchestra and show, starring Vallee.
- Palais Royal—\$7.50 and \$10. Dan Healy and show.
- Stork Club—\$10 per head, with Lita Grey Chaplin as the name draw.
- Caprice Room, Hotel Weylin—\$10 per. Eric Madriguera and his orchestra and large floor show with Vivien Payne, Raoul and Eva Reyes, Grace and Charles Herbert and others.
- Club New Yorker (23 East 51st street)—\$15 per head. Lois Elliman, debutante, entertaining, with several others as well.
- Chapeau Rouge (49th street)—\$10 per head. Sandra Swenska, Modrano and Donna, Dick Gasparre's orchestra.
- Terrace Room, Hotel New Yorker—\$7.50 per cover. Ozzie Nelson and Harriet Hilliard.
- Congress Restaurant—\$5 to \$15 per. Polly Moran, Fia D'Orsay and Charlie Davis orchestra.
- Hotel Roosevelt Grill—\$10 per person. Del Campo and orchestra, with Sarita, dancer.
- Village Barn—\$7.50. Julie Wintz Orchestra, Audrey Marsh, Jack Goodman, Smith, Fields & Smith and others.

All prices, of course, take in souvenirs and all that goes with a New Year's Eve celebration. CBS hand-booking department has set several of its name groups for special New Year's dates. Isham Jones will be at the St. Regis, New York; Vic Irwin at the Pierre; Doc Peyton at the Jaffa Shrine in Altoona, Pa., and Milton Kellum at the Du Pont, Wilmington, Del.

GYPSY NINA and Flora Duane are being held over at the Continental Room of the Stevens Hotel, Chicago, until January 7.

Pontiac Action Tough On Garden-Club Talent

DETROIT, Dec. 22.—Probably the first important action taken by any city against floor shows was passed last week by the Council of Pontiac, Mich. The new rule absolutely bans all floor shows in beer gardens and cabarets and in addition banned all solo dancing. The regulation will seriously affect employment for actors in the area, as Pontiac, with a population of 75,000, was a good location for several spots using acts. Objection of residents to types of shows given was a principal factor in the Council decision.

Orchestras may be used and dancing is allowed under the regulation. However, beer gardens are restricted under the law to one to each 1,200 population, while they are forbidden in residential neighborhood, except on petition of local residents.

Cafe Owners Organize

MILWAUKEE, Wis., Dec. 22.—The Cafe Owners' Association of Milwaukee has been organized here with 14 charter members. Officers of the new group, whose object is to obtain extension of the curfew law, are W. C. Knack, Blue Moon Cafe, president; Leonard DeStefano, Vanity, vice-president; Harold Ishem, Nut House, secretary-treasurer.

Paris Gets Two New Spots

PARIS, France, Dec. 10.—Two of the most elaborate night spots of Paris are slated to open in time for the Christmas and New Year's holidays. Leon Volterra, owner of several Paris theaters and night spots, as well as Luna Park, has entirely remodeled the old Lido, on the Champs Elysees, which will open on December 22 as Paris Plage. The new resort will have a beautiful swimming pool, cabaret, dance floor, restaurant, bar, Turkish baths and other conveniences. A high-class floor show will be put on in the cabaret and Annette Kellerman is preparing a big show for the pool and a stage built over one end of the pool.

Further up the Champs Elysees the old Berry, which has been entirely rebuilt, will also open under the new name of Le Triomphe. It will be a de luxe day and night spot with restaurant, cafe and cabaret.

Peggy Charters Joins Salkin

CHICAGO, Dec. 22.—Peggy Charters, for years with the Edgar Schooley office and more recently with the booking department of the Paul Ash Enterprises, has joined the Leo Salkin office as assistant to Salkin in handling night clubs, cafes and hotels.

St. Paul Spots in Competition War

ST. PAUL, Minn., Dec. 22.—Hotel Lowry and Hotel St. Paul, leading night spots here, are engaged in a competitive war which is costing money but giving patrons plenty of entertainment.

First the Lowry installed a cocktail room for women—white leather seats, modernistic tables and chairs, silver-mounted equipment and fancy lights. Sam Staats, manager, figured on some business.

Then Byron Calhoun, former assistant of Staats, took over the St. Paul. He installed the Gopher Grill on an elaborate scale and revamped the famed Casino room of the St. Paul. There he put in a new dance floor, special lights and all new equipment.

The night boys now are wondering what Sam is going to do. Meanwhile they sit back with their Scotch or Martinis and see some first-class entertainment.

'ROUND THE TABLES

THE GREAT MAURICE opens at Peppy De Albre's Chateau Rouge, night spot in New York, December 19. Magi specializes in card manipulation.

EDDIE ELKORT, of the Musjo Corporation of America, Chicago office, reports the following bookings: Pierce and Harris, Cosmopolitan Hotel, Denver, opening December 27; Bertrand Sisters, Powatan Club, Detroit, opening Decem-

ber 22; Rose and Ray Light, Shadowland, San Antonio, opening December 23; June Pursell, Barbara McDonald and Serror Sisters, Greyhound, Jeffersonville, Ind., opening December 28, and Nell and Lorraine, Club Madrid, Louisville, Ky. The last two spots were booked in conjunction with Chester Lorch.

ROMO VINCENT, for 11 months emcee at the Terrace Garden, Chicago, opens at the Bal Tabarin, San Francisco, December 21, for eight weeks. This is the spot owned by Tom Gerun, band leader, now at the French Casino, Chicago. Booked by Eddie Elkort, of MCA, Chicago.

EIGHT MAYFAIR GIRLS, who just closed a three-month run at The Penthouse, Detroit, open at the Chez Paree as featured group dancers on December 27. Eddie Elkort, Chicago, placed them.

DON AND BETTY, dance team, are opening Rabutas Gardens, Chicago, Ind., following an engagement at the Kit Kat Club in the Missouri Hotel, St. Louis.

BILL HUDSON, tenor and emcee at the Club Cassano, Cincinnati, has joined Forrest Bradford's Ork, now playing the spot.

MEME CAMILLE DRAGO'S Pomeranian dog act is playing a return holiday date in an Indianapolis furniture store. Act reports being booked already for 1935.

The OASIS, leading west side Detroit night club, presented Detroiters with a novelty this week, when a Merry-Go-Round bar was opened. A revolving bar, seating 32 patrons, has been installed. Manager M. B. Lloyd has continued a reputation for novelties, beginning with (See 'ROUND THE TABLES on page 263)

NIGHT CLUB REVIEWS

Stork Club, New York

In the days of peepholes and "Joe sent me," the Stork Club was one of the city's favorite rendezvous. That was because of its food, drinks, atmosphere and its operator, Sherman Billingsley, one of the town's most liked hosts. After some months of preparations, Billingsley has reopened his Stork Club, moving uptown a few blocks to 3 East 53d street. Here the street floor has been converted into a combo of bar and restaurant, a rectangular-shaped set-em up department occupying the front third of the place and the restaurant section the remaining part of the place. Restaurant section is L-shaped.

Billingsley is running the club on a basis of \$2.50 per supper and \$1 covert after 10 p.m. And doing a turnaway business, as well the spot should. Stork Club has qualities rare in present-day night clubs. Clientele is cosmopolitan in all that the words means as applied to after dark spots. Entertainment, although brief, is good and the cuisine is top-notch. None of the rowdy elements that in recent years seemed to be part and parcel of night club ventures is to be met at the Stork.

Other than his own name, Billingsley is offering Lita Grey Chaplin, in songs; Madeline Northway and Georges Danilo, a graceful and pleasing ballroom twain, and Buddy Wagner's subdued dance melodies, particularly adaptable to the room. Latter, incidentally, has been modernistically and attractively designed. Indirect lighting, etc. Lita Grey Chaplin sings smart and sophisticated numbers apropos to the place and the customers love it. *Franken.*

Latest Frisco Opening

SAN FRANCISCO, Dec. 22.—Newest night spot to make a bid for popularity is the Tiddly Wink, opened by Bud Fisher, former operator of the Tip Top Club.

Place was formerly known as Will Kings and occupies the entire downstairs of the Loew-Warfield Theater Building. Fisher has remodeled and redecorated. Music is provided by McCoy's Seven Kings of Rhythm, with George Hickman as emcee. Spot has a six-girl revue and five-act floor show three times nightly.

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Chi's Vaude Improvement

Great booking pickup in year—9 full weeks, 3 to come—many 2, 3-dayers

CHICAGO, Dec. 22.—The closing of the present year finds the vaude situation here in a better condition than it has been in some time. Many theaters which felt their way by putting in vaude one or two days a week have increased the playing time to three and four days and in some instances to split and full weeks. Several bookers are of the opinion that if labor conditions in certain towns were adjusted there would be still more dates.

At present the time booked out of offices here comprises nine full weeks; two Thursdays to Sundays, one Saturday to Tuesday, two Mondays to Wednesdays, one Wednesday to Friday, one Monday and Tuesday, seven Fridays to Sundays, one Friday and Saturday, one Saturday, 13 Saturdays and Sundays and 13 Sundays besides a lot of occasional dates.

An analysis of the playing dates is as follows. The William Morris office is designated by the letter M; Billy Dineen (See CHI'S VAUDE on page 13)

4 More Warner Spots in Philly

PHILADELPHIA, Dec. 22.—Warner is closing negotiations with the musicians' union here for at least four local nabe houses to resume vaude December 29. The Logan, State, Circle and Kent will use Saturday vaude. The State may switch to split-week vaude later, however. Warner is also considering running first-half vaude in all four houses if the opening shows do okeh. Negotiations with the musicians' union have been spasmodic the last six months.

The Stanley, Camden, N. J., resumes Sunday vaude next week. It ran vaude earlier this season, but musician trouble caused its withdrawal. The Warner, Wilmington, will not resume vaude, however. All houses are being booked by Harry Biben under Steve Trilling in New York.

Act Claims Publix Is Blacklisting in South

LENOIR, N. C., Dec. 22.—Members of the Black and Gold Revue have filed an affidavit with the attorney-general's office in Washington, D. C., claiming that Publix is blacklisting vaude shows playing opposition houses in the South. The affidavit was signed by Everett Sanderson, Hector Tryon and Earl Carl Pearson, members of the revue, and is supported by F. C. Hanks, manager of the AVON Theater here.

Hanks claims the Black and Gold Revue played his house recently for two days to fill a layoff on the Publix time. When they picked up their Publix dates again they were, says Hanks, "informed that their dates were canceled unless they played Winston-Salem and Lenoir Publix houses gratis as a penalty for playing our theater." Hanks adds: "This they refused to do and, of course, they cannot now play the chain houses."

Hanks claims several vaude shows were "pulled out" of his theater the last half year and that the units explained, "Publix had threatened to cancel our dates if we played in opposition to a local house owned by an employee of Publix but which has no connection whatever with Publix."

Loew's Holiday Vaude

NEW YORK, Dec. 22.—Loew is giving the Gates, Brooklyn, and Boulevard, Bronx five days of vaude instead of the usual four just for the week, beginning Friday.

VAUDE REVIEWS

All Vaudeville Reviews appearing in this issue will be found on page 19.

Wanna Buy a Duck?

NEW YORK, Dec. 22.—The Loew publicity office had plenty of duck trouble this week. Goo-Goo, supposed to be the duck used by Joe Penner in his picture, "College Rhythm," was sent in from the Coast by plane. The duck was to arrive at Newark airport Tuesday morning, but arrived Monday instead.

That spoiled the publicity angles. Perry Spencer, Loew p. a., promptly shipped it to Pittsburgh and had the next plane pick it up so that it came in on time. After pictures of Penner greeting the duck had been taken at the airport, Tuesday morning, Spencer brought the duck to the Loew publicity office, where it quack-quacked for three days. On Friday the duck went into the Loew's State lobby as bathphoo for the Penner picture.

South Gets More Flesh

Max Hayes sending units which give dancing plus show—Jessel heads first

NEW YORK, Dec. 22.—Max E. Hayes, who recently returned to general theatricals after concentrating on picture making, has conceived a novel flesh enterprise for the South. He will send out vaude units, headed by a "name," to auditoriums throughout the South, providing a four-hour entertainment comprising an hour-and-40-minute show and the rest of the time having the unit's band play for dancing by the audience.

George Jessel will head the first show, which will open in Florida January 18. Art Landry's Band will be in the unit, which will also have Ann Butler and several other specialty people. Most of the dates will be one-night percentage stands, but in some instances there will be guarantees. Rotary Club luncheons in each town have been arranged, with Jessel presiding at each luncheon as toastmaster.

Helen Kane was to have headed the first unit for Hayes in a tour of the South in this manner, but this proposition is cold at present. Her unit was to comprise Harold Stern's Orchestra, Sid Gary, the Maxwellis and a troupe of Albertina March Girls.

The Hollywood Restaurant unit, which Hayes is currently working on, might make a tour of the South also, playing auditoriums, but circuit theater dates may precede this tour. A theater unit for the South which Hayes is sponsoring in one headed by Will Morrissey, in which Ray Hughes and Pam will appear. This show opens Christmas Day in Richmond for eight days.

This Southern activity by Hayes fits in with reports from the South that theatrical conditions there are extremely good. This territory is in good condition financially due to the government's aid, with the natives having money as well as leisure time. The section of the

Amateur Shows Still Flourish Despite Code's \$7.50 Minimum

NEW YORK, Dec. 22.—Despite the fact that the \$7.50-a-day minimum set by the vaude code was expected to wipe out the amateur nights and local-talent revues, these vaude substitutes are still flourishing. In the local area it is estimated that more than 80 such shows are put on weekly in theaters.

The performers, mostly professionals, still work for \$1 to \$5 prizes, although since the code went into effect some theaters pay each participant \$1 or \$1.50 in addition to whatever prizes he might win. This, of course, is in violation of the code, which rules that if "amateurs" are paid at all they must at least be paid the \$7.50 code minimum.

In some theaters performers must sign receipt slips made out for \$7.50, although most of them receive less. Other theaters make the performers sign I O U's

9 of 13 Vaude Code Changes Okehed; Actors Get Break

\$7.50 a day in cash and not "ham sandwiches"—extra chorus pay for early rehearsal—theater lease ban undecided—exhibs and act owners to share compliance

WASHINGTON, D. C., Dec. 22.—The proposed amendments to the vaude portion of the film code were aired here Wednesday. Nine of the proposed 13 amendments will be approved, it was indicated after the hearing. Three amendments under have been drastically revised and one may be dropped. The amendments under fire were those concerning the \$7.50 a day minimum, early rehearsals for chorus people, liability of exhibitors and independent contractors, and code prohibition of interference on theater leases. The amendments to Article IV, Division C, Part 2, Section 2a, seeking to prevent any subterfuge in paying amateurs the \$7.50 a day for each theater in which they appear, was criticized by Ralph Whitehead, secretary of the American Federation of Actors. He insisted on definite language under which performers employed on a per diem basis would get \$7.50, payable in legal tender. Secretary John C. Flynn of the Film Code Authority agreed that the language should be made clear. Deputy Administrator William F. Farnsworth, presiding at the hearing, agreed that payment "in ham sandwiches" should definitely be made impossible. The amendment will read: "Minimum wage of a performer employed on a per diem basis shall be \$7.50 a day in cash net for each theater in which such performer appears."

Newhafer Heads B&K Club

CHICAGO, Dec. 20.—Low Newhafer, manager of the Tower Theater, and Roy Bruder, manager of the Chicago Theater, have been elected president and vice-president, respectively, of the newly formed Balaban & Katz Club, comprising some 1,800 members. The organization plans to put out its own paper shortly, to be called *The Informer*.

York, Pa., Vaude Resuming

YORK, Pa., Dec. 22.—The York Theater is being remodeled and the stage enlarged before resuming vaude next month, booked thru Eddie Sherman, of Philadelphia. The house tried vaude last month, but the facilities and the stage proved inadequate.

Bill Shilling Bankrupt

NEW YORK, Dec. 22.—William Shilling, indie agent, filed a voluntary petition in bankruptcy Monday here. He listed his liabilities as \$4,521 and assets \$3,000.

F&M Puts More Vaude in St. L.

ST. LOUIS, Dec. 22.—The Ambassador Theater here started on its third week of stage shows yesterday by adding production, Panchon & Marco, operating into the town by inaugurating a vaude policy at the Missouri Theater. Carlos Romero, formerly of the Roxy Theater in New York, was sent here to stage the girl numbers at the Ambassador Theater, a local line of girls being used.

This use of production at the Ambassador fits in with Panchon & Marco's plan to use vaude at the Missouri Theater. A 10-act vaude policy is slated to go into the house around the first of next month.

country is currently crowded with a flock of tab shows and other like flesh units.

Win Special Material Suit

NEW YORK, Dec. 22.—Maidie and Ray successfully defended themselves against a court suit brought by Sid Kuller and Charles Sherman for \$275 for special material alleged to have been written for the team by the complainants, Louis Handin, attorney for Maidie and Ray, pointed out that the material was discarded by them. Judge William Keleher, in the Municipal Court, dismissed the complaint.

Zelaya's Legit Settlement

NEW YORK, Dec. 22.—Don Zelaya's contract with Renevue With Music, legit show reopening Monday, was bought off on Tuesday by Harold B. Franklin and Arch Selwyn, producers of the show. Zelaya had a run-of-the-play contract but was let out in Philadelphia due to a new director wanting a different type for the role. Equity approved the settlement, which was negotiated by I. Robert Broder.

Santa Claus

NEW YORK, Dec. 22.—Larry Puck's wife and two-year-old son visited a department store this week and had a chat with Santa Claus. Santa asked the Puck heir his name, and mamma answered Emmott Puck. Right then and there Santa got familiar and asked if he was related to Harry Puck, and when told he was his nephew, then Santa said he must be Larry's son. Santa wouldn't tell his real name, but said he'd tell Larry about the incident after Christmas was over.

Musicians Report Record Vaude Jobs

NEW YORK, Dec. 22.—The American Federation of Musicians says more musicians will be working in vaude theaters New Year's Eve in special midnight shows than at any other time during the last five years.

The organization says the trend toward vaude has definitely swung upward after five years of a steady slump.

Godfrey-Linder Book Three More

NEW YORK, Dec. 22.—The George Godfrey-Jack Linder office is supplying talent for an "extravaganza" which reopens the National Theater, on Houston street, Christmas Day. Jack Rovinger is staging the show, and the cast will include Sylvia Miller, Don O'Brien and Betty Marr.

The office is booking the Circle Theater, which reopens Thursday with the *Society Follies* unit. Moe Goldman is managing the house. The Essex, Newark, resumes vaude Christmas, with Godfrey-Linder again booking.

The exhibitor the responsibility for seeing that independent contractors comply with the code's labor provisions. Exhibitor representatives argued that this might be an unfair burden on exhibitors. It was finally agreed that contractors (owners of acts) should furnish exhibitor compliance contracts, under which living up to labor provisions would be mandatory. In other words, the exhibitor must prove that he paid code money to the act owners and the act owner, in turn, must prove he paid off his people according to code. Each is responsible for his portion of compliance.

Other proposed amendments that will be approved as is are:

BENEFIT PLAN

(Continued from page 4)

and procedure. The Authority, which is composed of charity groups, actor unions and theater interests, has accepted the plan of Ralph Whitehead, its new executive secretary, and met yesterday to launch its drive officially.

Alan Corelli, recording secretary of the American Federation of Actors, has been appointed recording secretary of the Authority, and will work under Whitehead. Corelli worked on the benefit situation for the AFA before the Theater Authority was formed.

The Authority has oked the Henry Street Settlement show Christmas Eve. The Goodwill Industries show last week and the Newspaper Guild show the week before were both oked. Sam Scribner, head of the Authority, says the campaign to put over the Authority will begin next week with the mailing of letters explaining its function to all performers, theaters and organizations throughout the country.

SOCIAL INSURANCE

(Continued from page 3)

support by actor groups because it is the only unemployment insurance bill introduced in Congress which makes any sort of provision for professional workers. Most of the insurance plans submitted to Congress or to State legislatures cover factory workers and make no provision for actors and similar fields.

At a conference on social legislation in Hartford earlier this month Ralph Whitehead pointed out, in behalf of the vaudevillians, that traveling actors could hardly come under State legislation. Actors traveling usually have no legal permanent address. In addition, their employers are many and scattered. Whitehead told the conference that only Federal legislation could take care of traveling performers. Verne Zimmer, representing Miss Frances Perkins, secretary of labor, assured Whitehead that the actor would not be overlooked.

ACTORS GET

(Continued from page 11)

pendent exhibitors. They complained "Theaters are being bought from under us." It was generally agreed that the code provisions as to leasing were not enforceable and that something should be done about it. Ed Kluykendal, head of the Motion Picture Theater Owners of America, urged some guard against lease interference. Final disposition of this problem was not reached.

Whitehead asked that two weeks' rehearsal by vaude principals be permitted only on guarantee of two weeks' work and half salary for any rehearsals over two weeks. The NRA indicated, however, that the proposed amendment to Article IV, Division C, Part 2, Section 2a, will probably remain as is: "Rehearsal periods for principals shall be limited to two weeks. In the event that the rehearsal period extends more than two weeks, the principals shall be paid half salary during such extended period. This shall not apply, however, to principals owning their own acts."

There was considerable discussion of the proposed amendment to Article IV, Division C, Part 2, by adding a new section. The NRA had proposed this amendment, which would have imposed upon

The Roxy Party

NEW YORK, Dec. 22.—Howard S. Cullman and F. G. M. stagesshowers sponsored a party Monday midnight in the lobby of the Roxy Theater, the occasion marking the second anniversary of their association with the house. The entire staff, including the performers, were invited as guests—to much so that an inside band was employed to play for dancing and outside acts were brought in to entertain. Food was served in buffet fashion.

the exhibitor the responsibility for seeing that independent contractors comply with the code's labor provisions. Exhibitor representatives argued that this might be an unfair burden on exhibitors. It was finally agreed that contractors (owners of acts) should furnish exhibitor compliance contracts, under which living up to labor provisions would be mandatory. In other words, the exhibitor must prove that he paid code money to the act owners and the act owner, in turn, must prove he paid off his people according to code. Each is responsible for his portion of compliance.

Other proposed amendments that will be approved as is are:

Amend Article I by adding the following, to be known as Section 16: "This code shall apply only to the Continental United States, and shall not apply to any territory or possession of the United States."

Amend Article IV, Division C, Part 2, Section 1 (a), by deleting the following: "Rep shows, tab shows, tent shows, wagon shows, truck shows, medicine shows, show boats."

Amend Article IV, Division C, Part 2, Section 4 (b) (6), by adding the following: "If layoff is required because of irregularity of bookings after first two (2) weeks of consecutive employment, a chorus person may be laid off without pay seven (7) days in any six (6) weeks' periods. Such layoff may occur at any time after the first two weeks of consecutive employment. If additional layoff is required, the chorus person shall be paid for the period of such additional layoff at the rate of three dollars (\$3) per day as long as the layoff continues."

Amend Article IV, Division C, Part 2, Section 4 (b), to read as follows: "If individual notice of contract termination is given by the employer, the chorus person shall be paid in cash the amount of the cost of his or her transportation (including sleeper and the cost of transportation of his or her baggage) back to the point of origin, whether the chorus returns immediately or not."

Amend Article IV, Division C, Part 2, Section 6, by adding the following, to be known as paragraph (c): "If individual notice of contract termination is given by the chorus person, the employer is not required to provide transportation or sleeper."

Amend Article IV, Division C, Part 2, Section 4 (b), by adding the following prior to subdivision (1) thereof: "In the event the exhibitor or independent contractor in any theater which maintains a resident chorus under weekly contract to elects and notifies such chorus, then instead of the above-mentioned layoff period which provides that the chorus be given one day off per week with pay, the chorus person may be given one full week's layoff with pay after six consecutive weeks of employment; provided, however, that if a chorus person working in a theater operating under such policy receives less than six weeks' employment, the chorus person shall be paid on a pro rata basis, which pro rata basis shall be computed upon a basis of eight days' pay for seven days' work. Provided, further, that when the chorus person is given one full week's layoff with pay after six consecutive weeks of employment, the chorus person shall on request rehearse not more than 10 hours during the week of layoff, but shall not be requested to rehearse at all during the week prior to such layoff."

Amend Article VI, Part 1, Section 7 (b), by adding after the word "appeal" in the seventh line thereof the following: "Unless the Code Authority shall extend the time to render its decision, which extension shall in no event exceed thirty (30) days."

Amend Article VI, Part 2, Section 7 (c), by adding the following: "Unless the Code Authority shall extend the time to render its decision, which extension shall in no event exceed thirty (30) days."

The amendment proposing the establishing of a Vaudeville Complaints Committee of six was not presented at the hearing. Both Dorothy Bryant, who acted as special labor adviser to the NRA during the hearing, and Whitehead, speaking for both actors and chorus people, had objected to the committee, claiming the lone actor representative was out-voted six to one. Secretary Flinn says, however, that such a committee would be appointed later and that it will represent all branches of vaude.

Others at the hearing were Marvin Schenck, of Loew; Sidney Justin, of Para-



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More Soviet Vaude Bookings

NEW YORK, Dec. 22.—Cooper and Clifton, Four Robeys and Dare and Yess will be in the first vaude troupe going into Soviet Russia. "The first two acts sail next month and will be joined in Europe by Dare and Yates. Alexander Basy, head of the Amsov Agency here, says he is negotiating with several European agents to pick up their acts for U. S. S. R. tours and also for the European agents to lay out some Continental dates for American acts booked into Russia.

Basy says he has Charlie Abearn and Band, Lomas Troupe and the Mangan Troupe set for tours. Tom Mix, now on the Coast, is coming east next week for a talk. Jack Hoxie, Western star, has also submitted his act for Russia.

Basy explained this week that he is getting his commission in rubles deducted from the acts' salaries by the Soviet Government.

CHP'S VAUDE

(Continued from page 11)

mond, D; Frank Gladden, G. Schallmann Brothers, SE; Leo Salkin, LS, and RKO. The full weeks are: Colonial, Dayton (RKO); Oriental, Chicago (M); State-Lake, Chicago (D); Uptown, Chicago (M); Riverside, Milwaukee (M); Lyric, Indianapolis (G); Palace, Minneapolis (SE); National, Louisville (LS), and Tower, Kansas City (D).

The Monday and Tuesday stand is the Jawhawk, Topeka, Kan. (D). Monday to Wednesday houses are Palace, South Bend (M), and Princess, Nashville (D). Thursday to Sunday houses are Orpheum, Springfield, Ill. (M), and Princess, Nashville, Tenn. (D). Saturday to Tuesday house is the Harding, Chicago (M). Wednesday to Friday house is the Harding, Chicago (M). Friday and Saturday house is the Paramount, Marion, Ind. (M). Friday to Sunday houses are Orpheum, Davenport (RKO); Orpheum, St. Paul (RKO); Tivoli, Chicago (M); Capitol, Chicago (M); Bay, Green Bay, Wis. (M); Orpheum, Lincoln, Neb. (D), and Electric, St. Joseph, Mo. (D). Saturday house is the Majestic, Beloit, Wis. (G).

Saturday and Sunday spots are Orpheum, St. Louis (RKO); Iowa, Cedar Rapids (RKO); Palace, Peoria, Ill. (M); Paramount, Hammond, Ind. (M); Majestic, Bloomington, Ill. (M); Palace, Danville, Ill. (M); Paradise, Chicago (M); Norahoe, Chicago (M); Century, Chicago (M); Stratford, Chicago (M); Kenosha, Kenosha, Wis. (M); Avalon, Chicago (M), and Kedzie, Chicago (RKO). Sunday stands are Ritz, Chicago (RKO); Orpheum, Galesburg, Ill. (M); Rialto, Joliet, Ill. (M); Genesee, Waukegan, Ill. (M); Belmont, Chicago (M); Congress, Chicago (M); Senate, Chicago (M); Tower, Chicago (M); Parthenon, Hammond, Ind. (M); Arcadia, St. Charles, Ill. (G); Roseland-State, Chicago (D); Drake, Chicago (D), and Palace, Cresson, Ill. (D).

In addition to these theaters there are other houses playing occasional shows. The following book bills on the average of every two weeks: Southtown, Chicago, full week (M); Rivoli, Toledo, full (G); Orpheum, Memphis, full (D), and Denham, Denver, full (D); Strand, Oshkosh, Wis., Wednesday and Thursday (M); Sheboygan, Sheboygan, Wis., Wednesday and Thursday (M); Rivoli, Muncie, Ind., Friday and Saturday (RKO); Orpheum, Champaign, Ill., Saturday and Sunday (RKO); Orpheum, Dubuque, Ia., Friday and Sunday (RKO); Iowa, Waterloo, Ia., three to five days (RKO); Indiana, Marion, Ind., Thursday to Saturday (RKO); Paramount, Anderson, Ind., Thursday to Saturday (RKO), and Coronado, Rockford, Ill., Saturday and Sunday (M).

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Ticket Broker Showdown Set

Code Authority issues list of 15 authorized brokers—no biz allowed with others

NEW YORK, Dec. 22.—Showdown on the ticket broker situation came as expected at the regular meeting of the Code Authority Wednesday. Fifteen brokers were eked by the authority and a warning was issued that to do business with the others would be contrary to the provisions of the code. Not all of those approved have put up their \$500 bonds and they have been given until next Wednesday (26) to come thru. Any brokers not listed who want to do business must apply to the Code Authority for approval.

The 15 ticket offices that have been approved are Bascom, Inc., 1501 Broadway; Piccadilly Ticket Service, Inc., 227 West 45th street; 45th Street Theater Ticket Office, 250 West 45th street; Joe Leblang's Central Agency for Amusements, Inc., 1482 Broadway; Mackey Waterman Ticket Service, Inc., 234 West 44th street; Manhattan Theater Ticket Company, 22 East 38th street; McBride's Theater Ticket Office, Inc., Paramount Building; Park Theater Ticket Service, Inc., 705 Madison avenue; Saul Subber, Park Central Hotel; Sullivan Theater Ticket Service, Inc., Hotel Lincoln; Sussman Theater Ticket Office, 20 Broad street; Supreme Theater Ticket Service, Inc., 229 West 43d street; Theater Ticket Library, 212 West 43d street; Original Tyson & Company, Inc., 48 West 50th street, and Tyson Operating Company, Inc., 1531 Broadway.

The new listing includes 16 fewer offices than the former code ticket broker lineup. The Code Authority, in a letter sent out over the signature of Dr. Henry Moskowitz, the vice-chairman, said that "the consignment, delivery for sale or transfer of theater tickets to any person not herein listed is contrary to the provisions of the code and will be punishable according to the provisions of the code and the National Recovery Act."

What steps will be taken by the dissenting brokers, who are holding out for the inclusion of seat allocations in the code, is not yet known. Only six of the 14 members of the Theater Ticket Brokers' Association have applied for code permits. Morris Rosenztein, spokesman for the association, repeated his previous statement that the disgruntled brokers would be responsible for the collapse of the code.

Managers meanwhile—including Brock Pemberton, who has given time and energy to solving the ticket problem for the past two years—were cited at the steps taken at Wednesday's meeting, feeling that they will finally solve a problem that has long harried the street.

Representatives of Harmon & Ullman also appeared at the Code Authority meeting Wednesday to read the decision which the producing firm won over the Dramatists' Guild in the *Wells in Fire* arbitration in an effort to encourage further action to bring the Guild in under the code. No action, however, was taken, the authority having previously passed a resolution recommending that an amendment be added to the code bringing the Guild under its jurisdiction. The resolution was sent to Deputy Code Administrator William P. Farnsworth.

100 New Relief Dates

NEW YORK, Dec. 22.—One hundred more CCC camps will be added to the list to be played by actors' relief project companies, according to announcement made this week by Col. Earle Boothie, director of the actors' project. Col. Boothie has just returned from a tour of the CCC camps made with Chandos Sweet. Tour was taken to line up new dates, but also, it is figured, to inspect conditions in the camps. Letter would be an outcome of the *Baby Mine* case, in which actors complained of the treatment they got in the CCC spots.

No additional relief companies will be taken on for the 100 new spots. It merely means longer work for those companies now playing.

BROADWAY RUNS

Performances to December 22, inclusive.

Dramatic	Opened	Perf.
Character Intruder, A (Section)	Dec.	11... 15
Children's Hour, The (Gillett)	Nov.	20... 40
Dark Victory (Fitzmough)	Nov.	9... 21
Distaff Side, The (Booth)	Sept.	25... 103
Dodsworth (Herman Knauer)	Nov.	20... 145
Farmer Takes a Wife, The (Shubert)	Aug.	20... 145
First Legion, The (Hilmes)	Oct.	30... 63
Gold Eagle Guy (Macross)	Nov.	23... 26
Merrily We Roll Along (Merrill)	Sept.	29... 68
One to Liberty (Lorenson)	Dec.	21... 1
Page Miss Gaby (Mansfield)	Nov.	27... 21
Personal Appearance (Henry Miller)	Dec.	4... 25
Romeo and Juliet (Rock)	Dec.	17... 79
Salome of Cattano (Ovilo)	Dec.	20... 4
Small Mirrors (Cash Street)	Dec.	16... 16
Snay's the Limit, The (Fulton)	Sept.	26... 102
Tobacco Road (Forsell)	Dec.	17... 8
Valley Forge (Gullid)	Dec.	10... 146
Within the Gates (Mansfield)	Oct.	22... 75
Musical Comedy		
Anything Goes (Astin)	Nov.	21... 28
Callin' All Stars (Hidywood)	Dec.	13... 11
Crowd Walks, The (Center)	Sept.	22... 105
14th Street at 8:10 (Winter Garden)	Aug.	27... 139
Say When (Imperial)	Nov.	3... 52

"Bing Boys" Revival Scores Well in London

LONDON, Dec. 22.—Echoes of London's war days were heard this week when *The Bing Boys Are Here*, smash London success of 18 years ago, was brought back to the Alhambra, with George Robey and Violet Lorraine in their original roles. The Alhambra, which had housed the show on its first presentation.

Robey, at the age of 55, turned cartwheels as spry as ever, and Miss Lorraine, after her long retirement, came back to triumph. The show went over as a smash once more.

Robey formerly made a recruiting speech during the show. Now he warns girls to keep their sweethearts out of the Saar.

Alfred Lester, who had played the second Bing Boy in the original, is dead, and his place was taken by Rebla, who impersonated him so well that many who had seen the original were saddened at the similarity.

Equity Votes Guild Tie In Meeting at the Astor

Membership at large, in unexpected ballot, okes contract with screen group—reform group recommendations go to council—Sunday shows are not discussed

NEW YORK, Dec. 22.—A surprise vote on the contract affiliating the Screen Actors' Guild with the AFL thru Equity co-operation was taken at the Equity meeting at the Astor Monday afternoon, with the proposed contract passing almost unanimously. In addition, the four questions raised by the reform group—rehearsal pay, higher minimum wage for juniors, social insurance and Equity extras—were referred to the council for consideration, as it was reported here that they would be. The question of Sunday shows, which, it was thought, might be raised thru the reading of a letter sent by State Senator Berg to Frank Gillmore, Equity president, was not touched upon at the meeting. The attendance was 486, an unusually large turnout.

Coast New Year's Plans

LOS ANGELES, Dec. 22.—Los Angeles downtown exhibitors are laying elaborate plans for New Year's Eve shows, which in the past have been just an additional performance.

This year the Orpheum leads the way with the announcement of 20 acts of vaudeville, with the house sealed at \$1.50 downstairs and a \$1 balcony. House will use the six acts on its regular bill, eight additional acts thru the Bert Levey agency and six amateur acts selected as the best acts of the various Monday night tryouts of the past.

Warner will go in for a big flesh show at the Downtown Theater, using the regular six-act bill and adding an equal number of acts.

Pancho & Marco, at the Paramount, are building a special flesh presentation and will also offer a major studio feature preview.

Balance of the houses will use regular picture programs, with addition of a studio feature or comedy preview in some cases.

First Minn. "Follies" in Years

MINNEAPOLIS, Dec. 22.—Current all this week at the Metropolitan Theater is a novel experience for the young blood of this burg—the *Ziegfeld Follies*. It is well over a decade since the glorified gal extravaganza was last seen on local boards. Grosses have proved gratifying, considering that show business in this town usually takes a sad drop the two weeks prior to Christmas.

FROM OUT FRONT

By Eugene Burr

With Christmas-tide comes the pleasant annual duty of thanking those actors and actresses who have made playgoing a comparatively pleasant occupation thus far this season. The fact that other reviewers have covered certain plays, however, creates serious omissions in the list; thus many performers who deserved the theater's thanks must go thankless. To cite an instance, Ray Harper, who, in *But Not For Love*, contributed what is generally accepted as the finest small-part performance of the season.

But those your reporter did see may be thanked, with appreciation both hearty and sincere. Thanks, then:

To Tom Howard, who did his drolly humorous best to keep *Keep Moving* moving; to Bert Lahr and Ray Bolger for hilarious antics in *Life Begins at 8:40*; to Lucia Geer for her acid interpretations of many things in the same show, chief among them *My Paramount-Public-Roxy Rose*; and to Adrienne Matzenauer, for singing beautifully in still the same show, and for being so eminently pleasant to look upon; to the entire D'Oyly Carte company for doing what everyone knows it has done in its Gilbert and Sullivan series (and when is it coming back?); to Frances Starr, for a luminously, tenderly humorous portrayal of an almost impossible part in *Lady Jane*, the first of the many fiascos of Messrs. Selwyn and Franklyn; to Lee Baker and St. Clair Bayfield for their effective pretending as two of the judges in the loud-bleating Elmer Rice's loud-bleating *Judgment Day*; to Joanna Roos for a breath-catching and heart-stirring performance as one of the stage's numerous mountain nymphomaniacs in *Tight Bitches*, which failed to fit well upon Broadway; to Clyde Franklin for a moving performance in a stereotyped play, the father in *Strangers at Home*; and to Gerrie Worthing for amusing and zestful playing of the Dumb Dora in *The First Episode* which, in an effort to entice movie morons, got itself changed into *College Sinners*, no less.

To Marie Burke and H. Reeves-Smith for fine performances under all the scenery of *The Great Waltz*. Max Gordon's Rockefeller Center circus, in which performers are all but buried beneath stage fireworks and moving band stands; to Dame Sybil Thorndike for appearing in *The Distaff Side* and teaching us what we have missed for so long, and to Estelle Winwood for a performance that rivaled Dame Sybil's in the same play; to Joseph Spurr-Callela for one of the outstanding acting jobs of the season as the murderer of *Swaff Miracle*, and to Joseph King for a quietly effective performance as his keeper; to Mary Phillips and Walter Abel, who provide whatever life there is in *Merrily We Roll Along*, the dull playwrighting somersault of Messrs. Kaufman and Hart; to Clacie Loftus for still another of her grand characterizations, in a bit in the same play; and to Elizabeth Patterson and Leona Hogarth for outstanding incidental performances in *Spring Freshet*, which is far from outstanding in Owen Davis's long list.

To Bert Lytell, Whitford Kane, Frankie Thomas and all the rest of the cast of *The First Legion*, which is one of the few really thoughtful and provocative plays (See *FROM OUT FRONT* on opposite page)

The nearest that Sunday shows came to discussion was when Gillmore, recognizing William Brady from the floor, said that he presumed Brady wanted to make another Sunday plea, as is his habit at Equity meetings. Instead, Brady floored the assembly by coming out in favor of pay for rehearsals, pointing out in fact that the theatrical crafts were paid for the rehearsal period.

The Equity-Screen Guild tie was approved after some discussion. One objection made was the fact that the Guild confines its vote to Class A members and might therefore neglect the lowlier players in the C category. Paul Turner, Equity counsel, answered this by stating that the majority of reforms so far instituted by the Guild have been for the benefit of extras. Another objection was to the clause providing that actors who are in both the motion picture and legitimate fields must pay dues to both organizations. This was answered by citing the provision which allows a legit player to be in pictures for six months before becoming a member of the Guild.

The provisions of the contract were described in detail in *The Billboard* last week.

The pay-for-rehearsals suggestion met with enthusiastic applause. Gillmore said, however, that the council would have to take into consideration the fact that it would mean greatly increased production costs and might therefore lower production activity.

In an effort to raise the minimum wage of juniors from the present \$25, it was pointed out that producers are now discriminating against senior actors for minor parts, since they have to pay them \$40. This was also referred to the council, along with a resolution requiring all extras to be Equity members and another favoring social insurance and support of the Lundeen Bill. It is probable that the council will ok the latter and send a delegation to Washington for the National Council For Unemployment Insurance early next month.

After the meeting Brady indicated that he would circulate a petition asking for a special meeting to consider the Sunday question. It is understood that that is contingent upon the passage of Senator Berg's local option bill, which will be reintroduced at the coming session of the legislature. He also stated that the managers have no intention of instituting a seven-day week.

Plays for Stock House

MINNEAPOLIS, Dec. 22.—The New York cast of *Sailor, Beware!* will be drawn upon to present that play at the Shubert Theater, beginning January 30, when W. A. Steffen, manager of the World Amusement Company, opens a season of plays under the new 10-year lease he holds on that house. Steffen recently scored a real success in play production with his long-winded run of *The Drunkard* at the West Hotel.

Coast Production Plans

SAN FRANCISCO, Dec. 22.—Homer Curran and Herbert Bregstein have formed an association to produce the leading New York stage hits on the Coast. Their first venture, *Merrily We Roll Along*, the George S. Kaufman-Moss Hart hit, has gone into rehearsal in Los Angeles and will be offered here early in 1935, after its Southern California showing.

THE NEW PLAYS ON BROADWAY

FULTON

Beginning Monday Evening, December 17, 1934

THE SKY'S THE LIMIT

A farce by Pierce Johns and Hendrik Booraem, with additional dialog by Billy K. Wells and Arthur Barton, featuring Joe Smith and Charles Dale. Staged by Sidney Salkow, and painted by New York Studios. Incidental song, "Love in My Life," by Walter Kent, Allen Roberts and Jules Loman. Incidental song, "Music With My Meals," by Paul Francis Webster and Jack Golden. Presented by Ray Golden.

Connie Norma Downey
Vickers John Dale
Fraser Murray Alper
Prof. Mungoe Maurice Cass
Mungatroyd Lew Daniels
Russell Briant Edward Woods
Gudness Catherine Collins
Perry Nichols John Kane
Peggy Mary Mason
Olga Ruth Altman
Low Briskin Chas. Dale
Abe J. Pinkel Martin Cabel
Dumkopf Joe Smith

ACT I—Scene 1: Executive Office of Hackett, Hitchcock & Hotchkiss, New York City. Morning. ACT II—Scene 1: The Office. One Month Later. Noon. Scene 2: On the Air. 8 P.M. the Same Day. Scene 3: The Office. Six Days Later. ACT III—Scene 1: The Office. 2 A.M. the Following Morning. Scene 2: On the Air; 11:45 A.M. That Day. Scene 3: The Office; Noon the Same Day.

Admitted curtain time—8:50.
Curtain rose at showing caught—8:54.

If Ray Golden had produced *The Sky's the Limit!* (which he did at the Fulton on Monday) without getting Messrs. Joe Smith and Charles Dale for the two chief roles, the result would have been tough even to think about. The play, which was written by a quartet of authors whose names may be found in the line-up above, is just another would-be satire on the radio racket that falls even to be a self-respecting burlesque. That seems to be the usual outcome of would-be satires on the radio racket. Maybe there's something in the field that blights the genius of budding satirists. Or maybe radio plays are written by the same men who write radio continuity. That, of course, would explain it.

In this one Lew Briskin, an ex-burlesquer, takes over an advertising agency which must stand or fall on getting the radio contract for Abe Pinkel's Yeast Sweeties. A program is mapped out wherein the Yeast Sweeties tenor falls in love with the Yeast Sweeties Mystery Girl, and radio fans are led to believe that they are in love in earnest. A crimp is thrown into the scheme, however, by the etherized allegations of the tenor's Russian inamorata, who reads his letters on the air. And then Mr. Briskin, seized with an advertising brainstorm, decides that the public can vote on which girl the tenor is to marry, sending in their votes on covers of Yeast Sweeties packages.

Unfortunately, however, the tenor and the mystery girl refuse to marry, so when the latter almost wins the contest Messrs. Briskin and Pinkel are forced to buy millions of packages of their own product in order to throw the contest over to the militant Russian.

For two acts, only the antics of Messrs. Smith and Dale save the piece from falling into the *One More Honey-moon* category. The last act, however, is so frenziedly zany that it provides a certain amount of amusement—and the tag line is a beauty, making up for a great deal that has gone before. It happens to be a howl.

The two chief quarters of the Avon Comedy Four work like a pair of accented and energetic Trojans to put the thing across, and on occasion, amazingly enough, they succeed. They do yeoman service all evening, giving the piece whatever amusement it may possess—the thrust of the action one wishes that they could break suddenly into their grand old *Dr. Fronkheit* skit.

A Hit!

Brock Pemberton, in his speech on the critics delivered over WOR Tuesday, said that the reviewers had taken to writing about themselves and each other, with lectures expounding their virtues and vices to a waiting world until they had become a show in themselves. "The first producer," said Pemberton, "who puts on a couple of critics instead of a play ought to make a fortune."

The support is competent enough, with John Kane heavily burlesquing the tenor, and Mary Mason ampering prettily as the Mystery Girl. Murray Alper contributes an amusing bit as one of Briskin's aids. Mr. Alper has a reputation for appearing only in long-run shows; it's a pity that the record has to be broken just around Christmas time.

EUGENE BURR.

FROM OUT FRONT

(Continued from opposite page)
that we have had; to De Roze, for emulating the scriptures by turning water into wine (the most amazing mystification in seasons) in *Continental Varieties*, a sliken divertimento which put more emphasis upon savorily than upon entertainment; to Robert Shayne for making a small part in *Order, Please stand out!*; to Ben Smith and Charles Waldron for their tremendously effective scene in *Dance With Your Gods*, a far from effective play; to Eleanor Lynn for a pert performance as a sappy hill-wilhelmina (if that's the feminine) in *Bridal Quilt*; to Jane Wyatt for her glowing performance as the suicide-heroine of *Lost Horizons*, a fascinating dramatic jigsaw puzzle; to Betty Lancaster for effective pretending in a small part in the same play; and to Gladys George, for her vicious, uproarious, devastatingly right burlesque of a movie queen in *Personal Appearance*.

To Lillian Gish for proving at long last that she is really one of our finest actresses, after languishing for long years as the broken blossom of the cinema, the proof coming with her performance as The Young Whore in Sean O'Casey's high-blown, fly-blown, pretentiously poetic allegory, *Within the Gates*; to Moffat Johnston for his airy dithering of the bishop in the same boob-starter; to Yvonne Printemps for being Yvonne Printemps and to Pierre Fresnay for being Gallic and charming in *Conversation Piece*, in which Noel Coward forgot to be precious; to Selma Royle and Robert Keith for being such good soldiers—and trouper—amid the terrible lines of *Goodbye Please*; to Herb Williams for making a delightful and wistful rogue of Fortune Friendly in *The Farmer Takes a Wife*; to Henry Fonda for giving a forthright, sincere and effective performance in the same play; to Florence Williams for her tender playing as the little cripple in *Alfure*, in which Mrs. Moonlight went out on a bat; to Len Doyle for quiet and effective performing amid all the hectic hurry-burry of *Ladies' Money*; to Audrey Christie for a finely human and touching performance in a stock role in *Geraniums in My Window*, which caught Mr. Phil Barker with his accordant off; to Ethel Barrymore for her tremendously effective, breath-takingly quiet etching in of an entire character in *L'Agglom.*, in which Miss Barrymore's poignant pantomime did more to bring pathos to the last act than all of Miss Eva Le Gallienne's frenzy; and to Fred Stone for a salty, rip-snorting, infectious performance in the title role of *Jayhawker*.

To almost the entire cast of *Say When*, which is one of the best musical comedy casts in years, and in particular to Lillian Emerson for being so much better in the song-and-dance than she was in the drama; to Earle Larimore for an appealing and intelligent performance of an ungrateful role in *Dark Victory*, in which the glamorous Miss Bankhead takes as long to die as Tristan; to Victor Moore (who could make any show seem good), Ethel Merman and William Gaxton, all in *Anything Goes*, who lift a soggy book by its bootstraps and toss it into the hit category, aided by some of Cole Porter's most winning tunes and lyrics; to Anna Revere and Katherine Emery for sensitive, delicate and finely wrought performances as the two accused women in *The Children's Hour*; to Robert Keith for his unobtrusively fine playing of the fiance of one of them; to Katherine Emmett for her authoritative grandmother and to all the little girls for their believable little girls; to Edmonia Nolley and Jack Tyler for two of the best bits in seasons; and of course to Florence McGee, the by-now-famous hell-child, all in the same play; and to Herman Shumlin for his sensitive and tremendously effective direction.

To Joseph Macaulay for his splendid voice and personal charm, which help *Revenge With Music* enormously; to

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By Lawrence Riley

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For Catalog address the Secretary, Room 145 L, Carnegie Hall, N.Y.

Andre Salama for a believable performance as the unbelievable psychiatrist of *Martha Madison's* unbelievable *The Night Remembers*; to Hugh Buckler for making *Hedda Gabler's* Judge Brack a real person, despite the surrounding cast; to Lucile Watson for using her great charm to carry *Past Road* to success; to Percy Kilbride, in the same play, for making fine use of the chance he has long deserved; to Edmon Ryan, also in *Past Road*, for making a bit stand out; to Margalo Gillmore for her tender playing of the useless love interest in *Valley Forge*; to Alan Buncie, Victor Killian and other soldiers of Washington's phantom army for their earthy and effective pretending; and to Philip Merivale for the power, if not the insight, of his performance as Washington; to all the stars who, despite their best efforts, were snowed under by the material in *Low Brown's Calling All Stars*; and to Judy Canova, who refused to be snowed under and who was the deserved hit of the show. And to Mildred Baker, Norma Terris' understudy in *So Many Fathers*, who filled in for Miss Terris at a few hours' notice, despite the fact that she was seriously ill, and who gave one of the most delicately etched and effective performances of the season.

To them all a merry Christmas, a happy New Year and a playgoer's sincere thanks.

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PICTURE INDUSTRY HOPEFUL

Both Producers and Theater Owners See Big Year in '35

All producers enjoying big increase of business, while exhibitors find patronage greater—equipment dealers sharing in upturn—hope Congress will lay off business

NEW YORK, Dec. 22.—Without exception both producers and theater owners look for 1935 to be one of the best years in the past five. All feel justified in this confidence due to the better grade of pictures and increased attendance during the past few months. Every producing company in its last statements showed a decided improvement over the same period last year, while exhibitors have been showing much better grosses than at any time during the past few years. This New Year's will show more real reason for optimism than in a long time. Paramount is gradually straightening out its financial difficulty; Fox is showing a profit; Metro is in excellent condition; RKO will show a better statement than in years; Warners' latest statement is \$6,000,000 better than last year; Universal shows a decided tilt and Columbia is still declaring dividends.

Chain theaters as well as the smaller houses are in a vastly better position than last year. The National Theaters (formerly Fox West Coast) is said to be out of the red for the first time in years. Those theaters in which Paramount still holds an interest are picking up. The Loew chain recently declared an extra dividend and the RKO chain looks forward to a big season.

Smaller theaters are looking forward to the new season with a decided show of optimism. Most houses are out of the red and those that have not yet made the grade expect to make up for their past losses during the coming season.

Equipment manufacturers are seeing daylight for the first time in years. Most exhibitors point out that nearly every piece of equipment from seats to sound needs overhauling and with the return of theater patronage the owners will start a steady flow of business to the equipment dealers.

The only fly in the ointment is just what is Congress going to do regarding the motion picture business. There is considerable disagreement of opinion. Some see radical changes, while others believe that the Administration will insist that business be permitted to go along with as little interference as possible.

Taken by and large, every branch of the picture industry is in an optimistic frame of mind and ready to take off the brakes.

Bomb in Bridgeport

BRIDGEPORT, Conn., Dec. 22.—Two quick-thinking theater employees averted a possible panic when a smoke bomb exploded in the Pequot Theater, New Haven, Conn., this week, severely burning a patron. The employees snapped on the lights when the explosion occurred, called to patrons to remain quiet and extinguished the bomb, meanwhile directing those who wished to leave to exits. One of the patrons, who was seated directly behind the row in which the bomb exploded, was severely burned about the hands and feet when he attempted to smother the flames. It was believed by police the bomb had been set off as a prank.

Hamilton Merchants Want House Opened

UTICA, N. Y., Dec. 22.—The business men at Hamilton, N. Y., home town of Colgate University, report they are losing business because no moving picture theater is in operation there. Folks are driving to neighboring towns to see the shows and shop. The Smalley Theater has been closed since summer while controversy is in progress as to whether Schine Enterprises or the Smalley interests will operate the theater.

In the meantime the only residents of Hamilton to see pictures are the Colgate University students, who have them shown privately at the university.

Pitt Operators Add Two in Combo Houses

PITTSBURGH, Dec. 22.—A new ruling established by the local motion-picture operators' union will provide employment for two extra operators in each combo house of this territory. The Harris-Alvin and the Independent Pitt Theater are hit by this move, since they are the only houses operating regularly with a stage and picture policy.

John H. Harris, Alvin operator, stated that he intends to fight this new move, claiming that the added expense may force him, and other operators to close the theaters or switch to straight pictures. Jack Jones, manager of the Pitt, made a similar statement.

Managers and union heads failed to reach any agreement at their meeting held in the local Warner Brothers' offices last week. The Loew and Warner Brothers' chain houses are not affected immediately by this ruling, since no stage shows are in sight for any of their theaters.

The new union ruling, calling for two extra booth operators, goes into effect January 1.

O'Reilly, Brandt To Start Member Drive

NEW YORK, Dec. 22.—Charlie O'Reilly, president of the Theater Owners' Chamber of Commerce, and Harry Brandt, head of the Independent Theater Owners' Association, will leave for a swing around the country shortly after the first of the year. They will stop at every Congressional district and choose an exhibitor who will work toward the organization of a new national theater-owning body.

The men will contact independent State units in an effort to build up a strong representative group. It is believed that many indie State units will join up, but what success they will have with State units of the Motion Picture Theater Owners of America and Allied remains to be seen.

Legion of Decency Renewed Activity Puzzles Producers

NEW YORK, Dec. 22.—The renewed activity on the part of the Legion of Decency units throughout the country is causing the producers to wonder what it's all about. Producers were of the opinion that they were doing a good job of house cleaning and that the Legion would give them an opportunity to complete the job.

Some observers believe that the activity is just a show of strength to convince the producers that the Legion is still active and ready to go to bat should the occasion arise.

The Legion is preparing to put out a black and white list of pictures in every diocese in the country, but exhibitors feel that the list will be too old to be of any benefit. It will hit the second-run houses and let the first-runners escape.

MPTOA Meet Set for New Orleans Feb. 25

NEW ORLEANS, Dec. 22.—The annual convention of the Motion Picture Theater Owners will be held in New Orleans, February 25, 26 and 27, with headquarters at the Hotel Roosevelt. The executive committee will meet with Harry S. McLeod, president of the Gulf States exhibitors, and Ed Kuykendall, the first week in January to make arrangements for the convention. It is expected that fully 5,000 exhibitors, exchange men, artists and others will be in attendance, making a greater meeting than that of Los Angeles.

Hotel rates will be fair considering the Mardi Gras season, which invariably increases rates 40 per cent.

Dave Lipton Joining Col. Publicity Staff

NEW YORK, Dec. 22.—Dave Lipton, better known as "Front-Page" Lipton because of his sensational handling of Sally Rand's publicity, joins Columbia's exploitation department December 24. He will work out of the home office.

Lipton, well known both as a press agent and exploitation man, was associated for a number of years with Bill Hollander in the Balaban & Katz organization, Chicago. More recently he has been acting as manager and press representative for Sally Rand during her remarkable rise at the Chicago World's Fair and her personal-appearance tour.

Lincoln Naborhoods Get Break on Taxes

LINCOLN, Dec. 22.—Neighborhood houses got a break here this week with a settlement of the occupation tax problem, halving the cost to the outside houses. It has been the practice to tax all houses with pictures \$75 per year, regardless of location and seat number; \$100 if stage shows are used.

With this new plan the neighborhood spots pay but \$37.50 and an attempt by the city council to tack the difference on the downtowners was unsuccessful, so everyone's happy.

Hays Signs Political Writer for Publicity

NEW YORK, Dec. 22.—John Boettiger, for the last 10 years Chicago Tribune Washington correspondent, has been named by Will Hays as public relations council for the Hays organization. Boettiger will be assigned to the New York office.

He is a well-known political writer and accompanied President Roosevelt on his election tour.

Boettiger's name has been associated with that of Anna Dail, the President's daughter, but the writer has refused to affirm or deny the report that the couple will wed.

Virginia Houses Open Sundays for Charity

NORFOLK, Va., Dec. 22.—Sunday charity shows went on in local theaters this week without interference after theater operators won a signal victory in the courts a week ago.

Last Sunday seven Norfolk and four Portsmouth theaters opened their doors for charity performances, and police officials summoned managers of four of the local theaters and all the Portsmouth houses to court on charges of violating the Sunday law. In both instances, however, the courts ruled that charity motion-picture performances constituted no violation of the Sunday law.

A proposal to present Sunday shows in Newport News theaters, sponsored by the Retail Merchants' Association of that city, was abandoned when the mayor and several ministers expressed disapproval, although a majority of the city council was reported to be in favor of the plan.

Two Kentucky Houses Damaged by Flames

HICKMAN, Ky., Dec. 22.—The new Ritz Theater, opened on Thanksgiving Day, was closed today as the result of a fire which destroyed the interior, endangering lives of approximately 200 people and causing damage estimated at between \$2,000 and \$3,000.

The flames burst from the projection booth during the brief intermission between the first and second night performances. Except for a slight disturbance, patrons left the theater in an orderly manner.

SHELBYVILLE, Ky., Dec. 22.—The newly remodeled and redecorated Shelby Theater was badly damaged by smoke and water as the result of a blaze originating in the attic of the structure and which threatened to wipe out a string of adjoining buildings before it was extinguished. The fire occurred during the afternoon performance when mostly children were in the house. All escaped without injury, leaving in an orderly manner. Total damage was placed at \$3,000. The theater is owned and operated by the Midwest Theaters, Inc., of Louisville.

FOX First To Abandon Hollywood Previews

Fox First To Abandon Hollywood Previews

HOLLYWOOD, Dec. 22.—First Hollywood studio to declare Hollywood previews off is Fox with the announcement that in the future all Fox products will be given previews out of town to get an unbiased audience response. Contention has been that a certain class of preview followers attend previews wherever shown in the Hollywood and Los Angeles district and as a result a certain few hundred sit in a criticizing mood on all pictures previewed in these districts.

Fox will shift their previews about, using San Bernardino, Huntington Park and Santa Barbara, with a sneak once in a while at other suburban theaters.

Move on part of Fox does not mean there will be no showings of Fox pictures at all locally prior to release. Order affects only first previews. Chances are that an added preview, at which the audience response would count for naught, will be held for cast, executives and press, prior to the release of each picture.

Break for Distributors

OLYMPIA, Wash., Dec. 22.—National distributors of motion pictures won a court battle to escape paying of the State business tax. In a ruling on the case brought by the Paramount Pictures Distributing Company and five other majors Judge John M. Wilson, of the County Superior Court, held the tax as applied to their gross revenues to be a burden upon interstate commerce in violation of the federal constitution. Approximately \$3,000 a year in taxes were involved.

MOST KEY CITIES SUFFER FROM CHRISTMAS SHOPPING

NEW YORK, Dec. 22.—This week was probably the lowest box office ebb in months. Most of the drop in grosses can be directly attributed to the Christmas shopping period. Most cities are enjoying a period of shopping spree that makes the merchants wonder where all the money came from.

In New York all of the larger stores are jammed to capacity and after a day of being shoved around in a store the shopper is in no frame of mind to go to the theater in the afternoon or evening. This goes for practically every key spot in the country.

Theater owners, however, are looking forward to a big spurt immediately following Christmas. They have been holding back their best pictures and are oiling up the ticket machines.

New York

Times Square was exceptionally quiet this week. The list of films was not so hot and the fans decided to give them the go-by. There is not a hit on Broadway, but next week looks good. The neighborhoods showed less proportionate drop than the Great White Way houses, but all were below the average of the past few months.

Boston

Most of the theaters here would have made money had they remained closed this week. All took it on the chin, as they expected. The stores are doing a good business and the picture places expect to do a big follow-up trade.

Chicago

The Loop houses as a whole played to small audiences this week. There was nothing unexpected in this, for it is an annual event and all houses were prepared for it. Theater owners expect big

business beginning next week thru the season hits. Pictures for next week stack up high. This goes for neighborhoods as well as the Loop.

New Orleans

Below average grosses were registered here this week. However, exhibs expect to record some box-office records beginning with the new year. This town has not kept up with the rest of the country in heavy grosses during the past few months, but is getting ready for its expected breaks.

Pittsburgh

Despite the week before Christmas jinx local houses playing great attractions piled up satisfactory grosses. This is particularly true of the Alvin, where the Mills Brothers headed the stage shows, and of the Penn, where William Powell and Myrna Loy co-starred in Evelyn Prentiss, and the Guy Lombardo stage unit came in for two days during the week.

Lincoln

Pictures had little to do with business registered here this week. It's all a result of the Mamie Smith-Andy Kirk colored stage show, which ran the Orpheum in three days over the house record held by Benny Meroff for the same period. The picture was Love Fizz and little help, also Silver Street, with the C. B. & Q's Zephyr, a hometown product, drew heavily. Pointed Veil, at the Stuart, and Peggy, at the Varsity, were weaklings, but Peck's Bad Boy, at the Lincoln, held very well.

Report Says Joe Breen Will Leave Hays for Laemmle Post

HOLLYWOOD, Dec. 22.—There is a well-founded report here that Joe Breen, chief of the producers' censorship setup, has been approached by Carl Laemmle Sr. to join the Universal executive staff. It is understood that Breen is considering the offer and that in all probability he will accept.

The opinion is that Breen wants a little more time with the censor business in order to make it foolproof when he steps out. He is now busily engaged in building up his organization to the point where he will be able to resist all efforts to break it down.

Breen, since he started the censorship board, has gained the confidence of both the churchmen and producers and all would be sorry to see him leave the post. He has worked all hours to keep the product moving and is probably the hardest worked gentleman in this neck of the woods.

Just what capacity he would fill with Universal is not known. He would be an asset to any company, however, due to his knowledge of what yarns will and will not adapt themselves to pictures. It, therefore, would look like a story department spot.

In his present job Breen has been in

Flint Dual Ban Out

DETROIT, Dec. 22.—Plans to ban double bills in Flint by means of an agreement among exhibitors has fallen thru after the plan was scheduled to go into effect on January 1. Disagreement of some exhibitors who changed their minds and wanted to retain duals, after the original decision to abandon them, forced the cancellation of the whole plan.

Laboratory Theater

NEW YORK, Dec. 22.—The Lenox Picture House, East 78th street, has been turned into a laboratory theater by Warner Bros. The house will feature juvenile films on week-ends and holidays and the reaction of the youngsters to different types of pictures will be studied.

Mrs. Franklin Roosevelt is one of the sponsors and Miss Helen Wagner will be director of the theater.

The house opened under the new plan last Friday.

a tough spot and it has only been thru his ability as a diplomat that the setup has not folded. It is reported that he is tired and that in all probability will accept Universal's offer and make the change as soon as he can put some more improvements on the board.

COAST VAUDE

Continued from page 5

ability and decide on their future possibilities in the flickers. Several of the lesser acts used during the past few weeks have garnered film contracts from their performance at the Prolics.

Last Sunday's program, which is a typical representative of the type of program Strouse has been offering, included the Kitchens, Don Roberts and Pete Smith, Margo Armour, Billy Sully and Helen Eby Rock, International Ballet, Pat Patterson, Kathryn Mahners, Buster Shaver with George and Olive Brasno, and Nan Blakstone. Manny Harmon's Orchestra is in the pit.

Patterning their show after the Strouse setup, Ray Deusers, former Fox West Coast theater manager, and Ben Ward have started a series of Saturday and Sunday night vaudeville shows at the Hollywood Music Box. Terming their show a Revue-deville, Deusers and Ward offered the following acts on their first program last week-end: Harriet Hooper, Tricie Friganza, Joe Spree, Ruth Roland, Al K. Hall, Sam Coslow, Johnson and Doye, Billy Daniels with Kirby and Du Valle, and Milt Douglas and Company, with Ben Bard as master of ceremonies.

House was scaled at \$1.65 down to 50 cents, with only about half-filled houses greeting their first two programs.

SAN FRANCISCO, Dec. 22.—On Christmas night Homer Curran will inaugurate a series of vaudeville frolics, each one to be named for the month in which it plays thru a full week. The January frolic, which opens Tuesday night, will be an earnest of the entertainment these shows will provide, for Irving Strouse, expert in the vaudeville game, sends the following names to grace the opening bill: Gilda Grey, William Demarest, Billy and Elna Newell, Ruth Mix, Fanny Knight, Jimmy Ray, the Garland Sisters, the Flying Kitchens, the 14 Ramsdell Dancers, Charles Withers' "Op'ry" and other variety acts.

40 Years

With this issue, The Billboard is celebrating its Fortieth Anniversary of service to showmen. Altho motion pictures were not commercially known at that time, it will be interesting at the end of another 40 years to look back thru the files and see what has happened.

We believe it is safe to assume that after another 40 years exhibitors and producers will still be scrapping and theater owners will continue to quarrel among themselves. Forty years is not going to change human nature. It is all part of the picture business.

It is our guess that in another 40 years the de luxe houses with their \$25,000 to \$30,000 a week overhead will be a thing of the past and that smaller intimate houses will take their place. The huge monuments erected to please the vanity of some executive who is spending stockholders' money will have been razed and the vanity will have been laid with the dust of the originators.

Since we have always had busybodies with us, there is every reason to believe that another 40 years will find them still pointing a finger at pictures and calling them immoral. Most of those who are now railing at films will have gone the way of all flesh and will no doubt be complaining about the halo which probably won't fit to their satisfaction.

What will evolve in motion picture technique in the next 40 years leaves a great deal of leeway to the imagination. We will undoubtedly see third dimension pictures and natural color photography. As to story plots and situations, they will no doubt be as obvious as most of those today. There will be no doubt be hisping child stars striking a "Father, dear father, come home with me now" attitude and jerking tears from their public.

The past 40 years has seen many changes in entertainment. The legitimate stage has been largely supplanted by pictures. Radio has added to general competition, and in another 40 years television may relegate both radio and pictures to a minor status. It is anyone's guess.

We expect that on the 20th Anniversary of The Billboard the motion picture companies will be on a sound financial basis and that no company will be more than \$10,000,000 in hock. This amount in these current days constitutes solvency. As we go further into the future it would require no great stretch of the imagination to see the stockholders who have been holding the bag for these many years at last receiving a dividend. They may have long white beards by that time, but it is something pleasant to look forward to.

We can hope that producers will within the next 40 years divorce themselves from theater operation, of which they know nothing, and devote themselves to making and distributing films, which business they are beginning to learn.

There are many things that can happen in the next 40 years. We do not expect miracles, but we would like to see the exhibitors of the country lay aside petty politics and band themselves together to fight in a common cause. This may be expecting a great deal, but even this is possible, inasmuch as in this lengthy period they will have fought over every conceivable subject and may be tired enough to settle down to business.

Forty years hence—who knows what may happen?

PERSONALS

W. P. Florence is rebuilding his new Homer Theater at Homer, La. House was recently destroyed by fire.

N. D. Utterback, of Wellington, Kan., is erecting a modern motion picture theater at Winfield, Kan., to seat 700. Equipment will be supplied by the Trout Theater Equipment Company, Enid, Okla.

Work has begun on the new Volunteer Theater at Chattanooga, Tenn. The Dixie Operating Company is building the new house.

L. E. Stallings has remodeled his Majestic Theater, Nocona, Tex.

Rita Theater, Enid, Okla., has installed Trouco sound equipment and soon will install other improvements in the projection room.

The new Lyric, Big Spring, Tex., is scheduled to open December 29.

Henry Tate, skipper of the Annex Theater, Perry, Okla., has enlarged his theater and installed Trouco sound screen and other projection equipment to bring his house strictly up to date in every respect.

S. A. Quinerly has been appointed manager of the Nebraska Theater at Sulphur Springs, Pa. This house, recently acquired by the Sparks organization, is to be completely remodeled.

O. G. Finley, formerly connected with Paramount-Public, has been named manager of the Park Theater in Tampa, succeeding Charles Kirkconnell, who becomes manager of the Seminole in that city.

The Avon Theater in Memphis, Tenn., has been leased by Harry L. Cohan from Fred Montel. The house will be remodeled at a cost of \$20,000. Seating capacity will be increased to 500, a new marquee will be installed and the lobby redecorated.

Max Young, head of the Young & Rinehart Company, operators of a chain of movie houses in Canton, O., is able to be out after having been confined to his bed for more than six months. Young and his partner operate the

Mozart, State and McKinley theaters in Canton.

John Pekras has taken over the operation of the Capitol Theater in Elyria, O., from Warner Bros. This gives him complete control of the theater situation in Elyria, as he already had the Dreamland, Rialto and the Rivoli.

Gene Spear, for some years booker for Majestic pictures, has been named booker-salesman for Gaumont films, with headquarters at Seattle.

Tony Hartford, for many years associated with Universal, will now have charge of Eastern Washington and Eastern Oregon for Gaumont-British film, under the supervision of Walter Weasting, Pacific Northwest distributor.

Charles Campbell, formerly operator of Nob Hill in Portland, has opened the Grand Theater at Renton, Wash.

Two Detroit circuit operators left for the South for the winter this week. Sam Brown left for California and William London left for Florida. Forrest Freedland, manager, also left for Florida.

L. J. London, Detroit circuit operator, has taken over the Courtney Theater, which has been closed about a year and a half, and will reopen it on December 25.

Max Ruben, owner of the Amusement Supply Company, Detroit, was operated on last week after being ill several months.

Roy Campbell has resigned as manager of the Rosedale Theater, north-end Detroit house, for Mrs. Ida Klatt.

Gus Coplan, Detroit theater owner, has expanded his interests, taking over the Powers Theater at Grand Rapids.

Mac and Sol Krim, Detroit circuit owners, have taken over the Buchanan Theater from John O'Dell, planning to reopen it in about two weeks. Bernard Klaxon was manager.

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Palace, New York

(Reviewed Friday Afternoon, Dec. 21) (First Show)
 Another unit invaded the Palace this week, and this time it's *Sidewalk Cafe*, starring, mind you, Benny Ross. The unit is very colorful and well staged, is really fast and short in running time, and is fairly entertaining. Runs but 47 minutes. Current film is *Music in the Air*, with Gloria Swanson and John Boles, and business was okeh at this viewing.

Benny Ross, at the helm of the unit, does a nice job, pacing the show well with his comedy with Maxine Stone, his clever singing, violin playing and finally his efforts at the baby grand. This shows him to be a versatile lad. His comedy, built around the laziness of the clever, Miss Stone, gets laughs, but at times it slows up what is otherwise a snappy show.

Wheeler Twins are a standout with their two dance numbers. Their first is an eccentric routine and the other is a display of excellent high-kicking. They came in for some heavy applause. Sharon Devries got one of the big hands of the afternoon, also for her hoking of an operatic star in which she showed a keen knowledge of hoke plus a good singing voice. She also dances in other spots.

Harold Boyd and his Three Jig-Saws pile slapstick on thick—at times too much so. That business of mounting water and playing around with chewing gum is not good for weak stomachs. Otherwise, they are a quartet of hard and earnest workers, employing some effective bits and managing to eke out laughs. That about covers all the specialty people, altho there are two other billed people, Jack Sherman and Harry Shipley, but who weren't spotted.

That troupe of 18 girls is a nice looking contingent and what's more a good working line of girls. They've got the advantage of tasteful costumes and scenery and clever routines. The unit producers did a good job of the production numbers, especially in the garden scene and the Continental number, in which the chorus kids dance with dummies.
 SIDNEY HARRIS.

Capitol, New York

(Reviewed Friday Afternoon, Dec. 21) (First Show)
 Current show is in for only four days so that the new show can open Christmas Day. Being more or less of a filler, the show is weak both on the screen and stage. Picture is *The Band Plays On*, with a weak cast, while the stage show lacks any box-office draw, altho the individual acts are okeh.

Show opens with Don Albert conducting the pit orchestra thru a selection of Christmas carols, while a chorus sings from within a Christmas card set. It is an appropriate number and is followed by a newsreel review of the year. Then comes the stage show proper.

Opening has Olive Sibley singing in pleasing style, while the Danny Dare Girls do an effective ballet number and Rosemary Deering steps out for a toe solo. John Fogarty, assisted by a male pianist, takes the spot with his fine tenor singing of pop numbers. Did three songs, encoring with a medley. Excellent diction and delivery. Excellent.
 Chung Ling Foo Jr., nine Orientals, including two girls, provides a thoroly entertaining hodge-podge of acrobatic, juggling, balancing, contortion and perch stunts. A very versatile troupe. Had no trouble holding the closest interest.

Three Slate Brothers contributed the much-needed comedy. They dance and maul each other with glee, speeding thru the usual hoke bits and keeping the customers in good humor right along. The closing has the Dare Girls out as kiddies at a Christmas party.
 PAUL DENIS.

Chicago, Chicago

(Reviewed Friday Afternoon, Dec. 21) (First Show)
 The overture *Christmas Fantasy* opened with Ruthe Farley at the organ console during a snow scene on the screen. The orchestra, batoned by Cherniavsky, picked up the music, a compilation of tunes that included *Adeste Fideles*, *Silent Night* and the (See REVIEWS on page 22)

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Albany Mayor Ousts Burlesk

Rules against Supreme Circuit's presentations—Capitol goes dark January 5

ALBANY, N. Y., Dec. 22.—Presentation of burlesque performances in Albany will cease January 5. Mayor John Boyd Thatcher of Albany made that announcement Thursday following a hearing with the counsel for the burlesque interests, after a discussion as to whether the burlesque performances by the Supreme Burlesque Circuit companies, playing at the Capitol Theater, were immoral and indecent.

The attorneys for the theater interests and city representatives decided to have the burlesque shows withdrawn.

The two weeks' delay in carrying out the agreement was to give the theater owners, lessees, employees and members of the cast an opportunity to make other arrangements. Immediate closing, it was said, would cost the employees two weeks' pay. The agreement, it was stated, will

obviate the necessity of revoking the theater license.

Mayor Thatcher declared at the hearing that he would not tolerate any indecent or immoral shows in the theaters, night clubs or any other place in the city. "I am interested as mayor to see that these places are conducted according to proper moral standards," he said. The Rev. James E. Kelly, pastor of St. Theresa's Church and head of the Albany League for Decency, sent a telegram to Mayor Thatcher urging the closing of all theaters showing burlesque performances.

Attorney Sylvester E. Hevers, for the theater, said he was prepared to bring any number of witnesses to show that the performances given at the Capitol Theater did not offend decency. He declared the fact that 16,000 people attended the theater every week is evidence that the public does not consider the shows immoral. "Those who say the burlesque is unclean are not telling the truth," he said. He presented a petition signed by more than 5,000 citizens of the city favoring the continuance of burlesque as provided by the Supreme Burlesque companies.

NEW YORK, Dec. 22.—The Esting Theater case, in which eight performers were booked on an indecency charge, has been postponed again, coming up December 26 this time. Case came up Wednesday in the Second District Court.

Tab Tattles

WISHING all the readers of this column a very Merry Christmas season and a Happy and Prosperous New Year.

ALLAN BINBY is managing Raynor Lehr's Show of Shows, now playing the Pennsylvania territory. The latest addition to the show is the Four Blenders, quartet which supplied the voices for Walt Disney's *Three Little Pigs* cartoon. . . . Phil Tyrrell has organized a new tab labeled *School Days on Parade*. With it are Att Candler, Ruby Barth, Harry Richards, Cliff Carr, Lee Kramer, Warren Candler, Bob Bebs and Bunny, a line of 10 girls and Nelson Maples' Collegians. . . . Claude H. (Kid) Long typewrites from Jacksonville, Fla.: "No kiddin', Bill, but I believe that it is really going to be the biggest season Florida has ever had. The Northern Eskimos are flocking down here. I see where Ned Alvord is with the *Follies*. You can take it from me that the natives will know the *Follies* are coming and so will Billie Burke. Boy, will Ned highlight 'em! That boy knows his newspaper mats. I am going down to St. Augustine Saturday, as Ed Gardner is down there with his *Spit-Sor Revue*. I suppose he and I will put out several shows to play the Pilling Station Circuit. . . . the Harmonizers—Dome Williams, Earl Martin, Leon McDonald and Mack Ferguson—are current at the Idle Hour night club, Dayton, O. and will remain there until New Year's Day. They recently closed a three-month engagement at the Atlanta Theater, Atlanta. . . . The Martin Twins are featured with the Rogers & Martin Sunshine Revue, which begins its bookings in the South December 23. . . . Bert Georges reports that he has been finding business good for his *Montmartre Nights* in Alabama, Tennessee and the Carolinas. . . . Wayne Bartlett, who has been ill in Houston for the last four months with typhoid fever and pneumonia, has gone to Phoenix, Ariz., to regain his health. He is slated to go to work there this week with the tab stock at the Ramona Theater. . . . D. H. Robinson's revised tab, *World's Fair Follies*, is now playing the East to good biz. Currently it's holding forth at the Pitt, Pittsburgh, moving to Johnstown, Pa., for New Year's week. The cast includes Kahn and DePinto, violin and accordion specialty; the Pacific Comedy Four, headed by Tom Jones; Harry Jackson and Dorothy Slevor, comedy team; Lew Fine, nut comedian; Betty Lewis, Edith Rogers, the Six Royal Courts and Frances White and her Exposition Beauties.

HAPPY RAY and Blair Camp were visitors at the desk last week. Happy reports that his *Hollywood Flashes* has been meeting with good results in the Southland. Show is booked for several Ohio and West Virginia stands, after which it will head back into the Carolinas. . . . Mac Ferguson and Earl Martin, of the Harmonizers, dropped in for a visit the other Saturday during the quartet's engagement with Charley (Joy) Gramlich's tab at the Rialto in Cincy. The Harmonizers stamped 'em at the four Saturday shows, with the result that they were held over for the next day. . . . Billy Steed, comedian, has gone straight. He's now managing Tom Reilly's Rialto Theater, Cincinnati, and doing well at it. Billy has dug into the mothballs for his tux and now sports the habit at the Saturday midnight shows. And is he a picture? . . . Some of the boys around the Queen City burned a bit recently when we mentioned that work was none too plentiful around the town and that the do-re-mi paid the acts was trivial. Still, none of these same boys disagree with what we said. . . . "SeaBee" Hayworth pipes that his Broadway Novelties has just finished a two-day stand at the Victory, Charleston, S. C., breaking all existing house records for a stage show, and that he's been booked to return there in January for a full week. . . . Leon Harvey, owner-manager of the *Revue Modernistic*, and one of his hoofers, Pat Raymond, were in Cincy last week scouting around for a singing sister team. They stopped off at the tab desk. The *Revue Modernistic* has just completed a swing

Lowell Gets Burly; Waterbury Reopens

WATERBURY, Conn., Dec. 22.—The Jacques Opera House is slated to open Monday after its abrupt closing a week ago Wednesday night. George Katz, who successfully operated burlesque at the theater up until its closing, claims he will reopen it, this time using a musical stock policy instead of burlesque. Katz, however, will still be represented in the burly field, having taken over the Capital Theater, Lowell, Mass. The Independent Circuit shows which played here will go into Lowell for him, opening Monday.

New Show Will Reopen Revamped Apollo, Dayton

DAYTON, O., Dec. 22.—Apollo Theater on South Main street, which has been dark for the last two weeks for renovations, will reopen Christmas Day with a new stage show. During the dark period the stage has been enlarged, new scenery has been added and 60 new seats were installed. Herb Byrd is managing the house.

Included in the new Apollo show will be Bob (Schmalte) Snyder, producing comic; Hap Moore, comic; Frank Maley, comic; Jimmy Doss and Freddie Frampton, straight; Lillian Maley and Helen Henry, principal women. Chorines will be Margaret Flaherty, producer; Ruth Joy, Mary Clark, Babe Maybugh, Dot Doss, Virginia Lee, Harriet Kline, Olive Tearle, Rose Mallard and Dot Lacey.

Beginning with the New Year's Eve rambic, midnight shows will be a regular feature at the house.

"Zig Zag" Forced To Fold

CANTON, Ill., Dec. 22.—Pearl Mae's *Zig Zag Revue* was forced to close here recently when the company's orchestra walked out to take a beer-garden job. Manager Johnny Daley canceled several engagements as the result of the walk-out. He is now reorganizing and will open shortly after the first of the year for a swing thru the South. Featured with the show were the Three White Kuhns, the Gildewells, European novelty act; Valentine and Bell, vocalists; Carmen, dancer, and four other acts. There were seven pieces in the band.

thru the South and has jumped from Texas into the Ohio territory, where it will commence a string of dates for Bob Shaw, of the Sun office. . . . Betty Earl, blond looker, who with her hubby, Jay (Tex) Mason, formerly operated their own shows over the Spiegelberg and Sun circuits, is now located at her home in Cincinnati. She is now working in a Cincy brokerage office and says she has quit show business for once and all times.

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A Box-Office Certainty

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GREETINGS

FROM

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SUPREME CIRCUIT INDEFINITELY MANAGEMENT PHIL ROSENBERG

GREETINGS

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GREETINGS

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By
UNO

SOPLY FIELDS' engagement as relief producer for the Max Wilner shows gives Allen Gilbert a breathing spell. Fields' and Gilbert's shows alternate between the Irving Place and Apollo, New York. Fields remains at the Irving, and assisting him is his daughter, Maxine.

RUBY LANG, prima donna and principal talking woman, is now in her fourth week at the Irving Place, New York, where other new principals are Virginia Carlton, acrobatic stripper, and George Broadhurst, who replaced Mike Sacks.

MINNIE BURKE is still dancing and subreting. En route to the Pacific Coast from Pine Bluffs, Ark.

BETIE JO TODD, younger sister of Mitch Todd, arrived from her Canton (O.) home and became a singing-dancing partner of her brother.

HERBERT FAYE, comedian, and Barbara Janis Faye, subret, left Ettinge, New York, stock December 14 to open for the Supreme Sunday.

NAOMI DUSE, Pat Perot and Georgia Lee are the new strippers at the Gotham, New York, where Sam Mitchell is a new comic opposite Bert Marks. Mitchell working with a rheumatic limp brought in from Detroit.

JULES HOWARD nursing a severely sprained left arm as the result of a fall on stage of the St. George Theater, Staten Island, recently.

MOE COSTELLO is the manager for the Minsky-Welnsstock firm at the Palace, Baltimore, on the Supreme circuit.

HARRY GLENN is managing the Ritz, a picture house with a two-day revue, in Louisville, Ky. Emmet Miller and his tab played there recently.

FRANK NAUDI and Beene Cassini Naldi expect to open a night club in Miami or Miami Beach, where Frank is also interested in politics.

TOMMY O'NEILL in Tampa, Fla., at 212 S. Albany street, wants to know what has become of his old partner, Pat White, and where Blossom LaVelle is working. Also writes that burlesque is going good in Tampa at the Princess with Tommy Burns, Jack Murphy, Nat and Al Merrey, Virginia and Mayne Brown and Art and Margie Gorman. Sends regards to Tom Phillips and is going to Cuba for Christmas.

DOROTHY ROBERTS now in her 20th week producing, mistress of ceremonies, singing and dancing and entertaining at the Club Equity, San Francisco, where Happy McDonald is manager.

VIVIAN MARSHALL is taking singing lessons from Professor Harry Halperin, with ambitions to become a vocalist as well as a dancing subret.

JEAN BEDIN'S Peek-A-Boo, Independent, with Harry Seymour, Coo Coo Morrissey and Eddie Holand, recent returns to burlesque, laid off last week and reopened in Paterson Sunday. Lay-off due to closing of Waterbury, Conn.

ELEANOR KENNEDY, now in Miami, sends her best to all friends. To return in March.

JESS MACK is under medical care for a sore left hand, hurt from the fire from a gunshot by Lew Black, comic, in a bit during a matinee show at the Irving Place, New York.

LOU REDELSHEIMER was the one New York guest invited to the banquet attending the opening of the Lyric, Philadelphia, December 7. Others were Joe Ross, the entire stock cast and chorus and house attaches.

GEORGE SCHILLING is a new show director backstage of the Republic, New York.

JACK BLOCK, in Los Angeles, Calif., saw Walter Brown at the Burbank. Also Les Dunn, Harry Laff, Koon Martin, Frank Mallahan and Blossom LaVelle.

GREETINGS

FIRST TIME EAST

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Burly Briefs

BIJOU, Philly, is running a chorus popularity contest. . . . Three prizes, diamond watch, diamond ring and diamond brooch. . . . Euglie Mack is running the contest under Issy Hirtz's supervision. . . . Rudy Kahn had an eight-day siege of pleurisy. . . . William Horner closed with Hot Peppers in Philly last week and was replaced by Ina Thomas. . . . Tom Patricola closes with the same show after this week in Union City, and Mayo and Carr will go in. . . . Gallimore and Newton opened with Honky Tonk (Independent) Sunday at the Gayety, Baltimore. . . . Dave Cohn put Gene Schuler and Frank Penny into the Apollo, New York, Sunday prior to their making a second trip around the Independent wheel. . . . Bubbles Yvonne and Belle Regas opened at the Eltinge, New York, Friday, booked by Cohn. . . . Dias and Mercedes have split up.

CHARLES LA PORDE, eccentric comic, opened at the Bijou, Philly, this week along with Tiny Huff and Harry Bentley. . . . Titles of the two new independent shows are *Fighting Females* (Joe Forie), opening in Worcester December 24, and *Gags and Gals* (Peanuts Bohn and Sachs and Kennedy), opening in Springfield, Mass., December 24. . . . Pofa Louka, Greek dramatic actress, is suing the Minkays for 50 grand for using her photo at the Park, Boston. . . . Reuben White, billposter, glorifies the staff of Minsky's Brooklyn in a letter to this department.

REVIEWS

(Continued from page 19)
currently popular Santa Claus is Coming to Town. Woven into the clever arrangement by George Parrish was Gilbert Liebling, 13-year-old soprano; a male quartet singing a hymn and several members of the orchestra playing toy instruments. Good hand.

The production number was based on the idea of two youngsters going to bed and dreaming of Fairyland. The Evans Girls, dressed in Colonial hoop skirts, did a minuet, Florence and Alvarez contributed a slow ballroom routine with an adagio twist and an exotic number done to Tempfation and gathered a nice hand. Ivan Bankoff and Beth Cannon did a comedy toe adagio in pantomime. After a couple of little totes did some acrobatic numbers the curtains closed on a tableau. Stan Kavanah, working in one, got plenty of laughs with his juggling. His routines are worked out to a point of perfection in this type of work. His session with several balls and Indian clubs rewarded him with a hit.

Proske's Tigers, four of them now instead of five, had the audience agape, especially after the announcement had been made that one of the cats had been killed by his mate recently on the stage in view of the assembled customers. Capt. Roman Proske puts his Royal Bengals thru their paces without the aid of a chair, pistol, prong or other instrument of protection, and the act was both thrilling and absorbing.
P. LANGDON MORGAN.

Loew's State, New York

(Reviewed Friday Afternoon, Dec. 21)

State goes into Christmas week with an entertaining show on the boards. Despite a light house, naturally, for the second show, the acts pleased from the opening to closing song. Feature is *College Rhythm*, plus a newswreck resume of the year and a Christmas cartoon to make up a three-hour show.

Youthful Rhythms, a pleasing dance flash, is the opener. Five youngsters, one a boy singer who works at a mike in the opening scene, a cafe layout; some slight dancing around by the others, all girls save one boy, and then into the various specialties, including some mixups by one girl without having her hands touch the floor, which went very well; a comedy toe number that would be just as amusing and effective if cut down; a mixed couple with a good time tap and two numbers again in "one" by the singer. Latter's voice is nasal but the customers liked it.

Williams and Charles, a novelty musical act, are second, two clowns playing trick musical instruments. One is a table with a metal top, on which metal discs are spun to carry a melody. An-

other involves bottles with horns on top to squeeze out some more tunes, and similar ideas, closing with bells on hats, shin guards and wrist guards to the "skating song." A novelty that should easily find work.

Stuart and Lash's knockabout comedy whammed over for a swell reception, the jokesters coming thru with the same act as seen before but just as funny.

Venita Gould's imitations scored another sock, her repertoire including Joe Penner, Mae West, George Arlino, Durante and Marie Dressler.

Jay C. Flippen did rather well, working with a really funny stooge and with bright material in the main. . . . Closer was the always excellent Yaacobi Troupe with their thrilling teeterboard somersaults.
JERRY FRANKEN.

Roxy, New York

(Reviewed Friday Afternoon, Dec. 21)

(First Show)

Just a 40-minute stage show at the Roxy this week in support of *Anne of Green Gables* (RKO) on the screen. Lillian Shade headlines, with three other acts and the house troupe in support. Miss Shade, introduced on a moving platform, which is an unusual production extravagance at the Roxy these days, sings four numbers, the last of them in connection with a production scene, in her usual style. She is at her best in the tom-tom number, in which she can hootah to good effect.

Gine DeQuincy and Lewis perform their comedy adagio capably, getting an excellent buildup from a straight adagio in the production number immediately preceding. Rodney and Gould, two men, score heavily with their zany eccentric hoofing and dead-pan knockabout stuff, while the Four Polts open the show with some ace perch work.

The One Foster Girl, aided by the 12 Johnnies, who provide male relief, do just two routines this week. The first is a clever and intricate "flirtation walk" drill, in which the entire troupe comes out of a small sentry box lowered from the flies to create an unusual and startling effect. In their second routine the Misses Nadine Gae and Mildred Patterson are pulled out of the line to do the featured adagio work, and they perform in stand-out style.

Attendance was pretty poor at the first show opening day, but not so bad when you consider that it's one of the last shopping days before Christmas.
EUGENE BURR.

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Hawkins Players Wind Up Tent Tour; Business Off

OSCEOLA, Ark., Dec. 22.—Bud Hawkins Players have just wound up a 30-week tent tour here, with business for the season below expectations. Show played Kentucky, Ohio, Michigan, Missouri and Arkansas. Only two nights were lost, due to inclement weather. Manager Hawkins has moved his equipment to the show's winter quarters in Kentucky, where he will again hit the road early in the spring.

In the Hawkins cast at the closing were Mr. and Mrs. Cliff Malcolm, Purcell Mastin, Maryetta Evans, Evans and Hertz, Mr. and Mrs. Glenn McCord, Lester Evans, Mr. and Mrs. Bud Hawkins, Winifred Stillwell, Conway Cruze and Healy and Garnella.

The orchestra comprised Bill Goebel, Purcell Mastin, Conway Cruze, Evan E. Evans and J. J. James.

Jerry Ketchum and O. L. Stone had the advance. Harry Miles was electrician and mechanic and George DeVere boss canvasman with six assistants. Outfit moved on six trucks and three trailers. New canvas, two five-KW light plants and a new truck were added during the season.

Stock for Shubert, Minneapolis, Dec. 30

CHICAGO, Dec. 22.—Eugene Weber, representing W. E. Steffes, of the World Amusement Company, of Minneapolis, has been here for the last few days recruiting players for a new company which is planned to open at the Shubert Theater there December 30. It will be operated on a stock contract with Saffor, Benswaf, as the first show. Four members of the original company are being brought from New York. They are Larry Fletcher, Betsy Davis, John Call and Robert Baldwin.

Players engaged here include Charles Oneal, Constance Heron, James Worsley, Lee Smith, Melva Gerard, Tom McDermott, Jessalyn DeZell, Alphonso Iglesias, Andrew Leish, Douglas Way and John Connor. Eugene Weber will be manager of the company and director; Al Hipp, scenic artist, and Ralph Belmont, stage manager. The first play is expected to have a two or three-week run.

Kansas City Jottings

KANSAS CITY, Mo., Dec. 22.—Mr. and Mrs. George Sweet spent the week here, coming from their home in Iowa. They are en route to Florida for the winter, but will stop off in Hot Springs, Ark., for several weeks. En route to Florida they expect to visit shows along the Gulf Coast.

Mr. and Mrs. William Thebus left late this week for Little Rock, Ark., for a visit with Mrs. Thebus' mother. They will return here December 26 to rejoin the cast of *The Drunkard* Company at the Hotel Kansas City.

Ivy Bowman is a recent arrival in the village from Colorado.

Toby Neutus and Arthur Kelly arrived Monday from the Ted North Show for a week's visit with friends and relatives. The North Company closed for the pre-holiday week, but will reopen Christmas Day.

Pete Wight and Mercedes Ray have joined the Billy Trout Stock Company in Topeka.

George and Ethel Atkins are recent arrivals from Rexford, Kan. They were formerly with Harry Clark's show.

Pup Shannon and Dorothy Dumas came in Monday from Colorado.

Clyde V. Shubert is staging *Are You a Democrat?* at the New Center Theater, this city, for four days. He opened there Thursday.

Rep Ripples

WISHING YOU ALL a very Merry Christmas and a Prosperous and Happy New Year.

F. D. BERST, veteran agent, is wintering at the Elks' Home, Harrisburg, Pa., where he is again in charge of the checkroom for the dancing season. The club is under the stewardship of Abe Kercon, with Art Thorn, State Theater orchestra leader, in charge of the Elks' music.

AL S. PITCAITHLEY, who closed recently with the Chase-Lister Company and then dashed into Chicago to spend the holidays with his wife, Jane Allardt, made it just in time to greet his new daughter, who entered the world December 17 at the Henrotin Hospital in the Windy City.

ED RENO'S FUNMAKERS have closed their canvas season and now are working houses thru the Carolinas. Jess Baxter is still in advance. Others in the lineup include Earl Whitaker and wife, Dutch Moon, Pauline Reno, Billy and Millie Wayne, Agnes Baxter and Ed Reno. And did Agnes and Millie burn up recently when they moved into a town and found themselves billed as the Hillbilly Sisters?

MR. AND MRS. GLENN P. CHASE, after a few days at their home in Newton, Ia., will journey to Tampa, Fla., to pass the balance of the winter months. They will return to Newton early in the spring for the opening of the Chase-Lister tent season. The Chase-Lister Show closed its house season at Burke, S. D., December 15.

TIP AND BESS TYLER have closed with the Sid Kingdon Players to join the Dot and Grady McClure Players, working a circle out of Clinton, Okla.

HOMER MANN and Marie Sherwood and son, Richard, have closed with the Hila Morgan Show and journeyed to Lockney, Tex., to spend the holidays.

Nat Burns Changes Plans; Long Detroit Run Expected

DETROIT, Dec. 22.—Nat G. Burns, veteran producer, recently with the Robert McLaughlin Enterprises, Cleveland, has shifted his arrangements for a dramatic stock company at the Cass Theater here to the renamed Drury Lane, formerly the Rivola Theater. Opening date has been moved ahead three weeks to January 7. The company will present a series of classic and semi-classic plays. Burns told *The Billboard* correspondent. Opening play will be Arnold Bennett's comedy *Milstone*.

The Drury Lane Productions, formal name of the new company, have taken a lease on the house, and are installing a new electric sign and other equipment, indicating the expectancy of a permanent engagement. The company is stated to be well financed, with all expenses underwritten for 12 weeks. Acting company includes Eileen Coyne, Barbara Gordon, Betti Stillwell, Lois Kirk, Melva Gerard, Roy La Plante, James Backus, Gilbert O'Shea and Lawrence Fletcher, with Eric Dressler, Helen Millarde and Isabel Withers as guest stars.

Staff includes Nat G. Burns, producing director; Erwin P. Lang, general manager; Roy E. Saxon, company manager; William P. Hall, stage manager, and Wayne Scranton, scenic designer.

Justus-Romain in Wichita

WICHITA, Kan., Dec. 22.—John J. Justus and Ethel Romain, of the Justus-Romain Company, are at their home in Wichita. They closed their show under canvas October 27 and report the season of 26 weeks as "very satisfactory." They ventured into 15 weeks of new territory and, considering the extreme drought, did exceptionally well. They contemplate a number of new things for the coming tent season, which will open early in April at Tilden, Neb. Mr. Justus at present is taking an active interest in the Apartment Owners' Association here. Mr. and Mrs. Justus are heavily interested in real estate here, to which they devote a large share of their time during the winter months.

Billroy Show Briefs

LAKE APOPKA, Fla., Dec. 22.—We are at Camp Ananias, named in honor of Cal (Playboy Champion) West, our modern Ananias. Believe me, when Cal tells one he leaves nothing to your imagination. So in due respect we dedicated said camp to him, even going as far as to break a bottle of "fire water" on the cornerstone. (Now I'll tell one.)

In regards to business for the past week I can say it was just business, but I have finally come to the conclusion that location doesn't mean a thing. It's the man behind the gun and the way he heralds his show, and now I am doffing the lid to Billy Wehle in regards to his last Monday date. We were located out on the highway, three and a half miles from Lakeland, in the wide open spaces, but the way the natives came out is unbelievable.

It was a turnaway by 8 o'clock, and to top it all off along came Ed Butler, of Clewiston, Fla., who holds the office of chief of police. He placed us all under arrest for a grand and glorious time, and did we have it and how.

For Tuesday the menu wasn't so forte, as the cold weather hit and Florida experienced the coldest wave in its history. As a result everyone "got a slap in the face." Auburndale was the town and we worked in a temperature of 36 degrees to the poorest crowd of the season.

Haines City—all up and ready to go.

Weather still cold, so Manager Wehle called it a day. Salaries paid and moved into Lake Wales, which was capacity.

Avon Park was next in line to a good crowd, followed by Bowling Green, which was just "blah." It wound up the 37th week of the season, with at least six more to follow. Don Palmer just returned to the show with a fat stack of contracts, and his wife, Della, with a nice string of dance contracts.

Billy, Cal, Don, Shorty, Billy Jr. and yours truly arrived here yesterday and got busy at once to find the fishing spots which weren't hard to locate. We have commenced "slaying 'em" already.

Jimmy and Ben Heffner, Sid Lovett, Dick Royster were early callers, and Herman Lewis with the friend wife, Dolly, gave a visit last night.

At this writing Jack Hutchison hasn't come within view. I suppose he is busy writing Santa Claus to send him a "winning hand." TOM HUTCHISON.

Ambler Show for Tucson

TUCSON, Ariz., Dec. 22.—Edith Ambler Stock Company, which recently lost its complete tent theater outfit in a fire at El Centro, Calif., has been booked by Fanchon & Marco into the Paramount-Rialto Theater here.

Company will open here with a Christmas Day matinee and will remain in Tucson for the balance of the winter. The Ambler organization has been playing for 12 years without closing.

To Our Customers:

THANKS WE ARE MOST APPRECIATIVE OF YOUR KINDNESS AND YOUR LOYALTY. YOU GAVE US A BUSY AND SUCCESSFUL YEAR. WE HAVE TRIED TO SHOW OUR GRATITUDE BY GIVING YOU EVER BETTER VALUES AND SERVICE. WE HAVE TRIED TO PRACTICE THE GOLDEN RULE AND TRUST THAT YOU HAVE FOUND OUR EFFORTS SUCCESSFUL IN THIS RESPECT.

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Action

For the past year there has been much talk about the excellent possibilities for stabilizing and strengthening the endurance field thru the medium of organization.

In the November 24 issue of The Billboard we asked for definite expressions of opinion from promoters and others interested in the general advancement and well-being of the field. You have already read a number of these opinions in the form of special articles and letters in The Forum. We believe it significant that the response was 100 per cent for organization.

Some correspondents have pointedly stated that organization will be the deciding factor in the life or death of the business, that with organization the field can progress rapidly to a place in the entertainment sun along with other branches of show business. But at the same time they have expressed a fear that the promoters will not be able to lift themselves out of the mire of petty jealousies and attitudes of mutual distrust that the past dog-eat-dog condition of the business has engendered.

But The Billboard, from past experience in other fields, believes that organization can be accomplished—that the promoters, with their backs to the wall, will unite and fight for their common rights.

It now appears that the time has come for a showdown.

Monday, January 28, is the date. Chicago is the place. On this page you will find a box to fill out and forward.

It is absolutely urgent that every promoter in the field attend this meeting. If a practically unanimous response and pledge is not received the meeting will be called off. Results and details for the meeting will be announced, together with the names of those promoters pledging attendance, in the issue dated January 19.

CONVENTION RESERVATION

As a promoter active in the endurance field, I am convinced that some form of organization is necessary to the advancement of the business. I therefore pledge my attendance at the convention of endurance show promoters in Chicago January 28. I understand that in signing below I am pledging nothing other than my presence in a spirit of open-mindedness and with a willingness to co-operate with my fellow promoters toward an end that is intended for the benefit of all.

(Signed).....

Please sign and rush to Don King, The Billboard, 25 Opera place, Cincinnati.

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Seltzer Chi Units

CHICAGO, Dec. 22.—Leo A. Seltzer's Coliseum show, in its third month, boasts a steadily increasing business. Eight couples and one solo still in are Joe Evans and Teddy Moore, Hugh Wimburn and Mildred Getz, Fred Curio and Mary Harding, Jack Duval and LaVerne Hundley, Chic Williams and Helene Young (Mrs. Billy Brinson now), Freddy Willis and Josephine Hausler, Grace and Jerry Owen, Bob Carver and Betty Kelly, and Shirley Grey, solo.

Enid in Final Stages

ENID, Okla., Dec. 22.—Al Howard has been added to the staff of the General Amusement Company's show here as heat and air man, with John Paul Jones and Johnny Fink. At the end of 1,100 hours three teams, all in the money, were still going. They are Ted Burns and Tammie Lambert, Smokey Joe Richardson and Marian Walker and Buddy Doucette and Bee Young. Fourth prize has already been won by Whitey Freed and Patty Burns.

WALKATHON

OPENS UNION CITY, TENN., SATURDAY, DECEMBER 29, VIRGIN SOOT.

Four prizes up to \$1,000. WANTED—Contestants with wardrobe. Will be cared for on arrival. In Armory Hall, heart of city. No collect wires or transportation. WANTED—Good M. C. Under direction and protection of JIMMIE DYE & WILTON MALONE.

Special Article

Leo A. Seltzer, one of the earliest proponents of organization, has written a special article, entitled "What Future—Walkathons?", which you will find in the Special Endurance Division, page 220.

Asheville Going Strong

ASHEVILLE, N. C., Dec. 22.—Nine couples and two solos are still battling after 800 hours in this Harry H. Cowl unit. Top man King Brady has turned on a little heat, with Mickel Rosenberg doing the judging. Frankie Sharraba and Evelyn Cooper were married last week. Novel touch is a Christmas shoppers' matinee, conducted by Chuck Payne, with the walk only a stone's throw from the shopping district.

Memphis Closes

MEMPHIS, Dec. 22.—The Harry H. Cowl International Walkathon Association walk here ended at 1,583 hours. The winners were Tommy Day and Billy Marsh, with Bobby DeMarchis and Jill Watts placing. Billy Marsh and Steve Stevens were married at the victory hall. Entire run of this show was under the general management of John Winston, of the Cowl organization.

Green Bay Over 1,400

GREEN BAY, Wis., Dec. 22.—Mickey Thayer's Columbus Auditorium show at 1,400 hours was down to four couples and one solo. Walk scheduled to end first week in January. Remaining couples are Arnold Ehling and Jewel Yockstick, Frank Costello and Helen Chester, Johnny Ledbetter and Billie Colton, Joe and Clara Keilly, and Woody Webster, solo.

Grand Rapids Winners

GRAND RAPIDS, Mich., Dec. 22.—The W. E. Tebbel's show here ended December 16 with Helen Guhl and Frank Wagner declared the winners after 1,801 hours. R. Fred Mitchell, manager, reports very fine attendance turnout. Each of the winners, according to Treasurer A. J. (Pop) Welton, was awarded the full \$500. The survivors outlasted a field of 48 starting couples.

Birmingham a "Natural"

BIRMINGHAM, Ala., Dec. 22.—Sam Gore reports this Seltzer show as a natural. Eddie Brown, Chick Snider and Tex Swan are Gore's supporting cast on the stand. Some 16 teams are already carrying sponsor banners.

CHICAGO, Dec. 22.—The Seltzer North Side Show, at Arcadia Gardens, is now two weeks old with 32 couples of the starting 89 couples and two solos. Complete personnel in next issue.

CONTESTANTS

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THRU SUGAR'S DOMINO

BURLESQUE shows returning from the road report the best business in several seasons. . . . Legit on Broadway is doing better than at any time since the depression. . . . Radio networks are back in their old stride again after a slump. . . . Signs point definitely to better road conditions than have appertained since the first old foggy let out the cry that the road is dead. . . . Favorable developments, indeed, at the close of what all of us hope is the last year of the depression. Business conditions have definitely improved during the last two weeks. After the accounts of the Christmas shopping season are balanced, after inventories show the year in black and white—then will we know with greater certainty whether we have turned Herbert Hoover's elusive corner.

But vaudeville stands practically alone at this stage as a field that has reached close to the end of its rope. It is no longer a proposition of blaming anybody or any group for the recession. Vaudeville is and has been for the last six years in a tough spot. It has no definite commodity value, as far as the average

showman can see, in the present setup. In the field of theater operation vaudeville in many situations is an alternate supplement to a feature along with a weaker feature, a group of short subjects or a haphazard collection of neophyte and small-time talent going under such easily recognizable titles as Opportunity Night, Cabaret Night and Broadway Revue Night.

Thru a viciously stubborn process of reasoning the average manager or operator has come to regard vaudeville as unimportant and even unrelated entirely to the box office. The favorite apothegm of today's cockeyed show business is that good vaudeville helps entertain crowds that rush to see a good picture, but that good vaudeville booked with a quickie doesn't draw a cent to the box office. This is, in most cases, partly true. The type of vaude shows formulated today and hurriedly hashed up for a serving to the manager who gets the occasional urge to fill up his dressing rooms with humans fails to sell vaudeville as an institution. Its personnel is hardly in a mood to radiate the old friendly spirit. The material and other adjuncts are hardly conducive to respect and enthusiasm. Radio, talkies and movie magazines have worked together, each in its own vineyard, to destroy completely the illusion that once made the theater a sparkling jewel of delight in the leisure moments of the average man and woman.

Radio throws talent at the public like a demented monarch throwing gold coins from his treasury at the beggars in the market place. Radio makes it impossible for gags to live long—gags that used to last an act several seasons. The talkies steal bits unaccountably; once a bit is spread over the sound track a performer commits hara-kiri by using it on the stage. The movie fan mags, which (we are delighted to hear) have taken a sudden drop in circulation in recent weeks, destroy the

Entire "Blue" Ticket Swept In

Significant election sees the astonishing total of 5,594 musicians voting

NEW YORK, Dec. 22.—After years of bitter fighting and internal strife, local autonomy for Local 802 of the American Federation of Musicians became an actuality Thursday of this week when the entire "blue" ticket was elected to office in the local, giving the "blues," who represented the one-time "rebel" faction, power.

This group, which for several years had worked to change the by-laws and setup of 802 so that the members elected the controlling officials instead of having them appointed by Joe Weber, AFM president, now is in power in all local offices except that of chairman, which will be filled for another two years by Edward Canavan, present incumbent. (See AUTONOMY on page 267)

illusion of the stage, the illusion that made it possible for performers to become headliners of giant proportions in the old days. And the pinheaded Broadway columnists and tab dailies generally have taken every boob outside and inside of an institution for the feeble-minded and made him an insider of the show business. Is it any wonder, then, that vaudeville is suffering from an acute case of sleeping sickness? Wonder, indeed, that it has continued to exist in the face of all of this, tho the existence be technical and determined definitely only by the application of a statistician's stethoscope.

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THE

GREAT YACOPIS

SOME COMMENTS FROM THE PRESS

ACROBATIC STAGE STARS
The stage show, after Edward Warner has played his international attraction, features two quite elaborate acts—the Yacopis, a group of seven men and a woman who do the unbelievable, and what is technically known as "the bear" act, a woman who performs a series of high in air stunts. —Detroit Evening Times.

ACROBAT TURN WHICH HAS THRILLED THE WORLD
By Harold Green.
Our Theater Correspondent.
The Great Yacopis are the acrobatic team that has turned heads and hearts into the most thrilling act in the world. They have been performing in the United States for several years, and their record is one of the most remarkable in the history of the stage. —Harris Mail.

SEASON'S GREETINGS

REAL THRILLER THIS
Special billing goes to the Great Yacopis, "World's Greatest Acrobatic Troupe." They are an unusual troupe who perform unusual stunts. —Washington Herald, Washington, D. C.

LONDON PALLADIUM
The Great Yacopis are probably the finest and their acrobatic act must be seen to be believed. —H. Daily Telegraph, London, Eng.

WONDER ACROBATS
It is claimed that the Great Yacopis, who have been performing in the United States for several years, are the most remarkable acrobatic act in the world. They have been performing in the United States for several years, and their record is one of the most remarkable in the history of the stage. —Harris Mail.

NOW APPEARING AT LOEW'S STATE • NEW YORK



Magic and Magicians

By BILL SACHS
(Communications to Cincinnati Office)

SEDRICK HOYT (Earle G. Hoyt), of the Parent Assembly, SAM, headlined the Christmas show presented by Tuscarora Lodge, AP&AM, at Govans, Md., December 12. He was the only professional on the bill. Mr. Hoyt also played a return engagement for the St. George Society, Baltimore, and the Insurance Society of Baltimore recently. He has been adhering to the SAM's fee suggestions and is turning down the cheaper show dates.

P. A. NICKOLAS (Marjahn), who spent the summer in Iowa theaters, is now playing clubs, theaters and schools in and around Peoria, Ill.

BERNARD ZUFALL chose an admirable door thru which to enter the professional ranks. He appeared—without remuneration, of course—at a show given recently for the guests of the Ae-



ROBERT A. NELSON, of the Nelson Enterprises, Columbus, O., who has a wider acquaintance in the mental and magic field than possibly any other man in the country. As Dr. Korda RaMayne, Mr. Nelson is an outstanding figure in the mental profession. His first public appearance as a mentalist was made at the age of 11.

tors' Home, Englewood, N. J. Zufall, whose specialty is memory feats, bills himself as a mental magician and is concentrating on private clubs. He was an amateur for more than 20 years and his work was highly considered by the Parent Assembly of the SAM. He belongs also to the I.M.M.

RAYMOND AND UNA MAE SCHEETZ are being congratulated upon the beautiful act they presented at the Doylestown (Pa.) Hospital December 4. Sometimes a magician uses a foulard; sometimes a cabinet—but in this case Mother Nature (working with the Scheetzes), in order to materialize the little bunny, used a pair of Scheetz. The little fellow has been named Karl Germain, after the well-known magician of that name.

AL FLOSSO, Pinchy and Judy stunter and comedy magician, is working clubs around New York after a successful summer season at Sam Wagner's Side Show, Coney Island. He is set for (See **MAGIC** on page 263)

The Stingiest Man

By WALTER BROWN LEONARD
(All rights reserved by the author)

Back in the '90s, when I was trouping with Ill Henry's Minstrels, it was customary on the show at a particular season for the boys to get together on Sunday nights in the old green Pullman car and give little impromptu entertainments for our own pleasure. On one occasion each of the boys was called (See **STINGIEST MAN** page 263)

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Says
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CLEANED DURING THE PAST WEEK BY MEMBERS OF THE BILLBOARD STAFF

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

The "possibilities" grouped below are contributed weekly by members of the staff thru their contacts with various entertainment forms. The field is not limited to theaters and other amusement spots covered in line with review assignments.

SHOWMEN INTERESTED IN SPECIFIC "POSSIBILITIES" MAY ADDRESS THEM IN CARE OF THE NEW YORK OFFICE OF THE BILLBOARD, 1566 BROADWAY.

For LEGIT DRAMATIC

GRETCHEN RICKLE—seen last week in a production of the Morning-side Players, *Decision Reserved*. Despite a poor play and a badly written part she gave a performance of warmth and sincerity. Is pleasing in appearance, has a nice speaking voice and has excellent control of both voice and action.

lined up he would do well before a mike. Is now working with Billy Taylor.

For FILMS

HELEN WYNN—legit actress who scored reputation in the road tour of *Page Miss Glory* and who was later replaced in a cast shakeup. Has played summer stock for the last two and a half years, and also appeared in *Red Rust* in New York. A lovely figure, and a face that combines sophistication and youth. A profile as striking as Hepburn's. And a great amount of acting ability, as the road critics who saw *Page Miss Glory* will testify.

MUSICAL

IRENE VERMILLION—acrobatic dancer who was at the Palace, New York, last week. Makes an attractive appearance and has plenty of talent. Includes a number of difficult tricks in her routine, performing them with ease and showmanship, and is deserving of attention from revue producers.

For RADIO

DAVE KRAMER—half of the former standard vaude act of Kramer and Boyle. His delivery is okeh for radio, and with the material he has

Minstrelsy
By BOB EMMET
(Cincinnati Office)

TO ALL THE MINSTREL BOYS, past and present, a very Merry Christmas and a Happy and Prosperous New Year.

JOHN R. VAN ARNAM'S Honeyboy Minstrels, touring New York State, comprises the following: Roy Roberts, Billy Henderson, Harry Clifton, Al Pinard, Jr., Claude Sparks, Gene Gerald, Rudolph Paul, George Troy, Robert Driscoll, Madeline Driscoll, Billy O'Brien, Kenneth Draper, Rudy Hoff, James Miller, Kenneth Haines, Mike Gorman, Lee Henderson, Reno, Barr, Luther Baker, Jack Mills, Tom Gabby, Joe Gabby, Don Gilliam and Charles Reilly. The show is at the Paramount, Syracuse, N. Y., this week.

FRED BLOEMKER, veteran minstrel man, directed the minstrel staged December 20 and 21 by the South Wayne Parent-Teacher Association of Fort Wayne, Ind. Dorsey Merchant was Interlocutor. Others taking part in the production were Lloyd Tigler, Erwin Stocks, Earl Siebold, Horace Horn, Raymond Stupp, Wilbur Gidley, Harry Kelsey, Al Fortreide, Homer Mertz, Otto Gumper, Don Sheldon, W. C. Reiter, Harry Lowe, Russell Harruff, Henry Chappell, Margaret and Helen Lissner, Joan Carmen and Patsy Lewis.

THE JONAS TWINS, Arthur and Zell, late of the Trout Minstrels, jumped from Columbus, O., to Dayton, O., last week to work the Club Lido. Hub Adams is emceeing at the latter spot.

BYRON GOSH and his Seldom-Fed Minstrels are playing return engagements in and around Newark, N. J. Recent visitors on the show were the Three Diamonds, Arthur, Crownwell, William Harold, Paul Hill, Cecil Snodgrass, Ralph Moody, Frank Perry, Morris Covernan and Herbert Campbell.

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America's unrivaled selection of Complete Minstrel First Parts, Blackface Plays, Opening Choruses, Minstrel and Comedy Songs, Jokes, Gags, Posters, Make-up Goods, Wigs, Bones, Tambourines—everything to put life and snap into your show. Send for Special Minstrel Catalog.
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NEW CHANGING CIGARETTE PACK
A pack of an impromptu effect. Take out a package of Spuds, offer them to a friend, remarking, "The juu juu Spuds! Well, what about a Lucky Strike?" Pass your hand over the package and it changes to a package of Luckies. Again pass your hand over package and it changes to Camel. Both sides of the package are shown right under their eyes, and the basis are empty.
New wangle ensures over the cigarettes and one is seen slowly to rise out of the package. Spectator remarks, "How do you like that Old Gold?" To the surprise of the spectator he finds that the cigarette just taken from the Camel package is really an "Old Gold." A sure-fire laugh trick.
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431 North Clark St., No. 17, Chicago, Ill.
Largest Manufacturer of Magic in the Middle West. Complete Professional Magic Catalogue, 25c. None Free.
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Fortieth Anniversary Section

Forty years ago a man, young in years but mature in wisdom and foresight, recognized the need for The Billboard.

What this man lacked in financial power was overcome by a massive warehouse of energy, a tenacious will to succeed, and a benevolent love for his fellow-men.

In the great strides made during the past forty years, Mr. Donaldson, before his most untimely demise nine years ago, and those who succeeded him in the management of The Billboard have been materially aided and assisted by many actively engaged in one branch or another of the great amusement industry.

To these benefactors and to the legion of true, sincere, and loyal show-folk—all friends or patrons of The Billboard—we extend our sincere thanks and pledge ourselves to spare no efforts in carrying on the great work of providing you with a trade paper of which you can feel proud at all times and one worthy of your continued support and favor.

And now we take just pride in presenting to you this, the 40th Anniversary Section of The Billboard, with sincere thanks to all who in any way helped us in producing the largest issue in the history of the amusement industry. It is our earnest wish to have an active part in a 50th Anniversary Number ten years hence.

Sincerely,



President.

BUYERS' GUIDE

Classified Index to Advertisers
 Answering a Real Need to Showmen, Executives and Employees
 Where to Find What You Need
 Foreword:—

Index to Firms and Personalities with Page Number References to their Advertisements, all Indexed Under the Principal Noun.

The addresses of these advertisers will generally be found on the pages as designated.

This classified index is published as a guide and not necessarily an inclusive directory. It does not contain the names of all organizations in

the field, but it does contain representative firms that can fulfill your needs.

The notation, "See Firms Listed in Such and Such Classification," signifies that the firms or organizations listed under that classification can also serve you.

HOW TO USE THIS CLASSIFIED INDEX TO ADVERTISERS

The Firms, Organizations and Individuals listed herein have given you complete details in regard to their products or services (especially planned, organized and provided for the service of Amusement World Buyers,

Customers and Friends) in their advertisements which are included on the pages as shown by the page numbers opposite their individual or firm name.

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"who makes it, how it is made and where can I buy it?" It will pay you to study carefully all of the advertisements in this Anniversary Number, and the firms and organizations whose services are outlined herein. You will appreciate the thorough way in which most of these advertisers have gone into the description of their services or products.

BUYERS' INFORMATION SERVICE

The Billboard has established a Buyers' Information Service, with over 75,000 sources of information for the use of The Billboard's more than 100,000 weekly readers. No matter what it is you want to buy we can probably tell you, a reliable source of supply, or can at least find out for you more quickly and more easily than you can, just where you can get it. In the past few years The Billboard has answered more than a million inquiries by telephone, letter, personal interview, telegram and cable, as to where commodities, persons or organizations could be located. Show people and others affiliated with show business look to The Billboard for information, and we encourage this because we want to insure that our readers deal with a reliable firm of reputation.

scrupulous firms, organizations and individuals. One of our policies as a showman's paper is to render utmost service to showmen at all times.

Tell us, and we'll tell the suppliers.

We know that there will be plenty of questions that come up in your mind from time to time in regard to the advertisements and the advertisers shown in this issue. Write us frankly and sincerely, telling us of your problems, and we will endeavor to help you in your planning, specifying, requisitioning and buying.

Your suggestions and comments on this Buyers' Guide are cordially invited. If you don't find the product or firm listed which you are looking for write to

Showmen in the past have been taken advantage of by some un-

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The Billboard Publishing Company,

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The Story of Radio and Its Talent

By M. H. Shapiro

GROWTH of the radio network is naturally synonymous with the growth of the tremendous sums expended annually for payment to talent for its services. Without the hook-up and resultant coverage no advertiser could be expected to be educated to the point of paying worth-while salaries for local broadcasts only, and the chance are that the electrically transcribed program on series of spot broadcasts would be the thing, instead of live talent holding the upper hand.

The numerous artists, names and lesser lights realize this and, if they pray at all, they must include a fervent word or two for the longevity of the radio network, a magical institution that is the means of a possible \$20,000,000 or more being paid out to talent each year. On January 4, 1935, the term chain broadcast will be exactly 12 years old. For on January 4, 1923, no less than 50 engineers worked a week to arrange a hook-up between WEAP, New York, and WNAC, Boston. This was about three and one-half years before the chain broadcast really began to mean something.

National Broadcasting Company's inaugural program was heard on November 15, 1926. Its president, M. H. Aylesworth, outlined the guiding principles in his address and said in part: "Our immediate task is to establish a sound economic foundation for radio broadcasting. For no broadcasting system can be truly permanent until its economic foundations have been made firm. . . . It is only a few years ago when radio broadcasting was represented by the feeble tones of the old-time phonograph record and the scarcely more ambitious efforts of the local prima donna who volunteered her services."

Apart from the other significant remarks made by Mr. Aylesworth and others that night, there stood out two phrases destined to be of utmost importance to talent at large. Reference to sound economic foundation was the tipoff that the advertisers' money had to be welcomed, and equally important was the reference to the prima donna who volunteered her services. Radio recognized the fact that it was no longer to proceed on the principle of low paid or free talent. The high standards set have been maintained by the networks, and from then on the new field of radio really began to come into its own. NBC was destined to see years shortly wherein more than \$10,000,000 worth of talent was to cross its books.

NBC's first program had an estimated audience of more than 10,000,000 people, and artists heard that night included Weber and Fields, Will Rogers, Mary Garden, Tito Ruffo, Walter Damrosch and his New York Symphony and many others. Now, with its 88 associated outlets, NBC estimates that a potential audience of 60,000,000 people may tune in on any of its programs holding the necessary draw.

Radios—Childhood

Radio's beginnings were humble enough, as almost everyone knows. Experimenting in his home garage, Dr. Frank Conrad, a Westinghouse engineer, founded Station KDKA. Shortly after, he astonished and fired the imagination of his listeners when, on November 2, 1920, he broadcast election returns telling of President Harding's victory.

In 1921 the Westinghouse company built an experimental station in a shack above a factory in Newark, N. J., and this was the cradle of WJZ. Its studio was an unused cloakroom housing a rented piano and a phonograph.

In 1922 the American Telephone and Telegraph Company established WEAF in New York and inaugurated a regular program schedule.

But other pioneer stations were springing up around the country. Westinghouse Electric and Manufacturing Company had another station in Chicago for instance, the city's first, KYW, which went on the air November 11, 1921.

These were the days when almost any family had a younger brother who threw his homework in the corner after school while he built and experimented with a crystal set. He abused everybody in the room and strained his ear into the telephone receivers as he twisted the piece of wire which scratched over a bit of ore, or even a piece of coal. Eerie strains of music floated into his ear. Sometimes there would be ghostlike talk. Everybody had heard of wireless and heard its dots and dashes, but this musical and talking wireless was something new and incredible. The phonograph record wired to a loud speaker outside of the radio and phonograph stores inspired the kids to build their one-tube sets which brought in louder and more distant music and talk until other members of the family evinced an interest.

On Broadway show business, which was to become so integral a part of radio, paid little if any attention. Tin Pan Alley, ever alert to a newer or better plug, was naturally the theatrical vanguard of those who were to become interested. The late Lew Brown, a songwriter who wrote *Humming with Ray Henderson*, an unknown then, used to lie himself somewhere—most music men weren't sure where and some didn't care. He mentioned Newark and also Staten Island, and at night took one or two friends with him to plug his numbers on the "radio," whatever that was. Soon others went off on the mysterious trip, and were greatly enthused over their esoteric plugs. There was little danger of the professional manager checking up on them, but they tried hard to sell the idea. The professional manager winked good naturedly and went to work on next week's bill at the Palace, seeking out a good woman single who could handle a song.

In the May 7, 1921, issue of *The Billboard* a short item on page 7 was headed *Music by Wireless*. Under a Schenectady, N. Y., dateline, it read:

A unique stunt will be staged by the Union College Radio Club in connection with the musical program to be given by Dabney's Syncoated Orchestra from "Ziegfeld's Midnight Frolics" at the junior prom on May 6. The music will be sent by wireless to 2,000 operators in the United States and Canada. Twelve hundred miles will be the sending distance. The orchestra will play from 10 in the evening to 5 in the morning. The club has become famous for its weekly concerts, which have been heard by operators in 22 States of the Union, as well as by stations in Canada and ships at sea.

Which would indicate that General Electric Company was not asleep at any of its switches and had WGY on its way.

A New Field for Artists

Less than a year later the Lyceum and Chautauqua Department of *The Billboard* went off the deep end to sing of the possibilities of radio. Nearly the entire page 78 of February 11, 1922, issue is devoted to a story headed "RADIO DEVELOPS NEW FIELD. Lyceum and Chautauqua artists are helping to make practical the greatest electrical marvel of the age—Will we talk to Mars?—Edison Thinks We Will Talk With the Dead." A two-column photo of Rita Smith is also shown, with the legend that she was the first lyceum and chautauqua artist to read for the radio broadcasting station of Chicago, and

that her performance was so appreciated she was asked to repeat it.

"Idea originated with Morgan L. Eastman, director of the radio concerts sent out every evening from Westinghouse Station KYW, on the Commonwealth Edison Building," said *The Billboard*. "Other broadcasting stations have been sending out music, speeches and story readings. Director Eastman decided to try an art the enjoyment of which depends so much on the personality and gestures of the artist."

It seems that Director Eastman gave no notice to Miss Smith, who had been accustomed to read to soldiers at the base hospital and to women in magnificent parlors. But a radio microphone—that was new! Messages began to arrive for Director Eastman, telling how much the readings by Miss Smith were enjoyed, and all asked for more. Thus the Chicago station was credited with a "scoop."

The writer then describes the methods of broadcasting and working without an audience, as well as the now obsolete equipment. No less a personage than Judge K. M. Landis, czar of baseball, was enthusiastic about the "scoop." The February issue of *Illustrated World* is then quoted, and comparisons are made with the start of the phonograph as a toy and the far greater potentialities of radio. "It can be made the greatest, quickest and surest news-bearing means that the world has ever seen. It can be made to make the newspaper look like a last week's issue of *The Binghamton Eagle*." A technical explanation of radio is then given in detail as well as mention of Earl C. Hanson, inventor, who perfected a vacuum tube which increased the efficiency of sound transmission methods.

Switching to the KDKA territory in East Pittsburgh, *The Billboard* states that George W. Allison, a former lecturer, has gone to Pittsburgh to become general manager of the Brown-Dorrance Electric Company, which has control of three of the Eastern radio organizations which handle the radio broadcasts for Westinghouse. The story concludes: "If you want to listen in on any of these artists just get to a wireless station or get hold of a little radio apparatus and tap the great universal wave of unfathomable possibilities and get KDKA and the rest will be easy."

"The world will soon be covered with powerful radio stations and messages, songs, music, information, news, and a thousand other advancements will be made common world property. To have a hand in the early development of this is a thing that in years to come will be a source of satisfaction to even our children's children. . . . We are just on the threshold of a new age. . . . We should encourage inventors."

Apparently Fred High, the then lyceum and chautauqua editor of *The Billboard*, had a better insight into the radio's possibilities than the average man of the day. And KDKA did not wait for the evening to go on the air. We find a paragraph to the effect that "the Westinghouse Broadcasting Station presents a radio program each week and has something on the go each minute of the day."

In New York ATT was under way with WEAF, operated by the telephone company, which had transferred one of its able young men to the station as a commercial representative. He took hold of the situation with an uncanny grasp on its possibilities. He went out and dug up his talent, and it wasn't long before he evolved the plan of hiring extra good talent to fill a period of open time and arranging to give an advertiser who paid for it an opportunity to advertise his wares over the station. This kept the station going:

there was no cost to the station for talent and there was a chance to make something above operating expenses. Thus the late George F. McClelland, within the year of 1923, had inaugurated commercial broadcasting.

It was just prior to this that radio's pioneer talent, mostly recruited from the ranks of recording artists, began to find a kindred field of endeavor before the mike. They were intrigued and the Vaughn De Leaths et al. cheerfully gave their services. Here and there a well-known Broadway band such as Paul Whiteman's would be whisked away to Newark to go on WJZ, and lesser orchestras did it quite frequently. Several bands, including Whiteman, lay claim to being the first.

The Cry for Payment

When 1923 came along there were already some 600 stations—good, bad or indifferent—throughout the country. WEAF was probably the only place, other than the artist's knowledge, where an artist other than an orchestra stood a chance of getting paid in a manner that meant something else besides coffee and cake or carfare. In a two-column story by this writer in *The Billboard*, issue of February 3, 1923, it was pointed out that in the past 18 months the radio set and amateur wireless station equipment manufacturers had sold \$100,000,000 worth of merchandise at a possible profit of 40 per cent, or \$40,000,000. All due to the radio craze that held the country in its grip and made possible by artists who were giving their talent without a cent of revenue, but who were now coming to the realization that their services were valuable to the station, inasmuch as the stations were owned usually by radio manufacturers or affiliated companies.

Radio Corporation of America was then building its station studios in the Aeolian Building on West 42d street at a reported cost of \$50,000 and was faced with an overhead of \$1,000 a week for operating expenses. It had purchased WJZ. The American Society of Composers, Authors and Publishers was also yelling its head off, claiming that there must be a profit in radio somewhere if not directly in broadcasting. Theatrical managers also were of this opinion. Programs were now believed to have fallen off in entertainment value because artists were refusing to work for nothing, and not a little of the fare was phonograph records, player pianos and some amateur talent. Singing schools were being invited to send pupils under guise of receiving valuable publicity.

But McClelland at WEAF was out to make his station pay its way strictly on its own. WEAF kicked in its \$5,000 license fee to ASCAP and decided that the advertiser could well afford to pay it, along with the artists and other costs incurred. Other stations had their eyes opened to the commercial aspects and radio was starting off on another track altogether. In fact, it was beginning to find itself. WEAF had a raft of commercials, and probably one or two are still with the station, such as the Great Atlantic and Pacific Tea Company.

During the next few years—three at least—radio had its troubles, but soon it had an organization to look after its interests. The National Association of Broadcasters was formed and, of course, it is still part and parcel of the forces that seek to better the broadcasters' existence. Headlines in *The Billboard* for the next few years included such items as **BLAMES RADIO—RADIO CALLED A MENACE—MUSICIANS ON COMMERCIAL PROGRAM SAY RADIO IS A BOON—EQUITY REFUSES TO LET ACTORS PLAY FOR NOTHING—**

(See *THE STORY* on page 40)

Origin and Development of ASCAP

IN JANUARY, 1851, there was organized in France a society called *Société des Auteurs, Compositeurs et Editeurs de Musiques*. Its purpose was to protect originators of musical works, authors and the publishers thereof from any sort of infringement and to license the use of the members' compositions for public performances and collect royalties on such a basis. The idea soon spread to other European countries, and laws were enacted to safeguard the procedure and firmly establish the rights of authors, composers and publishers.

In the United States there was copyright protection after a fashion, somewhat similar to that of the usual patent grant which ran for a certain number of years, 28 in the case of an author or composer. The law, of course, contained no provision, for instance, for protection against mechanical reproduction such as the phonograph, which was to make fortunes for Edison and other inventors in the early part of the present century. Songwriters and publishers, as a matter of fact, really cared little about it and considered the various gramophones et al. a means toward popularizing their product.

Not all music men thought alike, however, and when the Copyright Act of 1909 became a law Congress inserted clauses of definite value to authors, composers and publishers. A minimum infringement damage of \$250 was included, as well as a set price of two cents royalty to be paid the owners of copyright works which were mechanically reproduced. It was in 1897 that Congress legislated the weapon into the hands of the copyright owner who sought a complete monopoly for the creations of his brain and brawn.

An increasing undercurrent of dissatisfaction was being voiced when writers gathered at the Lamb's Club, Kean's chop house and other near-by clubs and cafes. Victor Herbert might be highly incensed because a Broadway cabaret would stage entertainment and recruit the cream of one of his operettas for musical numbers. Concurrent with theater performances, cafes ran goodly pieces of the same entertainment and offered virtual opposition to the source from which it obtained its material, giving nothing in return for it.

George Maxwell, managing director of G. Ricordi & Company, made frequent trips to Europe and was effusive in his praise of the performing rights societies abroad. The authors, composers and publishers began to talk about the possibility of organizing a similar organization over here. Finally the talk resulted in action, and the first report of the American Society of Composers, Authors and Publishers appeared in *The Billboard* in the February 21, 1914, issue as follows:

"NEW YORK, Feb. 14.—The Society of Authors, Composers and Publishers was formed yesterday at a meeting in the Hotel Claridge. George Maxwell was elected president; Victor Herbert, vice-president; Glen McDonough, secretary, and John L. Golden, treasurer. The board of directors will be selected from among publishers, authors and composers, six of each, forming a total of 18 for the full board.

"The object of the organization is to put into effect the rights of composers of music, authors and publishers from compositions used by orchestras in hotels, cafes and motion picture theaters. Just how these rights are to be established and royalties collected has not been made clear. The organization will be patterned after similar societies in France, Ger-

many and Italy, where laws have been enacted to serve their purpose.

"It is said that the 'performing rights,' as they are called, yield over \$10,000,000 annually to composers and publishers. The membership of the newly formed organization represents all branches of music writing and publishing and the purpose of the society will be to give protection to all of its members. Classical, musical comedy and popular compositions will be considered in the plans of the organizers of the Society of Authors, Composers and Publishers."

Thus was the beginning of ASCAP duly chronicled in *The Billboard*. Peculiarly enough, on the very same page; in fact, in the same column, was an item on a man who was destined a decade later to take the reins of ASCAP and become its president and front man. This story was to the effect that "Gene Buck was in Cincinnati last week with Miss Anna Held, accompanying the Parisienne star as personal representative. While here Mr. Buck called at the office of *The Billboard* and stated that work had begun on the *Follies* and that he was working on the lyrics with Dave Stamper. . . ."

ASCAP's next story in *The Billboard* appeared the week following the first one and under a February 21 dateline. A column and a half told the story of the music trade being stirred by the formation of the American Society of Composers, Authors and Publishers (they got the name correct that time), and that 135 publishers of popular music throughout the United States had joined the society, and one that had refused to join was one of the oldest in the business—Joseph W. Stern & Company. Practically every composer and lyric writer in the profession had become members.

The board of directors embraced Rudolph Schirmer, Henry Waterson (Waterson, Berlin & Snyder), Fred Belcher (Jerome H. Remick & Company), Jay Wiltmark (Wiltmark & Sons), Max Dreyfus, Gustave Kerker, Silvio Heine, Raymond Hubbell, Irving Berlin, Harry Carroll, George V. Hobart, Billy Jerome, E. Ray Goetz and Harry B. Smith. Nathan Burkan, Victor Herbert's attorney, was general counsel. Publishers were quoted as saying the plans were to concentrate first on the hotel orchestras and collect royalties from the source, and not individuals in all cases. Other fields such as cafes and theaters were to follow. Other procedure and policies are mentioned. The final sentence, in quotes, read: "There's millions in it."

Whether meant as a guess or gag it was not as easy as it seemed. The next ASCAP item in *The Billboard* is a Chicago story to the effect that ASCAP had organized there for the "purpose of proceeding under the copyright law against every unauthorized producer of music in public." It would affect cafes, cabarets and several other places of amusement. Eight of the largest New York publishers were said to be members in New York, where the organization had its headquarters, and an equal number of big Chicago publishers were also members. The writer of the story did not think it would affect vaudeville houses. This story appeared on page 4 of the April 11, 1914, issue. It indicated that the men behind ASCAP meant business.

Things hummed for a while. Meantime a suit had been filed in the Federal Court in the name of one of the publisher members, John Church Company, which sued the Hilliard Hotel Company, but lost the case when the court decided that playing copyrighted musical numbers in a hotel dining room where no admission fee was charged was

not an infringement of the copyrighted numbers played there. The Hotel Men's Association backed the Hilliard Company, and early in 1915 the ASCAP situation lay dormant following the adverse decision.

Within a short time another suit was filed. ASCAP counsel had profited by the decision rendered against it. This time, on April 14, 1915, Shanley's Restaurant was on the receiving end of the infringement suit brought in the name of Victor Herbert. Herbert contended that his operetta, *Sweethearts*, playing at the Liberty Theater on 42d street off Broadway was having its music, lyrics and even costumes copied by Shanleys, and the stage show at the cafe was competing with his theater performance. The cafe was paying him nothing as against the royalty agreement with his theatrical producers.

ASCAP twiddled its thumbs while the United States District Court in New York dismissed the action and the Circuit Court of Appeals upheld the decision. The Supreme Court of the United States, however, reversed the lower courts on January 22, 1917. At last the members of the society, who had been kicking in their money to carry the suit to the highest court, had in their favor the decision that the use of music in a public place enhanced the resort's value and the performance of copyrighted music could be construed as being one for profit, even though the resort in question might be a restaurant or cafe.

It was not long before a deal was proffered by the New York City Hotel Men's Association and ASCAP grabbed it. License fees were now coming in, and there was a definite income upon which to base a few salaries and the expenses of the organization in carrying on its work. Another action was already in the courts, this one against a motion picture theater, which was defended or backed rather by the Motion Picture Exhibitors' League. The action brought by Raymond Hubbell (composer of *Poor Butterfly*) against Royal Pastime Amusement Company resulted in a decision by Federal Judge Julius Mayer on May 31, 1917, in which he held that the copyright law applied to movie houses. Movie organizations lost no time in filing a restraint of trade action, but lost out in Judge Goff's decision rendered April 4, 1918.

Things were just so-so with ASCAP nevertheless. Many important publishers were not in the ranks, and the ASCAP catalog was not all inclusive. In 1921 President George Maxwell and J. C. Rosenthal, general manager, made a bid for five-year contracts with all members, and after an internal battle it was decided to make a change in the division of the revenue. The money was being divided equally in three parts, one each to the authors, composers and publishers. The publishers won their point and amended the works so that they received one-half of the royalties and the other half was divided between the authors and composers. This resulted in the recalcitrant music houses coming into the fold with a rush, and ASCAP's catalog was greatly increased, as well as its usefulness as a central licensing organization. Its selling point now was twice what it was before.

Royalties now passed the \$100,000 mark and each quarter saw the sum multiply in the proverbial leaps and bounds. Motion picture houses were supplying the better part of the current and additional revenue. But ASCAP was yet to affiliate with one who was to become its most powerful driving force.

In the Columbia Theater Building

was a young man from the Southwest whose knack of doing things decisively and profitably had attracted the attention of Pat Casey, head of the Vaudeville Managers' Protective Association. He had had wide experience, particularly in the vaudeville field controlled by Karl Hobbitzelle, who owned the Interstate chain of houses. His background included travels thru South America, and he had worked with General Goethals for three years on the Panama Canal project. His name was Edwin Claude Mills.

In 1921 Maxwell was still ASCAP president; J. C. Rosenthal was general manager, and Nathan Burkan, the loyal attorney, still carried on. No salaries were being drawn by the officials as yet. In this year, in accordance with the changes mentioned above, a classification system was devised to replace the per-use method of distributing royalties. E. C. Mills, who started with the Music Publishers' Protective Association in 1919 as secretary at \$5,000 annually, became its chairman of the board in March, 1920, at \$20,000 per annum. Nearly a year later in February, 1921, the MPPA resolution was passed which empowered Mills to buy new furniture and hire better quarters. This resulted in the MPPA moving from the Columbia to the Lakner Building on West 45th street, in the same suite of offices used by ASCAP. Since the MPPA publisher members were also members of ASCAP, cooperation between the two organizations was desirable, and it was then that Mills received the title of chairman of the administrative committee of ASCAP, which now included in its advisory roles Gene Buck, Silvio Heine and others.

ASCAP was soon on a basis where it was able to pay salaries, and all suits were being won against motion picture exhibitors. In 1923 Gene Buck was elected president to succeed George Maxwell, who died. Mills, however, continued to exercise a strong influence in the progress of ASCAP, always being at the head of the column when a battle was on. He loved a fight but had already earned the reputation of being a "square shooter." When the Paramount Building became Broadway's most imposing edifice ASCAP gave the company a chance to get some of its royalties back and rented the entire 25th floor.

Meantime radio had come into the picture and WOR served as the test case, the decision which declared radio broadcasts a public performance for profit. WEAF was among the first to take out a license without a squawk. Later on the Jewell-LaSalle decision established that a hotel reproducing music from radio was also performing copyrighted music for profit. In 1929 Mills left the MPPA and ASCAP to form the Radio Music Company for National Broadcasting Company, but NBC failed to follow thru on an opportunity that might have given radio the upper hand in its differences with ASCAP. In 1932 overtures were being made to Mills by influential members of the ASCAP board to return to the fold. Mills did not accept immediately, but the demise of J. C. Rosenthal in 1932 made it imperative for ASCAP to hire a new general manager at once and Mills resumed the reins.

The little notice that first appeared in February, 1914, grew to several columns of space in *The Billboard* when the U. S. Government filed its anti-trust suit against ASCAP. Its take is now well above \$2,000,000 annually. Recently ASCAP moved to the RCA Building in Rockefeller Center, taking spacious quarters on the 48th floor.

Joe Weber, Champion of Musicians

By Harry R. Calkins

WHEN an officious censor outraged the pipers of ancient Rome by withdrawing their treasured privilege of dining at public expense in the Temple of Jupiter the first organized movement to better the lot of musicians was set in motion. The pipers marched out of Rome to Tiber in high dudgeon. Rome was confounded. No devotional services could be held, no campaign launched, no army could march and no consul could be inaugurated without the proper sacred music. The desperate "capitalistic interests" finally resorted to craft, plied the pipers with wine and carried them back home, but not until the dinner privilege had been restored and a chastened Senate had bestowed upon them the right to parade each year at the Ides of June, tooting triumphantly.

Thus, in victory, ended the first struggle to improve the social and economic standing of musicians. It was about the last successful one for more than 20 centuries! Which brings us, in one long leap, to the subject of this sketch.

Joseph N. Weber, whose career as a local and international union leader has paralleled *The Billboard's* years of service to showfolk, became president of the newly born American Federation of Musicians in the year 1900 and began at once to lead the long trek that was to bring the organization, thru many trials, to a place in the front rank of American trade unions—138,000 strong and comprising in its membership practically all the professional musicians of the United States and Canada. The magnitude of this achievement can be conceived only when one considers that individualistic craftsmen have always been difficult to organize—and musicians are nothing if not individualistic—that music by many is regarded as a luxury that can be dispensed with, and that the human race has always been disposed to quibble about who should pay the fiddler. Alternately feted and petted, then exploited and neglected, the practitioners of the musical art have led an insecure and barred existence thruout history. The American Federation of Musicians has been heir to all the troubles that assail other trade unions and, in addition, to a host of problems peculiarly its own. First to suffer in depressions, often victims of sumptuary legislation, and enforced competitors of canned music, army and navy bands, amateurs and other entertainment forms, American musicians have stood in need of stanch and intelligent leadership. The record shows they have had it.

Joe Weber was born in the city of Tamesvar in Southern Hungary, the offspring of a musical family of German extraction. Music lessons, under the tutelage of his father, began as soon as he could read. When Joe was nine the elder Weber, obeying the nomadic instinct of the musician, sailed for America, settling for a time in New York. He returned to Europe. Not so young Joe. For him there followed periods of residence in New Orleans, St. Louis, Kansas City, Chicago, Denver, Los Angeles, San Francisco and Cincinnati. He lived always in the atmosphere of the theater and concert hall.

The purpose to which his life was to be dedicated—advancement of the social and economic standards of fellow-musicians—was born of early experiences in those cities and on the road with traveling bands. He saw musicians forced to practice their art for the wages of common labor; exploited and cheated by employers; compelled by competitive conditions to take anything offered; overworked in rehearsals without pay; trans-

ported on the road in day coaches, and generally treated with indignity. Oldtimers complained and discussed grievances, swapping stories about absconding employers and being stranded far from home, and about



Joseph N. Weber

low wages and abuse, but no one did anything much about it.

Attempts at organizing musicians had been launched in America as far back as 1863, when the Musicians' Mutual Protective Union was formed in New York. Subsequently, "protective societies" sprang up in other large cities. They accomplished little in the way of increasing prices or improving conditions partly because, being local in character, they were always subject to unregulated competition from other cities and partly because the societies stressed their artistic and social phases at the expense of economic efforts.

Young Weber, at an impressionable age, took the plight of musicians very much to heart. From his father he had learned that in Europe, even tho their economic status was not always enviable, musicians did enjoy the social esteem of all classes. In America, where social standing depended so completely upon material success, the contrary was true, except, of course, in the case of outstanding artists. An idealist by nature, he yearned for an opportunity for action in behalf of his fellows. It came in Denver, where, with a group of kindred spirits, he aided in forming a local society committed to the purpose of maintaining a decent wage scale and establishing better working conditions.

The widely famed Tabor Grand Opera House was then in its heyday, and Weber, from his place in its orchestra pit, could gaze out over audiences incongruously composed of jeweled women and men in white shirt fronts, intermingled with miners from the hills, booted cowboys, flashily dressed gamblers and all the varied elements that made up the population of that frontier city. It was the sort of democratic background that might well inspire any young man to believe in the possibilities of trade unionism. Weber's earnest enthusiasm won him an assured place in the councils of the young local from the beginning. The issue then holding chief place in discussions of all musical societies concerned the question of affiliation with trade unions. If Weber ever hesitated over that point there is no record of it. He was first and last an advocate of unionism and became the local's delegate to the Denver Central Labor Union.

In 1891 he was sent as a delegate from Denver to the convention of the National League of Musicians

and immediately joined the faction of that ill-fated organization which was bent on converting it into a real national union, affiliated with the young American Federation of Labor. The National League, organized in 1888, was a confederation of all the "protective societies" of musicians in the country. Many of these local groups strongly favored pure trade unionism and a number, including the Denver group, were already affiliates of the AFL. But the leadership of the league steadfastly opposed any such plebeian association. The NLM, they said, had been organized to be the means of "elevating recognized musicians into a sphere of dignity, integrity and excellence that will inspire the respect of all intelligent people and secure from them proper recognition as exponents of the musical art." They also maintained a standard of artistic proficiency as a test for membership and could not bear the thought of affiliation with mere working people in the trade union movement.

Weber and other trade union advocates applauded the purpose of elevation into "a sphere of dignity," but maintained that that could only be accomplished by improving the economic standards of the craft. The "artistic" crowd won in that year and in the succeeding years, but in winning they destroyed their organization.

Before he really entered upon the nation-wide field of organization Weber underwent further training for the task ahead, serving as the secretary of the Denver local, vice-president of the Seattle local and as president of the Cincinnati local. From the latter city in the year 1900 he went as a delegate to the fourth annual convention of the American Federation of Musicians, which had been organized in 1896 with the help of Samuel Gompers, president of the AFL, to undertake the task that the National League of Musicians had spurned. Weber's fame as a skillful organizer and loyal idealist had preceded him and he was made chairman of the laws committee. Before the close of the convention Owen Miller, for four years president, declined to stand for that office again and instead proposed the name of the young Cincinnati, who was elected. Miller was then made secretary.

When Weber took the office that was to become his life's work, the American Federation of Musicians had a total membership of 8,555 and practically no money. Within 10 years that membership had advanced to 60,000 and greater economic power than any association of musicians had ever before possessed.

Those early years must have seen an unbelievably difficult struggle to found an international union. The salary of the president was fixed at \$100 a year, out of which he had to find quarters and carry on the work of spreading the organization over a continent. Correspondence had to be carried on by the president in longhand with the 79 existing locals and with musicians in more than 500 cities in which it was hoped that locals might be established. President Weber handled this volume of business at his home, and kept the records at first in a suit case and later in a trunk. Contemplating the present magnitude of the Federation, it is difficult to believe that it actually sprang from such a modest beginning.

This \$100-a-year job, requiring many hours of attention daily, naturally encroached upon the president's efforts to earn a livelihood in an orchestra pit. His Federation salary and much more besides went for hiring substitutes. For a man of Mr. Weber's means this would

have been impossible but for the fact that Mrs. Weber—the Gisella Weber, famed as a violinist of the concert stage and prominent in the musical pedagogical field—carried on in complete sympathy with her husband's ideals, supplying most of the material needs of their household.

In succeeding conventions, delegates, aware of the sacrifice President Weber was making, urged that his salary be increased. But he persistently refused to accept, preferring that the limited means of the Federation should be expended in organization work. Reluctantly compelled by circumstances, he at length accepted an increase to \$500 yearly in 1903, to \$1,000 in 1904, to \$1,500 in 1907 and \$2,400 in 1909. By that time the work of organization had multiplied to such an extent that travel and mounting expenses of the office required a greater outlay than could be managed on a smaller allowance. The president continued however, to carry on all the tasks of the office without assistance. In fact, no regular assistance was engaged for the office until 1914.

Thru all those years headquarters of the Federation was the study in the Weber home. Concentration of the nation's theatrical business interests in New York necessitated the removal of the president's office to that city in 1910. Desk room was rented in the office of a public stenographer—a convenient arrangement because occasional stenographic assistance had become imperatively necessary to the conduct of the Federation's business.

Twenty-five years ago the great symphony orchestras of the country were composed almost exclusively of European musicians. Americans stood no chance of finding seats in those high-toned ensembles. Talent was available among the native-born musicians, but they were not wanted. In a sense, it was a racket. The great conductors were aliens, and they insisted upon the right to import musicians. Once transported across the Atlantic a musician was at the mercy of the leader in such matters as salary and working conditions. It was also the custom of leaders to offset the acquired wisdom of second-year men, who had learned something of the high cost of living on this side, by discharging them and importing others to take their places, leaving them to engage in competition with Americans in the general musical field.

President Weber attacked this problem with characteristic zeal. American musical talent, he held, was at least equal to European talent. The American boy was possessed of sufficient ability to serve in any orchestra in the world, he insisted. The AFM, from the beginning, had required as a condition of membership American citizenship or residence in the country of at least six months and an application for citizenship. It was an uphill fight to achieve the prestige of a foothold in the great symphony orchestras, but it was won. The time came, more than 20 years ago, when Weber could say to the great symphony orchestra associations that they would have to abide by the Federation's policy to give American talent an opportunity to develop or quit. It was a great triumph for the union and a cultural victory for America. Today the native musician is universally recognized in all symphony orchestras.

Complete and thoro organization was essential in the beginning if musicians were to attain economic justice. Musical employment is apt to be temporary, and it was not difficult in the old days for the employer to find a substitute band or orchestra in some other town. From

(See JOE WEBER on page 33)

40 Years of Music Publishing

By Edward B. Marks

WHILE it is on the surface perhaps no more than a coincidence that *The Billboard* completes its 40th year of consecutive service to the amusement world at the same time my firm celebrated its 40th milestone in music publishing, there is a strong parallel to be drawn in the careers of our respective organizations. I say this without ego, even tho' I realize as well as anyone that *The Billboard* has always been and continues to be a leader in its field.

But in these four decades *Billboard* and I have seen and experienced the most amazing vicissitudes that show business in general and the music game in particular have ever undergone.

The editors of *The Billboard* have been quite candid in telling me that I have been asked to write this article not only because our anniversaries occurred simultaneously but because, as author of *They All Sang*, I had already bridged the gap between the '90s and '30s. Consequently I hope to be excused if I refer to that volume once or twice in the paragraphs that follow.

It is unnecessary to point out that any 40 years which sees the introduction of motion pictures, radio, sound films, the phonograph, the player piano, television, ragtime, jazz, blues or whatever else you want to call it, and some half dozen other discoveries of greater or lesser importance can completely revolutionize the theater in all its forms. I am certain that other articles in this issue treat the changes in show business proper with exact and fascinating detail and it is my intention to restrict myself only to those that have occurred in my own particular fields—the publishing, exploitation and selling of music.

Perhaps the sentence most quoted by the reviewers and commentators who wrote about *They All Sang* was the very first one in the book: "The best songs came from the gutter in those days." I was referring specifically to 1894, but that statement holds good for more than half of my publishing experience. Discounting the various mechanical contrivances that have come into being, there has been perhaps no greater change in our industry than the transition from the aforementioned gutters to the gilded reception rooms of the big radio stations, advertising agencies and swanky hotels whence emanate the best plugs of today. Instead of substituting my book *From Tony Pastor to Rudy Vallee* I might have labeled in *From the Bowery to Rockefeller Center*.

Radio, which has hurt our business so immeasurably, is nevertheless all-important when it comes to promoting our current songs, and this giant industry is conducted on a far different scale than the saloons, beer halls and dives that so often gave birth to the ditties of 40 years ago.

Unfortunately the conduct of the popular music business has not in all respects kept pace with its improvement in surroundings, accoutrements or "tone," as the boys call it. It is certainly not my intention to sermonize upon the evils that still exist—bribery, unfair competition, lack of co-operation in some instances between music man and artist, overproduction, false standards and too many others. Everyone is aware of these things, and men like John G. Payne, of the Music Publishers' Protective Association, have been leading valiant and often successful onslaughts upon them. Since radio itself is plagued by petty corruptions in many cases, it is too much to expect that the popular music business, just because it has acquired better manners than in the old days, should overnight become an industry above reproach.



EDWARD B. MARKS

Nevertheless each year sees improvement in the ethics of song publishing. Facts outlawing bribery, contemplated codes, several other restrictions and a knowledge that the stars of the air cannot be treated in the roughneck manner of old have all tended to better the industry. These facts are far from being completely efficacious as yet, but they are steps along the right path and will eventually result in a cleaner and fairer music business.

I mention in *They All Sang* that it was not unusual for my partner and myself to make one hundred "joints" a week in the days when our business was young. No two contact men could possibly cover that many spots today regardless of their energy and hustle. I do not mean to insinuate that it was easier in the past, but it was a less involved procedure and certainly less expensive.

A beer for the orchestra leader and a few words of flattery for the lady baritone, as the torch singers of those days were called, would often do the trick. Today each professional man has his specified territory and more often than not his particular evenings on which to see a certain singer, orchestra leader or program director. If the spot from which the broadcast emanates is a night club or hotel, the plugger must sit at one of the regular tables because these places frown upon the music men who merely stand and wait outside.

It has been particularly noticeable during the past year or two that orchestra men, with a few notable and inexcusable exceptions, have done their utmost not only to cooperate but to be courteous and patient with the publishers or their representatives.

It is true also that, just as a few of the orchestra leaders are still acting in an objectionable or high-hat manner, there is certainly a small but loud percentage of music men who make it difficult for their colleagues by being extremely officious, whining or threatening. From the orchestra leader's point of view it must be remembered that there are practically 50 firms, large and small, which issue popular music regularly, and that the average number of songs that can be played on a half-hour radio program is merely eight or nine. Besides, the orchestra usually includes certain old and standard selections, so that only by being tactful, considerate and unprejudiced can the leader keep his coterie of song contact men satisfied and happy. To their eternal credit may I say that 90 per cent of the current big orchestra directors seem to be doing this successfully.

Harkening back to the old days once more, one finds that altho there

was always such a thing as one plug being more important than another, particularly in the introduction of a new song, yet the expression "A plug is a plug" held sway and hits were usually made by obtaining a great number of performances rather than a selected few.

Today the tendency is to bother chiefly, and in the case of some publishers almost exclusively, with big radio names. This should mean less work for the professional departments, but any contact man will tell you that setting a broadcasting date with certain of the stars is harder than getting a score of the little fellows. Not only must the artist himself be sold on a song, but more often than not his manager, his agent, his advertising agency, his sponsor and sometimes his own brother or his sponsor's wife. Whether or not the importance of these particular broadcasts is exaggerated I am not prepared to say, but I do believe that too much emphasis is being given the list of songs played on the major stations in the evenings.

It happens that this is not written in *Billboard*, because one of our publications, *What a Difference a Day Made* is very near the top on all such lists as this article goes to press. Nevertheless I feel that daytime broadcasts and those going over chains which do not happen to include New York City are certainly as important as some of those listed, and I know from actual experience that the order basket will often verify this.

I wonder how many of the younger generation of music writers and buyers know what is meant by a "corner song." That was our expression for many years for that type of number which, altho for some reason it never received a great number of public performances, nevertheless was as unstopable on the music counters of the nation as this fall's Minnesota football team was on the gridiron.

Often these dark horses outdid their much more widely popularized brothers, those that were sung and played by the Jolson, Van and Schencks, Nora Bayes and other big stars of those days. Today, while the public is primarily interested in buying only those songs that it has heard over the ether or in sound films, there is occasionally such a corner seller which, if exploited properly in the music stores, will rival the radio and film hits in total sales.

In other words, the correlation between the most played numbers and the best sellers, while fairly indicative and steadfast, is very often upset by some commercial ditty that comes along and sweeps music buyers off their feet without ever having received a proper boost from the profession. Conversely, some of the songs heard most often, particularly those known in the business as "cute," do not earn enough to buy their creators and sponsors lunch at Lindy's.

Coming to the songs themselves, I am going to make a statement that may at first sound strange. I believe that our popular music, lyrically speaking, after some 23 years of comparative wishy-washiness, is going back to the vitality of the '90s. Perhaps the ballads of those days, *After the Ball*, *My Gal Sal*, *Take Back Your Gold*, *A Bird in a Gilded Cage*, *In the Hoppage Coach Ahead*, or the two that I perpetrated myself, *My Mother Was a Lady* and *The Little Lost Child*, may seem absurd and stilted today. But dozens of good scholars have come forth and have said that those same tear-jerkers are so typical of what Sig Spaeth calls the anti-macassar period that they will be the folk songs of

tomorrow. The comic and novelty songs of this period were in many cases extremely original and well constructed, and they were often wedded to deft and appropriate melodies. Soon after the birth of the new century, however, the lyrics of most of our popular songs descended to the level of the waltz ballad about some girl's name or some State or river or a hackneyed and trite expression of the love theme.

Today the first requisite of almost any song is that it has a unique and interesting title. It may tell the same old story, but it must do it by utilizing new-sounding phrases and clever variations. Always conceding the inevitable exceptions, we note that today numbers titled *I Love You*, *Back Home in Tennessee*, *Mary*, *I Never Knew*, *Dream Girl* and the like are at a disadvantage unless they are already established standards. The ones that come to the top usually bear such interesting or provocative titles as *Stars Fell on Alabama*, *Two Cigarettes in the Dark*, *You're a Builder Upper*, *Dust on the Moon*, *Pardon My Southern Accent*, *Winter Wonderland*, *What a Difference a Day Made*, *Pop Goes Your Heart* and many others which might be selected at random from lists of best sellers.

Musically, too, writers of today are striving for more originality than heretofore. Of course in the melodic field the progress from the '90s has been chiefly for the better, with such men as Kern, Berlin, Gershwin and others taking the new-form jazz and really doing fine things with it. I for one am glad to see that music is being heard less than a few years ago. It distinctly has its place but grows very tiresome when overdone. Waiters are for some reason in an inexplicable state of decline at the moment, with only two or three genuinely popular. However, I feel certain that they will eventually come back with more of their old irresistible lure than ever. Either tangos or rumbas or both find their way on almost every program and, aside from the fact that our firm benefits greatly thereby, I believe it a fortunate thing in lending variety of rhythm and instrumentation to these periods. In fact the introduction of the rumba and the popularization of the tango are two of the things in my career about which I feel most proud. No group of songs I have ever published has shown most lasting qualities than the Latin-American, as witness *Malaquena*, *Peanut Vendor*, *Mama Inez*, *My Shovel*, *Marta*, *Dust on the Moon*, *Quiereme Mucho*, *Amapola* and dozens of other tangos, rumbas, pasodobles and boleros.

There is one analogy in the long careers of *The Billboard* and the Marks Music Corporation which seems to me very striking. We have had our million-copy hits, our overnight sensations, our 30-day wonders, and they have been very gratifying. But whatever genuine success I have achieved in the music game has been by persistent effort in building up a standard catalog that weathers depressions and changes alike. Any of the firms that have survived since the '90s, and there are but three or four of them, have retained their prestige by doing just this. In the same way *The Billboard* has never been a paper which glorified in sensational scoops, lurid stories or high-pressure selling methods. Its enviable success has been built upon the rocks of sound editorial policy, complete amusement world coverage and, if I may coin a phrase, non-Broadway methods (as we think of the old street today). The highest compliment that could be paid to my firm would be to be told that it is as dependable (See *Music Publishing* on page 46)

The Modern American Orchestra - Band

By PAUL WHITEMAN

MUSIC, like everything else, gets static during any period when fresh tools are not being devised. The development of music has gone hand in hand with the development of new instruments ever since the day when the first savage found out that hitting a hollow log with a club made a sound that stirred human emotions. And one of the greatest services of jazz to music is that in the course of its evolution the jazz orchestra has developed much that is new in the way of tools.

From the time of the first jazz band—the original Dixie-land jazz band—the introduction of new musical sounds as part of the whole combination has been a step in development. Whether it's bringing in an entirely new instrument or merely a novel effect made by knocking a beer bottle against your own head, it means new arranging, new orchestration, new vitality. It's the thing which keeps our American music fluid and growing.

Fresh combinations of old meanings is all that musical development has ever been. And in interpreting modern rhythmic and harmonic ideas with my own orchestra I feel that each new musical sound is an addition to our American musical idiom. One of the newest things, for instance, are the bongos and claves, gourds and maracas from Cuba, which are often used for effect.

People are always surprised when you tell them that the saxophone, which is forever connected with jazz in the layman's mind, was not included in the original jazz bands at all. The invention of the Belgian Antoine Sax was designed as a serious instrument and heard oftener in church than anywhere else. The original jazz band consisted of a piano, a trombone, a cornet, a clarinet and a drum. The far-famed saxophone was added later after it had been developed to take the place of the cello because of its almost limitless capacity for musical volume and quality.

In the original jazz band the fundamental harmony and rhythm were supplied by the piano, the player of which could usually read notes. It didn't matter at all that most of the others had never learned to read music. They simply filled in the harmonic parts and counter-melodies by ear, interpolating whatever stunts in the way of gurgles, brays, squeals and yells occurred to them. They might hold up the entire tune, but they still kept the rhythm. There were some funny noises in music then. But the procedure developed ingenuity in the musicians to the last degree.

The addition of the saxophone was the most important step in the evolution of the jazz orchestra. And the development of that flexible instrument, which is a far different thing today than it was 20 or even 10 years ago, has added its quota to orchestral evolution. We have computed that one baritone saxophone is equal in sonorosity to a section of nine or ten cellos, and that one tenor saxophone equals eight violas. It is responsible for the fact that with 25 men, including only eight violinists and four saxophones, we are able to get the volume of an 80-piece symphony orchestra.

Jazz, when all is said and done, is a method—a method of counterpoint and rhythm—a method of using tones and the color of sound. The instruments for making jazz music are legitimate and have been used in various combinations to make serious music. Since those days of the early bands, when it was every man for himself and the devil take the harmony, the jazz orchestra has added new instruments and newer

methods of playing them. The orchestra of today differs from the symphony mainly in that the foundation of the symphony is its strings. All other instruments are added for tone color. In the military band the wood winds such as the clarinet form the basis. Within the past 20 years the addition of different wood winds, such as the oboe, the heckelphone, the bassoon or contrabassoon, Chinese flutes, cymbal, narps and that most basic of American instruments, the banjo, have added to the changing interpretation of modern melodic rhythm.

The fairly recent advent of the sousaphone in jazz orchestras marked another important addition. But perhaps the greatest development in recent years has been along the line of extra musical effects in the battery of the orchestra.

The battery includes so many instruments that if I tried to name them all the list would stretch into infinity. The truth is that anything capable of making sound may be introduced to get special effects. Anything from thunder and rain to the cackling of hens or the crying of babies can be produced by the traps player. Of these battery effects the newest is the ass' head—also an arrival from Cuba—which makes such a magnificent long-drawn-out braying.

The various stunts with mutes

coming static. And if jazz hasn't done anything else in the course of the development of its orchestras it has taught the American people to express their own moods and characters in their own rhythms—thus making music.

JOE WEBER

(Continued from page 35)

The musicians' viewpoint it was necessary to close that avenue of opportunity to the employer at once. The task was rendered less difficult by the fact that an employer, requiring a 10-piece band, could not engage the first 10 musicians he encountered. He needed cornet players, violinists, drummers, etc., to fill out a properly balanced ensemble. President Weber took advantage of this situation to exert the full economic strength of his organization. The Federation's laws were made strict on the prohibition against a member playing with a non-union member. Fines were exacted in proportion to the member's ability to pay. Only zealous commitment to the policies of the Federation on the part of the president and the executive board made this possible.

Victory over the entrepreneurs of the great symphony orchestras was achieved chiefly thru organization; but the importation of foreign musicians continued to represent a threat to the Federation's program in the general employment field. It was not until 1931 that the Federation, thru President Weber and the executive board, succeeded in having passed by Congress a bill defining a musical artist as one whose performance possessed merit without assist-

ment. It was clear in the beginning that the public looked upon mechanical music in theaters merely as a novelty. However, the powerful interests behind the sound picture patents began a great campaign of exploitation to foist upon the public the specious idea that "canned music" was not only equal to living music, but even superior in that the music of the greatest orchestras could, by this means, be provided in all theaters.

President Weber and other leaders of the Federation recognized the danger at once. They knew that music, provided by living musicians, reflecting the mood of the moment, was far more satisfactory to an audience than mechanical music, but they also recognized the fact that the millions that could be poured into exploitation by the great corporations possessing the patents would away the public unless a challenge were developed.

President Weber determined to face the issue. Nearly \$1,000,000 was invested in advertising space in the nation's newspapers and magazines to direct the public's attention to the fact that it was not getting its money's worth in the theaters and that the nation's musical culture was bound to suffer from the mechanization of an art. The campaign was successful in the opinion of all who are familiar with show business. True, with the depression prevailing, the jobs in theaters were not immediately restored, but it was likewise true that "canned music" was no longer featured as a superior attraction, and is not so today.

Unselfish devotion is not always rewarded in this life, but Joe Weber has lived to experience the appreciation of his fellow musicians for the part he has played in elevating the dignity and advancing the economic interests of the profession. He enjoys today assistants sufficient to carry on the vast business of the organization and a salary that is somewhat commensurate with the duties that he has to perform. Once he tried to retire from a job that had sapped his vitality and undermined his health. That was in 1912. Every delegate to the convention of that year signed a petition, begging him to continue in office. He was forced to acquiesce. In the year 1914, however, his physicians insisted that he take a rest, and he retired for one year, only to be drafted for the place again in 1915.

It would take a hundred times the space here to tell the story of Joe Weber, president of the AFM, but almost everyone in show business will enjoy even this brief renewal of acquaintance with one whom they know well as an undaunted, dynamic, fearless but fair champion of the interests of the people he represents. It is interesting to note that even those to whom, on occasion, he has been opposed hold high opinions of Joe Weber. The famous Walter Damosch, in his book, *My Musical Life*, wrote: "The president of the Federation, Joseph N. Weber, is a man of real intellectual ability; and, while he and I have had some vile quarrels and disagreements thru these many years, and while I have sometimes denounced him to his face as a fanatic and he has given me fit for fit, I must acknowledge that he not only has had the ability to build up a remarkable organization of great power, but has often acted with great fairness in disputes that have come up between the directors of the New York musical union and myself."

That is quite a testimonial.

THE HOTTEST HIT OF THE YEAR!

MY BILLY BOY.

Words by Felix F. Feist. Music by Joel P. Corin. Written expressly for MISS FLORENCE BUNDLEV, and introduced by her in "The Street Singer," with almost unparalleled success. Respectfully dedicated to America's leading theatrical weekly—The Billboard—famously and affectionately known to artists all over the world as

"OLD BILLY BOY."

PUBLISHED BY

LEO FEIST, FEIST BUILDING, 134 W. 37th Street, New York.

Professional Copies Free.

Programs Only Recognized.

REPRODUCTION of advertisement that appeared in *The Billboard* of March 31, 1926; reduced to half size.

have been added to jazz orchestras. Chiefly, of course, they're made of metal and cardboard, but long before manufacturers were making them the players themselves were using ingenious contrivances to get the same effects, such as the wawa mutes used with the cornet, which we first did in *Cut Yourself a Piece of Cake*.

One of the most important developments in music for which the dance orchestra is directly responsible is the organ. The evolution of the pipe organ was the organ's only change in about 2,000 years. Then people got the idea of putting organs in theaters, and the organ had to be developed so that modern dance music could be played on it. In 10 years it advanced more than it had in a couple of thousand.

However, the organ isn't exactly in the evolution of the jazz orchestra. It's usual purpose is to replace an orchestra.

The jazz band has tried to develop extreme sounds. And the modern band is an efficient arrangement in which every member knows what he is to do every minute of the time. We are forever taking on new instruments and discarding them. There isn't much chance of our bands be-

ance; in other words, a soloist, thus bringing musicians under the terms of the Allen Contract Labor Law. Mr. Weber himself looks upon the opportunity gained for American musicians in symphony orchestras as one of the greatest, if not the greatest, achievement of his career. It gave to the Federation not only new members and relief from a serious form of competition, but also the prestige of including the finest musicians of the country among its members.

The characteristic force with which Mr. Weber delivered a challenge to "canned music" will go down in history as illuminating his forcefulness. "Canned music," synchronized with action on the motion picture screen, presented the most dangerous form of competition that musicians had yet experienced. It was not the first time that "canned music" had arrived to plague musicians. More than 20 years ago the mechanical orchestra deprived musicians of jobs in some cafes and dance halls. It was not very successful. A judge in Clayton, Mo., allowed damages to a saloonkeeper who had purchased an electric orchestra, possessed of only five records, when he sued the manufacturer on the ground that his

From Old Files of The Billboard

Songwriters Talk Union as Gillmore Shows the Way

NEW YORK, Nov. 13.—That the songwriters of this city are serious in their intention to unionize was confirmed today by Frank Gillmore, executive secretary of the Actors' Equity Association. Last Monday night Mr. Gillmore, at the invitation of several representative songwriters, addressed a meeting held at Keen's Chop House. Many of the best-known lyric writers and composers were present and Gillmore told them just what advantage had accrued to Equity from its affiliation with the American Federation of Labor.

It was explained to the meeting that the songwriters could come into the Actors' Equity Association as members under their temporary jurisdiction, staying there until they believed they were in a proper position to take out a charter in the Four A's as a separate organization, or do that immediately. Up to now they have not decided which course they will adopt. It was made clear to them that if Equity assumed temporary jurisdiction over them they could separate themselves from its jurisdiction at any time they wished. Joseph N. Weber, the international president of the American Federation of Musicians, was also present at the meeting, but did not address it.

Feeling among the songwriters seems to be in favor of unionization, with a view to the correction of alleged abuses in their craft. Many complaints have been made of these

and the feeling seems to be that the only way they can be corrected is by unified action.

Another meeting will be held next week, when the matter or organization will be gone into further and a plan of action considered.—*Issue of November 20, 1920.*

Dumb Dora—1926 Model

Some of the dumbest girls in the world are to be found back of the music counters in the syndicate stores. They have not sufficient sense or interest in their jobs to order music when calls come in for it. And they sidestep the issue by telling customers this or that number is not in stock. At one counter the girl told this to at least half a dozen customers who called for a new song just getting into the air. Picture the business the publisher is losing if the same thing is occurring all over the country.

The music business is bad enough at present without having dumb salesgirls and music buyers converting it into a nightmare by neglecting to order songs for which there are legitimate calls.—*From the issue of November 27, 1926.*

First of Victor Broadcasts Hurts Broadway Theater Biz

NEW YORK, Jan. 2.—The sudden falling off of business in the theaters last night is being blamed on the broadcasting of John McCormack and Lucrezia Bori from a group of high-powered radio stations between the hours of 9 and 10. It was the first program of music arranged by the Victor Talking Machine Company in a series which will enlist the services of many well-known artists. The concerts are to be broadcast every other Thursday night.

There is little doubt that practically every radio receiving set within reach of Station WEAFF was tuned in to hear this concert, and hundreds of telegraph and telephone messages were received by the station while the concert was going on expressing the pleasure of the listeners. At the same time this program was being broadcast most of the managers on Broadway were bemoaning their luck, for, except at the very biggest successes, there were empty seats in all theaters. With almost one voice these managers blame the sudden

Vaude Dancers Go for Jazz

NEW YORK, Oct. 27.—The "jazzing" fad has certainly secured a firm hold on vaudevillians, and the fashion for dancing sisters to have the support of jazz bands is coming to be a fixture. It would take considerable delving into vaudeville to decide who started it. The Dolly Sisters had a band of colored female jazzists, but the company was dropped after a few weeks.

The Ziegler Twins have their Kentucky Five. Dorothy and Madeline Cameron have just dawned on the New York horizon with jazz trimmings for their act. Fanchon and Marco are sister and brother and they, too, have succumbed to the inspiration of the jazz.—*Issue of November 3, 1917.*

First Band Ad

The first band ad in The Billboard was inserted by the Royal Marine Band, of Italy, with Channing Ellery as special agent. Ellery's address was given as care Young's Ocean Pier, Atlantic City. Ad appeared in the issue of May 5, 1900.

Mechanical Royalties

NEW YORK, June 9.—Organized radio broadcasters are working out a plan which, if successful, may revolutionize the music publishing business. This plan calls for the surrender by copyright holders of 100 per cent of the mechanical royalties of songs plugged by radio, it was exclusively learned by The Billboard this week.

The National Association of Radio Broadcasters, of which many operators of large stations are members, is holding a convention at the Drake Hotel, Chicago, beginning this Sunday, June 10. The officers of the organization hope to increase the membership to over 50 broadcasting stations. With this number to start with Paul Klugh, general manager of the association, expects to be enabled to make songs popular without any other form of plugging.—*Excerpt from an article in the issue of June 16, 1923.*

WEAF First To Engage House Ork

NEW YORK, March 27.—As the result of several conferences held recently between a representative of the American Telephone and Telegraph Company, which operates Radio Station WEAFF, and Edward Canavan, chairman of Local 802 of the American Federation of Musicians, that station will soon have its own "house" orchestra just as it has already its own grand opera company. Other radio stations will probably follow suit and organize their own orchestras within the near future, according to Canavan.

The WEAFF orchestra is being organized now and will soon be ready to take to the air. A good many of the musicians being recruited for it, said Canavan, are being offered much more than the union's scale makes obligatory inasmuch as the band will be a high-grade one. The orchestra will play exclusively from that station and will be called upon to play everything from jazz to grand opera.—*Excerpt from an article in the issue of April 3, 1926.*

Gershwin Success at 21; Leans to Good Stuff, Too

To take up music first at the age of 14 and have a musical comedy produced on Broadway at 20 is unusual even in this age of airplanes and projected trips to Mars in a rocket. Still it has been done, and George Gershwin is the man (he is now 21) who did it.

A little preliminary talk about music in general was necessary to get George Gershwin to talk about himself. The symphony, the tone poem and grand opera were "fanned" over before the talk got to musical-comedy level, which served to show that the interest of the young composer lies not only in the theatrical field but in the realm of formal music as well.—*Excerpt from an article in the issue of March 13, 1920.*

1908 Hit

Roses Bring Dreams of You appears to be the one big ballad hit of the season, according to Maurice Shapiro, and is the leading favorite among singers of distinction and discernment.—*Issue of April 18, 1908.*

Berlin, Barnett Collaborate

Irving Berlin, the clever lyric writer of Ted Snyder successes, has written a vaudeville act in conjunction with Benjamin Barnett entitled The Ticket Speculator.—*Issue of Nov. 6, 1902.*

Sousa Serenades Billboard

ST. LOUIS, Oct. 27.—The St. Louis office of The Billboard was serenaded and given three cheers and a tiger by John Philip Sousa's 100-piece naval band from the Great Lakes Training Station on Thursday. The band was in St. Louis assisting in the Liberty Bond campaign and took occasion on the day following to pay its respects to the paper.—*Issue of Nov. 3, 1917.*

NBC Formed to Operate WEAFF And Revolutionize Selling

NEW YORK, Sept. 13.—After November 13 Station WEAFF will be controlled by the National Broadcasting Company, Inc., which has been organized to take over the plant, which was recently bought by the Radio Corporation of America from the American Telephone and Telegraph Company for \$1,000,000. The purpose is said to be the broadcasting of the best programs available in the United States and nationwide tieups with any other stations interested and willing to share the expenses. In the official announcement signed by General James G. Harbord, chairman and president of the Radio Corporation of America, and Owen D. Young, one of the main objects is to stimulate the sale of radio parts and sets. M. H. Aylesworth will head the new organiza-

tion, and he stated that in order that the public will be assured of the best possible programs an advisory board of 12 would be chosen.

Coincident with the announcement of the new arrangement The Billboard learns that revolutionary methods in selling radio advertising are in the wind. The new plans call for the selling of complete series of programs of entertainment to the advertiser as well as the use of the station. In the past the usual way was to sell the use of the station for so much per hour or, according to a longer contract, it may be so many hours per week at a cheaper rate. The advertiser had to supply his own orchestra or other talent.

In the new scheme one of the leading concert bureaus will act as (See NBC FORMED on page 40)

Loew's State First on Air

NEW YORK, July 28.—The Marcus Loew Circuit has taken over the radio broadcasting station, WHN, of The Riderwood Times and will operate it from atop the State Theater Building at 45th street and Broadway. It was announced this week. This will be the first vaudeville theater in the country to operate its own radio broadcasting station.

According to officials of the Loew Circuit the station will be used—but not exclusively—for the broadcasting of the regular State programs. The broadcasting apparatus will be located on the fifth floor of the theater building. Already a temporary aerial has been erected on the roof of the building.

The station will begin broadcasting of vaudeville programs August 7. It was expected to have the apparatus installed by next Monday, but trouble with the generator caused a postponement.

Plans have been completed for the opening night program which, in addition to featuring the regular State vaudeville bill, will have as guest artists Eddie Cantor, George M. Cohan, Carter Sisters, Clark and McCullough, Jimmy Bussey, Eddie Darling and Anna Chandler. Among those who will "speak" to radio fans will be Flo Ziegfeld, Will Hays and Murray Hulbert, president of the Board of Aldermen.—*Issue of August 4, 1923.*

Wage War on Ragtime

Ragtime has passed the zenith of its popularity, musicians say, and they are now anxious to lay out the corpse. The edict has gone forth from the convention hall of the American Federation of Musicians, "Ragtime must go."

"That does not mean," said President (See WAGE WAR on page 40)

Television and the Show Business

FOR MORE than 50 years engineers and mechanics have been toying with the idea of sending pictures thru the air. Back in 1894 German Paul Nipkow invented a scanning disk. His general idea was to dissect pictures by utilizing a light-sensitive cell, a scanning disk and a lens. This was the leading principle of the early television systems. Other men came on the scene. In 1890 the American, N. S. Amstutz, sent a half-tone picture 25 miles over wires in eight minutes. There were many other pioneers—too numerous to be mentioned. They worked under the most trying difficulties. Often they lacked funds—always they worked without the modern knowledge of radio that present-day inventors have at their finger tips. Then, about 1910, interest in television waned. There were other things to be done. There were more "practical" aims to be realized and television was more or less laid aside. Motion pictures became a dominant factor in show business and wireless developed into commercial radio.

But the magic eye was never completely forgotten. Technically minded men continually look for new fields to explore—and there was television; a virgin field surely. In the '20s, before and after the crash, thru-out the depression, engineers have kept on seeking to find the magic key that will admit its owner to a treasure-land. Today RCA, Bell Laboratories, Philco, BBC, British Baird and a host of others are in the search. Some work without fanfare. They prefer that few should know of their activities. Others work with the public in mind—often, unfortunately, demonstrating crude and uncouth images to a public more anxious to knock than to boost. The Federal Communications Commission lists 27 television stations in the United States. It should be kept in mind that many inventors are doing intensive research work that does not necessitate licenses.

Will television hurt or help show-folk, and if it is going to help—why and how? For purposes of simplicity, this analysis is divided into the several divisions of show business.

Vaudeville

There is strong possibility that television may aid the vaudeville performer to stage a comeback. This does not mean that vaudeville as such will be revived by television, but that the performer, as an individual, has much to gain. One of vaudeville's strongest appeals is its personal, intimate, relationship with the patron. The large houses, de luxe super-temples, the 4,000-seaters, have destroyed that personal appeal. Vaude has been left out of many of the bigger "bars"—if flesh was desired it had to take on more formal, ritualistic characteristics—presentations. With television playing to a small family gathering in the home that intimate something will be needed. Vaude acts with "eye-and-ear appeal," physically adaptable for television programs, should find television a new world to conquer.

Legitimate

The demand for television material should be terrific. Whether studio broadcasts or films are used, legit has much to gain. Possibly some arrangement may be made whereby after a success plays Broadway and the remnants of the road there may be television productions. Here, of course, the more popular, the hokier plays will get the money. Television being family entertainment, the more delicate or virile or sensitive play will not get the reception the sure-fire hash will receive. Abie's Irish Rose and its ilk will be more suited for television home consumption than any problem, "high-brow" play or play of ideas.

Music and Orks

In music there might be the usual division of popular and classical or-

ganizations. The popular type, complete with fiery showmanship—not the conventional orchestra, but one with a baton-juggling leader, dreamy-eyed crooners and shapely blues-singers—will find an audience. For the more classical musical programs, closeups of, say, the leader, the first violinist and certain percussion players should be of interest. Orchestras consisting of up to about 20 will have the greatest television possibilities. Small groups, duets, trios and quartets should also find a public.

Motion Pictures

Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers and a leading radio and film engineer, recently pointed out that it is quite possible that studio broadcasts rather than film will be more practical for television transmission. But m. p. players, particularly those with a legit, vaude or stock background, will not be at sea. This previous training will be invaluable. In the matter of televising news and sports events Dr. Goldsmith believes that it will be necessary for television to flash these events almost instantaneously—not merely to rival m. p. theater news-reels. Television must show events as they occur—not several days after—if it is to be a dependable amusement and news source. Other types of films will be suited—such as cartoons of the Mickey Mouse species. Possibly indie m. p. concerns will be able to furnish cheap quickies to indie television stations (if there are any).

Radio

Radio actors, particularly those with stage experience, will be in a key position when television breaks. We assume that they know mike technique, that they have "contacts." They will surely be on the inside track. But they must possess the personality that will register on television. This is partly a matter of skill, experience and luck. Undoubtedly television will quickly discover stars from the rear ranks. Some radio leaders will drop back to the rear. One has only to think back to what talkies did to certain names when sound succeeded the "silent drama."

THE STORY

(Continued from page 34)

RADIO COPYRIGHT BILL INTRODUCED IN CONGRESS — RADIO CONCEDES NEED OF PROFESSIONAL TALENT — WEAF TO HAVE OWN ORCHESTRA — ASCAP SUES STATION — RADIO SOON TO AFFECT SHOW BUSINESS — ALBER CALLS RADIO OPPOSITION — RADIO BLAMED FOR CURFEW LAW (the last one pertaining to Nile Granlund dragging his WHN mike from one cabaret to another until all hours of the morning, with people keeping their loud-speakers going until the mayor ordered the night clubs to close earlier. And so on, until the new day of radio and the co-ordinated and central high-grade management and policies.

RCA already owned WJZ and bought WEAF from ATT as its New York key outlets. Aylesworth, the president of NBC in 1928, had a background of service with a public utility company in the West. He held on to McClelland, of WEAF, and made him his executive vice-president. McClelland organized an artists' bureau and went after the commercials hot and heavy. He brought the West Coast affiliates into the fold (April, 1927). The advertising agency came into the picture definitely, but some of the big accounts took a look in on occasion only and put on an expensive show; an in-and-outer being Dodge motors, which splurged for \$20,000 worth of talent for a one-hour show, paying Paul Whiteman \$5,000 for a 15-minute tieup which picked up other name acts around the country. NBC added

class thru its Victor Talking Machine tieup, the latter being bought out by the NBC parent concern, RCA. A regular performance of an act from an opera was broadcast in Chicago, thanks to Samuel Insull's desire to instill the love of good music in ordinary folks. Radio was gathering prestige. In early June, 1927, the Atwater Kent Foundation was established, and a week later WLW started an artists' bureau. An important, stabilizing effect on the industry was the signing by President Coolidge of the bill creating the Federal Radio Commission on February 23.

CBS Makes Debut

The Victor company being affiliated with a broadcasting network gave the Columbia Phonograph Company something to worry about, and Columbia was sold on the proposition of starting a chain and possibly increasing its sales of phonograph records, which were falling away to a new low. Its artists could go on the air and boost the records perhaps. At any rate, on September 18, 1927, the CBS chain cleared its decks and inaugurated a series of programs over 15 small stations east of the Mississippi, plus its key outlet, WOR, of Newark.

There were troubles aplenty in the offices in the Paramount Theater Building. Major Andrew White seemed to be the only well-known radio man connected with the outfit. Financial difficulties were bruited about. The chain functioned for a limited period of 10 hours per week. (Stations independently, however, could do as they pleased.) Somebody from Philadelphia was said to be the money man in back of it. In the November 28, 1927, issue of *The Billboard* a story appeared to the effect that Jerome H. Louchheim, of Philadelphia, announced that CBS stock was changing hands.

One of the commercial programs on the original CBS network happened to be the La Palina Hour, sponsored by the Congress Cigar Company, also a Philly concern. William S. Paley, then 27, was the advertising director of the cigar company (his father, Samuel Paley, owned it) and he took an active interest in radio; in fact, he made a close study of the new industry. In 1928 he went hook, line and sinker for CBS and bought up most of his friends' holdings. Young Mr. Paley had no idea at that time that it was to grow into one of the largest networks in the world.

In 1929, about 15 months after its birth, CBS was already a buxom beauty, with 49 stations operating on a Coast-to-Coast hookup. On January 8 of that year a special broadcast linked the 27 Atlantic seaboard outlets, with New England, Midwest and Northwest areas, with 22 new stations, covering additional territory in the South, Southwest and on the Pacific Coast. The 10-hour weekly period of network broadcasting jumped to 21 hours and a half. WABC alternated with WOR as the key station, it being newly purchased, and in September, 1929, WABC became the sole key outlet.

By 1930 CBS was using loads of talent and artists had an alternative if there was no break at NBC. It was already a powerful factor in building radio talent and developed radio stars of the first water. That same year CBS added 11 stations, and later on sold 49 per cent of its stock to Paramount Pictures Corporation in a \$4,000,000 deal that was also to bring Paramount film stars before the CBS mike. In March, 1932, Paramount running into financial difficulties, CBS did not hesitate to arrange to buy back the stock at approximately the same sum involved in the first deal.

CBS now has 102 stations in its fold. Its artists' bureau not only books as much radio talent as is feasible under present conditions when advertising agencies are pretty well in the talent-buying field themselves, but also has made it possible for its acts to play vaudeville, and its band policy is all inclusive.

WAGE WAR

(Continued from page 33)

dent Joseph N. Weber, who has just returned from the Denver convention, "that we are to play nothing but Beethoven Symphonies to Eden Park Sunday crowds, but it does mean that, whenever possible, unless otherwise requested, we will substitute music of some real merit for this ragtime trash and show the people the difference. We don't have to play classics to play good music. Why some bands have almost forgotten how to play real music, and publishers won't think of taking any compositions that are really meritorious. But just see how they snatch at *A Ragtime Skeddaddie* and other ridiculous and, in some cases, obscene songs.

"The ragtime craze has lowered the standard of American music as compared with other countries. We have duty as well as business to look after and we will not give way to a popular demand that is degrading."

John C. Weber, the well-known leader, has ideas of his own on the subject. At the Eden Park concert Sunday he played a ragtime medley. "It's like this," said he. "Suppose you are a grocer. You don't like Limburger cheese, but some other people do. When they ask for it you sell it to them, altho you can't see how they can eat it. That's the way with us about ragtime. If the people want it, why not let them have it? But there is no doubt that they are beginning to tire of it, and I am glad of that."—Excerpt from article in issue of May 25, 1931.

NBC FORMED

(Continued from page 32)

a sort of booking office and supply entire programs, any one of which a prospective advertiser may choose, either moderate in price or expensive, and this, with the use of the station, will come under one complete charge. Better shows and a less obnoxious way of advertising is expected of the new plan. The concert bureau will be used by the largest broadcasting organization in the country as its source of supply for talent to sell the advertisers.—From the issue of September 18, 1928.

MUSIC PUBLISHING

(Continued from page 37)

In its own line as *The Billboard* has consistently been in theatrical trade journalism.

So many memories crowd into mind as one writes an article covering, no matter how briefly, the past four decades that it is difficult not to become sentimental about some of the gallant figures that have come and gone. Most of the giants of the '90s have unfortunately passed on, the Victor Herberts, DeKovens, Harries, Dressers and Rosenfelds, who wrote the *Smoke Gets in Your Eyes* and the *Love in Blooms* of their day. Just occasionally there is a link with the past, and that is why it was such a genuine thrill for me to issue recently a song collaborated upon by Rudy Vallee, certainly a representative standard-bearer for the moderns, and two of the most distinguished oldtimers. The song is *Just an Old Banjo (Without Any Strings)* and Rudy's co-writers are J. Rossmond Johnson, of the undying team of Cole and Johnson, and Bartley Costello, whose *Where the River Shannon Flows* was a hit before I started publishing. Vallee believes that it is the best song Johnson has written since *Bamboo Tree*. Perhaps it is. At least I am positive that it demonstrates what splendid tunes the boys of the old brigade can still turn out.

If *Just an Old Banjo* revives memories of the past, so too does this opportunity to write for *The Billboard*; and I know that in wishing it continued great success I am joined by the entire music industry; by those who glory in recollections and by those who look eagerly toward the

I EXTEND my deepest appreciation not only to N. B. C. and their production and control men, engineers and all of their personnel who have helped broadcast our programs.

but also

To: Standard Brands, for their continued faith in me— To: John Reber and the radio staff of the J. Walter Thompson Company for their invaluable aid, friendship and psychological help — To: Every Radio Station, large or small, which at any time carried our programs—To: All the fine artists who, over some five years contributed their artistry to the success of our broadcasts—To: The music publishers, their contact men, writers, composers and arrangers who have given us the songs we play and sing — To: My boys and my office staff, who have worked with me to continued success—To: Our listeners-in, who have been patient, loyal and, I hope, somewhat entertained.

Microphonically,

Rudy Vallee



THE SEASON'S GREETINGS
 1935

CONSOLIDATED

TO OUR PATRONS, STAFF, ARTISTS

LEON "SNOOKS" FRIEDMAN



Now Playing 40th Consecutive Week
 for the Same Management

CASINO de PAREE—30 Weeks

Now—MANHATTAN MUSIC HALL

→ HELD OVER INDEFINITELY
 (Thanks to MR. YERMIE STERN)

TO THE BILLBOARD

Rounding out 40 years of service to show business, we offer three gifts . . . THANKS . . . for your constructive efforts of the past. CONGRATULATIONS . . . on your unhalting progress. BEST WISHES . . . for your continued success.

TO BOOKERS OF MUSIC AND ATTRACTIONS

Great Name Bands are scarce. Rarely are they available. They are constantly in demand in big cities for long runs. WHEN THEY ARE open for special dates . . . one-nighters, or a limited run, we will be glad to quote you.

We Specialize in Attractions That Satisfy . . . At Prices That Satisfy

The attractions we present are bona-fide box office . . . Their use places you in the class of seasoned buyers who succeed by pleasing their patrons. In our many years of service we have always delivered, because—OUR PRODUCT MUST HAVE RECOGNIZED VALUE and WE NEVER MISREPRESENT.

TO BANDS AND ARTISTS UNDER OUR DIRECTION

WE THANK YOU for helping to maintain our high standards. We know that you will continue in the future as you have in the past.

TO OTHER BANDS AND ARTISTS

We gladly make room, under our banner, for those of proven merit who desire considerate and constructive management.

CONSOLIDATED RADIO ARTISTS, Inc.

CHARLES E. GREEN, Pres.

1619 Broadway, New York, N. Y. Columbus 5-4355, Direct Western Union Wire

WILLIAM MCKINNEY CONDUCTING

The
 First
 Great
 Colored
 Name
 Band
 in
 America



Now
 Going
 Stronger
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 Ever
 Before
 Breaking
 Records

Now Appearing, Indefinitely,

at the HOTEL KENTUCKY, Louisville, Ky.

Broadcasting Nightly, Via WHAS

BILL SCOTTI

Society's
 Favorite
 Maestro
 The
 Past
 Three
 Years
 at
 HOTEL PIERRE
 New York
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 MONTCLAIR
 New York
 HOTEL STATLER
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and his
 NBC
 Orchestra

Direction
 M
 C
 A

Personal
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 CHARLES
 E.
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Now Appearing

CLUB DEAUVILLE, Miami, Florida

Le Roy Smith • Avis Andrews
 and Orchestra Southern Songbird

NOMA

World's Only Sepia Fan Dancer

SAMMY WATKINS AND HIS ORCHESTRA

WEBSTER HALL, Detroit, Mich.

CONGRATULATIONS

ASSOCIATES AND FRIENDS



THE ORIGINAL[®]
ANGELO FERDINANDO
 and His GREAT NORTHERN HOTEL New York City
 ORCHESTRA

"The
 Music
 You
 Want"

Second year of continuous broadcasting and popularity—Contracted for another year Fall, Winter, Spring Seasons.



°To avoid confusion of similar sounding names address all communications to CHARLES E. GREEN, Personal Manager.

NOW BOOKING: SUMMER COAST TO COAST ANNUAL DANCE TOUR BEGINNING JUNE, 1935

LISTEN IN! Broadcast Schedule—Tuesday, 6 to 6:30, WJZ; Thursday, 6 to 6:30, WJZ; Friday 11:15 to 11:30 WEA; Saturday, 6 to 6:30, WJZ or WEA. Coast to Coast NBC Networks. Victor Records—Bluebird Records.

HARRY RESER

and his MUSIC . . .

Now, Via
 NBC

WRIGLEY'S
 SPEARMINT
 TOOTH PASTE
 PROGRAM
 EVERY
 SUNDAY
 4:30 TO 4:45
 WEA



World's
 Premier
 Banjoist

DECCA
 RECORDS

8 SOLID
 YEARS
 COAST TO
 COAST, VIA
 NBC

One of America's Finest Dance Orchestras

Management
 NBC

Tour Direction
 CHARLES E. GREEN

EMIL VELAZCO

The
 World's
 Only
 Dance
 Orchestra
 Using a
 Full-Toned
 \$15,000.00
 Portable
 Pipe
 Organ



The
 Only
 New
 Idea
 in
 Dance
 Music
 in
 10 Years

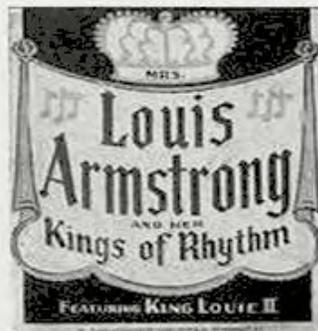
THE OUTSTANDING NOVELTY
 of Radio and the Dance World

Direction
 CBS

Personal Management
 CHARLES E. GREEN

MRS. LOUIS ARMSTRONG

presenting
 Mad
 Melody
 Hot
 Harmony
 Raving
 Rhythm
 Comedy—
 Singing—
 Dancing—



NBC
 BLUE
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 Feature
 Victor
 Records
 Okeh
 Records

The Season's Newest Sepia Sensation
 NOW PLAYING
 Vendome Hotel—Buffalo, N. Y.

HELD OVER INDEFINITELY
 (Thanks to Bill Clore)

DON KAY
 and
 ORCHESTRA

HOWARD WOOD
 and
 ORCHESTRA

DOROTHY
 DERRICK
 Queen of the "Blues"

VELMA
 MIDDLETON
 300 Pounds of Fun

ANTHONY TRINI

THE ROMANTIC FIDDLER

AND HIS
MUSIC



NOW APPEARING
BALLOON
ROOM

HOTEL
GOVERNOR
CLINTON

MAKING HISTORY!

1931 Greenwich Village Inn
1932 Roseland Ballroom
1933 Hotel Paramount-Longuevue
1934 Village Barn
1934-'35 Hotel Governor Clinton

Broadcast: WEAF, WJZ, WABC,
WOR, WNEW, WMCA, WHN.
Vaudeville: Loew's, RKO, Warner
Bros., Indie.

PERSONAL MANAGEMENT

SOL TEPPER

Hotel Governor Clinton, N. Y. C.

DON BESTOR

wishes everybody a Merry
Christmas and a Happy New
Year... and many more success-
ful Birthdays to The Billboard!

SEASON'S GREETINGS From



BETTY DONNELLY

• Many thanks to Rudy Vallee, Abo
Lyman, Fred Waring, Isham Jones,
Nat Brunloff, Joe Haymes, Charles
Bush, George Hall, Jan Brunson,
Allen Leder, Emory Deutsch, Felix
Ferdinando, Anthony Trini, Glen
Gray, Leo Kahn, Art Kahn, Ernie
Golden, Ed Sullivan, Don Marston,
George Haffey, Don Bestor, Dick
Messner, Archie Bleyer, Dick Nim-
ber, Howard Woods, Gene Kardos,
Mike Dorso, Eddie Worth, Will Os-
borne, Clarence Williams, Frank
Munn, Gene and Glenn, Morton
Downey, Fields and Hall, Eva Tay-
lor, Oliver Smith, Mort Saiton,
Howard Price, Fred Felbel, Kay
Reed and many others too nume-
rous to mention for their coopera-
tion in making a smash hit and
success of the latest song.

"IN THE SHADE OF THE PINE"

• with lyric by James Howard, for-
merly featured in George White's
"Scandals," and music by Tom
Donnelly and myself. Published by
Clarence Williams, Inc., 145 West
45th Street, New York.

• Note: — Grateful appreciation to
Willie Smith, Edith Stewart, Joe
Sherman, Lawrence Wagner, who
made the special arrangement of
song; and last, but not least, Claren-
ce Williams for his valuable ad-
vice and encouragement.

RICHARDSON!

Wishing All My
Friends a Merry
Christmas and a
Happy New Year

Personal Rep-
resentative: JACK
HART, Palace
Theatre Building,
New York, N. Y.

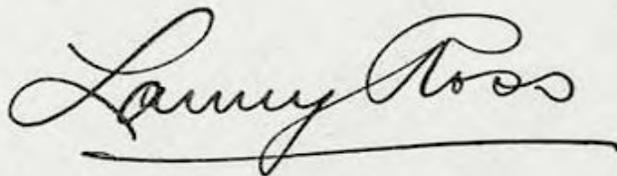
Best Wishes to
The Billboard
on its Fortieth
Anniversary

TO THE EDITORS:

IN RECOGNITION of the outstanding service which you have so consistently rendered to the amusement world . . . and in appreciation of your many services to the members of the profession, may I extend to you my sincerest congratulations on your fortieth anniversary.

Further, I should like to thank you for your most encouraging support to me personally, both on the radio and in pictures.

And, if I may, I should like to take this opportunity to express my heartfelt thanks, both to the General Foods Corporation, the makers of Maxwell House Coffee and Log Cabin Syrup, and to the executives and staff of the Paramount Productions, Inc., for their loyal sponsorship of my work and for the many kindnesses which they have extended to me.

A handwritten signature in cursive script that reads "Larry Ross". The signature is written in dark ink and is positioned at the end of the letter. There is a horizontal line underlining the signature.

The Season's Greetings
from

FELIX FERDINANDO



Now
at the

CASINO
MONTCLAIR

Hotel
Montclair

New York

Broadcasting
6 Nights
Weekly

N. B. C.
W. E. A. F.
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W. O. R.
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Now in the fourth month of an indefinite engagement . . . combining the best . . . with 15 men . . . in dance music . . . and concert programs. Truly, one of the finest orchestras of its kind. Has played at the finest hotels and casinos all over Europe and America.

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who gives
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G. BENNETT LARSEN, Director of Radio

FREDDY BERRENS



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and quackings
of the Season
from JOE
and "Goo-Goo"

ALBERT KAVELIN
& His Orchestra

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 TO WISH YOU
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 and GOOD LUCK
 to all youse GUYS
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BILLBOARD
 ON ITS 40TH BIRTHDAY
 AND
 SEASON'S GREETINGS
 TO ALL MY FRIENDS

PAT KENNEDY

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Season's
FRED ALLEN
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Season's Greetings



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HARRIET CRUISE



COLUMBIA BROADCASTING SYSTEM

A Caravan of Greetings

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IN THE PROFESSION
WHOSE ADVICE AND ENCOURAGEMENT
HAVE BEEN SO HELPFUL

ANNETTE HANSHAW

*Congratulations
and my
Very Best Wishes
from*

NORM SHERR

CBS—WBBM
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*GREETINGS TO
THE BILLBOARD
on Their 40th Birthday*

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**JACK
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"Good" Music On The Air

By Jerry Franken

IT IS indisputable that radio has contributed broadly to the musical education of the listeners in the United States. It couldn't help but do so. In the past radio season, more than any other in the short

history of the industry, there has been a marked tendency toward an expansion in the sponsored use of symphonic music and symphony orchestras. This in itself is the shattering of a radio precedent. Anyone

in the field well knows it was a long time before advertisers could see anything other than popular music as a standby, with, of course, some exceptions.

But while it is very true that there is a large amount of so-called "good" music on the air, according to musical students accustomed to the opera or concert, radio is simply waving a thin veil in the eyes of the public. That may not be so thru any desire on the part of radio executives themselves, but it is true simply because the public doesn't want, or at least has failed to evidence any real desire for, the "heavier" works of the classics.

From the standpoint of appreciation, as expressed in about the only way a non-commercial program can be judged—fan mail—the public very definitely has no desire to go beyond the musical situation as it stands today. That means that the more familiar, less complex and boldly thematic favorites represent their fill of classical music. This may be partly denied. It is true, by reference to occasional better programs on the air, but taking the average, refutation is impossible. Proof is obtained by checking programs, which has been done as a basis for this statement.

Returning to the question of fan mail, Theo Gannon, of the Columbia Broadcasting System, who probably more than any other radio executive has been concerned since the early days of broadcasting with better class musical programs, is authority for the statement. Gannon figured in all of Columbia's important symphonic acquisitions—the Philadelphia and the Philadelphia—and as a radio veteran since the earliest days knows. From him comes the information that when compared with the average popular program—a dance band, singer or comedian—both symphony orchestras mentioned would be off the air if checked according to audience reaction as measured by fan mail. The conclusion is obvious—that either the public doesn't listen or its reactions are unfavorable. This, of course, applies to the majority, which is the radio yardstick.

It is inevitable that any answer made to this claim will include reference to some of the symphonic programs now on the air. Excluding the Philadelphia, the Philadelphia and the Metropolitan Opera, proof can be given that the top has just been skimmed. A checkback into the program on one of the Sunday night concerts, which has been heralded widely as an advance in sponsored programs, showed that not one of the selections played could in any way be considered typical of a symphonic program. The numbers were not even semi-classics, but in the field between semi-classicals and out-and-out popular music. The program builders cannot be blamed for this, since they must, after all, keep in mind that the programs must have audiences.

This is not to say in any way that there hasn't and isn't a wealth of the best music on the air. Just as a check of some of the programs mentioned above shows the side discussed, another check shows that the best does come in for an airing. Obviously such programs as the Philadelphia and Philadelphia concerts are not going to be juggled or popularized by their conductors for the benefit of the radio audience. Reference to past programs proves that. Such conductors as Howard Barlow and Frank Black, especially in Barlow's late evening series, have gone into the classics boldly. But to prove the attitude of the public, there is the commercially sponsored series running 15 minutes five nights a week given by the Philadelphia. Musically it may have been successful within the limits of the time and with exception made for the period stowkowski was away, but all reports seem to verify the fact that the program did not do what it was primarily designed to do—sell cigarettes.

One reason that it has only been comparatively recently that the deeper works reached the air has been radio's technical equipment, both for transmission and reception. This picture was changed completely with the introduction of ribbon mikes and high fidelity receivers.

Another reason for the increasing amount of classical stuff on the air has been the increasing rapidity with which popular music is being used. The life span of a popular hit seems to be getting shorter and shorter, especially with longer hours of broadcasting on some of the smaller stations and all of these devoted to dance music emanating from hotels and night clubs with dance bands. Actually the broadcasters were forced into the classical field, especially when the greater number of good music compositions is considered. Besides, there is the fact that good music doesn't burn out; first, because there are so many more pieces and, secondly, because even when repeated they are not constructed to be hummed and whistled. That raises the point of educating the public and how much of the classics they retain. To the latter there can be no definite answer, but just how long radio has had this question on its mind may be answered by a quotation from *The Billboard* of September 22, 1928. Even then the side note must be made that the attempts of Damrosch and Werrenrath were not in the purely classical vein, with a second side not anent the date of the attempt.

"The notable experiments of Walter Damrosch towards the symphonic education of the American people by radio are to be duplicated in the realm of song by one of America's foremost baritones, Reinald Werrenrath. Encouraged by Damrosch's success in the belief that radio provides a unique instrument for the wholesale conversion of a nation to the cause of real music, Werrenrath will attempt a similar service for the worth-while lyrics of all time. The venture will be launched with the inauguration of a series of programs under the general title 'Famous Songs and Those Who Made Them' to be heard each Sunday night thru the stations associated with the National Broadcasting Company."

Dr. Damrosch today has a program on NBC that is of considerable importance in music appreciation, especially as it bears on the future. Where the adult listener of today found it practically impossible, on a large scale, to absorb any musical knowledge years ago, the Friday morning program broadcast by NBC is one way of remedying that condition. The program is broadcast for schools throughout the country and is aided in its purpose by a series of booklets on music appreciation, published by the network and used by the teachers of the classes listening in.

The theory answering the claim that the music is mainly of the skimmed milk design is fairly obvious. It is simply that the stations broadcasting that type music would lose listeners right and left with heavier programs because of the audience's basic lack of musical knowledge. But this answer simply brings the entire affair back to where it started, since the lack of knowledge can be overcome only by increased use of "good" music. The largely increased percentage of classic programs at present is a favorable indication however.

Jazz on the air has undergone its changes, growing up with the industry. Once radio was out of the novelty stage this development was certain. Stock arrangements have no place in the field any more, and orchestras relying on them find it out—and quickly. "Symphonization" of jazz, trick use of instruments and jazz trade-marks, as witness the music of Glen Gray, Paul Whiteman and Guy Lombardo, are essential to achievement of any lasting popularity.



SEASON'S GREETINGS

THE PRAIRIE FARMER STATION

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WITH LANNY ROSS — NBC



Season's Greetings

EVA TAYLOR

(Dixie Nightingale)

NBC ARTIST
RY-KRISP PROGRAM

Best Wishes to The Billboard
On Its 40th Birthday

Greetings to All Our Friends...

BILLY HAYS AND ORCHESTRA

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Exclusive Management
HARRY BIBEN, Colonial Trust Building, Philadelphia

Wishing Everybody

A MERRY CHRISTMAS and
A HAPPY NEW YEAR 喜喜

Many Happy Returns to

The Billboard - - -

If you like my songs, you
make me very, very happy.

TITO GUIZAR

Season's Greetings

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NEW ARRANGEMENTS

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I'VE FOUND A NEW BABY
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WON'T YOU COME OVER AND SAY
HELLO
IN THE SHADE OF THE PINE
HARLEM RHYTHM DANCE

Large Orchestration, 75c.
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and 10,000 standards, tangos, rumbas,
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Exclusive Brunswick Recording
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Featured CBS two years as so-
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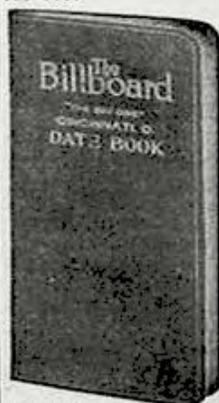
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Changes in Vaude Theaters and Physical Presentation of Vaude

DURING the many years that vaudeville has had an important place in the amusement industry it has undergone great changes, far beyond the dreams of the pioneers of that entertainment field. The theaters themselves have grown from comparatively small 1,400-seat straight vaudeville houses to amusement palaces of the type of the present-day Radio City Music Hall, the last word in theater comfort, with a seating capacity of 6,200. The actual presentation of vaudeville has undergone similar changes, starting from the straight presentation of acts and moving along to traveling unit shows, stage-band policies and de luxe presentations.

Years back there wasn't a house on the Orpheum Circuit that seated over 1,600. This includes such houses as the old Palace, Chicago; Majestic, Chicago; Chestnut Street, Philadelphia; Maryland, Baltimore, and the original Keith's, Providence. Now, with the building of modern theaters, the field is able to play to as high as 6,200 people a performance. Of course, with this huge change in the structures of theaters, the facilities for the presentation of vaudeville underwent a vast improvement. In the old days everything on the stage was white and black, but with the entrance of the new theaters there entered unusual lighting systems to dress up the shows. There also entered velvets and velours for scenery, instead of the oils and the pinning of everything on canvas as in the old days. The wide improvement in the dressing rooms helped install a better spirit into the performer.

Some 30 years ago there was no Sunday vaudeville and but two matinees a week. For a long time the two-a-day policy prevailed. It was the Loew Circuit that went into the three-a-day, and the Orpheum Circuit followed. The exception at that time was Alexander Pantages, who used to run from 8 to 10 shows a day in Seattle. All the headlines in the old days caused the circuits a lot of trouble with the entrance of three-a-day, such performers as Fanny Brice and Eddie Leonard refusing to play so often. The two-a-day played to reserved-seat houses, with prices scaling at \$1 top in the old days, and later as at the Palace, New York, as high as \$2.50 and \$3. The three-and-more-a-day brought in popular prices, with a vaude and movie show going for 50 or 75 cents.

Changes in the physical presentation of vaudeville have been extensive. The old days used to see straight vaudeville shows of from 8 to 12 acts. Hammerstein's in New York even offered 22-act bills. The road had eight-act shows with intermissions. When films muscled into the vaudeville field it was necessary that a change in the presentation of vaude be made so that movies could be given an allotted time on the pro-

gram, and the result was that the stage portions of the shows were cut down to an average of a little more than a hour.

When the movies entered the vaudeville theaters the vaudeville was often dropped to make way for prologs for pictures. Following that, vaudeville was converted into unit presentations, in which Balaban & Katz and Paramount-Publix dealt extensively. The vaudeville was still there, but it was embellished by elaborate scenery and wardrobe, plus chorus girls and production numbers. Vaudeville wasn't recognizable in that form, but it was still vaude, for the unit presentations were made up of strictly vaudeville acts.

Later a good many of the vaudeville houses went into what was called stage band policies. Pit orchestras—and in many cases special bands that were hired—went up on the stage, with the vaudeville acts working in front. The orchestra leader, besides waving the baton, did a light master of ceremonies, principally introducing the acts. This is still being done today.

Then came the advent of the de luxe houses, turning vaudeville into spectacles entailing huge casts, elaborate lighting, big stage crews and big orchestras. Previously, up to about 10 years ago, many Loew vaudeville orchestras comprised only a violinist, pianist and drummer, and the supper shows used only the pianist.

De luxe house stage shows were extravaganzas, but today the Radio City Music Hall is the only house that has continued on with that type of entertainment. The other de luxers are again using vaudeville acts, but embellishing them with unusually well-trained chorus troupes and production numbers, involving superb lighting and tasteful scenery and wardrobe.

Today vaudeville is made up of a number of forms. There is the regular five-act vaudeville show, used without any production embellishments or any other frills. The full-week houses have big budgets for these shows, while the split-week houses and the two, three and four-day plod along with "coffee-and-cake" budgets. The de luxe houses vary between spectacles and high-priced vaude shows with production embellishments. Of late vaudeville has been and is still using musical comedy units, which last season were netting as high as \$7,500 a week. Today they have come down to the \$2,500 and \$3,000 class.

Despite all these changes in vaudeville, the type of act still remains the same. There have been many innovations—such as the master of ceremonies, who is not so frequent a visitor in the vaudeville houses today as he once was—but basically the ingredients of the vaudeville entertainment have remained unchanged.

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The SPAN of the Big Time

BRIDGED BY THE BILLBOARD'S OPENING AND CLOSING REVIEWS OF THE PALACE, NEW YORK, AS THE ACE HOUSE OF THE TWO-A-DAY
From the Issue of April 5, 1913

OPENING OF THE PALACE.

NEW YORK, March 25.—(Special to The Billboard).—The much speculated upon and talked of opening of the new Palace Music Hall happened Monday afternoon, but it was not until the night show that the elite of showdom were on hand to witness the opening.

The show offered can be called nothing else but a vaudeville show, altho if a regular vaudeville theater were to offer it as a regular bill patronage would undoubtedly be small after the Monday matinee.

Viewing the show from the vaudeville standpoint:

The show is opened by the Eight Palace Girls. The girls are good to look upon and have a routine of dance steps which they show in a snappy manner. There is no change of costume and taken as a whole the act would not get far in the regular vaudeville theaters.

Hy Mayer was on in the number two position, the place assigned on the program to McIntyre and Hardy, who were out of the bill after the Monday afternoon show. Mayer is undoubtedly a master caricaturist, but as a vaudeville act he is terrible. There have been many acts of the kind in the two-a-day theaters, but seldom has there been anything offered that was as poorly conceived as is the act of Mr. Mayer's. He puts a teacup on his head and does an imitation. When nobody laughs he consults his written notes for the next funny (?) one. He tells some atrocious jokes and tells them about as poorly as could be told. Mr. Mayer is much too big and too clever a man to make such a spectacle of himself on the stage.

Ed Wynn is a regular vaudevillian and the idea of the new skit which he is offering is a good one. That is about the best thing that can be said about the act. Wynn has been funny in the past and is undoubtedly a good comedian; but his present offering will in no way tend to increase his reputation as a funmaker. As said before, the idea is there for a good comedy act, but the material now offered is about as funny as a funeral. Wynn is assisted by two other men. They fit into the action of the act all right, but there is nothing for them to do save to enhance the general gloom.

The *Eternal Waltz* is mostly froth. There is a great big flash, 30-odd people being used in the ensembles. The offering bears the names of a number of very clever people and is disappointing only because so much more is to be expected of the people connected with it. The music is by Leo Fahl, who has to his credit *The Dollar Princess* and *The Siren*. In spots the music is catchy, the waltz number being the most notable, but the work, as work of Leo Fahl, is very disappointing. Auston Hurgon is responsible for a book that is very ordinary and the whole thing is produced by Joseph Hart under the direction and patronage of Martin Beck. Cyril Chadwick and Mabel Berra are among the principals. Enough names, truly, Chadwick is funny at times in the role of an English actor, and Miss Berra is seen as a Viennese singer with yearning to be heard in London. The piece is not up to expectation by any manner of means and is not worth the amount of money, time and trouble spent on it.

Taylor Holmes was engaged after the Monday matinee to appear during the remainder of the week. Holmes is doing about half of the act which was reviewed in these columns last week, and much to the improvement of the said offering. Even so, the applause that greeted his efforts on Tuesday night was barely sufficient to cover a single legitimate bow.

Milton Pollock and Company in George Ade's comedy-playlet, *Speaking to Father*, was the only comedy to be found on the bill. That everybody loves to laugh was testified to by the amount of applause tendered the Pollock aggregation at the fall of the curtain.

The Four Vannis have a crackerjack wire offering, the work of the male member who dresses as a woman being particularly worthy of note. Not only is he a wonderful wire worker, but his makeup as a woman will pass muster almost anywhere and puts him in the Julian Eltinge class as far as looks are concerned. The four members of the Vannis troupe are all workers, not a staller among them, and they put up a brand of entertainment that is second to none of the kind.

The applause hit of the bill was the violin playing of one Ota Gygi, billed as "Violinist of the Spanish Court." In rather ill-fitting evening clothes and with no make-up to disguise the natural pallor of his face, Gygi came on and walked away with the honors of the bill. To be sure he didn't offer the kind of music that is attempted by every other violinist playing vaudeville, but it doesn't matter in the least what Gygi plays. It is very much the way he plays it. Gygi will be a great big hit anywhere from vaudeville up to the highest of the high-brow concerts. So well was he appreciated that the applause ran well into the long introductory music of the dancing act that followed.

La Napierkowska is offered as a pantomimist and dancer. The truth of the matter is that La Napierkowska is a mighty good-looking and shapely dancer of the "cooch" variety, formerly so often seen in the Oriental shows on the midway of a fair. But the young lady is some dancer of the kind. There isn't a portion of her body that she cannot make wiggle at will and there is very little of it that isn't constantly wiggling during the time which she spends on the stage in her offering, *The Cypriote*. She is supposed—so the story of the program runs—to have been stung by a bee and the gyrations that follow the stinging are consequent of the pain she feels. It must be some pain, for such wiggling has never before been seen on a high-grade vaudeville stage.

The Palace, New York

(Reviewed Saturday Afternoon, May 7)

Make way for the grind, you slow pokes. The sooner the better. Let's get that box office out in the street and maybe add a barker or two to the front-of-the-house staff. The Palace's quiet, pleasing days are over. Now the radio titan can gird his loins and give battle to civilized entertainment, decent conditions for actors, select audiences; in fact, everything that stands for that detestable institution known as the two-a-day. It is fitting and proper that the rapid-fire word slinger, Floyd Gibbons, who recently returned from the job of staging the big show in Manchuria, should be included among the personalities chosen to join the chorus in the swan song of the Palace that will soon be no more. Gibbons lined up against a Jim Thornton, the Pat Rooney of the old days, Leo Beers and countless others so closely identified with real vaudeville in its heyday makes an incongruous setup. So would a pair of youngsters who stopped the show cold this afternoon and had them hee-hawing at a gag that is dirtier than the stuff they pump out of constipated sewers.

The Palace of Elmer Rogers and weekly subscribers who supported the showcase of vaudeville since they wore knee pants is being thrown into the scrapheap. George Godfrey lined up a good show, even if plenty of self-conscious backs greeted the performers at the opening show. The lineup is weak on "names," a chronic falling in a house that has paralysis of the purse strings, but it plays superbly. Specialties are well balanced and laughs are never lacking. Bill Demarest did well as m. c., as was proved by the great reception he got in his own act after squeezing out plenty of laughs via the introducing route.

ALLAN MANN AND DOROTHY DELL, assisted by Helen O'Shea, dished out a cleverly staged combo of song and dance in the opener. Miss Dell, monickered "Miss Universe" in the windup of a braut tourney and late of the *Follies*, has very pleasing pipes, a professional beauty face and an attractive figure. Mann and Miss O'Shea are capable stoppers, and Miss O'Shea is particularly skillful at toe work. The various specialties are dotted by special material that fits in nicely with the scheme of things. The trio went off to a great hand.

ADA BROWN, the capacious sepia warbler and a familiar item here, was handed the deuce spot and show-stopped with little effort. In fine voice and spirit, Miss Brown did more than her share to give the show a great start. Harry Swanagan at his old ivory position.

HENRY SANTREY is staging a comeback with a band that beats by a wide margin anything that he has done within this reviewer's memory. Bill Demarest made his first appearance preceding Santrey and gave the erstwhile world traveler a fitting sendoff. Santrey's act is dotted with swell music, punch specialties and—more important than these—is beautifully staged. A special attraction for this engagement is John Pio, of all things, a performing parrot who sings, talks, whistles and does authentic imitations. Other outstanding bits are a brass display by the 15 bandmen and a punchy finale to the circus idea, wherein a girl appears in the back inset as a Roman rider astride two white horses galloping away on a revolving treadmill. Santrey should hit the high spots with this one. His reception was sensational here.

ROSETTA (TOPSY) DUNCAN had a clear field ahead of her all the way and wound up with an even better reception than on the occasion of her debut here as a single March a year ago. Opened with topical special and fairly slew them next with her Maypole number. Pat Casey filled part of a waltz with a solo, and then some clowning with Demarest. Miss Duncan's Topsy interlude was considerably heightened in comedy effect this time by new material and gorgeous ad libbing. Her sob number in this guise apparently stirred the audience deeply, and she wound up with a rendering of *Waltz in Three-Quarter Time*, reminiscent of the bit with Ed Wynn that wowed them here last season. Another show-stop. Miss Duncan is one of the cleverest singles in her line today.

WILLIAM DEMAREST AND ESTELLE COLLETTIE did surprisingly well as follow-up laugh contenders to Miss Duncan. Demarest took more and harder falls than his Venities colleague, Mahoney, and rarely failed to get his full measure of laughs. Demarest is sometimes not quite as refined as he might be, but he is almost always funny. The pair play violin and cello capably, but the net results would have been the same had these been omitted. Just a decoration like buttons on sleeves.

FLOYD GIBBONS made his fast gag do 10 minutes as faked talk for a series of newswire clips on the Sino-Japanese trouble before he came out on the apron for an informal chat on his experiences. The clips were interesting, but most of them had been seen at one time or another by fairly steady moviegoers. Gibbons had a sermon to preach in his exposition of conditions in the Far East. Floyd says: "Keep your heads, but keep your powder dry." Apparently he has been imbued with a few grains of Hearst political philosophy. Outside of his cocksureness about the archaic thing known as preparedness, Gibbons reflects a likable personality, and his seven minutes on were evenly interesting.

FRANK MITCHELL AND JACK DURANT, pioneers of the break-your-neck school of hoke, are opening the second half on their second week, and not less careless about their well-being. With Demarest handy, they put on their sensational knockabout antics in a setting similar to that used in Venities, with Bill playing the role of the person who is auditioning their "play." The boys drew a deafening hand and deserved everything they got and more.

CHARLIE JORDAN AND JOHNNY WOODS, a pair of very capable youngsters, whose stock in trade is burlesquing radio personalities and commercial features, experienced no difficulty in retaining interest in their vast array of impersonations, both straight and clowned. Others are working along their line, but not as intensely and with considerably less display of mimicking versatility. With that one gag out in the Amos 'n' Andy takeoff, they should meet with more than passing approval anywhere.

DAVE APOLLON'S third week finds him ready with new tidbits of dialectic clowning and sock specialties. Augmenting his Filipino ensemble on this lap are eight Negro rhythmicians and a quartet of Albertina Rasch Girls doing well by a Chopin waltz. An unbilled adagio team also did well, and the usual warm reception awaited the dancing of Danzi Goodell and Nora Williams' warbling.

Martin Beck came back to save vaudeville. The Palace is going into a grind. And Martin Beck is in Europe with Romy lining up talent. The Palace is dead. Long live the International Music Hall. ELLIAS E. SUGARMAN.

The History and Evolution of Vaudeville

ONLY a generation ago vaudeville dominated the amusement industry in this country. From a vast, flourishing and profitable business it has slumped into its present state—an auxiliary of pictures in a few scattered theaters.

Variety acts, of course, are still finding work—whether or not vaudeville of the theater variety is dying. Variety entertainers are making good in cafes, pictures, radio and musical comedy. But vaudeville as we know it today—that is, as shown in theaters—is at its lowest point.

"Vaudeville will come back!" At least that is what the agents, the independent bookers, the variety performers and the oldtimers say. They say it every summer just before the new season opens. And when the new season comes and goes they murmur, "Wait, nothing can stop it next season!"

Many others will tell you vaudeville will never come back. "Vaudeville is dead. The people don't want it. They want pictures, or they stay at home and listen to the radio." That's what the less sentimental say. They accuse the vaudeville bookers of being wishful thinkers.

Who is right? What is vaudeville's chance of coming back?

Nobody really knows. All one can do is guess.

But there are certain factors worth examining. For one thing, the public may react against pictures—just as it once got tired of minstrelsy, melodramas and vaudeville. Perhaps the public will get tired of radio and refuse to accept television when it arrives. Perhaps some important theatrical combine will turn in desperation to vaudeville on a large scale. And if the public comes thru with support then perhaps the competitive theaters will have to answer with more vaudeville. And then vaudeville may come back.

Or, on the other hand, the film code administration or Congress itself may smash block booking and enable more theaters to use vaudeville because their film shows will be more flexible.

Perhaps this, too, is wishful thinking. But anything connected with vaudeville's "comeback" must be vague because of the nature of vaudeville itself. Vaudeville is not a complete entertainment form any longer. Vaudeville acts merely fill out programs in picture houses. Vaudeville's chances are tied up completely with pictures and theater operation. Vaudeville's chances do not depend on demand and supply as most other commercial products do. The consumer (the theater audience) has practically nothing to say about his vaudeville. Because of circuit operation and pooling arrangements the theater patrons get what the theater wants to give them. This odd setup puts vaudeville in its peculiar situation.

After all, the key to the presentation of vaudeville is the theater. If the theaters were owned by independent showmen and if no monopoly of any sort existed, then perhaps vaudeville could come back if the public wanted it to. As theater operation exists now the number of theaters using vaudeville does not necessarily reflect the demand of a theater-going public.

There are probably fewer than 30 theaters in this country and Canada now that pay "decent" money for acts. A few hundred other theaters are either paying starvation salaries or offering heart-breaking percentage deals to traveling units and acts.

Vaudeville undoubtedly touched bottom last season. This season has been slightly better—but not much. The Loew and RKO booking offices are offering jointly about 30 regular weeks in addition to dates in "on and off" houses. Compare this with Keith and Loew vaude 10 and 15 years ago!

Let us go back and examine the beginnings of vaudeville and see what made it grow so rapidly and what killed it.

In the first place, vaudeville is really as old as recorded history—and older. The entertainer is a Biblical figure. The ruling classes throughout history had their entertainers to amuse them. The entertainers were sometimes jungle dancers, or jesters for kings, or gladiators in the Roman arena, or dramatic actors in the Greek festivals, or strolling minstrels in the Medieval Ages, or extemporaneous poets.

The entertainer who lived by his wit, his skill and personality has always been with us. And as long as human beings are bored or tired with humdrum existence so long will the professional entertainer find a place in society. The entertainer—as opposed to the actor in a play—is a permanent fixture. The only thing that changes is his form of presentation. Even the stage vaudeville dies, the vaudevillian will still be on mobile display in cafes, night clubs, private entertainments, musical pictures, revues and musical comedies.

But to get back to American vaudeville. No one can pin it down to a specific origin, but it is safe to say that modern vaudeville is an outgrowth of the "specialty shows" and the "museums" that flourished as far back as 1835. In those days vaudeville entertainment was usually "for men only." The "shows" served as lure to the saloons and beer gardens. "Respectable people" dared not frequent the shows.

Minstrelsy was a later development, and a purely American one, too. It mirrored—or pretended to mirror—the life of the American Negro. The first minstrel show is supposed to have been presented in 1843 at the Chatham Theater, New York. At that time America was music-conscious and European artists were being imported for tours.

The dime museums and the nickelodeons, the immediate forerunners of

variety shows in theaters, were making money for enterprising showmen about that time, too. Just before the Civil War clever showmen were making huge profits by offering a peculiar combination of education and entertainment to the public.

P. T. Barnum, a retired minstrel, for example, became enormously wealthy by exhibiting curios in his museum in New York. He developed the "lecture room," in which live exhibits posed to the awe and wonder of the curious folk. Barnum showed his live exhibit twice a day and three times on holidays. He exploited such famous exhibits as the Woolly Horse, the Albinos, the Fiji Mermaids, the Wild Men of Borneo and the original Siamese Twins, Chang and Eng. Then he toured his star exhibits and made more money.

The "lecture rooms" expanded to the point where they were the main attraction. Showmen found it profitable to hire real personalities and stage shows that included various types of entertainment. Thus we had variety, the baas and cornerstone of vaudeville.

The showmen began to scour about for the best of each field. They booked minstrel acts, gymnasts, opera singers, jugglers and dancers. Soon the museums and the nickelodeons became too small for these shows and the more enterprising showmen went ahead and built special structures for them. They were the forerunners of modern de luxers.

Of course, the shows had to be scrubbed and made presentable for "the better people." B. F. Keith was one of the very first to see the remarkable possibilities of variety and the necessity for taking it out of the for-men-only class.

About this time the men who were to shape vaudeville history were entering the field. Keith, E. P. Albee, Marcus Loew, Percy G. Williams and P. F. Proctor were pioneers in developing vaudeville in the East.

The word vaudeville was used for the first time in reference to variety

entertainment about 1880. It is a French word meaning worth the village, or the people's money's worth.

In 1895 the first moving picture was shown in a New York theater. It was imported from France as the latest novelty. It was regarded as an act in the variety show and was undoubtedly viewed as very interesting. We wonder how many dreamed that it would one day dominate the amusement industry throughout the world! In this fashion did vaudeville bear the seed of its own destruction.

By the turn of the century vaudeville was ready to become "big business." It was a very popular amusement form; the country was expanding rapidly industrially; the population was increasing; economic conditions were good and the masses had sufficient leisure time in which to seek entertainment.

In 1900, to be exact, we see the beginnings of the vaudeville trust. The Western Managers' Vaudeville Association and the Eastern Managers' Vaudeville Association were organized that year. The organizations were very friendly and typified the sort of managerial close co-operation that eventually built up a booking and theater monopoly.

The Keith and the Orpheum circuits were the outgrowth of these associations. Prior to their formation vaudeville theaters (straight vaudeville, of course) were owned either independently or in very small groups. They booked thru independent agents in New York or in Chicago. William Morris was one of the outstanding agents at that time.

But with the circuits coming into the picture vaudeville history was changed. Vaudeville was built up into a million-dollar industry by the circuits and then killed by the same circuits.

The Keith Vaudeville Exchange was incorporated in 1906 under the name of the United Booking Office. This office sought to bring all big-time vaudeville under its wing. It did this thru the usual tactics employed by the ruthless capitalists of the American expansion era. The Keith group forced independents to come into the fold by pulling or breaking up their shows, by threatening to build competitive theaters and by blacklisting acts playing the opposition. Thus in a short time the Keith and Albee crowd had consolidated the vaudeville interests in the East, and Martin Beck did the same west of the Mississippi.

These huge combines signed contracts dividing the territories and limiting expansion and then acted together to crush competitors. They reduced salaries for actors, and when the actors rebelled and unionized they crushed the unions.

When pictures developed and began to encroach on vaudeville the circuits promptly went into film production to protect themselves. Pictures gave them an added weapon to beat the independent exhibitor. They now controlled both factors necessary to the life of most theaters: vaudeville and pictures.

Of course, the rise of pictures as an entertainment form for the masses completely changed the makeup of vaudeville. Many houses began to divide the bills into vaudeville and pictures and to run continuously. And as pictures gained theaters began to throw vaudeville out altogether.

Soon there were two classes of theaters: the big-time spots with two-a-day high-priced vaudeville and the small-time theaters with continuous low-priced vaudeville and pictures. The "small time" soon became the break-in ground for the newer talent. Later the strength of the Keith and Orpheum booking

(See THE HISTORY on page 81)

Greetings from Winchell

New York City, December 4, 1934.

To the Editor of The Billboard:

Thanks for inviting me into the 40th Anniversary Number of Billyboy, which they called the best of the theatrical weeklies away back in 1920 when I shovled hoofing—and which I hope they still affectionately call it.

Except the newcomers, most of the gentlemen and gentlewomen of the show shops can remember away back when "that" Winchell person flopped in the deuce spot in any theater on the WVMA, Gus Sun, Sullivan & Considine, Loew and Pantages chains. It was a grand apprenticeship, too, being rebuked and rebuffed by critics, stagehands, house managers and baggagemen. And, of course, audiences.

If it weren't for that training around the country and in Canada I am afraid I wouldn't have been prepared to tussle with the newspaper headaches that come in bunches. It is no cinch, this routine of mine in the paper, my dear editor. You and your brave lads and lassies have an entire week in which to ferret out your news and those of us on the daily grind have to change our act every 24 hours.

When I say here "my dear" editor—you, Mr. Hartmann (whom I have never had the pleasure of thanking in person), know what I mean. I mean that if it weren't for you, sir, away back in the latter '19s (or was it the earlier 1920s?) I might never have landed a job on a gazette. I want your staff and others to know again that it was The Billboard and you that first published my stuff when it was called "Stage Whispers" and signed "By the Busybody" and only once—the last I did for The Billboard—was it signed "W. W."

I am really grateful to you and The Billboard for helping so much to give me the start I hungered for when I was "looking for next week" in the vaudeville that is hardy any more.

Faithfully yours,

Walter Winchell

The Evolution of Salaries in Vaudeville

By SIDNEY HARRIS

TO CALL them "good old days" was just propaganda, as can be seen by a comparison of the salaries in vaudeville today with those dating back 40 or even 15 years ago. However, the comparison is hardly fair, for the high four-figure salaries of today are in proportion to current conditions. The theater capacities, the many shows a day, the luring of attractions from other fields, all are conducive to the fantastic salaries received now. Oldtimers were in vaudeville while it was developing, and their salaries were commensurate with conditions. And many received what might have been considered fantastic salaries, considering that those were the days before the high cost of living set in.

For one, the high grosses in the theaters today have caused the increase in earning power of the performer. Two years ago the Capitol Theater, New York, paid Al Jolson a straight figure of \$20,000 on the week—a record—and did not stand to lose, for the house could gross in the neighborhood of \$70,000 with its seating capacity and as many as six shows a day. Radio City's Music Hall has hit grosses of \$100,000 a week. In the old days, the Four Cohans in their prime were a \$1,000 act—but \$5,500 grosses in their time were tremendous. Then, too, 30 years ago there were no Sunday shows and only two matinees a week, and a 1,400-seat house was considered gigantic.

Furthermore, in the old days there were no such items as overnight attractions, except in the case of freak acts. Today vaudeville draws on the movies, radio and legit for names commanding huge salaries. However, the freak attractions of years gone by got big money. In 1909 the late William Morris offered James J. Jeffries, ex-heavyweight champ, 20 weeks at \$2,500 a week. John L. Sullivan was also in the four-figure class on the basis of his fighting fame. Today the freak attractions are few and far between, since vaudeville gets enough headliners from the other fields. What might have been a small-salaried act a couple of months ago can graduate overnight into the headline class by means of radio and films. This is seen in the case of Burns and Allen who jumped from a \$750 act to a \$5,000 box-office attraction in a short space of time because of radio and screen popularity.

However, there were some acts, besides freaks, which rated heavy salaries. Twenty-five years ago Eva Tangany got \$2,500 a week. And about the same time the late William Morris offered E. H. Sothern and Julia Marlowe, then the last word in the theater, the record sum of \$7,500 for a week at the American Theater, New York. That figure for a team is still a high mark to shoot at today, but nothing compared to the \$20,000 for Jolson, the \$8,000 for Eddie Cantor, the \$7,500 for most prominent band acts, big units, and so on down the line.

Twenty-five to 30 years ago most of the big money went to European attractions, which rated salaries of from \$1,500 to \$2,500. Today such attractions are meaningless to the American public, except in rare instances; in fact, circuits have practically called a halt on the importation of acts. Years back four-figure salaries went to such attractions as Vesta Victoria, Vesta Tilley, Alice Lloyd, Wilbur Bard, Harry Lauder and the original Chevalier. About 17 years ago Gaby Deslys came in for a huge salary because of a report that King Emanuel of Portugal had given her some jewels. Some 12 years ago marked the start of the downfall of

European attractions in America. Among those falling by the wayside were Gracie Fields, Lucienne Boyer and Mistinguette. Mlle. Boyer, of course, has now returned to score in legit and night club work.

An example of conditions today can be seen in the case of Eleanor Powell. She was around for some seven years as a dancer, but never soared to any financial heights until about seven months ago. She then shot up in vaude from a \$250 act to an \$850 act. Today she's working on the production of a George White musical film for \$1,250 a week, with various film companies bidding for her services. Vaudeville will probably see her again to the tune of anything from \$2,500 up. The same has been the case in the last several years with such headliners as Joe Penner, Jack Pearl, Block and Sully and George Givot, who were made famous by radio.

Back in 1914 and 1915 headliners of today were making ridiculously low salaries working for the Keith office at the Globe, Philadelphia. Frank Fay was a member of a three-people act, Dyer and Fay, the whole act getting \$250 on the week. Clark and McCullough got \$200; Joe Cook, \$175; Bert Wheeler and Company, \$200; Jesse Lasky's Hobbes, \$275; Jack Donahue and Rosalie Stewart, \$200; Fred and Adele Astaire, \$150; Cooper and (Irene) Ricardo, \$175; Mosconi Brothers, \$150; Will Morrissey and Dolly Hackett, \$150; John and Mae Burke, \$275; Moss and Frye, \$125; Ray Dooley Trio, \$250; Keno and Green, \$275, and Miller and Lyles, \$175. Bill Mack, now an agent, was of the team of Williams and Seidel, which got \$125, and Dick Henry, also an agent, was of Henry and Adelaide, a \$60 act.

The evolution of salaries can easily be seen in comparing the earnings of

Vaudeville's Contributions to Other Branches of Show Business

VAUDEVILLE can be a proud parent and point today to many stars in other branches of the amusement world, saying, "He's mine." Practically all branches of indoor show business contain stars who got their start in vaudeville and thru its natural resources rose to the heights. Today more than ever vaudeville is a natural for other fields to draw upon.

Radio has taken many blood transfusions from vaudeville. Among those vaudevillians who are now high in radio circles are Myrt of Myrt and Marge, Ed Wynn, Will Rogers, Eddie Cantor, George Jessel, Jack Benny, Phil Baker, Fred Allen, Belle Baker (in England), Joe Cook, Ben Bernie (who did a two-act in the old days with Phil Baker), Burns and Allen, Amos 'n' Andy, Ponselle Sisters, Block and Sully and Dave Rubinoff, who can be claimed by vaudeville because Louis K. Sidney of Loew picked him up when he was a pit leader in Minneapolis.

The film industry has not done badly in taking vaudevillians and making movie stars out of them. Such radio stars as Rogers, Cantor, Burns and Allen and Amos 'n' Andy

AL. JOLSON

Black faced comedian with the Olympic Voice.

REPRODUCTION of an ad from The Billboard of January 12, 1907; reduced to half size.



BELLE BAKER and Sophie Tucker DOING THEIR STUFF in 1916. The above picture is reproduced from The Billboard of July 22 of that year and the original caption read: "NEW ACROBATIC ACT—Sophie Tucker and Belle Baker in feats of agility. —Notice, however, that it is a ground act. We will bet neither would trust the other in a flying act—anyhow not without a net. And notwithstanding the fact that there is no professional jealousy extant between the two—not a trace."

those 1914-'15 folks with what they receive today. Fay is a four-figure man when he works, while the same goes for Astaire, Cook, Clark and McCullough and Bert Wheeler. The late Jack Donahue was a highly paid performer. Keno and Green's daughter, Mitzel Green, is one of the industry's high-salaried acts.

are prominent flicker folk also. Walter Huston used to troupe in vaudeville as a member of the team of Whipple and Huston. George Bancroft was of the act of Bancroft and Broske—a deuce-spot turn in the bargain. Fred Astaire trouped in vaude with Sister Adele, and so did Buster Keaton in the days of the Keaton family. Charlie Chaplin is another of vaudeville's favorite sons. Even Jack Coogan can be claimed by the two-and-more-a-day, because his parents were dyed-in-the-wool vaudevillians. Recent vaudeville contributions to the movie industry are Jimmy Savo, Chick Chandler, Eleanor Powell and Roger Imhoff.

The legitimate field has not passed up vaudeville people either. Most of those vaudevillians who are today stars of the radio and movies went up the success ladder by means of legit. Most of them were in musical shows, which are more or less glorified vaudeville. Walter Huston, however, was one of the exceptions, for he made his mark in the drama. The Astaires were big people in legit and Victor Moore is another of vaudeville's sons to make a go of it in the eight-shows-a-week field.

In the night club field there are many true children of variety. Now playing in that branch of the business are Milton Berle, Morton Downey, Sophie Tucker and a countless number of others. The vaudeville people today are finding much work in the

night club field and many of them double between vaudeville and clubs. Even the opera has vaudevillians in the Ponselle Sisters. The Broadway columning field, a branch of show business if you stretch a point, is represented by Walter Winchell, another of vaudeville's children.

Vaudeville must admit that most of the prominent comics came up the ladder by way of its rostrum, tho they really originated in burlesque. That goes for such names as Jack Pearl, Bert Lahr, Willie and Eugene Howard and Weber and Fields. But about six years ago burlesque stopped being a source of star material, and now vaudeville is in a position to claim many of its present children as the stars of tomorrow. This is proved by the interest in vaudeville talent shown by the movie moguls, who are elated with the success of musical films and are searching for new song-dance talent to satisfy the demand for new faces.

Radio, too, is currently looking to vaude as its source of supply for future talent. This should be enough reason for both the radio and theater-owning picture companies to keep the vaudeville branch of the business alive, even if only as a farm or proving ground for talent.

Not only have vaudevillians graduated into other branches of the amusement industry as performers, but they have also turned to the business end of the various fields. A great number of successful agents have been vaudevillians. An important factor in the film industry, Jesse Lasky, was a vaude producer years ago. Ben Piazza, former vaudeville executive, is now in the picture business also. Martin Beck was not a performer, but he is one of vaudeville's own and today he is a legit producer and legit theater owner. George White was a vaudeville hooper, and Max Gordon is a former vaudeville agent and producer who became tops as a legit producer.

While vaudeville has been a large and important contributor to other branches, it is destined to become an even more important factor as the birthplace of the stars of tomorrow for the other fields. That is, provided it survives the dog days thru which it has been going these last years. It is the only field these other branches can conveniently scout, and it is the only stepping stone for likely talent out of burlesque, tabloid and the lesser arms of the industry.



LA MARILYN, better known to stage folks as Marilyn Miller, of the vaudeville act "The Five Columbians." Little Miss Miller will soon reach the age where the Gerry Society need not be feared and a sensation is predicted on her New York premiere.—From The Billboard of July 6, 1912.

40

SUCCESSFUL YEARS!

**That isn't magic . . .
it's an achievement!**

**RKO
THEATRES**

From Old Files of The Billboard

Two-Reelers Seen As Big-Time Finis

NEW YORK, Aug. 17.—The end of the prevailing style of big-time vaudeville, consisting of eight and nine acts only, and the beginning of a new era in vaudeville, whereby all theaters will play a combination policy of pictures and acts, is seen with the injection of two-reel comedies into the programs of all Keith-Albee, Moss and Proctor theaters beginning August 31.

On that day, under arrangements recently made by these circuits with the Pathe and Hal Roach motion picture producing organizations, all big-time houses, which have in the past confined their film presentations to newsreels, *Topics of the Day* and *Acrop's Fables*, will play the first of a series of two-reelers produced and distributed by those companies in conjunction with the regular vaudeville bill.—Excerpt from an article in the issue of August 22, 1925.

Rogers Palace Manager

NEW YORK, Nov. 22.—Next Monday Elmer Rogers, who built up the Union Square from a picture house to a big-time vaudeville theater, moves up to the Palace as resident manager. He is one of the youngest men in B. F. Keith's employ as well as among the oldest in point of consecutive service under the Keith management. It has, generally, been his portion to be assigned to houses that required building up, and he has always delivered the goods. To a disinterested observer his promotion to the active management of the biggest vaudeville house in America, as well as the most beautiful vaudeville house in the world, is an honor rightfully earned and as rightfully bestowed. His place at the Union Square will be taken by Arthur Klein, the late manager of Eva Tanguay's company, and previously employed in a confidential position with Percy G. Williams.—Issue of November 29, 1913.

Benny Leonard Misses; So Does Palace Patron

NEW YORK, March 9.—For the first time in the history of Keith's Palace Theater here eggs were thrown at a performer on the stage, Benny Leonard, retired lightweight champion, being the target for the "hen fruit," although its recipients were patrons seated down front in the orchestra. It was during Leonard's last performance for the week, Sunday night, when someone in the balcony or gallery stood up and yelled something to the effect of "You're a rotten actor," and opened a barrage of unattached chicks.

The miscreant, who escaped from the theater before ushers or special officers could lay their hands on him, evidently had not gone into spring training, for most of the eggs fell short of the stage by several rows, landing on the heads and clothing of patrons. Leonard cut his act short and did not take his usual number of bows.—Issue of March 14, 1925.

Husband Does His Best

BOSTON, Mass., Dec. 28 (Special to The Billboard).—Miss Kirtie Bingham, one of Boston's favorite comedienne, of the team of Piano and Bingham, now playing at the Hub Theater, had a little six-pound girl born to her just before the matinee Monday afternoon in her dressing room. Her husband, Fred Piano, did his best to work single during the afternoon and evening.—Issue of January 7, 1911.



FRED AND ADELE ASTAIRE as they looked to readers of the September 21, 1913, issue of The Billboard.

Canned Vaude's First Assault

NEW YORK, March 7.—Ten acts of vaudeville each week will have to look for work elsewhere as the result of the dissipation of this number of potential engagements at the Commodore, which tossed vaudeville out of the house last night to permit Vitaphone to make its entrance. The house marks the first in New York proper to drop acts in favor of the "canned vaudeville."—Excerpt from an article in the issue of March 12, 1927.

Casey the Super-Agent

Pat Casey is now a real live booking agent. His agency has been in existence less than two weeks and yet he already has exclusive control of more than enough acts to keep him busy and worried about the time he has to lose sleeping. His popularity and ability make it a certainty that the Pat Casey Agency will be one big success. His announcement that he can place 100 acts at once sounds like business.—Issue of April 11, 1908.

Albee Lays Down Law to Act That Can't Take the Razz

What with cut salaries, play-you-when-we-need-you bookings, agents' and subagents' commissions to pay, advertising gyms to contend with, and not forgetting the high cost of coffee and cakes, it would seem that the artiste would be used to getting the razzberry in all its varied forms. But he isn't. He still draws the line at penny-tossing. However, he will have to swallow what little professional pride he has left and put up with this latter form of "indignity" in the future.—Mr. Albee says so!

Mr. Albee hasn't any sympathy whatsoever for the artiste who has put up with so much so bravely—improved conditions and all that—and who goes and welches just because somebody out front happens to show his appreciation of the artiste's efforts in a pecuniary fashion. If his chosen profession hasn't developed the artiste's stamina to a degree where he can pass up so flattering an insult as this, he's a long way out of luck. Mr. Albee has spoken, or rather written, to that effect. And here's how it all happened:

Ted Lewis' Vaude Debut

No. 8.—Ted Lewis, the Jazz King, took the honors and stopped the show. Lewis has a pleasing smile that is contagious; in fact, his personality is half the act. Whether playing the clarinet, dancing, singing or talking, he is jazzing all the while. He has a four-piece orchestra, the trombone player being especially noticeable. This is Lewis' first appearance in vaudeville, altho he has appeared at several Sunday night concerts, but after his sensational hit today he could easily stay a month at the Palace. His shimmy was a scream. After innumerable curtains he was compelled to make a short speech. Alf Wilton is the lucky agent.—Excerpt from review of the Palace Theater, New York, issue of August 30, 1919.

'The Man Without a Country'

No. 9.—Henry Chesterfield offers in this spot a story of American patriotism, by William Anthony McGuire, based on the well-known classic by Edward Everett Hale, *The Man Without a Country*. The offering is most timely and bears the earmarks of perfected stagecraft, production, and is exceptionally well cast. It will well add tone and color to any bill, any place, any time. Twenty-six minutes.—Excerpt from Palace, New York, review in the issue of April 15, 1916.

F&M in Deuce Spot

No. 2.—Fanchon and Marco, one man, one woman. The man offered a violin specialty and also danced with his partner while playing the instrument. Their whirlwind dance finish put them over in good style. Nine minutes, in three; two bows.—Excerpt from Palace Theater, New York, review in the issue of December 20, 1916.

Vitaphone Is Opposish

NEW YORK, Feb. 12.—Vitaphone or any other synchronizing device has been declared strict opposition to vaudeville by the Keith-Albee Circuit, with immediate cancellation of contracts to the artist the penalty for violation.—Excerpt from an article in the issue of February 19, 1927.

A well-known team, appearing at the Empire, North Adams, Mass., recently got the "bird." So they decided to do a "Dear Mr. Albee." Pen in hand, they told of having pennies tossed at them—college boys did it, and, what's more, smacked their lips in a most insulting fashion. After three coins had clinked over the footlights the team didn't wait to count any more—"there was nothing else to do but walk off, as this was an insult to my wife and self."

Putting their action squarely up to the vaudeville's court of last appeals, they wrote: "Mr. Sullivan, the manager, is leaving it up to you as to the right course in the matter of salary. He is withholding the full salary, awaiting your reply. I am sure any fair-minded manager would have paid me and said that what I did was right."

What Albee Thought

"After describing your conduct in walking off the stage on account of being annoyed by some college boys in the audience, you state that Mr. (See ALBEE LAYS on page 81)

Pawnbrokers Accept Shubert Contracts

NEW YORK, Oct. 29.—George Rosener, who plays an old actor in vaudeville, is responsible for the discovery that Broadway pawnbrokers will accept playing contracts for Shubert Vaudeville as collateral for loans. In England, where long-time engagements prevail, it is a common practice to hypothecate playing contracts, the payment being deducted in small installments at each theater played. Rosener was discussing this with a performer just back from abroad and ventured to bet a small amount that he could do the same here. The two repaired to a Times Square loan office for the test and Rosener won.—Issue of November 5, 1921.

Morris Holds Out As Leading Indie

It is said that in connection with the withdrawal of Klaw & Erlanger from the vaudeville field William Morris was approached to act as agent of the United Booking Office, who guaranteed him \$25,000 a year in commissions. He declined the offer. As long as William Morris continues to run an independent booking agency there is a possibility of his organizing an opposition to the people now in control of the vaudeville situation. The William Morris Amusement Company now controls two houses, one in Springfield and the other in Worcester, and William Morris says that he will continue to operate them as vaudeville houses. It is understood that he also does the booking for the New Hippodrome in Cleveland and the new American in St. Louis.

In a recent interview Mr. Morris said: "I gave my final answer this morning. I shall continue at the old stand, ready to do business with any artist or manager who has business to transact. I always have maintained my independence and always shall. Such money as I have made encourages me in the belief that my policy pays."

"The proposition was made to me to retain my own offices but to book acts for the United. For that I was to charge 10 per cent. I was guaranteed \$25,000 a year. I never was inclined to accept it, and the more I thought it over the more certain I was that I preferred to have the old sign out and use the same old stationery."

"I haven't any definite plans, to be candid. I haven't had time to pull myself together yet. But I am ready for such business as may present itself."—Issue of November 30, 1907.

Dow Parodies Okeh

No. 5.—Dow and Dow entertained their auditors with patter that went over to the utmost satisfaction. Their parodies are gems, and went over big. Sixteen minutes, in one; four bows.—Excerpt from a review of McVicker's Theater, Chicago, in the issue of January 29, 1916.

Brilliant Future Predicted For Pouselle Sisters

No. 4.—Ponzilla Sisters, two statuette cantatrices, with wonderful voices, absolutely stopped the show. A kindly suggestion to one of the ladies would be to wear her hair au naturel and refrain from acting. This is mere detail, however, as the appearance and the voices insure them a successful future in vaudeville. Nineteen minutes, in two; five bows, two encores.—Excerpt from a review of the Colonial Theater, New York, in the issue of May 13, 1916.

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Just returned from Europe, where they concluded a successful run of
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THE DAYTON, O., PAPERS SAY

One colored team of rope dancers did
something which the reviewer thought
he would never see here again—it
stopped the show. This used to hap-
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stage-minded. But that seems a long,
long time ago.

About that time Danny and Edith come
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DANNY and EDITH

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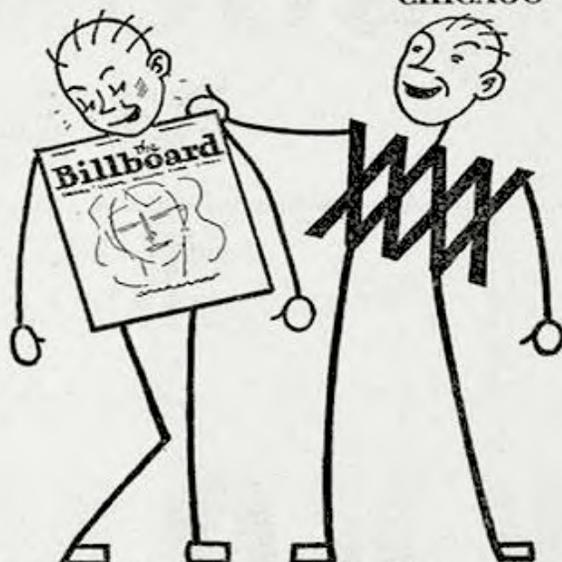
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Happy New Year

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SIX

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THE ORIGINAL

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The Original!
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"Billyboy"! Many
happy returns of
the day. Keep up
the Good Work.



CARDINI
The Original!

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19

35

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Thanks to Frank Neil, Australia
America: Johnny Hyde



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Season's
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JOHN SINGER
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ULIS & CLARK

"The Perfection Pair"

AL GORDON

And His Gang

MARCY BROS. and BEATRICE

"A Little of This and That"

THE ANDRESENS

Sensational Aerialists

GAUDSMITH BROS.

Novelty Comedy Act

BOOKED IN MIDWESTERN TERRITORY BY

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*On The Billboard's 40th Anniversary**To My Old Friend, "BILL" DONALDSON*

May this great issue of your publication stand, Bill — as a monument — To You; to the good you accomplished while you were with us, and to the fine ideals for which you stood and which are being carried on so nobly today.

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♦ ♦ ♦

Would consider placing under my direction some young person whose talents merit special consideration. In effecting such an association every effort will be made to create and attain important recognition in the branch of show business for which this person is best suited.

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ON THEIR 40th ANNIVERSARY AND

Season's Greetings

TO ALL MY FRIENDS

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DIRECTION: CHARLES V. YATES—BOB HOPE

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School of Dancing

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Daily professional class in Ballet,
Tap Routines, Musical Comedy,
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for Professionals**DANCERS WANTED**
for our UnitsThe demand for
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Congratulations to BILLYBOY!

from the

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(Secretary-Treasurer)

ONE OF MY "LITTLE MAN'S" BIRTHDAY PRESENTS THIS CHRISTMAS DAY WILL BE A MESSAGE FROM HIS MOTHER TO SAY HOW HAPPY SHE HAS BEEN ON THIS, HER FIRST VISIT TO ENGLAND, WHERE SHE HAS MADE SO MANY DEAR FRIENDS.

TO ALL FRIENDS — OLD AND NEW — BOTH IN ENGLAND AND BACK HOME IN AMERICA—I SEND SINCEREST GREETINGS.

BELLE BAKER

GUS SUN

SUN'S RECENT THEATRE BLDG., SPRINGFIELD, O.

BOOKING OVER 40 THEATRES WITH DE LUXE STAGE UNITS and STANDARD VAUDEVILLE

OLDEST AND MOST RELIABLE ESTABLISHED 1904

BOOKING AGENCY

NOW IN THE MIDDLE WEST

FREDDIE CRAIG, JR.

THE BEST IN MENTAL MARVELS

PLAYING BALABAN & KATZ THEATERS AFTER TRIUMPHANT SUCCESSES IN ENGLAND

Sole Direction: MAX RICHARD, RADIO CITY, N. Y.

TO THE BILLBOARD:

We're with you on your 40th Birthday, just as we have been with you on all your birthdays in the past 15 years.

MEDLEY & DUPREY

SEASON'S GREETINGS

GAE FOSTER

Congratulations to The Billboard

Best Wishes to The Billboard on its 40th Anniversary and The Season's Greetings to All of our friends

HENRY A. KALCHEIM
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and
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CHICAGO, ILLINOIS

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Holiday Greetings to Everybody

"SEABEE" HAYWORTH
and his "BROADWAY NOVELTIES" with
MARION ANDREWS

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LEONA & EMIL VAUDEVILLE'S MOST SENSATIONAL ACT

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HOUSE MANAGERS NOTE—This unit equipped to play with or without pictures. 55 minutes or full evening show.

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For open time, write, wire, phone No. 413 South Main St., High Point, N. C.

TO ALL MY FRIENDS, EVERYWHERE
A Merrier Christmas than you've ever had
and a more joyous and prosperous New Year

CHAS. W. KOERNER

RKO New England Division Manager
NEW RKO KEITH THEATRE,
Boston, Mass.

TO THE BILLBOARD AND STAFF
Congratulations and Very Best Wishes

TO

THE BIGGIES AND THE SMALLIES
THE SHORTIES AND THE TALLIES
THE BOLDEST AND THE MEEKEST
THE STRONGEST AND THE WEAKEST

THE VERIEST MERRIEST CHRISTMAS
Sincerely

BENNY DAVIS

Season's Greetings

THREE SWIFTS

Congratulations to Billboard
on its 40th Birthday



We Congratulate The Billboard
On Its 40th Birthday
And extend Holiday Greetings
To the Profession

Fanchon & Marco, Inc.

Season's Greetings

HAL MENKEN

and His Company

"THE SWEET LOWDOWNS"

(VIRGINIA VALLANCE—PEGGY JO LOVE—MARCELLA DIESEL)

BETTY CASTLE KEITH HANKINS

Felicitations to The Billboard

Best Wishes to
THE BILLBOARD

On Their 40th Anniversary and
Season's Greetings To All Our Friends

JOE MORRIS
WITH DOROTHY RYAN

Direction:
CURTIS and ALLEN
New York

Congratulations to The Billboard
and Season's Greetings To All

GEORGE WIEST and RAY STANTON

"A NEW DEAL IN LAUGHS"

Personal Management—PHIL OFFIN,
SIMON AGENCY, RKO Bldg., New York City

Best Wishes to
THE BILLBOARD
on their
40th BIRTHDAY

BILLY DIAMOND AGENCY
WOODS BUILDING CHICAGO

SALUTATIONS
TO
THE BILLBOARD
ON ITS 40TH BIRTHDAY
AND
SEASON'S GREETINGS
TO ALL OUR FRIENDS



JONES, LINICK
AND **SCHAEFER**

CHICAGO

THE MANAGEMENT OF THE

**HOTEL
CHESTERFIELD**

extends HOLIDAY GREETINGS to its
FRIENDS and PATRONS

Congratulations to The BILLBOARD
on its 40th Anniversary

HOTEL CHESTERFIELD
130 West 49th Street,
New York City

Merry Xmas

Happy New Year

"IRENE VERMILLION"

in
REVUE CONTINENTAL
with
THE DART ENSEMBLE

Direction
ROGER E. MURREL, The Playhouse, 137 W. 48th, New York City

Congratulations to
THE BILLBOARD
On Its 40th Birthday
THE EXTEMPORANEOUS CHAP

BOB HALL

(The Original—Not the Announcer)
STILL MAKING UP SONGS
WITH A WISH THAT EVERYONE'S XMAS
WILL BE AS MERRY AS MINE

Season's
Greetings



"COOKIE"
BOWERS

Personal Management **HARRY YOUNG**
Paramount Theatre Bldg., New York, N. Y.

Season's
Greetings



M. E. COMERFORD
F. E. M. FAY
F. C. WALKER
1600 Broadway,
New York, N. Y.

BOBBY MAY!

Wishes all his friends here and abroad,
including himself, a Merry Christmas and
a Happy and Prosperous New Year. •

Represented by
NAT KALCHEIM—Loew
EDW. S. KELLER—R.K.O.
FOSTER'S AGENCY, England

HARRY BURNS

("I Tink You Touch")

Wishes a Merry Christmas and Happy New
Year to All His Friends

Accompanied by VIRGINIA SULLY, HELEN LOCKWOOD and
TONY DE LUCA

Compliments of the Season!

RED DONOHUE

AND
"UNO"

Happy Birthday to The Billboard
JOAN DONOHUE . . . ME, TOO!
I WAS BORN NOVEMBER 26, 1934

CHARLOTTE
ARREN extend a Merry Christ-
mas and a Happy New
Year to Everybody

AND
JOHNNY
BRODERICK . . . and a
Happy 40th
Birthday to
The Billboard

WILLIAM MORRIS THEATRICAL AGENCY (INC.)

OF CHICAGO, ILLINOIS.

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YOU can ENTERTAIN
FOR ALL OCCASIONS
with **TRICK CHALK STUNTS**
that tickle the Funnybone!

Send \$1.00 for Laugh Producing Program of 25 Comic Trick
Chalk Stunts with Pattern and Instructions. Guaranteed to
amuse any audience. Free Catalog of Chalk Talk Stunts, Bar
Pictures, Perforated Sheets, Chalk, Crayons, Drawing (Easel) Stands, etc.

BALDA ART SERVICE, Dept. B-5, OSHKOSH, WIS.

THE HISTORY

(Continued from page 65)

offices made it possible to force headliners to play these small houses at cut salaries as part of their routes.

The actors, finding the vaudeville trust regimenting them, tried to unionize for protection. The White Rats' union was organized in 1900 to protest against sweeping salary cuts. Fred Stone, Dave Montgomery, Sam Morton and George Fuller Golden were among the founders.

The White Rats went on strike in 1901. The managers quickly gave in. The White Rats, lulled to sleep by this victory, lost militancy. In 1910 it started gaining when it founded the Associated Actresses of America, a women's auxiliary. They joined with other groups and won an AFL charter. The new White Rats Actors' Union then made great gains in membership, but it declined again. In 1917 it made a desperate do-or-die attempt to gain a closed shop. The managers, thru their Vaudeville Managers' Protective Association, promptly crushed the strike and then set up a company union, the National Vaudeville Artists. The actors have never recovered from that blow.



But getting back to the vaudeville theaters, the vaudeville trust under the dynamic and ambitious E. F. Albee had become so powerful that the Federal Trade Commission was forced to investigate the vaudeville industry in 1918 after the defeated White Rats had made formal charges against the "trust." The FTC declined to indict the "trust" on the ground that the vaudeville industry was not involved in interstate commerce and therefore was outside of the purview of the federal anti-trust laws. Previously the Department of Justice had declined three times to act against the "trust" on the same ground.

The famous suit for \$5,250,000 by Max Hart, agent, against the Keith group in 1923 dramatized the whole situation. Hart claimed the vaudeville monopoly had prevented him from making a living. The vaudeville interests hired U. S. Senator Wharton Pepper and William Travers Jerome to defend them. Pepper had previously successfully defended the major baseball leagues against the monopoly charge and had used the argument that major league baseball was not interstate commerce. This same defense was pushed by the vaudeville interests and it won—but only after a long-drawn-out and expensive legal battle.

Vaudeville was now pretty near its peak. There were about 1,000 houses using vaudeville, and at least half were still big-time houses. The Keith-Albee and the Orpheum crowds virtually controlled the vaudeville business, and what they did not control they kept in line thru the powerful VMPA. The only near competitor was Loew, and so long as he kept to combination polioles and did not tread on the Keith toes the Keith office did not bother him.

At this time the Keith Vaudeville Exchange had about 400 houses booking thru its small-time department. It was booking the Proctor, Moss, Keith, Poli, Gordon, Wilmer & Vincent, Interstate and smaller groups. Meanwhile the Orpheum Circuit had sewed up the West and was booking the Butterfield, Junior Orpheum, Frank Thielen, Pinkelstein & Rubin, Lubliner & Trinx and smaller circuits. Alexander Pantages was a potential threat as an independent, but he was kept in line thru threats on his film supply.



From 1923 on it was easy sailing for the vaudeville trust. It made plenty of money. The only problem was how to keep the boys in line and keep the money rolling in. But by 1926-'27 the film competition was pressing hard and straight vaude was

on the way out. The handwriting was on the wall for vaudeville.

The vaudeville interests merged and eventually became the Keith-Albee-Orpheum Circuit. Then they concentrated on films more than ever. They grabbed up FBO and then Pathe and then formed Radio Pictures. William Fox had already turned away from vaudeville and went in for picture production in a big way. So had the other big circuits. Loew by now was strictly a picture outfit thru MGM and used vaudeville as a filler-out for weak pictures or in competitive situations.

After Albee had retired his company went thru some violent upheavals. Several banking syndicates took it, squeezed it dry, and then passed it on. When they got thru only a shell was left. That shell is now a relatively unimportant affiliate of the electric trust which sneaked into show business thru the dependence of radio and talkies on certain patents it controlled.

Vaudeville's decline the past few years has been rapid. From 1927 to 1932 circuit vaudeville declined 70 per cent—an alarming trend. And even then the downward trend did not stop. Of course, there was an increase of independent vaudeville booking, but not enough to balance the loss.

We might say that vaudeville's decline is the result of a stupid attempt to promote it thru circuit operation and monopolistic tactics. After all vaudeville was molded by individual showmen. They picked the talent, staged it, dressed it up and exploited it. They gave it personal attention and it blossomed.

But along came the trust—a natural development in any profitable industry—and it tried mass production methods. These methods do not work. A low-paid house manager is not going to break his neck in presenting a vaudeville bill. A salaried booker is not going to stay up nights laying out his shows and scripping on costs. A theater circuit which also produces its own pictures is certainly going to push its pictures rather than the vaudeville. And the major stockholders are interested more in profits than problems of showmanship.



Show business, and especially vaudeville, thrives on showmanship. And highly centralized corporations cannot provide showmanship—at least they haven't been able to up to now.

Furthermore, vaudeville cannot stand the competition of pictures and radio. Pictures, meaning the talkies, offer vaudeville personalities on the screen with remarkable fidelity. They can make the comedian even funnier than he could be on the stage. And their spectacular ensemble numbers make it absurd for any sort of flash act to follow on the same program. Pictures dim vaudeville's glamour.

Not only that, but the huge de-luxers, with their demand for spectacle group shows rather than individual personalities, also hit vaudeville a body blow. As for radio, the vaudeville comedians look pretty bad after the latest batch of gags has been heard on the air. And this despite radio's limitations in arousing the listeners' imaginations.

Vaudeville now is really a stop-off for the more ambitious performers. They play vaudeville but their eyes are on radio and their hearts are in Hollywood. Vaudeville cannot offer them big money. Vaudeville is only good after they make their mark in another field and return for a few "personal appearances."

And so vaudeville is dying—as you may have suspected all along. Whether it will pass into theatrical history as an interesting phase of a purely American theater form or whether it will catch the public's imagination again no one knows. Vaudeville depends too much on a possible breakdown of pictures. And

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G. & C. MERRIAM COMPANY, 486 Broadway, Springfield, Massachusetts

Our Congratulations, "Billboard,"
to you and to your entire efficient staff . . .

BENNY ROSS ★
★ **MAXINE STONE**

pictures have displayed a remarkable resistance to everything and everybody, including censors.

ALBEE LAYS

(Continued from page 68)

Sullivan, the manager, has left it up to me as to the payment of your salary in full. I do not agree with you that any fair-minded manager would pay you for the performance which you did not complete. I certainly would not, and I am not in sympathy with what you have done. It is not possible for the managers at all times to control their audiences, at least momentarily, and particularly in the case of college boys. If you had been a good sport and had not weakened they would have thought more of you, but when they could lick you as easy as you were licked they took advantage of it. You should have gone ahead and finished your act, ignoring them altogether, and the entire audience, with the exception of these few boys, would have been with you.

"The next time you run into anything of this nature, continue to do your act, and say to them: 'Why be

cheap and throw pennies? Throw up a few dollar bills.' If this had been done to me I would have finished my act and then made a little talk to them, stating that the majority of the audience came there to be entertained, and it was too bad they had to have their pleasure marred by a few inconsiderate youths, who should find an outlet for their pent-up energy and mischievous fun other than in a theater, where they were enjoying themselves to the detriment of those who had to earn a living on the stage and the audience who paid to see the show. I trust that these same young men will never be obliged to make their living as we do and be subject to such annoyances and discourteous treatment."

"If you cannot remember the above, just write it down and have it with you so that you can read same, but don't ever weaken and walk away.

"I think the retaining of your salary for two performances will teach you a good lesson.

"Sincerely yours,

"E. F. ALBEE"

Issue of December 30, 1922.

THE MUSIC HALL

THE music hall, father of the straight vaudeville theater of fond memory, recently poked its head from its grave and looked around. While it saw a completely new world, it seemed to like that world fairly well. So much so that New York now has two music halls and the country may have many more in what may be a complete overhauling of night-life entertainment. Should that happen it will be the second important after-dark change in recent years. The first was from the speakeasy to night clubs and cabarets that flourished in the open with the rebirth of John Bartycorn. While such a change is more or less problematical, it leads into a brief discussion of the music halls of the 19th century.

There aren't very many in the country today qualified to speak on the subject, and of those one name in show business that comes to mind is Gus Hill. Hill is a walking encyclopedia of show business, having observed practically every change in amusement methods since 1890. This then is really Gus Hill's article.

Music halls had three names then, the other two being concert halls and "free-and-easys." The latter catered practically only to men and were so nicknamed because a thirty buck could walk in and drink and be merry. That very fact is one of the contributing causes of the passing of music halls. Hill remembers many of them in the period around 1868 to 1872. Owney Guggan's, Atlantic Gardens, Pacific Gardens et al. Here the customary form of entertainment was, besides the absorption of fermented yeast as it combined with various other items, singing waiters who also were good for a specialty number of their own, boxing and wrestling and some acts. At the Atlantic Gardens, remembers Hill, there was a stage with an all-female orchestra, plus the acts. There was no admission take—but enough drinks were consumed to float the owner, whose name was Kramer, to a large fortune and the ownership of several other halls. Only on Saturday night was there a toll. Then it was a quarter.

One of the best known music halls was Harry Hill's place, a name that even today is familiar. Here such names as Maggie Gilne, Annie Hart, Scanlin and Cronin, Gus Williams, Frank Bush, the Big Four, Frank Livingston, Kenny and Murphy and the best of the variety entertainment of that day played. They were paid every night, altho they may have played the place for as long as a year. It was a bookkeeping fable of the day. At this same time practically every saloon had its variety show, with posters about the swinging doors listing the acts.

The popularity of these variety entertainments led to vaudeville (then unknown as a name) in theaters. The birth of straight variety, according to Hill, started in this way. Around 1868 and 1878 the city had a number of minstrel houses, where all shows were in blackface. Charlie White, the owner of one of them, engaged William Horace Lingard and his wife, Alice. Lingard was an English quick-change artist, and when White asked him to do his stuff in blackface Lingard said it was impossible. Instead he suggested that he and his wife work straight in their part of the entertainment. This policy was followed and scored an enormous success overnight. It was quickly picked up by other theaters and spread thruout the country.

After years of popularity these variety houses declined somewhat in the class of attractions they played and in the admissions charged. These cheaper theaters, too, made money. Lots of it. All this time music halls grew fewer and fewer in number. The theaters served drinks, and that helped considerably. In the midst of this proprietary era B. F. Keith, with E. P. Albee working for him, came on the scene and changed

the picture. Hill says he remembers Keith's first vaudeville house. It was the Bijou, an up-one-flight spot in Boston. Thus the Keith chain started, forcing the former variety houses into burlesque policies. This is explained by Keith's policy of 16 acts as against nine offered by the variety houses, with Keith's on a lower admission scale. As Hill recalls it, this was about 1882.

The music hall held on to its thin thread until 1915. Around that time there were still some thruout the country. One easily recalled was Pabst's in Harlem. Then came Volstead and Company—and Curtain.

As to the future, Hill is not alone in seeing great wealth for music hall entrepreneurs. The low cost of admission allowed by the triple avenues of revenue—for the show, food and drinks—means three fonts of money. Another factor is the present-day custom of both male and female drinking in public, a practice virtually unknown in the music hall and "free-and-easy" heyday. It is claimed that plenty of dark houses can be converted into music halls, where an evening's entertainment

ATLANTIC GARDEN,

615 Vine St., bet. 6th and 7th.

CINCINNATI, OHIO.

Electric Orchestration

Can Be Heard Daily From 11 a. m. to 12 p. m.

In connection with EDISON'S LARGEST IMPROVED PHONOGRAPH WITH FINEST and LATEST RECORDS. RESTAURANT AND BILLIARD HALL IN CONNECTION.

JOHN LEDERER, Prop. and Mgr.

REPRODUCTION of an advertisement that appeared in The Billboard of April 26, 1902.

costs less than either today's cabarets or a theater and supper thereafter. It boils down to a question of the bargain offered. Music halls offer eating, drinking, dancing, entertainment. That should be enough.

Man Who Set Type of the First Issue Still With The Billboard

There is one man on The Billboard mechanical staff today who has the distinction of having set type matter for the first issue which was dated November 1, 1894. He is Ralph Navaro and he still pounds away at the keyboard of a linotype machine. Not having its own mechanical departments when The Billboard entered business this work was farmed out, the type composition going to the Cincinnati Directory, of which Navaro was an employee. Several years later—The Billboard in the meantime having installed its own mechanical departments—Navaro joined the composing room force.

While Navaro had a hand in setting the type for the initial issue of The Billboard, to Joseph Church goes the honor of being the oldest employee in point of service. Church, also a linotype operator, joined the composing room staff, to the best of his knowledge, in 1898, and operated the first machine.

There are others with The Billboard who have been on the paper for long periods. Among those with records of more than 20 years are Charles Wirth (editorial department—31 years), E. W. Evans (business department—29 years), Charles Snyder (composing room—27 years), Charles Steinborn (composing room—27 years), Ralph Reinhardt (Cincinnati and New York advertising departments—27 years), A. C. Hartmann (editorial department—25 years), William Holt (business department—24 years), Elmer Jarvis (job press department—23 years), John Knoechelman (composing room—23 years), Clifford Niemer (composing room—22 years), George Kohlman (composing room—22 years) and Lillian McHenry (business department—22 years).

General Indoor Material From Old Files of The Billboard

The Show's the Thing, Even in the Dansants

That dancing thing, it would seem, is on the wane—yea, even on the blink—at least in New York.

Florenz Ziegfeld's *Midnight Frolic*,

Grant Stewart

Pauses in the Heat and Turmoil of the Battle To Make a Courteous Acknowledgment.

"The thanks of the Actors' Equity Association are due to The Billboard for the splendid way in which it is covering the present struggle. Fully 80 per cent of our applications for membership that are now coming in are made out on The Billboard's forms.

"Members who read The Billboard will get full and truthful information about the situation.

"GRANT STEWART, Secretary."
—Box from issue of August 30, 1919.

produced a short while since in his trottery on top of the New Amsterdam Theater, is the straw which first pointed to the wind that bore the chilling frost.

How?

Just like this—it has bred like a germ.

The *Midnight Frolic* is a brand-new departure in entertainment, which is conceded on all hands to have come along just in the nick of time to save the dancing dens from what threatened to be the last throes of dissolution.

The "push-diminished" in the dansants is no longer in such anguishing evidence, because those resorts which have no shows on the order of the *Midnight Frolic* are, with one exception, all closed. The ones which have are thronged nightly with crowds that come to dance a little, but more to look on between times at a stage show given on a ballroom floor.

Right there you have it—the distinctive difference which makes this style of entertainment NEW.

It lies solely in the absence of the

barrier usually furnished by the footlights and orchestra—in the very closeness and intimacy of the artists and their performance.

It is plain to see that these patrons consider professional dancing on the stage one thing and the same thing within arm's length of their table, and on the very spot where they themselves have just been dancing, quite another.

That's what (and all) you see in the Jardin de Danse on the New York roof, and, if it is a bit chilly, you see more goose flesh than gauze. There are at least 50 young women in the company at this place and you could pack their entire dancing wardrobe in a reticule. Bare feet and legs prevail entirely. There isn't a shoe and stocking in the whole outfit.

This makes it classic.

They have another midnight frolic at Reisenweber's and another at Bustanoby's and still another at Healy's, and more of them are being made ready as rapidly as possible. All of the performances begin at midnight and last, with intervals for public dancing, until about 2 a.m.

The first of these entertainments, being departures from ordinary forms, were, naturally, rather crude. Some of them are still very much the same way. But the one on the roof of the New Amsterdam Theater (Ziegfeld's), which is the most pretentious, has developed into a rather impressive affair.

There are artistic and pleasing color effects, with lights and costumes, and such a well-paid and well-known artist as Bernard Granville has become one of the performers. There are 700 seats here at \$2 each, and all are sold every night.

When the show in the Jardin de Danse was produced, patronage had fallen to such a low ebb there that it was expected that the resort must soon be closed. Now it is impossible to get a decent seat after 11:30. Admission here is \$1, and there are more than 1,000 seats. The fanciest kind of prices are charged for food and drink at most of the dancing places. . . .

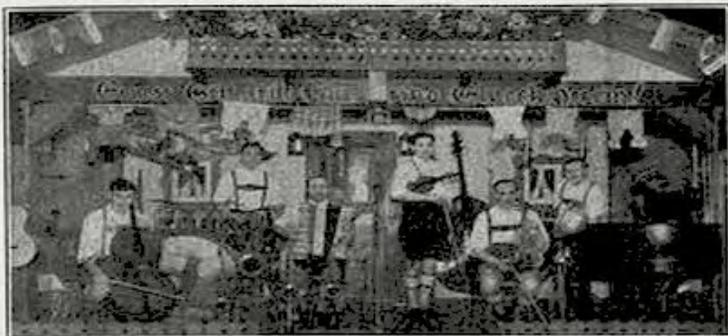
There is one very convincing evidence of the ascendancy of the new craze over the ordinary dancing fever. At Castles in the Air, a most beautiful place on the roof of the 44th Street Theater, where the

Handy Device

Mrs. William K. Tubman, of Baltimore, Md., who is known on the stage as Roberts Keene, has invented a hat-holding device that should appeal to all women playgoers. Every theater has wire racks for holding men's hats beneath all seats, but heretofore patrons of the gentler sex have been compelled to hold their head-coverings during the play in their laps or leave them in the Oriental room. In nearly all theaters ladies are requested to remove their bonnets when the curtain goes up, and the custom of complying with this wise and humane request has grown, but in none of the theaters have there been suitable devices for holding and protecting the delicate and expensive creations. Mrs. Tubman's invention solves the problem simply and effectively.

Her hat holder is composed of a bent wire screen, which projects at an angle from the back of the theater chair. Slipping downward from the base is a convex mirror. The fair theatergoer removes her hat, places it over the holder, "stabs" her hat pin thru it and thru the wire screen—and there you are. The hat is safe and it is out of the way. When the play is done its owner withdraws the pin, replaces the hat, wiggles it into position by aid of the mirror—and goes out. Her hat was out of her way while she viewed the play, and it is on straight as she leaves. She is relieved of the care of it and of all the attendant mental anguish.—Issue of September 26, 1903.

Congratulations to The Billboard on its 40th Anniversary



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George M. Cohan Grabs Thirty Feet of Publicity

NEW YORK, June 11.—The wise
ones on Broadway are giving George
M. Cohan credit for putting over the
best publicity stunt in a long while
when he started the dailies here on
a wild story about his quitting pro-
ducing because of the "Equity Shop."
He started out with a positive decla-
ration last Thursday that he would

never produce a play again. *The
Times* ran this and the rest of the
papers got on the trail the next day.
All of them printed the yarn, but in
The Tribune of today the story sim-
mered down to a declaration by
Cohan that "I may never" produce
another play.

To date the story has netted Cohan
350 inches of publicity, including
four editorials, one humorous com-
ment by Don Marquis, of *The Sun*,
and an eight-column headline on
the front page of *The Evening World*.
At average space rates this would
have cost the comedian over \$2,500,
and he got it without spending one
cent.—Excerpt from an article in the
issue of June 18, 1921.

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"dance
Stylists"

Creators:
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"Americanter"
"Danse L'Mort"
"Danse L'Amour"
"Wouldn't
Soldier and
the Girl"
"Adagio Risque"
"The Man—
The Devil"
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and the Beast"
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The Evolution of Motion Pictures

By Len Morgan

THE evolution of motion pictures has been swift. In their comparatively brief span they have caused untold millions of dollars to be spent and created an industry that ranks near the top in this country. The motion picture industry is a big business despite its humble beginning.

Altho various inventors had tried to make pictures move for hundreds of years, it was not until George Eastman made a strip of film for Thomas Edison, in 1889, that pictures as we know them came into being. Before that time sensitized paper and glass were used for images, but no means could be found to give them motion. Eastman's film came about after intensive research at the behest of Edison.

Edison invented a machine with a sprocket by which the film was run thru the projector, and the first real motion picture machine was ready to give the public motion pictures.

At the time of his invention Edison was unaware of the real value of his brain-child. He saw little commercial value in it aside from the peep show, but others could see ahead, and soon producers were making split-reel pictures, which in turn brought about the nickelodeon, the forerunner of the deluxe theaters of today. It was in 1895 that pictures were first flashed on a screen, which was found to be the ideal means of showing pictures to the greatest number at one time.

With the demand for pictures came a period of reckless spending and investing in picture companies. They sprang up overnight and died as soon as the bank roll was shot, which in most cases was not long.

Practically all of the first pictures were shot at Fort Lee, N. J. Studios sprang up, and soon that sector became nationally known as the world's film center. Today it is dead. Most of the early Westerns were photographed in the plains of Jersey near the Palisades, and many an Irish Indian hit the dust there in one-reelers.

The weather in Jersey being what it is, there were many days in which the sun did not shine, and since the studios depended entirely on sunlight a move was started to make pictures in California, where the sunlight was better. One by one the producers moved to Hollywood, until now little or no production is carried on in New York.

It was not alone the sunshine that broke up Eastern production, for the companies soon learned to use artificial lighting, but the unions in the East made what were regarded as unreasonable demands on producers and the cost of shooting became prohibitive. There are now but three studios in the East capable of turning out feature pictures, and altho there has been much talk of bringing production back to the Atlantic seaboard, the prospect is not very promising.

In 1903 the motion picture public was startled by *The Great Train Robbery*, which flickered its way thru three reels. Its success as a thriller started producers on the way to multiple reels. In the early days the producers proudly announced in their ads that *Bertha, the Beautiful Clock Model*, would be seen in three parts.

Competition in the production field became intensive, and this stimulus hastened the perfection of pictures. Producers discovered that names in a picture meant something, and the star system began. Broadway legit players were offered huge salaries to lend their talents to pictures. In many instances the players refused to fall for films, believing them to be below their dignity. Later,



CONSTANCE BENNETT as she looked in 1922. The above picture is reproduced from the October 21, 1922, issue of *The Billboard* and was originally captioned, "Junior League snapped on Park Avenue—photo of Miss Constance Bennett, daughter of Richard Bennett, and a popular member of the Junior League, taken on Park Avenue, New York—photo copyright by Underwood & Underwood, New York"; reduced to half size.

however, practically every legit player had eyes on Hollywood.

When in 1915 David Griffith produced *The Birth of a Nation* the motion picture industry was firmly established. This became the first road show and carried its own orchestra. Due to the nature of the picture, it was banned thruout the South and in many Northern cities, but in most instances the censors relented, and practically the entire population of the country saw the epic. Before it was thru its course it had grossed \$3,500,000, and made Griffith the outstanding figure in pictures.

About this time the exhibitors were getting out of the stoveroom type of theater and building houses that would attract the carriage trade. The Strand, in New York, became a de luxe, and Samuel L. (Roxy) Rothafel put on the first presentations as we know them. They at once proved successful and drew a class of patronage that the film houses needed.

In 1921 Metro was in a shaky financial position. It had just made *The Four Horsemen*, starring Rudolph Valentino. The picture grossed \$4,500,000 and put Metro in a strong financial position which it has never relinquished. It also established Valentino as the greatest drawing card in pictures.

In 1923 Dr. Lee DeForest gave the first public demonstration of sound-on-film talking pictures at the Rivoli Theater, New York. With the use of amplifiers he was able to step up the sound to any desired volume. The demonstration was a huge success. Sam Katz, under whose control the Rivoli operated, returned from abroad and learned that talkies were

showing in his theater. He is quoted as demanding that the equipment be removed, saying talking pictures would never be a success and he would never tolerate them in any of his houses.

In 1927 Warner Brothers, then a struggling company, produced the first all-talkie, *The Jazz Singer*, starring Al Jolson. In spite of the fact that few houses were wired at the time, the picture grossed \$3,500,000. The sound was on disc, which was used by Warners for several years before they changed to film.

The success of the picture threw the entire industry out of joint. There was a mad rush for recording equipment. Studios were sound-proofed and lipping heroes and dumb heroines were forced to go back to the truck and tray respectively.

Not only were the studios in a panic, but the exhibitors were in the middle. Many diehards refused to install sound equipment and were forced out of business. The cost of good equipment was prohibitive, and the so-called "bootleg" equipment was worse than none at all. It meant millions of dollars spent in redesigning houses for acoustics, but in the end it was profitable.

With the sound problem out of the way the producers, in their efforts to outdo each other went in for larger film. Fox was first with Grandeur, which was 50 mm. while others ranged as high as 70 mm. The exhibitors were in a panic again, for unless the wide film were standardized it meant different projectors for each company's product. An effort was made to standardize, but each wanted the other to use his width. In the end the wide film lost out entirely.

The production of pictures has not been a bed of roses for producers. They are always faced with temperamental players, lack of good stories, exorbitant salaries and the ever-present dread of other companies stealing stars built up at great expense. That they ever get out a picture seems a marvel.

There is no industry in the world publicized as much as pictures. While this has built stars and helped the box offices, it attracted the attention of that class which is always meddling. This has cost the industry plenty. For years it was considered smart publicity to announce the salaries of stars. This was finally abandoned after a great deal of ill will had been developed.

The grinding out of films now comes under the head of big business. In most companies there are bankers' representatives on the boards, and budgets are made and kept. It is no longer the hit-or-miss system that drove so many producers out of the business. The public has invested millions in the picture business and little of it has been returned. There seems to be an unending flow of money to the field, but stock and bondholders are finding it difficult to reconcile themselves to their losses.

The day of the sharp-shooting producer has passed. For years there were snipers on the outer circle who could always dig up a bank roll for a quickie, but those days are gone. Pictures today must be good enough to stand the most relentless competition, and to make them requires capital. It is to the credit of the industry that the parasites have been driven out.

An industry of the proportions of motion pictures requires brains to operate. It required brains to build, and, altho it is not yet on a firm financial foundation, it is making strides in that direction. Last year producers spent more than \$110,000,000 for product. The picture industry, including theaters, employs 250,-

000, with a total investment in this country of \$1,750,000,000. There are 18,000 film theaters, with a seating capacity of 11,000,000.

Until this year the United States had little competition in any part of the world, but due to better pictures from England this country is finding inroads made in its markets. These inroads are likely to continue, for foreign film producers have at last found the American formula and are following it closely. English pictures are even hitting the Americans in this country.

While American pictures abroad enjoy greater patronage than those of any other country, the markets are narrowing. Again many countries are erecting barriers against American product which makes the cost of operating in those countries prohibitive. Germany and France are the worst offenders against American films, and may cause America to withdraw entirely.

This year American producers will turn out approximately 500 features and 900 shorts at a cost of \$113,000,000. The pictures will undoubtedly be better than any turned out in previous years, but the competition is going to be more difficult. No one company has any great edge over another as far as product goes. Each turns out about the same number of hits, but some can get by with fair pictures by substituting a name player. On the other hand, the public is becoming more and more discriminating, and only the best features will be patronized. This will mean that the hit pictures will have to pay for the mediocre.

It is the opinion of many that too many pictures are being ground out. Each company sets its schedule at a maximum and goes thru with it, knowing that half of the number will bring in practically no profit. This system has been followed religiously and has been costly. It has been pointed out that 25 good pictures would certainly prove more profitable than 50 pictures with half the number good.

The theater public since the depression has learned to shop for entertainment, and this is a tough break for the theater owner who can only book mediocre films. It is conceded that the country is greatly oversaturated, and unless pictures are consistently good the exhibitor is the one to suffer.

To those on the sidelines the fact that the picture industry has continued to exist is a marvel. It has lived on in spite of many blunders and each year grows healthier. Those at the head of the various companies sincerely strive for perfection of product, and the day may come when the industry will settle down to a business basis and enjoy the prosperity to which it is entitled.

The Evolution of Newsreels

THERE is probably no type of motion picture so universally popular as the newsreel. Its appeal is not confined to any particular group, and it has become an integral part of practically every theater program.

Pathe Weekly was the first newsreel in the United States, established in 1910, and the name *Pathe* became synonymous with newsreels. Even after other producers turned out newsreels the general public continued to call every newsreel "Pathe." For years *Pathe* was the only newsreel in the field and built up an

(See *NEWSREELS* on page 86)

Exhibitor Organizations

FOR years exhibitors have been struggling with the problem of organization. To date they have not succeeded in getting anywhere. Many times the prospects were bright, but each time petty politics crept in and the confidence of the members was destroyed. Why exhibitors cannot blend themselves into an organization is a problem that is difficult to fathom.

With so much at stake the logical conclusion would be that they would effect an organization national in scope to deal with the many problems that confront them. Their opposition, the producers, have one of the strongest organizations in the country, yet the theater owners struggle along as individuals whose strength is negligible.

In the early days of the nickel-odeon a movement was made to organize, and as early as 1911 the Motion Picture Exhibitors' League came into being. It functioned haphazardly for a time and was finally dissolved thru lack of funds and lack of cohesion on the part of its members. From that time forward national organizations have had little weight.

The first real national organization with prospects of becoming a power was the Motion Picture Theater Owners of America. This outfit grew until it had a unit in every State, and when it raised its voice it was heard and heeded.

Under the leadership of Sidney Cohen, New York exhibitor, the organization grew to power. It fought the producers tooth and nail and was outspoken in its demands and unrelenting in its fight. It made life miserable for the Hays organization, and seemed to be getting somewhere until politics crept in and ruined its value.

There were members who aspired to bigger and better things and decided to use the organization as a means of getting somewhere. It was with great relief that the major producers saw the breaking up of its power.

State Senator James J. Walker, who later became mayor of New York, was counsel for the organization, and thru his efforts many bills in the Legislature that would have proved detrimental to the theater owners were killed. The MPTOA showed strength and lawmakers feared its weight.

Charlie Pettijohn, Hays' lieutenant, was once counsel for the organization, but, as he stated at a luncheon, the organization could not pay him, so he cast his lot with Hays.

After a few years of wrangling Sidney Cohen declined re-election to office and henceforth showed little interest in the meetings. He was followed in office by a rapid succession of presidents, including Mike O'Toole, R. F. (Pete) Woodhull, Joe Seider, M. A. Lightman and the incumbent, Ed Kuykendall, of Mississippi.

At the beginning the organization refused to admit producer-owned theaters to membership, limiting it strictly to independents. Later, however, thru a decrease in membership and the need for funds to carry on the affiliated houses were permitted to join. This move killed whatever value the organization ever had to the independent. It meant that, inasmuch as the affiliated houses contributed most of the funds for operations, they also dominated the votes. It became practically a Hays subsidiary. This move cost many members and, altho it helped the exchequer, it killed the organization's usefulness. When the Hays office wishes to point out its amity with theater owners it refers to the members of the MPTOA as satisfied cus-

tomers. This has fooled no one to date.

A group of dissatisfied members of the MPTOA grouped together and formed the Allied States Association, under the leadership of Abraham Myers, formerly of the Interstate Commerce Commission. It was the endeavor of the organization to obtain a unit in each State, and it has been more or less successful in this direction.

Allied has had more or less radical leanings, but above all it is independent and voices its opinions on every subject relating to theater owners' problems.

Allied has been against the motion picture code, and thru its efforts has kept a great many exhibitors from signing assents. It has been contended by Allied that the Code Authority is dominated by producer votes and that it is merely another Hays group.

Sidney Samuelson, of Newton, N. J. is president of the national organization, and Abraham Myers, of Washington, is chairman of the board. It is a militant organization, and probably has more legislative influence than the MPTOA.

Allied has a system of local units directly contacting State legislators, thus bringing pressure to bear when adverse legislation is in sight. It has been successful in killing many bills aimed at picture theaters.

In many States there are exhibitor units affiliated with neither Allied nor MPTOA. These exhibitors have lost faith in national organizations and are content to work out their own destinies. These units usually get what they go after. They are free from politics and give their undivided attention to the business at hand.

These groups include the California Theaters' Association, Independent Theater Owners of Northern Cali-

fornia, Independent Theater Owners of Southern California, Rocky Mountain Theater Owners' Association, Atlanta Theater Managers' Association, Southeastern Theater Owners' Association, Exhibitors' Association of Chicago, Associated Theater Owners of Indiana; Independent Exhibitors, Inc., of Boston; Independent Theater Owners, Inc., of Kansas City; St. Louis Theater Managers' Association, New Mexico Theater Owners' Association, Long Island Theater Owners' Association, Cleveland Motion Picture Exhibitors' Association, Ohio Valley Independent Exhibitors' League, Theater Owners' Protective Association of Texas and the Intermountain Theaters' Association, Salt Lake City.

In New York City the Theater Owners' Chamber of Commerce has been functioning for 12 years. It is a metropolitan group, headed by Charles O'Reilly. Altho there is no rule against it, no circuit-affiliated houses have membership. The sole purpose of the organization is to battle adverse legislation, both city and State.

Another New York group is the Independent Theater Owners' Association, headed by Harry Brandt. Recently it has been in conflict with labor, employing only members of the Allied operators' union. Some contend that it is a company union, but this has always been denied.

At present there is a struggle between Allied and the MPTOA for supremacy in the national field. Each is striving for new members and each is catering to the independent State organizations in an effort to wear them into national membership.

For the last few years the trend has been away from nationals, and unless either Allied or MPTOA does some outstanding piece of work on the exhibitors' behalf the independent movement will continue to grow.

Both national organizations are cramped for funds, altho the MPTOA

with its affiliated membership is in the best financial condition. It is doubtful if the Hays organization will permit the MPTOA to die.

In recent years the national conventions of the MPTOA have been practically fruitless, for the simple reason that the affiliated houses vote against anything that will aid the independent at the expense of the producer.

Last year's convention in Los Angeles developed into a social event, and it has been reported that the lack of business organization has caused many members to drop out. It is still, however, the national leader in membership.

Allied has been gaining ground during the past year, and if it can accomplish what it sets out to do during the next session of Congress, it will no doubt become a power. Myers, the leader, knows Washington thoroughly and has a good sense of publicity.

Ed Kuykendall, head of the MPTOA, is one of the most prolific speakers in the industry, and his itinerary carries him across country and up and down during the course of a season's campaign. For months he spoke on the advantages of the motion picture code and advised exhibitors to adopt it.

The history of the Motion Picture Theater Owners of America has not been one of accomplishment. In its early days it had all the earmarks of success, but whatever strength it may have now lies with the State units. Whatever has been accomplished has been done thru the State units. The national organization, which is supposed to keep an eye on Congress, has done little or nothing.

The organization can do nothing so long as it permits affiliated houses to membership, and if it divorces the producers its funds will grow too weak to carry on. It is in a difficult spot and the solution seems to be in following the line of least resistance.

Allied is as yet too young to show what it can do. The coming season will tell whether or not its voice is strong enough to penetrate the walls of Congress. If it shows promise it will undoubtedly cut deeply into the ranks of the MPTOA and gain the confidence of many of the independent groups who are on the sidelines watching the fight.

Exhibitors realize the importance of a national organization. All agree that there is room for but one, but they have been burned so often they are not anxious to sign up until they are convinced that the one they join is the one.

There have been several questions lately that called for unity among exhibitors, but it was not forthcoming. In the ASCAP tilt of theater music tax the MPTOA was in favor of a seat tax to raise a battle fund, but Allied declined to enter into the arrangement. Allied fought the code and the MPTOA was for it tooth and nail.

As long as there is going to be antagonism nothing will be gained, for it is conceded that to build solidly one of the two organizations must cease to function or a new national group be formed to do more than talk.

Exhibitors cannot see the idea of paying dues to an organization merely for the privilege of seeing their president's name in the trade press. They want something more tangible, and until it can be had they will be content to nurse along their own independent State units and work out their own salvation.

The future for national organizations is dark. Altho there is a crying need for exhibitor unity, it remains on the far-distant horizon.

The Evolution of Shorts

IN THE beginning of motion pictures there were nothing but shorts. Gradually stories developed that demanded greater footage, and the feature came into being. For several years after this there were no shorts as we know them. There were split reels of slapstick, but no attempt was made to create continuity that would carry one or two reels.

The first shorts of any consequence were those made by Vitagraph, featuring Flora Finch and John Bunny, and the Mack Sennett shorts which glorified the Keystone Cops and Sennett's Bathing Beauties.

The Finch-Bunny comedies were stories of domestic life and these popular shorts focused the attention of producers on the value of this type of picture. Soon the market was flooded with imitators.

It was, of course, Mack Sennett who revolutionized bathing suits by choosing the most beautiful and shapely girls in Hollywood to appear in what were then daring costumes. It was Mack who gave the tired business man an eyeful of joy. Many of the greatest stars of the screen are graduates of Sennett's school. Many comedians can thank Sennett for bringing them to the attention of feature producers.

Next came cartoons, with Aesop's Fables paving the way. These Pathe moral-pointers enjoyed years of non-competitive existence. In due time came Bud Fisher's *Mutt and Jeff* series, but they did not equal the Fables in technic or originality and failed to last.

By this time producers decided

that the popular demand for good shorts was worthy of more money and attention, and soon shorts producers started turning out product that were miniature features which sometimes stole the program. The competition became so keen that often name players could be found doing an important short. Today the short is on a plane with features. In most instances the condensed entertainment value is greater.

The field of shorts is not lacking in diversity. It has grown from the point where a custard pie deftly caught by the comedian's pan was the height of sophistication to where travel, comedy, drama, revues and, in fact, all phases of emotion touched by features are included. Most features as now presented are little more than glorified shorts, wherein an idea is padded to occupy six reels, which could easily be condensed to two to great advantage.

There is no denying the fact that shorts are growing more and more in importance. Where once the feature alone was up in lights, display is now shared with shorts. The trend of shorts is clearly indicated by the fact that theaters devoted exclusively to shorts are springing up in many key cities. Every picture fan is a confirmed lover of this type of picture.

Not so long ago Charlie Chaplin and Harold Lloyd were doing their stuff in two-reelers. As late as a few weeks ago a two-reeler of Chaplin was playing at the 56th Street

(See SHORTS on page 36)

From Old Files of The Billboard

Talkie Fadeout in 6 Months--Schenck

NEW YORK, Aug. 25.—Talking films are doomed to fade out from vogue in about six months, according to Joseph M. Schenck, president of United Artists, who discussed his views with newspapermen early this week following his return from a trip abroad. The he feels that canned musical accompaniment to films and synchronization of sound effects are an aid to the better appreciation of films. Schenck states that the so-called all-talking pictures are a passing novelty and are not meeting with public favor.

Although United Artists will go in for the talkie racket this season, Schenck said that this will be done only to satisfy a passing fancy. It would be foolhardy, he added, to make elaborate plans for the development of the production of talking pictures when even at this early time the public is showing keen disappointment over heavily ballyhooed all-talking pictures. "No talking picture is any good . . . they are uniformly uninteresting."—From the issue of September 1, 1928.

Billboard Suggests Picture Investments

The growth of motion picture show business presents a most interesting spectacle. Its only parallel at this time in the growth of the film business itself, which is distinctly allied with an essential dependent upon the theaters that display animated pictures, just as producers everywhere are dependent upon consumers.

It is a field that offers a big realization on small investments. For this reason *The Billboard* feels it pertinent to suggest that excellent opportunities are presented to the summer show people who are about to retire without definite plans for the investment of small capital for the winter.

There is an abundance of new territory to be opened for the 5-cent theater, or nickelodeon, and the vogue of this institution promises a great future.—Excerpt from editorial in the issue of October 13, 1906.

AFL Brands "Academy" As Company Union

NEW YORK, Aug. 8.—For the first time since the fracas started on the West Coast over the slashing of actors' salaries the American Federation of Labor has come out with a definite and presumably official opinion of the Academy of Motion Picture Arts and Sciences. In the official bulletin issued Saturday from the labor headquarters in Washington, extensive reference is made to the situation of the movie players, and the Academy is caustically branded as "the producers' company union." Disapproval is expressed of the actors who rushed to the labor camp when they thought they were going to be hurt and then failed to grasp the opportunity of organization offered them by Frank Gilmore, executive secretary of the Actors' Equity Association.—Excerpt from an article in the issue of August 13, 1927.

First Motion Picture Ad

Edison Manufacturing Company, with main office and factory at Orange, N. J., was the first motion picture company to advertise in *The Billboard*, advertising both projection machines and films. Ad appeared in the issue of April 27, 1901. New York salesroom address was given as 135 Fifth Avenue, and Chicago salesroom, 144 Wabash Avenue.

Shaking the Skeleton

This production is deserving of nothing more than passing recognition that it is the cheapest, most vulgar, low "show" to have dared to open in New York this year. It is a disgrace to all those connected with it.

The piece is not just low entertainment. It is not entertainment at all. Poorly written, poorly acted, horribly staged. "Sex" does not even contain anything for dirt seekers. The theme is trite and the lines are dull, while the action is simply disgusting.—Gordon M. Leland's review of "Sex," a comedy-drama featuring Miss West and presented at Daly's 63d Street Theater, New York, April 26, 1926.—From the issue of May 9, 1926.

Genesis of a Suit

NEW YORK, March 27.—One of the most important of motion picture announcements for months is that can *Tragedy*, now sweeping the country, will be made into a film by Famous Players-Lasky Corporation. This is Dreiser's most pretentious literary attempt and probably his most successful.

The picture will be produced for Famous by D. W. Griffith and be shown in legitimate theaters throughout the country. Practically every motion picture producer has been trying to obtain the screen rights to the Dreiser story since it became a hit. It is understood Famous paid a record-breaking price and had to give Mr. Dreiser guarantee that the story would be filmed exactly as it is written.—From the issue of April 3, 1926.

Guinan's Charleston Dancer

NEW YORK, Jan. 2.—Texas Guinan's 300 Club, with Miss Guinan and her gang, including Georgie Raft, Charleston dancer, opened Wednesday night. The West 54th Street place was purchased last week by the famous "Tex" and her partner-in-paddock, Larry Fay.—From the issue of January 9, 1926.

Laemmle Column

With the *Film-O-Graphs* contributed by Carl Laemmle we are inaugurating in this number a department that is to be devoted regularly to news and discussion of the moving picture and film industry. The department will be of interest to manufacturers and renters of films as well as to myriads of people who are interested in the operation of picture shows and nickelodeons throughout the country.—Excerpt from an editorial in the issue of February 2, 1907.

Chaplin Sets Salary Record In Deal With First National

NEW YORK, July 2.—Charlie Chaplin, admittedly the highest paid individual in motion pictures, has just signed a contract whereby he agrees to produce eight pictures within the next 18 months for the First National Exhibitors' Circuit, for which he will receive the sum of \$1,975,000, or the equivalent of \$717,666.66 salary per year, \$46,000 per annum in excess of his famous \$670,000 salary with Mutual last year. The new Chaplin pictures will consist of two and three-reelers, produced under the exclusive direction of the noted English comedian, and will be turned over to the First National Exhibitors' Circuit immediately upon completion for distribution among the members of that

Genesis of Newsreels

S. Lubin, the enterprising manufacturer of moving picture machines, is first in the field with an announcement that his photographers stationed in the West Indies have been successful in securing magnificent life motion pictures of the volcanic eruptions, the rescue of the wounded and the many weird scenes which took place in Martinique. This will be the greatest set of films ever put before the public, and enterprising managers should wire Mr. Lubin for particulars at once, so that they can be first in the field and secure the big money awaiting the first exhibition of views from that section.—Issue of May 24, 1902.

NEWSREELS

(Continued from page 84)
enviable reputation. This reel still serves the public.

The first newsreel shots were jumpy and the photography as a whole pretty bad. This was due to poor equipment—albeit it was the best available at the time—and to working under adverse weather conditions. The variety of shots, however, were as good as they are today. The cameramen and film editors had their eyes on the world and were on the job at every major news event.

The second newsreel in the field was Educational, followed soon after by Fox, Universal and Paramount. The competition was a good thing for the movie fans, for it created better pictures and more diversity. It also created heated rivalry which at times brought bloodshed. The cameramen's loyalty to their outfits became so acute the companies were forced to get together to eliminate the ill-feeling growing among rival newsreel shooters.

The World War probably did more to build up the newsreel than any other single thing. Cameramen followed the armies and sent back shots that created a fever of patriotism. Every company outfit outdid itself to give the actual happenings in the trenches and were encouraged by the Allied governments.

The next big event to affect newsreels was the coming of sound. In most quarters it was said that getting sound on outdoor shots would be impossible and that action shots would have to be entirely eliminated. Fox, however, announced a sound newsreel under the name of *Moritetone*. The success of this venture soon brought every newsreel to sound.

Due to the fact that it was almost impossible to score a beat in any news event, the producers went in for unusual feature news shots. These have proved popular and every film editor impresses his cameramen

organization. Without a doubt this is the biggest deal of this nature ever put across in film circles. It has been no secret for the past week or 10 days that Syd Chaplin, the comedian's brother, who acts as his business manager, had given the Exhibitors' Circuit an option on Brother Charlie's services, and the final details have just been perfected. Under the terms of the agreement Chaplin is to be the sole arbiter in the matter of productions. He is being given a free rein to produce whatever pictures he desires, the eight to be completed within a period of 18 months, for which he will be given \$1,975,000 agreed upon.—Excerpt from article in the issue of July 7, 1917.

1913 Talkies in Vaude

THE KINOTOPHON—Talking motion pictures; second in nine-act show; time, 13 minutes; subjects, "The Headstrongs," a comedy, and "A Few Shamrocks From Ireland," a singing novelty.

While the "talkies" synchronize a little better than usual this week, the light applause proves that Loop audiences are rapidly tiring of them and that their days in Chicago are numbered.—Excerpt from a Review of the Majestic Theater, Chicago, in the issue of May 10, 1913.

with the importance of this phase. Paramount's motto grew to be "Every news shot a miniature feature."

Probably the greatest news shots ever attained were those of the recent assassination of King Alexander. The actual filming of the murder has set a new high mark and proves the thoroughness of the camera-crenkers.

Each day sees the newsreels improving in photography and sound. The necessity of moving a heavy sound truck to the scene of action has not caused a loss of motion. It has brought newsreels to a perfection that five years ago seemed impossible of attainment.

Every exhibitor knows the value of the newsreel and knows it to be one of the most acceptable features of his program—and rightly so.

SHORTS

(Continued from page 85)

Theater, New York, and the baggy-trousered funny man drew gales of laughter. Undoubtedly the demand for these Chaplin shorts will continue for years. They have been modernized to the extent of dubbed musical accompaniment, but they still rely on their real entertainment value.

In the good old days the making of shorts was a more or less haphazard job of rushing thru a comedy in a day, with no thought of continuity. No regular schedule was drawn up, and few producers knew how many shorts they would produce in a season. It all depended on the speed of the director.

It was Walt Disney who brought the cartoon to the front as a work of art. His have been lauded by the press, put up in lights and the name of Mickey Mouse is a household word both here and abroad. Mickey is better known than most feature players.

Laurel and Hardy, Hal Roach's funny men, will draw customers who may have no desire to see the feature that these comedians accompany. They are box-office names in spite of the fact that most of their work has been done in two-reelers.

Vitaphone gives the movie public entertainment names that the ordinary person could not afford to enjoy if the players were in the flesh. The best bands, comedians, radio stars, all add their accumulated efforts to the once poor Orphan Annie, the shorts.

Universal, Columbia, Educational and Paramount all realize the value of shorts to the exhibitor and spare no expense to give the director every advantage in the competitive race for supremacy.

A few years ago the exhibitor cared little for the shorts booked into his theater. Many times he never knew what he was getting until he opened the can. To him one was as good as another. Today it is quite a different matter. The theater owner knows by his patrons' reactions just what shorts will click with them. He knows he can often

cover a weak feature with a good short and pretty well pacify his audience and make them forget 90 minutes of blatant bosom heaving with 15 minutes of well-planned short entertainment.

This year shorts producers will turn out more than 900 subjects, exclusive of newsreels. This will be approximately two shorts for every feature. The number of shorts produced is based largely on the number of features, for the average program consists of two shorts and a newsreel with each feature.

Altho the competition in the shorts field is terrific, these subjects are more easily disposed of abroad, since they are more understandable in countries where English is not spoken. The popularity of American shorts in foreign countries has given American producers virtually a monopoly in this field.

Where shorts were once associated with low-brow comedy, they have now reached the stage where they have every essential for popular entertainment and their possibilities grow brighter each day.

NICKELODEONS

IT IS a far cry from the Music Hall in New York, with its symphony orchestra and elaborate stage show, to the nickelodeon of the early days of motion pictures. Where the nickelodeon was looked upon with a great deal of suspicion by the general pub-

gave the public what it wanted at that time and the theater suited the pictures.

The first films were split reels, usually chase comedies, with an occasional bit of what was then known as drama. Some of the pictures were pretty bad, but they moved, which was the primary object.

It was not until the pictures improved that the nickelodeon started to emerge from its roughneck appearance and take on class. It was always the theater that followed the improvement of the pictures; never did the theaters improve until the pictures took the initial step.

The nickelodeon was the means of introducing many of the current leaders in the motion picture industry. William Fox and Carl Laemmle started as small theater operators. The late Marcus Loew built his chain of theaters and took control of Metro after learning the business in nickelodeon days.

The first to focus real attention upon the possibilities of pictures was *The Great Train Robbery*, an epic in three parts. From this stage the number of reels increased until a full feature came about. This meant the passing of the nickelodeon and the graduation of pictures to the realm of art, with its subsequent demand for a better framing.

The nickelodeon died hard. It put up a terrific battle but it was soon found that altho the general public favored motion pictures it did not care to sit thru a two-hour show on hard seats. Ventilation, too, was

Mayor Bacharach Congratulates

(Telegram)

Atlantic City, N. J., Dec. 5, 1934.

ROGER S. LITTLEFORD, President,
The Billboard, 25 Opera Place,
Cincinnati, O.

Atlantic City congratulates you on the 40th anniversary of *The Billboard* and wishes you every success for your special anniversary edition. *The Billboard's* accuracy and fairness in portraying the progress of the amusement industry in the world's greatest health and pleasure resort has made you a host of friends in Atlantic City.

HARRY BACHARACH, Mayor.

lic. limousines now drive up to the de luxe picture theaters of the nation disgorging the social elite.

The nickelodeon, as most adults remember it, was a converted store-room, where collapsible chairs were arranged as orderly as possible and the screen was of ordinary muslin or merely a patch of wall painted white.

The passerby was treated to a repetition of phonograph music, while the patron's nerves were shattered by a piano played by tired hands.

The nickelodeon, however, was the direct forerunner of the present palatial movie house, where comforts are offered sometimes to the point of boredom.

The nickelodeon made no pretense to be anything other than what it was. It was operated for the sole purpose of showing whatever pictures were available and getting as many nickels as possible in the process. It

something foreign to the cheap movie, and when the enterprising exhibitors built houses especially for pictures the nickelodeon sang its swan song.

It is impossible to estimate the tons of plaster of paris used in the casting of pot-bellied Cupids for lobby decorations, or the amount of gold paint to give the impression of grandeur, but it must have been hundreds of tons.

No one laments the passing of the nickelodeons, but they served their purpose and made this country movie-conscious. The process of evolution from the nickelodeon to the de luxe theater has been slow, but pictures in the early days were a gamble and until it was firmly established that they were here to stay the exhibitor fought shy of any improvements other than an occasional new phonograph record.

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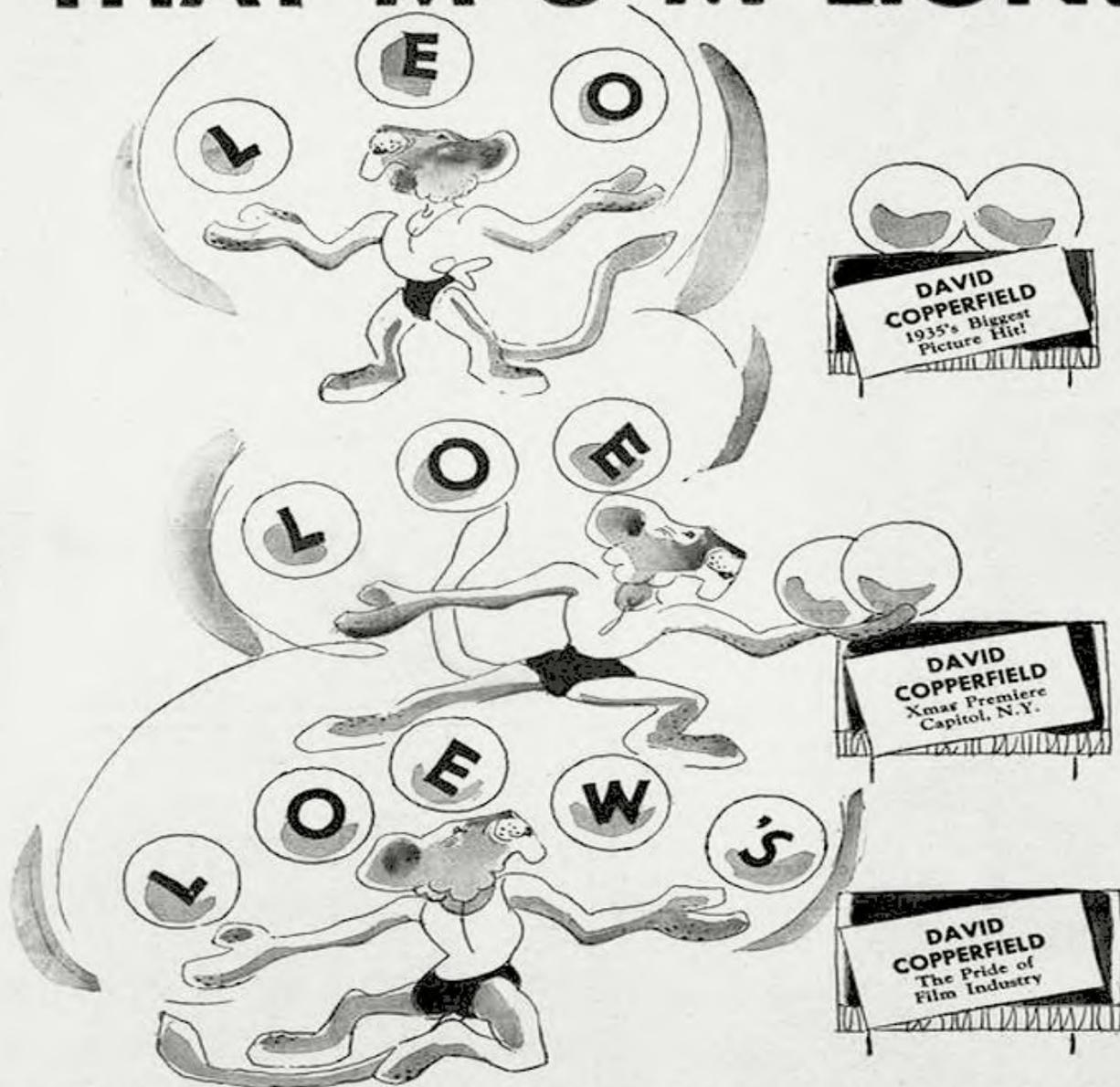
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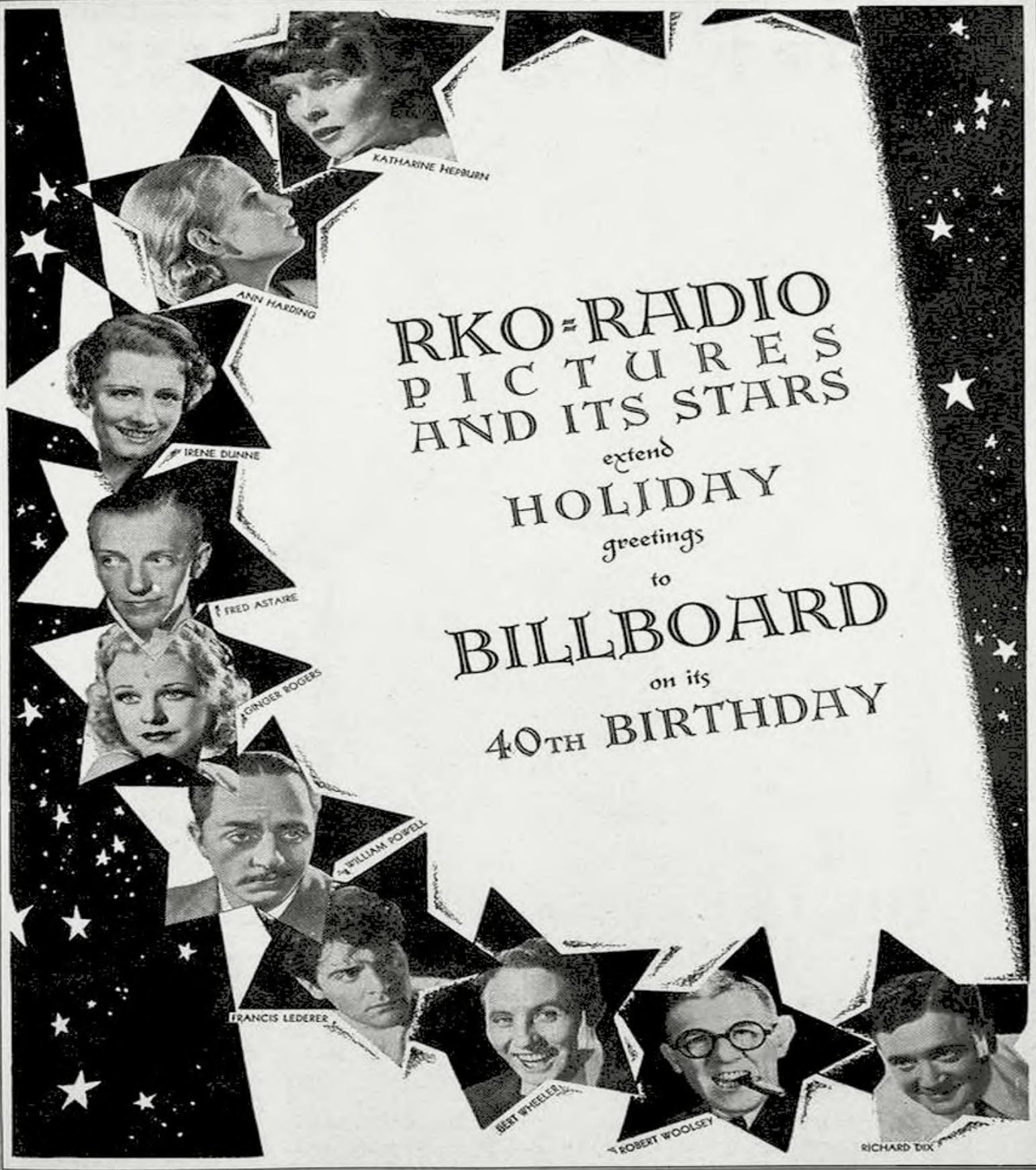


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40TH BIRTHDAY

Broadway 40 Years Ago

By Eugene Burr

IN NOVEMBER, 1894, when the first eight-page issue of *The Billboard* was coming unostentatiously off the press in Cincinnati to start a new era in theatrical journalism, Broadway was already entering its modern age. It had not yet become the Mecca and Shibboleth of the show business, as it is today, but already production and theatrical activity were centering upon the street. A visitor to New York (from, say, Cincinnati) could find plenty of amusement—almost as much, in fact, as can be found today.

Already operating in the second year of its existence was a theater that still stands as New York's ace legitimate house. Early in 1893 Charles Frohman had opened his Empire Theater, far uptown at 40th street and Broadway, with David Belasco's *The Girl I Left Behind Me*, drawing the smartest throngs in the city. Just before the first issue of *The Billboard* appeared, John Drew had opened there in *The Baudie Shop*, with Maude Adams and Arthur Byron in his supporting cast. On December 3, just after *The Billboard's* appearance, the house saw the American premiere of Henry Arthur Jones' *The Marguerites*, with Henry Miller, William Faversham, Viola Allen, Robert Edeson, Alice Fischer, Elsie de Wolfe, Ferdinand Gottschalk and others in the cast. That was the standard of Empire shows, and the high \$2 price for orchestra seats was felt to be justified. Late that season the house held the American premiere of Oscar Wilde's *The Importance of Being Earnest*, with Miller, Faversham, Miss Allen and May Robson included in the cast.

Also offering ace attractions was another new house, Abbey's Theater at 38th street and Broadway, more familiarly known to modern playgoers as the Knickerbocker, which had opened in 1893 with an engagement of Henry Irving, Ellen Terry and their English company. In the fall of 1894 it played musicals, with Francis Wilson and Lillian Russell starred, and then housed a season of Mr. and Mrs. Kendal's repertory. Early in 1895 it was the scene of two famous American debuts, those of Beerhohn Tree and Mme. Rejane. Al Hayman took it over in 1896 and renamed it.

Another new house was the Garrick, which opened late in the season of *The Billboard's* founding, on April 23, 1895, under the management of Richard Mansfield, who held a five-year lease at \$18,000 a year. Mr. Mansfield played there himself, opening with *The Devil's Disciple*, and supported by A. G. Andrews and Katherine Grey, and as an innovation dispensing tea, coffee and ices in the basement. Before he took it over and remodeled it the house had been known as Harrigan's, and early in the season had briefly sheltered several Harrigan plays.

Always catering to the best was the 1,200-seat (with room for no less than 400 standees) Garden Theater, which late in the season saw the American premiere of *Tribby*, with Wilton Lackaye, as Svengali; Virginia Harned in the title role, and other parts played by Burr McIntosh, John O'Donoghue, Alfred Hickman, Leo Dittrichstein and Edwin Brandt. Earlier in the season it had housed that popular extravaganza, 1942. Before and after the 1894-'95 season it played engagements of Bernhardt, Modjeska and all the best, even indulging in opera.

In 1894-'95 and shortly before and after, Palmer's was the name used for the house which earlier and later was known as Wallack's, Wallack

having closed his famous stock company four years before. Early in the season Lackaye and Maurice Barrymore were among its players, while the famous Olga Nethersole joined its more or less permanent company to make her American debut October 15. On November 12 Annie Russell returned to the stage after several years of illness, appearing in *The New Woman* and other plays at Palmer's. The spring season was featured by Mrs. Langtry, and a benefit June 16 for the Actors' Order of Friendship, in which Thomas Q. Seabrooke, William H. Crane, Kathryn Kidder, William Gillette and others took part. In the summer an automatic baseball exhibit, which produced real games, was shown, but it failed dismally.

The Lyceum, down on 23d street, long a fashionable resort, opened the season with E. H. Sothern in *The Victoria Cross* and followed with a long line of well-known actors and plays. In the spring Cecilia Loftus, who had made her American debut in variety earlier in the season, when she had been known as Cissy, appeared at three matinees in a duet called *The Highwayman*. The following season the Lyceum opened with an undoubted success, *The Prisoner of Zenda*.

Another new house, the Herald Square, also showed outstanding attractions. Almost entirely rebuilt (it had formerly been the New Park Theater, on the site of a boob-baiting "Indian encampment") it opened September 24 with *Mansfield in Arms* and the *Man*, with which he seemed to like to open. He followed with the rest of his repertory, including among others *Beau Brummell*, *Dr. Jekyll and Mr. Hyde*, *The Scarlet Letter* and what he called a "public dress rehearsal" of a new play, Lorimer Stoddard's *Nepoleon Bonaparte*. He was followed by a huge success, the musical *Rob Roy*, by Harry B. Smith and Reginald de Koven, which ran for 22 weeks, the orchestra prices being boosted to \$2 on December 24. The spring season saw Mrs. Brown Potter, Kyrie Bellew and Frank Mayo, the latter in *Pudd'n'head Wilson*.

The Broadway played a mixed fare of drama and music, as fancy or booking expediency dictated. It opened the season with *Dr. Synfax* on September 3, the players including De Wolf Hopper, Cyril Scott and Edna Wallace Hopper. During the run Mr. Hopper dislocated his arm and the audience for that night had to be dismissed, but the next night he appeared with the injured arm in a sling. Later the Broadway played *Prince Ananias*, with music by Victor Herbert; James K. Hackett in *Madame Sans-Gene*, and various operatic and Shakespearean repertoires.

The season's chief engagement at the Standard (which had been opened in 1875 as the Eagle) was that of *Too Much Johnson*, written and acted by William Gillette. It opened November 26 and ran out the season. The Standard, on Broadway between 32d and 33d, was later known as the Manhattan.

Miner's Fifth Avenue had a fair season, starting with a pantomime, *Humpy-Dumpy Up to Date*, done in German, with "The Lilliputians" in the cast, and following with engagements of Carrie Turner, Fannie Davenport and William H. Crane. The previous season had ended with a production of *The Mikado* that ran all thru the summer, possibly because there were "seven Japanese dancing girls" in the cast.

The Bijou played solid legit engagements despite the fact that its past was checkered. It had started as John Morrissey's sporting and drinking saloon, being turned into

the Brighton Theater in 1878 by J. W. Warren and John Farrington, the latter an ex-secretary of Boss Tweed. They had planned a spot to feature the can-can, but Captain Williams of the Tenderloin police vetoed that. During the season of *The Billboard's* founding the Bijou was taken over by Canary & Lederer and played musicals, plus engagements of Camille D'Arville and Marie Dressler. The season ended abruptly on May 22, when the cast of *The Passport* struck for salaries.

There were various houses that played legit with regular weekly changes of play and players. One was the Harlem Opera House, Oscar Hammerstein's first theatrical venture and the first theater to be built north of Central Park. Another was the American on 42d street, which had been opened the year before by T. Henry French, and which also included a roof garden. Another, also a Hammerstein house, was the Columbus, which in 1900 went to continuous vaudeville as Proctor's 125th Street, and which in 1894 played a bit lower-grade show than the neighboring Harlem Opera House. Still another was Jacobs' Third Avenue Theater, which sometimes played vaudeville shows in the midst of its drama, and which saw the dramatic offerings of those eminent actors, John L. Sullivan and Bob Fitzsimmons.

Another theater opening in 1894-'95 was the Germania on Fourth street, under the management of Adolf Phillip. Its biggest success of the year was *The Corner Grocer of Avenue A*. Phillip himself wrote many of the company's plays. All were in German.

Vaudeville was strongly represented. Chief of the vaude houses was Tony Pastor's 14th Street, which had been rented by the impresario in 1883 at a yearly figure of \$10,000. Just before the 1894-'95 season the famous Vesta Tilley had made her American debut there. Among the '94-'95 debuts were those of Antoinette Barya and Kitty Nolan. In the spring Miss Tilley came back with a quota of new songs, including *The Man Who Broke the Brokers Dose in Wall Street*, *Some Dance the Lancers*, *French Mamselle* and *Down Rotten Row*.

Koster & Bial's Music Hall, which had been opened in 1892 by Hammerstein as the Manhattan, started the season with a show including the American debuts of many European performers. An "aerial ballet" flopped and was pulled after the first performance. Among the season's interesting artists was Eugenie Prestescu, opening December 3, who danced, walked on stilts, used crutches and performed various other interesting feats—all of them upside down. Cissie Loftus made her American debut at Koster & Bial's January 21 with emphatic success.

Among other vaudeville spots was the Central Music Hall, which had just been opened in the Turn Verein Building by Jacob Ruppert. Needless to say, smoking and drinking (beer, preferably) were permitted. Mr. B. F. Keith was offering continuous vaudeville from 11 a.m. to 11 p.m. in his Union Square Theater, which had been a well-known legitimate house until the year before. Proctor's 23d Street was also playing continuous vaude, from 12:30 to 10:30, at a 15, 25 and 50-cent scale, with J. Charles Davis as manager. It had opened years before with Nell Burgess as Aunt Abigail in *The County Fair* (a play which is still touring), and had housed all types of entertainment, from Dockstader's Minstrels to Bronson Howard's *Shenandoah*.

Madison Square Garden, which had opened as the Grand Central in 1871, after having been successively a milk depot and a passenger station, had a typical season. It included animal concerts, Hagenbeck's salmials, the National Horse Show, a toy fair, a dog show, a cat show and Bailey's Circus. The latter opened March 23, and in it Evetta, a female clown, made her American debut.

The Metropolitan Opera House opened its regular season November 19 after a short engagement of the Melba Concert Company. The roster included many famous names, among them being Melba, Eames, Bauermeister, Nordica, Scalchi, the De Reszkes, Tamagno, Rinaldini, Maurel and Plancon. That was just a sample—and an imposing one. The opening performance was *Romeo et Juliette*, with Melba, the De Reszkes and Plancon, and the season's "firsts" included *Manon* and *Faust*. December 3 Maurel made his first appearance in 20 years as Iago in *Otello*, and November 21 marked Libia Drog's inauspicious debut. She was so overcome with stage fright that she gibbered to Mancinelli, the conductor, and then ran off the stage. Tamagno dragged her back but, infected, did a run-off himself. He returned to hold an animated conversation with La Drog on the stage, but their duet was never sung. Two nights later the same pair sang *Aida* with no ill results. Yeaye, the violinist, made his American debut at a Sunday concert November 25.

Another musical center opened during the season, the Harlem Music Hall, adjacent to Hammerstein's Harlem Opera House, which started December 17 with a "public rehearsal" of the Harlem Philharmonic under Henry Thomas Fleck. It played occasional concerts thereafter, but in 1897 it was leased by Hurlitz & Seamon, and its subsequent fate is history.

Miscellaneous amusements teemed. There was, of course, the famous Eden Musee on 23d street, in some respects the pride of New York, which also ran occasional concerts and dance recitals. The Oriental Theater on the Bowery offered Yiddish plays, being the first Yiddish theater in New York and perhaps in America. A Chinese theater operated on Doyers street, having opened in 1893 under the direction of Chu Fong, with the Hu Yu Yen company. All seats were priced at 75 cents. In 1897 its scenery and costumes were confiscated by the sheriff, after trouble about Sunday performances.

St. James Hall near 28th street, played whatever it could get, including in its season operetta, opera, a minstrel show with Willis P. Sweetman and Burt Haverly on the ends, drama, a series of lectures inaugurated by Garret P. Service and amateur shows, including a performance of Harvard's Hasty Pudding Club. The house, incidentally, probably had more names than any other theater in the city. It had opened in 1874 as the San Francisco Minstrel Hall, and had had 15 names up to the turn of the century.

The Berkeley Lyceum on West 44th street was used for amateur plays and other entertainments. Proctor's Pleasure Palace was in the course of construction on 58th street, between Third and Lexington avenues. Weber & Fields' famous Broadway Music Hall was then known as the Imperial, and played only sporadically. Koster & Bial's on 23d street, originally known as Bryant's Opera House, had closed the year before. Broadway 40 years ago... as the first eight-page issue of *The Billboard* came off the press, 751 miles away.

Equity---The Actor's Bulwark

By Alfred Harding

HARD as has been the actor's lot in the past few years, it would have been infinitely harder without the presence of the Actors' Equity Association on the scene. Equity, it is true, could not provide work for all who desired it, nor could the Association keep the wage scale where it had been in happier times, but Equity did prevent such exploitation of the actors of the legitimate theater as was visited on all actors who were not so organized; and it was able to assure its members of the salaries for which they did contract to play. Once more it proved to be a splendid bulwark of actors' rights and privileges at a time when such protection was most needed.

Yet there would have been few who would have said with any assurance that an actor's organization could function so when Equity was organized on May 26, 1913, 21 years ago.

The condition of actors as a group was most unfortunate at that time. The producing managers, upon whom they depended for their livelihood, were, with a few notable exceptions, business men who regarded plays and players as commodities to be bought and sold or traded in for any and all the profit that could be obtained from any transaction. These managers were highly organized, they possessed relatively great sums of money to support their actions, and had access to most of the channels of public information.

The actors, on the other hand, were almost completely unorganized, had almost no money (the munitions of a modern struggle) and had, moreover, only the tradition of failure in every such actors' enterprise of which they knew.



The original membership of the Association, of which Francis Wilson was elected first president, was 112, with sufficient others signing the members' agreement to qualify 143 founders. They were all actors, for women were not elected to membership until there was some indication as to the likelihood of Equity's success. This was so soon apparent that the first actresses were elected to membership within two months.

During its first years Equity concentrated on getting a standard contract and in rectifying some of the more prevalent and galling of the abuses which had become part of the contracts issued to actors by most managements. It was a hard campaign, an unpleasant one, and for some time unproductive of apparent results.

In October, 1917, however, the producers' organization, the United Managers' Protective Association, alarmed by certain Equity gestures in the direction of the American Federation of Labor, did consummate the first basic agreement and standard minimum contract ever issued to actors in the American theater.

Almost immediately this putative victory was nullified by a resumption of the running quarrel between the Shubert and the Erlanger factions of the managers' association. In the stress of this campaign basic agreements and standard contracts alike were ruthlessly jettisoned as impediments to a fight to the finish.

The next year was a bad one for Equity. Not only were its labors of four years little more than scraps of paper, but it found itself confronted by a new and definitely hostile managerial association. During its rather more than five years of life the Producing Managers' Association, a wheel within the larger circle of the United Managers' Protective Association, was never more than neutral towards Equity. Much of the time it was actively hostile.

So Equity went back to work on an affiliation with labor, and after more than 18 months of intensive effort the White Rats Actors' Union of America was persuaded to turn in its charter covering the amusement field. In its place there stood the Associated Actors and Artists of America, which granted Equity affiliation with the American Federation of Labor on July 18, 1919.

Three weeks later, on August 7, the greatest strike the American theater has ever known was precipitated by the refusal of the Producing Managers' Association to recognize Equity as the representative of its members or to deal with it in any way.

The campaign of the next 30 days was furious beyond anything the theater had ever known. Battles raged in and out of stage doors, courtrooms, railroad yards, police stations, restaurants, rehearsal rooms and hotels. The actors were joined by stagehands, musicians, truck drivers, billposters and members of other unions. The fight spread to eight cities, closed 37 plays, prevented the opening of 16 others, and cost all concerned an estimated loss of \$3,000,000. The strain of the struggle was terrific to all involved, but, contrary to general expectations, the managers cracked under it before the actors did. The peace terms signed on September 6 embodied practically all the terms for which the actors had struck.

The success of this fight by no means ended Equity's difficulties

with the Producing Managers' Association, tho it did establish definitely Equity's position as the representative of the actors of the legitimate theater. So persistent was the opposition of the producers' association and so effective some of its tactics that in a year or so Equity found itself compelled to revise its own methods and, to assure a continuous flow of new members, to institute a form of the closed shop in all companies whose managers were not members of the Producing Managers' Association.

The Equity Shop, as this was known, is an agreement among the members of the Actors' Equity Association that in any company in which there is an Equity member all members of the company must be Equity members in good standing. It was limited to the independent producers at that time, because a clause in the basic agreement specifically prohibited its application during the agreement's continuance.

Altho exempted from its application, the first organized resistance to this policy developed from the Producing Managers' Association. Simultaneously it launched a campaign to persuade Equity members to vote down Equity Shop and demanded arbitration of Equity's right to enforce it against any managers. But on both counts the managers were worsted. Federal Judge Julian W. Mack, the arbitrator, upheld Equity's

policy in a sweeping decision, and the Equity membership, despite the barrage of propaganda set down on the proposition, voted it in by the imposing score of 3,398 to 115.

Thereafter there was just one issue between Equity and the Producing Managers' Association—the Equity Shop. The producers were willing to grant anything and everything but that. Nothing else seemed likely to be permanently valuable to Equity.

A showdown was necessitated by the expiration of the basic agreement on June 1, 1924. Prior to that it had become evident that a sizable minority of the producers would not be willing to go thru another such fight as that of 1919. And when the majority bound itself not to make peace with Equity, by an agreement from which its members derived the name of Round Robins, the minority seceded, formed the Managers' Protective Association and signed a 10-year contract with Equity in May, 1924.

That was the end of the Producing Managers' Association. It maintained a gradually weakening fight on Equity and the new agreement all during that summer, but the court decisions were all against it and the affairs of the Association were wound up in the fall of that year.

The forces of depression and the contrary pulls of individual interest were too powerful for the Managers' Protective Association to withstand. Its basic agreement was tinkered with on several occasions, but its members eventually proved unwilling or unable to live up to its provisions and an arbitration finally permitted Equity to abrogate the agreement.

(See EQUITY on page 92)

40 Years of Legit

By Eugene Burr

ATTEMPTING to write about developments in the legitimate field since the founding of *The Billboard*, confining the article to the space allotted, is like trying to copy the entire Koran on the head of a pin. The field is so widespread and so diverse its developments have been so many and along lines so different, that little more than general trends can be given. If this article seldom achieves the specific, due allowance must be made.

In the fall of 1894, when *The Billboard* came into existence, the legitimate theater was in the final stage of a metamorphosis that was destined to be both sweeping and lasting. The theater, in other words, was passing into the hands of big business. Altho its leading spirits remained showmen until the overinflation of the war decade, their processes and actions were influenced by investment rather than the stage.

A brief background is necessary: When, after the Civil War, touring stars began the practice of carrying their own companies with them, no longer trusting themselves to the tender mercies of the supporting stock companies in the various towns, modern theater business was born. Running the local theater was no longer a question of establishing a resident troupe and negotiating with stars for their appearances. Entire companies had to be booked in, and theatrical real estate being even then an appreciable financial investment, the bookings had to be arranged as carefully as possible. To that end local owners came to New York, as the common central point of activity, and made the rounds of producing managers.

It was this, too, that started the eventual restriction of legitimate theater activity to New York. A common producing capital was needed, and from that concept grew the Manhattan predominance that aided in strangling the theater during the lean years.

With owners making the rounds of managers, what more expedient than

to simplify the process thru the creation of central booking agencies? With producers seeking to route their shows advantageously, what more expedient than doing business with combinations of theaters, sometimes aligned as chains and later under a form of common ownership? From these simplifications the theater syndicates were formed and big business entered the world of the stage.

Just two years after the founding of *The Billboard* the first huge syndicate, formed of the Klaw & Erlanger interests, came into being. For years it kept its knee upon the theater's throat, with unfortunate independents vainly walling to the stars. The Federal Government even took a hand early in the 1900s, but the syndicate was declared to be no trust, under the Sherman definition of that early-century bugaboo.

Only one group of independents managed to grapple successfully with the octopus: the Shuberts. Aided by Harrison Grey Fiske, David Belasco and others, and fortified with money that came from *The Billboard*'s own home town, they issued their deft to the powers that were and fought thru to success.

But, far from breaking the strangle hold upon the theater, Shubert success meant only a second hand reaching for that much-abused windpipe.

There followed a great and long-drawn war between the two syndicates, in the course of which many of the theater's present woes were born. Houses were built, in fierce competition, until the overproduction began to tell. Road productions increased feverishly to meet the demands of the new houses, but, with all the production, it was evident in the period around 1913 that hitherto busy theaters on the road were beginning to have weeks of darkness in midseason. That fact served to increase the fevered production in the managers' effort to keep their houses open and profitable.

Meanwhile, New York was growing larger and larger in the perspective

of the theater. Runs of successful plays were constantly increasing, and the run system as we know it today was definitely established. Everything connected with the theater in New York—property, the houses themselves—all became increasingly valuable.

This fact, together with fevered production for the road, began the road's downfall. Managers, confident that the back-country would continue to support their offerings as it had in the past, no matter what their merits, sent out inferior companies and cheap productions. Long runs kept first companies in New York indefinitely; the hinterland had to wait for its plays, and when it got them they were often inferior. Disatisfaction grew.

Meanwhile, in New York, all things connected with the theater were inflated far beyond normal value. All went along smoothly enough, with showmen still managing the interests of the show business, until the war came with its newly made fortunes and its newly created moneyed class. Many of the newly rich wanted excitement and quick, high-percentage investments; the theater offered both.

Theater values had skyrocketed. Altho salaries and expenses were extremely high (the various crafts unions were not slow to seize the chance to boost their wage scales beyond the dreams of sanity), the return on investment, if successful, was correspondingly large. The tales of millions made on small investments lured excitement-seeking financiers. Some of the tales were true; but for each million made there were several lost.

With the hit system turning plays into huge successes or complete failures, the successes received the publicity, and large sums of private capital were lured into the field. Men from other walks of life invested and set themselves up as producers, eager to cash in on the quick returns; the

(See 40 YEARS on page 96)

From Old Files of The Billboard

Marie Dressler Discusses Work as Chorus Equity Head

Marie Dressler's brave efforts in behalf of the most helpless branch of the theatrical profession—the chorus—met with sympathetic approval everywhere.

Seen by an editor of *The Billboard*, Miss Dressler reported that all of the managers are living up to the conditions of settlement with the Equity except the Shuberts, John Cort and Flo Ziegfeld, all of whom, she states, refuse to accept the boys as under the head of "chorus." In other words, a chorus man is not, according to their interpretation, legitimately entitled to the concessions won by the Equity for the "chorus"; only the chorus girl is entitled to the increase in salary.

"The Shuberts refuse to pay more than \$25 to the boys and employ other methods of quibbling by designating companies as No. 2 which are actually No. 1 companies.

"Some," said Miss Dressler, "are blue penciling the clause providing for sleepers.

"The Shuberts," she continued, "insist on making their own interpretation of the contract, a matter which was thoroughly discussed and understood by everyone concerned at the strike settlement. We have complaints that Mr. Ziegfeld has shown discrimination in giving the striking girls of his chorus two weeks' notice, keeping within the letter of the law, but directly violating the understanding in the agreement.

"I have some tricks up my sleeve, and if the managers mentioned force me too far I shall play them, and they may yet experience the 'real' surprise.

"Mr. Samuel Untermyer, who has stood behind me and even consented to conferences while on a sick bed, will continue to donate his brilliant services to my boys and girls of the chorus should it become necessary."

Miss Dressler is much occupied producing her revival of *Tillie's Nightmare*, a musical comedy which is to have new scenery, also new music by A. Baldwin Sloane. The play will open in Toronto October 13, playing New Majestic, Buffalo, finally to Broadway. A picturization of the production has been offered

Legit House Shortage On Broadway in '23

NEW YORK, Oct. 5.—The predictions made by many of the Broadway producing managers at the beginning of the season that they would not present many plays this season are rapidly being shattered. The reason they advanced for a curtailment of producing activities was the unsettled state of the theater which would result as the consequence of the expiration of the basic agreement between Equity and the Producing Managers' Association. They held that lack of knowledge of what would happen after June 1, 1924, the expiration date, would cause them to hold off on the season's productions. As a matter of fact, shows are being forced off Broadway because there are not enough theaters to go around and productions are being kept on the road waiting for a chance to get into Broadway.

No theater which can properly be called a Broadway house is dark. As a matter of fact, the Lenox Hill Theater, far from the beaten track, had to be taken by *The Shame Woman*, a success of last season, which had to move from the Provincetown Theater and could not get a Broadway house. —Excerpt from an article in the issue of October 13, 1923.

Miss Dressler by several motion picture concerns.

Besides her many other duties Miss Dressler has been speaking for the Vacation Girls' movement and other organizations.

"From my late experience in labor matters," said the clever comedienne, "I can only express a fear for the great unrest thro'out the working world. Unfortunately the capitalists, so called, are apparently blind to its deep and full significance."—Issue of October 4, 1919.

Philly Papers, Please Copy

Miss Boro Manhattan is scandalized—shocked to a satanic scarlet tint. Gossip tongues pattering jangles the serenity of Fifth avenue. All because Miss Barrymore is credited with calling attention to the fact that New York women are pig-ish, selfish, along with sundry other minor social deficiencies.

The actress was immediately injected athwart the publicity calcium punk. Immediately, too, the pleasant-talk-about-me puppets wheedled themselves into print. Of course, the latter, prompted only by disinterested virtuous indignation, wanted one rap at the Barrymore scutcheon.

All signs portend to a momentous pink-tense sensation—gushingly awful, goncherknow!

Of course, Miss Barrymore stands fire like a veteran. She meant it, and more, too! And—Not on your life. Enough frenzy-worded denials are strung along the telegraph wires to make the Western Union look like a laundress on wash day.

When trouble comes it's moving time for everybody.

The public stands limp-kneed and wonders the why of it all.

It's simpler than you think. Here's the logic talk. Either a newspaper in one of these show-me towns has gulped a choking, libelous fake, big enough to cuddle over a twenty-four stand, or a questionably enterprising press agent has earned his quietus.

Miss Barrymore instructs her manager to energetic denial. So far, no intimation of a slander suit against the paper has borrowed airplane wings.

It's only just to Miss Barrymore to presume that she is the victim of a scurrilous publicity scheme.—Issue of October 10, 1908.

Equity Opposish to Sundays

NEW YORK, Dec. 1.—The Actors' Equity Association held a meeting at Hotel Astor yesterday afternoon, attended by about 1,500 members, at which Francis Wilson presided. A resolution was adopted putting the association on record as opposed to the giving of Sunday theatrical performances in New York and authorizing the sending of a representative to Albany to oppose legislation which might be introduced in the Legislature to legalize them.—Excerpt from an article in the issue of December 6, 1919.

Effects of War

As a result of the war now going on a number of the big producers will have to postpone the openings of their shows. A number of actors and actresses spending their vacations abroad will be late in reaching their destinations on this side.—Excerpt from an article in the issue of August 15, 1914.



VICTOR MOORE and Fay Templeton in "Forty-Five Minutes From Broadway."—From *The Billboard* of August 11, 1906; reduced to half size.

\$110 Premiere

NEW YORK, Aug. 14.—Earl Carroll is the latest to join in the absurd game of raising prices for premiere performance seats and he has jumped all the others by \$55. A block of 100 seats at \$110 apiece will be placed on sale Monday for the August 24 opening of the new *Vanities* at the Earl Carroll Theater. The top to date was the \$35 charged by George White for his latest *Scandals*. On that occasion most of the high-priced seats had to be given away at the last minute. The theory advanced by all the various producers who have tried the sky tax is that there are certain theatergoers who will pay fabulous prices so that they can talk about it afterwards.—Excerpt from an article in the issue of August 21, 1926.

30,000 Miles in 52 Weeks

The itinerary for the forthcoming tour of Miss Blanche Walsh in *The Test* shows that the actress will fill one of the most remarkable seasons ever covered by a famous star. She will travel for 52 solid weeks before her return to New York, will traverse more than 30,000 miles, or an average of more than 500 miles every week, and will visit every city of any importance in the United States and Northwest Canada.

Miss Walsh will inaugurate her season by opening the new William Penn Theater in Philadelphia on September 11. She will then go to Norfolk and within the following three weeks appear in every theatrical center in the South. Next she will visit Cincinnati, Toledo, Cleveland, Chicago, St. Louis, Kansas City, Omaha, Denver, Seattle, Los Angeles, San Francisco, thence to British Columbia, Manitoba and back over the Northern route to Buffalo, where her season will come to an end. Miss Walsh will make her tour in a private car and at its conclusion will return immediately to New York, where she will begin rehearsals of a new play by Jules Eckert Goodman, which will be produced at Wallack's Theater.—Issue of September 4, 1909.

EQUITY

(Continued from page 31)
which Equity did in the summer of 1923. Since then it has had no basic agreement with any managerial group, but has continued to issue and to change as necessity has in-

dictated its own standard minimum contracts.

The organization of motion picture actors has been on Equity's mind for some time, and from time to time it has embarked on campaigns calculated to achieve that end. Such campaigns rose to a gradual crescendo from 1924 thru 1927 to the summer of 1929, when Equity's most ambitious attempt, a matter of 11 weeks, came extremely close to success and was only then thwarted by the defection of certain important and hitherto loyal members.

The outcome of that campaign was due in a large measure to the foresight of the managers in organizing a company union, the Academy of Motion Picture Arts and Sciences. In their gratitude the producers gave the Academy many of the things which had been refused Equity a few months before and which had been termed impossible. For a time the Academy was a powerful factor in motion pictures.

But in the end it found, as all such organizations must, that it could not serve the interests of both the producers and the actors. Its behavior in the negotiation of the code of fair practices for the motion picture industry completely forfeited the confidence of its actor members. Almost to a man they withdrew, reorganized in the Screen Actors' Guild and continued to negotiate for better conditions without the domination of the producer-controlled Academy.

As these negotiations continued it became increasingly evident that the producers had no intention of tolerating an independent actors' organization, no matter what its name. By October, 1934, the producers had broken with the Guild and, as the legitimate producers had done with Equity, were refusing to recognize it as representing actors or to deal with it.

In this impasse the Guild turned to Equity and gained Equity's assent to a proposal that it petition the Four A's for a charter covering the motion picture field.

Equity's attention is at this moment centered on the radio broadcasting industry, which to this point has not yet been organized. Moving thru the radio code and otherwise, Equity is preparing to give broadcasting performers that protection to which they are entitled and which they have never had.

Meanwhile Equity protection of its members has not been limited to contract requirements, important as they are. In other directions Equity has brought into control the employment agents and personal representatives who serve its members; has laid down regulations to restrict the competition of alien actors; has fought the extension of territory in which Sunday performances may be required; has argued for regulation of ticket speculation and against censorship and excessive taxation of theater tickets, and has persuaded the government, for the first time in the history of the country, to provide work relief for unemployed actors by presenting dramatic productions in schools, hospitals, parks, the Civilian Conservation Corps camps and other institutions, and is working on even more ambitious projects.

Without the protective offices of such a strong, experienced and resolute organization as Equity the lot of the actor would have been miserable indeed. Its survival and the continued maintenance of its present power, and the extension of that power, ought to be a matter to engage the concern and support of everyone, not merely every Equity member, but everyone interested in and concerned with the continued welfare of the theater in America.

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Revue

THE revue, with all the splendor that it attained under the guidance of such past masters of theatrical luxury as Ziegfeld, White and Carroll, is really an outcropping of the comparatively lowly vaudeville show, tho when nudity and splendor were rivaling each other for primary space there were claims that the distinction should rather go to burlesque.

The first enduring and sensational mark in the revue field was, of course, made by Florenz Ziegfeld, whose name, in fact, came in time to be the epitome of those shows that featured lovely girls and scenic magnificence. His *Follies* series endured until he died—and, in fact, survived him, with the Shuberts buying the name from his widow and continuing with *Follies* productions. Many other series grew into fame; the names of just a few are easily recalled: the *Passing Shows*, the *Artists and Models* editions, George White's *Scandals*, Earl Carroll's *Vanities* and many more. As revues became more and more popular they relied more and more upon their eye-filling scenic investiture and the extent to which they could strip their corybants in the posing numbers.

Another series, in which the visual production played a smaller part and in which the emphasis was greater upon wit and humor, was the line of *Mario Fox Revues*. They were nearer the pattern of the "smart" or intimate revues that attained prominence after the public appetite for huge musicals had become a bit jaded.

The intimate-revue vogue was started by the first American visit of the rotund M. Nikita Balleff and his jovial *Cheure-Souris*. Then came the flood, with intimate or "art" musicals appearing in almost every New York byway, ranging from the *Cherry Pie* that made its appearance in *Cherry Lane* to the revusical that ran (briefly) at the Hecker Theater on 106th street. The Juniors of the Theater Guild put on their *Garrick Gaieties* (among the better and more successful offerings) and a series that became even more important than the *Gaieties* was that put on by the Neighborhood Playhouse, the *Grand Street Follies*.

The flood of Tom Thumb musicals, which soon drained away, gave rise to a new big-revue type. These shows discarded luxury and feminine flesh for the delights of sophistication and topical satire; the latter on the order of European revues. The first *Americana* was an early example of biting satire in an American musical. The *Little Shows* took the town by storm, and Max Gordon cashed in on the genre with his *Three's a Crowd*.

Developing from these came Mr. Gordon's *The Band Wagon*, in which the old revue formula went entirely by the boards; and the type reached its climax in last season's Sam H. Harris production, *As Thousands Cheer*, in which chorus work in the accepted sense was entirely eliminated and the whole revue was built upon a framework of topical events and news.

Both types still endure, each drawing certain features from the other. The new formula continues to change. It remains to be seen what innovations will be incorporated in coming shows.

40 YEARS

(Continued from page 91)

hanger-on of the theater canvassed other fields for backing for his wild-cat production schemes, content if his play lasted two weeks and enabled him to make a tidy profit on his expense sheet. Angels and shoe-stringers appeared—in countless droves.

The old-line theatrical manager, who had produced consistently and conservatively and who knew the field in which he worked, was buried under the avalanche. The theater passed into the hands of promoters, thrill-seekers, faddists and downright racketeers. The number of productions soared skyward; so, too, did the percentage of failures.

More productions were made than the 20 New York theaters could possibly hold. There were waiting lists of plays, and owners of houses made exorbitant demands. The demands were eagerly met.

The road, meanwhile, had slowly but surely continued its decline. Many causes contributed to its downfall, but chief among them was the blind confidence of the managers that whatever they sent out would make money, together with their consequent slipshod methods. They failed to heed the signs until the hinterland, chief source of profit and

the backbone of the theater, had fallen beyond possible relief.

The managerial emphasis upon New York was a contributing cause. So, too, was the popularity of radio, exorbitant union demands and, later, the rise of talking pictures and the death-dealing blow of the depression. But these things were not primary; the road would have died without them. The theater itself killed the source of its own strength.

With the almost complete death of the road during recent years the backbone of the theater was broken. New York found itself unable to keep up without the aid of the revenue of touring companies. Attendance in the metropolis itself fell away dishearteningly. Angels fled the field and promoters found themselves with nothing to promote. The number of productions fell to a tiny fraction of what it had been in the middle 1920s.

Once-proud theaters which had demanded huge guarantees stood empty for seasons, despite the fact that they offered many concessions to producers. Empty houses were

taken out of the legitimate field. A large number of them went over to films, night clubs and even burlesque.

But the public, which had been drained away by a variety of causes, had been drained away from below. The remaining supporters of the legitimate field represented, for the most part, the more tasteful and intelligent patrons. Those patrons had been alienated by the floods of trash thru which they had had to wade in the days of overinflation, but they were still ready to support plays that met their fancy. Shoe-stringers were driven out of the business by the lack of cash; established producers, with only a limited amount of money, began choosing their plays very carefully, presenting fewer shows and only the best. With the best again dominating the theatrical scene, those patrons who still remained began revisiting the show-shops. The ills of the theater seemed almost to be righting themselves.

Meanwhile certain shows of the better type began once more to find success on the road. The managers, (See 40 YEARS on page 223)

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The Evolution of Dramatic Stock

By Frank L. Moss

WHEN Lester Wallack moved up to his theater at 30th street and Broadway, theatrical history was in the making. The name of Wallack already had an important bearing in the theater, and in 1887 his productions definitely established the younger Wallack as one of the most important producers of the day. His biggest rival was Augustin Daly, who was developing one of the outstanding light-comedy troupes of all time, and who introduced to New York such luminaries as Fanny Davenport, Clara Morris, James Lewis, John Drew the Second, Adelaide Neilson, Maurice Barrymore and Helena Modjeska. Bronson Howard had written *Sarafoga* to help out the name of Daly on the theatrical map.

The Frohmans, Charles and Daniel, entered the field. Daniel formed the Lyceum Company and Charles built the Empire Theater, which eventually became the goal of every playwright and actor in the country. The list of stars Frohman brothers introduced to this country is almost endless. There was Minnie Maddern, who later became Mrs. Fiske, with her interpretations of Ibsen, as Nora, Hedda Gabler and Rebecca West. There was E. H. Sothern and later his wife, Julia Marlowe, for Shakespeare. Sir Arthur Wing Pinero and Henry Arthur Jones made their debuts as playwrights to an American audience under the Frohman banner. Olga Nethersole was brought over from Europe to play the title role in *Sapho* and shook the stolid New Yorkers. And no list would be even half complete without mentioning Maude Adams, William Gillette, Otis Skinner, Virginia Harned, William Faversham, Maxine Elliott and Henry Miller. And later still, Ethel Barrymore and Elsie Ferguson.

David Belasco received his early training with them as a stage manager and later acquired fame as a playwright. That was background that no doubt aided him in presenting such successes as *The Heart of Maryland*, with Mrs. Leslie Carter; the memorable *Zaza*; *The Music Master*, with David Warfield; not to mention *The Auctioneer*, Blanche Bates in *The Girl of the Golden West*, Frances Starr in *The Eastest Way*, and in later years to build such stars as Lenore Ulric and the most recent, Helen O'Hagan.

As Leslie Howard, Dame Sybil Thorndike, Gladys Cooper, Yvonne Printemps and Elizabeth Bergner visit this country today, thus did Coquelin grace these shores in his immortal portrayal of *Cyrano*. And Bernhardt as *L'Aiglon*, and Duse in any of her classical pieces.

Altho New York was always the center of the theater in this country, until after the war dramatic stock could be found in almost any large city, not to mention the touring stock companies that played innumerable hamlets and villages. Here the ambitious young aspirant to histrionic honors could receive a sound and thoro training; a training filled with hard knocks too, that was devoid of the dilettante atmosphere and Hollywood-minded surroundings that one encounters today in the so-called stock and summer theater groups scattered about the countryside.

But with the motion pictures, the talkies and the mass appeal of the radio, the business of such firms as Samuel French and the Century Play Company was shot full of holes. Today, instead of selling several hundred plays a year to as many stock companies, they are forced to deal with schools, colleges and amateur groups. Only a few stock companies are alive now. In Denver, in the Middle West, with practically none in the South.

The decline of stock is due to three things. First, the motion pictures, with their theaters, numbering thou-

sands, all over the country. For 10 cents or for one dollar people may see what they have learned to consider the best acting, the best technique, for the most part, the best drama. Second, the radio, which is free with the exception of the initial cost and a nominal electricity charge. Simply a voice propelled mechanically into your living room. It is cheap, convenient and really one of the few things people have for amusement these days. Third, the prominence and the large salaries that the star system has brought forth, which really prohibit any manager from offering a plain stock company production to the public. Why should anyone want to see Mary Smith in *Strange Interlude* after Norma Shearer has done it on the screen? And again, why should anyone want to see the same Mary Smith in *What Every Woman Knows* when, with the flick of a dial, the voice of Helen Hayes is brought into your loudspeaker, pronouncing Barrie's lines?

Thus the stock company, a former national institution, has met opposition that has proved too big with which to cope. Yet the population of the United States is larger than it ever was. Each day dozens of youngsters discover the theatrical bee in their bonnets. Some outlet had to be found. The amateur groups and the summer theater are the answers.

From Old Files of The Billboard Stock War In Zanesville

ZANESVILLE, O., Oct. 15.—This town has been going from one extreme to another in the amusement business. Last spring it was a vaudeville war; this fall it's stock shows that are overcrowding the market. Monday O. G. Murray's Orpheum, erstwhile vaudeville house, will begin an indefinite season of stock with the Russell Company opening in *The Man on the Box*. Now comes the announcement that the Reis Circuit Company, lessee of the Schultz Opera House, which has been dark since the termination of the vaudeville war last spring, will open October 24 with Raab & Keller's Stock Company in a list of royalty plays, starting with *Strongheart*. On top of this W. C. Quinby, of the Casino, is rehearsing stock for his house. . . . The two former houses will play at 10, 15 and 20 cents; Quinby at a dime.—*Issue of October 22, 1910.*

The Advantages of Stock

It is very probable that at no time in the history of the country has the stock company taken such high rank, nor has the summer season ever seen so many stellar lights of the American stage engaged in stock work.

In many of the less than metropolitan cities the roster of casts now occupying parks and lesser theaters reads like a list of Broadway attractions. Take, for example, the city of St. Louis. At the parks are now playing, with superb support, Mrs. Leslie Carter, Amelia Bingham, Edna Wallace Hopper and other prominent, but perhaps lesser, lights. In many other cities of importance stock engagements are being played by the higher priced artists, who seem to realize that the public is ready and willing to financially support meritorious, mid-season, productions. It is quite probable that the impetus given stock work by so general a resort to it will tell in the

future of theatricals. Tho there has been much talk in the past of the expediency of resorting to old-time methods of producing stock repertoire, the present state of the drama seems to justify it beyond question and the common experience of this season shows the cordial reception it is almost certain to receive. Besides all that, the actor would be, in many respects, better off than under the system which has prevailed in later years. The fixed and permanent employment of a large number of artists who otherwise might be walking the rials in search of positions with untried plays or possibly, worse still, attaching themselves to ill backed productions, cannot but favorably contrast with the uncertainties of road life. Should there be a general reversion to stock it is believed the result would be of untold benefit to the rank and file of professionals.—*Issue of June 12, 1909.*

The word amateur may be used here because, until recently, very few of the summer theaters used all-professional casts.

The recent interest in the summer theater may be traced to very definite sources. For the professional it offers the chance to do a varied number of roles and still spend a healthy and pleasant summer. For the amateur, whose interests were aroused by the time and effort devoted to drama in schools and colleges, it provides an outlet for talent.

Yale, Carnegie Tech, Columbia and Cornell have nationally known dramatic groups. The Cleveland and Pasadena Community Playhouses, not to mention the American Academy, and hundreds of teachers send countless youngsters forth with the hope of securing work and experience that will lead them to fame and fortune. All those who can come to Broadway, because they know it is the only place left. But eventually these same people begin to realize that managers and movie scouts sometimes wander into dark and strange places to dig up talent. With dreams of Cornell, Lunt, Fontanne, Hepburn and Garbo, and a mind that said, "We've got to show ourselves; never mind how, where or why," the summer theater was born.

From Maine to Texas these barnyard theaters have popped up on the

Spoooner's Eighth Anniversary

The Spoooner Stock Company celebrated the eighth anniversary of its existence in Brooklyn last week and there was much ado about the Bijou Theater all week. Informal receptions were held and Mrs. Mary Oligs Spoooner and her talented daughter came in for much praise from the theatergoers of Brooklyn. Marie Fitzgerald, the ever-watchful press agent for the Spoooners, says it has really been nine seasons, counting 30 weeks to a season, for the company has played 262 weeks, but, she adds, Mrs. Spoooner has decided to continue terming the seasons from the public standpoint.—*Issue of February 23, 1907.*

Taxes on 'Uncle Tom' Shows

The county court of Howard County, Mo., has fixed a prohibitive tax of \$200 a day on all presentations of *Uncle Tom's Cabin*. Howard was the largest slave-holding county in Missouri.—*Issue of July 18, 1903.*

horizon. Many were born and have died. Some continue year after year, never doing anything more than average work. Others have definitely established themselves by turning out, on occasion, a fine production.

For one, there is the Jitney Players' group, which travels both winter and summer and does its plays on the back of a truck. Virgil Geddes has his theater in Brookfield, Conn., one that he built himself. The Westport Theater of Lawrence Langner is well known; the Guild and other first-line managers sometimes allow him to try out things for them and every youngster would like to play there. Then there is the Robin Hood Theater at Arden, Dela.; the Mt. Desert Playhouse at Bar Harbor, Me., with Leighton Rollins holding sway, and catering to the elite; Ogunkit has Walter Hartwig and a group of old-time theater people, even Maude Adams playing there in *A Midsummer Night's Dream*. Skowhegan, Me., is another spot where devotees of the drama gather for the summer months.

At Dennis, Mass., Raymond Moore controls things and manages to entice names up to play. At Martha's Vineyard, Phidelah Rice has had a theater for several years. Provincetown, the home of O'Neill, brings envy to the hearts of all youthful playwrights. At the Berkshire Playhouse, F. Cowles Strickland is lord and master; Katharine Hepburn and Jane Wyatt received early training there. And more glamour for the East may be found at West Falmouth; Locust Valley, L. I.; White Plains, Southampton and Suffern, N. Y. In Moylan Rose Valley, just outside of Philadelphia, Jasper Deeter has had one of the few stock companies running all year round. This is its first year on tour. Newport, of course, has its theater, while at Putney, Vt., a group has a social-minded repertory theater that has New York and national ambitions. Robert Edmond Jones, the scenic designer, works at Central City, Colo., doing a single big production each summer. In California, the Pasadena Playhouse, regarded as the Theater Guild of the West, plays winter and summer and is subsidized by that city. The Elitch Gardens at Denver, one of the few old-time stock companies, still plays.

This list is far from complete. It excludes all places that spring up overnight and disappear almost within the hour. Most of these theaters have schools, too, that urge the beginner to work with seasoned professionals at nominal rates. The real hope for the actor, whether he be professional or amateur, is that some New York manager will see him and offer him a part on Broadway. And since many of the managers have an interest in one way or another in the summer theater, the actor's chances are better than usual.

The summer theater, with its often hasty and haphazard method of production, has not yet proved itself a worthy successor to dramatic stock. It has yet to show us any outstanding actors, directors or playwrights that it has developed. Its few contributions to the theater have been comparatively insignificant when one analyzes the time, effort and money spent.

In New York the Group Theater has built up a permanent company, but at the moment is far from being a stock company. It is forced to play one script, like *Men in White*, for many months in order to gain any sort of a living. The Theater Guild uses many of the same people in its plays but is far from a stock company.

The movies, the radio and the star system, not forgetting the depression, all have taken their toll on dramatic stock. It has been killed in its old form. Time alone can evaluate its new form, the summer theater.

Looking Back in Repertoire

By J. Doug Morgan

IT WAS in the early winter of 1894. I was just a small boy, to be exact, 12 years old. I was standing in front of the old opera house in Butler, Mo., waiting for the doors to open. I had my dime in my pocket and was going to be one of the first to get in so I could get a front gallery seat. While I don't remember the company, I believe it was the Fred and Sadie Raymond Show, as it was one of the popular shows in that part of the country in those days. A few minutes before opening time the boy that had always swung the storm doors



J. Doug Morgan

failed to show up. The house manager called me; wanted to know if I wanted to work my way into the show. Of course, it was a big thrill. In those days a kid's dimes were limited, and instead of having to sit in the gallery I could get a front seat on the main floor as soon as the show started.

I was on the job early every night,

and when spring broke and the storm doors could be propped open I had little to do. However, I had by this time made good with the manager and when he wanted someone to run his errands I was ready and willing. This, by the way, let me in the box-office and gave me the opportunity to make the acquaintance of many road managers. Thus I could hear their conversation, in which I was greatly interested. I had fully made up my mind before the season was over that I was going to be a showman.

In the fall of 1895 I saw my first copy of *The Billboard*, and, after reading it, made up my mind that I wanted to be a show agent, not believing it possible for me to become an actor.

The following season brought several changes. I was growing and taking an interest in everything around the theater. It wasn't long until there wasn't anything I could not do around the house. In 1897 I started working backstage and in 1898 the Flora DeVoss Company took me on as property man. This was the great chance of my life. For me it was really an opportunity. There wasn't a thing back in the old home town that I could do that would pay \$10 a week. However, I was doing better than this now and I had the good fortune to be able to



SINCE REP SHOWS are playing "The Debt."—From *The Billboard* of September 26, 1908; reduced to half size.

\$25 a week. I turned down the offer to remain with the repertoire show to which I was now a valuable asset. The manager had offered me one-third of the show's profit to remain, playing a line of parts and assisting him in the management of the show. I remained there until the spring of 1905. In the fall of 1904 I was married to Elsie Jones, of Savanna, Ill., who has been my partner and constant companion ever since. We had two children. The first boy passed on at the age of three-and-one-half years. The other boy is now 13 and is attending school in Hollywood.

The repertoire shows of the old days differed little from those of today. There were many repertoire shows then, most of which were good. The actors those days had to be clever to play the strong line of plays that were presented. They couldn't rely upon vaudeville acts to put the show over. However, specialties were always introduced between the acts, but mostly by the comedian, as there were very few dramatic people who could do specialties.

The prices in those days, in the larger towns, were 10, 20 and 30 cents. However, when the shows played split weeks in the smaller towns they usually charged 15, 25 and 35 cents. The repertoire shows in Eastern cities began to enlarge in the early '90s, and as vaudeville was well under way at that time, the reps were getting many outstanding features from that field. I well remember one of the big Eastern shows that had the Keaton Family as a (See *LOOKING BACK* on page 223)

A Merry Christmas A Happy New Year

We extend the season's greetings to our thousands of friends and customers in all sections of the United States. We sincerely hope that the year just ending has been kind to you in every way, and that the New Year will bring you an abundance of Health, Happiness and Prosperity.

GORDON-HOWARD CO.

8TH AND BALTIMORE,
KANSAS CITY, MISSOURI

earn my livelihood in the profession I loved so well. It wasn't long before I was considered a good actor in light comedies and juvenile parts.

Imagine my first big thrill in 1900 when I received a contract to go with a one-piece show called *For Her Sake* out of Chicago at a salary of

From Old Files of The Billboard Strenuous Time

The members of the Jere McAuliffe Company had quite a strenuous time of it in New Brunswick. In the Northumberland Straits the steamer on which they were traveling became frozen in the ice and the crew and passengers were forced to flee for their lives. Arriving on the Pictou island they received food and shelter, but were forced to remain there seven days.—*Issue of April 6, 1907.*

"Uncle Tom" Will Never Be Seen in Louisville Again

The Daughters of the Confederacy at Louisville, Ky., are jubilant over their victory in their fight against the presentation in that city in the future of *Uncle Tom's Cabin*. The play was seen there two weeks ago, but was so strongly boycotted that it proved a financial frost. Manager Stair of the Avenue Theater had booked the attraction some months ahead, and when the bills announcing its coming were posted his office resembled a female seminary. Old women, young women, women of doubtful age, pretty women, ugly women, all kinds of women, swarmed in upon him with demands that the

engagement be canceled. This Mr. Stair refused to do, for the reason that such a course would make him liable to a damage suit, but he assured the ladies that he would adopt no measures to force their attendance.

Now Mr. Stair announces that *Uncle Tom* will never more be seen at his house. Other cities south of the Ohio will likely follow Stair's example. Verily, the days of *Uncle Tom* seem to be numbered in Dixie.—*Issue of May 14, 1902.*

Opera House Flooded

During the engagement of the Burke-McCann Stock Company at Brookville, Pa., March 12, in *Wedded But No Wife*, the Red Bank Creek overflowed its banks and flooded the opera house. A serio-comic panic resulted and actors and patrons waded for their lives.—*Issue of April 6, 1907.*

First "Tom" Ad

The first "Uncle Tom's Cabin" ad in *The Billboard* was placed by Leon Washburn and William Kibble in issue of September 29, 1900. They had two companies at the time, Eastern managed by Washburn and Western by Kibble.

PLAYING SINCE 1907 AND STILL WELCOMED WITH OPEN ARMS ALL OVER THE NORTHWEST

We Personally Knew Your Founder

MR. W. H. DONALDSON
and Congratulate

His Present Billboard Organization
AULGER BROS. STOCK CO.
Mankato, Minn.

still "Forte" at Forty—
BILLYBOY
GREETINGS FROM **BILLROY'S**
BILLY WEHLE AND HIS
BILLROY'S
COMEDIANS
"THE GREATEST SHOW ON EARTH for the MONEY!"
WATCH US in 1935

The History of Burlesque

BURLESQUE goes back many years its original association being not with "leg shows" but with travesties. In fact, the accredited definition of burlesque is that it was a name given in the later 19th Century to a form of musical dramatic composition. These musical burlesques developed from the earlier extravaganzas of J. R. Planche, written frequently around fairy tales. They then split into two parts, one part becoming musical comedy as we know it and the other modern burlesque.

History claims that *The Black Crook*, produced in New York in 1866, marked the birth of modern burlesque. This was the first time in which, as historians put it, "the feminine form divine had been displayed in all its fullness and beauty." This show averaged up to \$3,000 a performance, and netted a profit on the season of \$650,000. Lydia Thompson and her troupe of British blond burlesquers are claimed to have pioneered modern burlesque, debuting in New York in 1868 at Wood's Museum with the show *Ixion*; or, *The Man at the Wheel*.

The daddy of American burlesque is purported to have been M. B. (Mike) Leavitt, who, in 1870, introduced an organization comprising minstrelsy, vaudeville and burlesque. This was Madame Bentz's Female Minstrels, also known as the Rentz-Santley troupe. Tony Hart joined this show on its first year, leaving soon after to team up with Edward Harrigan in Chicago. It was thru this show that the public's taste was directed to the natural wit and humor contained in many travesties.

Going on thru the years until the time of the formation of the burlesque circuits, which was early in the 20th Century, there were many other troupes following Lydia Thompson and Mike Leavitt. Among them were Emily Soldene and her English Opera Bouffe, E. E. Rice, the Worrell Sisters' Field of the Cloth of Gold, the Florence Burlesque troupe, and such shows as *Lucretia Borgia, M. D.; Black-Eyed Swan, Evangelina* and *Columbus*.

Among the performers of those times were Jennie Kimball, Alice Oates, Harrigan and Hart, Alice Dunning Langard, Elise Holt, Little Corinne, Minnie Poster, Stuart Robson, Kitty Blanchard, Henry E. Dixey, Richard Golden, John A. McKay, May Templeton, Harry Beckett, William B. Cahill, Pauline Markham, Liza Weber, Ada Harland, Willie Edouin, John L.

Hall, Emily Wiseman, Rose Coghlan, Rose Massay, Kate Santley, Eliza Weatheraby, Amy Sheridan, Rena Merville, Marie Williams, Marion Elmore, Ada Jenoure, Lillian Walters, Florence and Lillian Barkhart, Florence Frandon, Mille Marlon, Rose Newham, Lillie Allston, Christine Blessing, May Belle Raymond, Eva Beaumont, Brenda Harper, Joseph W. Herbert, Charles H. Kenny, J. B. Radcliffe, J. W. Bradbury, Harry Starr, Louis Kelleher, Fritz James, Alice and Emeline Zaviszowski, Kate and Sallie Partington, Joey and Adelaide Goughenheim; Agnes, Jennie, Minnie and Maud Wallace; Nat Goodwin, Selina Dolaro, Lizzie Kelcey, Nellie Larkelle, Louise

Montague, Pauline Hall, Bessie Cleveland, Anna Sutherland, Marie Halton, Leonora Broadway, Topsy Venn, Lilly Post, May Trenbrook, Hilda Thomas, Louise Allen, Louise Royel, Murtha Porteous, Hattie Grinnell, Anna Boyd, Ada Richmond, Mabel Santley and Emma Carus.

About 1893 Harry Morris came along with *A Night on Broadway*, and his success was huge. Other producers, followed the pattern of his show. Before that there had been such producers as Rice & Barton. Sam T. Jack's Lilly Clay Company, Bob Manchester's *Night Owls*, Gus Hill's *Vanity Fair* and the Riley & Wood shows. Some principal performers in those days were Pat Riley, Bob Van Austin, Bill Hart, Bowman Brothers, Lizzie Mulvey, Harry Emerson, Ida Siddons,

the Washburn Sisters, May Howard and Frank Pinney.

At the beginning of the 20th Century the circuits came into being. There was the Columbia Circuit, covering the East, and the Empire, covering the West. Eastern franchise holders included Hurlig & Seamon, Jacobs & Jermon, Jack Singer, Fred Irwin, Charles Waldron, Bob Manchester, W. S. Clark, Phil Sheridan, Gus Hill, Charles A. Robinson, Gordon & North, Louis Robie, Dave Marion, Al Reeves, Harry Hastings, Harry Bryant, Peter Clark, Gallagher & Shean, W. S. Campbell and Max Spiegel. Also with the circuit were Sam A. Schibner, J. Herbert Mack, Rud K. Hynicka, Edward Stegman, Richard Hyde and Charles Martin. The Western circuit had James J. Butler, Hubert Henck, James E. Fennessy, John H. Whalen, James L. Kernan, Harry W. Williams, W. T. Campbell, George, George W. Rife, James P. Whalton, and H. Clay, Edwin D. and Thomas W. Miner. The producers for this circuit included Butler, Fennessy, Thomas W. Miner, Barney Gerard, James Lowery, Hughie Kernan, Frank Calder, Drew & Campbell, Harry Martell, Billy Watson, Maurice Jacobs, Sam Williams and Henry Dickson.

With the advent of the circuits vulgarity started to creep in. There was much ad libbing and also suggestive posing. The circuits had censors, who were instructed to keep out all the dirt possible.

The wheels also used added attractions. Among the stars of those days were Al Lipman and Irene Franklin. Later the West and the East consolidated, and later there were more consolidations and dislocations as offshoots from these circuits.

There was the Progressive Circuit, which lasted but two years. This group comprised Dr. George E. Lothrop, Ed Star, of Toronto; Charles Franklin and Dave Kraus. Following that was the American Circuit, of which George Peck was president and general manager. About a year after

The Future of Burlesque

THAT there is still a future for the burlesque field, despite the general belief that the industry is on its last legs, is attested by the opinions of many who are a vital part of burlesque today. They are unanimously agreed that the possibilities for burlesque are there, though they differ as to what type of burlesque show would make the field's future a success. It is also agreed that the shows are in need of talent, while some prophets stress the need of cleanliness, some insist that stripping is needed, and one attacks the type of manager in the business today.

I. H. Herk, president of the Code Authority for the industry, states that the future rests with the return to a large circuit, with the shows a combination of vaudeville and musical comedy, eliminating to a great extent the stripping and returning to the fundamental principles of building a show based on comedy. He feels that women of song-dance talent are needed. All this, he believes, would again make burlesque the minor league for movies, radio and the other fields.

Tom Phillips, president of the Burlesque Artists' Association, says that there is a future for burlesque, but that there must be a complete breakdown of present conditions before it can be brought about. He decries the entrance into the field of men who are there to make all they can in whatever way possible, without having seasoned burlesque showmen to run their theaters. He feels that the theaters should be individualistic, and not be a part of a group where one man produces as many as six shows. The field today, he avers, is more or less a mechanical form of entertainment, and not the elementary school for stars that it once was. New talent, in his opinion, must be secured. But the public for burlesque is still there.

Gus Hill, one of the pioneers of burlesque, stresses the need of getting comedians and clever principal women before the future of burlesque can be assured. He states that burlesque shows should use many vaudeville acts, as in the old days, with the shows to be a combination of burlesque, musical comedy and vaude; that new theaters are needed and the field should cater to a new clientele. He is of the opinion that the name of burlesque should be dropped. Posing can remain, but the people in the numbers must remain stationary, because one move brings it into the dirt classification.

Max Wilner emphatically states that there are great possibilities for the field. He is of the opinion, however, that there must be enough spice to please the "ordinary red-blooded human being." He claims that the days of 15 years ago are gone, and that you can't bring the girls out in stockings. The spice must not go beyond reasonable bounds, he adds. He, too, feels that new talent is needed.

Sam A. Scribner, another of burlesque's pioneers, sees a future in burlesque, which is best indicated by his return to the industry after a long absence. He is emphatic in stating that there must always be a good show.

Charles Franklin, another of the oldtimers, remarks that there is no future for burlesque until a new Moses takes the field out of the wilderness, and reverts to entertainment instead of a series of nude women, lacking in talent. He states that there is a public for burlesque, but that audiences come for comedy, which they haven't been getting for the last four years. Burlesque should be a combination of vaude and musical comedy, employing the best features of both forms, says he.

Madden, Rudnick and Quittner, burly operators, see a future for burlesque also, but they realize that burlesque must be good entertainment. They, too, feel that new talent is essential.

Paul Weintraub, counsel for the Code Authority, states that mere imitation of vaudeville or the revue will not insure burlesque's future. He

(See FUTURE OF on page 102)

From Old Files of The Billboard

Rose Sydell Prepares Triumphant Farewell Tour

NEW YORK, Dec. 1.—(Special to The Billboard).—The Rose Sydell Show is laying off here awaiting the three days at the Park, Bridgeport, and Billy Campbell and Rose Sydell are entertaining many of their old show friends at their home at State street, Brooklyn.

In spite of many rumors to the contrary, Mr. Campbell assures us that this will be the last and farewell season of the popular burlesque queen and the remainder of the tour over the Columbia Circuit will be a succession of farewell banquets and greetings to the many friends of Mr. and Mrs. Campbell. Johnny Weber, the clever German comedian, who has been identified with Rose Sydell's London Belles for so many seasons, will take over the show next season, which will operate under the appropriate title of *The Rising Sun*. The old act made popular by W. S. Campbell and his various partners, the last of which has been Johnny Weber, will be made a feature of the book which is to be written around the sketch. Jack Sydell, for many years advance agent for his sister, will remain with the show in the same capacity.—Issue of December 7, 1912.

Future of Burlesque

Among the measures, wise and otherwise, which were adopted at the recent meeting of the burlesque managers of Cincinnati the one banishing smut transcends all the others in importance. Had all the rest failed and this one alone prevailed the meeting would still have been a most unqualified success. Ten years ago, when all the knowing ones were prophesying the early death of

this form of entertainment, when the papers were printing articles on the "Passing of Burlesque" and managers hesitated to book the shows, *The Billboard* predicted that burlesque would live, and it has lived.

In spite of the cheap and nasty manner in which most of it has been presented, handicapped by witless dialog, and above all, damned by coarse and pointless vulgarity, it has endured. Why? Because of the women. Nothing on earth so interesting to a man as a woman. Nothing on earth so interesting to a woman as another woman. Cut out filthy lines, eliminate the suggestiveness, do not admit salaciousness and women will patronize the shows, business will boom and burlesque will become as popular as the pantomimes in England. What is more to the point, it will command as good prices. If the managers are in earnest they are on the eve of an era of prosperity that will surpass the wildest dreams of avarice.—Issue of February 22, 1902.

Clark and McCullough Established on \$2 Circuit

NEW YORK, Aug. 23.—According to latest reports, Clark and McCullough, the featured comics in Jean Bedini's Peck-a-Boo, on tour last season on the Columbia Wheel and the summer-run attraction at the Columbia Theater and more recently at Shubert's Central Theater on Broadway near 47th street, where they entered the \$2-attraction class, are now scheduled to continue mounting the ladder of fame in Jean Bedini's *Fricolities* of 1919 over the \$2-circuit. This is merit rewarded which should prove an incentive to other burlesquers to strive for a higher round on the burlesque ladder.—Issue of August 20, 1919.



ARCHITECT'S sketch of Columbia Theater Building "erected to provide a Broadway home for Eastern Wheel Burlesque."—From *The Billboard* of November 13, 1909; reduced to half size.

BAA

BURLESQUE ARTISTS ASSOCIATION

Takes this opportunity to congratulate The Billboard on its 40th birthday and to state that it will never forget the co-operation, the expert advice and the encouragement that has been given it by The Billboard, its Editor and associates. It is our sincerest wish that The Billboard will carry on for many more years in guiding the membership of the theatrical profession.

HOLIDAY GREETINGS TO THE PROFESSION

We wish to extend our greetings for a Very Merry Christmas and a Happy and Prosperous New Year to each and every member of the Burlesque Artists' Association and at the same time to extend Holiday Greetings to the entire theatrical profession.

The Burlesque Artists' Association also extends its Season's Greetings to Mrs. Dorothy Bryant, of Chorus Equity, and Paul Dullzell, of Actors' Equity.

THOMAS J. PHILLIPS, President and Executive Secretary

Joe Forte, 1st vice-president; Murray Briscoe,
2d vice-president; Lou Devine, 3d vice-president.

Charles McNally, recording sec'y; John Ragland,
sergeant-at-arms; Iris Conrad, office manager.

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Joe Forte, Charles McNally, Jack Coyle, Pat Kearney, Frank Silk, Jules Howard, Charles Marshall, Gene Shuler, Allen Forth, Frank Penny, Floyd Hallicy, Wenn Miller, John Ragland, Harry Steppe, Lou Devine and Johnny Cook.

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JIMMY LAKE, HON. NICKEL, H. KAY MINSKY

ARTISTIC

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GREETINGS

JEAN ROSE

THE PRIMA DONNA WITH THE HAUNTING VOICE

With John Grant's "SPEED GIRLS"

INDEPENDENT BURLESQUE CIRCUIT

Direction—JACK BECK

BIRTHDAY GREETINGS TO THE BILLBOARD

BABE ABBOTT

The Vivacious Soubrette

WITH JOHN GRANT'S "SPEED GIRLS"

INDEPENDENT BURLESQUE CIRCUIT

Direction—JACK BECK

GREETINGS

DIAS A B MERCEDES

Featuring Their Sensational

ANGOLA JUNGLE DANCE

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and THE GODDESS OF LIBERTY (ADAGIO)

Direction—NAT MORTAN

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TO THE BILLBOARD AND ALL MY FRIENDS

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THE HOMES OF GLORIFIED BURLESQUE

WITH COMPLIMENTS OF **MAX R. WILNER**

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To The Billboard and Everybody
IN SHOW BUSINESS

CLEO DOUGLAS

Number Producer at the PEOPLES, BOWERY, N. Y. City, and Associate Producer of ALLEN GILBERT at the IRVING PLACE THEATRE, N. Y. City

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GREETINGS OF THE SEASON

ALICE DONALDSON

Talking and Singing Ingenue
EN ROUTE SUPREME CIRCUIT

Greetings of the Season

EVELYN MYERS

ELTINGE THEATRE, N. Y. CITY, INDEFINITELY

GREETINGS

EVA COLLINS

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LARGEST PLANT AND FACILITIES
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WRITE, WIRE OR PHONE WHEN YOU ARE IN NEED

CONGRATULATIONS TO THE BILLBOARD AND
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Operating the
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President of the Independent Burlesk Circuit

The Success of

SUPREME BURLESQUE CIRCUIT

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MITCH TODD

SINGING AND DANCING JUVENILE
With Max Wilner's Shows

Direction ALLEN GILBERT

GREETINGS

MAXINE DESHON
"RAGS" RAGLAND

FUTURE OF—

(Continued from page 99)
feels that to maintain its very existence the field must of necessity provide a rational type of entertainment at reasonable prices. It is his opinion that strip numbers and girl dancing features are distinctive and essential criteria of modern-day burlesque. The scenes, he feels, must be based on more creative material. He winds up by saying that a return to the burlesque of the halcyon days of the Columbia wheel is no more possible than a reversion to the horse and buggy in the present era of the airplane and automobile.

THE HISTORY—

(Continued from page 99)
its organization I. H. Herk stepped in and took charge. It lasted about three seasons. Then the Mutual Circuit came into being and ran for about 12 years. It started with John G. Jermon, Charles Franklin, Dave Kraus and Dr. Richard Tunison. Herk came into it shortly afterwards. The New Columbia Circuit came into being in 1932, headed by Herk, and the following year brought the New Empire, also headed by Herk. In 1933 there was only the Max Wilner Wonder Wheel, and this year, 1934, there are the Supreme Circuit, comprising H. K. Minsky, J. H. Weinstock and Madden & Rudnick, and the Independent Burlesk Circuit, headed by Izzy Hirst.

An important event in the history of burlesque was the formation in 1933 of the Burlesque Artists' Association, which later received its charter from the Associated Actors and Artists of America, identifying it with the American Federation of Labor. Thomas J. Phillips is the president of this organization, which has brought about a standard contract with the managers, and has

secured a closed shop in all theaters. It has also brought about pro rata for performers for midnight shows, and other valuable improvements for the players.

Also important was the establishment of a code of fair competition for the burlesque industry, which was approved by the National Recovery Administration. This set a higher salary minimum for principals and chorus people, and granted other improvements in conditions for labor. With this went the establishment of a Code Authority for the industry, headed by I. H. Herk.

Recent seasons have seen many clashes with the authorities. When Paul Moss became the License Commissioner of the city of New York he had the burlesque managers before him on many occasions. After many meetings with him, the managers appointed Herk as their own censor and shortly afterwards the runways were eliminated. Only recently the License Commissioner refused to grant a license to Max Wilner to open the Apollo Theater with burlesque, which decision was later overruled by the Supreme Court. Recently, also, the Eltinge Theater, New York, was raided by the police on the grounds of an indecent performance. Some months before that the Irving Place, New York, had been raided, with the courts dismissing the indecency charge later.

The entrance of stripping, dirty dialog and other forms of vulgarity, as charged by the authorities, has been recent, dating back not more than 10 years. It is generally believed that Ann Tobie was the first strip woman, while Carrie Fennell was the first leaser. The runway, now abolished in New York, is said to have been originated in burlesque by the Minskys in Houston street, while others claim that Sam Raymond introduced it over in Brooklyn.

Tabloids and the Times

By Lewis Mack

WHAT is a "tab" show? The question has been asked thousands of times and thruout the theatrical world it is still a question that has been answered in every way and with a different definition from almost every one.

A "tab" show, to my mind, is a miniaturized or condensed form or version of any play, whether it be farce, comedy, drama or musical comedy. However, the title "tab show" was originated and used long before my entry in the show business.

At the time I entered the "tab field" we would use two choruses of any fast, popular tune for the opening ensemble. I call still hear the never-to-be-forgotten line from the straight or leading man: "They have plenty of money and we will get it from them by fair means or foul," followed by, "As I live, here they come now." Two comedians would then make their entrance to the blare of trumpets (usually played upon the piano) and the betting bits would begin, the principal comedian always finishing with all the money. Musical numbers or specialties were used in between the bits or back-outs. The length of the show was 30 minutes, and the number of people carried with the show was from 10

to 12; four or five principals and four to six chorus girls.

In 1915 there were hundreds of these tabs playing thruout the United States thru booking offices that were doing a flourishing business. Chief among the latter were the Gus Sun Booking Exchange, Springfield, O.; Larry Hyatt, Minneapolis; Lawrence Leon, Chicago; Ensey Barbour, Muskogee, Okla.; Amy Cox, Kansas City, Mo.; Bentley & Corrigan, St. Louis; Joe Spiegelberg, Atlanta, and many others. Shows were routed from Coast to Coast with never a layoff and all making money. Not big money perhaps, but a good living just the same and tabsters were a happy people.

From the tabloid field came some of the outstanding stars of the screen, radio and stage. Among them were James Barton, York and King, Bob Hope, Joe Penner, Rae Samuels, the late Marie Dressler and many others. Among the outstanding tabloid producers of that time were Bob Shaw, now general manager of the Gus Sun Booking Exchange; Claude (Kid) Long, Curly Burns, Howard Paden, Raynor Lehr, Bert Smith, Ed Gavin, Dalton Brothers, Jack Van, A. B. Marcus, Jimmie Eviston, Roy Fox, Halton Powell, Rex Jewell and myself. I could mention many more who were successful with tab shows, but the above names were the best known.

The titles of the various shows will bring a smile to the oldtime and give the present generation a laugh. I am sure, I can recall Bob Shaw's *Blue Ridge Lassies*, Burns &

Paden's *Cute Little Devils*, Lewis Mack's *Sweet Stuff Company*, Frank Monroe's *Million - Dollar Dolls*, Charles Burns' *Fluffy Ruffles*, Golden & Long's *Buzzin' Around* and others. The comedians featured with the different shows at that time invariably added a descriptive title to their names, such as "Kid," "Bumps," "Skinny," "Pat," "Bozo," "Skeeter," "Lasses," "Happy," "Red," and

"Clothes." A person without a nickname wasn't considered much of a comedian. As time went on the different producers changed their ideas. If my memory serves me well, Billy Malone was the first to use a farce comedy with musical numbers interpolated. With his advent to the "story shows" other producers followed suit and in (See *TABLOIDS* on page 104)



Lewis Mack

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TENOR---JUVENILE

WITH MAX WILNER'S STOCK SHOWS, N. Y. CITY, Indefinitely
Direction—DAVE COHN

TABLOIDS

(Continued from page 103)
a short time all were using "script bills," and the number of people with each show was increased to 15 and 18.

Long stock runs were then established, with the companies staying in a town for months at a time, changing their shows two and three times a week. The longest run that I know of was made by Raynor Lehr at Columbus, O. It lasted more than two years. One of my companies played Lansing, Mich., for 63 con-

secutive weeks, one year at Philadelphia and one year at Louisville, Ky.

Then came the hunt for new material. The outcome was the "tabbing" or cutting down of the best of Broadway successes from two and a half hours to one hour. Companies augmented to as high as 65 people but they were still called tab shows.

When the talking pictures came in tab producers had thousands of dollars invested in material and equipment. Each of my shows carried two 70-foot baggage cars, and the same goes for A. B. Marcus, Bert

Smith, Halton Powell and several others.

New York ideas were carried out to the letter and shows were staged and produced as near the original as possible. Name shows were purchased from the play bureaus and the royalty was paid. Special paper and advertising were arranged, and many playwrights were paid for special shows written for some particular comedian who was content to stay in the tab field but still wanted the best of plays to work in.

Then the talkies took hold, and

with the booking of percentage pictures the tab show dwindled to its present state. However, now that the country has started the cry of "flesh" on our stages again there is no doubt that the tab show will again come into its own.

Last year there were about a dozen tabloids playing the smaller towns in the Middle West and South, but at present there are more than 100, with many more being organized. This means only one thing—the COMEBACK of the tab show.

The History of Theatrical Unionism

By Paul Denis

THE power of theatrical unions today is the culmination of three distinct movements going as far back as 50 years. The actor movement has been the most publicized, of course, but the story of the rise of the musicians' union and of the mechanical crafts is not one bit less exciting.

At this time the American Federation of Labor has charters out covering practically every type of amusement worker. There are live unions having jurisdiction over the actors, the stagehands, the musicians, the engineers, the theater service employees, the studio workers, the cafe workers and the theater managers and press agents. Even television is not being overlooked. Equity has already declared a closed shop for actors in television and the International Brotherhood of Electrical Workers considers the television studio its territory.

About the only important amusement field not strongly unionized is the outdoor show world. The American Federation of Actors has jurisdiction over outdoor performers, but has not yet really broken the ice. The International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators claims jurisdiction over certain laborers with outdoor shows, but it, too, has not made much headway. The non-acting laborers of circus, carnival and tent shows are not unionized. Altho there have been many abortive attempts to unionize outdoor amusement workers during the past 15 years there has been no real progress. The latest attempt is the United Amusement Workers' Union, which is not affiliated with the AFL and which is attempting to set up a "vertical" union, in the outdoor fields to begin with.

As the American Federation of Musicians is the oldest and largest theatrical union in the country it would be appropriate to examine it first. The AFM is, first of all, a reflection of the dynamic personality of Joseph N. Weber, who is to most people plain Joe Weber.

Back in 1863 we had a musicians' mutual protective union in New York City. Other such societies were formed as time went on, but the movement was never co-ordinated until given a definite union policy until after 1880. At that time a confederation of protective societies was organized and it soon became divided into union and guild factions.

Finally, in 1896, the few locals that went into the AFL were banded into the AFM and Owen Miller became its first president. Weber became president in 1900 when Miller stepped aside to become secretary. From then on the Federation grew steadily until today it claims a membership of 136,000. It exercises a regulatory power over musicians everywhere in this country and Canada. Weber has been a vice-president of the AFL for years and is easily the most powerful of theatrical labor leaders.

Of course, the AFM went thru the usual internal dissensions. Even today the question of local autonomy for the New York local is a serious problem. But, in the main, the AFM is a strong and well-knit organization.

As for the actors, they, too, went thru a period in which they vacillated between the professional guild and the union idea. The early actor organizations could never make up their minds whether their best chance lay with the AFL or not.

Back in the fourth century B. C. the actors of Athens formed a union with branches in Thebes, Opus, Chalcis and Argos. They exercised great influence, we are told.

Today the most powerful actors' union is the French organization. The World's League of Artists consists of the French, Austrian, Belgian, Czechoslovakian, German, British, Hungarian and Russian unions, and tries to co-ordinate the work of its component organizations.

Here we have the Associated Actors and Artists of America. It is a paper organization dominated by Actors' Equity. However, some of the bodies affiliated with the Four A's are strong. Equity, with its closed shop in legit and its announced intention to organize radio and television is still powerful. And this despite a drop of 70 per cent in number of members in good standing since 1929.

The Screen Actors' Guild and its affiliated Junior Screen Actors' Guild loom as a potential giant in the Four A's. At this writing its entrance into the AFL thru an arrangement with Equity and the Four A's, seems assured. This comes as a dramatic aftermath to Equity's abortive organization attempt in Hollywood from 1927 to 1929. In a sense, Equity has returned thru the back door.

A separate organization, altho directed by Equity, is Chorus Equity. The chorus union is really a chance-by-product of the spectacular Equity strike in 1919. In the pellmell of strike organization work chorus people were taken into Equity. But later it was decided to segregate these members into an auxiliary organization. Dorothy Bryant, a young reporter, volunteered her help at that time and before long had been given the title of executive secretary. She's still on the job. Chorus Equity now has jurisdiction over chorus singers and dancers in all indoor fields but burlesque.

The other major units of the Four A's are the American Federation of Actors and the Burlesque Artists' Association. The APA is heir to the famous White Rats' charter which— as Paul Dulzell said when he turned it over to the APA—still drips with tears and blood.

Going back a little we will remember that the White Rats and the Actors' Union of America—the first actor unions in this country—joined in 1909 to form the White Rats Actors' Union, with AFL jurisdiction over all actors in this country and Canada. Under the militant leadership of Harry Mouniford and James William Fitzpatrick the White Rats built a powerful organization. After many small skirmishes it made a bold effort to tie up the field in 1915-'16.

The White Rats' strike was quickly met by the managers, organized in the powerful Vaudeville Managers' Protective Association. The VMPA set up the NVA Club and trounced the White Rats. Under pressure the White Rats turned back its charter and the Four A's was organized in July, 1919. The Four A's gave Equity and the White Rats equal power, but the White Rats' union was soon on the decline and passed out officially in 1930. Equity, however, entrenched itself and never lost its hold on legit.

The Actors' Betterment Association, organized to fight benefits, came along early in 1933 and, during the legit and vaudeville code hearings, swung definitely into union channels. For a time it threatened to run riot and even upset Equity. After many conferences and sensational hearings it was given the old White Rats' charter March, 1934, altho burlesque was chipped off and given to the new BAA, and Chorus Equity was granted an extension of its jurisdiction into the vaude fields.

The ABA was then shelved and the APA formed to operate as an AFL union, with Ralph Whitehead

remaining as executive secretary. It is now engaged in an ambitious membership promotion project.

The strength of the BAA is due largely to the efforts of one personality, Tom Phillips, just as the APA is a reflection of Whitehead's diligence and planning. The BAA received its AFL charter just before the APA did, and in its short span of life has done wonders to correct the many flagrant abuses and evils in the burlesque field. It now has a closed shop in the East and is steadily gaining in the Midwest and the West. As the first burlesque actors' union in the country it was looked upon with much skepticism, but it has earned prestige and power and now seems firmly established.

The smaller AFL actors' unions are the Hebrew Actor unions, the Hungarian Actors' Union, the German White Rats Actors' Union and the Grand Opera Choral Alliance.

From the actors we go on to a powerful union, the "IA"—which is the shortest way to denote what is probably the longest union title in the country, the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada. The IA started back in 1884 in somewhat the same manner as did the musicians. The stagehands organized locals at first and finally, about 42 years ago, Lee Hart brought 11 of them together into a federation. Since then the IA has grown until it now has locals in almost every city.

When film exhibition came the IA was quick to take in the picture machine operators and in cities where the membership is large segregating them in separate locals. By taking in the operators the IA saved itself, as the slow death of stage shows threw thousands of stagehands out of work. The IA has also entrenched itself in the film studios.

And, incidentally, the stagehands are an excellent example of the "vertical union" idea at work. Ordinarily the backstage carpenter, electrician and property man would belong to different unions. But the IA cuts right into these other jurisdictions.

In the last few years the IA has been having jurisdictional battles with the International Brotherhood of Electrical Workers. They are now clashing over men employed in radio studios and in the film studios. In fact the film producers recently broke the IA's closed shop in Hollywood by playing the IBEW against the IA.

More recently the theaters' front-of-the-house employees and the ushers and cleaners have been trying to organize. Theater treasurers were given an AFL charter in May, 1929, but they were attacked and expired as an organized group quickly. Later, in August, 1928, a new charter covering all front-of-house employees was granted the Association of Theatrical Agents and Managers, with Theodore Mitchell as president. The organization is strong in legit, but has not yet made much progress in the picture houses.

The Building Service Employees' International Union is now attempting to organize cleaners and ushers in amusement spots. It has made fair progress in the larger cities. A few unsuccessful strikes were called last season.

The Theatrical Wardrobe Attendants' Union was chartered July, 1919. It has a foothold in New York and Hollywood. Most of its strength is in legit. Mrs. Augusta Ocker is its secretary.

In the hotel and cafe field we have the Hotel and Restaurant Employees and Beverage Dispensers' Alliance, a

growing organization that has been given new life by Repeal. It has jurisdiction over waiters, cooks, bus boys, bartenders and soda jerkers. It wields an influence in hotel dining rooms, cafes and night clubs using talent, of course. In New York City, for example, Local 16 has closed shop contracts with most of the big cabarets.

In the film producing field we have many organizations, these classed as company unions, professional guilds and out-and-out unions. The Academy of Motion Picture Arts and Sciences, set up by the producers after Equity's abortive strike, is considered a precaution against unionization of the studio salaried employees. It almost died last year, but the threat of the new Screen Actors' Guild has forced producers to prop it up.

There is also the American Society of Cinematographers, located in Hollywood and built on guild lines. The Associated Assistant Directors of the Motion Picture Industry, an AFL union, is strong only in the Eastern studios. The Motion Picture Makeup Artists' Association and the Motion Picture Location Managers' Association are Hollywood organizations.

We have also the Authors' League of America, which has a Screen Writers' Guild branch in Hollywood and a Dramatists' Guild branch in New York. They are not unions, protecting their members mainly thru legislation and litigation.

Scenic artists in the 22nd have their own union, Local 829 of the painters' international. It controls the legit situation in New York. Local 235 of the United Scenic Artists of America holds sway in the Hollywood studios.

In the music publishing field there is only a faint tinge of unionism. Songwriters have tried several times to organize along vague union lines, and more than a decade ago a songwriters' union known as Composers and Lyric Writers' League threatened a "strike" because of dissatisfaction over royalties. Three years ago a Songwriters' Protective Association was formed and it is still in existence. It is not a union.

In Hollywood Arthur W. Levy has organized an American Society of Recording Artists, Inc., aiming to protect the interests of recording artists. The widely publicized American Society of Composers, Authors and Publishers, which regulates music royalties, is another fine example of a protective society that performs certain union functions but cannot be called a union.

Despite the apparent blanketing of show business by unions, guilds and protective societies, new groups of employees continue to attempt unionization almost weekly. Radio studio engineers, radio announcers, film shipping clerks, cafe checkroom girls and theatrical costumers are among the latest groups to open unionization campaigns.

The older unions, of course, are now jockeying to maintain their prestige, adapt themselves to changed conditions in show business, fight off other unions from encroaching on their jurisdiction and minimize internal organizational dissension. The newer unions must, of necessity, concentrate on closing their ranks, building up membership and a treasury and then battling for recognition from the employers.

From this brief survey it is obvious that theatrical unions are scattered and far flung. Except for chance meetings during the annual AFL conventions the union leaders rarely (See *Theatrical Unionism*, page 223)

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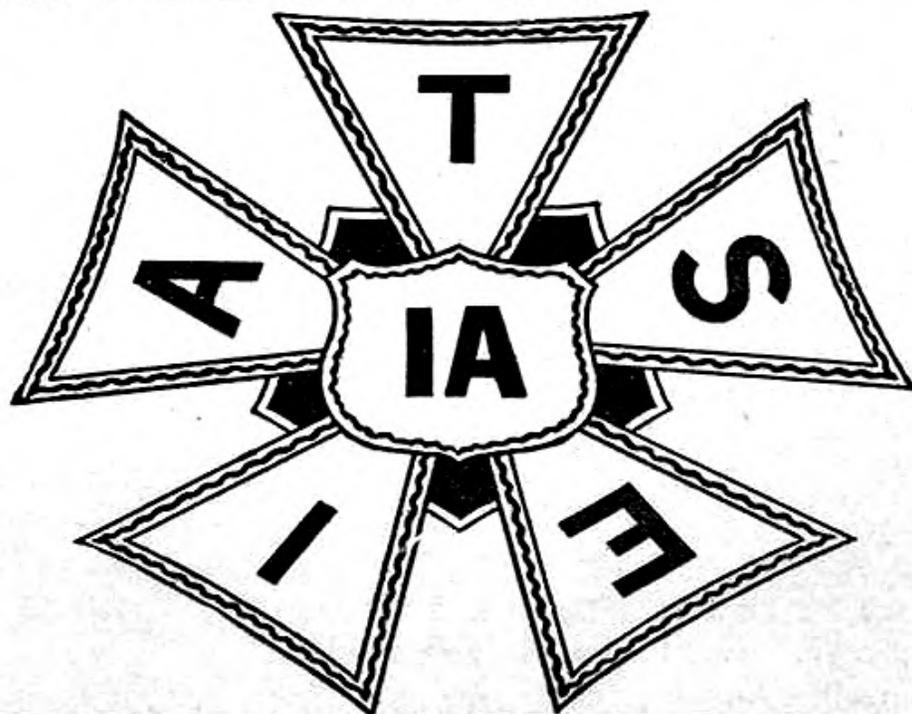
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BILLPOSTERS AND BILLERS OF
UNITED STATES AND CANADA

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Longacre Building, 42nd St. and Broadway (Room 821), New York, N. Y.

CONGRATULATIONS!
Theatrical Wardrobe Attendants Unions (A. F. of L.)

IN CHICAGO—LOS ANGELES—NEW YORK—PHILADELPHIA—PITTSBURGH

From Old Files of The Billboard

Brief Items of Some of the More Important Events and Happenings

EMPIRE CIRCUIT FIGHT—Conference of the directors of the Empire Circuit of vaudeville houses with the committees of managers representing Eastern Circuit of burlesque houses and the Traveling Managers' Association in the early part of 1902, in Cincinnati, resulted in an utter rout of the Eastern forces and an overwhelming victory of the Empire Circuit.

EMERSON DEATH—"Billy" Emerson, 56, at one time considered the topnotcher of minstrelsy, died at Boston, February 23, 1902.

BEHMAN DEATH—L. C. Behman, 47, junior member of the firm of Hyde & Behman, theatrical managers, died in New York City February 28, 1902, of heart failure.

RICE DEATH—"Billy" Rice, popular minstrel, died of dropsy at Hot Springs, Ark., March 1, 1902.

GIGANTIC TRANSFER—The New York Theater Block passed into the hands of Klaw & Erlanger in September of 1902. Block extended from 44th to 45th street on Broadway.

LEW WALLACE DEATH—General Lew Wallace, one of Indiana's foremost soldiers and diplomats, and the author of "Ben Hur," died at his home in Crawfordsville, Ind., February 15, 1905.

HAMMERSTEIN RESIGNATION—Oscar Hammerstein resigned as a member and director in the Theatrical Managers' Association in April, 1905.

HIPPODROME OPENING—Thompson & Dundy's New York Hippodrome was opened Wednesday evening, April 12, 1905, before a brilliant audience that filled the colossal house to the doors. Boxes for the opening performance were auctioned off and brought more than \$9,000 apiece.

JEFFERSON DEATH—Joseph Jefferson, veteran actor, died April 23, 1905, at his Florida home, The Reef, Palm Beach.

SHUBERT DEATH—Sam Shubert, widely known theatrical man, died in May, 1905, in Harrisburg, Pa., of injuries sustained in a wreck of the Cleveland and Cincinnati Express near Harrisburg. Interment at Cypress Hills Cemetery, New York City. He was about 28 years old.

PROCTOR-KEITH COMBINE—B. F. Keith and F. F. Proctor pooled their interests in May, 1905, insofar as Keith's New York and Newark theaters were concerned. Proctor entered all of his New York and Newark theaters in the pool.

IBSEN DEATH—Henrik Ibsen died at his home in Christiania, Norway, on May 23, 1906. He was 79 years old.

VAUDE COMBINATION EFFECTED—Announcement was made on February 12, 1907, of the merger of the interests of B. F. Keith and F. F. Proctor with those of Percy G. Williams and Oscar Hammerstein. Company formed was to be known as the United Booking Offices of America.

SYNDICATE NO TRUST—Justice Rosalsky of the General Sessions Court of New York County, ruled Klaw & Erlanger Theatrical Syndicate no trust in case brought by the people of the State of New York in June, 1907.

BROADWAY UNAFFECTED BY PANIC—In December, 1907, Broadway was still going strong, unaffected by what was then the greatest financial panic in American history. Theaters were doing a tremendous business, selling out far in advance.

DECISION ON PICTURE ROYALTIES—United States Circuit Court Judge Lacombe handed down a decision in May, 1908, declaring that film exhibitions come within the Copyright Law.

TONY PASTOR DEATH—Antonio (Tony) Pastor died August 26, 1908,

at his home in Elmhurst, L. I., after an illness of two weeks. He was 72 years old.

HERALD SQUARE THEATER FIRE—Two minutes before curtain time in the Herald Square Theater, New York, on December 22, 1908, the house caught fire and in less than 30 minutes was destroyed.

MODJESKA DEATH—Madame Helene Modjeska passed away on April 8, 1909, at her home near Bay City, Calif. She had been in virtual retirement for many years and her death followed many months of suffering.

SHUBERTS LEAVE TMA—The Messrs. Shubert announced in April, 1909, their withdrawal from the Theatrical Managers' Association. Max Anderson, partner of the Shuberts, had withdrawn from the TMA shortly before. The Shuberts announced they would proceed to form their own association.

THEATRICAL STAGE EMPLOYEES' UNION WINS—The Theatrical Stage Employees' Union won in 1909 the official decision of the AFL executive board in reference to jurisdiction over moving picture men.

INDEPENDENT FILM ALLIANCE FORMED—The National Independent Moving Picture Alliance was formed on September 11, 1909, at the La Salle Hotel, Chicago. There were present 35 representatives of film exchanges; nine representatives of manufacturers; and five representatives of accessory firms. William H. Swanson was elected a temporary chairman.

ANDERSON SELLS SHUBERT STOCK—Max Anderson sold to George B. Cox, Cincinnati political boss, his interest in the Shubert Amusement Enterprises in October, 1909.

FILM INDEPENDENTS COMBINE—At a meeting in the La Salle Hotel, Chicago, on May 6 and 7, 1910, the Motion Picture Distributing and Sales Company effected its organization. The officers of the corporation were: Carl Laemmle, president; Pat Powers, vice-president; Charles Bauman, treasurer, and Herbert Miles, secretary.

GOVERNOR HUGHES SIGNS WHITE RATS' BILL—Governor Charles E. Hughes, of New York, signed early in July, 1910, the so-called White Rats' Bill, introduced by Assemblyman Green. The main feature of the bill affecting vaude interests was a clause limiting to 5 per cent the gross weekly commissions on actors' salaries.

WEBER FORMS BURLESQUE CIRCUIT—A new Eastern Burlesque wheel was incorporated in November, 1910, as the L. Lawrence Weber Co-Operative Booking Company. Associated with Weber were R. K. Hynicka; J. Herbert Mack and Sam Scribner. Operation was set to start in August with 10 theaters.

KEITH-PROCTOR SPLIT—Public knowledge of the break-up of the Keith-Proctor firm came at a hearing February 18, 1911, on the proposed receivership of the firm.

MORRIS LOEW COMBINE—The Morris-Loew deal pending for some time was closed in February, 1911.

MAURICE SHAPIRO DEATH—Maurice Shapiro, famous music publisher, died suddenly on June 1, 1911, at his home in New York City. He was 38 years of age.

W. S. GILBERT DROWNS—Sir William Schwenk Gilbert, librettist of the Gilbert and Sullivan operettas, was drowned on May 29, 1911,

while swimming in a lake at his residence at Harrow, England.

HARRY MOUNTFORD OUT—It was announced October 1, 1911, that Harry Mountford resigned as international secretary of the White Rats Actors' Union, and from the position he held in the allied organizations, the Associated Actresses of America and the White Rats Publishing Company.

BECK INVADES NEW YORK—Martin Beck, general manager of the Orpheum Circuit, announced in December, 1911, that he would open a theater in New York, on the south side of 47th street just east of Broadway.

GEORGE FULLER GOLDEN DEATH—George Michael Fuller, better known as George Fuller Golden, founder of the White Rats Actors' Union of America and prominent vaude performer, died of tuberculosis on February 17, 1912, in Los Angeles.

DEATH OF HENRY B. HARRIS—Henry B. Harris, famous theatrical manager, was among those who met death at the sinking of the White Star liner Titanic in April, 1912. His widow was one of the survivors.

HUGE VAUDE MERGER—It was announced on April 28, 1912, that B. F. Keith had purchased the Percy G. Williams circuit of vaude theaters in New York and a deal had been completed whereby practically all the vaude interests in the country had been consolidated.

FOURTH FILM FACTION FORMED—The newest film faction was organized in New York in May, 1912, bearing the name of the Universal Film Manufacturing Company. The concern was a merger of Charles A. Bauman, P. A. Powers, William H. Swanson and Carl Laemmle.

FIRST "UNCLE TOM" DEATH—Professor William Fairbanks Willets, 72, first actor to play the title role of "Uncle Tom," died at Washington, C. H. O., on June 30, 1912. The body was cremated.

FAMOUS PLAYERS FORMED—Famous European and American theatrical stars entered films under the banner of the newly formed Famous Players Film Company, which numbered among its members Daniel Frohman and Adolph Zukor.

NATIONAL CATHOLIC THEATER MOVEMENT—A proposed boycott of allegedly immoral plays grew to national proportions in November, 1912, with plans to organize the National Catholic Theater Movement, which was endorsed by Cardinal Farley and approved by Pope Pius X.

INDEPENDENTS WIN GREAT VICTORY—United States Judge Shepard of the Court of Appeals in a decision on December 2, 1912, rendered the Edison Patent on perforated film invalid after suit brought against the Chicago Film Exchange had been won by Edison in all lower courts.

FOX LOSES PATENTS SUIT—The long standing suit of William Fox, owner of the Greater New York Film Exchange, against the Motion Pictures Patents Company, was brought to a close on February 6, 1913. The decision of Supreme Court Judge McCall denied Fox a motion for an injunction to further secure films from the Patents Company.

COLUMBIA-EMPIRE CIRCUIT MERGER—Forty-four of the most prosperous burlesque theaters of the Columbia-Emple Wheel merged in March, 1913, and the Columbia

Amusement Corporation controlled the burlesque situation throughout the United States and Canada.

FIRST EQUITY MEETING—About 300 members of the Actors' Equity, which had been formed six months before, met at the Little Theater, New York, on November 13, 1913, to discuss the matter of contracts. It was voted to submit sample contracts to the Managers' Association.

ASCAP FORMED—The American Society of Composers, Authors and Publishers was formed on February 13, 1914. George Maxwell was elected president; Victor Herbert, vice-president; Glenn McDonough, secretary, and John L. Golden, treasurer. The object of the organization is to put into effect the rights of composers, authors and publishers for compositions used by orchestras in hotels, cafes, etc.

S. & C. CIRCUIT SOLD—A syndicate, headed by Marcus Loew, Adolph Zukor, Joseph Schenk and Jones, Linick & Schaefer, bought out the Sullivan & Conside Circuit at the end of February, 1914.

B. F. KEITH DEATH—B. F. Keith, dean of American vaudeville, died on March 27, 1914, at Palm Beach, Fla., of heart disease.

FIVE PER CENT COMMISSION—In May, 1914, the New York City Commissioner of Licenses ruled that agents could collect only 5 per cent of the salaries of dramatic artists for the first 10 weeks of each engagement.

UNITED MANAGERS' PROTECTIVE ASSOCIATION FORMED—Theatrical managers joined in one association early in June, 1914, with both the Klaw & Erlanger and Shubert interests represented. The organization, the UMPA, was formed on June 10, 1914, with Marc Klaw, president; Lee Shubert, first vice-president; E. F. Albee, second vice-president; Henry W. Savage, third vice-president; Charles A. Bird, secretary, and Sam Scribner, treasurer.

HAMMERSTEIN DEATH—William Hammerstein died on June 10, 1914, at the Ferrigno Sanatorium. He was 40 years old.

SUNDAY VAUDE APPROVED—The New York City Administration reached an agreement with the vaude interests in August, 1914, as to what would be permitted in vaude shows given on Sunday. As a result forces opposing Sunday performances were placated.

FILM BOARD OF TRADE—The National Independent Motion Picture Board of Trade was formed at a meeting at the Hotel McAlpin, New York, on October 24, 1914, with William Fox elected temporary chairman and L. Walter Sarnia, secretary.

DECISION ON FILM RIGHTS—On Wednesday, January 13, 1915, a decision of the United States Circuit Court of Appeals gave the author of a book the privilege of disposing of the photoplay rights regardless of how the dramatic rights had been sold. It was ruled that dramatic rights was a separate matter.

METRO ORGANIZED—The Metro Pictures Corporation, with a capitalization of \$300,000 was formed in January, 1915. It was almost entirely composed of the exchange men who held franchises with the Alco Company. Richard Rowlands, of Clark & Rowlands, was elected president.

SOCIETY OF MUSIC PUBLISHERS—The Music Publishers and Dealers' Association of Greater New York got under way at a meeting at the Hotel Breslin on February 16, 1915, with 49 men present.

EVANS DEATH—George (Honeyboy) Evans, one of the leading minstrels on the American stage, died of cancer of the stomach in

Baltimore on March 5, 1915. Interment at Stretcher, Ill.

BUNNY DEATH—John Bunny, famous film comedian, died at his home in Brooklyn on April 26, 1915, of a complication of diseases.

PATENTS COMPANY MONOPOLY—Judge Oliver Dickinson in the United States District Court in Philadelphia handed down a decision on October 9, 1915, in favor of the Government in its suit to dissolve the Motion Picture Patents Company on the ground that it was violating the Sherman Law in regard to interstate and foreign commerce.

UMPA MADE PERMANENT—At a meeting of the Vaudeville Managers' Protective Association, held in New York on March 10, 1916, the temporarily revived organization was once more made permanent, the ostensible reason being increased activities on the part of performers. Sam Scribner was elected president.

FITZPATRICK HEADS WHITE RATS—James W. Fitzpatrick was elected president of the White Rats at their meeting on March 31, 1916, defeating Edward Esmond, reputed Mountford candidate.

NVA FORMED—The NVA, Incorporated, filed articles of incorporation with the Secretary of the State of New York on May 1, 1916. The incorporators were Eddie Leonard, George McKay, Hugh Herbert, Henry Chesterfield, Oscar Lorraine, Bert Fitzgibbon, Bob Albright, Harry Carroll, Al Lydell and Halo Norcross.

EQUITY VOTES AFL—At the annual meeting of the Actors' Equity Association on May 29, 1916, the membership by an overwhelming majority of 1300 to 20 voted in favor of affiliating with the AFL.

INTERNATIONAL THEATRICAL UNION—Samuel Gompers, AFL head, in June, 1916, announced a plan for an international union of theatrical performers with separate charters for organization in each field. The White Rats thus lost their fight to have Equity and other associations affiliated with them.

FAMOUS PLAYERS-LASKY MERGER—The Famous Players Company and the Jesse L. Lasky Feature Play Company merged late in June, 1916, into one corporation capitalized at \$12,500,000, to be known as Famous Players-Lasky Corporation. Adolph Zukor was elected president of the new company.

WILLIAM HARRIS SR. DEATH—William Harris Sr. died on November 20, 1916, at his home in Bay-side, L. I. He was 72 years of age.

WHITE RATS FIASCO—A nation-wide strike of the White Rats turned out to be a fiasco, with The Billboard reporting that there was not the slightest possibility of a sympathetic walkout, and that vaudeville business was as good, if not better, than usual.

MPPA FORMED—After months of deliberation the Music Publishers' Protective Association was completely organized in New York on April 23, 1917.

EQUITY CONTRACT ADOPTED—At a meeting of the UMPA held June 10, 1917, the contract drawn up by Equity was finally adopted, climaxing four years of work by the actors' organization.

WILLIAM WINTER DEATH—William Winter, dean of American critics, died on June 30, 1917, at his home in New Brighton, Staten Island. He would have been 81 years old the following July 15th.

NATIONAL ANTHEM ADOPTED—In May, 1918, Representative McFadden of Pennsylvania introduced a resolution that America officially recognize the "Star-Spangled Banner" as the national anthem. Little, if any, objection was expected.

ADMISSION TAX DOUBLED—The House Committee on Ways and Means which is framing the New War Revenue Bill decided upon doubling the tax on admission in

August, 1918. Under the revised schedule the tax is to be 20 per cent and 25-cent motion pictures will be included.

A. PAUL KEITH DEATH—A. Paul Keith, son of B. F. Keith and president of the B. F. Keith vaudeville circuit, died October 30, 1918, leaving E. F. Albee supreme in American vaudeville.

TAX VICTORY—The protests of theatrical people succeeded in blocking the proposed 20 per cent tax on admissions in January, 1919.

NVA CLUBHOUSE OPENS—The NVA clubhouse, at 229 West 46th street, opened on March 27, 1919, with members of the press, agents and stage celebrities as guests.

"PLAY OR PAY" CONTRACT—E. F. Albee conceded the "play or pay" contract laid down in April, 1919, abolishing the two weeks' clause in contracts made thru the Keith Agency.

EQUITY ARBITRATION OFFER—William H. Taft and Charles E. Hughes offered to arbitrate the differences between Actors' Equity Association and the producing managers in June, 1919. Equity had repeatedly sought arbitration, with the managers refusing it.

FROHMAN TO FAMOUS PLAYERS—The Famous Players-Lasky Corporation took Charles Frohman, Incorporated, in late June, 1919. The Frohman Company was to be continued as a separate entity of which Adolph Zukor was president and Alf Hayman, treasurer and general manager.

EQUITY GOES AFL—At exactly 4:37 p.m. on July 18, 1919, representatives of the White Rats Actors' Union and the Actors' Equity Association signed an agreement to affiliate both organizations under a charter of the AFL. The name of the international was changed to the Associated Actors and Artistes of America and separate charters under that association were issued to the White Rats Actors' Union and the Actors' Equity Association.

EQUITY STRIKE—On August 7, 1919, the Actors' Equity Association went on strike in 13 New York theaters. Rehearsals of other shows were also stopped and a general strike was in prospect.

ALLIED CRAFTS WALK—The LATSE and the AFM struck in sympathy with Equity on August 16, 1919.

EQUITY WINS—In the early hours of the morning of Saturday, September 6, 1919, the Equity strike was won. Managers, faced with financial ruin, were forced to give in and agree with all of Equity's chief points.

COHAN AND HARRIS DISOLVE PARTNERSHIP—George M. Cohan and Sam H. Harris terminated their career as partners July 1, 1920. Cohan planned to produce independently and Harris likewise.

FILM CRAFTSMEN WIN—The strike of laboratory workers in the film studios ended August 2, 1920, with victory for the workers. The National Association of the Motion Picture Industry agreed to recognize the union and enter into immediate negotiations.

PLAYWRIGHTS RATIFY CONTRACT—The council of the Dramatists' Guild of the Authors' League of America met late in October, 1920, and ratified a contract drawn between their body and the Producing Managers' Association.

FIELD DEATH—Al G. Field, 73, proprietor of Al G. Field's minstrels, died April 3, 1921, at his home in Columbus, O., of Bright's disease.

WHOLESALE OUSTING OF MUSICIANS—The Musical Mutual Protective Union, Local 310, of New York, the largest musical union in the world, numbering more than 9,000 members, was expelled from the American Federation of Musicians early in July, 1921.

FILM ASSOCIATION PLANNED—It was rumored early in December, 1921, that the motion picture industry was to be completely reorganized, with Postmaster General Will H. Hays as its czar. Hope of

combating censorship was given as the reason for planning the organization.

ASCAP NOT A TRUST—The Federal Trade Commission dismissed the complaint entered by the Motion Picture Theater Owners of America against the American Society of Composers, Authors and Publishers in January, 1923. The complaint had alleged the ASCAP to be combination operating in violation of the Sherman Anti-Trust Act.

WALLACE REID DEATH—Wallace Reid died January 18, 1923, in a sanitarium in Hollywood following a lingering illness.

BERNHARDT DEATH—Mme. Bernhardt died March 26, 1923, at her home in Paris after an illness of many months.

DULLZELL LEADS FOUR A'S—Harry Mountford lost his position as head of the Associated Actors and Artistes of America at the annual meeting of that organization May 10, 1923. Paul Dullzell, assistant executive secretary of Equity, was elected to fill the position of executive secretary of the Four A's which Mountford had held.

KELLAR DEATH—Harry Kellar, 73, master magician, died at his home in Los Angeles March 10, 1923, of pulmonary hemorrhage superinduced by influenza.

HERTZ DEATH—Carl Hertz, prominent American magician, died in Coventry, England, in March, 1924. Left estate valued at \$1,000,000.

COPYRIGHT UPHELD ON AIR—Judge Charles E. Lynch, of the United States District Court of Newark, handed down an opinion early in August, 1923, in favor of M. Witmark & Sons in the music publishers' copyright infringement suit against L. Bamberger & Company. This was the specific instance used by the ASCAP in its fight to stop radio stations from using its works without license.

ALLIED STATES FORMED—A meeting of the Theater Owners' special committee, called by Chairman Al Steffen at the Congress Hotel in Chicago, early in April, 1924, resulted in a decision of State presidents to recommend to their organizations the formation of the Allied States Organization of Motion Picture Theater Owners.

PMA SPLIT—The Producing Managers' Association was split early in May, 1924, when 20 managers left the parent body to form the Managers' Protective Association. The split was caused by Equity's closed shop demands, and immediately after the split the MPA signed a 10-year basic agreement with Equity. The PMA was shortly afterwards dissolved.

DOCKSTADER DEATH—Lew Dockstader, 68, famous minstrel and blackface comedian, died October 26, 1924, in New York City.

RADIO COPYRIGHT SUIT—In a decision March 9, 1925, the United States Circuit Court of Appeals, Cincinnati, reversed a judgment of Judge Hickenlooper of the United States District Court which dismissed the suit of Jerome H. Remick Company against the Crosley Radio Corporation, holding that broadcasting by radio of a copyrighted musical composition was an infringement of the copyright act.

PLAYWRIGHTS' CLOSED SHOP—The Dramatists' Guild won its fight for recognition when a representative group of theatrical managers accepted its closed-shop clause at a meeting in New York March 19, 1926.

BIRTH OF NBC—It was announced in September, 1926, that after November 13 Station WEAJ would be controlled by the National Broadcasting Company, Inc., organized to take over the plant which had been recently bought by RCA from the American Telephone and Telegraph Company for \$1,000,000.

VITAPHONE-PUBLISHER TIE-UP—Contracts were ready to be signed October, 1926, whereby the Vitaphone Corporation agreed to

pay the Music Publishers' Protective Association \$104,000 a year for the rights to mechanically reproduced compositions owned by the MPPA.

HOUDINI DEATH—Harry Houdini, 52, died in Detroit October 31, 1926, of peritonitis. Was president of Society of American Magicians for nine terms. Burial in New York City.

CAMERAMEN UNIONIZE—Film cameramen were finally organized under the tentative title of Motion Picture Photographers' Association of United States and Canada, and their Local, 644 of the IATSE, was given jurisdiction November, 1926, over all men operating cameras in the motion picture industry.

FEDERAL RADIO COMMISSION—President Coolidge on February 23, 1927, signed the compromise bill for control of radio traffic, creating a commission of five members to be appointed by the President and confirmed by the Senate and to have general regulation and control over radio communication for a period of one year, after which the control was to pass to the Secretary of Commerce.

WALES PADLOCK LAW—The Wales Padlock Law went into effect in April, 1927, after stage folk had delayed too long in asking for a hearing. The bill provided for the padlocking of theaters convicted of housing immoral shows and for the arrest of cast and management.

FILM ACTORS VOTE AGAINST EQUITY SHOP—More than 1,000 film actors at a meeting in Hollywood July 19, 1927, voted against establishment of an Equity shop policy.

MARCUS LOEW DEAD—Marcus Loew, theatrical and film magnate, died September 5, 1927, at his home in Glen Cove, L. I.

KEITH - ALBEE - ORPHEUM MERGER—First official confirmation of the merger of the Keith-Albee and Orpheum circuits was made October 29, 1927, by E. F. Albee and Marcus Heiman.

NEW EQUITY - MANAGER AGREEMENT—The amended basic agreement between Equity and the MPA was signed July 16, 1928, becoming effective immediately, superseding the original contract and running until 1934. The new agreement allowed Equity to regulate relation of its members to employment agencies.

EQUITY AGENT LICENSES—Equity, at a general meeting held September 21, 1928, voted that all agencies doing business with members must be licensed by Equity.

RCA - KAO DEAL—The RCA-KAO deal, involving a reported \$6,000,000, was closed October 22, 1928. David Sarnoff was not chairman of the combined RCA-KAO interests, which were to be known as Radio-Keith-Orpheum.

CANNED RADIO MUSIC RULING—The Federal Radio Commission ruled in October, 1928, that when a phonograph or player piano was used over the air it had to be announced in such a way that the listener would not be fooled.

RCA - VICTOR MERGER—Radio Corporation of America and the Victor Talking Machine Company merged early in January, 1929, in a deal involving \$140,000,000.

EQUITY SUSPENDS FILM FIGHT—Reputing its action to be a result of Ethel Barrymore's unfavorable statement, Actors' Equity suspended its efforts to establish uniform shop conditions among film players in August, 1929. Frank Gillmore, Equity president, returned east.

ERLANGER DEATH—A. I. Erlanger, 69, died March 7, 1930, at his home in New York City.

ALBEE DEATH—E. F. Albee, 72, died March 11, 1930, at Palm Beach, Fla., of heart disease.

FOX SELLS INTERESTS—William Fox sold his 151,000 B shares in the Fox Film Corporation and Fox Theaters Corporation to a syndicate headed by Harley L. Clarke,

president of General Theater Equipment, early in April, 1933.

LEO FEIST DEATH—Leo Feist, 51, died at his home in Mt. Vernon, N. Y., June 21, 1933. He was a pioneer music publisher.

AAF DISSOLVED—The charter giving the American Artists Federation (formerly the White Rats) official sanction to organize the vaudeville and burlesque fields was surrendered to the Four A's on November 28, 1933.

THEATER LEAGUE EXPANDS—At a meeting of the newly formed League of New York Theaters held March 5, 1931, it was decided to widen the scope of the organization to include producing managers.

TELEVISION CLOSED SHOP—Equity council in its meeting September 29, 1931, passed a resolution restricting the appearance of Equity members in television broadcasts to those programs which employed as actors only members of Equity.

SHUBERT CORPORATION IN RECEIVERSHIP—The Shubert Theater Corporation, which had been near financial rocks since it passed interest on its 6 per cent debenture bonds in June, 1931, was thrown into equity receivership October 20, 1931. The Irving Trust Company and Lee Shubert were appointed receivers.

ZIEGFELD DEATH—Florenz Ziegfeld died in Hollywood July 22, 1922, from a sudden attack of pleurisy. He was 63 years old.

WILLIAM MORRIS DEATH—William Morris died suddenly November 2, 1932, as he was playing cards at the Friars Club. He was 59 years old.

KAPLAN OUSTER—Sam Kaplan, president of Local 306 of the Motion Picture Machine Operators, was removed from office by the International in December, 1932.

STAGE RELIEF ORGANIZED—At a mass meeting December 12, 1932, in New York, Rachel Crothers initiated the Stage Relief Fund to aid needy actors in the depression crisis.

RADIO CITY THEATERS OPEN—The two theaters in Radio City, Radio City Music Hall and the RKO Roxy, opened on December 27 and December 29, 1932.

PARAMOUNT, RKO RECEIVERSHIPS—Late in January, 1933, receiverships were declared by Paramount-Public and Radio-Keith-Orpheum and bankruptcy for the Orpheum Circuit, RKO's Western Corporation (Fantages houses) and RKO's Southern Corporation (Interstate Circuit).

BANK HOLIDAY HITS THEATERS—Theater business in all phases was hit a terrific blow by the national bank holiday early in March, 1933, receipts falling off sizably everywhere, particularly in the outlying districts.

ABA FORMED—The Actors' Benefit Association, which planned to wipe out the benefit evil, held a preliminary meeting, presided over by Pat Rooney, March 18, 1933.

SHUBERT CORPORATION ENDS—The Shubert Corporation officially ended April 7, 1933, when the properties were auctioned off to the only bidder, Select Theaters Corporation, of which Lee Shubert was president, for the sum of \$400,000.

LEGIT CODE SIGNED—President Roosevelt signed the basic code

for "full length theatrical dramatic or musical plays" August 17, 1933.

SCREEN ACTORS' GUILD FORMED—Twenty-five actors, dissatisfied with actions of the Academy of Motion Picture Arts and Sciences regarding the picture code, resigned early in October, 1933, and organized the Screen Actors' Guild.

FILM - VAUDEVILLE CODE SIGNED—President Roosevelt signed the code for the film industry November 26, 1933. It went into effect 10 days later, and included as one of its divisions the vaudeville code.

RADIO CODE SIGNED—President Roosevelt signed the code for the radio broadcasting industry December 1, 1933, it becoming effective December 11.

ABA GETS WHITE RATS' CHARTER—The Actors' Betterment Association was granted the old White Rats' AFL charter January 13, 1934. In accepting the charter the ABA voluntarily relinquished jurisdiction over burlesque and a special burlesque charter was then issued to the Burlesque Artists' Association.

CWA PLAN STARTS—The CWA plan for relief of needy actors, for which \$28,000 had been appropriated, started in January, 1934.

RADIO NEWS BUREAU—Radio's leading networks went under the 10-Point Plan March 1, 1934, and sent out news bulletins as supplied by the newly formed Press-Radio Bureau of the Publishers' National Radio committee.

BURLY CLOSED SHOP—The Burlesque Artists' Association was granted a closed shop by the National Burlesque Association of America, the managers' group, in March, 1934.

IA ADMINISTERS LOCAL 306—The national administration of the IA took over Local 306's affairs in July, 1934, with Third Vice-President Harland Holmden of the IA in charge. Members of the Local had voted to recall Harry Sherman, Local president.

MARIE DRESSLER DEATH—Marie Dressler died July 28, 1934, at Santa Barbara, Calif. She was 62 years of age.

DILLINGHAM DEATH—Charles B. Dillingham died in New York August 20, 1934.

GEORGE F. McCLELLAND DEATH—George F. McClelland, pioneer in radio industry and originator of commercial broadcasting, was found dead in his office in New York City October 12, 1934.

WILLIAM FOX'S COMEBACK—As a result of a decision of the Supreme Court early in October, 1934, refusing to review the decision of the Circuit Court, William Fox was catapulted into complete control of the recording and reproducing sound situation in America. It was estimated that the decision would bring him a sum of about \$100,000,000 in damages from the RCA Photophone and Electrical Research Products Equipment for infringement.

EQUITY - SCREEN GUILD TIE—Negotiations with producers having fallen thru, the Screen Actors' Guild signified its desire October 17, 1934, to engineer a tieup with the Actors' Equity Association and thru it with the American Federation of Labor.

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BEST WISHES TO

"**BILLBOARD**"

PAUL WEINTRAUB

A Story of Achievement

Account of The Rise and Growth of The Billboard

THE BILLBOARD was founded by W. H. Donaldson and James Hennegan in Cincinnati toward the end of the year of 1894 under the name of *Billboard Advertising*. When the first issue bearing date of November 1 came off the press the publication office was located at 11 W. Eighth street. Seven months later it was moved to 127 E. Eighth street. The beginning was humble. The initial issue contained only eight pages, the contents being devoted principally to billposting, poster-printing and advertising agency interests.

The *Billboard* was started as a monthly, and it was still being issued monthly when an agricultural fair department was added June 1, 1896, and a circus department May 1, 1900. Installing these two editorial features was an entirely natural proceeding in the light of the subsequent success of them, but a proceeding which at the time of its undertaking was accompanied by much travail on the part of the proprietors—proprietors at that time of a lot of debts only, so far as the paper was concerned. The billposting field had not proved a lucrative one. There was little paid advertising—even little advertising that was inserted with the understanding that it was to be paid for and collections were bad. No modern newspaper has ever profited from its circulation returns; so it was a question whether the addition of a couple of more departments (which would necessarily increase the space used and the distribution of copies) would entail only a proportionate additional expense or constitute a source of revenue thru the new business that might be attracted. It was a problem that caused the proprietors considerable anxiety. Not that the nature of the step bothered them, but the time for taking it. They were progressive but their means were limited. The shadow of the balliffs disturbed their complacency. But they took the step.

As early as two months after its founding *The Billboard* began issuing special editions. The first one was a *New Year's Number* bearing date of January 1, 1895. The first Christmas Number was dated December 1, 1895, and the following year two new special editions were issued. *Mid-summer Special* on July 1 and *Thanksgiving Number* on November 1.

Beginning with the issue of July 1, 1897, the name of the paper was changed from *Billboard Advertising* to *The Billboard* after being announced five months in advance. A circus department was installed with the last monthly issue of May 1, 1900, and four days later, under date of May 5, *The Billboard* became a weekly.

Late in 1900 the paper changed hands, being taken over by The *Billboard Publishing Company, Inc.*, an Ohio corporation. This company was formed in May of that year and capitalized at \$10,000, but one thing and another prevented the actual transfer until November 27. The officers were S. P. Cary, president; I. M. McHenry, secretary and treasurer; directors: James H. Hennegan, C. P. McHenry and John Hennegan.

When James Hennegan retired and W. H. Donaldson assumed the entire indebtedness of the paper as an alternative for buying his partner out (for the concern was insolvent), *The Billboard* was printing a few hundred copies monthly. As interest in the newly created fair and circus departments grew the circulation automatically increased by leaps and bounds, and Mr. Donaldson was so encouraged that he decided to break into the theatrical field with the paper. Here success also attended his temerity.

Meanwhile the street fair vogue came on and *The Billboard* became the medium of its expression—and a very gratifying part of its "expressing" was done at the rate of so much a page—not a line or an inch, but a page, for the carnival proprietors and promoters disdained the smaller space. This marked the beginning of the years of plenty, following the years of famine. The first *Special Street Fair Number* was dated March 23, 1901.

So rapid was *The Billboard's* growth during 1901 that it became impossible for its business department to handle the thousands of papers that were required for news stands, trains, etc. In order that no reader would suffer, the publishers entered into a contract with the Cincinnati News Company to supply *Billboards* to all train agents, news stands, news agents, etc. This meant that *The Billboard* was on sale at that time on every train and in every depot in the United States and Canada, to say nothing of the news stands and branch newspapers agencies which were supplied by the Cincinnati News Company. It was in June of that year that *The Billboard* moved to 420 Elm street, a few blocks from the former location. It was around this time the first increase in advertising rates was made.

Altho a few theatrical notes appeared in *The Billboard* as far back as 1900, it was not until October 15, 1901, that these notes became numerous, appearing under such heads as "Stocks and Repertoire," "Music and Opera," "Minstrels," "Burlesque," "Vaudeville," "Across the Water" and

"Odds and Ends," the last-named column being devoted to managers and agents. By this time, too, *The Billboard* was enlarging its fair, racing, street fair, carnival and park departments.

Up to 1902 Mr. Donaldson did practically all of the editorial copy in addition to working as salesman for the Donaldson Lithographing Company. It was during that year that he engaged an editor to relieve him of some of his strenuous duties.

In September, 1902, *The Billboard* moved from 420 Elm street to 422-424 Elm street, the steady growth of the paper rendering this course necessary. It was here that the paper had its first offices on the ground floor. Two years later, early in November, 1904, publication offices were established at 416 Elm street.

In *The Billboard* of July 16, 1904, a new headline for the title page was introduced, with this announcement made in several issues previous to that time: "While the De Vinne title has served its purpose well, we believe that a new heading of a more modern style will enhance the value of *The Billboard*, both for the readers and advertisers." At the top of the title of *The Billboard* appeared "Theaters-Fairs-Musical-Circuits" and at the bottom "America's Leading Theatrical Weekly."

The first Fourth of July Number was issued under date of July 4, 1904. It was during that summer that offices were first opened in New York City and Chicago.

The Billboard celebrated the 10th anniversary of its founding with the

issue of November 5, 1904. The edition contained 80 pages. The first *Park Special Issue* was dated April 29, 1905. Beginning with the issue of June 24, that year, a law department was installed as a feature.

A music column for New York publishers' notes was started in the issue of June 16, 1906, and an inquiry column in the issue of September 22, that year. Skating rinks were flourishing in these days and a department was opened for them and the professional skaters. Theatrical Mutual Association was also given recognition with a column at that time.

Then the moving picture vogue came on. The previous years of plenty were as empty as a drained flask compared to those bounteous ones which followed. Advertisers fairly scrambled for the preferred positions—and they, like the street fair people, disdained small space. The most desirable pages were customarily sold months in advance.

Meantime *The Billboard* executives were not sleeping. As they had made the advertising space not only worth to the carnival man all he paid for it and more, but checked every effort of rival publications to share the business accruing by increasing the efficiency in a proportion they could not hope to emulate, so no effort or expense was spared to reach every branch and ramification of the film business advertisers of *The Billboard* were seeking. This was done by making *The Billboard* the best news medium in each of the fields to which it was devoted.

And again the advertising rate was increased.

He who thinks below the surface of things will realize that to do this there would have to be the circulation in each of the branches of the amusement business catered to in order to justify it. Circus folks, for instance, would not have tolerated an increase in their advertising rate because of any increase of circulation among the street fair or motion picture people—and vice versa. But *The Billboard* knew its strength in each particular field and was constantly on the alert for means of increasing it. On neither occasion was the advertising rate increased without full confidence in the paper's ability to render value received to all advertisers to whatever line they may have catered.

And then, too, the increase in the advertising was a matter of expediency. On two occasions—first when the carnival vogue started and again at the inception of the motion picture vogue—*The Billboard's* popularity as an advertising medium was on the point of proving its commercial undoing. This sounds paradoxical but it is true. The synchronous growth of the advertising patronage and the circulation necessitated the printing of so much bigger paper and so many copies thereof that the accretion in expense threatened to more than neutralize the increase in revenue. The proportion of the increase in rate was therefore worked out and determined upon a scientific system of profits and this *The Billboard* has maintained.

While moving picture items appeared in *The Billboard* in small measure for a few years previous, it was not until the issue of October 19, 1907, that a department was established for them, and the title of the department was "The World of Moving Pictures." Shortly after it was changed to "The Moving Picture World." The first *Special Film Issue* was dated June 27, 1908; the second January 28, 1911.

The carnival department was enlarged beginning with the issue of De- (See *Story of Achievement*, page 114)

Governor's Greetings

November 22, 1934.

MR. R. S. LITTLEFORD,
The Billboard Publishing Company,
Cincinnati, Ohio:

My Dear Mr. Littleford—I am very glad to extend to you my congratulations in the issue of *The Billboard* commemorating its 40th Anniversary. This is an excellent record of continuous service to your readers, offering a splendid commentary of accomplishments which must be highly gratifying to you and your associates.

I have had opportunity to observe, on many occasions, the manner in which members of the theatrical profession have responded in support of any worthy cause by devoting themselves unselfishly and by contributing promptly to the relief not only of members of their own calling, but wherever there was opportunity of relieving distress.

I feel, therefore, that it is fitting that I should, thru the medium of *The Billboard*, convey this word of appreciation to those who have so genuinely responded to any call of human need.

With renewed congratulations to you, and my best wishes for the future, I remain

Very sincerely yours,

Herbert D. Lehman

Governor, State of New York.

The Life of the Late W. H. Donaldson

Born April 19, 1864

Founder of The Billboard

Died August 1, 1925

W. H. DONALDSON was born in Dayton, Ky., April 19, 1864, the son of Mr. and Mrs. William M. Donaldson. After completing his education in Dayton he went to work for his father, who then conducted an art store and picture-frame establishment in Cincinnati. His father shortly thereafter established a poster-printing business at 127 East Eighth street, Cincinnati, and this marked the beginning of the now widely known firm of the Donaldson Lithographing Company, of Newport, Ky.

From the art store and picture-frame business W. H. Donaldson went with his father in the poster-printing field, where he acted as salesman. In this line of work he was a success from the start and it was only a matter of a short time until he was looked upon as the best poster salesman in the country. In his travels selling posters he built up a big acquaintanceship with billposters, show printers, outdoor advertising men and showmen. There were publications in those days catering to certain branches of the amusement business, but none covering the field of billposters, show printers and outdoor advertising men. Then and there Mr. Donaldson, who had just reached his 30th year, conceived the idea of a publication for the promotion of the interests of these men. He took the idea to James H. Hennegan, of the Hennegan Printing Company, and soon a partnership between him and Mr. Hennegan was formed to publish such a paper. An office was opened at 11 West Eighth street, Cincinnati, and the title selected for the publication was *Billboard Advertising*. The first issue made its appearance on November 1, 1894, and three years later the title was changed to *The Billboard*. The partnership with Mr. Hennegan lasted only a short time.

During the first 10 years or so of *The Billboard* W. H. Donaldson continued his connection with the Donaldson Lithographing Company, but took every minute he could spare, and especially at night, and devoted it to the new publication. In the early years he held down every desk, as the revenue was far from being sufficient to warrant engaging help. However, he did have the assistance of his good wife, who, the same as her husband, deprived herself of many pleasures to see *The Billboard* move ahead. It was not until after the seventh year that the paper started to show a profit and it was then that Mr. Donaldson engaged an editor. This, however, did not mean that Mr. Donaldson became less active on the paper. On the contrary, he laid plans for a bigger and better publication, threw all the money into it that he possibly could and his efforts were well rewarded. In 1885 Mr. Donaldson married Jennie Hasson, daughter of William Hasson, a prominent cordage manufacturer of Dayton, Ky. They had one daughter, Marjorie, who is Mrs. Roger S. Littleford, wife of the president and general

manager of *The Billboard* today. Mrs. Donaldson since the death of her husband has been spending her time at her home in Sarasota, Fla., making occasional visits to Mr. and Mrs. Littleford in Ft. Thomas, Ky. Besides the widow and daughter there are two brothers, Andrew and Archibald, and two sisters, Mrs. Charles Longley and Mrs. Dr. George W. Brown, still living.

Up to about 19 years ago Mr. and Mrs. Donaldson made their home in Ft. Thomas, where they owned a beautiful residence. From there they moved to New York City, spending several weeks in Florida each winter. In February of 1924 they bought a home in Sarasota, Fla., and in October of that year, when Mr. Donaldson became somewhat less active on *The Billboard*, they moved in to stay, except for occasional trips made by him to the publication office in Cincinnati. It was at this home that Mr. Donaldson died at noon on Saturday, August 1, 1925. Without any indication of immediate danger, the curtain was rung down on his life. Mrs. Donaldson at the time was on a visit to her daughter in Ft. Thomas.

For a number of years Mr. Donaldson doctored for stomach trouble, but he was never inactive except for brief intervals. The winter and spring before his death his stomach was greatly improved. Two days before his demise he complained of feeling ill and a physician was summoned. After taking medical treatment he awoke the following morning in apparently fine shape and, as usual, took a swim in his pool that day. Early the next morning he had another sick spell and his physician was called again. Later that day, about 10 o'clock in the morning, he went into a deep sleep, and in a couple of hours passed on—sleeping away.

The body was laid to rest in Evergreen Cemetery, Newport. The deceased was a member of the Masonic Order.

Without doubt no man had a larger acquaintance in the theatrical and show world than W. H. Donaldson. Friends he had everywhere—in the United States, in Canada, in Europe, in South America, in Australia and other foreign countries.

And no man had a bigger heart for the showman, the actor, the actress, the artist, the musician, the concessioner, in fact, all professional folk, than he did. To help them was his mission, and that he succeeded goes without saying. Generous to a fault, his kind deeds were numbered by the score. He possessed a remarkable foresight, his broadmindedness was beyond question, and he was an indefatigable worker. Many were the times that he was drawn upon by theatrical and amusement people for what they termed fatherly advice, and he gave it willingly and unstintingly. It was a real pleasure for him to forego pleasure for the purpose of serving readers of *The Billboard*.



A Brief Account of the Partnership That Led to the Birth of The Billboard

(Written by the Founder, but never before published)

THE year of our Lord 1894 cannot be pointed to as a period in which the United States was enjoying any great degree of prosperity and joy. On the contrary, it was a year of financial depression and sorry failures which followed fast upon one another. Railroad companies were going into the hands of receivers, banks were going to pieces by hundreds, mercantile houses of great repute were failing, all classes of shows and theatrical enterprises were at a very low ebb and panic prevailed everywhere.

It was a mighty poor time to start a new enterprise and especially to undertake to launch an entirely new paper. Yet at this time James H. Hennegan and W. H. Donaldson, of Cincinnati, thought they saw an opening for *The Billboard*. The idea, which was Donaldson's, was first advanced in a joking way about the middle of October. Some two or three days later, Mr. Hennegan, who had been thinking the matter over carefully, pronounced it all right and signified his willingness to "take a piece of it." He thought a half interest would be enough. Mr. Donaldson acquiesced, the plans were hurriedly gone over again, the prospects canvassed and the new partners adjourned to a near-by caravansary,

where the articles of co-partnership were ratified over two big schooners of beer.

Mr. Donaldson agreed to edit the paper and keep the books. Mr. Hennegan agreed to get the paper out. That was all there was to it. There was no written agreement between the members of the firm, no attorneys were called in and no capital (not a cent) was subscribed. The publishers worked entirely on credit and bluffed their way thru on nothing but their prospects. The first issue came out November 1, 1894. It consisted of eight pages. The prospectus had brought in barely enough money to mail the edition, small as it was. The first number barely exceeded the prospectus as a producer of coin, but it did do it a little better. The third issue aroused some interest, but it was not until the fourth issue had been sent out that bona fide subscriptions began to come in.

Thereafter there was little trouble about money for mailing, postage and petty cash. But it looked as if there never would be a time when there would be enough money taken in to pay the bigger bills for paper, press work and binding. Still the prospects were there, just as big and as plainly discernible as ever, and the partners stuck to their task.

Story of Achievement

(Continued from page 112)
 cember 11, 1909, when a special feature, "Carnival Conversation," was added. In 1910 the first *Burlesque Special Number* was issued, bearing date of November 12. Starting with the issue of March 25, 1911, aviation was treated as a form of amusement and a department for it installed.
 In February of 1912 *The Billboard* moved into its new six-story, concrete, fireproof building, with a basement, at 25-27 Opera place, where it is still located.

Covers of the special numbers since first issued have been printed in colors, but beginning with the issue of June 28, 1913, the colored cover was adopted for the weekly edition. It was at that time a new post was created—that of general traveling representative.

The Pipes for Pitchmen Department became a weekly feature of *The Billboard* with the issue of August 9, 1913, and *The Corral* with the issue of August 14, 1915.

It was in December of 1916 that the price of the paper was increased from 10 to 15 cents. This was due to the increase in prices of all materials that enter into the production of a paper. Inks had advanced 100 per cent, printing paper 100 per cent, type metal and supplies 50 per cent, and engraving material from 100 to 300 per cent.

A special edition called the *NVA Number* was issued May 12, 1917. It was at this time that *The Billboard* became a member of the Audit Bureau of Circulations and it still is. The first Magic Department was run in the issue of November 10, 1917; the first *Chautauque Special Number* was issued September 14, 1918, and the first Fair Number was dated June 28, 1919. Starting with the issue of November 6, 1920, and for a few years thereafter *The Billboard* contained a department for the Negro branch of the profession. The first Forum or Open Letters department started in the issue of April 2, 1921, although open letters by themselves were published quite frequently in previous years. The *Annual Fall Special* started with the issue of August 6, 1921. A department for trade shows, indoor exhibitions, museums, etc., was started in the issue of November 5, 1921.

The Amusement Machine Department became a permanent feature of *The Billboard* in the issue of March 19, 1932, although news and advertisements of this field had appeared in the columns occasionally as far back as the early '90s. The first Night Spots-Gardens Department ran in the issue of April 15, 1933. A special edition called the *Ringling Golden Jubilee Number* was issued April 29, 1933, in honor of the 50th anniversary of the entry of the Ringlings in show business. The first Endurance Show Department was published in the issue of February 24, 1934, although news of this field had been

carried occasionally for several years previous to that time.

Hundreds and hundreds of those engaged in the amusement business have contributed special and other material to *The Billboard* since its inception, but none for a longer period than Charles Bernard, who resides at Savannah, Ga. His "Old-Time Showmen" series has been running since February 1, 1930—almost 140 articles to date—and is really a record for circus-history articles under one title and by the same writer. In one publication and no registered complaints of the articles not being authentic.

The Billboard has ever taken pride in the service it was able to render its readers and patrons in the way of information furnished and mail forwarded. Applications for information are always given prompt and painstaking attention, no effort being spared to furnish the applicant the minutest details regarding any subject about which he may inquire within reason. In the matter of mail forwarding, we render the quickest and most conscientious service. All mail matter addressed in care of *The Billboard* to members of the amusement profession is readdressed immediately and returned to the post office, provided we have the address of the person to whom it is sent—and we have hundreds of addresses in our files at all times. It requires the undivided efforts of two experienced mail clerks all the time at the publication office to keep this list of addresses revised and to forward and deliver the mail addressed in our care. On an average of 2,000 letters and parcels addressed to others in care of *The Billboard* are received and remailed or delivered personally to the applicants each and every week. When we have not the forwarding address we advertise the name in our Letter List, and the mail is forwarded upon application by the addressee. The post office permits the forwarding of first-class mail in the same envelope and under the same stamp originally used. So there is no delay in the handling of transients' mail thru *The Billboard*. We do not advertise the mail in our Letter List unless we haven't the address. We also have mail-forwarding departments in our New York, Chicago, St. Louis and Kansas City offices. The first Letter List in *The Billboard* appeared in the issue of January 5, 1901, in very small form, with men's and women's names mixed. Starting with the issue of July 27 of that year it was separated. Today the list is arranged according to the office to which mail is addressed but still under two classifications—men and women. It occupies between two and three pages of space the biggest part of the year, and during or immediately following the holidays generally runs more than three pages.

Another big service of *The Billboard*

How The Billboard "Broke" Into Circus, Theatrical Fields

THE reasons for *The Billboard* entering the circus and theatrical fields are quite interesting. During its first year the best it got was an indulgent smile. Quite generally it was the raucous laugh. But it was born endowed with great vitality. In time the billposters took it up in a listless, half-hearted sort of way, but even this grudging recognition proved electrifying. The managing billposters used to leave the paper lying around the shops, and their employees (the real knights of the brush) took to reading it. The latter used to vary the monotony of existence in those days with summer engagements ahead of circuses. Soon *The Billboard* was found on the advance cars, and the circus agents and advance men "got the habit" of reading it.

Also in the '90s relations between journeymen billposters and stagehands were close and intimate. Doubting was far from being uncommon, so *The Billboard* soon invaded the billrooms of the theaters, and thence made its way back stage. That was all the paper needed. Like the camel it had gotten its nose in. But it was not easy, nor was it quickly accomplished.

The Billboard's Facilities

WITH its own composing room, electrotyping department and pressrooms, *The Billboard* has facilities that rank with the best of class publications. With five linotype machines, one monotype machine, a color press, two large rotary presses and three automatic gang-stitching machines, it is equipped to handle issues even larger than the size of this, the 40th Anniversary and Holiday Greetings Number. In addition there are two job presses to handle printed matter for *The Billboard's* own use.

The Billboard's repertorial and editorial facilities are superior to those of any other amusement paper in the world. We have correspondents in every large city in America and also in many resort and other show towns. These correspondents are recognized as bona fide news gatherers by managers of theaters and other amusement institutions. No applicant is ever considered for the position of representative for *The Billboard* unless he can obtain three recommendations in the locality he desires to cover.

In the large cities, such as New York, Chicago, Philadelphia, Boston, St. Louis, Los Angeles and Kansas City, we maintain offices devoted exclusively to *The Billboard's* business, while we have representatives in London, Paris, Berlin and other foreign cities.

The following list gives the number of people regularly employed in each department of *The Billboard's* home offices and plant in Cincinnati:

Editorial Department	7
Business Department	5
Circulation Department	7
Advertising Department	9
Mail-Forwarding Department	2
Composing Department	25
Pressroom	11
Electrotyping Department	5
Bindery	9
Trimming Department	5
Mailing Department	8

Total 93

Additional help is engaged when handling special editions, particularly in the mechanical departments.

to its readers almost since the time the first issue came off the press has been the publication of lists of various kinds. Fairs were the first to be carried, they appearing in the issue of March 1, 1895. Before the end of that year conventions and poultry shows were included. Racing dates started in the issue of June 1, 1896; tent show winter quarters in the issue of February 1, 1900; vaudeville theaters in the issue of January 6, 1906; repertoire and one-night-stand theaters in the issue of September 1, 1906; dramatic editors of daily newspapers in the issue of December 15, 1906; skating rinks in the issue of December 15, 1906. Other lists were added as time grew on.

Among other service features has been the route department with the itineraries of circuses, carnivals, vaudeville performers, show units of various kinds, legitimate attractions, stock and repertoire shows, bands and orchestras and miscellaneous shows. The first route to be published in *The Billboard* were those of circuses and Wild West shows. These appeared in the issue of May 5, 1900. There were 10 shows, consisting of Buckskin Ben's Wild West, Forepaugh-Sells Shows, Gollmar Bros' Wagon Show, Harris' Nickel Plate Shows, Walter J. McDonald's Show, Norris & Rose Shows, Rice & Davis Shows, Ringling Bros' Shows, Wallace Shows and Welsh Bros' Shows. Starting with the issue of August 17, 1901, the routes of all classes of tent shows were published, also a list of miscellaneous shows such as opera, minstrel, vaudeville and burlesque, as well as bands. Carnival routes were first published in the issue of May 24, 1902.

There is no other amusement journal that gives its readers such a diversity of news and information as *The Billboard*.

Neither is there another amusement paper that gives its advertisers such a wide field of distribution.

When *The Billboard* first flung its little cap in the big ring, it was customary for papers, especially of this class, when printing a portrait of an actor, manager, agent, actress or vaudeville artist to charge for the cut. As a matter of fact the charge exacted was three, four and even five times the cost of the cut. It was, in fact, an indirect, and in *The Billboard's* estimation a wholly uncom-

mendable, method of selling advertising.

We determined never to sell a portrait. As the portraits were almost always accompanied by biographical sketches or reading notices, we resolved never to sell these either.

Very early in the first year of the paper's life it was ruled that *The Billboard* would not trade them; that is, offer them as an inducement for or to obtain display advertising. Shortly thereafter the rule was extended to embrace reading notices of all kinds. If the paper boasted—and little else was done—it was because *The Billboard* honestly thought the person, firm, merchandise, device, article or what not really deserved boosting, and not as a means of currying advertising favor.

The Billboard at its beginning, as stated in the fore part of this story, was devoted solely to billposting, poster-printing and advertising agency interests, and the department was later relegated to the minor importance of one of the auxiliary features, the paper long continued to be the only reliable organ of the billposting business, which was then in the formative period of existence. It early disagreed with the leading spirits of the Associated Billposters' Association. The issue was the "close" association idea which obtained versus the open association scheme which *The Billboard* championed. The split, thus occasioned, led to the publishers of *The Billboard* divorcing it from all official and active participation in the field of outdoor publicity, although it has never ceased to take a friendly and lively interest in billposters and billposting affairs. Billposters, therefore, were the occasion, if not the instrument, of *The Billboard's* birth.

This was *The Billboard's* first declaration of independence; it was the first occasion for its refusing to submit to dictation or to prostitute itself to subsidy. But it was not the last—far from it. Since then it has been threatened and cajoled, urged and pleaded with by one or another of the interests that make up the amusement business. That it was as fearless as it was fair is evinced by the fact that no faction in any branch of the business has ever been able to use it as an instrument for the further-

(Story of Achievement on page 206)

THE FIRST ISSUE
is reproduced in the next eight pages

BILLBOARD ADVERTISING

A MONTHLY RESUME OF ALL THAT IS NEW, BRIGHT AND INTERESTING ON THE BOARDS.

Vol. I, No. 1.

CINCINNATI, NOVEMBER 1, 1894

PRICE 10 CENTS PER YEAR, 90 CENTS.



**DEVOTED TO THE INTERESTS OF ADVERTISERS, POSTER PRINTERS,
BILL POSTERS, ADVERTISING AGENTS & SECRETARIES OF FAIRS.**

This page is nine-tenths of its original size

Billboard Advertising.

BILL WRITING.

A Few Facts Regarding the Manner of Preparing a Poster.

In all probability a very large proportion of the persons who use the bill boards from time to time, with but fair or indifferent success, have come to think that they cannot be made as effective and immediate in their results for commercial usage as they are for theatrical and show purposes. This is a mistake, and the fault lies not with the boards, but with the advertisers themselves. Business men are for the most part unskilled in the art of concise and lucid expression; hence, their bills prepared by themselves are as a usual thing heavy and slow.

This can be capably illustrated by a stroll through almost any thoroughfare. The commercial posters with but few exceptions are disjointed, unattractive, technical and absurdly long. In justice to mercantile men, it should be remembered that they are greatly given to engrossing business details, which is usually not conducive to fluent speaking. But this excuse must not carry too much weight, inasmuch as some of the very best bills that have ever gone on the boards, bills that have been the very embodiment of terse pointed expression, have been the work of business men. They are the exception, however, and not the rule.

The generality of commercial advertisers, merchants and retailers who only make an occasional trial are much less fortunate in this respect, not because they are more absorbed in their business, but because they write vaguely or express themselves obscurely.

Some of them no doubt have a deficient sense of language, but others openly scorn graceful diction, and make no attempt at novel or popular style. Indeed, it would seem that they often purposely try to obtain a form and expression as unattractive and vague as possible. In doing so they misapprehend the real secret of successful utilization of the bill boards even while continuing to devote much time and money to it. They forget that this class of advertising must above all things, be brief and to the point, that it cannot be prepared after the manner of a newspaper card. The readers of posters are not seated in a comfortable arm chair when the catch line arrests their attention. Quite the contrary, they are passing and very frequently to, in a hurry; hence, the poster that catches their eye must tell its story, and all its story almost at a single glance, or its entire effect is lost.

But no doubt even those who do realize this and who are truly anxious to have their wall work conform with the ideas here advanced, find it difficult to avoid the stereotyped ruts naturally worn by their every day routine, and experience great difficulty in divesting their copy of this garb of dense voluminousness. Why not have posters prepared by experienced bill writers? There are many such in all the larger cities, and in the smaller towns the

printer will frequently be found to possess ability of no mean order in this direction. In any event it would be well to bear in mind constantly that effect cannot be obtained by redundant effusions of undue length. Be brief. Be concise if you can, but be brief. —WVLDON.

SAM. M. DAWSON.



The above cut portrays with remarkable fidelity, the features of a man who is known from Maine to California, a man who in his particular line stands right at the head and front of his compeers, and enjoys the reputation of being one of the very best and thoroughly competent advertising agents in America.

There is no nice little anecdote, recounting, in a semi-romantic way, the accidental manner in which Sam Dawson first broke into the business. On the contrary, his entry was entirely deliberate and premeditated. Endowed with ample leisure and a natural love of the theatre in his early years, he became addicted the Clipper reading habit, which grew upon him with such great rapidity that finally, in 1878, it obtained complete mastery over him, and he joined out with Kernan's Theatre, in Baltimore. The summer of '79 found him a humble, but zealous student of the world renowned Barnum Show. In '80 and '81, he was with Morton's Big Four Minstrels, which was followed by engagements with Sells Brothers Circus, the Forepaugh show, and Thatcher, Primrose & West's Minstrels. In '88 he was with Proctor, in Wilmington, and in the summer season with Howe's Circus in a tour through Canada. In '89 he went to Pittsburg as business manager of the Bijou Theatre, remaining in the Smoky City, three consecutive seasons. Since which time he has been on the road ahead of A. Y. Pearson, and Springer & Welby, leaving the service of the latter to enter upon his present engagement with Brady & Garwood as advertising agent of Heuck's Opera House, Cincinnati.

"Col." Dawson's record is a most enviable one. He has made more money for other people in all probability, than any other man of his years. He has evolved more clever schemes and successfully launched more valuable ideas and devices in theatrical advertising than any other advertising agent in the country, with but two or three possible exceptions, to whose ability no one is more ready to testify than the doughty Colonel himself.

THE BAILEY SHOW.

The rumored acquisition by Mr. Jas. A. Bailey of the interest in the Barnum & Bailey Shows, held by the Barnum Estate, is of peculiar interest and import to the readers of BILLBOARD ADVERTISING. What a splendid example this gigantic enterprise is of the efficacy of posters and distributing work. With wares, than which there exists naught under the sun less staple—with a market which has to be created from day to day at almost incredibly short notice—with the countless difficulties which beset and prey upon all itinerant organizations, it has yet been enabled to build up and amass for its owners fortunes so vast, so enormous, that mere figures fail to convey any idea of their colossal proportions.

Should the report prove true that Mr. Bailey is now sole owner of this great enterprise, it will afford great gratification to the innumerable admirers of his energy, for while there is no gainsaying the genius and marked ability of the late P. T. Barnum, it cannot be denied that the present magnificent size and enviable position of the Barnum & Bailey shows is due almost exclusively to the efforts of Mr. Bailey alone.

Mr. Barnum, during the latter years of his life, could no more have handled its mastodon volume, than the veriest tyro. It had grown so big that it unnerved him, and he gladly turned from the seemingly endless incident to its management, allowing the burden to devolve upon Mr. Bailey, whose Napoleonic nerve and infinite resource have ever proved equal to this onerous task. Hence it is that the many who are conversant with the facts rejoice greatly at the prospect of its being handed down to posterity as "The Bailey Shows," and go ruing down the future ages, a fitting monument to the man who really made it what it claims to be, and what it actually is.—The Greatest Show on Earth.

CARE IN LETTER WRITING.

Letter-writing is the one thing absolutely essential to education, for every man must show himself in this style of writing. It is practical, for our letters enter into all the affairs of every-day life, and occupy a large part of our time and thought. A man's whole success in life sometimes depends upon a letter. By nothing are we judged more keenly than by letters. Nothing will expose us so quickly to the contempt of the world or the pity of our friends as the breaking of some unwritten rule of courtesy or etiquette in writing a letter. Our letters have the most direct influence upon the development of mind and character. They quicken our perceptions of the best things, widen our sympathies, give us a deeper insight of life. There is no culture like that of writing, no talent is more susceptible of cultivation.

It would be interesting to know the extent to which the advertising of articles in some sections of the country influences their sales in sections where they are not advertised.—Printers' Ink.

R. C. CAMPBELL.

The frontispiece of this, our initial number is a portrait of Mr. R. C. Campbell, President and General Manager of the American Advertising and Bill Posting Company, of Chicago, President of the Associated Bill Posters' Association, (the National Organization), and Treasurer of the Illinois State Bill Posters Association. No more fitting tribute can be paid to Mr. Campbell than to state that he is a man of infinite resource, progressive ideas, and tireless industry, and in selecting his photograph for the first number of this magazine, the Editor was actuated by the fact that he is the acknowledged leader, the foremost and most eminent man in the field which we aim to cover.

He has bought advertising on the boards in such magnificent quantities, has handled such stupendous contracts and directed such vast armies of bill posters, that he is unquestionably entitled to the enviable position which he occupies in the estimation of everybody identified with the boards throughout the United States and Canada.

In the circus world his fame is international. Beginning at the bottom-most round of the ladder as bill poster with the advance forces of W. W. Cole, in 1876, he advanced rapidly, and in 1886, when, after ten years of service, he severed his connection with the enterprise he was general agent thereof.

He had in the meantime devoted his winter seasons toward directing the tours and advertising the attractions of Charles, Daniel and Gustave Frohman, achieving great distinction for perspicacity and foresight in the theatrical branch of the business. In 1887 he was engaged as contracting and excursion agent with the Forepaugh Shows. In 1888 he was promoted to the position of General Agent and continued in that capacity until 1893. Having in the meantime organized and incorporated The American Bill Posting Company, of Philadelphia, in 1890, and carried the venture to a successful issue. He decided to abandon circus work, and to this end on December 1st, 1893, in partnership with W. W. Cole and Col. Burr Robbins, he purchased the Broadway & Treysler and the Geo. A. Treysler Bill Posting Companies, of Chicago, which were merged into one concern, and are now operated under the firm name of American Advertising and Bill Posting Company, with Mr. Campbell as President and General Manager.

If there is any one man on the face of the globe who can be considered an infallible expert and a reliable authority on that particular branch of the science of advertising embraced by the billboard, that man is unquestionably R. C. Campbell.

He has bought it, sold it, used it, and handled it on commission. He is familiar with its details and conversant with its every usage. BILLBOARD ADVERTISING is proud to be enabled to offer him this tribute.

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Billboard Advertising.

BILLBOARD ADVERTISING

PUBLISHED EVERY MONTH BY
BILLBOARD ADVERTISING CO.
 No 11 W. EIGHTH ST., CINCINNATI, O.

JAMES H. HENNEGAN, MANAGER.

—ADVERTISING RATES.

One Page, \$120 net.
 One-half Page, 75 "
 One-third Page, 50 "
 One-quarter Page, 35 "
 Smaller advertisements 25 cents an agate line with the following discounts, viz:
 10 per cent. off on advertisements amounting to over 20 lines and less than 30 lines.
 20 per cent. off on advertisement amounting to over 30 lines and less than a quarter of a page.

RUNNING ADVERTISEMENTS.
 (Repeated or continued insertions.)
 Rates on one page, one half page, one third page and one quarter page advertisement for two or more insertions quoted upon application. Smaller advertisements 25 cents a line subject to the regular discount, on single insertions and the following additional discounts, viz:
 10 per cent. off for three insertions.
 15 per cent. off for four insertions.
 20 per cent. off for six insertions.
 25 per cent. off for twelve insertions.

READING NOTICES.—With 300 or more words per line, a brief measurement, (which equals about eight words to the line) subject to the same discounts that obtain for single and continued advertisements.

SPACE CONTRACTS.—Special rates on contracts of 1,000 agate lines and upwards may be had on application. Changes in matter

are made without charge as often as the advertiser or agent may require. (Copy for all such changes must reach us before the 25th of each month.)

SPECIAL ADVERTISEMENTS.—See page 2.

PORTRAITS.
 First Page, . . . \$25.00 Column Cut, . . . \$3.00
 All portraits are engraved from photographs by the half tone process and include a reading notice of reasonable length. Terms on portraits are cash in advance.

SUBSCRIPTION.
 One Year, in advance, 90 cents.
 Six Months, 50 cts. Single Copies, 10 cts.

*Billboard Advertising is sold in London at Long's Exchange, 21 Chancery Lane, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at Girton's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
 Remittances should be made by check, post office or express money order, or registered letter.
 The Editor cannot undertake to return unsolicited manuscripts.*

When it is necessary to write us copy and instructions for advertisements, great saving may be had by recording the Donaldson Clipper. We are conversant with the use of the Code.

Address all communications, for either the editorial or business departments, to
BILLBOARD ADVERTISING CO.
 No. 11 West Eighth Street, Cincinnati, Ohio.

BILLBOARD ADVERTISING, which appears herewith for the first time, although an innovation in journalism—and as far as the editor can ascertain, entirely without precedent—will, it is believed, be accepted as both timely and valuable by those to whose interests it is devoted. It will serve greatly towards demonstrating the efficacy of the bill board as an advertising medium and increasing the number of adherents of which this form of advertising now boasts. The publishers aim to have it always newsy, bright and interesting, to cover the field it is intended to occupy carefully and conscientiously and to maintain a high and exacting standard of excellence in all articles appertaining to the interest of its readers.

ALTHOUGH only in its swaddling clothes, its success is already absolutely assured. The responses to the very modest prospectus demonstrated that beyond all doubt or peradventure two thousand and twenty-one paid subscriptions before the initial number was issued and a most gratifying number of advertisers besides Surely a journalistic youngster was never started upon a career under such auspicious circumstances.

THE interest manifested in the undertaking has been so lively and the approbation so pronounced, that the temptation has been strong to turn it at once into a weekly; but mindful of the old

saying that "a slow growth is the best growth," and owing to the fact that all plans and contracts have been laid and entered into under the supposition that it would be issued monthly, the original plans will be adhered to.

HENCE our readers may look forward to a regular monthly visit from BILLBOARD ADVERTISING until November 1, 1895, when we will see you weekly. In the meantime we will carefully canvas the field we have entered, ascertain its needs and requirements, and ground ourselves thoroughly in the principles of a policy that will enable us to best achieve our aims.

Is there anything that shows less of novelty than the campaign posters.

Those newspapers who do not boast of that profitable adjunct, The Job Rooms, have about as much regard for a bill poster as the latter has use for a barbed wire fence, and they are tireless in voicing the fact. Nevertheless the billboards are steadily increasing in popular favor, and are beginning to number among their most zealous adherents, some of these self-same journals.

BILLBOARD ADVERTISING will grow larger as it grows older.

Bear in mind, our columns are open at all times to Bill Posters, Show Printers, Advertising Agents, Secretaries of Fairs, etc. Correspond with us.

Posters are Barred in Brooklyn.

At a meeting of the Brooklyn Publishers' Association, held October 3, 1894, the following minute was unanimously adopted:

The opportunities to advertise in programmes, catalogues and other temporary publications are increasing to such an extent that it interferes with the legitimate business of newspapers, and in self protection, we, the Brooklyn Publishers' Association, hereby agree not to advertise our newspapers in other than established publications.

The above article, which appeared in *Printer's Ink*, October 17, is somewhat misleading, no mention of posters being made in the resolution in question. Had the article been headed "Snaps Are Barred in Brooklyn," it would have been much more in keeping with the facts.

WHAT THEY THINK OF US.

We regard it as a much needed medium.—*Curran Bill Post Co., Denver.*

It should have been started long ago.—*A. Bryan, Cleveland, O.*

Start the new paper in a small and inexpensive manner, and let its growth be natural. Do not force it. You will not need to. There is a field for it.—*Col. Burr Robbins.*

I believe it will be a great success.—*J. Ballard Carroll, Albany, N. Y.*

It will be appreciated and patronized from the start.—*Sam Dawson Cincinnati*

Glad you intend to publish such a magazine. Will do all that I can to help the cause.—*H. B. Davis, Alexandria, Miss.*

I hope it will fill a long felt want.—*B. R. Clayton, Clayton, Mich.*

Wish your magazine a long and prosperous life.—*A. D. Gavito, Mauberrert's, New Orleans.*

I am very much interested in what it is claimed to contain.—*Tony Kingrafer, Shelby, O.*

I think it is a good thing.—*C. Frank Trutt, Junction City, Kas.*

I heartily wish you success, as it is a move in the right direction—"a long felt want supplied."—*W. R. Burnitt, Honey Grove, Tex.*

Think you will cover a field that has long needed a publication.—*R. C. Campbell, President of the Associated Bill Posters' Association.*

A Bill Posters' Monthly.

In Cincinnati, there is to be issued about November 1, a new paper in the interest of bill posters, to be called *Billboard Advertising*. The new paper will start as a monthly magazine, published by the Billboard Advertising Company and managed by James H. Hennegan. It will contain information of value to every person in the United States connected in any capacity with the bill posting industry, and should prove an important and interesting addition to the periodical literature of the time. The offices of *Billboard Advertising* will be at No. 11 West Eighth street, Cincinnati.—*Leander Richardson's Dramatic News.*

SOMETHING NEW.

The wise advertiser knows the value of the boards, knows that no other medium will yield the same results as promptly and immediately, and justifies that belief by adopting all the latest and most novel methods in vogue. Originality in design, finish and execution, and care in the selection of localities to be covered—all claim his careful attention, not in the half-hearted way that characterizes the methods of so many of the fraternity, but with an ever-watchful and earnest zeal, which is itself inspires interest and insures success.

Bill the cities and bill them thoroughly but don't forget the country. There is many a country route that will yield more actual returns on the investment involved in covering it, than will the most crowded thoroughfare in a city.

CINCINNATI is now being entertained with a newspaper war. The Tribune, a comparatively new morning paper, having built up a large circulation, mainly through the medium of posters, profusely and judiciously used, has been boycotted by the Enquirer and Commercial-Gazette. The Tribune engaged a brass band, and three or four wagons with large banners, declaring they were "Boycotted and Booming." The other two papers employed about twenty five boys to follow the band wagon, carrying signs, and yelling lustily for their favorite papers. However the war may end, it proves one thing conclusively—that posters are the very best medium of advertising for nearly all classes of business.

Answers to Correspondents.

S. L. H., *McGregor, Ia.*—Common salt in proportion of one pint to two gallons of paste will keep it from freezing.

H. M. S., *Savannah, Ga.*—Not that we are aware of.

David, S. S., *Mexico, Mo.*—Corrosive sublimate will correct the evil.

J. J. S., *Newcastle, Wyo.*—The Donaldson Guide will likely prove what you are in need of.

J. H. D., *Dayton, O.*—Write to L. B. Decker, Salem, Mass.

W. D. H., *Peoria, Ill.*—Have you ever heard of the New York Clipper? It covers the field admirably.

N. T., *Chicago.*—1: The American Newspaper Directory, published by Geo. P. Rowell & Co., No. 10 Spruce Street, New York. 2: Printers' Ink. 3: The Donaldson Guide.

H. S., *St. Louis, Mo.*—The Dramatic News or The Dramatic Mirror, both published in New York.

L. B. S., *Sacramento, Cal.*—Try sending them a copy of BILLBOARD ADVERTISING, say for three months. It will do more toward stimulating their interest than any other available means.

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Billboard Advertising.

5

BILL ROOM GOSSIP.

Newsy Notes About the Bill Room and Those Connected With It.

The next Annual Convention of the Bill Posters' Association, of Illinois, will be held at Peoria, April 16th, 1895. R. C. Campbell, President of the American Advertising and Bill Posting Company, of Chicago, and also President of the Associated Bill Posters' Association, is Treasurer of the Illinois Association.

Harry Stoops, of Chattanooga, is the latest aspirant for a big city office. He is said to have his eyes fastened longingly on the Cincinnati boards. Gunning has evidently concluded to keep out of the Queen City.

The American Advertising and Bill Posting Company, of Chicago, have broken the record in the matter of odd and unusual contracts. They recently posted twenty four thousand snipes and two hundred stands consisting of twenty-five sheets each, measuring five by five, for the Salvation Army, which was followed by one thousand eight-sheet stands, two by four, for the Y. M. C. A. Truly an innovation in advertising, but there is no reason why they should not find the boards as promptly effective as their antithetical competitors, the showmen.

Chas. Mozler put in the tag end of the circus season on the Wallace car No. 1.

It is said that B. M. Drake, the well-known general contracting agent with the Ringling Show, would like to buy the boards in some live town. Locality and price being right he would try it on at least for the winter.

That bill posting war in St. Louis is likely to be duplicated in Detroit very shortly.

Odd as it may seem, a careful canvass of the field shows a larger percentage of women regularly engaged in bill posting, owning their own boards and conducting their own business, than almost any other business usually deemed a strictly masculine vocation.

F. B. Kirsh, of Galesburg, Illinois, is President of the Illinois State Bill Posters' Association.

J. T. O'Mealia, Treasurer of the Associated Bill Posters' Association, was among the first subscribers entered upon the subscription list.

A. G. Ringling, (Gus) who manages the boys on Car No. 1 with the World's Greatest, was unable to finish the season on account of illness. He was replaced by Ralph Peckham, who put in the greater part of the season with Barnum & Bailey.

Dan. P. Cline, of Peoria, Ill., is a member of the Protective League of American Showmen, and Secretary of the Illinois State Association.

The Litho-Tint, or hand-painted stand seems to be holding its own, especially in the smaller towns. Quite frequently the productions evince artistic merit of a most commendable degree of excellence.

The Libbie Show Print Co., ordered one hundred copies of the first issue for distribution. Those bill posters who are complaining of a lack of commercial patronage, might ponder over this hint with profit. A copy of BILLBOARD ADVERTISING in the hands of your local advertisers will accomplish more good than may be had from a week's soliciting. Try it.

Donaldson paper is now all pasted on the shingle plan—that is, the upper sheet overlapping the under sheet and shedding much rain after the manner of a shingled roof.

Joliet, Illinois is well looked after by S. V. DeLong, who, in addition to directing a flourishing business is also Vice President of the Bill Posters' Association of Illinois.

How is your local patronage? Do the merchants of your own town patronize the boards?

No?

Then, why not?

Four leading questions these, and extremely pertinent. We will take it for granted that you have canvassed the town thoroughly, that you have argued with them, reasoned with them, all to no purpose. You have exhausted every resource. Now let us try. Pick out a few of the leading ones to experiment on. Only a few. Send us their names and addresses, with ten cents in stamps for each name, and we will send them BILLBOARD ADVERTISING for three months. They will read it, and mark you, they will heed it. We will make converts of them. We will make them patrons of yours. Its worth trying.

THE PROTECTIVE LEAGUE.

The Protective League of American Showmen will hold its Second Annual Convention at Cincinnati, O., January 8th next. The Queen City will be full of the boys for a few days. Many city bill posters are members of this order and will be on hand for the festivities.

Absolute Certainty Possible.

While it is unquestionably true that there are many advertisers who do not succeed, it should be remembered, also, that nearly every person who has succeeded is an advertiser. Following up the idea a little further, we are led to observe that for the most part all successful advertisers are those who began in a small and cautious manner, carefully feeling their way and studying diligently from day to day, the results of previous effort. Advertising conducted upon lines like these is as certain in the matter of results as is the fact that the day will follow the night.

Among the Agents.

What the Boys Are Doing, and Where They Are Located.

"Major" Thomas Cash has deserted Boston and is now with the Grand Opera House Pittsburg. "Tommy" is not a giant in stature, but his worth is megatherian in quality. It is his first season in the Smoky City, but he has made a name in that "burg" for himself already. He has a lovely family and is justly proud of his little folks. He put in the summer with the Wild West at Ambrose Park, Brooklyn.

James Bedeen has been transferred by Messrs. Davis & Keough from "The Hustler" Company to "Down in Dixie." We all know that "Jim" earns his salary at all times, and while he may not be a diplomat, still he is loyal to the backbone, and his show is well represented at all times.

Charlie Seymour, one of the oldest landlards of paper in the country is at the head of that department for the Bijou Theatre, Brooklyn. He may be a little bit the senior of some of the boys, but his work is that of a two-year-old, and while the opposition may get a little warm, Charlie looms up as serene as ever and his house is sure to be away "in the push."

Ben Cullen, whose stay in Pittsburg has been quite a lengthy one, proves that he is one of the "front line" boys and Manager McCullough, of the Duquesne Theatre was lucky to engage him. Ben circused for many a summer and believes in putting out paper at all times.

"Al" Beaumont is at the Schiller, Chicago, and as Al has been handling paper in Chicago for the past fifteen years, it goes without saying that he knows the value of good paper as well as any man in the show business. It was not an unwise move that Manager Pryor made when he appointed him chief of the advertising department.

Frank Haight, advertising agent at McVicker's Theatre, Chicago, comes of an old school of circus people being a nephew of Andrew Haight, and believes in special boards, and the number of years he has held his present position is a guarantee of his excellent work. He has a host of friends in the city by the lake, and McVicker's is one of the best advertised houses in America.

"Gus" Miller is one of the "steady" boys, who knows a good thing when he sees it, and in consequence the Fifth Avenue Theatre is one of the best billed houses in New York. Since J. Charles Dairs is at the helm, Gus will get a chance to let all the good people know about the magnificence of the attractions playing that beautiful society resort. Mr. Harry Miner secured Gus' services when he acquired the lease some years ago.

James Weedon is one of the youngsters in the business, but the Academy of Music, in Pittsburg, is so well billed that it shows conclusively that "Jimmie" is fast forging to the front. He is a self-made man, and deserves lots of credit for his progress.

"Ed" Giroux, who used to bill the Windsor in Chicago so well, is now in advance of the "Tornado," and is billing that company as if it was a circus. The excellent business done testifies as to the excellent quality of his work.

So "Biff" Clark has returned to his former love, the Bowery. Well, he made a great record at the Peoples for Manager Miner, and as Biff is back among his friends, it goes without saying that he will get a great showing for all companies playing the Peoples.

Cliff Wilson, who has been the advertising agent for the Bijou Theatre, Pittsburg, for the past ten years, has a host of friends among the traveling managers and his town is invariably well billed. Cliff's specialty is "barricades," and as he was never known to make a promise and break it, he stands well in his native city among the best of the business people. He is quite a politician over in his ward.

Chas. Welch, who is at the head of all the advertising done for Hoyt's attractions in New York, with headquarters at Hoyt's Theatre, (formerly the Madison Square Theatre) is one of the best known advertisers in New York City. Charlie has a large acquaintance among the city officials, and is a gentleman of sterling worth and whose hand is ever in his pocket to needy friends. He is supposed to be the highest salaried man in his business in America. He is in high favor with Manager Frank McKee, and as his work stands out so well his berth is a most secure one. In summer, Mr. Welch has lots of outside work and is deservedly successful.

Barney Link, who was chief of the advertisers last summer for Buffalo Bill, is now managing the American Bill Posting Company, in Brooklyn. Barney has a host of friends who are rejoiced at his success. Brooklyn has doubled the number of boards it had last year, and they are full all the time, as the New Yorkers believe in billing Brooklyn. Success to Barney Link.

John Reilly is personally looking after the advertising of the Avenue Theatre, Louisville, and as Jack is one of the "get a move boys," his house is sure of a good billing. By the way, Jack, I hear you have it to burn this season? Good luck to you.

CORRESPOND WITH US.

Items of interest are always acceptable for the columns of BILLBOARD ADVERTISING. Address all communications to No. 11 W. 8th Street, Cincinnati, O.

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IN GOTHAM.

The Indefatigable and Tireless Industry of the Bill Poster.

As It Appears to the Casual Observer in the Metropolis.

We take it that in the matter of pain industry the bill poster stands alone, with no man worthy to be a second. The bill poster is busy the year round and rejoices in leap years; but he seems to make an especially violent effort about this season. He sleeps a little, we fancy, at other times, but now he scorns any such display of weakness, and sticks bills through the long night as well as through the hurrying day. It is not likely that he wants to sleep. A building might burn down somewhere, and if he were asleep he would not get the hot and totering walls covered with posters in time to catch the eye of the man running to get the 5 a. m. train. If he were at home in bed he could not crowd through the fire lines and post bills on the top story while the firemen were fighting the flames on the floor below. He loves to be out on the street at night, when, should he discover a fire, he can bill the front of the building and then turn in an alarm.

If the spirit of restless industry which pervades the ranks of the bill posters could be made to permeate the rest of the community, who dare say how much it would add to the national wealth? If, for instance, the bill posting zeal could take hold upon the messenger boy, the change which would be wrought in the social and business world is scarcely conceivable. There appears to be no danger that the idea of the messenger boy will infect the bill poster. Fire nor water nor night nor storm nor policeman can stop him. The only thing which ever gives him pause is the dreaded and hated sign of "Post No Bills."

It must not be supposed by the unobserving that pasting up the gigantic bills which cover fences and sides of houses is the bill poster's only work. These to be sure are his great works, the ones which call forth his genius; but his long, steady, untiring, day-in-and-day-out labors are directed at the humble ash can. The pile of bricks, the dry goods box, the new building, all attract him, but none of them give him that pure tranquil joy which he feels when a new ash barrel swims into his ken. He loves to bill and rebill an ash barrel every morning a new bill, whether or not the old one has been damaged, till the barrel is padded with paste and paper, upholstered in bills, takes on an obese aspect, becomes broader than it is long, and looks as if it were wearing extremely pronounced crinolines. But it is when rival bill stickers descend upon the ash cans of a given street, one detachment waiting around the corner till the other has affixed its loathed bills, and then swooping around and sticking its own over the others with a slap of wet brushes and a swirl of paste around each like red fire around a pinwheel—then it is that an ash can grows a bark like a cork tree.

Is it possible that bill posters, paradoxical as it seems at first sight, are messenger boys of a larger growth? that all of the vast oceans of energy conserved and stored up while in the larva state of a messenger boy burst forth in riotous profusion in the perfect condition of bill poster? There are whole intellectual restaurants of food or thought in this idea; but we leave it to some professional essayist.—*Harpers Weekly*

ADVERTISERS' RICHES.

If the fortunes made by judicious and wide-spread advertising in the past one hundred years could be ascertained and added together, the sum would be of such infinite magnitude, that even the mind of an expert mathematician would be utterly unable to grasp it.

WISCONSIN BILL POSTERS.

The following is a list of the members of the Wisconsin State Bill Posters' Association:

- R. A. Hartman, President, Mantowoc;
- W. C. Tiede, Racine, Vice President;
- Frank A. Fitzgerald, Secretary, Milwaukee;
- E. J. Kempf, Treasurer, Sheboygan;
- Cream City Bill Posting Co., F. A. Fitzgerald, Manager, P. J. Shannon, President, Milwaukee and Suburbs;
- Aug. Erickson & Co., La Crosse;
- Henry Sarau, Oshkosh;
- W. C. Tiede, Racine;
- Karl Stussy, Eau Claire;
- E. J. Kempf, Sheboygan;
- G. W. Harwell, Ashland;
- Mrs. John Reiner, Madison;
- P. B. Haber, Fond du Lac;
- John T. Condon, West Superior;
- S. H. H. Barnhart, Appleton;
- Wm. H. Stoddard, Janesville and Chippewa Falls;
- John B. Hebert, Menominee;
- Mich. P. O. and Marinette;
- Geo. W. Evans, Watertown;
- John Malloy, Green Bay;
- P. O. and Ft. Howard;
- Adam Meyers, Stevens Point;
- E. A. Hartman, Mantowoc;
- Jake J. Disch, Kenosha;
- Will Lansing, Neenah;
- P. O. and Menasha;
- J. D. Lawe, Kaukauna;
- M. O. Rowell, Beaver Dam;
- W. A. Foster, Tomahawk;
- E. L. Palmer, Oconomowoc;
- A. W. Rumsey, Grand Rapids;
- P. O., Centralia;
- Wm. Putnam, Marshfield.

Posters judiciously used yield the promptest returns of any advertising medium extant. They will not sell goods, however. Neither will circulars, newspapers, or any other medium, but they will render valuable aid to the salesman who does.

A SPECIAL OFFER.

To every person subscribing for BILLBOARD ADVERTISING before December 1st, 1894, we will send, postpaid, a Handsome Calendar for 1895. To avail yourself of this offer, you must send Money Order for 60c, with subscription blank properly filled out to reach us not later than December 1st 1894.

Many of the bill posters who advertise in BILLBOARD ADVERTISING not only benefit themselves, but the whole town in which they are located, as well.

SHOW PRINTERS.

Points About the People Who Print the Posters.

The Morrison Show Print Company of No. 11 Jefferson Avenue, Detroit, Mich. has entered the field under the guidance of Mr. Jos. Cohen. It gives promise of proving a most lively competitor and a vigorous candidate for theatrical patronage. For the time being, they will confine themselves to engraving on pine, and color printing, both block and pictorial, and type work in all its branches.

"Billy" O'Malley, who for years ran the stock and shipping at the Empire in Chicago, is now engaged in a similar capacity for the Donaldsons, of Cincinnati.

James Winterburn, President of the Winterburn Show Printing Company, o. Chicago, has assumed the management of the Walker Whiteside Co. and will direct the tours and conduct the business of that rising young tragedian.

Samuel Booth has again opened up, much to the gratification of his numerous friends in the show business. He is located at No. 332 Seventh Avenue, New York, where he has a splendidly equipped establishment.

Mauberrert's Show Printing House, of New Orleans, the oldest and best show printing concern in the South, believe that BILLBOARD ADVERTISING is a good thing, and give substantial evidence of their endorsement in the shape of a subscription and an advertisement, which appears in this issue on another page.

H. J. Anderson, manager of the Enquirer Job Rooms, of Cincinnati, has succeeded in producing results in zincographic printing that are truly wonderful.

The Show Printers' Association, of which Thos. S. Dando and Moncrief Clelland are the ruling spirits, has accomplished more real good in the matter of adjusting credits and affording immunity from loss to the members of the Association than any similar organization or movement that has ever been projected. Twenty-six show printing concerns are members of the league which is flourishing splendidly. The dues in comparison with the services rendered are merely nominal. Inquiries should be addressed to Moncrief Clelland No. 34 S. Third St., Philadelphia, Pa.

Francis & Valentine have entirely recovered from the effects of their recent disastrous fire, and are now located at No. 517 Clay Street, San Francisco. They carry in stock a complete line of the Donaldson pictorial paper.

Hennegan & Co., of Cincinnati, are rapidly building up a splendid business. Their growing patronage has twice during the last year necessitated their enlarging their facilities.

The Libbie Show Print. Company, of Boston, than which there exists no office in America better equipped for all kinds of poster printing, are making a specialty of large block and type work for both mercantile and show advertising. This well known house is one of the most progressive and enterprising of all the Eastern firms in their line. They have held upon the estimation of a large number of patrons, both in the commercial and the mimic world, and the number of their customers is growing at a most gratifying rate. Their unequalled facilities, rare courtesy and uncommon tact have contributed greatly towards their success and enabled them to assume their present enviable position among their competitors. The friends of C. F. Libbie, Jr. are legion.

E. W. Goggin is no longer connected with the Francis & Valentine Co.

It is significant that among the vast number of failures which occurred during the recent panic, but one show printing house went under, (The Empire of Chicago) and its downfall was directly attributable to a combination of circumstances totally outside of its regular business.

Ed. Sprague, formerly of the Empire is now with the Central Show Printing Company, of Chicago.

E. C. Thurber, (Charley) with the Shober & Carqueville Company, is as genial, pleasant and well liked as ever. No one has more friends among showmen than Mr. Thurber.

THE Ault & Wiborg Co., of Cincinnati, is one of the most progressive ink houses in the country. The rapid growth of this concern has been truly phenomenal. Their inks are known far and wide, and their label on a can of ink is a guarantee of excellence. Their poster inks are undoubtedly the best in the country. The ink used on this publication is from the above firm.

HOLIDAY TRADE.

It behooves bill posters to get started right now and secure some of the Holiday Trade. Don't let the newspapers have it all. See your merchants, expiate on the advantages of the boards as a holiday advertising medium. It won't take long to convince them. Start one and they will all follow. Send to Donaldson for a sample of their new Holiday Poster—it will interest your patrons and start 'em thinking.

A HORSEY TALE.

Pittsburg has the reputation of possessing the greatest hustling aggregation of bill posters of any city in the country. Seldom, indeed, does a box or a barrel of any description escape these enterprising bill stickers, but it remained for one of their number to gain a record second to none by posting a half-sheet on the carcass of a horse while the body was still warm.

This page is nine-tenths of its original size

Billboard Advertising.



MANY FINANCIAL LOSSES.

The season just ended has proved, with a few exceptions in widely distant and isolated localities, the most disastrous that Fairs and Races have experienced in a decade. Last year, it is true, those few brave souls who undertook to buck the World's Fair, especially those in territory immediately adjacent to Chicago, experienced a cold and chilling frost of most pronounced severity and depressing effect, but a great many fairs in the extreme East, South and West did well. This year, however, bad business was general. From every direction comes reports of very light attendance, deficits and great financial loss. Truly this is a very uncertain world. "What's that?" "The world's all right--its the Democrats!" Well, maybe so, maybe so.

A PERTINENT SUGGESTION

There is nothing that will contribute in a greater degree towards the success of next year's fair than an early start. New Year's day next ought to see the officers elected and the organization perfected of every fair that is to be held during the season of 1895. A thousand and one advantages accrue to the societies who adopt this course, not the least of which is that it leads to an early decision in the matter of the fair date, and tends greatly toward avoiding the endless annoyance and vexation which usually attend the settlement of this important question. Decide upon your date early and let the laggards worry.

Cyrus T. Fox is the Secretary of the Berks County Fair, resident at Reading, Pa.

F. P. Kispert, the efficient and hustling Secretary of the Fair at Jefferson, Wis. which is held under the auspices of the Jefferson County and Rock River Valley Agricultural Society, reports very good business, considering the season. There is some talk of making the track at this point a full mile.

Geo. M. Robinson finally acknowledges absolute defeat. He made a splendid effort to place the Elmira Inter-State Fair on a paying basis and displayed marked ability in the methods he employed. Floods and the general depression proved too much for him, however, and the Elmira Fair, as a consequence, at least as far as Mr. Robinson's connection with it is concerned is a thing of the past.

AN OPPORTUNITY--WILL YOU GRASP IT?

We intend to make BILLBOARD ADVERTISING especially valuable to Secretaries of Fairs, and all who are interested in Fairs and Races. To accomplish this we desire to have the co-operation of every Fair Secretary in the country; we want you to subscribe and advertise, when possible, and correspond with us, giving us such information as you may have, asking us for points on which you wish to be enlightened. In return for your subscription, we intend, as far as it is in our power to do so, to make our paper of such value to you that you would not be without it for five times the amount of the subscription. We will, from time to time, introduce illustrations and articles on the "Best way to advertise a fair," "What are the best attractions for fairs, and where to obtain the same," "New Displays," etc.

Directors have heretofore experienced great delay and much vexation in obtaining the proper "Special Attractions" for their Fairs, sometimes not engaging them until the last week not giving them time to advertise same properly, and when your special attractions are not thoroughly advertised they lose one half their value. We will obviate all this if you give us your support. Our columns will be full of suggestions, on this subject as well as advertisements of those who make a business of furnishing attractions to Fairs, and only those whom we know to be reliable and of a high order will be permitted to advertise in our paper. No fakes or humbugs.

Try a year's subscription, and our word for it, you will be amply repaid by its monthly visit.

The Hamilton County Fair, which was held at Carthage, Ohio, was the most successful ever held in the history of the Society. Thirty thousand people were in attendance on the last day.

We ask all Secretaries of Fairs to send us any information pertaining to their coming exhibitions.

There has been a marked improvement in the last few years in the quality of the fair posters. Some of the designs issued last year were real works of art. This year will see many more of a high order.

The Danville (Ill.) Fair, in addition to the general depression which affected all alike, had the additional drawback of a very wet week. The weather was simply vile, and the wonder is that the showing made, though but poor, was not worse than it really turned out. The Danville Fair and Trotting Association, under whose auspices the Fair is held, is regularly incorporated, and has been, we believe, since 1890. They have one of the best mile tracks in Northern Illinois, and no doubt will retrieve next year. A very unhappy experience this season.



The Helleberg Photo Graving Co., are getting some wonderful results in the way of half tones and line cuts. Their latest production in color plates are truly marvelous.

The Tolbert Combination of Horses and Riders gave their exhibitions at a great number of Fairs this season. They were accorded great receptions wherever they appeared.

Read the "Special Notice."

The Brockton (Mass.) Fair is one of the few that came through with a balance on the right side of the ledger.

Arthur M. Plato, of San Francisco, the hustling Secretary of the Pacific Coast Bill Posters' Association, is in New York closing contracts to cover the entire Pacific coast.

W. R. Burnitt, of Honey Grove, Tex., is one of the live bill posters of Texas who takes great interest in his calling.

SPECIAL OFFER

Every one sending us a year's subscription by December 1st, will receive free, a

Handsome Calendar!

SPECIAL NOTICE To every person subscribing for BILLBOARD ADVERTISING, before December 1st, 1894, we will send, prepaid, a Handsome Calendar for 1895.

This page is nine-tenths of its original size

S

Billboard Advertising.

THE AULT & WIBORG CO.

MANUFACTURERS.

THE BEST PRINTING INKS FOR POSTERS.



ALL COLORS AND GRADES.

BRANCHES: 68 Beckman St., New York. Cincinnati, O.
82 Sherman St., Chicago.

WANTED WILL BUY THE BOARDS

In any good live town of between 25,000 and 50,000 inhabitants, provided they can be obtained at a reasonable figure, for cash. Address with full particulars

E. M. BURK, Cor. Central Hotel Covington, Ky

I PRINT POSTERS,



Not the ordinary Posters you will note, for I understand my business thoroughly. Some people say I charge a good price. All agree that I do good work. Everybody knows that good work is always cheaper than poor. You can find me at 332 Seventh Avenue, New York City.

SAMUEL BOOTH.

A NEW WHOLE SHEET

CHRISTMAS POSTER!

By THE DONALDSON LITHO. CO.



Lithographed in Four Colors, size 30x40 inches.

We allow a commission of 20 per cent. to Job Printers and Bill Posters on all orders received through their influence. Sample sent by mail on receipt of 9c. in stamps. Address

THE DONALDSON LITHO. CO., CINCINNATI, O.

MAUBERRET'S PRINTING HOUSE.

The Largest and Most Complete Poster House South

526 TO 532 POYDRAS STREET. NEW ORLEANS.
NEAR CAMP STREET.

OUR SPECIALTIES:

Posters and Stands of All Sizes,
ENGRAVED, or PRINTED from TYPE,
In as many Colors as Desired.

GOOD WORK · LOW PRICES · QUICK DELIVERY

.. Designers and Engravers ..

Portraits for Newspapers.



Cartoons for Dodgers.

The Helleberg Photo-Graving Co.

245 SYCAMORE STREET.

SEND FOR SAMPLES. CINCINNATI, O.

Winterburn SHOW PRINTING CO.

166 Clark, Chicago.

(DON'T FORGET THE NUMBER.)

Descriptive and Pictorial Posters, OF ALL KINDS.

HENNEGAN & CO. Poster Printers

CINCINNATI, OHIO.

POSTERS OUR SPECIALTY.

FINE COLOR PRINTING.

STATIONERY, PHOTO-ENGRAVING.

CORRESPONDENCE SOLICITED

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In Memoriam



As we of *The Billboard* celebrate its 40th Birthday Anniversary, we pause to bow our heads in reverence to those of the amusement world who have passed on, and to their memory we dedicate this page.



The Billboard Publishing Co.



OFFICE & PLANT PERSONNEL
CINCINNATI



THE BILLBOARD BLDG.
CINCINNATI



SECTION EDITORIAL DEPT.
CINCINNATI



CIRCULATION
DEPT. - CINTI



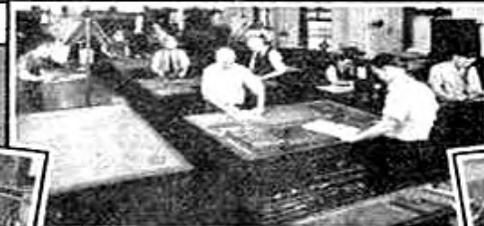
ADVERTISING
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NEW YORK
OFFICE STAFF



CHICAGO
OFFICE STAFF



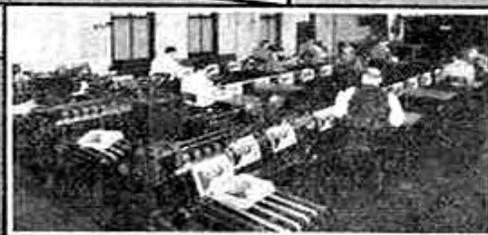
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CINCINNATI

The Billboard Publishing Co.

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AND DEPARTMENT EDITORS

1894

1934



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LEONARD MORGAN

The Circus That Was, Is and Will Be

By R. M. Harvey

WHEN President Taft had about completed his swing around the country from Coast to Coast his itinerary brought him to Jackson, Miss., on the date the Wallace Circus was exhibiting there. Local newspapers co-operated with us in giving a circus party for the highbrow metropolitan press representatives who were in the President's party.



R. M. Harvey

Photo by Barney Karp's Rembrandt Studio.

Never had we seen as attentive and thrilled a group of spectators under a circus top as those journalists proved to be. At the conclusion of the performance one rather elderly man was lavish in his comments to the writer. This particular New York City scribe wore a Chester A. Arthur set of sideburns; he appeared to be extremely fastidious and one to whom the term highbrow could be very aptly applied. He declared: "This is the first circus I ever saw and I am over 60 years of age." Then he added: "Of course I have seen shows in Madison Square Garden annually, but they are just huge vaudeville shows—this today is the first circus I have seen."

Apparently a circus is not always a circus.

As important as they are, the program of acts and list of performers do not constitute a "circus." There is something more. It may be unseen, it is not definable; it is elusive, yet that mysterious something IS the "circus."

During the twoscore years The Billboard has been recording amusement history and directing the bent of the same to a great extent, the circus has made a few minor changes, possible improvements, but not any radical change has been made, for to have done so would have been to destroy the circus.

Forty years ago the ring-maker of the circus was as important as the seatman and the riggers of today. Dirt rings were plowed and to this day if riders had their way they would prefer the old dirt ring—they were safer. Now we have the wooden curb rings, hastily thrown together. Instead of sawdust in the rings we have mats, pads and even rugs and carpets. We have perfect electric-light plants instead of the old oil and gas systems; instead of cleaning the lot at night by the aid of a dirty smoky lantern we have the intense electric searchlights; we have the air calliope assisting the band. Other minor changes might be mentioned as having been beneficial.

In the meantime there has been a complete evolution in the circus world. Within this period of 40 years we have seen the picturesque wagon show transferred to railroad cars. The mud shows passed out of existence with very few exceptions. As a consequence the small rural centers were deprived of the annual visit of the circus. This mattered little, tho, as these folks now go quickly to the larger centers of population in their auto cars. Then ambitious, progressive circus men enlarged and merged their shows into gigantic proportions until they are about to become unwieldy and unprofitable, as well as unsatisfactory to the spectators on account of the show's magnitude. Now the cycle of the evolution is being completed by the passing of the railroad show back

to the mud show class as motorized circuses and by the launching of several new enterprises as motorized shows. Once again the rural centers find themselves on the circus routes.

Forty years ago and longer many famous circus stars were found with the mud shows. Then with the constant enlargement of railroad shows the ambitious arena stars deserted the mud shows, some of them even accepting smaller salaries with a railroad circus merely for the sake of getting with one, just as many a vaudeville turn accepts a booking in a metropolitan theater at a low salary for the sake of getting on that program. However, on this side of the picture the evolution is being completed and many of the best and higher salaried circus celebrities of today prefer to be with a high-class motorized circus on account of the comforts and conveniences being so much greater than with a railroad show.

In 40 years we have had the cycle of evolution completed in the circus world and we know not what the next two or three decades may bring forth—possibly the evolution may be repeated. However, there is one advantage the railroad show will always retain, namely, the excitement at "the runs" morning and night when the show is being unloaded or reloaded.

The rough, the crude side of the circus appeals to the public, altho it may not realize that fact. Take away the crudity, make it too perfect, too comfortable, too grand, too classy—then and there the circus appeal is lost. People want the entertainment in the big outdoor open spaces; they want the stakes and poles in their way; they want the butchers to be shouting and to be climbing around and over them; they want the great mass of all sorts and conditions of people running, crowding, pushing,

exclaiming, all eager to enjoy the clean, wholesome circus. They don't mind the mud. The woman who lost her slippers in the mud at the last circus is eager to do it again.

"My first circus" is the rightful heritage of every child and adult. The experience of "my first circus" is never forgotten, and unfortunate and to be pitied is that mortal who never had that experience. It is with the expectancy of seeing a repetition of "my first circus" that prompts many to escort others to the circus as each individual craves a repetition. To do anything to destroy the lure of "my first circus" would ruin circus business. Hence it is advisable not to change the character of the circus; it is best not to make it too classic, too exclusive, to attach too many adornments to it—let's just keep it as "my first circus," as is recorded in every man's memory.

However, there are two unfortunate hindrances to the circus today that could be profitably eliminated.

The word "circus" is often improperly used, and we regret to say, intentionally so, by unscrupulous men who have questionable wares to force on to the public under the guise of the charm of the word "circus."

The ethics of the publicity departments of circuses could be improved, as they have never been of as high order as prevail in other vocations. One department store would not think of slandering, belittling or willfully damaging a competitor; a railroad does not attack another competing line no matter how inferior it may be; a mugger does not attempt to ruin his rival across the street by verbal or printed propaganda. But for some reason or other up to date it has been permissible for circus people to slander and maliciously try to ruin each other, financially and otherwise. However, in this advanced age of fair dealing in the commercial world there is doubtless a reaction on the part of the public which is not conducive to cultivating good will toward the offending party.

With these two minor faults eliminated the circus as such will prosper best if not compelled to undergo any unnatural changes.

Never in circus history have there been as many truly meritorious arena stars and features as at present.

It seems to be every showman's ambition to see his show grow bigger and to become better. It was this ambition which, coupled with the exodus of farmers to the cities and the popularity of pictures, started the evolution of the circus.

"My first circus" as exists in the memory of everyone is the very hope and life of the circus today. Any radical change in the general conception of that word "circus" would be quite upsetting and we doubt if a man's love for the circus would permit him to assimilate any such shocks as would be occasioned by any radical revamping of the circus.

The circus has been proclaimed an eternal institution. Even if it withers it cannot die. Its appeal to the public is not effervescent but permanent. It is more than popular because it is universal.

The circus that was, is and will be.

First Circus Ad

The Barnum & Bailey "Greatest Show On Earth" was the first circus to advertise in The Billboard. Ad appeared in issue of December 1, 1895, and was signed by Louis E. Cook.

A Review of Circus Fans' Association of America

By KARL KAE KNECHT

THE last 10 years of The Billboard's 40 has found this unique organization going right along with Old Billyboy in a mutual work, that of helping to further and better the circus world.

While The Billboard is celebrating its 40th anniversary, the CPA is entering its 10th year of being. We wonder how many of the members or circus folk thought, when in 1925, at the request of Marshall L. King, of Alexandria, Va., and Robert Johnson, of Concord, N. H., I organized the Circus Fans' Association, that we would be in existence for 10 years. We have seen the association grow from the 82 names on the original charter list (augmented to over 100 by those who attended the organization meeting in Washington, D. C., in 1926) to a membership that has totaled to date close to 800 members. Death has removed quite a number of distinguished members in our 10 years, which, with others who left for various reasons, leaves us around 600 active members today.

The many fine deeds put over to help circuses in these 10 years by the association, by the State Tops and local Tent organizations and by the individual members would fill many pages of The Billboard, but space will not permit their recording. Suffice to say the CPA has been of immeasurable help to the circuses and circus people. This is attested in no small manner by statements, public and private, of circus executives and by expressions in the past of The Billboard itself.

No small feature of the association has been the wonderful friendships that have resulted between the members in all sections of this country, in Canada and abroad. Likewise the friendships between CPA members and the folk of the circus world.

We are happy to see a kindred organization of the same name now being started in England by persons who were members of our CPA of America for years.

In our formative years, and ever since, The Billboard has been with us and has supported us and given us much publicity and we in turn have supported it and given it assistance. For this we are proud. From the beginning The Billboard has given regular space in the circus pages of each issue for a column. I was happy to provide such notes for a period of eight years. John Shepard, of Wheaton, Ill., has been

the CPA correspondent for the last two years.

We started our own periodical, The White Tops, in 1927. It was my pleasure to edit it until July of this past year when Mr. Shepard succeeded me.

We have had some wonderful men as our guiding genius as presidents, beginning with Marshall L. King, of Alexandria, Va., who served the first two years, after having been temporary president in 1925 as well. Clint Beery, of Chicago, for one term. Jacob A. Wagner, of Des Moines, Ia., became president in 1929. Then Harry Hertzberg, of San Antonio, Tex., for two terms. Harper Joy, of Spokane, Wash., came on for two years and now Frank Hartless, of Chicago, elected last June, is guiding the CPA to bigger and better things.

Our first annual meeting, organization meeting, was held in Washington, D. C., in May, 1926. The second was in West Baden, Ind., in April, 1927. In 1928 we met in Philadelphia in May. In July, 1929, we were in Chicago. The 1930 meeting was held in Des Moines. Traveling to the far East in 1931 we met in Boston, and in September, 1932, we went to the Sunny South in San Antonio. Our 1933 meeting was in conjunction with (thru the CPA suggestion) the Ringling Brothers' Golden Jubilee celebration in Baraboo, Wis., in August. This past year the ninth national meeting was held in Norwich, Conn. The 10th annual will be held in the spring of 1935 in Cincinnati, the home of The Billboard, where we anticipate a record meeting and where we will all be able to extend first-hand congratulations and thanks to The Billboard.

We are still as The Boston Transcript so aptly put it when we started, "the 400 of associations," and as The New York Times wrote of us, "The most altruistic organization in the world."

The youngsters who carried water to the elephants, to be sure no longer young—now CPA, but still youngsters on circus day, who still (and always will) get a big kick out of the advance cars and the hanging lithos of gorgeous hues, of the incoming trains of the billowing white tops, the calliope, the parade, the setup and takedown, the pink lemonade, the performance—and the day and night dreams, every day and day thereafter . . . ever waiting for—another circus to come—may they never end.

Forty Years of Circus Advertising

By A. Morton Smith

CHANGES in the advertising policies of the circus in the four decades since the first issue of *The Billboard* rolled off the presses have been so gradual and lacking in radical departures that only by contrasting 1934 publicity methods directly with those of the early '90s is it possible to realize how completely circus press departments have kept step with the march of progress.

Posters, lithographs, heralds or couriers, handbills and newspaper advertising have been employed as publicity mediums ever since the circus became an institution of national import, and today remain effective methods of creating a desire on the part of the public to see the wonders of the big tops.

The passing of 40 years has seen a number of changes in the circus promotion field. Radio has come into its own as a popular method of arousing the enthusiasm of youngsters and adults alike for the circus. And while the ether waves were being adapted to its advantage in attracting crowds, the railroad circus was at the same time discarding a one-time very effective and traditional method of ballyhoo—the street parade.

Newspaper advertising campaigns have been strikingly altered; handbills and heralds have kept pace with new developments in the engravers' and printers' arts, and the posters and lithographs have been modernized to meet demands of new conditions.

Circus newspaper advertising of today is far less expensive than it was in the '90s, but more expensive, and in my opinion more effective. The average advertising campaign of Ringling Bros. and Barnum & Bailey Circus of 1934 amounts to approximately 20 per cent of the display space used by the Ringling Bros.' Circus of 1894, newspaper files reveal. But advertising rates have mounted 60 to 300 per cent during the same period. A circus rarely contracts for as much as one-quarter page nowadays, but 40 years ago it was not uncommon to use a half-page display daily for a week or 10 days, particularly when combating strong opposition.

The difference in the effectiveness of circus advertising, as I see it, lies in the reading notices which are published in conjunction with the display advertising by newspapers, usually in exchange for complimentary tickets. Referring to the files of a Texas newspaper of 1894, when the Ringling Bros.' Circus made its first Texas tour and played opposition to Sells Bros., the acknowledged leader in the field at the time, and the lesser Lemen Bros.' Show, I find that the first announcement of the impending visit appeared three weeks in advance of the show date, and large display advertisements daily were the rule. But during the three weeks' campaign there were but half a dozen readers devoted to stereotyped facts and figures without illustrations of any kind.

Contrast this publicity campaign with that of the Ringling-Barnum Circus in 1934, when reading notices in the same newspaper occupied 300 per cent more space than paid advertising, and there were picture layouts of from one to four columns daily for two weeks prior to the engagement. The arrival story commanded an eight-column banner line, a two-column layout of lot scenes and a two-column boxed feature giving statistics about the show.

If the newspaper adage that one picture is worth 10,000 words is taken literally, certainly the advertising campaign of the current season was far more useful than that of 1894, even the five times as much display space was used in the old days. The

1934 publicity material pictured everything from the trains being unloaded, the tents being set up, down to the daring artists in action, and accompanying stories featured personalities with intimate yarns of circus life and human interest and local angles played up.

In addition to the wonderful improvement in publicity material and the space accorded it by present-day newspapers, the modern system of routing press agents, to my mind, is far more effective than the old-time method. Following the visit of the contracting press agent who contracted for space and placed routine press releases came the advance press agent or story man three to five days ahead of the show to check up on use made of publicity material, develop and write special features and iron out any difficulties that may have arisen over the show's advertising and publicity. Then came the press agent back who traveled with the show, handled the arrival story, arranged interviews for the newspaper reporters assigned to cover the show and looked after the newspaper people on the lot.

Nowadays the story man or advance press agent is assigned to a town for two or three days—one or two days to a stand in advance and one day to double back on show day, handling the duties formerly assigned to the press agent back. It is obvious that his previous contacts make him better acquainted with local conditions and having fraternized with the newspaper people in advance of the engagement is able to get better co-operation on show day in publicizing the enterprise. Likewise, the newspaper editor can rely upon fulfillment of promises of any courtesies made by the advance press agent when he knows that he can look to the same man for them when the circus comes to town.

It has often been said that modern circus advertising material lacks the vivid superlatives and stirring adjectives of the "golden age of circuses," but is it really true?

Two generations ago the heralds of the Ringling Bros. Circus described the opening spectacle as "a mighty moving panoramic display of opulence, grandeur, magnificence and splendor, presented by the new invincible monarch of the circus world—Ringling Bros.' Stupendous New Consolidation."

Quite forceful and lavish, 'tis true. But it must be remembered that Roland Butler, general press representative of the Ringling-Barnum combine, is no slouch when it comes to putting together circus publicity copy. Compare the elaborate claims of the 1894 edition of the Big Show with Butler's modest description of the past season's spectacle in those attractive heralds scattered over the length and breadth of the land: "Ringling Bros. and Barnum & Bailey Combined Circus, this year reaching the zenith of its glorious reign over all amusements, introducing 1,000 amazing new international features and innovations, including the most sublime spectacle of all ages, *The Durbur of Delhi*, by far the most stupendous and dazzlingly beautiful production ever conceived for the delectation of circus audiences."

The heralds of the '90s were interesting pieces of advertising material. Their lavish covers in many colors, duplicating in miniature the posters of that era, with dozens of pages depicting in line engravings the features of the show, together with extravagant use of descriptive phrases, made them interest-compelling literature.

The 1934 herald is contrasting in appearance. Instead of bright, multi-hued covers, it is uniformly printed

in brown rotogravure, with only the date imprint in flaming red. But its illustrations, marvelous halftones of such fine screen they appear almost to be photographic prints, trend toward human-interest topics and intimate details of the circus in the same manner as do the modernized publicity stories. They take the readers behind the scenes and acquaint him with those interesting little trifles which make the circus more interesting than merely as an exhibition of people and animals doing unusual things. In other words, the circus is represented as human, and realism dominates present-day literature, motion pictures and art—why not the circus?

Circus lithographs and posters of the present differ from those of two generations ago principally in abbreviated copy and the use of larger and fewer illustrations, more truly representative of the actual wonders of the show.

I have before me a three-sheet poster used by Ringling Bros. Circus in the late '90s which contains 320 words of copy and 11 illustrations. Most of the space is consumed by exaggerated claims of superiority and greater size than any other traveling amusement enterprise, which no doubt were effective in their time. The copy was sufficient for a four-page herald of the modern variety.

Imagine, if you can, a person driving a high-powered automobile of this era attempting to read even the largest type on one of these posters at 100 feet. And because we live in a motor age the modern poster has been altered to meet current requirements. Seldom does the copy on a circus poster of today exceed 50 words, and illustrations, as a rule, deal with only one feature of the show.

In other words, the modern poster merely suggests what the circus has to offer, whereas the poster of 40 years ago apparently sought to acquaint the reader with the full scope of the show's program.

It was 10 years ago that the first announcements pertaining to circus entertainments were broadcast by radio, but it was not until 1929 that the radio advance agent was added to the circus pay roll. Klara Kae Knecht, formerly a playground supervisor and sister of Karl K. Knecht, well-known circus fan and newspaper cartoonist, became a member of the publicity staff of the Sells-Photo Circus that year. Her duties consisted of visits to the principal cities in which the circus was to exhibit to make radio talks, telling circus stories particularly appealing to the kiddies, in which there was always a plug for the impending visit of the big top.

Miss Knecht's interesting radio tales were matched by the monogamous yarns spun for several years over the air by Beverly Kelly, as radio advance agent of the Ringling-Barnum show, his imitations of animals adding color to his broadcasts. In recent years several outstanding performers of the circus have frequently broadcast programs on show day, notably Mabel Stark, Arthur Borells and Clyde Beatty. It is now becoming a routine publicity gag to interview circus stars over the air when the Big Show comes to town, and last spring the entire performance of the Big One was put on the air from Madison Square Garden over one of the major networks.

About the time *The Billboard* came into being circuses vied with each other in the length, splendor and novelty of their parades. In those days the street spectacle was worth going miles to see. It continued to lure the rural populace to town from distant sections of the country year

after year until the automobile became established as the most popular mode of travel. Ever-increasing traffic problems, the rapidly diminishing number of close-in lots, and a tendency of people to drive into town in the afternoon or evening to see the show and not appear on the streets during the morning hours convinced circus executives that the parade as an advertising medium had lost its value to some extent and existing obstacles made its abolishment logical.

The last of the big railroad show parades disappeared from the streets about a decade ago, and only this year has an experimental parade been made a part of the daily routine of a big railroad circus again. Whether or not the parade is to be restored generally remains to be seen. Undoubtedly the 1934 parade drew large crowds to the business districts of the cities, but whether or not it was a novelty which millions of youngsters had never seen in their short lifetimes, and which revived pleasant memories for their elders that would in time lose its appeal is probably another controversial question.

Along with the direct advertising employed by the circus and made possible thru large expenditures of money for printing, newspaper space and salaries of publicity experts, the circus of today obtains much more indirect advertising than before the turn of the century.

In recent years magazine and newspaper editors have found there exists a very definite appeal for articles and stories of the circus and ever alert to anticipate the whims of their readers, hundreds of periodicals publish circus stories nowadays. Frequently a circus feature written by Courtney Ryley Cooper, Earl Chapin May and others who make a specialty of the big tops in their literary efforts appears in the Sunday magazine section of a big city daily just prior to the circus, and what a break that is for the press agent. Many circus personalities have been revealed so attractively in these magazine articles that they have their fans in every city and town in the same manner as do stage, film and sports celebrities.

Surveying the field in perspective, it appears that circus advertising has been given serious thought by clever and courageous press agents, who have not hesitated to adopt something that is new if it will further the interests of the circus—and who have waved tradition aside to eliminate time-honored customs and formulas in carrying the message to America that "the circus is coming to town, bigger and better than ever."

Circus-Wild West Shows Since 1900

The statistical data below has been compiled from the time that *The Billboard* first published routes of circuses and Wild West shows (1900) to date. It gives the number of shows that were listed in the last issue of July of each year. One will note that in late years the shows were smaller in number than some years ago. This, in part, is due to the fact that many shows requested that their routes not be published.

Year	Number	Year	Number
1900	15	1918	16
1901	37	1919	15
1902	36	1920	21
1903	39	1921	18
1904	43	1922	20
1905	41	1923	19
1906	40	1924	18
1907	36	1925	22
1908	35	1926	21
1909	37	1927	18
1910	31	1928	25
1911	41	1929	20
1912	27	1930	20
1913	29	1931	15
1914	24	1932	13
1915	15	1933	18
1916	26	1934	13
1917	21		

Cincinnati, the Circus & John Robinsons

By C. G. Sturtevant

HERE are three names that, linked together, fairly breathe the romance of the past in a study of American amusement. Cincinnati, the Queen City, early became the metropolis of the vast empire settled west of the Appalachian Mountains, which movement was in full swing following the Revolutionary War and the establishment of our nation. With commercial prosperity the city took on the refining influences afforded by music, art, the theater and other forms of amusement as well as sports. Early musical and theatrical stars, Jenny Lind, Forrest, Cushman, Booth and others found certain and profitable patronage in their visits to the gateway of the West and South.

The Ohio-Mississippi river system was the only practical transportation highway for amusement companies of the better class, and circuses such as Purdy Brown's, Spalding & Rogers', Dan Rice's, John Robinson's, Spencer Stokes' and others had either their own river steamers or leased them. Cincinnati was the base of supply and organization of these early circus companies, and a number of its citizens, from time to time, were interested in this business.

The *Chippewagon* of 1874 contains the brief statement that "A circus performance was given at Cincinnati in 1827 on the site of the old National Theater." *The Daily Gazette*, published in Cincinnati, under date of January 3, 1829, announced the exhibition of a circus company consisting of equestrians, wire and rope walkers, vaulters, tumblers, singers and dancers in an arena that was located on Sycamore street between Third and Fourth streets. Tickets at 25 and 50 cents, on sale at Woodruff's bathhouse. Later on the same newspaper informs us (July 9, 1829) that N. M. Ludlow, manager of the Mobile Theater, and J. Purdy Brown, a circus proprietor, had taken over the Woodruff place on Sycamore street, remodeled it and announced that it would open on July 16 with a comedy, *Laugh When You Can*, on the stage, and equestrian exercises by Mrs. Williams, and rope walking by Mr. Minnich. These notices would seem to indicate that a temporary building on the site now occupied by the old National Theater was used first for a circus in 1827-'29, and later on refitted into a combination theater and circus. Finally this was replaced by the permanent structure now standing but not used for many years.

Certainly this old theater, long regarded as the finest in the West, used by the great operatic and dramatic companies and occasionally for circuses by putting a ring on its large stage, is with the ground on which it stands an object of sentimental regard by those interested in old Cincinnati history. Its manager, during the winters of the early '60s, was John Robinson.

It was the coming of the John Robinson Circus to make its headquarters in Cincinnati that really put the circus trademark on the city, and established the name of the great showman and his descendants (now the fifth generation) indelibly in the roster of leading citizens.

The original John Robinson was born at Little Falls, N. Y., July 22, 1807 (the year 1807 is given in obituary notices in newspapers, but his son, Gil Robinson, in his book, *Old Wagon Show Days*, states it was 1802). As a boy he grew rapidly and developing a powerful physique, his father determined to apprentice him to the blacksmith trade. Young John, not being satisfied with this decision, ran away and joined Blanchard's Circus, and for a number of years drifted about the country as a hostler with the small shows of the period. By persistent practice he became a four-horse rider, and on the old Rockwell show in the early '20s was featured as its star performer, for which he received a salary of \$5 per week.

In 1824, it is said, while en route to join a show he met a couple of circus



THE ORIGINAL JOHN ROBINSON, who was the father of "Governor" John F. Gil, James H., Frank M., Charles M., and Katie V. Robinson.

owners who had been driven away from their property by a gang of roughs who had seized the show. Young John was appealed to for help and by the aid of a gun and bold surprise tactics the malicious gang was completely routed and Robinson installed as manager and part owner of the property. Little is known of his life for about 10 years during the period following but, about 1834, in

partnership with Oil N. Eldred, a famous clown, the Robinson & Eldred Great Southern Circus was organized. During the pre-Civil War days when sectional feeling was running high, the billing employed, "Southern Men, Southern Horses and Southern Enterprise Against the World," with the excellent performance given, made this circus supreme in the South and the name Robinson so continues to this day.

In 1832 the winter quarters of the show were established at Cincinnati and Mr. Robinson located his home there. He had married Eliza Frances Bloomer, of Madison, Ind., and to them six children were born: Five sons, John F., Gil, James H., Frank M., Charles M., and a daughter, Katie V.

The Robinson home, at 7th and College streets, was conducted on a grand scale and the hospitality dispensed was proverbial. Uncle John as head of the family was not only successful and became wealthy in the circus business, but was interested, from time to time, in the ownership and management of theaters in New Orleans; Charleston, S. C., and Cincinnati. He built the Robinson Opera House in the last named place and was interested in many ways in the welfare of the city, both in civic and commercial affairs. His personality, strength of character, love of fun and anecdotes made him a favorite everywhere. Speaking of "rugged individuality," he had it. The friends of himself and family, in and out of the show business, were legion.

At the end of the season of 1856 Robinson sold his interest in the cir-

cus to Eldred and hastening to Buffalo bought the Flegg & Aymar show at auction, which he brought to Cincinnati. After rebuilding and enlarging it he appeared on the road the following season with one of the best equipped properties in the country. He later had William Lake as a partner for two years (1861-'62), but from then on his circus was a family affair.

During the many years of the demand for first-class equipment, costumes, printing and other supplies by the Robinson show there gradually became established in Cincinnati various business enterprises that invested heavily in real estate, buildings and facilities to supply the wants of the entire amusement business. Some of the finest lithographed and engraved paper ever produced has been the product of several plants that have operated during the long period of years. Tents, wagons, carved chariots, band wagons, dens, steam calliopes, properties of all kinds, uniforms, costumes, showboats, cars and numerous articles have been or are being produced in the city, which has greatly added to its commercial prosperity.

While the Robinsons for over 80 years have been the greatest consumers of these goods, other Cincinnati capitalists who have been interested in the operation of circuses are Col. R. E. Miles and John Webber in the Great Eastern and American Racing Association Shows; Spencer Q. Stokes in the circus bearing his name; John H. Havlin in the Hagenbeck show, and several others.

The Cincinnati Zoo, the second oldest in the country, no doubt owes much of the interest taken in it by the co-operation of the Robinsons in presenting and loaning animals to it in its early days, and today John O. Robinson III is one of the trustees operating the Zoo for the City of Cincinnati.

That great showman's periodical, *The Billboard*, developed to its present high standard in this centrally located and amusement-loving city, and was another factor in making Cincinnati a circus center, second to none.

A Review of the Circus Saints and Sinners Club

By F. P. FITZER

WHEN one talks of the Circus Saints and Sinners, a club incorporated in the State of Virginia, he must think immediately of its slogan: "For the Old Troupers and a Home," for it is the determination of this organization to make this home a reality. After five long years of planning and working, the club is nearer its objective today than ever before, particularly with Samuel W. Gumpertz, general manager of the Big Show, so interested in the project that he has set aside the night of April 11, 1935, as a benefit night for the club, and several other big show owners pledging themselves to support the group in its work in the coming season.

When the club's objective was first

thought of five years ago, it met with a great deal of pessimism. "It will require a fortune," "it can't be done" and many other discouraging remarks were heard, but the little group that met in Sardi's was determined and it could easily withstand verbal licks. As the New York Tent was originally organized it was felt that the proposition could not be put over. We had to interest people worthwhile in what we were doing. We had to spread out. Frank V. Baldwin Jr., one of the organizers, spent several weeks in Richmond, Va., organizing the W. W. Workman Tent down there, for the son of this showman was living there and became one of the club's charter members. This tent grew

(See A REVIEW on page 166)



BERT DAVIS AND HIS WIFE in their character makeups, Uncle Hiram Birdsseed and Aunt Lucinda. They are featured with the *Two Bills' Show*.—From *The Billboard* of September 3, 1916.

Cooper & Jackson Circus Back in '83

By LEW NICHOLS

The Cooper & Jackson Circus and Menagerie, a good-sized wagon show, made an 18-month tour in 1883. We went into the interior of Old Mexico as far as Monterey and back out, then up to the Dakotas. O. J. Ferguson was the manager and Lynne Jackson and Charley Cooper the owners. I handled the side show. I had for a side-show feature the Electric Boy Wonder, my dear friend Harry Pierce, who has had charge of all the tickets in Riverview Park, Chicago, for a number of years. Harry at one time had some big productions on the road. He had the 10-Nelson Family down in Mexico playing bull rings one or two winters and did a big business. He was indeed a clever showman.

The Cooper & Jackson Show made its winter quarters at Valley Falls, Kan. It has an elephant called Add, named after Add Sells, a good performing bull, handled by Alex Murvine. There are many interesting stories I could tell about that show. I love to think of those good old days and the hardships of a wagon show, but we were happy and contented. It's a pleasure to think of the good old American showmen. I can see Gil Robinson, Lew Sells and Eph Sells coming on the lot on a rainy morning wearing rubber boots, coat and hat, and carrying a smile. Once in a while they issued an order in the language of the day, but we all loved them just the same.

From Old Files of The Billboard

Justice to Circuses

A retired railroad official recently observed that a railroad could almost afford to carry a big circus free of charge by reason of the profit derived from its excursion business. Of the merits of the remark we know little, but we do know this: The railroads have got to deal more justly with the shows in the matter of tariff or the shows have got to find relief. Transportation charges have been advanced until they are outrageously high. And now some railroads are talking of cutting off bill posters' passes. The railroads, when they give an excursion of their own, will not only pay bill posters a salary, but will pay for the printing as well. The circus furnishes both, yet cannot obtain transportation. That is railroad logic—big, broad-minded reasoning.—Issue of February 22, 1902.

Abandonment Of the Parade

The abandonment by the Barnum & Bailey Show of the street pageant has occasioned a great deal of interest. Show managers all over the country have been watching the experiment. With Barnum Show it has certainly been successful. They have never had a bigger season than this one has been so far.

There is little doubt that all managers weigh the consideration pro and con. They argue that the street display attracts people from the outlying districts; it swells the excursion list; operates after the same fashion as a window display or an attractive billboard or lithograph. They argue further that a large percentage of the people form an opinion of the show's merit from the appearance of the parade, and that the receipts consequently are in proportion to the miles of congested thoroughfare covered.

On the other hand, they consider the expense of the tableau wagons, horses, trappings, salaries of men necessary to load and unload them, take care of the horses and keep the wagons and harness clean, transportation, provisions and all the outlay incidental to producing the parade. They argue that many people are satisfied when they have seen the parade and do not follow it to the showgrounds.—Issue of June 23, 1906.

Automobile Circus

An important conference was held in Philadelphia recently at the handsome home of John Welch, now sole owner of the title of the famous Welch Bros.' Show.

If the plans discussed at this conference mature—and there is every reason to believe that they will, for there are men with not only brains but unlimited capital behind the movement—next spring, "when the bluebirds fly," will see the circus business of this country revolutionized by the introduction of an entirely new idea in the handling of circuses.

This revolution is to be effected by the revival of the old-fashioned wagon show.

However, this circus will not be drawn across the country by horses. The equine is to be relegated to the rear, or rather, only employed in the performance in the circus ring. The entire circus, menagerie, baggage, people and all, is to be mounted on automobiles.

It will be the first automobile circus in the history of the world.

To Mr. John Welch belongs the credit of originating the revival idea. In discussing the question with him at the conference, Mr. Welch told me

The First Circus Poster in The United States Unearthed

The first circus poster in the United States was unearthed last week at Plymouth, Mass., while one of the landmarks in that South Shore town was being dismantled.

About a century ago the first circus to tour this country landed at Plymouth from the brig *Eliza Haley*, commanded by Captain Clark. It came from France. The proprietors were Pepin & Bischaud, and a couple of small tents were pitched at the rear of the old Winslow house on Winslow street. There the little handful of employees were busily engaged for about three weeks in putting things to rights after the voyage. For a few weeks after that daily exhibitions were given.

Last week the so-called Brookside Building, which was used for many years as a fish market, was partly torn away to receive repairs in the shape of new side wall. The build-

ing, altho nearly 100 years old, had only been shingled once. On removing these shingles, the nails in which had nearly rotted away, two posters of a faded yellowish green color were found. One was wadded with age, but the other was almost intact, except for nail holes.

The poster was about half the size of a newspaper page. Across the top was a wood cut of a man in Spanish costume standing on a galloping horse. He was represented as using no saddle, and was reaching high into the air with an American flag in each hand. The poster read: "Circus—Performance will take place at 3 o'clock this day, for the last time in this place, with a variety of new entertainments. Tickets to be had at the bar of Mr. Gleason's Hotel, as no money will be taken at the door. Box, 50 cents; pit, 25 cents.—Issue of April 5, 1902.

It Was a True Prophecy

A year and a half ago *The Billboard* alluded to the fact that the Trolley Car Circus was bound to come, and how prophetic this utterance was at the time is best shown by the recent announcement in the Eastern press that Herbert Barnum Seeley, grandson of the late P. T. Barnum and heir to a large share of his fortune, is about to organize this type of a circus. Mr. Seeley already has plans on foot for two circuses, to be transported by trolley and to exhibit in parks maintained by trolley companies thruout New England, New Jersey and Pennsylvania.

The rolling stock of these circuses will consist exclusively of trolley chariots, trolley baggage wagons, trolley stock cars, trolley sleeping cars and trolley cages. Mr. Seeley has

thoroughly canvassed the region in which he intends to exhibit, and park managers have hailed his project with enthusiasm, offering as an inducement free transportation, light, advertising, license and lots. As these expenses are large items on the accounts of the average tent show, the trolley circus should be a paying venture. Side shows and all the usual complements of a circus will be carried, and two-day and week stands will be made in the large cities. It undoubtedly looks good, and there is a grand opportunity for the press agent. Yes, the trolley car circus should certainly be a successful innovation, and it may not be long until some of the larger circus organizations will change to this mode of transportation.—Issue of February 9, 1907.

The First Open Den

There are a few of the old ones left who will remember Cal Weeks. Cal was a character who way back in the early 30s owned a little wagon show, with headquarters in Jamaica, Long Island. He has a circus in the summer and in the winter was landlord of a hotel just on the outskirts of the village. His hotel was frequented by all the wisecracks of the village, much to the discomfiture of their better halves, who regarded a circus man as a monument of immorality, but a circus man and hotel keeper combined was, in their opinion, the embodiment of everything worldly and wicked. Cal was a good story teller, a practical joker and an all-round good fellow, so much so that the men folks found him and his apple jack much more agreeable than the quilting parties at their own residence. In the same village dwelt a good and true dominie who was never accused of even smiling and who had never been found guilty of dissuading to a greater extent than attending a church panorama. Like all really good and true dominies, he was a big favorite with the women folks.

That the idea came to him all at once one day, some two years ago, the wagons in a town they were billing were in use, they engaged two automobiles and billed the country surrounding in half the usual time, going up hill and down hill with the speed of the fabled centaur. —By Will S. Heck in issue of October 26, 1907.

How He Explained

A circus was to exhibit in a Southern town on the first of September and two old darkies stood looking at the flaming posters on which the paste was still damp.

One of them slowly and laboriously spelled out the hugh letters, Dash and Blank's Greatest Show on Earth. Then he said to the other: "Now lookke heah, Rastus, dat ain right. Even de birds of de a'y knows dat John Robinson's Circus is de greatest show on earth."

Uncle Rastus replied: "Cose, Beer Remus, you is talkin' de livin' truth. Still, howsumdever, dat up dar is all right. You ain 'top'ed it fully. If you read erize yew gwine for see dat hit say: 'Greatest Show on Earth, Sept. sec.' Cose dey is captin' John Robinson's show."—Issue of May 7, 1904.

The Passing of James A. Bailey

Last week witnessed the passing of the greatest showman of all ages. But James A. Bailey was more than an executive of circus affairs. Viewed in the aspect of a man, without any consideration of the influence he has exerted upon the uplifting, developing and purging of the show business, he is not divested of one iota of the quality of true greatness. It is a mighty purpose that inspires a man to build up a reputation and a fortune from nothing. The story of James A. Bailey's life is one of persistent effort and unassailable principle. Like those Pelelians of ancient Rome, who gained the confidence and support of the multitude, and by sheer force of character and ability rose to the dictatorship of the greatest system in all history, he built his foundation upon the rock of honesty and square dealing, and in his own world of amusement rose to the highest position of influence and power. His lot changed to fall in the show business, but he would have been equally great in any field of endeavor.—Issue of April 21, 1906.

The Tallest Woman

The tallest woman in the world is Ella Ewing and she is known the world over as the Mississippi Giantess. Miss Ewing has visited many lands, but she never found her equal in height.

Years ago she announced her determination never to wed until she found a man as tall as herself, but a few years ago she came near breaking her vow. She met "Cowboy" Beaupre, known as the Montana Giant, and they became engaged. The wedding day was set and all preparations made, but almost at the altar Miss Ewing jilted her affianced.

"My great height is no end of worry to me," said the giantess. "Everything from my clothing to my household furniture is made to order. I wear a shoe that is No. 24 in size. It takes 30 yards of silk or satin to make me a dress. My skirt length is 66 inches, and my waist—well, I guess I won't tell.

"The house I live in when I am at home, and which I gave to my father and mother, was built especially to accommodate me. All the doors are 9 feet 6 inches in height and the ceilings are 15 feet high. I sit at a table built especially for me, and my chairs and my boudoir furniture were also made to order. My bed is 10 feet long and 5 feet wide."

Ella Ewing was born in La Grange, Mo., nearly 27 years ago. Her father, D. P. Ewing, was a farmer, and was 6 feet 1½ inches tall. When Ella was born she weighed 6½ pounds.—Issue of October 31, 1903.

From Old Files of The Billboard

Joke or Sarcasm?

General Manager E. M. Burk, of the Great C. T. Burch Shows, purchased an advertising car from the Pullman Company and sent them copy for the lettering as follows: "Department of Publicity, The Great C. T. Burch Shows." The car arrived in San Francisco the other day over the Santa Fe, but instead of the wording as sent by Mr. Burk, his gaze fell upon this, "Compartment of Duplicity, The Great C. T. Burch Shows." It is needless to say that printers were put to work immediately.—Issue of May 11, 1907.

The First Baby Elephant

The birth of an elephant in captivity in the winter quarters of Ringling Bros. Shows at Baraboo, Wis., has attracted a great deal of interest and is the cause of much comment. It has been stated that this is the only elephant born in this country, but such is not the case. The Billboard is glad to be able to furnish the history of the first and only elephant ever born in captivity in the United States.

When the Cooper & Bailey Show returned from a trip around the world, and James A. Bailey had lost about all his earthly possessions when he arrived at New York, he was supposed to be what show people term as "broke."

The Howe's London Show, which was largely indebted to Dr. Reilly, the New York printer, who had taken possession of the show at the end of the season on mortgage or bill of sale, was placed in winter quarters at Augusta, Ga. When Mr. Bailey arrived at New York the first place he visited was Dr. Reilly's printing office. The doctor asked him of his trip around the world with the show, etc., and during the conversation he learned the financial condition of Mr. Bailey. Dr. Reilly told him that he now owned the Howe's London Show, located at Augusta, Ga., and that they could take the show; that is, Messrs. Cooper and Bailey, and could pay for it out of its earnings. Within a short time—perhaps two or three days—Messrs. Cooper and Bailey and Dr. Reilly went to Augusta, Ga., and the transfer of the show was consummated there and taken from its winter quarters and shipped to Philadelphia and placed in the former winter quarters of the Cooper & Bailey Show.

During this winter the first baby elephant ever known to be born in captivity was born at the winter quarters, and it is claimed was the foundation of James A. Bailey's fortune, as the following year it was made a feature of the Cooper & Bailey Show. During the season they met the old Barnum Show in opposition at P. T. Barnum's home, Bridge—(See THE FIRST BABY on page 176)

Chinese Circus Bill

Norris & Rowe got out a special pictorial courier for distribution in Chinatown, San Francisco. It is printed in Chinese and looks very odd. This is believed to be the first Chinese circus bill printed in America.—Issue of April 16, 1904.

A Winter Circus

Conditions and tastes on the part of the public seem to demand a return to the "old-fashioned one-ring circuses"—that which our grandfathers and grandmothers described to their grandchildren as far more marvelous in their eyes than the big, glittering, mystifying three-ring circus of today.

With the tremendous increase of population in America, circuses have grown within the past few years from one ring to two, three and four. The effect has been wonderful and bewildering to the people, and circuses have no doubt proved money-making institutions to the proprietors, but with all this glittering effect there has been a desire upon the part of thousands of people to see the old-fashioned one-ring circus where the public could feast their eyes on the performers they knew and loved.

To prove the fact that the old-fashioned one-ring circus has remained dear in the hearts of the people, many of them have made reasonable fortunes every year in different parts of America, and in many parts of the country they are preferred to the big shows.

The winter circus has been attempted many times in cities, with an effort to make it a permanent institution.—(See A WINTER CIRCUS, page 176)

Permanent Circus Artistically A Success in Greater New York

Disregarding the custom to bill strongly in advance or otherwise adopt those advertising methods generally considered indispensable in heralding the advent of a circus, Messrs. Boyle & Stevens opened on Monday, June 9, and gave their premiere performances under a mammoth tent pitched upon that favorite circus location known as Olympia Field, at 135th Street and Lenox Avenue, New York City.

The proprietors of this permanent circus have planked down their hard cash to cover the rental of the lot and all municipal licenses for three months, consequently they are during that period protected from the rivalry of any other circus that might desire to break into New York and pitch its tents in competition.

To those who attended the initial performance and to the many who have witnessed any of the excellent performances which have since been given twice daily, it remains a mystery why the management has refrained from adopting the usual circus methods of giving wide publicity to the superior character of the show. Probably the management relies upon the sterling qualities of the high-class bill it presents, believing that its undoubted strength and attractiveness will sooner or later become fully known and recognized by the public.

This policy of avoiding all outdoor advertising expenses and lavishly expending on the best acts obtainable the cash equivalent of what is often spent on imposing street parades or pageants, with their attending gorgeous Conestoga wagons and gilded

allegorical floats, may appear very creditable, but such a line of action would certainly lead to bankruptcy if adopted by a traveling circus either in this or any other country.

It is an acknowledged fact that many old-fashioned circuses like Hengler's or Newcome's in English provincial cities or towns like Liverpool or Newcastle-Upon-Tyne, with but one title of New York's population, have time and time again proved that a clean, well-conducted circus will thrive and prosper for months at one place, and moreover, so far as the writer remembers, very few of such English permanent circuses ever gave a show that could be compared to what Boyle & Stevens are now quietly and without any ostentation offering New Yorkers.

It remains to be seen whether the management can continue to play this waiting game long enough to turn the trick of public favor and fill half those 8,000 seats by relying solely upon the undoubted quality of the goods it offers, or whether it will make matters more secure by at once adopting the more strenuous aggressiveness of the American advertiser and try to create a call for its line from the hump-off point, not at the tail-end of the race for the almighty dollar we are all after in this free, enlightened, trust-ridden country.—Issue of June 28, 1902.

Lesson in Hustling Is Given French Army by B. & B. Circus Contingent

Under orders the general staff of the French Army were all present on the scene of the battle of Sedan the day Barnum & Bailey's Circus arrived for the purpose of receiving an object lesson in American organization in moving, housing and feeding an army of people. At 5 o'clock the first of the four big trains arrived, and the others followed in rapid succession. At 9 o'clock a hot and elaborate breakfast was served, with seats at nice tables for the 700 circus people. Every tent had been erected meanwhile and every seat mounted. The costumes had been unpacked, and 400 horses stabled, curried and fed. The general staff declared that even the crack regiments or artillery could hardly duplicate the performance.

In order to test this the 36th Regiment of Field Artillery was ordered out of the barracks, and the guns, horses and all were ordered to entrain and detrain. Many faults in the tactics were pointed out to the officers by Mr. McAddon, the general superintendent of the circus, and Mr. Bailey himself. The suggestions were thankfully received by the generals, who had a stenographer taking down their remarks, to be later embodied in a report to the Minister of War. The staff were served with supper in a circus dining tent, after

Preying on the Circus

The old notions of morality that gave rise to the laws and ordinances of extortion toward the circus that still obtain in many places were long since exploded. The traveling tent show is no longer regarded by the people as legitimate prey for county and city officials. The old

laws endure simply because no local opposition is ever made to them. Where these laws are of recent origin the authorities are solely responsible for them. It is high time then that the people be encouraged to make their wishes known in this regard. Their local newspapers are the agents thru which this may be effected; and as the newspapers are the mentors for the public, no fitter instrumentality could be engaged. They have already accomplished much in the segregated districts; but it is met that an appeal be made to them to blazon the iniquity of the practices aimed at the circuses and to call upon the people for a general remedy.

The circus of today is a vastly improved institution over that of a generation ago. It is operated on a strictly business basis, with all the pristine features of graft and faking eliminated. The people get what they pay for—yes, more than they pay for on the old scale of values, for while the performances have undergone a continual process of improvement, the admission fee has not been increased. In order to meet the augmented expense of operation the seating capacities have been increased to the highest degree practicable, and the individual pays no more for the improved, expurgated entertainment than he did for the infinitely inferior shows of a couple of decades ago.—Issue of April 6, 1907.

The CFA

It begins to look like Stanley F. Dawson struck a real thing when he founded the Circus Fans' Association. The platform of the association, as we understand it, is: "To perpetuate an interest in the circus, to discourage laws and ordinances which seek to hamper its movements, and to facilitate in every way possible a continuance of its existence as a true American amusement institution." All of which sounds worth while. Every effort is being made to increase the membership among persons not connected with the active circus business interests. The association if handled in the right way has real possibilities.—Issue of January 23, 1926.

Motorized Show Prediction

While it would take away from the circus one of its chief glories, it is not beyond the pale of possibility that within another decade some enterprising manager will introduce an automobile show, doing away with horses altogether.—Issue of November 19, 1904.

Must Die or Bust

Peter Sells recently remarked within the hearing of The Billboard that there were only two ways for a man to get out of show business. "The first," said he, "is to die," and the second, last and only other alternative, "is to bust." There is a word of truth in Mr. Sells' aphorism. And yet it is a truth that showmen, especially young showmen, do not recognize sufficiently nor consider as carefully as they should. If a man would only see it clearly, look the fact right in the face—and say to himself, now I have got to get my living in this business all my days, there would be less of broken promises, fewer violated contracts, a more careful regard for obligations. The credit and standing of the rank and file of showmen would be higher, if they could see this one truth clearly.—Issue of March 7, 1903.

Ticket Fakirs

The ticket fakirs can be exterminated only by the uniform refusal of managers to furnish transportation to unknown actors and performers.—Issue of September 8, 1906.

From Old Files of The Billboard

Circus Men

The national organization of circus managers, known as the Protective League of American Showmen, will assemble at Cincinnati, O., January 8 next, for its second annual convention. This association, which is purely defensive in character, is the direct outgrowth of the many abuses which have been heaped upon all itinerant organizations in general and circus people in particular.

These evils had grown so pronounced as to seriously menace the future of tent shows when the league was formed, and it has already been the means of materially checking the growth of antagonistic influences. Altho but little over a year old it possesses a very strong membership. . . . Ultimately it bids fair to accomplish much good. . . .

Large bodies move slowly but they also move exceedingly sure.—Issue of December 1, 1894.

Unions Must Deliver Goods

With but few exceptions the circuses of the country continue to hire union and non-union billposters impartially. Almost every advance force will be an "open" one. That the reason for the split is almost entirely the fault of the Alliance, or rather certain officers thereof, is quite generally admitted. The day is close at hand when every union will have to deliver the goods or at least convince employers that it is trying its level best to do so. Men who peddle tickets are thieves, and no union can afford to shield a thief. Stronger unions than the Alliance have tried it and failed. Unionism has come to stay, but the sooner the incompetents, dishonest drones are stung out of the organization the better it will be for the unions, the employers and the public.—Issue of February 4, 1905.

Some Class!

Some class to these Ringlings. Once upon a time their motor car was carried upon a flat car just like a common or ordinary auto. Not now; no indeed; far from it. Now it is inclosed in a hermetically sealed, germ-proof wagon which in its turn is placed on a flat car. Possibly next year the flat car in its turn will be inclosed in—but why speculate?—Issue of September 24, 1910.

The Origin and Growth of the Circus

The modern circus is the lineal descendant of the ancient Olympic games of Greece. The Romans adopted this form of popular amusement from the Greeks. The name "circus" is Latin, meaning a circle; and it was used to indicate the place in each city where chariot races, athletic contests, etc., were held. The circus flourished in Rome 2,500 years ago, and for 10 centuries later. With the decadence of the mistress of the world came a decline of the circus in character, and it was frequently debased by revolting spectacles, such as the throwing of those obnoxious to the government, including Christians, to wild beasts. Doubtless it was this that gave the church a prejudice against the circus which is today still held by some extremely conservative church people.

The modern circus has about it nothing debasing. Mankind has always held physical achievement in high esteem; its heroes are those who have done something notable. Especially are courage and the display of leadership on the battlefield held in high esteem. The military hero stands highest on the popular roll

Acetylene Light

M. W. Koehler, proprietor and manager of the Duquoin Gun and Cycle Company, of Duquoin, Ill., has just completed his experiments with acetylene light. He now has a gas outfit weighing only 50 to 100 pounds, according to space to be lighted. All can be packed in a very small box. It makes a light 10 times stronger than gasoline and at one-fifth the cost. With this outfit an explosion is impossible. This light will stand much longer than gasoline. He already has orders to furnish several shows, and from the way things look now he will be running overtime making the outfits before the season is over.—Issue of April 26, 1902.

Siamese Twins

The Siamese Twins were buried in North Carolina in a beautiful spot on a knoll near Mt. Airy on one of the farms which they owned. Several of the descendants of the most famous monstrosity the world has ever known are still living. One of the sons of Eng is a prosperous merchant. The people of that section of North Carolina have many interesting stories to tell about the brothers whose Anglicized names were Eng and Chang Bunker.

The Siamese twins were born in Siam on April 18, 1811. They were brought to the United States in 1829 and for many years were exhibited all over the civilized world. Barnum and others realizing immense sums of money.

The brothers were entirely unlike in tastes and disposition. Chang was intemperate and irritable, while Eng was sober and quiet. In August, 1874, Chang suffered a paralytic stroke but did not die until January, 1875. His brother was asleep at the time, but it is said was so startled over the death of Chang that he died a few hours later. The doctors of those days said that it would be certain death to attempt to disunite them, but in this age they would have been great subjects for the X-rays.

It is a singular coincidence that Millie Christine, the double-woman, has purchased a farm in North Carolina not very far from the former home of Chang and Eng.—Issue of July 12, 1902.

When Is Show a Circus—Not?

The court of civil appeals of the State of Texas on April 28 affirmed the case of the State of Texas and Travis County vs. Wm. F. Cody (Buffalo Bill), thereby holding that the Buffalo Bill Wild West Show is not a circus, and is only an exhibition and therefore does not have to pay a circus tax, only a concert tax. This case arose over the last exhibition of Colonel Cody in Austin. It has always been his custom to pay the concert tax, but his old ranger friend, Capt. Bill McDonald, disputed the buffalo hunter's right to exhibit under the tax, and sought by moral suasion to persuade Colonel Cody that he owed the State \$750. . . . —Issue of May 15, 1909.

Journalistic Ignorance Of the Circus Business

Publishers of newspapers and writers for newspapers know probably as little about the circus business as it is possible for them to know about anything they have to discuss thru their columns. This is because the circus is a traveling institution. It comes but once or twice a year and stays but a day or two at a time, even in the larger cities. Newspaper men, therefore, have very little opportunity for acquainting themselves with the inside facts of circus operation and management.

Fully 20 per cent of the receipts

of fame. Physical prowess delights the average man; and in the athletic exhibitions of the circus the racing, the display of consummate horsemanship, and so on, which are the leading features of a circus exhibition, nearly every one, young or old, takes pleasure—and a pleasure that is most certainly innocent.

Within the past half-century or so the circus in America has moved to a much higher plane than it ever before occupied. The exhibitions are unobjectionable on the score of morality; the comfort and convenience of spectators are carefully conserved; there is no more fear of meeting insult or disagreeable incidents than there is when attending a lecture or a theatrical performance. As a result the old-time prejudice against the circus as a proper amusement for all classes, ages and sexes is rapidly disappearing. The love of diversion and harmless amusement for all classes, ages and sexes is in-born in man. To forbid them is to turn counter to human nature. The Creator would not have implanted this desire for amusement in mankind were it detrimental.—Issue of June 18, 1904.

of any circus are left in every city in which it exhibits, and in addition to the money left in a town thru the purchase of provisions, licenses, posting space and numerous other essentials, there is a great amount of money attracted into it from the surrounding country. This is money that probably would not be attracted in any other way. . . .

Those who know maintain that a circus, thru the money it spends itself and thru what it attracts into a town from the surrounding territory, leaves a great deal more money at every stand than it takes away with it.

The circus man is wont to supplement his argument to this effect by showing that a theater might be considered as a drain upon a city, where the circus contributes to the money in circulation in every town it visits;

The First Circus in the U. S.

A memorial to the first elephant brought to the United States and to the spot on which the first circus this country ever saw was erected stands at Somers, Westchester County, N. Y.

The monument which is near a country inn called the Elephant Hotel, was erected 60 years ago to "Old Bet," which was the elephant's name. Her owner was Hackaliah Bailey. His brother was a sea captain, and one day while taking on a cargo on the Asiatic Coast he bought the elephant at a bargain and reached New York with her on his sailing vessel in 1821.

It took the vessel many months to sail to New York, and "Old Bet" had no keeper to look after her like the circus beasts do nowadays, but she stood the trip well. She was very fat, and she devoured everything she could put her trunk on. Hackaliah Bailey immediately purchased the

Origin of Circus Tights

Tights were first introduced into the American circus in 1828. The Buckley and Wicks Show deserved the distinction, even tho it was accidental. The performers all wore short jackets, knee breeches and stockings. One afternoon Nelson Hower, a bareback rider, was forced to appear in his knit underclothes, having failed to remove his costume in time for the performance. Immediately tights became the fashion.—Issue of June 16, 1906.

First American Circuses

The first American circus of which we can find any record was Rickett's Circus and Greenwich Theater, near the Battery, New York City, opened in 1795. The second season it was called the Pantheon. The next season it was called the Broadway Circus and was leased to Dwyer & McKenzie, who, with Mons. Breschard, an equestrian director, presented a mixed entertainment. On May 20, 1812, this circus was given the imposing name of the New Olympic. After that they presented spectacular acts, such as Timour, the Tartar.

The next attempt was made at the Mt. Pitt Circus on Broome street, between Anthony and Ridge streets, November 28, 1826. The building was made of wood with a brick front and was, at that time, the largest place of amusement in America. In this house Dick Sands threw his first "flipflap." The building would seat 3,500 persons. . . . D. B. M. Eaton, issue of March 27, 1915.

Out of Retirement

After being in retirement for two years, Bert Chipman will again return to the white tops, having signed with J. C. O'Brien as orator and announcer with the Campbell Bros. Shows. Mr. Chipman was formerly connected with Frank Bostock, Sells & Downs, John Robinson's Ten Big Shows and other well-known organizations.—Issue of March 14, 1908.

for the playhouse, the circus man contends, keeps in the town only the manager's percentage of receipts; while the company carries away the balance. We have never heard it argued that a theater is a detriment to a town. It is about time that those who revile and abuse the circus learn something about its merits—acquaint themselves with the arguments that show its advantages.—Issue of May 25, 1912.

elephant on the arrival of his brother and started out to exhibit her. He made "Old Bet" walk all the way to Somers town, traveling only at night and giving exhibitions during the day, charging 10 cents admission "to see the greatest show elephant on earth."

"Old Bet" proved to be the greatest attraction ever seen. Crowds followed her at night and those who didn't have 10 cents run ahead to the next show place and hid in hay mows until the beast arrived.

On reaching Somers, and where the monument now is, Mr. Bailey put up a tent, and started a circus with the elephant as the main and only attraction and her owner made a barrel of money.

The primitive circus lasted in Somers for months before Mr. Bailey sent "Old Bet" on a tour of the United States.—Issue of April 30, 1904.



G. BARNES CIRCUS

SEASON 1934

S.L. CRONIN, MGR.
WILD ANIMAL

IN THE ANNALS OF CIRCUSDOM, NO TOUR WAS EVER MADE LIKE THIS

STAFF J. B. AUSTIN GENERAL AGENT THEO. FORSTALL TREASURER JACK YOUDEN ASSISTANT TREASURER
WM. COLP LEGAL ADJUSTER LEONARD KARSH SUPERINTENDENT OF FRONT DOOR TURNER THOMASSON TIME KEEPER FRANK CHICARELLO SPECIAL AGENT

FLOYD KING

GENERAL PRESS AGENT

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CLIFF McDOUGALL

STORY MAN

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PATENTED SPOOL FOR LOADING CANVAS;
GRAND STAND ON WHEELS; TRIPLE STAKE
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EQUESTRIAN DIRECTOR

BIG SHOW TICKETS

HARRY BERT
SUPERINTENDENT

MARK KIRKENDALL
WHITE WAGON

DAN PARKER
UPTOWN

CHAS. CUNNINGHAM
ELMER MYERS **CHAS. FRANK**
NEAL EASTMAN
TRACK

FRANK SCOTT and **HARRY LEVY**
TAX BOX

BIG SHOW BAND

CHAS. E. REDRICK, Musical Director

MILIO DE HERNANDEZ, Solo Trumpet; HARRY SHELL, FRED ALGIERE and J. L. EARLE, Trumpets; E. STRELETZSKI, WM. TAGGART, Clarinets; W. W. KORFI, Saxophone; R. H. RANSOM and LORENZO AZCOMA, Baritone; ALBERT MITCHELL and LOY B. EVANS, Trombone; DALLAS D. DAVIS and SOL DRISCOLL, Sousaphone; MILEY THOMAS and JACK THOMAS, Drums, and P. M. HEATON, Calliope.

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FOREST VAN VLECK
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and **CARL LEWIS**
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S.L. CRONIN, MGR.
WILD ANIMAL

AL G. BARNES CIRCUS

SEASON 1934

THE SHOW THAT'S DIFFERENT — WORLD'S WONDER CIRCUS!

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THE GREAT

CANESTRELLIS FAMILY

WORLD'S GREATEST ACROBATIC UNSUPPORTED LADDER ACT
SEASON 1932 RINGLING BROS. AND BARNUM & BAILEY
CENTER 1933. HAGENBECK-WALLACE CIRCUS.
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AERIALIST AND MENAGE

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24 HOUR MAN

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SIDE SHOW -- DUKE KAMAKUA & His Paradise Radio Hawaiians
SEASON 1931-'32 HAGENBECK-WALLACE. LATE STAR R. K. O. CIRCUIT.
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Dancer and Snake Charmer
4 Seasons

FRANK (Jersey) SCHANCK
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FOR FORTY YEARS BILLYBOY HAS BEEN THE FLAG CARRIER FOR THE SHOW WORLD. RIGHT OR WRONG, HE HAS BATTLED FOR SHOWMEN, PERFORMERS AND ALL THE FOLLOWERS OF THE "BIG TOP," TO THE LOWEST BLOCK BOY—HERE'S WISHING 40 MORE YEARS OF DESERVED SUCCESS AND CONTINUED PROSPERITY.

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MAMIE WARD

JOE BELOVOCKEY

3 SEAL ACTS

AL WEIR
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DINING & SLEEPING CARS

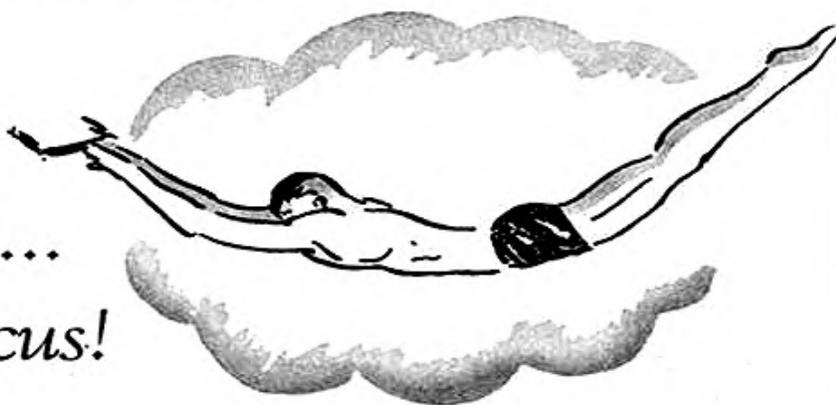
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CARL SMITH

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WILLIAM MILLER, No. 42
RALPH JOHNSON, No. 41
CHARLIE HOLT, No. 40
LOUIS FARRINGTON, No. 39
FRED LANCILLE, No. 46
LEON DRURY, No. 45
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HE GLIDES THRU THE AIR WITH THE GREATEST OF EASE..



To The Billboard...
a true friend of the Circus!

CONGRATULATIONS, Old Friend, on your fortieth birthday. You don't look a day older to us than that day many, many years ago, when bold as brass you picked up the cudgel in your baby hands and said: "We're going to see that the Circus gets a square deal!" You have seen to it, "Billyboy," and as you've grown stronger and wiser you've stood by and fought for that grand old institution, the Circus, right down through the years.

We bring these felicitations to you, not only as the Ringling Bros. and Barnum & Bailey Combined Circus, the Greatest Show on Earth, but as a representative of the Circus as an institution. For we realize that in you we, as one great show in Circusdom, and Circusdom itself, have a true friend.

We hope that you, "Billyboy," will go on and on in the fine work you are doing—for the performer, for the managements, for the Circus as a whole. We hope that your next forty years will be crowned with even greater achievements, greater success than you have had in your first forty years. We know that we will be with you, just as you have been with us, through good times and bad, through prosperous days and depressed days. . . . Here's a toast, "Billyboy," to you—"To You and to the Circus"—Everlasting Success!

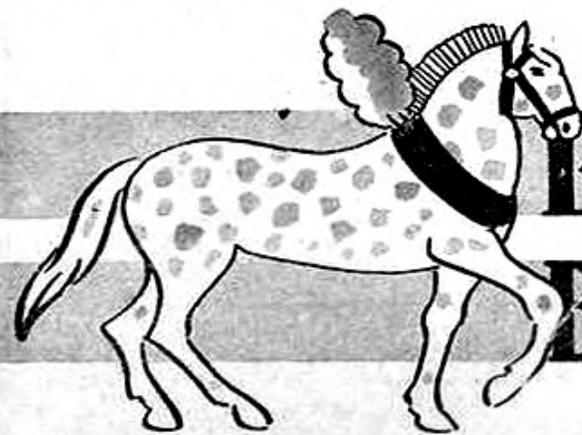
FOR THE SEASON 1935

The following shows will be on tour:

Hagenbeck-Wallace Wild Animal Circus
Adam Forepaugh-Sells Bros. Combined
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the greatest show on earth ♦ ♦ ♦



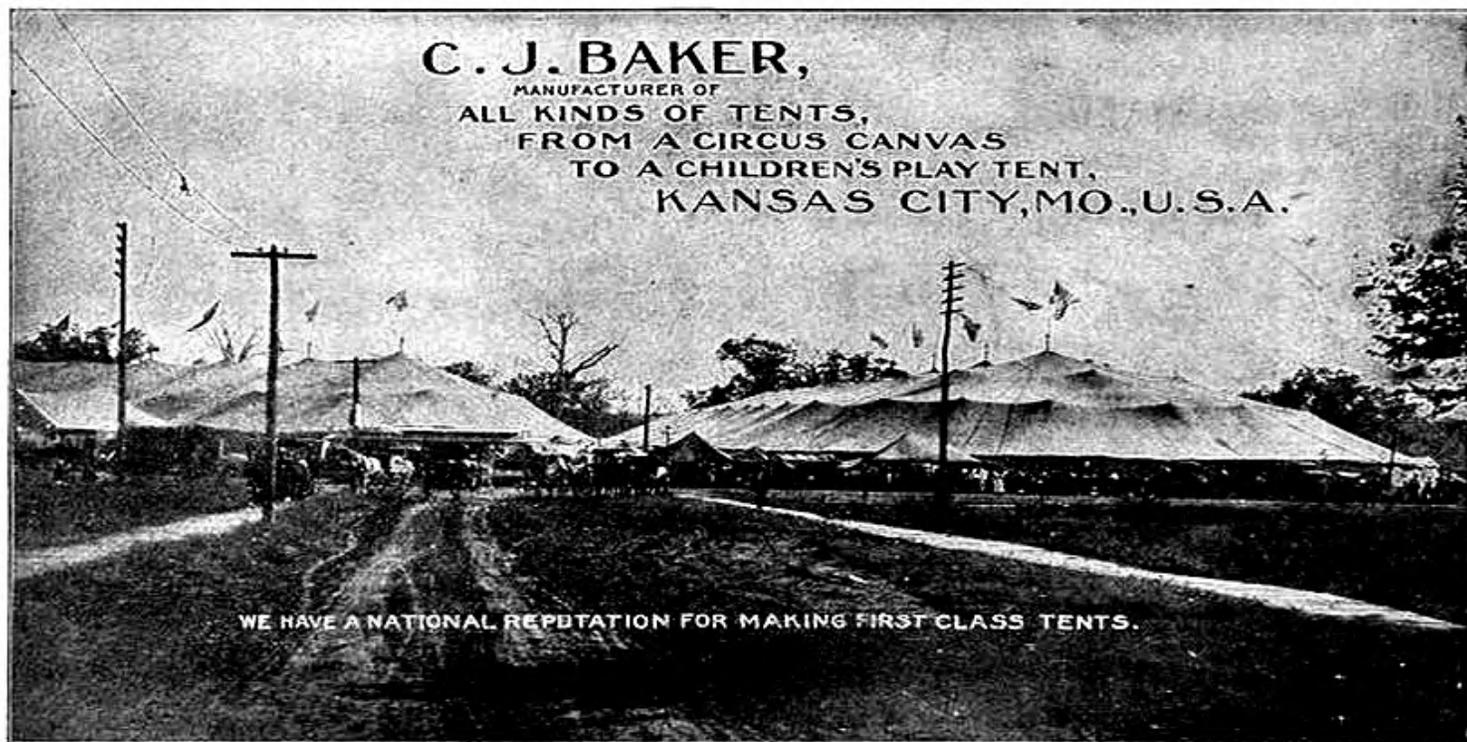
RINGLING BROS. *and* BARNUM & BAILEY *Combined Circus*

WHEN MOTHER WAS A GIRL-

--- She saw the Show under canvas with
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SINCE 1870



C. J. BAKER,
MANUFACTURER OF
ALL KINDS OF TENTS,
FROM A CIRCUS CANVAS
TO A CHILDREN'S PLAY TENT,
KANSAS CITY, MO., U.S.A.

WE HAVE A NATIONAL REPUTATION FOR MAKING FIRST CLASS TENTS.

(Maybe this was the outfit. The cut is old enough!)

Now Daughter is showing Granddaughter the wonders under another Big Top with the same Trade-Mark. And because we have enjoyed the Friendship and Business of the Show Trade all these years, we take this opportunity to extend our wishes for the happiest of Christmases and New Years

To THE THOUSANDS OF SHOW PEOPLE who have been and are our friends and customers:

To THE BILLBOARD, which has brought our message to YOU, and the Down-to-the-Minute News of The Most Interesting Profession to US, almost since its first issue:

To OUR OWN FAITHFUL EMPLOYEES, whose careful attention to your interests has kept this friendship in good condition:

MERRY CHRISTMAS

A visit from you will be welcomed. Or call or write us when in need of any canvas equipment, NEW or USED----

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YOU WILL SEE THE "BAKER" MARK ON---

Tents: Dramatic, Concession, Side-Show, Big Tops, Pit-Show, Living, Kitchen, Dining, Cook-House, Refreshment, Managerie, EVERY kind of tent.

Marquees, Prosceniums, Side-Wall, Fence-Wall, Wild-West Canopy, Ball-Game Hoods, Bally Curtain, Snake-Pits, Ring Carpets, Ring Curbs, Mangers, Ticket-Wagon Awnings.

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Chairs, Blues, Chair Back Covers, Reserved Seat Netting, Seat End Masking, Cushions.

Side-Show Banners, U. S. Flags, Cage Flags, Engine Covers, Tarpaulins, Sheets, Wide Duck for Truck Tops.

----AND A HUNDRED OTHER ITEMS----

AMERICA'S GREATEST FRATERNAL CIRCUS
CONGRATULATES
AMERICA'S FOREMOST AMUSEMENT WEEKLY



IRV. J. POLACK
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EASTERN STATES INDOOR CIRCUS
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Now booking dates for 1935. Circus presentations in Armories, Auditoriums and Dance Halls. Write Irv. J. Polack, director, for further details. An invitation is extended to Fraternal Organizations to visit a successful Fraternal Circus, that not only offers a profitable production, but presents clean, high-class amusement. Opening 1935 Season at Beaumont, Texas, December 31 to January 5.



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THE OLYMPIA TROUPE

Three Boys, Three Horizontal Bars and Sensational Flyers
 Robert Owen—Rellen Johnson—Donald Hammond

WISH

The Billboard and Polack Bros.' Circus Continued Success

Christmas Greetings

Internationally Famous Wizard of the High Spanish Wire

DON LA VOLA

Greetings to The Billboard and Polack Bros.' Circus

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Four Acts

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Booked solid with Polack Bros.' Circus
 Thanks to Irv. J. Polack and Louis Stern, Managers
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Greetings to Billboard
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BELLE McMAHON TRIO

Belle McMahon—Vivian Nelson—Pete McMahon

SUCCESS TO THE BILLBOARD AND POLACK BROS.' CIRCUS

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THE BLACKSMITH STRONG MAN

From the Privilege and Refreshment
 Department of the
 Polack Bros.' Circus
 Greetings to The Billboard
 Season 1935 with Polack Bros.' Circus

Mrs. Irv. J. Polack

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Greetings, Billboard

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Just completed its 1934 tour of 14,000 miles in 33 weeks—longest tour and season of any circus this year.

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WANTED—TO HEAR FROM FIRST-CLASS CIRCUS ACTS!

WRITE

TOM MIX CIRCUS and WILD WEST, Winter Quarters, Compton, California.



CLYDE BEATTY

CLYDE BEATTY

Greatest Wild Animal Trainer of All Time

Featured With



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TO ALL FRIENDS

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Congratulates

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ON ITS 40TH ANNIVERSARY

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Circus, Carnival, Parks, Fairs, Rodeo, Theatrical

• Season's Greetings to All My Friends thruout the World



MISS SOLVERA

Queen of the Trapeze Balance

- Opening Empire Theater, Paris, France, December 28th
- Reengaged for Ringling Bros. and Barnum & Bailey Circus Season 1935, following European Tour

Best Wishes to
The Billboard
for a Happy Birthday

If The Billboard's next 40 seasons are as enjoyable in every way as mine was this season on the publicity staff of the Hagenbeck-Wallace Circus — well, I sincerely hope so.

GREETINGS TO ALL MY FRIENDS
IN THE CIRCUS WORLD

TEX SHERMAN

CON COLLEANO

Congratulates

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With His Den of Ten Performing, Fighting African Lions
Without an iota of Doubt, the Most Sensational Act in the World
APPRAISED AS SUCH BY PUBLIC AND PRESS EVERYWHERE
UNPRECEDENTED IN THE ANNALS OF THE AMUSEMENT WORLD
Read the following, taken from the Nov. 3, 1934, issue of The Billboard

King a Hit at Dallas Fair

DALLAS, Oct. 27.—What is unquestionably the most sensational act of its kind for a youngster, not only in America, but in the world, is that of Manuel King, a feature attraction at this year's State Fair of Texas. The writer (representative of *The Billboard*) has seen many great wild animal acts where grownups took their lives in their hands, but here is a youth of 10 who fearlessly steps into a cage of 10 ferocious African lions, beats them into submission and puts them thru a fast 15-minute routine of tricks. No audience can help but awe at the daring of this boy Manuel King. The act registered heavily at the State Fair.

Permanent Address: care SNAKE KING, Brownsville, Tex.
(Have Several Trained Wild Animal Acts for Sale)
Season's Greetings to Friends Everywhere

Greetings and Best Wishes,
of course, to The Billboard

CAPTAIN DANIEL E. FOX

AND HIS "SPOTTED HORSE TROOP"
New York State Troopers



...and the Season's
Best to all the rest

Sidney,
New York

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For more than 30 years Phelan's Circus Finishes have proven their ability to withstand the abuse and hard usage to which Circus, Carnival and Amusement Park Equipment is subjected. They protect and add to the life of your cars, wagons, seats, etc. The biggest names in the outdoor show world order from Phelan's, year after year—there must be a reason.

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S. W. GUMPERTZ

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THE BILLBOARD
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JOE COYLE
KOKO THE CLOWN

23 Weeks on the Enchanted Island
Century of Progress — Season 1934
Clown-Suit Ensemble Trade Mark Registered
Address Billboard, Chicago, Ill.



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And we return the bow to the greatest circus chronicler of them all on the occasion of its FORTIETH ANNIVERSARY CELEBRATION.

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BUDDY HUTCHINSON

(Formerly of Ringling-Baron, Sells-Floto, Hagenbeck-Wallace and Sparks)
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NOTE—Continuous Performance.

The Showfolks' Mecca.
Good Food—Good Drinks—Good Cheer.
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From
A FRIEND of the CIRCUS ...
and
FOR IT ALL THE TIME!

I Advertis^d in the **FIRST BILLBOARD** Issued and
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For WILD ANIMALS, BIRDS, REPTILES
DIRECT FROM THE JUNGLE

WRITE, VISIT, ANYTIME
AMERICAN REPRESENTATIVE FIRM OF
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NASHUA, NEW HAMPSHIRE
CARL HAGENBECK, Hamburg, Germany

Congratulations to Billboard on Your 40th Anniversary

Forty years ago we were making quality show canvas. The list of those we have served and are still serving in that period reads like a 'Blue Book' of 'Who's Who' in the outdoor show world. Keeping to our policy of 'Quality at Fair Prices' we are confident that we will live to congratulate The Billboard on many future anniversaries.



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UNITED STATES TENT & AWNING CO.
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To The Billboard, Recognizing As We Do Forty
Years of Real Unselfish and Constructive Service.

The CIRCUS SAINTS and SINNERS CLUB of AMERICA

For the Old Trouper and a Home in 1935

Compliments of

F. DARIUS BENHAM

President

Circus Saints and Sinners Club of America

Forty Candles Shining

By WILL V. HAMMERSLEY
(An Old-Time Trouper)

Forty candles brightly shining,
Forty years gone by,
Forty flames in glowing beauty
Like jewels flame up high,
Forty years of memories bright
Our joys and tears re-live tonight,
Friendships made in days of old
All are dearer than finest gold:
Our hearts recall those happy hours
When life was sweeter than the
flowers.

Things like these can never fade:
They are the songs by angels made.
Forty flames in glowing beauty
Like jewels flame up high,
Forty candles brightly shining
Forty years gone by!

First Indoor Circus Ad

The first indoor circus ad in The Billboard was that of The International Exhibition Company, Dr. C. D. Gray, manager, care The Billboard, Cincinnati, O., in issue of June 16, 1900.

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TAKES TO THE ROAD LATTER PART OF APRIL.
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BUCK TAYLOR
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| 1 BOA CONSTRICTOR, 8 Foot | 40.00 |
| 8 INDIAN REGAL PYTHONS, 14-Foot, Good Feeders, Each | 100.00 |
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| RHESUS MOTHER AND BABY COMBINATIONS, Per Combination | 27.50 |
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Healthy Condition and Live Arrival of All Stock Guaranteed. All Prices F.O.B. New York.

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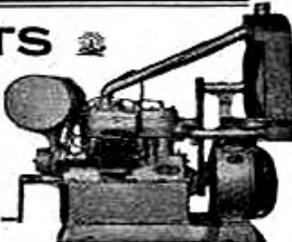
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Send \$1.25 for the Most Outstanding Show Group ever made—1,000 Ringling-Barnum Personnel in one Grand Picture.

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"I'll Be Seen' Yer in 1935"

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O. HENRY TENT & AWNING CO.
3830 SHEFFIELD AVE., CHICAGO, ILL.

Greetings from Winchell

New York City, December 4, 1934.

To the Editor of The Billboard:

Thanks for inviting me into the 40th Anniversary Number of Billyboy, which they called the best of the theatrical weeklies away back in 1920 when I shelved hoofing—and which I hope they still affectionately call it.

Except the newcomers, most of the gentlemen and gentlewomen of the show shops can remember away back when "that" Winchell person flopped in the deuce spot in any theater on the WVMA, Gus Sun, Sullivan & Considine, Loew and Pantages chains. It was a grand apprenticeship, too, being rebuked and rebuffed by critics, stagehands, house managers and baggagemen. And, of course, audiences.

If it weren't for that training around the country and in Canada I am afraid I wouldn't have been prepared to tussle with the newspaper headaches that come in bunches. It is no cinch, this routine of mine in the paper, my dear editor. You and your brave lads and lassies have an entire week in which to ferret out your news and those of us on the daily grind have to change our act every 24 hours.

When I say here "my dear" editor—you, Mr. Hartmann (whom I have never had the pleasure of thanking in person), know what I mean. I mean that if it weren't for you, sir, away back in the latter '19s (or was it the earlier 1920s?) I might never have landed a job on a gazette. I want your staff and others to know again that it was The Billboard and you that first published my stuff when it was called "Stage Whispers" and signed "By the Busybody" and only once—the last I did for The Billboard—was it signed "W. W."

I am really grateful to you and The Billboard for helping so much to give me the start I hungered for when I was "looking for next week" in the vaudeville that is hardly any more.

Faithfully yours,

Walter Winchell

Appeal of the Old-Time Fairs

By J. W. Russwurm

THE BILLBOARD has asked me to write you an article dealing with the changes in fairs for the last 40 years, or as far back as I can go. Well, I can go back beyond 40 years; not that I have been connected with fairs for that period. Thirty years would be closer to the mark, as I commenced this fair business 29 years ago. Of course, I knew nothing about the fair game at that time, and really I don't know much now, as there is always something new to be learned.



J. W. Russwurm

I am not going back to Biblical times and cite you to all the many references in the Good Book to fairs. Just a few will suffice. The Old Testament has a number of references to fairs, for fairs existed long before the time of Christ.

We read in the book of Ezekiel as follows:

"Tarslish was thy merchant by reason of the multitude of all kinds of riches: with silver, iron, tin and lead, they traded in thy fairs."

"They of the house of Togarmah traded in thy fairs with horses and horsemen and mules." (Ezekiel 27:14.)

"Syria was thy merchant by reason of the multitude of the wares of thy making: they occupied in thy fairs with emeralds, purple and brocade work, and fine linen and coral and agate." (Ezekiel 27:16.)

"Dan also and Javan, going to and fro, occupied in thy fairs: bright iron, cassia and calaman were in thy market." (Ezekiel 27:19.)

"The merchants of Sheba and Haamath, they were thy merchants: they occupied in thy fairs with chief of all spices, and with all precious stones and gold." (Ezekiel 27:22.)

There are also references in the Bible relative to the great Temple of Ephesus. It was at this place while a fair was going on that Paul came along, establishing the Christian churches. Paul introduced a new god. This did not please Demetrius the silversmith, who made images of Diana standing in the door of the Temple, and he sold these souvenirs to the fair visitors. Of course, Despleanter Brothers and Max Goodman are disciples of Demetrius.

Now it is not necessary to bother about calling attention to these fairs recorded in the Bible and to tell the story of Absarvatus holding a fair for six months to show the glories of his kingdom. This was 500 years before Christ. Nor is it necessary to tell the story of Naahit and Esther and run in the celebration of the Feast of Purim, known to every Hebrew, even down to the little ones. These stories are the greatest in fiction.

Of course, all the fair secretaries and concession men and amusement men read their Bibles. Some of them have to read different Bibles. There are Sam Levy, Max Goodman and my old friend Hirsch, of Louisiana—they have to read a different Bible from the one read by Ed Carruthers, Corey, of Iowa; Rob Roy, Charley Nash and Ralph Hemphill. Maybe Hemphill has to read a different Bible from these others, as I understand he is a staunch supporter of the Pope. If this is so, then he will have to do a little more reading of his Bible than the others, and he will have to include the books of the Apocrypha and read the stories of Bel and the Dragon, Susannah, Judith, Tobit and others.

I just had to run in a little about the early fairs to get a starting point. Of course, there were Greek fairs, Roman fairs, French fairs, etc. We have records of Alfred the Great taking charge of English fairs. Listen to the edict of the king:

"During the reign of Alfred the Great (about the last half of the ninth century) legislation was passed restricting alien merchants to the 'four fairs' and permitting them to remain in England for not more than 40 days. This was the first recognition given by the crown to foreign merchants attending the fairs. Whether they previously were forbidden to attend the fairs is not known.

"By the end of the 16th century we find further privileges and protection being extended to foreign merchant ships. Ships loaded with goods for any English ports were proclaimed to be at peace. This proved to be very helpful to foreign traders who wished to attend the English fairs. In 1215 further legislation extending the scope of the previous act was passed. All merchants, whether on land or sea, were given security and safety in going to and from England and during their stay in England. Such security without unjust exaction of tolls, the scope of this and the full significance of such a law cannot be appreciated except as we remember what were some of the prevailing customs of the day, especially between countries on the mainland. One ancient custom that was common up to this time, which existed for many years after, was to hold any of all foreigners accountable for the debts, or even crimes, of other foreigners of the same country. Thus if two merchants from the same country were in a fair and one contracted debts the other might be charged for the indebtedness. This act of 1215 and another of 1273 entirely freed such individuals from the responsibility of debts incurred by fellow countrymen. Other similar unjust practices were abolished and individuals were more at liberty to act as individuals.

"In 1283 legislative action was taken with the idea of assisting merchants in the collection of debts. The following extract is from this act:

"And a seal shall be provided that shall serve for fairs, and the same shall be sent unto every fair under the king's seal by a clerk sworn or by the keeper of the fair, and the said seal shall be delivered before them, and the one piece shall be delivered unto the afore-said merchants and the other shall remain with the clerk; and before them or one of the merchants, if both cannot attend, the recognizances shall be taken as before is said."

Away back yonder 40 years ago, yes, 50 years ago, fairs in the South were very crude. These fairs had only one building and that was known as the Floral Hall. This building was circular, with a wide walk at the top, where boys and girls and lovers and old people would promenade. At one end of the building at the top was the floral department, where there were exhibits of women—such articles as were woven from the loom, soft soap and some preserves and molasses. Yes, a few flowers.

Inside the arena was the show ring. They would lead in mules, jacks, cows and horses, regardless of age. Inside this ring was the judges' stand, and in the top or loft of the judges' stand was the music. Underneath this arena were stalls for mules, cattle and other live stock.

Collections of 10 per cent of the premiums were made as animals entered the show rings. Prizes were never over \$4 to \$5, which included a ribbon cut off a bolt. There were no printed or embossed ribbons showing winners. Only colors of blue, red and white were used. No premium extended beyond third place.

At conclusion of judging awards were announced from the grand stand and for something like this: Premiums for jacks, first to John Overton Jr., Davidson County; second, Mark Cockrill, Maury County; third, Allen Harlan, Williamson County. After this announcement the crier would call out to the loft above, "Music," and the band would start. There were no white bands in those days like those of Kryl, Creator, Thaviu. No, sirree. These bands all were made up of Negroes.

And a band consisted of a fiddle, banjo, bass fiddle, clarinet and cornet. Cornet and clarinet would vie with each other as to who could reach high C the quicker. No regard was paid to harmony. If the music was off key, so much the better. The score consisted of only six tunes. Not over seven different pieces were ever played during a season.

As nearly as I can remember, these tunes consisted of *Leather Britches*, *Billy in the Low Ground*, *Arkansas Traveler*, *Love in the Piney Woods*, *Sweet Eva-Lena*, etc. In the band we had in Sumner County (my home town) there was a man of doubtful nationality. We never knew whether he was colored or a white man. Anyway he played for the fair on week days and played in the Presbyterian Church on Sunday, thus serving the devil for four days of the fair and the Lord on Sunday. He has long since gone to his reward and I suppose St. Peter let him pass in without questioning.

The forms of amusement in those days were a Punch and Judy show and a Sleeping Beauty an alabaster figure draped as angels should be draped, where men only were invited. This figure was shown with tin-reflector lamps. My, there was a lot of mystery as to whether or not this figure was alive. Ladies were not allowed to view this sleeping beauty, as a well-turned ankle was exposed.

Yes, there was the tournament. Little arms were tacked up, and at the end of these arms were rings. Knights would mount horses and speed around, spearing these rings. The knight who speared the most rings was counted winner. Of course, a lady had to be crowned queen, and the night the tournament was completed a grand ball was given and the knight and queen led the ball.

The same bands played for the balls that played for the fairs. The same tunes were played also. Of course, they had the square dance, the schottische, polka and waltz. The only change in the musical program was that the Negroes would sing their tunes at the dance as they played them. They would strike up on *Sweet Eva-Lena* and all would sing. The words ran like this:

"Sweet Eva-Lena,
The first time I seen her
I stole a verberna
Right out of her hair."

These were the only words and there were many verses all the same. If a waltz were called for *Sweet Eva-Lena* was sung in slow time. If a polka were called for *Sweet Eva-Lena* was speeded up a bit.

Of course, we had no trolley cars or autos to get to the fairs. The white folks would pile into a spring wagon or carryall, the children would mount their ponies and the colored folks would follow in two-horse wagons. In these wagons, the Negroes would bring the dinner, all done up in big hamper. There were pickles, cold ham, chickens, all kinds of cakes and pies, etc. Cooking would go on for days, getting ready for the fair. At dinner time the good women would spread tablecloths on the ground under shade trees and when ready all were invited to eat. It looked like one big, happy family. The tablecloths would meet and they would be stretched for a mile, it seems to me. There were no hot-dog stands in those days. Nothing was sold. Barrels of lemonade, buttermilk and sweet milk were all free.

After festivities of the day all would load up and the caravans would start for home. Cattle, mules and horses were either driven in droves or hitched behind wagons, all

to be brought back the second day of the fair. Nothing was left on the grounds at night. Nobody pretended to do any work the week of the fair. Negroes and whites alike had a holiday. All work that was done was to feed the live stock and milk cows. We didn't even churn during fair week.

Our good daddies would get us out early to feed, and when the bell would ring we would know that breakfast was ready. Before we had breakfast we had to have a toddy, already mixed for us, which we all drank before we washed up for breakfast. We had no bathtubs in those days. In getting ready for our white shirts to wear to the fair we went to the creek and took our wash.

As far back as I can remember, and I can go back a long ways, we had no drunks in any of our families, yet everybody took a drink when they wanted to. A bottle or jug was on the sideboards at all times! Lord! How things have changed since that time, with our multiplicity of laws against this and that. It is you mustn't do this and you mustn't do that. It looks as the now all the good things in life are in the mustn't column. You mustn't take a drink. You wouldn't play the races. You mustn't dance. You mustn't love. You wouldn't play cards. In fact, we wouldn't do the things you want to do the most.

You can talk about anything you want to so long as you don't do it, and you can do almost anything you want to so long as you don't talk about it. We are so hedged in by these mustn'ts that we can't act naturally.

Such things as night shows did not exist 40 years ago. It is true night shows were put on in the cities where the day fairs were held. It was before we had picture shows. There were street shows, wire walkers, trapeze performers, etc. Yes, animal shows, too. These shows were put on by merchants in the towns trying to do something for the people who stayed in the cities at night.

The fair people took this up and put on night shows, getting a double whack at the people who attended at night and couldn't go to the fair in the daytime.

About the first person I remember putting on these night shows at fairs was Frank P. Spellman. I remember way back when Jim Fleming's father was secretary in Columbus, O., and he was the first secretary I remember who put on these night shows. After his death his son, Jim Fleming, took up the secretaryship, and A. P. Sandles was the president in Columbus. Frank Spellman's wife had a baby bear act. It was good, too.

Wire walkers and fireworks. Yes, they were good shows. Not satisfied with day fairs, we had to have night fairs. And the fair that put on the biggest shows had the biggest fair.

There have been wonderful advancements in fairs in the last 40 years. There is more interest in fairs than ever before.

Give little heed to the man who speaks or writes of the "degeneracy" of the fair. Its utility is unquestioned. It presents an illumined record of development from year to year and portends what is to be.

Decadent, non-progressive communities, States or Nations do not organize or hold fairs or expositions. Those lethargic people who are satisfied with mere existence and are content with whatever is have no need of exhibitions but where there are industry, intelligence, a spirit of progress and abounding life and energy fairs will continue to grow in numbers and usefulness.

International Assn. of Fairs— Its Hopes and Achievements

By RALPH T. HEMPHILL

IN the late 80's, some of the brave souls who were fighting the battle of the fair world, decided that in union there is strength and so a few of them gathered together and out of their meeting came what was later known as the American Association of Fairs.

The problems of the fair secretary at that time were many and varied. Then, as now, there was the never-ending question of what dates each fair could have, there was the problem of the concessioner who jumped the lot, the objectionable exhibits, and the problem of properly circuiting the fairs so as to be able to get the maximum of exhibits. There was also at that time, as now, the possibility of getting together in an exchange of ideas that would be helpful and educational.

And so the annual meetings in the fall after the fairs were over came to be an institution and it is hard to look back over the history of the fairs of the past and not recognize that this banding together has played an important part in the development of the great fairs of today. Out of the meetings have come a better understanding, an atmosphere of helpful rivalry, and an intelligent spirit of co-operation and a broader view of the entire picture.

In the early days a great deal of time was given to the question of dates. The records show that great discussions were had, many harsh words were uttered, many feelings were hurt, and many petty jealousies were started that took years to erase. Then, one day, the American Association of Fairs awoke to the fact that the question of dates was one that could not be settled by an association, that it was one that need not even be argued on the floor, that it was purely a local question and that when dates interfered one with another, the only people who could settle the matter were the ones affected. Therefore, a resolution was passed banning from discussion on the floor this question, and throughout all these years it has been lived up to religiously.

Throughout the 90's and the early part of the present century, the question of advertising was a vital one. The old practices were passing and the new forces were emerging that were to revolutionize the methods of advertising. The general principles of advertising were as true then as they are now, but the methods to be used, when and how to use them, and the rapidly changing conditions of the times made it necessary to give much thought to this very interesting subject. Many very learned papers on this subject have been read before

this association and many helpful discussions have been had. Thus it all there has come a better realization of the problems, a better understanding of how to advertise and, consequently, a better fair, better able to serve its community, and, therefore, more firmly entrenched in the minds of the public.

Even 20 to 25 years ago, the problem of the slick-fingered concessioner was important. The association of fairs established what was known as the "Board of Appeals." Each fair presented to this board its complaints of concessioners and those by whom the fair had been mistreated. The defendant was given an opportunity to be heard. Maybe the case was tried at length with much evidence being taken, but out of it came a feeling by the concessioners that if they did not do right, they would probably be haled before this tribunal and, perhaps, would be barred from going to any fair. I am sure that the Board of Appeals has done more for the fairs than any other committee and, yet, today it is only a name, its work is done except that it is advisable to keep the committee in existence as a reminder to him who would stray from the straight and narrow. Not a single case has been filed before it in the last ten years. Out of it has come a much higher type of concessioner who has helped to make the better fair of today. The high-class concession man has come to take the place of the shyater and the slick-fingered gentry have passed from the picture. No one who knows can help but stop for a moment and pay a tribute to the fine men and women who have made this business their life work.

Then came the Great War with all of its problems. With it came the cry from the misinformed that the fairs should be closed. Again the association arose and thru a large committee met with the powers at Washington, and the merits of the fair were discussed at length. President Woodrow Wilson attended some of this discussion. When the meetings were over and the facts gathered together, the great President recognized that fairs played a very important part in the scheme of civilization and his decision was that the fairs should go on, that they should have the support of the Government to make them of greater value to the nation, and here another forward step was taken which was to play an important part in bringing the fairs up to what they are today.

About the time of the close of the war, bitter jealousies and personal



MODEL METHOD of advertising a fair. Above are shown the Advertising Route Wagons which are being used in the interest of the Southern State Fair. This picture was taken just as the wagons were starting out about a fortnight ago. The poster behind the wagon is a 24-sheet Bryan stand that the boys have just put up. These wagons travel constantly thru the State until the opening of the fair, posting bills and distributing advertising matter. The Southern Interstate Fair will post throughout the country and in the larger cities about 180,000 sheets of paper. This method of advertising, having wagons built especially for the purpose, conveniently arranged so as to hold paper and equipment, and sending a manager and billposter with each wagon, is somewhat new in the South.—From The Billboard of September 15, 1900.

animosities between delegations from widely separated sections caused a split in the American Association of Fairs and this great work was carried on by two separate organizations. The best thought of both was that it was a great blunder a mistake that should be corrected, that the bitter feelings should be healed and that the two factions should be brought back to-

First Fair Ads

Fairs advertised in the very first issue of The Billboard dated November 1, 1894. Three were represented in Classified Column. They were:
TRENTON, N. J.—Great Interstate Fair, John Guild Muirhead, secretary.
IONIA, Mich.—Ionia District Fair, M. M. Currier, treasurer.
GROSBECK, Tex.—Limestone County Fair, Dr. S. D. Bugg, secretary.
The first fair display ad was that of Cotton States and International Exposition of Atlanta, Ga. It appeared in issue of July 1, 1895.

gether. Committees were appointed from each organization and the uniting of the two factions was accomplished. J. W. Russwurm was selected to head the combined association and the name of the International was selected. Thus begins what has come to be known as the International Association of Fairs and Expositions.

While some may look upon the meetings in the fall as a great holiday where frivolity reigns supreme and that all it amounts to is an opportunity to meet old acquaintances and have a good time, underneath it all is the more serious thought of how to make the fairs better and how to make the International of more value to the members.

In the early 20's much thought was given to the question of establishing at the University of Chicago an annual school where a secretary could go and study to better advantage his problems. One school was tried out and while something was accomplished, it was decided that it was not feasible. It was hard to decide who was going to be the teacher. There was no literature to use, not even a primer. Yes, many valuable papers had been read at various meetings on the many problems of the fair manager but where could these be found? No one seemed to have a copy of them. They had been printed in the annual proceedings of the meetings, but where were they? No one had a complete file and, if they did, they did not know where to look for what they wanted. Thus it was decided to establish a literature for the profession. To make an attempt to get into writing the thoughts of the men in the game on the different problems that confront a fair secretary.

First, it was decided to try to collect a complete set of the copies of the proceedings. After much effort and correspondence a fairly complete set was collected. From these proceedings the papers that had been read on advertising were assembled and published in one volume. This was a beginning. Now the man who asks how to advertise a fair can secure a copy of a book that records the experiences of those who have tried to advertise a fair. Certainly the most valuable information one can get is the experience of some one who has passed down the road before.

The question of budgeting and accounting is an important one and so the International attempted to get a volume on this subject. Again they used the experiences of those in the game and have in print a volume that represents their thoughts and experiences in budgeting and accounting.

The copy of the discussions of the First School in Fair Management contains many helpful articles and is in print so that he who cares may read.

There is much yet to be done, a broad field of advancement that challenges the imagination and dares him who would leave his mark also upon the sands of time. The dawn of a new day will see a still better fair with new problems and new responsibilities.

Fairs Held Each Year Since 1895

Below is given the number of fairs listed each year as of the last of July since The Billboard began publishing lists of fairs and expositions in the United States and Canada. A great increase is evident between 1895 and 1934. The peak years ran from 1921 until 1930. However, a slump in the number of fairs listed does not always necessarily mean the lapsing of great numbers of them, inasmuch as in numerous instances fair boards merged their interests in the presentation of large district fairs to supplant several smaller ones in adjacent communities. First fair list appeared on March 1, 1895.

Year	U. S.	Can.	Year	U. S.	Can.
1895	748	11	1915	1,581	533
1896	1,012	31	1916	1,631	611
1897	850	55	1917	1,549	609
1898	925	68	1918	1,274	532
1899	760	63	1919	1,375	517
1900	819	61	1920	1,545	664
1901	873	52	1921	1,608	642
1902	802	28	1922	1,713	652
1903	905	26	1923	1,634	609
1904	863	33	1924	1,717	548
1905	864	59	1925	1,777	616
1906	938	65	1926	1,816	545
1907	1,668	137	1927	1,800	588
1908	1,078	42	1928	1,820	606
1909	1,046	69	1929	1,838	597
1910	1,181	75	1930	1,801	624
1911	1,295	72	1931	1,575	601
1912	1,022	214	1932	1,347	476
1913	1,000	211	1933	1,274	532
1914	1,658	650	1934	1,303	437



J. W. RUSSWURM AND FRED A. CHAPMAN, first president (after uniting of two fair factions) and 1934 president, respectively, of the International Association of Fairs and Expositions.

From Old Files of The Billboard

A Word to Fair Managers

Of all the lessons which are to be learned from the comparing of the successes and failures among the fair associations during the past season, the one that stands out pre-eminent and one that must be seen and admitted by all is, attractions are a necessity for financial success; the day of the purely agricultural fair is past; the city people who are used to shows, fairs, etc., are, of course, not satisfied with seeing Farmer Jenks' prize potatoes or Cy Smith's blue ribbon cows. They must have something more exciting and entertaining. Neither is the farmer satisfied with seeing exhibits of farm products. These things are nothing out of the common to him. He also must have excitement, not because it has become a habit, as with the city man, but because he expects it. The fair day to him is a time set aside for the spending of his pin money, an opportunity to see things which it is not his privilege to see at any other time.

During the season just closed the managers and the entertainments, which we will call attractions, have been thrown into closer relation, and have come to a more pleasant and mutually profitable undertaking than ever before, for which we think *The Billboard* deserves some credit. However, there were some cases where attractions were engaged, and either proved entirely unsatisfactory or did not show up at all. The managers cannot be too particular about engaging good, reliable features. It is very often the case that the engaging

Pure Food Exhibits And Bicycle Races

Pure food exhibits and bicycle races are going to be strong features at the fairs this fall. Many fairs are going to make a specialty of both. The pure food exhibit is not a fad or passing fancy, neither is the bicycle, and those fairs that devote a proper amount of favor to both will be surprised at the popular approval that will devolve upon their efforts. Exhibits of bicycles will be made at all fairs featuring bicycle races and applications for space will fairly rain in on the society that conducts a well-ordered pure food exhibit on proper lines if they will make their intentions known.

Taken all in all, the outlook for the fair season is especially promising just at this time. Indications all point to highly profitable and successful outcomes of the various ventures already launched.—*Issue of May 1, 1926.*

President McKinley's View of Expositions

While speaking at Buffalo President McKinley, previous to the dastardly attempt on his life, among other things said regarding expositions and fairs:

"Expositions are the timekeepers of progress. They record the world's advancement. They stimulate the energy, enterprises and intellect of the people and quicken human genius. They go into the home. They broaden and brighten the daily life of the people. They open mighty storehouses of information to the student. Every exposition, great or small, has helped to some onward step. Comparison of ideas is always educational, and as such instructs the brain and hand of men. Friendly rivalry follows, which is the spur to industrial improvement, the inspiration to useful invention and to high endeavor in all departments of human activity."—*Issue of September 25, 1901.*

of attractions is left until the last moment, and this plan almost invariably results in the securing of only second or third-class people.—*Issue of December 1, 1899.*

The Premium List

The premium list is absolutely necessary for the success of the fair or harvest home, yet it is rarely even half done. The fair managers generally recognizing that they must have a printed list of premiums, farm out the privilege to some local printing office, and then the advertisers are worked for all there is in it. A thousand or so are printed and promiscuously distributed thru the advertisers, handed here and there, or mailed to the 50 or so who may ask for them. As a rule, the fair premium list is a country job, not but that some country offices can do a good job of printing, but they rarely do make up an effective premium list. The attractions and list of premiums are so jumbled together with the advertising that neither the fair nor the advertiser gets more than half of the benefit.

The success of any fair or harvest home is dependent on the spirit of competition it awakens. Every right-minded farmer, stock raiser and farmer's family are proud of their work, and to win the blue ribbon betokening superiority in any line is an honor which they seek. Let the premium be of sufficient value to reimburse them for the labor and expense of making the exhibit. But do not end with that. Let every possible competitor know beyond a doubt what the premium is and all the conditions. To do that a printed premium list should be sent to all. A systematic distribution can be made by using the polling lists, or better still the assessor's lists.—*By John L. Whelan in issue of April 1, 1896.*

Strange Tune Played Before President McKinley Was Shot

CLEVELAND, Sept. 16.—Hon. Myron T. Herrick, a close friend of President McKinley, states that in the course of a conversation with Professor Lund, the leader of the famous band stationed in the Temple of Music at the Pan-American Exposition grounds, when the President was shot, he had learned of an almost prophetic incident that occurred a few moments before the attempted assassination. "Mr. Lund said," continued Mr. Herrick, "that only a moment or two before the shot rang out in the big building his orchestra had played a German piece of music, entitled *The Cursed Ballet*."—*Issue of September 21, 1901.*

Where Ignorance Is Absurd

It is unfortunate that some editors cannot or will not learn the value of fairs and street fairs as a stimulus to business and when and where the line between fairs and street fairs should be drawn. Just now the Milwaukee papers are tearing their hair over the fact that Charles J. Stumpfer, a well-known street fair promoter, has set the date for holding his Jahrmarkt (yearly festival) on the same date as that upon which the Wisconsin State Fair will be held at Milwaukee. The Milwaukee papers seem to think that the Jahrmarkt will injure the attendance at the State Fair, tho in what manner none of the complaining dailies seem able to explain. Now, the Jahrmarkt in Milwaukee is about as old and certainly as popular as

Time To Organize

Every State in the union ought to have a Fair Managers' Association. If there is not one in your State begin to organize one. Don't give it any high-flown name, simply call it the Illinois Fair Managers' Association for instance. Everything else in the world seems to be organized. It is time for the fair managers of the country to organize. Those contemplating starting organizations might do well to correspond with *The Billboard* and get constitutions of similar organizations.—*By Arthur Babbitt, in issue of June 1, 1896.*

Airship as Amusement Device

The success of the recent flying machine tournament at Los Angeles foreshadows the time, apparently not far distant, when the airship will be used in this country as an amusement device, or attraction, at big city parks, important agricultural fairs and other events of importance to the public and to the amusement world.

Already has aviation assumed some definite form as an amusement in France, and with the American knack of turning all such popular fads to account, there is little doubt that the old-time balloon ascension will ere long be superseded in public preference by flights in which the scientific means of propulsion are employed.—*Issue of January 22, 1910.*

Dawley One-Man Fair

The Dawley "One-Man Fair" will be held on the James Dawley farm, near Montpelier, Ind., October 8-11. Mr. Dawley is probably the only man in the United States who gives a fair by himself and his event is more interesting than some county fairs. Dawley has animals of many kinds, such as mountain burros, deer, goats, rabbits, skunks, etc., besides many fowls of interesting nature. Each day of his fair speaking and contests will be held.—*Issue of September 27, 1913.*

Leading Facts About Various World's Fairs

Columbian Exhibition, Chicago, 1893: 613 acres; 150 buildings; cost \$40,000,000.
International Exposition, Paris, 1900: 336 acres; 91 buildings; cost \$29,000,000.
International Exposition, Glasgow, 1901: 97 acres; 45 buildings; cost \$3,000,000.
Pan-American, Buffalo, 1901: 350 acres; 64 buildings; cost \$7,000,000.
South Carolina Exhibition, Charleston, 1902: 160 acres; 43 buildings; cost \$1,750,000.
Louisiana Purchase, St. Louis, 1904: 1,063 acres; 250 buildings; cost \$30,000,000.—*Issue of May 14, 1904.*

so the State Fair was or ever will be, so it is not clear just where the claims of the managers of the State Fair for a monopoly come in. If the Milwaukee editors would only stop to think they would realize that instead of injuring the attendance of the State Fair the Jahrmarkt being held at the same time will help it. The Jahrmarkt will draw to Milwaukee thousands of people who would never think of poultry, pumpkins and popcorn without some additional attraction which is seldom if ever seen at a State or county fair. These people, who would not visit Milwaukee to see the State Fair alone, will spend money in the city, and the merchants, if not the State Fair, will profit by their presence.—*Issue of February 1, 1902.*

Call in Showmen To Show You How

A fair is a show, and show-giving is a profession.

Amateurs can give a fair, but it invariably turns out to be merely an affair—an amateurish attempt at a fair.

Get showmen—professional showmen. They will plan it right, advertise it right, put it on right, conduct it right and make it pay.

They will make it pay, not only much money, but in large measures of satisfaction and credit.

If you entertain any doubts about the desirability of a fair and wish to dissipate those doubts the next time a circus comes to town let your bankers show and prove to you by their balances that instead of taking money out of a town a circus invariably leaves not only more, but much more than was there before it came.

The licenses charged circuses and shows that attract visitors to a town from long distances are all wrong.

They are economical blunders—municipal mistakes.

Fat-heads figure fatuously and their false findings furnish fools the fiddle-fiddle with which they justify the circus license.

If you want to give any kind of a benefit use professional talent.

Use a professional showman, a professional press agent and professional actors and artists.

The reason all of our big world's fairs are gigantic financial failures is that they are managed by amateurs.—*Issue of March 21, 1914.*

Amusements a Necessity

After all is said and done, the fact remains that unless you have amusements in plenty you will have no attendance, and without attendance your fair yields no influence and fails of its purpose.

Plain and simple displays of stock cattle, swine, poultry, fruits, vegetables and produce will not draw flies, as the saying goes.

You must have amusements. You must have shows, features and good attractions. You must draw crowds, or no one will make exhibits.

You cannot, if you confine yourselves to dry and prosy methods and old and obsolete practices.

Have good attractions and advertise them liberally. Make the fair a festival and you will make it a success.

Make it a lecture or a sermon, and it will fail, as it ought to fail.—*Issue of September 1, 1898.*

Auto Racing at Fairs

The Billboard, as the official paper for agricultural fairs, has been asked to suggest automobile racing at fairs to vary the monotony of light harness and saddle racing. Why not? There is little doubt that as a means of transportation the automobile has come to stay. It is true that it is only in its infancy as yet, but it is only a question of time when the perfection of its manufacture and its cheapness of price will put the horseless carriage within reach of the farmer, not only for pleasure but work on his farm, and if the tiller of the soil is to be kept up to date his agricultural association should show him the improvements in automobiles, as well as in plows, harrows, pneumatic rollers, etc., and there is no better method of demonstrating the growth and worth of the automobile than by racing them. *The Billboard* believes in keeping up with the band wagon. Let us have everything that is useful and instructive at the fairs, and automobiles are both.—*Issue of April 19, 1902.*

From Old Files of The Billboard

Expositions Since 1875

Loop the Loop

If we are to believe one John Dick, of Springfield, O., and originally from Scotland, the Loop-the-Loop is not new. He says he saw the feat repeatedly successfully performed at a watering place in Scotland more than 40 years ago. The hair-raising journey was in those days made on a car running on rails. The rider was tied to the car, so that when the top of the loop was reached he could not possibly fall out.—Issue of July 19, 1902.

Something New

A. R. Rogers, owner of the celebrated educated horse, Jim Key, and so well known as president of the Midway Club at Charleston Exposition, and in connection with his successful management of large exhibitions and fairs, has created a new field, which he calls "pet shows for fairs." The first one ever held he got up and managed at Syracuse lately, and it was a grand success. The second on his circuit is at Rochester, N. Y., lasting two weeks, March 2-14, and given under the auspices of the Gymnasium Committee of the Young Women's Christian Association. . . . This pet show fair is sure to be a great success. There have been cat shows, dog shows and pet stock shows, but these are the first shows that cover the entire field.—Issue of January 17, 1903.

Association of Fair Followers Proposed

I am a glass engraver by occupation and have been attending fairs and conventions, doing fancy engraving and display of fancy glassware. Your paper has been of considerable help in the way of information concerning dates and other interesting matter. While this has been my first year of traveling in this line, I find many little incidents that happen which, if the people that follow the fairs (that do a legitimate business) could form an association it would be a great help. A great many men who have charge of selling space try to impose on people. For instance, I witnessed an incident at Terre Haute, Ind., at the street fair, where a party had written the secretary for a price on a space, 4x5. The letter showed that the price made was \$5 for the space for the week. After the party got to Terre Haute the privilege man stated that the price would be \$12.50, and the man had to pay it. If there were an association and a committee or representative to treat directly with the managers of fairs there would be fair play for all concerned. I think the street fair is the coming fair and in time the manufacturers can be induced to take an important part.—R. L. Hutchison.

(Editor's Note)—It would seem that Mr. Hutchison's proposal is both valuable and useful. We think an association such as he outlines would be of great benefit to fair followers. In case anyone in this line desires to take the matter up, we suggest that they write Mr. Hutchison. His address is Box 385, Summitville, Ind.—Issue of December 1, 1895.

County Fair Run by Woman

Miss Emma R. Knoll, of Carthage, Mo., has been made manager and secretary of a fair establishment at Muskogee, Okla. The association will spend \$50,000 to make the fair a success. She has been virtual manager of the fair at Carthage, which was largely owned by her father, and it was largely thru her efforts that the fair has been a decided success.—Issue of June 4, 1910.

Successful from an educational and artistic standpoint the great exposition shows of the past 30 years have nevertheless been financial failures thru lack of common business sagacity in the art of promotion and advertising. They have all failed in the one essential particular. None of them has properly attracted the masses from the start. As a result the crowds failed to come until too late. Each exposition failed to take advantage of its predecessor's errors and hence, in turn, lost the immense advantage presented thereby. Splendid as these exhibits were their great power as educators was only exercised in part. Had the management attracted from the start and made the opening day the star objective point, five times the attendance would have been secured and the influence for good of the big shows would have been proportionately increased. . . .

The history of the Chicago World's Fair points many notable examples of just such failures. Until late in August the attendance was so low that the expenses promised to pile up a debt almost as great as the original cost. The exposition had been run as a self-winding draw-all on a strictly educational basis. Any attempt to "feature" the Midway attractions was frowned upon. Results—a select but cultivated audience, bankruptcy for concessioners, gloom for the management and dismay for the citizens.

Then they woke up. Somebody remembered that to truly educate, you must first get to the people. Somebody found out that they had a show—that all expositions are simple shows and that while many are interested in high-class art the masses want amusement sprinkled in with their instruction in order to enjoy the process. It was also remembered that even at the country fair, while it attracted passing notice, the prize pumpkin wasn't in the class with "Bosco" as a genuine attraction and that human nature was human nature all the world over.

So they spring the "hoochee coochee" and the fireworks, the high diver and the Streets of Cairo, and they spring them for all they are worth as genuine attractions. By October 1 the World's Fair was cir-

cused like a five-tent show, and from 25,000 per diem in July the attendance reached 750,000 on October 9. The live advertising features were confined, however, to Chicago.

Where would the attendance have gone had the management used at first the judgment displayed later and had advertised strong three months before the gates were opened?

It is all very well to say that an enterprise will advertise itself, but facts prove the contrary. The great captains of industry don't wait, the great showmen get there from the jump, the great political parties in their educational campaigns never wait until the polls open to advertise, and the great educational expositions have attained partial success only by featuring their show attractions in regulation show style. . . . —Issue of May 3, 1902.

Need for National Assn.

There is need for the American Association of Fairs and Expositions to enlarge its scope. While it is true that representatives of district and county fairs are welcomed at its meetings, and freely invited to participate in all its deliberations and proceedings, the fact that they are not eligible to membership will keep them from availing themselves of the privilege to any great extent. If the AAFE would rectify this state of affairs and admit them to membership it would be doing a grand, good thing. The fairs of America need to be associated. They need a government. The AAFE is what they need and if they are allowed to join it they will. They would make the AAFE a rich, powerful, influential organization, capable of untold good. We cannot see any insurmountable difficulties in the way.—Issue of May 1, 1898.

First Free Act Ad

Great Banner Balloon Company, Cincinnati, O., giving balloon ascensions, was the first free attraction to advertise in The Billboard. Ad appeared in issue of September 1, 1895.

Shall Fair Showmen Organize

There is no gainsaying the fact that there now exist (and have existed for some time, for that matter) conditions in the community in which those interested in fair and street fair attractions must necessarily mingle which are very much in need of alteration. Where is he who, fully and thoroly conversant with this branch of the amusement business, that which possesses a myriad of possibilities, will deny that unless he is exterminated the unscrupulous individual who ekes out his existence by preying upon everybody with whom he comes in contact, using methods that are below-board to carry on his illegitimate enterprise, the fond hopes of many for the future of the business will be torn assunder. Something must be done to eliminate this unfair player, and quickly, too.

Why carnival managers and owners of fair attractions have been so dilatory in seeking a means of remedy is a question we shall not discuss here. True, several efforts have been made "to start something" by those realizing the necessity of the action, but these persons were compelled to see their efforts fade away ignominiously because of lack of response from those who should have snapped up the opportunity.

It is obvious that the one bright avenue to escape the clutches of this individual is by uniting forces against him. So far a few efforts have been made in this direction, but the labor of the various organizers did not meet with the appreciation it deserved. Still, the promoters have not given up hope and ambition.

One institution, known as the Showmen's Protective Association, has recently been formed, with Capt. W. D. Ament as its secretary. The object of the association is to drive from the business all illegitimate workers, and afford protection to members of the association against unfair methods. It is not the intention of the association or its members to dictate terms of per cent or flat rates to be paid. All money paid in shall be used for publicity purposes only, exploiting the good of the cause. No money shall be used for salaries or personal use by the officers.

The movement, primarily, is an excellent one, and with sufficient stamina and impetus behind it to bring it before the long-suffering victims there can be no doubt that the business as an institution will be benefited wonderfully.—Issue of February 26, 1910.

Why We Win

Because we are NOT yellow.
Because we do not attempt to run anyone else's business.
Because we have no enemies to roast.
Because we have no grudges to gratify.
Because we strive to be fair.
Because we boost whenever we can.
Because we knock only when we have to.
Because the always impartial we are never indifferent.
Because we always try our level best.
Because we give the biggest dime's worth.
Because we give the best advertising results.
Because every employee is interested, devoted, loyal.—Issue of April 19, 1913.

The Reason Fair News Was Included

We have been asked why we include Fair News in our columns. The query is no doubt pertinent and our reasons therefore will likely prove of interest. Our reasons are fourfold. In the first place we were actuated by the fact that Fairs, and we use the word in its broad sense, which includes expositions, food shows and industrial and agricultural exhibits of all kinds, are in themselves advertising mediums of more than passing importance. Secondly, by reason of their dependence on, and intimate relations with the billboards, for the same reason that we would have included theaters and circuses were they not so well represented by journals already in the field. In the third place, because a medium of exchange and communication is badly needed by secretaries of fairs, and finally, because many advertisers and billposters are interested in fairs.

We believe also that the scope of our paper is broadened and its columns rendered correspondingly more interesting by reason of the double feature. Certain it is that *Billboard Advertising* has been elevated thereby to a position higher than that usually occupied by the average trade journal.—Issue of January 1, 1895.

The Changing Times

Lots of men that we know of have got more sense and can do better work when they are half-pickled than quite a large percentage of the strictly sober and teetotaler variety.

But the teetotalers and the strictly temperate fellows are the ones who are copping the good jobs and pulling down the best salaries.

Things are changing. Time was when one had to be a good fellow if he wanted to enjoy any standing in the show business, and to be a good fellow one had to be a good souze. Let it be said in passing that the good died young in those days, too.

Nowadays a good fellow is regarded as a cheap chump.

Business is capitalizing the bright eye, clear complexion and steady nerve, and this predilection is fast finding its way into our field.

Look about you.
See who's placed and who is not.—Issue of August 23, 1913.

First Booking Office Ad

The first booking office ad to be carried in The Billboard was that of William R. O'Malley, manager Cincinnati Amusement Agency, Donaldson Litho. Company Bldg., Cincinnati, in issue of March 1, 1895.

“Hello . . .

**GEORGE
HAMID**

speaking

*thanks for your loyalty
and confidence . . .*



Now read the next six pages



Forward MARCH

The Forward March spirit that has prevailed in connection with the George A. Hamid organization is pledged to our friends and clients with more vigor than ever before for the season of 1935.

We pledge, too, the highest efficiency and service; we pledge our whole-hearted support and cooperation; we pledge our unceasing and untiring efforts in scouring the world for new material, original ideas, productions and presentations.

We pledge every force at our command in helping to develop the ideas and conceptions of our many

co-workers and producers in the North American Continent.

To our clients and friends who have helped to make this organization possible, we feel that you owe it to yourself and your patrons to continue to give us your support, for which we in turn will strive to be as deserving of such support in the future as we feel we have been in the past.

We invite your particular attention to our past performances and always welcome the opportunity to prove our leadership in the field to which we have dedicated ourselves.

GEORGE A. HAMID INCORPORATED

1560 Broadway
NEW YORK, N. Y.
LONDON

120 Boylston St.
BOSTON, MASS.
PARIS

752 Century Building
PITTSBURGH, PA.
BERLIN

Congratulations to The Billboard!
and to George A. Hamid, Inc.

CERVONE'S BAND

Cervone's Band, armed with a Crooner and an ability to turn out smooth, soft music, is a great improvement over the usual brass accompaniment at fairs

RICHMOND (VA.) TIMES-DISPATCH, OCT. 2, 1934

DIRECTION
GEORGE A. HAMID,
1560 Broadway, New York City

PERMANENT ADDRESS
752 Century Bldg., Pittsburgh, Pa.

Lenhart Press

Printers of the Hamid Catalog



*Congratulations to The Billboard and
George Hamid*

W. T. Lenhart, President

217-223 Barbadoes St. Norristown, Penna.

Y ERNIE I OUNG

162 N. State St.

Pioneer of the Hippodrome
Musical Extravaganza
Producer of the
Ernie Young Revues

*Greetings to
The Billboard
Greetings to
George Hamid
Greetings to Everyone
Chicago, Ill.*

Honey Family
Acrobatic Act De Luxe

AND GOLDA

On the Tight Wire Without Equal

Playing Fair Season 1935
Direction, George Hamid, Inc.

Regards to All Our Friends. Best
Wishes to The Billboard and
George Hamid.

GERTRUDE AVERY

and her 

DIAMOND REVUE

*Three successful seasons playing State Fairs
in the West*

WATCH US AT EASTERN FAIRS
DURING 1935 SEASON!

Thanks to GEORGE HAMID!!

Congrats to Billyboy!

NORTH CAROLINA FAIRS OPERATING COMPANY, INC.

Raleigh State Fair
Greensboro Fair--Rocky Mount Fair
N. Y. Chambliss, Manager

THE 4 CASTING CAMPBELLS

*Greetings of This and Every Other Season (Of Course)
to THE BILLBOARD and GEORGE HAMID — Always
the Friends of the Show Profession.*

*America's Premier Comedy and Sensational
Casting Act
Three Men — One Lady*

MAX
GRUBER'S
ODDITIES
OF THE
JUNGLE
G R E E T
THE
BILLBOARD
AND
GEORGE
HAMID

★ The natural remedy for
box-office sickness

RALPH A. HANKINSON

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Affiliated with
George A. Hamid
for 20 years

DIRECTOR of

HANKINSON'S SPEEDWAYS
AND THIS TRIO OF STARS

Hankinson's Speed Programs Set New High in Gates With 821,000

NEW YORK, Nov. 17. — Hankinson Speedways, of New York City, under personal direction of Ralph A. Hankinson, have concluded a most successful season in automobile racing. Mr. Hankinson declared this the largest season from standpoint of attendance that his organization has had in the past 23 years.

These State fairs, added to active operations of Hankinson Speedways, turned in total attendance on auto racing days of nearly 250,000. Race attendance at North Carolina State Fair, Raleigh, N. C., was 63,000. In 1933 just a few thousand under 500,000 witnessed Hankinson-operated auto races.

A new all-time record was made for attendance at Hankinson speed programs, as total attendance for the year reached the highest mark of 821,000, an increase of about 60 per cent over 1933.

Season of 1934 opened at Langhorne Speedway, near Philadelphia, owned by Hankinson interests, on April 28. A record crowd of more than 30,000 people attended, paying prices of AAA-sans from \$1 to \$4. A 100-mile AAA-sanctioned program was won by Johnny Hannon, 1934 Eastern AAA dirt track champion.

During the season 38 racing dates were staged, including two 100-mile national championship events. The first, at Illinois State Fair, Springfield, on August 25, was won by Billy Winn, Kansas City, Mo. At the second 100-mile national championship race at New York State Fair, Syracuse, on September 9, Shorty Cantlon was victor. Two sprint programs with nearly 200 miles of automobile speed were staged at Wisconsin State Fair, Milwaukee, on August 28-30.

Registered drivers to the number of 158 took part in programs staged throughout the season which, of course, included all of the big-league money winners in the Decoration Day 500-mile race in Indianapolis and the four sectional champions of the United States: Bob Sall, Eastern 1933 champion; Chester Gardiner, Middle Coast champion; Al Gordon, Pacific Western champion; Los Angeles, and Billy Winn, Hankinson circuit champion of 1933. Winn acquired the championship for 1934 in this circuit.

Opening date at Langhorne Speedway will be April 27, 1935, and plans are being discussed which call for staging nine 100-mile national AAA championship races next year.

- BOB SALL
1933 Eastern
AAA CHAMPION
- BILLY WINN
1933-'34
HANKINSON
CIRCUIT CHAMPION
- JOHNNY HANNON
1934 Eastern
AAA CHAMPION

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their felicitations to The
Billboard on its great
achievements over 40
years of Amusement Life

**JUBILEE
FLASH!**
My 25th Anniversary
as an Auto
Racing Promoter—
proving that even
The Billboard can't
have the "X" on
Anniversaries.

America's Greatest Circus Clown
extends Congratulations to
America's Greatest Theatrical Paper
and to
America's Greatest Booking Office
11
seasons
with the
same office!

There must be a reason!

EUGENE RANDOW

MANAGER OF

AUNT JEMIMA and her 3 PANCAKES
To GEORGE HAMID: Thanks for a nice season

Just closed one of our many successful fair seasons with our Novelty Wire and Comedy Rocking Tip Table Acts.

Thanks to George A. Hamid, Inc.

LE DOUX and LOUISE

176 No. Central Ave.,

Wollaston, Mass.

B. WARD BEAM'S

INTERNATIONAL
CONGRESS
OF
DARE DEVILS

(Copyrighted)

100% to 900% INCREASE in GATES
and GRAND STANDS of 37 FAIRS
PLAYED in 1934

This great thrill show will not only be bigger in 1935, but will have many new and sensational features.

Already have 21 Fairs booked for 1935. Will have 60 before Fair Season opens.

WRITE, WIRE OR CALL

B. WARD BEAM, 557 W. 141st St., New York, N.Y.

Best Wishes of
Course From

KANNAN BOMBAYO

The Best Tumbler in the World on the Bounding Rope—Feature of Hagenbeck-Wallace Circus.

SCHOOLEY'S PRODUCTIONS

EDGAR I. SCHOOLEY
General Manager

Congratulate Two Great Show Organizations

GEORGE A. HAMID, Inc.

*** AND ***

THE BILLBOARD

CHAS. VESS'
4 AERIAL QUEENS

America's Greatest
High-Rigging Thriller

are glad to extend greetings and
best wishes to The Billboard and
George Hamid, who have both
reached the "heights."

*Congratulations
to The Billboard
on 40 Years of
Honest Endeavor*

Pat **CHRISMAN'S Mildred**
ARISTOCRATIC GOATS

Personal
Direction:
**GEORGE A.
HAMID**

ESMA WILSON

"The Personality Girl of the Air"

Best Wishes
to The Billboard on Its
40th Birthday!

Now Playing Loew Time After
a Successful Season of Fairs

Booked Exclusively by
GEORGE A. HAMID, INC.

Congratulations, **BILLBOARD** and Staff

Long Live The Billboard!

WISWELL'S

Original

LIZZIE of the SAWDUST

PHUNNIEST PHORD ON EARTH

Greatest of all
Comedy Acts

**PALLENBERG'S
BEARS**

THE ONLY ACT OF ITS KIND

Direction George Hamid
MGR. EMIL PALLENBERG.

The Jackson Troupe

*Wishes the best of everything for
The Billboard and George Hamid*

"Always working Fairs for the Hamid Office"

JORGEN M. CHRISTIANSEN

Trainer and Owner of America's greatest



LIBERTY HORSES

Greetings to George Hamid and "Billyboy"

Best Wishes to The Billboard From

MARY PALMER'S CIRCUS

— DOGS AND PONY —

EMIL PALLEMBERG
IN HIS NEW OFFERING, THE
CIRCUS ARISTOCRAT

WITH SIX ROYAL
DOBERMAN PINCHERS
Direction George Hamid
MGR. EMIL PALLEMBERG,

(1922-1934) Past Performances Prove
HENNY COGERT & DICK MOTTO
(more than) Please Press and Public Perennially
Deepest gratitude to our manager, GEORGE A. HAMID, and to the Performer's Best Friend, THE BILLBOARD

★
P. S.—Not forgetting our good friend, EDGAR I. SCHOOLEY

Congratulations to The Billboard
The nationally known STETSON RADIO BAND of Boston **GEORGE VENTRE**
DIRECTOR & MANAGER

The decided hit of the Parks, Beaches and Fairs of New England. Booked through George Hamid, Inc., 1560 Broadway, New York. We have traveled approximately 6,000 miles the past summer. We played at Nantasket Beach for the State of Massachusetts during the month of July to an audience averaging 12,000 people a day. We played 7 Fairs the past season. Grotto Circus in Buffalo, N. Y., and the General Motors' Show in Boston. The Band is nationally known through Radio Broadcasts for two years. We carry 4 sets of uniforms and any number of novelties.

WILL HILL'S SOCIETY CIRCUS

WILL HILL, Owner, Trainer and Producer of the "PERSONALITY PACHYDERMS"

deems it a pleasure to congratulate The Billboard on its 40th Anniversary and George Hamid on his pre-eminence in the booking field—It is an extreme honor to be associated with the Hamid organization and an honor as well to greet America's leading show publication.



The FIRST CIRCUS UNIT TO BE ENGAGED FOR CARNEGIE HALL, New York, home of world-famous concert and opera stars. Second year repeat engagement at Hearn's Department Store, New York City, which has presented the following, among others,

EDDIE CANTOR—KATE SMITH—MAYOR F. H. LA GUARDIA OF NEW YORK—FORMER NRA ADMINISTRATOR HUGH S. JOHNSON—HARLEM COTTON CLUB —BLOCK AND SULLY—MILTON BERLE.

GOLD DUST TWINS

thank

GEORGE A. HAMID, Inc.

for a pleasant

• • 1934 Fair Route

THE 4 POLIS

World's Greatest Perch Sensation

Hagenbeck-Wallace Circus 1934 Re-engaged for 1935
A HAMID IMPORTATION

Success to The Billboard and George Hamid

JERRY D. MARTIN^A & MARTIN^N JOSEPHINE D.

AERIALISTS and CONTORTIONISTS in a

Distinct Novelty Trapeze

Finished 19th week of outdoor November 3d—Signed up for Season 1935—Thanks to HAMID OFFICE and STAFF—

GEO. A. HAMID—JOE HUGHES—H. BLUMENFELD—M. B. HOWARD —DOROTHY PACKTMAN

THE MORRIS TROUPE

★
says —

HAMID first, last and always. Fifteen weeks this season. Sixth consecutive year. You can't go wrong if you book with Hamid.

CONGRATULATIONS TO THE BILLBOARD

It is
FITTING

. . . on this occasion to share in the opportunity of joining the leading factors in the amusement industry in paying a tribute to a valuable publication . . . a publication that has striven for the high ideals of our profession . . . a publication which has contributed much to the show business . . . for these and countless other reasons my organization and myself respectfully extend to The Billboard hearty congratulations on its Fortieth Anniversary and hope its success will continue under the same progressive policy.

George Hamid

Carnival Night—
1934 State Fair of Texas



On the Midway



Crowd Around Manuel
King's Free Lion Act



Crowd at Race Track Entrance



Birdseye View of Grandstand

◆ THE STATE FAIR OF TEXAS CONGRATULATES THE BILLBOARD ON ITS 40TH ANNIVERSARY ◆



"The Fair of Hospitality"
SHREVEPORT

TAKES PLEASURE IN EXTENDING ITS
BEST WISHES ON YOUR 40th ANNI-
VERSARY AND WISH YOU AND YOUR
STAFF MANY, MANY MORE

We are happy to state that our 1934
Fair was the Greatest in our History

GEO. FREEMAN W. R. HIRSCH
(President) (Secretary-Manager)

GLADYS McDUFFIE—J. T. MONSOUR

Address: P. O. Box 1100, Shreveport

ALABAMA STATE FAIR

BIRMINGHAM, ALABAMA

Congratulates The Billboard
On Its 40th Anniversary

THE SURPRISE FAIR OF 1934

Most talked of event of the Fair and Amusement
World this year

OUR 1935 DATES ARE
SEPTEMBER 23-28, INCLUSIVE

P. T. STRIEDER
Secretary-Manager

... the fair world marches on!

Reports from members of the International Association of Fairs and Expositions show that gloomy days are gone.

HERE IS TRIPLE PROOF

1. Average increase of 17.8% in attendance for 1934 over average of '31, '32 and '33 for the same fairs—
2. Average decrease of less than 1% in attendance for 1934 under the average for those boom years of '27, '28 and '29—
3. Average increase of 31.6% in carnival receipts for 1934 over 1933—

Fulfilling a definite need, yet planning still greater days for Fairdom

The International Association of Fairs and Expositions

1915 — "Michigan's Greatest Outdoor Event" — 1935
Twenty-First Year Free Gate Admission

IONIA FREE FAIR

IONIA, MICHIGAN, AUGUST 12 to 17

Heartiest congratulations to The Billboard on its 40th Anniversary. Forty years of deserved success and fine achievement. Its contribution to the Outdoor Show World has been of immeasurable value and may it long continue to merit this approbation. Sincerely,

FRED W. GREEN, President FRED A. CHAPMAN, Secretary

SOUTH TEXAS STATE FAIR BEAUMONT

*Joins with the other Fairs of
America in Congratulating
"The Billboard" on its 40th
Anniversary*

MAY YOU SERVE THE FAIRS FOR MANY
MORE YEARS TO COME

L. B. HERRING, JR.
Secretary-Manager

NORTH MONTANA STATE FAIR

*Wishes To Congratulate The Billboard On
Its 40th Birthday*

We join thousands of other Fair folks in expressing our appreciation for the splendid work that The Billboard has done for the fair.

The North Montana Fair, begun in 1931, and held during the past four depression years, has been phenomenally successful. A \$400,000 plant built and paid for, no debts and over \$25,000 in cash left to bankroll the 1935 show. Actual paid attendance in 1934 was 195,231; in 1933, 147,112; 1932, 131,063; in 1931, 129,617.

Will present grand-stand attractions, horse and auto racing and many special events in August, 1935. Open for all offers, especially new and novel features!

HAROLD F. DEPUE
Secretary-Manager

GREAT FALLS, MONTANA

28 years ago ...

OKLAHOMA'S first Fair marked the beginning of Statehood.



*This
Year ...*

The Fair set one day's record for attendance—

Drew the fourth largest gate admission total in its history—

Showed the largest farm machinery exhibit since 1929—

Increased carnival and commercial percentages 22 per cent over 1933—

And Paid Livestock Exhibitors in Cash!

Plan now to attend our half-century exposition in 1939

OKLAHOMA STATE FAIR AND EXPOSITION

OKLAHOMA CITY—SEPTEMBER 21-28, 1935

Organized in 1888 ...

that's the record of the Trenton Fair, which started six years before The Billboard.

I can truthfully say ...

that during my 16 years as manager of the Trenton Fair I have gained more knowledge and information about fair work thru the medium of The Billboard and thru my association with outstanding fair managers than in any other way.

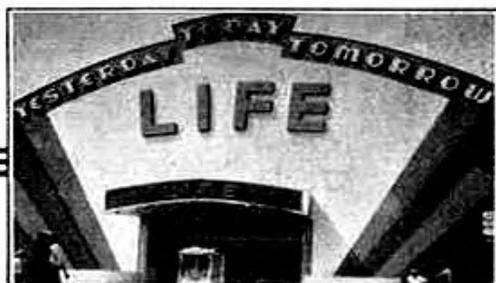
THE TRENTON FAIR

wishes to congratulate The Billboard on its 40th Anniversary ... for the good it has done and for the success it has achieved during these years and to hope for your continued success.

J. FRED MARGERUM,
*General Manager,
Trenton Fair,
Trenton, N. J.*



1934 LIFE FRONT



1933 LIFE FRONT



1934 LIFE FRONT

Over One Million Paid Admissions
to "LIFE" - 1933 AND 1934

1934 HAWAII



TWO-HEADED BABY
1933



DUFOUR AND ROGERS
PERMANENT ADDRESS - CHICAGO, ILL. P.O. BOX 1853
WORLD'S FAIR ATTRACTIONS
1933 - 1934
A CENTURY OF PROGRESS
CHICAGO, ILL.



VOLCANO
1934



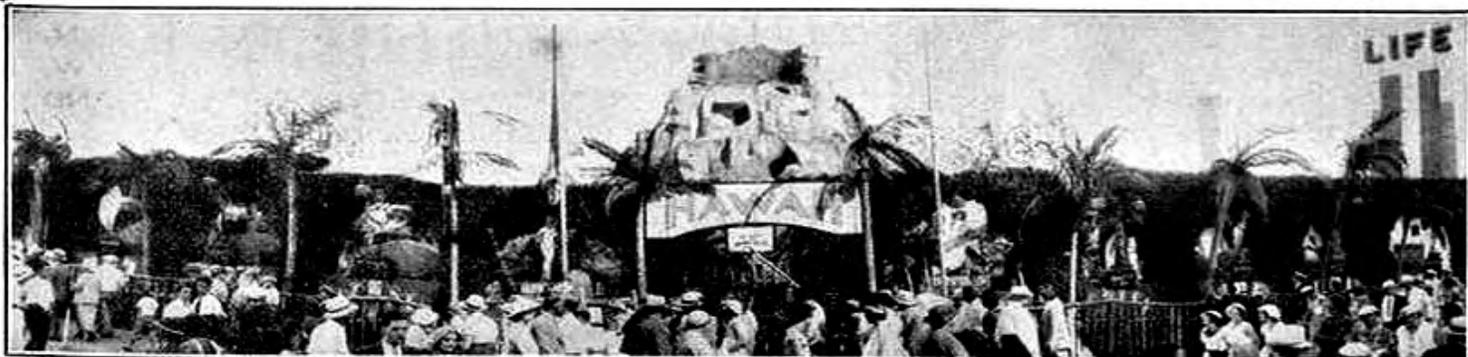
COCOANUT GROVE, 1933



DARKEST AFRICA - HEAD HUNTERS 1933



DARKEST AFRICA TRIBESMEN,
1933



BEAUTIFUL HAWAII THE SENSATION OF THE 1934 WORLD'S FAIR



The Season's Greetings

from

Thearle-Duffield Fireworks, Inc.

AFTER TWO GLORIOUS YEARS AT A CENTURY OF PROGRESS, WHERE OUR FIREWORKS DISPLAYS WERE EXCLUSIVELY PRESENTED AS THE HEADLINE ENTERTAINMENT FEATURE, IT IS WITH PARDONABLE PRIDE THAT WE ANNOUNCE THE UNANIMOUS OPINION OF THE MANAGEMENT THAT OUR DISPLAYS ATTRACTED MILLIONS AND ENTERTAINED MORE PEOPLE THAN ANY OTHER ATTRACTION AT THE GREAT WORLD'S FAIR.

THE SAME GRATIFYING RESULT WAS INDICATED BY SCORES OF STATE, COUNTY AND DISTRICT FAIR MANAGERS THROUGHOUT THE UNITED STATES AND CANADA WHERE WE OPERATED IN 1934.

WHILE WE ARE PROUD OF THE HONOR AND PRESTIGE BESTOWED UPON US, AS THE OFFICIAL PYROTECHNISTS FOR THE LEADING FAIRS AND CELEBRATIONS, WE WISH TO PARTICULARLY EMPHASIZE THAT WE ARE PREPARED TO RENDER IDENTICALLY THE SAME TYPE OF SERVICE FOR THE SMALLEST FAIR OR CELEBRATION AND THAT WE GUARANTEE THE SAME SATISFACTION TO ALL.

FIREWORKS DISPLAYS WILL PROVE MORE POPULAR THAN EVER IN 1935. THE NATION IS FIREWORKS MINDED. OUR FAMOUS WORLD'S FAIR FIREWORKS ARE AVAILABLE TO ALL OUR PATRONS BOTH LARGE AND SMALL, AND WHEN QUALITY AND SERVICE ARE CONSIDERED WE POSITIVELY GUARANTEE THAT WE WILL NOT BE UNDERSOLD.

WE RESPECTFULLY SOLICIT YOUR PATRONAGE AND INVITE YOU TO SECURE OUR FREE OUTLINES OF THE NEW, MODERNIZED AND GREATLY IMPROVED DISPLAYS AND SPECTACLES WE ARE OFFERING FOR 1935.

THEARLE-DUFFIELD FIREWORKS, Inc.

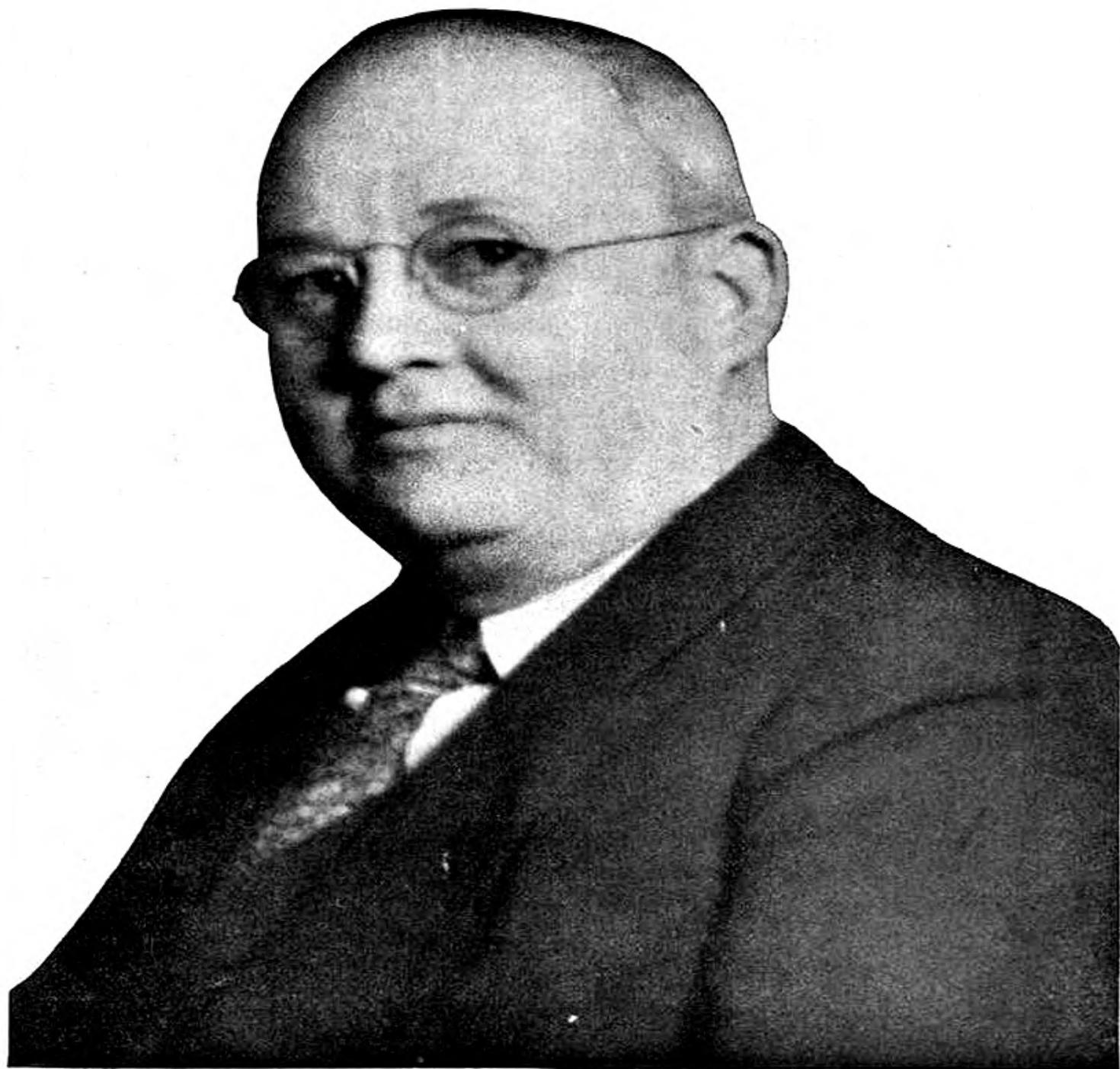
EXCLUSIVE CONTRACTORS FOR A CENTURY OF PROGRESS FIREWORKS DISPLAYS

624 So. Michigan Ave.

CHICAGO

Phone Harrison 3252

THE LARGEST PRODUCERS OF FIREWORKS DISPLAYS AND SPECTACLES IN THE WORLD



E. F. CARRUTHERS

12-29-34

Western Canada Association

-:- of Exhibitions -:-

Wishes to Congratulate

THE BILLBOARD
ON ITS 40th ANNIVERSARY

THE ANNUAL MEETING OF THE

Western Canada Association of Exhibitions

will be held in the

Fort Garry Hotel, Winnipeg, Canada, on
January 21st, 22d and 23d, 1935

A. M. McIntyre, K. C.,
President

Sid. W. Johns, Saskatoon, Canada,
Secretary

Announcing

The Nineteenth Annual

EASTERN STATES EXPOSITION

SPRINGFIELD, MASS.

SEPTEMBER 15-21, 1935

"America's Premier Exhibition"

For Information, Rates, Etc., Write to

CHARLES A. NASH, Gen. Mgr., 292 Worthington St., Springfield, Mass.

EIGHTY-FIFTH YEAR

"The Most Popular Fair on Earth"

HILLSDALE COUNTY AGRICULTURAL SOCIETY

September 22-28, 1935, Hillsdale, Michigan

We appreciate this opportunity in thanking The Billboard and the Press, all Booking Agencies, Outdoor Show People, Concessionaires and all interested in our Fair for their loyal co-operation in helping make our past years a success and our wish to all is: A Very Prosperous New Year.

H. B. Kelley, Secretary

Best Wishes to The Billboard

EXPOSITION PROVINCIALE, QUEBEC (CAN.)

ANNUAL EXHIBITION (Under City Control) SINCE 1912.

Industry—Agriculture—Horse Racing—Free Acts—Fireworks—Government Exhibits—Midway, Etc., Etc.

Average Attendance for 10 Years Over 100,000. Fine Park, One Mile From City.

RIDES:
Merry-Go-Round
Whip
Scooter
Airplane Swings

Under Contract.

BUILDINGS:
Magnificent Grand Stand
Coliseum or Live Stock Arena
Industrial Building
Arts and Agriculture Building

EMERY BOUCHER, Secretary, City Hall, Quebec

MISSISSIPPI STATE FAIR

JACKSON

OCTOBER 14-19, 1935

Wishes for The Billboard Another Forty Years and More of the Good Help to the Whole Amusement World.

MAYOR WALTER A. SCOTT, Chairman

A. F. HAWKINS, Commissioner

R. M. TAYLOR, Commissioner

MABEL L. STIRE, Secretary-Manager

BEST WISHES TO THE BILLBOARD

40 years is a long time, no matter what the business. We hope to enjoy as many and accomplish as much as you have. The Billboard has done a remarkable job.

5 Days Running Races, 7 Races Daily, Grand-Stand Attractions, Poultry Show, A. K. C. Dog Show, Cattle and all that go to make a fair a go.

THE CUMBERLAND FAIR ASSN.

HARRY A. MANLEY, General Manager

CUMBERLAND, MD.

ATTENTION! MANAGERS AND SECRETARIES

NOW BOOKING SEASON 1935

THREE GREAT ATTRACTIONS

Suitable for Parks, Fairs, Circus and Horse Shows

DENNIE CURTIS'

BLACK HORSE TROUPE—Six Beautiful Animals, Marvelously Trained.
MLLE. EDNA'S DOGS—Doing an Unusual Routine of Difficult Tricks.
TAXIMETER MULE—A Headliner Anywhere.

Just closed a season of 20 weeks at A Century of Progress, Chicago, where they were a sensation. For time and terms write

DENNIE CURTIS

P. O. Box 547,

Westmont, Ill.

54th Annual ... SEPT. 9th to 14th
1935

KANSAS FREE FAIR

- TOPEKA -

"The Fair that originated the Free Gate"

Now completing a gigantic, two year construction program which includes the building of sixteen new, modern structures. Promising an educational, inspirational and amusement program worthy of the agricultural leadership of the Sunflower State.

THE PARADE GROUND OF LIVESTOCK AND AGRICULTURE
MAURICE W. JENCKS, Mgr.-Scy.

CONGRATULATIONS TO THE BILLBOARD

The World's Foremost Amusement Weekly

from

The Coffey County Fair, BURLINGTON, KANSAS

The Big County Free Fair with the Model Fairgrounds and 53 years without a miss.

W. L. Shaffer, president; Leo J. Wentz, vice-president;

H. E. Douglass, treasurer; John Redmond, secretary.



BAY STATE CIRCUIT

World's Greatest Chain of Half-Mile Racing Tracks

Congratulates

BILLYBOY

On His 40th Year of Progress

ALLAN J. WILSON
President

MILTON DANZIGER
Secretary-Treasurer

Best Wishes to The Billboard RUTLAND, VT., STATE FAIR

ALWAYS BEGINS LABOR DAY
SIX DAYS SIX NIGHTS

THE RAIN OR SHINE FAIR

Will L. Davis
President-Treasurer

C. W. Olney
Acting Secretary

WARNING

"The Show of a Century" and "The World on Parade"

THE TWO MOST SENSATIONAL AND SUCCESSFUL MUSICAL PRODUCTIONS THE FAIR WORLD HAS EVER KNOWN WERE ORIGINATED AND PRODUCED BY AND ARE THE SOLE PROPERTY OF

BARNES-CARRUTHERS FAIR BOOKING ASSOCIATION, Inc.

The interests of fairs desirous of contracting for either of the 1935 editions of these magnificent productions will be protected.

SPECIAL INFIELD AND TRACK FEATURES—PLATFORM ACTS—REVUES—BANDS—MUSICAL EXTRAVAGANZAS—WESTERN STAMPEDES—EXHIBITION AND CONTEST RODEOS—INDOOR CIRCUS AND PARK ACTS

—SEND FOR 1935 CATALOG—

121 NORTH CLARK STREET

CHICAGO

BEST WISHES TO THE BILLBOARD

Your Wonderful Co-Operation and Assistance Are Very Greatly Appreciated by the Fairs of Massachusetts

MASSACHUSETTS AGRICULTURAL
FAIRS ASSOCIATION

THE NORTH CENTRAL KANSAS FREE FAIR

BELLEVILLE, KANSAS
At the Cross Roads of America

Sends Greetings to The Billboard, and to our many friends associated with fairs, more power and joy to you all.

W. R. BARNARD, Secretary

Congratulations and Best Wishes on Your Long Life of Usefulness to the Outdoor Show World and Wishing Many More Successful Birthdays.

W. R. HIRSCH
SHREVEPORT, LA.

KUTZTOWN FAIR ASSN. KUTZTOWN, PENNA.

Will Book Independent Shows, Rides and Concessions
Rates Low, Apply Early
SAM H. HEFFNER, Sec'y

MADAME & SIR VICTOR BEDINI Originators

4 People, 1 Dog Jumping on Horse. Five seasons with Ringling Bros. (in middle ring, Coliseum, Chicago). Sir Victor Bedini, originator of famous "Yankee Doodle" Horse. Seven years with John Robinson's Circus. Also originator of 3 Horses Dancing on Platform; originator of Pony sitting up and rising up to walk without aid of its front feet. Madame Bedini just completed successful engagement at "Merrie England" Village (Century of Progress, Chicago), was awarded plaque in recognition of distinguished service, signed by President and General Manager of Fair.

BEACON ENTERTAINMENT EXCHANGE ATTRACTIONS

For Fairs, Parks and Celebrations—High-Class Talent of Pleasing Variety. The scope of our business and the unlimited resources at our disposal permit us to offer many unequalled acts and standard service at prices that are kept within reasonable limits of the times, within the reach of any and everyone, whether you be in the market for a small show or a large one. All we ask is a trial of our painstaking service.

BOOK—BEACON—ATTRACTIONS—AND—BLOT—OUT—THE—RED
Mrs. Eleanor R. Leonard, 100 Beacon St., Lib. 8928 Boston, Mass.

PHIL LITTLE

*Extends the Season's Greetings To His Friends
and Congratulates The Billboard On
Its 40th Anniversary*

*Still making them sit up and take notice at the Cream
of Fairs in the United States and Canada*

Permanent Address: 802 Newell St., Dallas, Tex.



BEN BEY
AND HIS
Troupe of Acrobats
SENSATIONAL
WHIRLWIND
ARABIAN
TUMBLERS

For bookings—wire or write
BEN BEY
1154 N. Clark St., Apt. C,
Chicago, or 662 8th Ave.,
New York City

NOW PLAYING MIDWESTERN TERRITORY

STILL IN THE RING

OSCAR V. BABCOCK

Journeying a Death Trap Loop and Flume Act at Zyper Train Speed
(70 miles per hour)

Combining two big acts into one. Length, 200 feet; height, 65 feet.
More Flashy, Spectacular and Thrilling than ever before presented.
One performer, one rigging. NO IMITATORS.
Brilliantly Illuminated. Expensively Costumed.

A new Sensational Thriller to the present generation and a guaranteed
never failing crowd getter when properly advertised.

Special Lithographed Paper. For open time and terms address
OSCAR VARLEY BABCOCK, Monmouth, Ill.

WE ONLY HOPE OUR SUCCESS

After Forty Years in Business

WILL BE AS GREAT AND LASTING AS
THE BILLBOARD'S

American Fireworks Company of Massachusetts, 120 Boylston Street,
BOSTON, MASS.

Producers of Super-Fine Fireworks Displays
"ASK THE MAN WHO HAS SEEN THEM!"



JOE BASILE and His
CANADIAN MOUNTIES
Now at Madison Square Garden



CANADIAN NATIONAL EXHIBITION TORONTO

GREETS

THE BILLBOARD

On the Occasion of Its Fortieth Birthday Anniversary and Extends
Season's Greetings to the Show World Generally.

DATES FOR 1935—AUG. 23 to SEPT. 7

Colonel F. H. Deacon
President

Elwood A. Hughes
General Manager

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40 Years of Roller Skating

By E. M. Moor

IN PRESENTING a sketchy review of roller skating for the past 40 years I will endeavor to cover its highlights and name a few who were part of the great army of workers. Many are still living who were spokes in the wheel and if not mentioned it is only because of limited space.

The sport existed as far back as 1872. A. P. Demers gave his first exhibition on January 1, 1878, in Plympton's Parlor Rink, Boston. However, it was not until 1881 that the writer became a convert, in Lucas Hall, Grand Rapids, Mich. Most authorities credit this as the year in which a craze broke out in this country and spread to the far corners of the world.



E. M. Moor

Rinks and skates were crude affairs. Skates were devoid of ball-bearings and had wooden foot-plates until about 1884, when metal plates appeared, but as yet no ball-bearings. This, however, did not prevent a large number of very fine skaters from demonstrating the art and continuing to the present day. We were supplied with news by *The Rink and Roller*, *American Mirror* and *New York Clipper*.

Nat Goodwin produced a farce comedy called *Fun in a Roller Skating Rink*. The cast consisted of Nate Salisbury, Nellie McHenry, Henry Jacques Kruger and others, all on rollers, with exterior and interior roller-rink settings. In those days stages were crudely built, containing trap-doors, ramps and holes for securing apparatus and scenery, yet Henry Simmons, Al Wolts and A. P. Demers did their wonderful stunts. Skating and Eddie Rexo found little difficulty in putting over a good act. Circuses also presented skating acts, among them the Stirk, Decker and Jackson families.

Rinks had their quota of acts and figure skating was more popular than at present. A few were A. F. Smith, Billy Daniels, Arthur Ball, John and Harley Davidson, Robert Morningstar, Eddie Rexo, Frank Vernon, Lew Wiegner, Petoskey Indian boy, Fred Murree, Indiana Frank Ives, Bobbie Agington of England, Charles Beeson, and myself. Fred Nall, Cincinnati, was one of the Davenport Bros. Frank Ives later became billiard champion of the world.

The feminine contingent consisted of Nellie Gilmore, Fattie Harvey, Ollie Garney, Mabel Silvester, Harper Sisters, and Jennie Houghton, who also appeared again in 1908 and once designed and manufactured skates.

Roller polo attracted great crowds and teams toured the entire country. Galesburg, Ill., had a team that held two records. It played the longest game on record, 3 hours 15 minutes, against a team from Racine, Wis.; score, 3 to 2. It also played 173 games, won 170, lost 2 and tied one. This was the season of 1885-86 and Charles Beeson, now living in Ocean Park, Calif., was a member of this team and is one of the oldest living professional polo players.

Like skaters, there were many rinks, but space requirements permit naming only a few: Alhambra, Boston; Whitney's, Portland, Me.; Music Hall, Cincinnati; Washington, Chicago; Olympia, San Francisco; Pavilion, Portland, Ore. There were five rinks in Wheeling, W. Va., and

eight in Pittsburgh. H. A. Skinner, said to be the inventor of the first ball-bearing skate, was prominent as a speed skater along with John Bell, J. Snowden, Fred Murree, Frank Vernon, and Jack Donovan, who won the first individual six-day race held in Madison Square Garden and which was promoted by "Parson" Davies. Donovan died from the effects of this grind shortly after. Sherman Wilson, Grand Rapids, Mich., won a similar race in that city.

Although the sport was enjoyed by thousands many scandals cropped out and the craze was killed thru scathing rebukes from press and clergy. Incompetent managers and employees are given as the cause. Like its predecessor, the craze, which took root in 1906 and has continued to this day, began showing signs of life in 1902 as Lake Shore Hall on North Clark street, Chicago, was in operation and in 1904 John Gazoola and Harry Gibbons opened the Waverly on West Madison street. I skated on both rinks.

The real scramble began when L. B. Richardson leased the Chicago Coliseum. Pressed for an attraction, Fred Nall, who was manager, recruited Nellie Donegan, a dancer from the Ringling Circus, instructed her and introduced her as the opening attraction. It is said that Richardson, who was not very heavy with

cash then, made \$60,000 on this venture and that this financed the making of the Richardson skate. About 1908 the Chicago roller skate was produced and the rink skate field is practically held by these two companies. Henley, Muncie, Penton, Plympton, Evans and finally Winslow all going out of business. Charles Feust, who claims to have designed the Richardson, put the Rainbow on the market, but it did not survive long.

In 1907-'08 many large up-to-date rinks were built in all the principal cities and many of these still continue, among them Madison Gardens, Chicago, which was converted from an old street car barn and is one of the best arranged and managed rinks today. Such large buildings as Convention Hall, Kansas City; Auditorium, Memphis; Jai Al St. Louis; Madison Square Garden, New York; and Cincinnati's Music Hall were pressed into service. The last named at one time had a rink in each wing, operating daily. In Hot Springs, Ark., a huge rink, the Bijou, was built, seating 3,000 people. Kansas City at one time had 14 rinks.

Expert skaters, managers, instructors and other help were in big demand. Instructors in many instances making more than the managers.

From Old Files of The Billboard

History of First Roller Rink Circuit

The first circuit of rinks playing attractions was formed by Hilbert W. English, now general manager of the Carnival Court Casino, Buffalo, N. Y., in 1908. This circuit was called the Interstate Roller Rink Circuit and included rinks in Pennsylvania, Maryland, Virginia, West Virginia and Delaware. The object of the circuit was to book all of the leading skating attractions and furnish the managers with skating attractions that were up to the standard.

This was certainly some circuit and the skaters received three and four weeks' work in succession and would probably have been in existence today if Mr. English would have been given more assistance to carry it thru. This is the reason the Rink Managers' Association was organized last season, but it seems as tho the same spirit that is necessary to carry out an organization of this kind is lacking, especially among the managers who fail to reply to those who are aiming to help keep the skaters before the public.—Issue of March 1, 1913.

Boston's Artificial Ice Rink

W. T. Richardson, for several years a prominent figure in skating circles and for many years connected with Barney & Beery Company and now residing in Boston, has at last accomplished what he has worked several years for—an artificial ice rink. Mr. Richardson was in Chicago last week and informed his friends there that he was ready to go ahead with

First Rink in South

To Edward S. Whiting is given the credit of introducing the skating rink into the South. He now conducts a string of these popular amusement places, with headquarters at Birmingham, Ala., and they are all meeting with first-class patronage.—Issue of August 25, 1906.

his rink. Mr. Richardson is well acquainted with the skating business and no doubt his many years' experience along these lines will be a great assistance to him in putting something thru that many others have tried and failed. It only takes one to start a craze going and it now looks as tho the another year would see many ice rinks in the large cities throughout the country.—Issue of October 9, 1909.

Cioni's Wonderful Race

Skating the race of his life, Roland Cioni, the young Italian who claims Norristown, Pa., as his home but who has been skating for the past few months for the Riverview Rink, Milwaukee, showed that he is the greatest piece of skating material the world has ever seen when he crossed the tape on Wednesday evening, March 25, at the Place Rink, Detroit, a winner in the world's professional roller skating championship. Cioni's wonderful race will remain in the minds of the great crowd for a long time to come. His victory was one of the cleanest that was ever skated and he has won for himself the name of one of the square skaters that ever won a title.—Issue of April 4, 1914.

Portable Skating Rinks

Colonel Charles W. Parker, the carnival king, of Abilene, Kan., transacted business in Chicago last week and during a pleasant chat with our Chicago manager outlined some of his plans for the coming summer season.

There will be five companies operated under the Parker banner next summer, and for four of them new mechanical electrical shows, embodying several original ideas, are being built at the Abilene factories.

A portable roller-skating rink is a new wrinkle to be presented by the Parker forces. Each rink will require two 60-foot cars for transportation. They will be operated independent of the carnival companies, making two weeks' and month stands. Large military band organs will furnish the (Portable Skating Rinks, page 173)

Private lessons were plenty at \$1 per hour for plain skating and \$2 per hour for fancy skating besides many good tips for being gallant to my fair lady.

In 1908 Paddy Harmon promoted and built the great Riverview with its banked track and brought together the greatest speed skaters of this country and Europe, among them Davidson, Peters, Moore, "Pop" Carey and Wallenstein. Not to be outdone, Madison Gardens, which also had just opened, brought the best fancy skaters of the day into Chicago for one week, displaying five and six acts twice daily. I was on that bill for two performances by invitation, being at the time engaged in managing the Edgewater on the North Side, a most exclusive rink.

Today we have many fine rinks from Coast to Coast. Of these the Roller-drome, Culver City, Calif., is the largest and most beautiful. Then there are Fordham Palace, New York City; Flath's, Brooklyn, and Palladium, St. Louis, always a fine rink and recently completely remodeled. Carey's, Corman and the Chez Vous, Philadelphia, are well equipped and have always made money.

Rink skating acts have practically disappeared from the rinks, but until 1910 or shortly after more than 32 acts were on the road. Some who achieved unusual success were Reynolds and Donegan, El Rey Sisters, Adelaide D'Vornak, Billy Carpenter, Lillian Franks, Billy La Salle, Fielding and Carlos, Bertha Doud Mack, Hector De Sylvia, Baby Margaret Chapman, Ripples' Skating Bear, Jack McAllan, Jack, Patch and including the De Merces, Simmons, Davidson Brothers, Frank Vernon and Charles Franks from the 60s craze.

Speed skaters who have done their bit well are Cioni, Carlson, Jesse (Pop) and Malcolm Carey, Clarence Hamilton, Midge Sherman, Allie Moore, Freddie Martin, Harley Davidson, Rodney Peters, William Robinson, Leon Kimm and Rollie Berkheimer.

Many claim there have been two revivals since 1906, but as I have been steadily employed in the game since then, I fail to verify this. In 1910 there was a grand exodus of employees, expert and speed skaters to Europe, but rinks here operated to fair success. Many were called to the colors in 1917-'18, but the rinks kept busy. Armories were available for skating, portables were sent to army camps and business was good.

Among the many managers and owners who have gone into the highway and by-ways with portables L. R. Lowe, C. V. Park, J. V. Morasco, Jonas Riegles, H. D. Ruhlman and Willie Burton deserve mention because they maintained strict discipline and their equipments were and are of the highest class; also they have been of valuable assistance in boosting the pastime in small towns.

A great deal remains to be done to bring roller skating on a par with swimming, ice skating and other sports allied with the Olympic games, and it will remain for the younger generation of roller skaters to weigh with care the fine achievements of such men as Paddy Harmon, Fred Nall, Hoffmann Brothers, Charles McCormick, Rodney Peters, Al Flath, Mrs. Eddy, Mrs. Pergie, Oppenheim Brothers, Mort Wolf and others whose rinks are a credit to their efforts.

Last but far from least, we owe a great debt to *The Billboard* for its several fine trophies presented in the past as well as to its staff, who have been in sending our doing to the far corners of the earth. May it carry on 40 years more and then some!

Evolution of Amusement Rides

By W. F. Mangels

ON THE 40th anniversary of *The Billboard* we were asked, as one of the oldtimers, to review the development of amusement devices during that period. First, we want to express our satisfaction in having had the opportunity to contribute our mite in this great era of development in outdoor recreation.

Our entry into amusement business was in 1888 at the Richmond (Va.) Exposition. Our previous training had won an appointment by G. A. Dentzel of Philadelphia, as "engineer" of the little eight-horse-power steam boiler sitting by the Dentzel carousel and furnishing the motive power.

An extra duty when not busy with the organ and beat the drums, but rarely to the satisfaction of Mr. Dentzel, an energetic, aggressive business man, who demanded volume, not tact, in drumming.

We became intensely interested in the mechanical side of amusement devices and in 1891 received our first patent; it covered the Rattle-Dazzle. From that date progress was rapid and many other inventions followed, some of no use whatever, others of considerable commercial value.

Outstanding successes were the Huddlers, Galloping Horse Carousel, 1899; the Tickler, 1907, and the Whip, 1915. Perhaps no other American amusement device has enjoyed such widespread popularity thruout the world as the Whip. Many minor successes need not be mentioned here.

At the beginning of this century the groundwork for a great era of development in mechanical amusement devices was laid. While we were busy in our own little way, an army of others were active and many novel devices appeared. The Patent Office was being swamped with new applications for amusement devices, and many of the inventions, being of a fantastic and unpractical nature, never saw daylight. The number of failures far exceeded the successes; nevertheless, the great stream of amusement patents continued until the World War.

Amusement inventions received a great impetus with the advent of the modern amusement park. Thompson & Dundy's Luna Park and George Tibour's Steeplechase Park inspired many inventors. In 1884 L. A. Thompson installed the first Switchback Railway in Coney Island, a momentous event that was to influence development of amusement devices for many years to follow.

The Switchback Railway consisted of a straight-away double-track undulated structure some 600 feet in length. On these tracks small trains of cars were operated by gravity. The trains would start from the highest point and run down grade until stopped by their own momentum. Here passengers disembarked, attendants pushed the trains to a higher level, passengers would again take their seats and the train rolled back to the point of beginning.

Despite this crude arrangement the ride became immensely popular. A day's receipts amounted to \$500 to \$700 and the news spread like wildfire. Thompson was overwhelmed with orders for similar devices from many parts of this and foreign countries. The spark had been set off to

a great American enterprise. Within a few years Thompson improved the design and trains would make a circuit without interruption and propelled up inclines with steam power. He also added tunnels and caves with pretty scenery. Ordinarily dark, these scenes would be flashed with light as the trains passed thru, adding additional pleasure. This became known as the L. A. Thompson Scenic Railway, which dominated the field for many years as the leading amusement enterprise at expositions, fairs and amusement parks. Its slogan, "Ride it just for fun," became famous.

While Thompson was developing his Scenic Railway others were exceedingly active developing a ride that became known as the Roller Coaster. Alcocke, of Philadelphia, invented the circular Coaster in 1885 and operated in several locations, including Coney Island. The cars of his Coaster resembled a park bench, the passengers riding sideways. Other inventors appeared with new designs, and the regular small Coaster car was evolved and the swift, inexpensive thrilling Figure 8 Roller Coaster was created. Hundreds of these Coasters were constructed in all parts of the country and profitably operated. Pioneer work in development of the original Coaster must be credited to Yearick, Alcocke, Hinkle, Pusey and Merrill.

While the Figure 8 Coaster satisfied many operators, there were those who ventured further. Higher inclines, deeper dips, more speed and above all, more capacity were demanded. Then another race started. Roller Coasters became larger, faster and more thrilling, cars were coupled into trains, number of trains were increased and dips of 80 and 90 feet became common. At this stage Coaster designing demanded engineering skill of the first magnitude. Safety rails, block systems and other devices became necessary, and the cost of a modern Coaster exceeded \$100,000. Pioneer work of the modern, fast Roller Coaster must be credited to John A. Miller, Harry C. Baker, Philadelphia Toboggan Company, Pierce & Company, Prior & Church and several others.

The most daring Roller Coaster was the Loop-the-Loop, developed by Preston in 1904. It consisted of a Coaster having in its track circuit a vertical loop, causing the cars with

their passengers to turn a complete somersault. A recent development of high-speed Coaster with free running cars is the Flying Turns by Norman Bartlett.

Thirty years ago the ancient Carousel was taken in hand by inventors, resulting in the modern Galloping Horse Carousel with the famous overhead transmission, entirely eliminating the old style track Merry-Go-Round.

The Pleasure Wheel, now commonly known as Ferris Wheel, has great antiquity. Old prints of English and Russian fairs in the 16th and 17th centuries show crude devices resembling a wheel and labeled "Ups and Downs." In this country such wheels were unknown until the middle of the 19th century. Brooks, of Pennsylvania, made such a wheel of 2x4 joist, about 25 feet high. The first record of a regularly manufactured wheel was the Condemner Wheel, made of metal tubing, over 30 feet high and operated by power.

The name Ferris Wheel was unknown until George W. F. Ferris, a Chicago engineer, built the great wheel at the Columbian Exposition in 1893, and, it being tremendously successful, the name Ferris Wheel became widely used. Many people call any pleasure wheel, no matter whose product, a Ferris Wheel.

Sullivan, of the Eli Bridge Company, studied the giant wheel in Chicago and evolved a wheel that could be readily transported. It is known as the Eli Wheel and enjoys wide patronage. Other pleasure wheels such as the Phoenix Wheel, Parker Wheel, Shaw Wheel and Wonder Wheel appeared without marked success.

With the advent of the automobile era attempts were made to exploit the auto as an amusement device. Roller Coasters having imitation automobiles were built, but proved no more attraction than the conventional Coaster. At some resorts regular autos that had seen better days were operated over a fixed course at 10 cents per ride, without outstanding success. Not until Custer developed his small automobile, operated with storage batteries, was a practical auto amusement device produced. The little Custer Cars became instantly popular and had widespread use in many amusement parks. Later Smith's Red Bug and Mangels' Coney Car appeared, the latter being operated from a third rail line, eliminating batteries.

During recent years a number of small autos equipped with small gasoline engines have made their appearance. The bicycle craze in the Gay '90s brought out several types of bicycle carousels and bicycle railways without marked success.

The most thrilling ride in this country was for some time the Shoot-the-Chutes, a large scale amusement device developed by Paul Boynton in 1901. It had great entertainment as well as revenue-producing value and became immensely popular. Many Chutes were installed in amusement centers. The essential factors of the Shoot-the-Chutes consist of a steep incline on which specially constructed boats loaded with passengers slide down at high speed and at the base plunge onto an artificial lake or body of water, providing a great thrill to both riders and onlookers.

Other devices based on boats plunging from inclines made their appearance. Jackman developed the Shoot the Rapids, a Roller Coaster and Chute combined. This method was further developed by the Philadelphia Toboggan Company and others. About that time there appeared the Old Mill, invented by Boyce. It lacks the speed and thrill of the Chutes. In its narrow, serpentine sluiceway boats are kept in slow motion by a large paddle wheel which also acts as a bally in front. The sluiceway winds thru tunnels and caves with a display of scenery.

The era of so-called flat rides started at the beginning of this century. Early in the field was Van Kannel with his ingenious Witching Waves, and Bradwell with the Scrambler. Stock invented a self-moving amusement vehicle adapted to be controlled by the rider at will, taking electric current from metal ceiling and floor. He failed by attempting too much. His car had a dozen motions, while only two were required for success. Stoerer developed this device into the very successful Dodgem and Lusse produced the Skooter. The Tickler, invented by Mangels in 1907, operated on a broad incline with bumping posts for the descending circular cars. It created a great flurry at the time.

Frederic Thompson produced the Helter Skelter and Cagney introduced his miniature steam locomotives for miniature railways, to the delight of small children. Later miniature electric as well as gasoline locomotives were developed by Vassini, Mangels and others. Other successful flat rides are the Heyday, Ride-O and Lindy Loop, by Spillman Engineering Company; the Caterpillar, by Maynes; Leaping Lena, by Allan Herschell Company; Tilt-a-Whirl, by Sellner, and the Bug, by Traver. The outstanding flat ride, the Whip, by Mangels, became known thruout the world.

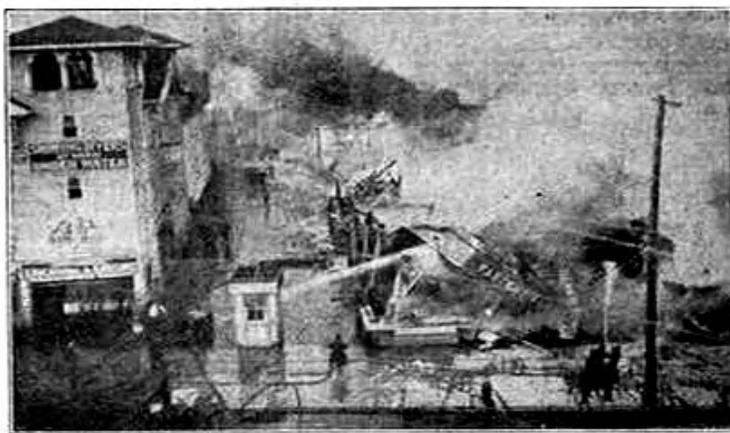
Among the successful circular aerial rides must be mentioned the Circle Swing and Aeroplane Swing, developed by Traver, Uzzell, Eli and several others.

During the last 15 years the so-called Kiddie Rides appeared. These are small editions of the larger devices and are grouped into Kiddie Parks. They are primarily designed for small children and have proved very successful as a subdivision of regular amusement parks. Kiddie Rides were originated by Samuel W. Gumpertz and developed by Mangels, Pinto and others.

Many novel and successful devices cannot be described here for lack of space. Nevertheless, they have done their share in promoting a great amusement industry and join in congratulating its loyal friend, *The Billboard*, on its 40th anniversary.



W. F. Mangels



FIGHTING THE FIRE that threatened to wipe out Coney Island, N. Y. All four sides of the resort were swept by the flames, which then spread along Surf avenue, destroying everything in their path. Capt. Louis Soroko's Deep Sea Diver's Show is shown to the left.—From *The Billboard* of June 3, 1911.

Progress of the Swimming Pool

By Harry A. Ackley, of Ackley, Bradley and Nellis

THE remarkable rise of swimming as a sport and recreation during the last 20 years can be classed with the marvel of the automobile and the miracle of the radio.

In 1933 more than 30,000,000 Americans indulged in more than 1,000,000,000 swims, mostly in artificial



Harry A. Ackley

As one writer in *Fortune* magazine puts it, "This new great American sport is somehow compounded out of the one-piece bathing suit, chlorinated water, the six-beat crawl, rubber giraffes and Gertrude Ederle. The rich and poor and the young and old can swim and so, too, can the male and female."

Now, returning to the subject and taking up the causes for the great surge of building swimming pools which was halted, but by no means killed, by the depression.

Bacteria were feared in the early years of swimming pools, and rightly so; but now, with the bacteriologist, the chemist and the engineer allied and sometimes associated together to design the modern pools, all fear has been banished. A modern pool offers swimming water of better quality than any of the inland lakes or rivers and better in quality than the ocean itself in the vicinity of any of our large cities. It also offers regulated safety.

Dame Fashion also took a hand and she played it well. Girls and women were freed from the comic costumes and the prudery of the Victorian Age. The ladies discovered the difference between "bathing" and "swimming" and also the difference between a "bathing costume," with its two or more entangling skirts and baggy trousers which weighed as much as a grindstone when wet, and a "swimming suit" with no skirts and practically no weight. They also discovered that they had legs much the same as male humans and decided they didn't care who else found it out.

These two facts were portentous. Girls and women went swimming. They demanded better swimming places, better appointments, clear water, better service, better discipline and equality in the water with men and boys. They became a power and a magnet. They discovered swimming and the swimming industry discovered them. They made swimming the most popular of all recreations.

Time was, only 25 years ago, that in designing a bathhouse provision was made for about 150 women and 850 men. Today it would be about 500 and 500.

Time was, only a few years ago, that 92 per cent of the patrons rented their suits, but now 98 per cent have their own. Only 15 years ago there were laws restricting just about everything related to swimming but today only safety ordinances are enforceable.

The life guard of yesteryear was generally an ex-sailor who could swim well and could slug a patron, in trouble in the water, hard enough to

knock him out and then drag the unconscious victim to shore, where he probably did nothing further, not knowing how. Sometimes the victim survived. The chances were against him.

Today, thru such organizations as the American Red Cross, United States Volunteer Life Saving Corps, Boy and Girl Scouts, Y. M. C. A. and others, thousands of men and women and boys and girls are trained and instructed each year in the civilized methods of rescue in the water and the art of first aid and restoration after landing the person on shore. Every beach and pool today is manned by people who are thus trained. The hazards of swimming are reduced to a minimum.

With growing populations, rivers and ponds became contaminated and

unsafe. Parallel with this was a growing demand for more places for larger numbers of people to swim. The answer was the building of a great number of swimming pools, some good and some bad.

With advance in use of concrete as a building material came also development of the modern filter, advent of the chemical age, and application of bacteriology and chemistry to treatment of swimming pool water. These factors made for a remarkable change in design and operation of public swimming pools and are rapidly bringing about, by competent engineers, the redesign and rebuilding of many that were not built up to today's standard.

Discriminating people a few years ago shunned the public pool, but to-

day they seek out the really modern ones and patronize them, and thereby hang another tale. Good roads go from everywhere to anywhere. Automobiles operate in such numbers that every man, woman and child in these United States could be taken for a ride in a single day. Mr. and Mrs. John Public and family do not find it necessary to patronize a swimming pool because it is situated near their home. If a better pool is to be found 10 or 20 miles away that pool gets their patronage. This fact provides the stimulus that has advanced the average swimming pool from an indifferent depression, filled with more or less muddy water, to the high state of perfection our new pools demonstrate.

That same urge to meet competition will continue to act until the amphibians of North America can all have a healthful swim in sterilized water on any summer day without hazard to their lives or health and amid surroundings that would delight the aesthetic senses of a Roman emperor—could he return.

The Park Men's Association From Its Inception to Date

By A. R. HODGE

BACK in 1917 with the imposition of admission and income taxes, and others that were envisaged by all branches of industry, a group of farsighted showmen decided to band together the outdoor showmen of this country in one great organization. The practicability of such a move was demonstrated by a huge gathering which took place at the Astor Hotel, New York, under the auspices of the Outdoor Showmen of the World, of which Frank P. Spellman was president. When plans for an all-embracing organization were considered by the pioneers in the movement Chicago was determined upon as the logical location because of its geographical advantages. Accordingly, invitations were extended to park, circus, carnival, State and county fair men and those engaged in allied branches to attend an organization meeting in the Congress Hotel, Chicago.

A hearty response ensued and at this meeting was born the National Outdoor Showmen's Association. W. H. Donaldson of *The Billboard*, idol of the industry and the outstanding personality in showdom, was, quite naturally, the unanimous choice for president of the newly born organization, and Frank L. Albert was chosen as executive secretary.

The National Outdoor Showmen's Association, while only short lived, left a phenomenal record of achievement in that thru its single-handed efforts amusements were exempted

from admission taxes. Incidentally, Mr. Donaldson was succeeded as president by Fred Ingersoll, pioneer park and pool operator, while Milford Stern of Detroit served as vice-president, George A. Schmidt of Riverview Park, Chicago, as treasurer, and Frank L. Albert as secretary.

Time proved, however, at least in those days, that the interests and problems of the circus, carnival, fair and park men were so diversified as to make an all-embracing organization impractical, and when the principal aim of the National Outdoor Showmen's Association, namely, the elimination of admission taxes, had been temporarily accomplished, all but the park men seemed to lose interest in the organization, and even many park men lost their enthusiasm. Therefore, on January 15, 1920, a half dozen park men gathered at the William Pitt Hotel in Pittsburgh to devise ways and means for building a trade organization primarily for park men which could effectively serve the interests of that branch of the outdoor show business. It was decided to make one more heroic effort in this direction and a meeting was set and called for the Auditorium Hotel in Chicago, February 17 and 18, 1920. The response was most gratifying.

At this meeting was born the National Association of Amusement Parks and the following officers elected: A. S. McSwigan, president;

Milford Stern, vice-president; A. R. Hodge, secretary; George A. Schmidt, treasurer.

Beloved "Andy" McSwigan served the association as president four consecutive terms and on January 12, 1923, his untimely death brought to a close a brilliant career. John R. Davies, then vice-president, succeeded to the presidency, to be followed by Judge Charles A. Wilson, of Fontaine Ferry Park, Louisville, Ky., in 1925. Judge Wilson served from that time until the 1928 meeting. Serving in this same capacity had been such other outstanding leaders of the industry as Frank W. Darling (1926, 1927, 1934); Fred W. Pearce (1928); D. S. Humphrey (1929); N. S. Alexander (1930-1931); Henry A. Guenther (1932-1933). Equally outstanding have been the men who have served NAAP as first and second vice-presidents (a second vice-president being added to the list of officers early in the association's history). A. R. Hodge and George A. Schmidt have served as secretary and treasurer of the association since its inception.

In 1921 a commercial exhibit of devices, merchandise, etc., was inaugurated in conjunction with the holding of annual conventions and this has developed into a marvelous adjunct and strong educational feature of these yearly gatherings.

While annual conventions have ordinarily been held in Chicago, because of its central location and the fact that it also is the meeting place of State fair and carnival men, NAAP held its 1932 convention in New York and this year joined with the International Association of Fairs and Expositions, the Canadian Association of Exhibitions, the Showmen's League of America and the American Carnivals Association, Inc., in the greatest gathering of outdoor showmen ever held.

Of recent years the phenomenal growth of the beach and pool industry necessitated the organization of the American Association of Pools and Beaches, which was instituted as an affiliated organization of NAAP. During the current year the consolidation of these two organizations became manifest, particularly because of the NRA code situation, with the result that the Toronto meeting saw the amalgamation of the National Association of Amusement Parks and the American Association of Pools and Beaches into the new National Association of Amusement Parks, Pools and Beaches, whose future is prophesied by all in the industry as a powerful army for good to all park, pier, pool and beach men.



A. S. McSWIGAN AND FRANK W. DARLING, first president and 1934 president, respectively, of the National Association of Amusement Parks.

Parks --- Today and Tomorrow

By De Arv G. Barton

LET us begin our thought by studying briefly a chart showing the trend of general business activity during the year of 1934, based on a survey made by the research department of *The New York Times*.



De Arv G. Barton.

Using the average of the years 1923 to 1925 as 100 per cent or normal, general business began the year in January, 1934, about 78 per cent of the normal figure. Between January and April it showed a steady rise until by latter April it had attained a total of approximately 87 per cent of normal. During May, June and July, it maintained this average percentage. About July 10 there occurred a sharp decline in the general business curve. This decline continued and by September 15 the general business curve had dropped to the 1934 low of approximately 71 per cent of the 1923-25 average.

The writer has recently completed a survey of amusement park business throughout the country during the 1934 season just closed and an amazing similarity is to be seen between the curve of general business and that of the amusement park industry. Almost without exception, during the early part of the season, amusement park business was the best for several years and was showing a steady increase each week. Then suddenly in early July, without warning, grosses began to tumble far below the expected seasonal fall-off and by Labor Day closing much of the advantage piled up in the early part of the season had been wiped out. In spite of this, however, the industry as a whole closed the year with an average advantage of between 15 per cent and 20 per cent over 1933.

Now what is the significant part of the above statistical comparison? Just this: **THE AMUSEMENT PARK BUSINESS IS AS BASICALLY SOUND AS IS ANY OTHER BUSINESS AND WITH ALL OTHER BUSINESS IS DUE FOR RETURN TO NORMAL ALONG WITH THEM.** The close relationship between park business and general business to a great extent absolves park men from blame for their present plight and points a definite hope for the future. As an industry, we are not dead or even dying. Some of the individuals or units in it may be, but with the return of general prosperity the park man who has had the courage and ingenuity to bring his park thru without allowing it to become cheap or tawdry in the eyes of his community can feel certain of his much deserved reward.

From the above facts and figures it is evident that I have no fear about a return to "normal" with the arrival of other businesses at that point. Truthfully, however, this is an under-statement of my faith in the future of our great industry. I predict that when general business has succeeded in getting back to the 1923-25 normal the amusement park business will stand on the brink of an era of heretofore undreamed of prosperity. The so-called "normals" of the past will be left far behind and a new normal established many times greater than the old.

Immediately I will be challenged by my readers as to the basis for this prediction of an approaching "golden age." To an alert observer the signs are many and unmistakable. Prob-

ably one of the most apparent of these signs is the GREAT SWING TO THE OUT-OF-DOORS which has taken place particularly during the past two summers. What outdoor amusement man has not noted the bicycle and roller-skating rages of the past two summers, which have in many places reached such proportions as to become actual street nuisances?

When before in America has there risen such a popular craze for eating and drinking out of doors, on sidewalks and in cool, shady gardens? What park man has not been greatly impressed and even alarmed by the increasing popularity of dancing out of doors under the stars in the cool of the summer evening? What showman could fail to be moved to serious consideration when he noted the increasing public favor of outdoor movies, outdoor concerts, outdoor prize fights, outdoor popular opera and the many other types of heretofore indoor activities which are now seeking the healthful, pleasant advantages offered only by the out-of-doors?

In spite of their frantic efforts to overcome their disadvantage by "manufacturing weather," the operator of the indoor theater, restaurant or club has been forced to recognize the fact that people are more and more becoming "outdoor conscious." The great swing to the out-of-doors is on. It cannot be denied or stopped.

Greater by far, however, than any other factor that is building toward "the golden age" is the new social philosophy of our nation. It says in essence: *Sufficient pay envelopes for every deserving person with less working hours and more leisure time.* What park operator could have written a more perfect formula for the future of the industry? One might almost imagine that our national officials had a secret interest in some amusement park and were acting selfishly when they planned the economic and industrial future course of our nation.

Most certainly they have presented us not only with the greatest opportunity we have ever had but they have actually thrown to us a challenge, making it our patriotic duty to bend every effort in assisting the government in the working out of a great new national problem—the furnishing of a clean, wholesome way to occupy this newly acquired leisure time of millions of wage earners.

No commercial amusement, unless it be the motion picture, presents as great an appeal to the masses of wage-earning men and women as does the amusement park. It is this class that has always furnished the great bulk of our business, and all of the bank failures and stock market crashes in the world would never have caused any major decline in the amusement park business had it not affected this wage-earning class. We cannot, therefore, deny the fact that as this new "national philosophy" again begins to furnish pay envelopes to these millions of wage earners and in addition gives them many hours of leisure time, the industry to which we have dedicated our lives will come into an era of heretofore unknown prosperity, as well as giving us an opportunity for true public service.

With this picture of the future definitely established in our minds every park operator must face squarely this question: **WILL I BE READY TO CLAIM MY SHARE OF THE ADVANTAGE OF THIS COMING ERA OF PROSPERITY?** Don't think for a moment that you can be carried along on the rising tide and be safely and securely beached in

the "promised land." Only the deserving will ever see its shores or taste its fruits. The others will be lost in the backwash.

The old style amusement park with its dilapidated rides and threadbare thrills will never reach the shore. The park that will survive in this land of plenty will be a MODERN park. It will present thrills which are real thrills to a modern mind attuned to high-speed airplanes, air-flow automobiles and streamlined trains. It will present true natural beauty to the mind familiar with the well-groomed floral gardens, lawns and trees of a modern municipal park or forest preserve. It will present real wonders to the modern sophisticate who dally tunes-in the world on his radio and who has found A Century of Progress Exposition, the Taj Mahal and the New Orleans Mardi Gras as near as his neighborhood moving picture theater. These, Mr. Parkman, are some of the requirements you must meet if you are to share in the era of prosperity ahead.

Take heart! We'll admit the park described above is a far cry from your park as it is today, but you have all of the essential physical factors necessary to attain the goal. Overhead you have by day an azure blue sky, by night a starry canopy. Under foot you have rich, fertile soil begging for an opportunity to create for you a glorious garden or a green grassy plot.

All around you, you have people—true, modern people, but people starving for an opportunity to play, laugh, breathe fresh air, taste pleasant foods, experience novel sensations and enjoy beautiful surroundings. All these every park man has; all he needs in addition is the vision, courage and determination to begin molding from them a truly modern playground with a truly modern appeal and his full share of the amusement park prosperity of the future is assured.

A REVIEW

(Continued from page 128)

very rapidly, until today it has a closed membership of 100, with a waiting list of 113. Three national presidents held office from Richmond: Dr. C. H. Rudd, Commonwealth's Attorney; Charles W. Moss, now the club's counsel, and Charles Somma, manager of the Virginia State Fair. John C. Goode, commissioner of revenue, was elected to the vice-presidency last October.

New York Group

F. Darius Benham, soldier of fortune and one of America's leading promoters and publicity geniuses, undertook the difficult task of building up the New York group, but under the name Dexter Fellows that was not hard, and today there are 190 great names on the membership, with 140 fully paid up. The roster includes some of the greatest names in the country. Luncheons are held once a month at the Hotel Gotham in New York City, with an average attendance of 100. This club is looked upon by many newspapers as the equal of the Dutch Treat Club. Lowell Thomas was its first president. Tony Sarg now holds that post and is keenly interested in the welfare of the club. Mr. Benham is now national president of the CESCO and promises, with his usual vivaciousness, a campaign of fulfilled promises.

The writer, national secretary of the club and one of its past presidents, has had a hand in forming all of the policies of the club, has had a part in directing all of its movements, and has kept alive the club's precepts and principles in his weekly column under the club title in *The Billboard*. Chalmers Lowell Pancoast, while not so active in the club's affairs at pres-

ent, has also played important parts in the club's organization, and has just retired as national vice-president, having been succeeded by John C. Goode.

Present National Officers

The present officers of the club are as follows: President, F. Darius Benham; vice-president, John C. Goode; treasurer, Joe Kass; secretary, the writer. The executive board, in addition to the foregoing officers, consists of Dr. C. H. Rudd, Jack B. Colvig, A. D. Watson and E. F. Rose. Charles Somma is chairman of all committees and director of all activities. Jack B. Colvig is vice-president for the State of West Virginia; Fred J. Heckel, vice-president for the State of Pennsylvania; Harry Tucker, vice-president for the State of Virginia; Thorne Donnelly, vice-president for the State of Illinois. Mr. Donnelly, owner of *The Red Book*, is the latest recruit to the ranks of the CESCO and he promises great things in Chicago. Their luncheons will be held at the Hotel Blackstone and they already have equipment of tent, side-show banners, checker and freak stands, etc. The Ladies Hanneford Tent in Wheeling, Va., has done much toward making visiting circuses more comfortable. The W. W. Workman Tent has a splendid record of achievement in helping circuses. The Lillian Leitzel Tent in Bradford, Pa., carries on in its own way, and Freddie Heckel can always be depended on in any crisis.

Proposed Home

The club has looked over many pieces of property in the last two years, all under cultivation. If bought, it is expected to have local Richmondites continue cultivation of this land, add several cows, chickens and whatever else is necessary to make the place self-sustaining during the summer and winter months. The property would be bought outright so that no mortgage interest would have to be paid; it would be tax exempt and kept in repair by the local tent. The home would be purchased in 1935, a superintendent put in charge and applicants for admission would be passed upon by a committee of circus owners, managers and reputable citizens as well as club officials. The home in the beginning would only cater to circus people who could prove long, efficient and honest service and who have met all of the qualifications set down by the building committee. The home in the beginning would accommodate 25 persons and be gradually extended as it is endowed. These plans are all tentative, but they are the plans talked about and which we hope to make permanent, and will make permanent if we have the moral support of those who claim to love the circus.

Walter Main Remembers The Billboard's Start

Walter L. Main can go back many years in the circus business, and well does he remember the time when the late William H. Donaldson started *The Billboard*.

"I was in Cincinnati," says Mr. Main, "looking over paper for the Main Circus, as we wintered in Louisville, Ky., the winter of 1894-'95. Everyone was making fun of Mr. Donaldson's new paper and he didn't know what to name it. I remember he asked me if I thought well of the name 'Billboard.' I told him it sounded o.k. He told me what a hard time he had obtaining money to buy paper and ink or getting credit.

"In all these years I have never missed reading *The Billboard* weekly. Have inserted many ads all paid for, and have never had any trouble with the old *Billboard*."

From Old Files of The Billboard

The Bicycle And the Park

Nothing of late years in the way of amusements has grown and multiplied at such a great rate as has the traction park. But a few years since and the park as an institution was comparatively unknown. Today there are over 500.

It is not altogether easy to satisfactorily account for the great vogue they are enjoying. Of course it is due in part to the support they obtain from the trolley companies which are willing to start and help to maintain a resort that people will have to ride to get to. It is also due to the desire of people to get out in the country during the summer season. But these reasons do not wholly account for it.

To our notion, the bicycle is largely responsible for the existence of the great number of parks, summer gardens and pleasure resorts. If this be true, and we think it is, it is another exemplification of the law of compensation, for no device was ever more heartily cursed by theatrical folk than the bicycle when it was at the height of its reign a few years back. But while it was cutting off both ends of the theatrical season it was also opening the eyes of city folk to the beauty and charms of the country. . . .

The bicycle is rapidly passing, but the park is here to stay. It is a great blessing, too. People have as great or even greater need of amusement in the summer as they have in the winter, and actors and actresses have just as great need of employment. The park provides both and thereby proves a very useful institution. Its effect on professional people will be far reaching. When an actor finds his art in demand the whole year round, when he can rely on obtaining a living from it winter and summer, he is bound to gain in confidence and stability. As he advances in his own estimation so will the profession in the estimation of the public at large.—Issue of June 28, 1902.

"Healthy" Organization

Born but a few years since, and at the annual meeting just about one year ago assuming its present name, the National Association of Amusement Parks has developed into quite a "healthy" organization—a factor to be reckoned with.

Much has been accomplished in this short space of time, and greater things can be expected of the organization as years roll by.

And after all of the aims and purposes are fully carried out Parkdom will have much to be thankful for.—Issue of January 29, 1921.

Dangerous Devices

. . . A park device that is dangerous is a menace not only to the patrons of the park, but to the ultimate success of that park itself and to the success of other devices in the park and in other parks—a menace, in short, to the best interests of amusement parks everywhere.

The news of an accident spreads as rapidly as murrain among cattle. A fatality resulting from an accident of this kind places a popular embargo upon the devices at amusement parks and even reduces the attendance at the parks themselves.

All this is the result of shortsightedness and the lack of perspective on the part of managers. They should examine closely into the merits of the novelties offered. The most innocent-looking device may be the most dangerous, and vice versa.—Issue of June 1, 1912.

Park Attractions

Now that the season of the parks is so close upon us, it is time that the managers should be considering the class of attractions with which they propose to increase their patronage and the profits over every previous year.

Industrial conditions are good, prosperity is general, money is circulating freely and the prospects for the open-air amusement season were never better.

It is the duty of every manager to himself as well as to the patrons and clients to put in the best class of attractions and amusement devices that it is possible for him to procure.

He should secure something new, novel and meritorious in the way of mechanical equipment.

The vaudeville feature cannot be given too much attention. The manager who books his acts thru an agency should insist on quality and merit. The people whose tastes have been elevated by the excellent acts produced in the vaudeville houses during the winter will take no interest in a vaudeville program that is commonly allowed to fall below the level of the winter bill. . . .

Special Days And Holidays

There are a few national annual holidays that come within the park season. Memorial Day is the first and Labor Day is the last in many places, tho in some parts of the country the season does not open before June and closes in August. At the best there are few enough of these holidays that are given over to popular enjoyment away from the marts of trade. They afford opportunity for special programs and big crowds.

There is no reason why every park could not add a few special days of its own. There is no logical reason for waiting from May 30 to July 4 to make a grand appeal to the people. The manufacturers and shops may not be induced to close, but the women and children can be appealed to through the day and the husbands and brothers and grown-up sons will join in an evening's revelry. Every month or even every fortnight could have its special event. That a certain thing has not been done before is no tangible reason why it should not be done at all.—Issue of June 23, 1906.

The Hazards of Amusement

While it is a fact that inventors of amusement devices and managers thereof take every precaution to avoid accidents, there is nevertheless a duty upon pleasure-seekers to assist in the work of avoiding danger. We are living in a high-speed era, and just as the fast express train has outgrown the prairie schooner so has the high-speed scenic railway and kindred devices outgrown the Merry-Go-Round with grown-up patrons of parks. Pleasure-seekers look for sensations, and amusement purveyors, with an eye to meeting the demand, are constantly providing them with methods for satisfying their cravings for thrills. Whatever element of danger may rest in the high-speed amusement device could easily be discounted if those who

patronize them would look as much to their own bodily welfare as do the inventors and operators. . . . Just because a reckless person enters an amusement device and heedlessly neglects to take necessary precautions against possible dangers does not by any means make necessary a return to the Merry-Go-Round as the sole means for providing out-of-door amusements. While the general public undoubtedly needs a rigid course of training in the matter of self-protection, it is very likely that for infinite time to come fools will keep on rocking rowboats and reckless persons will continue to endanger their lives because of heedless neglect of proper precaution while indulging in many forms of amusement.—Issue of August 18, 1906.

The Amusement Park Situation

There is no gainsaying that last season was the most disastrous for parks in the history of the business. For as a business the enterprise of the amusement park is comparatively very young. It is within the past decade that all the more important institutions operated on show principles have been developed. The fact that the season was bad postulates that there is something wrong and something that needs fixing. . . .

The falling off has been almost without exception in the show department of parks. The privileges and rides have continued to make money, even showing an increase last year in many notable instances where the general receipts fell below those of the previous season. That this lamentable fact is due to the presentation of an inferior order of attractions must be taken for granted. This theory is further strengthened by the reports from parks where the superior quality of attractions are presented, those, for instance, directed by such far-seeing and able showmen as Emmett H. McConnell, whose Monitor and Merrimac and Creation shows are among those presented in several of the principal parks of the country which have enjoyed the most gratifying business during the past couple of years.

We have said that the park as an amusement institution has been developed during the past decade. It is likewise during the past 10 years that the number of parks in the United States has been doubled and quadrupled. As soon as a number of showmen had taken hold of park property and made it so attractive to the public that the masses began to patronize it regularly and to an extent that made a popular park in a big city a very paying business enterprise, local capitalists, seeing opportunities for profits hardly equaled by any other form of investment, stepped in, and the multiplication of amusement parks was the result.

But success in a commercial business does not always qualify a man for profitably operating a park, for the park as much as the theater or the circus is a place of amusement and must be conducted on amusement principles. The same policy of publicity and promotion must apply to it.

Now the present trouble is that the majority of the big parks are run by directorates, or boards of directors, who are not showmen but are men who made their money in commercial enterprises and who apply the same fiscal year plan of business to the park. The results of this kind of management are apparent everywhere. . . .—Issue of February 5, 1910.

Would Organize Parks

A Southern park manager in a recent communication advocates the necessity of an association of park managers, especially in the South. A good suggestion, but why would not the same suggestion be well taken advantage of by the Northern managers?—Issue of February 25, 1905.

First Park Ad

Heim's Electric Park, Kansas City, Mo., with H. Willard as manager, placed the first park ad in The Billboard. Insertion was made in issue of April 1, 1900.

Summer Parks

Trolley cars have done more to build up a system of summer parks in this country than anything else that could have been devised. Many thousands of dollars have been made out of summer parks in the past and many more dollars can be made out of these amusement resorts if the proper methods are used to draw the people. Many managers of summer parks have said and are saying that the public is tired of them and that they can no longer be made profitable. The reaction after the exorbitant business done at the average park during its first season or during the first two or three years of its existence is so great that the average manager at once claims that the people are not anxious to patronize parks. That business does fall off at these places is in most cases the fault of the managers or owners of the parks. If the owners of the park are a trolley company and the amount of money received in fares from passengers falls off so that a deficit is shown they at once adopt a system of cutting down expenses. This is wrong. When the people show the least sign of being tired of a park the first and only method to correct this fault is to spend more money than ever for attractions. . . .—Issue of March 21, 1903.

Fair Hit Is Park Frost

The Ferris Wheel, which was beyond question the "hit" of the Chicago World's Fair, is an awful frost at Ferris Wheel Park, in the city of winds. People have tired of it, it seems.—Issue of May 31, 1902.

PLAYING THE WORLD'S BEST
Since 1898
ATLANTIC CITY STEEL PIER
ATLANTIC CITY, N. J.



THE AMUSEMENT CITY AT SEA

In Its 37 Years History Over 44,000,000 Satisfied Patrons Have
 Acclaimed the Stupendous Character and Quality of Its Shows!

**CARVER'S STEEL PIER
 DIVING HORSES**

Principal attraction of
**Outdoor Stadium of
 STEEL PIER**
 For (6) Seasons

With Best Wishes to Billboard on its 40th Anniversary and
 to Steel Pier and Frank Gravatt at start of 37th season

Bookings

LORENA CARVER
 Director,
 Quakertown, Pa.

GEO. A. HAMID, INC.

**ALDRICH'S
 IMPERIAL HAWAIIANS**

EIGHTH SEASON AT STEEL PIER

A Columbia Broadcasting Unit
 (Coast to Coast)

NOW ON TOUR

G **GEORGE**
A •
H **HAMID Congratulates**
 the **STEEL PIER**
 America's Leading Showplace
 on its 37th Anniversary
 and
FRANK GRAVATT
 President

Frank Elliott, Director



ATLANTIC CITY

STEEL PIER MINSTRELS

Celebrating 35th Anniversary at STEEL PIER, Congratulates

THE BILLBOARD

ON ITS 40th ANNIVERSARY

Original Company

1899:

BONES
W. C. Fields
Alf A. Gibson

INTERLOCUTOR
JOHN E. MURPHY

TAMBO
Neal O'Brien
Ed Bogert

OLD HOMESTEAD QUARTETTE

J. C. Bradley, Fred Clare, J. B. Rogers, R. E. Rogers
America's Greatest Comic Juggler,
W. C. FIELDS



1934:

WILLIAM O'NEAL

Condos Brothers, Kelo Brothers, Mills and Shay, Tom-Dick-Harry, Three LaMarr Brothers, Chas. (Cupic) Kemper, Eddie (Nut) Kaplan, Joe Armstrong, Carl Mason, Joe Hamilton, George Haggerty, Lew Martin, Frank Ponti, Allen Sterling, Leo Leo, Frank Duke, Joe Rankin, John Alexander, Bob Mack, Jimmy Jones and His Orchestra.

DIRECTION FRANK ELLIOTT

ALEX BARTHA

AND HIS

SEASIDE SERENADERS

VICTOR RECORDING ORCHESTRA

A Featured Steel Pier
Attraction since

1929

congratulates

The Billboard

First Orchestra to play on Steel Pier
38 continuous weeks.

Re-engaged for second long term
engagement.

CHAS. HART

Producer
of

STEEL PIER COMEDIANS

The GREAT BRAVAS

Highest Double Pole
Act in the World



Featuring

CHANGING of POLES
204 FEET IN THE AIR

Under Personal Management
of Chas. Hart

EDWARD SHERMAN, INC.

Philadelphia Office
REAL ESTATE TRUST BLDG.,
Pennypacker 7595-7596

VAUDEVILLE AGENCY

New York Office
MAYFAIR THEATRE BLDG.,
BRyant 9-1904-1905

The Following Stage Attractions Were Booked Into

STEEL PIER, ATLANTIC CITY, N. J. THE SUMMER SEASON OF 1934

Paul Whiteman Band
Rise of The Goldbergs
Vincent Lopez and Orchestra
Ken Maynard and Tarzan
C. B. S. Show with
George Jessel—Do Re Me—
Charles Carlisle

Gypsy Nina
Phil Harris and Orchestra
Spices of 1934
Ozzie Nelson and Orchestra
Guy Lombardo and Orchestra
Howard Thurston
Ted Lewis and Band

N. B. C. Show with
James Wallington
Mary Small, Three X Sisters
Sisters of The Skillet
Benny Davis and Gang
Voice of Experience
Ted Fio-Rito and Orchestra

Here's hoping that
THE BILLBOARD has forty
more years of success . . .

FRANK W. DARLING

ERNEST ANDERSON

DESIRES TO FELICITATE

THE BILLBOARD

ON ITS QUATERN-DECADE ANNIVERSARY
1894—1934

You have risen from a paste-pusher's pamphlet to a supremely successful show sheet. Long may variorum notae in its pulsating pages continue their creative course of enlightenment in the various branches of the world of amusement.

Now a word to wise park men: We can convert obsolete and decaying shows into brilliant money-making propositions.

See my "Jungle" Creations at Coney Island, Cincinnati, and Eastwood Park, Detroit.

ERNEST ANDERSON

Permanent Address: "BILLBOARD," NEW YORK CITY

AS AN APPRECIATIVE GESTURE FOR THE VERY
SPLENDID SERVICE

The Billboard

RENDERS THE AMUSEMENT PARK, POOL AND
BEACH INDUSTRY, THIS SPACE IS UTILIZED BY
THE GLEN ECHO PARK COMPANY, WASHING-
TON, D. C., TO EXTEND ITS BEST WISHES FOR
ANOTHER FORTY YEARS OF UNSELFISH
SERVICE.

LEONARD

SCHLOSS, VICE-PRESIDENT & GENERAL MANAGER

CONEY ISLAND, Inc.
CINCINNATI

America's Finest Amusement Park

Congratulates

THE BILLBOARD

On its Fortieth Anniversary and extends its best wishes
for a prosperous continuance of its superb service to the
Amusement Industry of America.

GEORGE F. SCHOTT,
PRESIDENT.

YOUNG'S
MILLION DOLLAR PIER

*Atlantic City's Pioneer Amusement
Enterprise*

Wishes **THE BILLBOARD,**
The Country's Pioneer Amusement paper,
success on its 40th Anniversary

**MILLION DOLLAR PIER NOW OPEN
WITH WINTER SPORTS PROGRAM**



BIG SUMMER SCHEDULE PLANNED

Congratulations

*To the World's Foremost Amusement Weekly
ON ITS 40th ANNIVERSARY*

From the World's Greatest Auditorium
ATLANTIC CITY CONVENTION HALL
ATLANTIC CITY, N. J.

CONVENTIONS of Any Size. Ice Hockey-Ice Carnivals, Football, Horse Show, Horse
Polo, Tennis, Basketball, Ice Skating, Boxing, Wrestling, Exhibits, Dancing.

*Best Wishes to The Billboard on Its
40th ANNIVERSARY*

of Service to the Show World

And Many More Years of Success

FRANK WIRTH INC.

1560 Broadway,

New York City

Little Ann Howe

The Swing High Girl
Congratulates

THE BILLBOARD

On Its 40th Anniversary
of Service to Show Business

**ALL-SUMMER SMASH ACT OF STEEL
PIER, ATLANTIC CITY.**

JOE EGAN, MANAGER

FOR BOOKING WRITE 92 EUSTIS ST., REVERE, MASS.



Success Follows DODGEM Around the World



**TAKE THIS RIDE INTO YOUR PARK
AND WATCH THE PROFITS GROW!**

A new Thriller retaining the same element of participation that has made the car DODGEM so popular—the patron drives it—racing, steering, starting and stopping at will. It can be installed in DODGEM buildings by making a few inexpensive changes so as to create a race track providing one-way traffic. New rides can be erected at a new low cost.

NEW CAR FEATURES ARE BIG MONEY MAKERS

... Modern streamline styling.
... Front wheel drive—turning of whole unit permits operator to back up and get out of jams.
... new, more economical construction.
... all parts interchangeable.
... roller bearings throughout.
... new demountable rubber-tired steering wheel.



Congratulations to our Friends, The Billboard,
from the Dodgem Corporation.

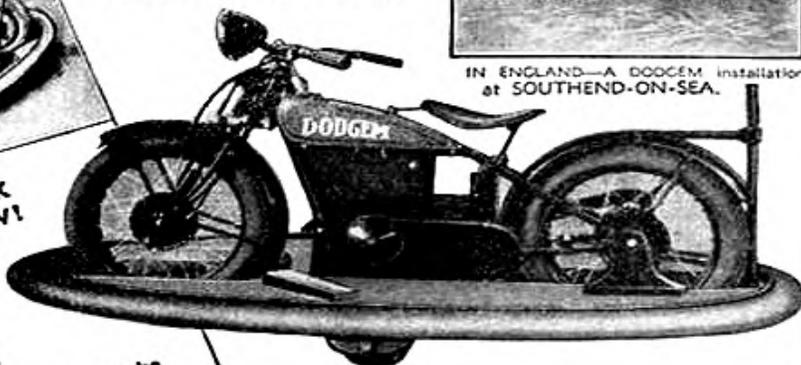
DODGEM CORPORATION

706 BAY STATE BUILDING, LAWRENCE, MASS.

It's making profits for Park Owners in England, Franco, Australia, Spain, Hawaii, Mexico, Cuba, Denmark, The United States, etc., etc.



IN ENGLAND—A DODGEM installation at SOUTHBEND-ON-SEA.

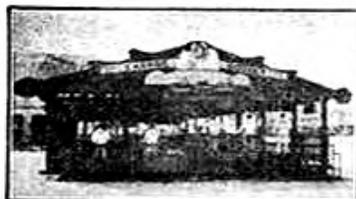


THE THRILL OF SELF-PARTICIPATION AND COMPETITION

makes DODGEM the big attraction at every park. It is the ambition of every growing boy and girl to drive an automobile. The DODGEM CAR satisfies this desire. NOW we offer an even greater thrill in the new CYCLE RIDE which has proven equally attractive to both boys and girls. It is a full sized motorcycle, specially redesigned for this purpose, protected with the regular DODGEM rubber bumpers. IT CANNOT TIP OVER.

A CHANGE WILL STIMULATE NEW BUSINESS

It will pay you to install some of the new type DODGEM cars, with their beautiful modern streamline appearance, as well as to add the CYCLE RIDE. FOLKS are always looking for something new and you can give it to them with DODGEM. It's an everlasting winner and in most parks the BIGGEST PROFIT PRODUCER.



IN CUBA—"They love it."



ALLENTOWN, Pa.—A restaurant converted into a DODGEM.



RYE, N. Y.—PLAYLAND, one of the biggest and most profitable DODGEMs.

**WRITE FOR
DETAILS**

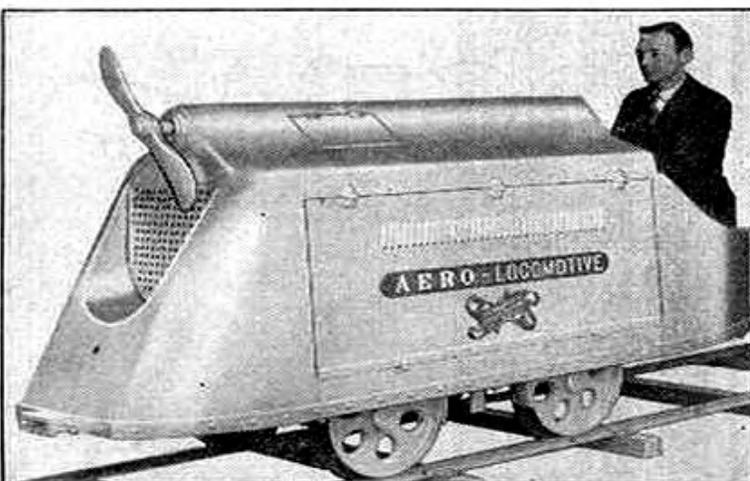
DODGEM CORPORATION,
706 Bay State Building,
Lawrence, Mass.

Please send latest information about
Dodgem Cars and Cycles to

Name

Address

CITY..... State.....



100 KIDDIE MILES PER HOUR
LET THIS LOCOMOTIVE PULL YOUR
MINIATURE RAILWAY TRAIN
AND WATCH RESULTS

W. F. MANGELS CO.
CONEY ISLAND, NEW YORK



CAROUSEL ORGANS

Music Rolls for Artizan (North
Tonawanda) Instruments. Card-
board Music for All Makes. Tun-
ing and Repairing.
Bargains in Newly Transformed
Organs.
Expert Repairing.
B. A. B. ORGAN CO.
340 Water St., N. Y. City

SCOOTA BOATS

Have Arrived Despite These Depressing
Times with Prosperity Earning
Records.

At Coney Island, N. Y., in 1933, a
Coast of Scoota Boats paid for themselves
and EARNED A PROFIT.

In 1924 the same fleet grossed over
\$3,000 more than in 1923.

A \$100,000 Artificial Swimming Pool
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GREETINGS FROM

PLAYLAND

of
WESTCHESTER COUNTY
PARK SYSTEM

at
RYE, N. Y.

Portable Skating Rinks—
(Continued from page 163)

music and each rink will be equipped
with an electric light plant which
will assist materially in the decorative
scheme for the interior of the
rinks, the same to be on the order
of Japanese gardens. Each rink will
be 70x150 feet with a floor capacity

of 50x125 feet, accommodating about
700 skaters at one time. The first
rink will be ready for operation
about April 1.

Permanent locations for roller
skating rinks are hard to secure and
the portable affair, if it proves practical,
will solve a vexing problem. Rink
managers will undoubtedly
await the experiment with much interest.—Issue of February 2, 1937.

Permanency of Skating

Roller skating, a pleasant sport
and a much-needed exercise, which
has in the past few years emerged
from the ashes of nearly 20 years,
has again taken on a revival in
America and promises to be very
popular for many more seasons.

The conditions under which roller
skating is conducted by legitimate
rink managers today and those of a
score of years ago differ vastly. The
rowdy element is no more to be seen
and as a result the better classes of
people, who did not patronize the
rinks years ago, today make up the
people who are making roller skating
what it is today. Few among
roller skaters of today know anything
of the history of this great pastime
or its origin. It may seem to most
of the younger generation that the
roller skate is an invention of comparatively
recent date. However, such is not the case. There is recorded
under date of 1819 a patent to
a Frenchman for a device on the
principle of the modern roller skate.
About the same time an Englishman
invented a skate with five narrow
wheels in a row, so arranged that but
two of them were on the floor at the
same time. The next skate, so far

as can be learned, was made in 1828
and patented in France.

About 1850 Samuel E. Winslow, the
great American skate manufacturer,
tried to perfect the roller skate. The
great difficulty with all previous roller
skates was that the curved movements
which lend such added charm to
skating at present could not be
performed. Mr. Winslow solved this
riddle, and this patent was issued in
the United States in 1853. The first
public rink in the world, so far as
we are able to learn, was opened in
1866 in Newport, N. Y., and was a
great success. The next was at Cincinnati,
O. The rinks were so successful
that before many years elapsed every
city of any importance boasted a rink.

In 1882 the largest rink in the
world, at that time, was opened up
in Boston. The Sea Beach Palace
Skating Rink was opened at Coney
Island, N. Y., in 1894, and then came
the craze that America saw nearly
20 years ago. Now look at the ball-
bearing cushion-roller skates and
the fast floors and beautiful palaces
to skate in. Is it any wonder that
we of today should wish to see roller
skating continue?—Issue of June 26,
1911.

The Old and New Wild West

By Guy Weadick

ALONG with many others, it has been my privilege and good fortune to have known intimately and to have enjoyed the valued friendship of the late W. H. Donaldson, founder of *The Billboard*, and various members of his staff for over a quarter of a century.

It is a genuine pleasure to express in this 40th Anniversary Number my sincere appreciation and gratitude to *The Billboard* and staff for their most helpful and continued efforts, which have been so consistent and worth while over a period of many years, in ever striving to promote the best interests of those legitimately engaged in every branch in what has been generally referred to as the "Wild West business" or more recently the "rodeo" business.

What little can be said in this limited article is based upon actual experience, substantiated by proven facts, as well as faithful and unbiased observation of the work, methods and the results obtained by others besides myself who have been engaged in this business—not upon theory or hearsay.

As I look back over the last 30-odd years in which I have been actively engaged in various branches of Wild West, in the capacity of performer, contestant and executive, many changes are apparent—changes both in the personnel of those so engaged and in the style and system of organization, production, presentation and exploitation. In addition to this is to be noted the attitude assumed by the public regarding Wild West as entertainment.

I realize that in the years gone by the people I have contacted, as well as being an active participant in the business during the various changes and existing conditions at different times, have taught me to appreciate the fact that those who are successful both in the old-style Wild West and the newer rodeo business must be experienced showmen, who keep their offerings up to the standard where they enjoy the confidence, good will and support of the public and the press. As well, they must have the respect and confidence of their performers and contestants. Honesty and fair dealing with all are absolutely essential in this business if they desire to continue and prosper.

The old-time Wild West showmen, both large and small, who were successful were bona fide showmen and can be credited with laying the foundation for the Wild West business, which is in so much demand today.

In the earlier days there were the shoeing, humpty-dumpty Wild West promoters and the incompetent performers—but they never got anywhere in the final analysis.

In the years gone by there were the big railroad Wild Wests that annually toured the continent, playing one-day stands for long seasons each year, appearing in the larger cities. There were smaller outfits which annually played summer engagements at parks, beaches and piers and later fall fair dates, either as a paid at-

traction or as a grand-stand free attraction. Also there were smaller outfits playing the smaller towns, not touched by the big ones, and there were small wagon Wild West shows that stayed in the sticks well off the beaten path year after year.

Regardless of the size of these old-time Wild West shows, the program was about the same. The number of stock and people, as well as the class of talent used, was about the only difference. They all had cowboys, cowgirls, Indians, bucking horses and steers, and some had buffaloes. There were also the prairie schooner and the stagecoach. The events presented as a rule were grand entry, introduction, fancy roping, trick riding, trick and fancy shooting, quadding on horseback, riding on bronks both in saddle and bareback, riding of bucking steers, bulls and buffaloes, steer bulldozing, Indian and Roman races, U. S. cavalry riding tactics, clowns and their mules; hold-up of the overland stage, usually driven by a long-haired character of the frontier scout type; imitation battles reproducing Custer's last stand, the Battle of Summit Springs, the Mountain Meadow Massacre, the attack on Trapper Tom's Cabin, attack on the overland wagon train,

the chase for the bride, etc. All acts typical of the frontier West.

In the exploitation these showmen solemnly declared that their performers were originals of the types they represented—not people dressed to play a part. They earnestly claimed they were presenting truly historical incidents as well as genuine sports and pastimes of the Far West.

They jealously kept a Western atmosphere around their shows in the setting, dress and equipment all the way thru. Each performer was bound by contract to dress in Western costume at all times and to furnish his or her own complete wardrobe and outfit. Costume, saddle, bridle bits, spurs, boots, hats, an assortment of shirts, chaps, ropes, six-shooter, etc. No caps, shoes nor white flannel trousers were allowed to be worn around the early-day Wild West shows. It simply wasn't done.

These were the tools of the performers' trade, and they were expected to have them and to display their ability in the various events at least twice a day, rain or shine, regardless of arena conditions. All performers were engaged on a salary basis, no purses or prizes awarded, although some shows often offered a cash

amount to the owner of any horse brought to the show and which their cowboys could not ride.

Many such attractions covered the country annually in the years gone by. A few of them from memory were Buffalo Bill's Wild West, Pawnee Bill's Wild West, Col. Cummins' Wild West and Indian Congress, Kennedy Bros.' Wild West, Dickey's Circle D Wild West, California Frank's Wild West, Col. Zack Mulhall's Wild West, Irwin Bros.' Wild West, Younger & James Wild West, Hunter & McKinney Combination, Charlie Tompkins' Wild West, Idaho Bill Pearson's Wild West, Buckskin Bill's Wild West, Buckskin Ben's Wild West, Tiger Bill's Wild West, Noxon's Wild West and Hippodrome, Colorado Grant's Wild West, Capt. C. W. Riggs' Wild West, Col. Uden's Wild West, Dr. Carver's Wild West, Bee Ho Gray's Wild West, Dick Stanley's Wild West, Scout Younger's Wild West, Wyoming Bill's Wild West, Barney Damcrest's Wild West, Kit Carson's Wild West, Broncho John's Wild West, Missoula Buffalo Wild West, W. W. Dillingham's (Dare-Devil Dillie) Wild West and many others.

Among the noted bucking horses with the shows years ago were Jubilee, Candy Kid, Two Step, Idaho, Scarback, Lemon Squeezer, Kansas City Roan, Gin Fizz, Red Sandy, Nevada Kid, U-B-Dam, I-B-Dam, Carson Black, Chain Foot, Porter Sorrel, Texas Black, Milwaukee Queen, Roan Mare and countless others.

Bronk riders of another day with Wild West shows were Harry Shannon, Jim Kid, Johnny Frantz, Bert Schenck, Andy Belknap, Joe Lynch, the Gillman Brothers, Charlie Aldridge, Jack Joyce, Jim Parker, Johnny Mullins, Dan Dix, Ves Pegg, Burney St. Clair, T. Y. Simmons, T. Y. Stokes, Henry and Tom Grammer and many more.

Some of the early lady bucking-horse riders were Bertha Kapernick (Blancett), Goldie Wooden (St. Clair), Prairie Rose Henderson, Lulu B. Parr, Annie Schafer, Blanche McCaughey, Fanny Sperry-Steele, Tilly Beldwin and others. Cowgirl fancy ropers included Flores La Due, Lucille Mulhall, Hazel Moran and the Irwin girls.

Trick ropers included Oro Paso, Fred Burns, Billy Craver, Will Rogers, Bee Ho Gray, Chet Byers, Sam J. Garrett, Tommy Kirnan, Art Boden, Bob Calem, Buffalo Vernon, Tex McLeod, Hank Durrell and others. Trick riders included the Deer brothers and Louie Simpson (Wounded Buffalo), all Indians; Mexican George Hooker, George Elser, Hootis Killinger, Jack Joyce, Otto Kline, Harry Walters, Tommy Kirnan, Leonard Stroud and others. It is doubtful if any trick rider to date ever exceeded Jack Joyce, Otto Kline and Tommy Kirnan when it came to ease and grace in doing trick riding on fast-running ponies, and away back in 1906 Johnny Agee was doing a whirlwind cowboy trick riding act in cowboy costume in stock saddle mounted on his horse Burdick, going under the horse's neck while dodging quarter poles on the hippodrome track of the Ringling Bros.' Circus.

In the early days of trick-riding contests all work was done in the ordinary stock saddle. There were no special high-backed trick-riding saddles then, and when judgment was rendered the straps used and other (See OLD AND NEW on page 176)

From Old Files of The Billboard

Cheyenne Bill Weadick

A clever exhibition of riding and roping was given the public of Cincinnati on the streets last week by Cheyenne Bill Weadick and Florence LaDue, who were appearing at the Lyceum Theater with Joseph Santley in *Billy the Kid*. Cheyenne Bill hails from Gillette, Wyo., and Miss LaDue comes from Sisseton, S. D. This is their second season with Joseph Santley.—*Issue of October 5, 1907.*

It is that the moving picture show is spoiling the cowboy. Film makers demand their services and pay them handsomely for riding bucking horses in front of the moving picture camera or for taking part in an alleged "Western drama." The cowboys like the idea of being actors and look lightly upon their former employers.—*Issue of January 14, 1911.*

Cowboys Seek Stage

PORTLAND, Ore., Jan. 4.—Oregon ranchmen have a brand-new

Lorette and Caress

Lorette, as the Dutch policeman, and Rubb Bill Caress, with the California Frank Show, are a pair of fun-makers hard to beat.—*Issue of August 12, 1911.*



"STEAMBOAT," the Unconquered.—From *The Billboard* of October 2, 1915; reduced to half size.

First Wild West Ad
The *Billboard* published its first Wild West ad in issue dated July 1, 1896. It was placed by Kemp Sisters Wild West.

40 and 4

...the story of The Billboard and Colonel W. T. Johnson's Rodeos

THE BILLBOARD

For 40 years the Billboard has been a constructive influence in the show business. For many of those two-score years — or dating from the time that the rodeo began to grow into a big business—your distinguished publication has helped to build up the game, improved its standards, fought for progress and fair play, boosted the honest ones and attacked the poisonous influences. My staff and myself deem it a pleasure and an honor to felicitate you on 40 years of conspicuous achievement, and are glad to join with countless others in paying tribute to old Billyboy.

JOHNSON RODEOS

Johnson Rodeos are the kingpin roundups of them all. Outstanding successes in New York and Boston four years running, Chicago, Philadelphia, Kansas City and Sedalia, Mo., Indianapolis and all the rest. Johnson Rodeos have made an unequalled record of several million dollars in gross receipts achieved by no other rodeo producer. Carrying the greatest and finest array of stock, Johnson Rodeos are equipped to produce two-day or twenty-day shows. Johnson Rodeos are sure-fire money-makers and artistic triumphs from the colorful and spectacular entry to the concluding steer-riding event. Book Johnson Rodeos and the box-office will take care of itself!



MIKE HASTINGS

Superintendent of Live Stock and Bird Nest Ranch, Spofford, Texas

COLONEL W. T. JOHNSON
MANAGING DIRECTOR

TOM JOHNSON Jr.

Assistant Director and Manager of Cowboy Mounted Basketball

New York and Boston Shows grossed well over HALF A MILLION DOLLARS	\$500,000.00
WORLD'S RECORD, Madison Square Garden, New York, October 10 to 28, 1934. 19 days—27 Performances. RECEIPTS	\$325,000.00
ATTENDANCE,	251,000
60,000 more than in 1933	\$400,000.00
Concessions and programs brought the total receipts to nearly	
Colonel Johnson's 1934 show in the Boston Garden, Boston, November 1-12, exceeded the previous year's mark by \$15,000 for the twelve days! Receipts on admissions were	\$112,000.00
Concessions and programs	\$ 25,000.00

FRED ALVORD

Arena Secretary



EVERETT COLBURN

Arena Director

COLONEL
W. T. JOHNSON'S
RODEOS

PERMANENT ADDRESS

501 E. Dewey Place, SAN ANTONIO, TEXAS

From Old Files of The Billboard

Origin of the Wild West

The origin of the Wild West as an educational exhibition in concrete form was given birth at North Platte, Neb., Buffalo Bill's home town, on July 4, 1882, as a glorious celebration of a unique and exhilarating character to fittingly illustrate the life and lessons of early frontier days by re-enacting some of the scenes thru which the hardy pioneers had passed as rugged fighting patriots of the most indomitable red, white and blue stripe who were now resolved to display their prowess by depicting the events, pursuits and perils thru which they had struggled.

Col. W. F. Cody (Buffalo Bill), chairman of the committee formed for the genuine "Old Glory Blow Out" in true Western style, was nominated to select the features, and true to his tradition he gave them an astounding surprise. When it was announced that the festivities of the day would heroically localize the life, hardships and occupation of the plainsmen, including a real roundup and general jollification, with wild buffaloes, wild steers, wild bronchos, wild Indians and noted marksmen personally identified with the wild enactments and stirring events of the mountains and plains, consternation was rampant. Great were the general misgivings, appre-

hension and remonstrance because of the fear that all this wild and woolly element could not be kept within bounds, as these strenuous attractions were mostly inclined to buck or stampele at the mere sight of civilization.

The innovation was bold, the idea original, the attendance unprecedented, the whole country and towns for a radius of hundreds of miles were temporarily depopulated. It was the making of an epoch.

The Wild West exhibition thus created by Col. Cody was so original and emphatic in its success that it was thoroly organized for public presentation, and the first professional performance was given at Omaha, Neb., early in May, 1883, and the writer of this had the privilege of being present on that occasion.—Louis E. Cooke in issue of October 2, 1915.

THE FIRST BABY

(Continued from page 136)
port, Conn., and it is said that Mr. Bailey outbilled the Barnum Show and outclassed it in every way, and made what is termed a "clean scoop," which attracted the attention of Mr. Barnum to Mr. Bailey's ability, and the following winter negotiations were made, or Mr. Bailey was approached to take an interest in the Barnum Show. Mr. Bailey's proposition was that if Mr. Barnum would get rid of his partner he would purchase Mr. Cooper's interest and form the combination.

James L. Hutchinson, who was quite a young man at that time, had attracted the attention of Mr. Barnum by conducting such large sales of his life and general ability with the Barnum Show. He requested that

Mr. Hutchinson should be made a partner in the show, and the combination was formed—Barnum, Bailey & Hutchinson.—Issue of December 8, 1900.

A WINTER CIRCUS

(Continued from page 136)
stitution such as exists in a majority of the large cities of the Old World.

Owing to the climatic conditions of this country successful circuses have always performed under canvas, but within the past year or two many large auditoriums have been erected, with an eye to the giving of general shows, and by small and inexpensive alterations dressing rooms for performers and stabling rooms for the horses have been built.

Dr. C. D. Gray, general manager of the International Exposition Company, has a very thoro knowledge of the circus business, having run away from home when a small boy to follow the red wagons, and having owned circuses of his own in South Africa and the Orient; and he proposes to send out old-fashioned one-ring circuses on a tour of many cities next winter, covering a period of 16 to 20 weeks. He will lease circuses and play them under the auspices of fraternal and social organizations, and he has already guarantees assured him in the different cities he has booked. There is no doubt, from the present indications, that this new fad, a winter circus, will last for several years, and Dr. Gray's plan will be pushed by his company.

Circus performers will thus have an opportunity for employment the year round.—Issue of May 12, 1900.

First of This and That

The first elephant exhibited in America was in 1797. Cook Bros. brought the first circus from England in 1797. Seth B. Howes took the first circus to England in 1857. Conklin Bros., consolidated with Yankee Robinson's Big Show, were the first to travel by rail from Coast to Coast in 1872. E. F. & Jerry Mabie's Show was the first to introduce cook tents and horse tents, in 1857. Spalding & Rogers were the first to run a railroad show, in 1850. Dan Rice ran his one-horse show in 1854. A regular amphitheater, known as the Floating Palace, was operated by Spalding & Rogers on the Ohio and Mississippi rivers in 1856. Howes brought the European Circus to this country in 1863 and also brought the first hippodrome to this country from Paris in 1853. It was called Franconie's Hippodrome. Levi J. North and Harry J. Turner ran the first canal boat show in 1853. The first wagon show was run by Nathan Howes in 1831. John Robinson's Show was organized in 1824.—Peter Conklin in issue of December 19, 1914.

OLD AND NEW

(Continued from page 174)
special gadgets outside of the regular stock saddle equipment were marked against a rider.

Some of the early bulldozgers with shows were Bill Pickett, Lon Seelye, Dell Blancett, Buffalo Vernon, Pat Long, Fred Wilson, Ed Lindsey and others.

Today a new-style Wild West—contest events—is the vogue. Programs are presented more along the lines of other competitive sports where cash purses, trophies and titles are awarded. These competitions are given under various titles, such as frontier day celebrations, rodeos, stampeles, roundups, etc. They originated in the West before the old-style traveling Wild West show had gone out of business. Were first held in various districts of the stock-raising West. Contestants originally were natives of the various districts who attended only a contest or two a season, usually held in their own local vicinities. With the coming of the automobile and good highways, people from other parts of the country saw these genuine Western contests held on

their native heath, surrounded by a genuine historical and picturesque background with all the native atmosphere.

This style of Wild West became so popular that today such contests are held the length and breadth of the continent.

But outside of the West the background and local Western atmosphere do not prevail. Neither do the audiences understand the technical points upon which decisions are rendered as well as they are understood in the West. Despite this fact, the general public everywhere likes the rodeo performances and is becoming rodeo-minded more and more every year.

Now more than ever before is showmanship needed, in the exploitation, organization and presentation of this style of Wild West entertainment. Today people are not so much interested in the historical end of such presentations, especially in the East, as they are in seeing a fast-moving performance that clicks like clockwork—no waits or delays. They want action, thrilling, daring and dangerous—not just in the advertising but in the arena—AT EVERY PERFORMANCE. Names of producers, contestants or horses don't mean a thing unless they DELIVER. What was done at some other place doesn't count. It must be done before the audience watching EACH PERFORMANCE.

The contestants receive no salary, no guarantee except what purses are offered and what they can win by sheer ability. For that reason it is essential that purses worth while must be offered if real talent is to be expected to compete at anybody's contest.

Fair rules and decisions by honest and capable judges are absolutely necessary. The proper kind of stock in sufficient numbers must be had to give a creditable performance where real hands are contesting. All these things taken into consideration, as well as the fact that the attraction must be properly exploited in keeping with the claims of the management, show conclusively that such attractions cost real money to produce. Also, unless there is an experienced staff to handle the various departments, with showmanship predominating everywhere there is not much chance for success.

The ever-increasing attendance at cowboy sports contests in all districts proves that when done right the public will generously support them. Many a fair has increased its grandstand business, after playing every other kind of an attraction, with a rodeo performance. Some fairs were about all thru until they booked a rodeo and then came back with a surprising bang. The rodeo is one kind of an attraction that can be presented wild and woolly in weather that prevents other grandstand attractions.

Nineteen thirty-five will be a great rodeo year. The sports that get the money will be the ones that use genuine aggregations of live stock and talented contestants, handled by experienced showmen at the head of each department. I mean experienced in Wild West and rodeo business. Spots playing these attractions want to concentrate upon having a show that will pull them in on its merits, rather than on the old stereotyped hooey that many have used in the past. The visit of some prominent personage to the show on one particular day should not be depended upon to draw the business. The show itself should draw.

Like commodities, these attractions cost in accordance with the quality of material purchased. Top stuff can't be expected at prices quoted by chiselers, shoestring promoters and others simply looking for a booking commission.

In engaging such attractions get a guarantee you will get what you bargain for. And to contestants I would say assure yourself beyond a doubt that payment of purses promised is guaranteed, whether it comes in the gate or not, before you enter.

Will Rogers, fancy roper, "the best of the chewing gum," writes he has been resting for the past six weeks on his ranch in Oklahoma, having the time of his life. His father, "Uncle Clem" Rogers, formerly Governor of the Cherokee Nation, says this visit of Will's has made him feel 20 years younger.—Issue of November 5, 1910.

GREETINGS

from

John G. Phiambolis



My sincere best wishes to all of the boys whose splendid co-operation helped me make the Christian Brothers College Rodeo a success.

This rodeo, being the first successful rodeo in St. Louis, earned for me a contract for four consecutive years. The C. B. C. Rodeo for 1935 will be held September 21 to 29, inclusive.

I am staging a Spring Rodeo in St. Louis in March—definite dates to be announced later. This will give St. Louis two World Series Contests annually.

My organization is now equipped to handle major promotions for worthwhile auspices in any locality.

JOHN G. PHIAMBOLIS & ASSOCIATES

SUITE 409 EQUITABLE BLDG. ST. LOUIS, MO.



« A NATIONAL ORGANIZATION OF SHOWMEN—FOR SHOWMEN » »

Since the inception of the Showmen's League of America on February 19, 1913, it has grown to be the largest body of organized showmen in the world. With the inspiration of its first president, Col. Wm. F. Cody (Buffalo Bill) and its founders the officers and members have carried on thru the years despite all the obstacles placed in its path. Thru the united and untiring effort of true showmen a national institution developed and is built on a solid foundation.

The Showmen's League of America clubrooms in Chicago, meeting place for all showmen, is equipped with the finest furnishings which make it a cozy home for its members. A clubroom that is comparable to the finest clubs and lodges in the country, where good fellowship reigns supreme at all times. A place that members of the League can call their home, for it was built by Showmen and for Showmen. It is the rendezvous of good fellowship. You should become a member without delay.

If you are a showman or associated with any branch of show business and feel the pride of your work and love in your heart for the profession, The Showmen's League of America wants you for a member. . . . And, you need the League. Ask any member about the high principles of the League. There is no finer organization in the entire world.



VIEW OF LOUNGE THRU ARCHES

Eligible showmen who are not members will be making their best investment by placing their application. We cordially extend an invitation to you to become a member of the greatest and oldest Showmen's Organization in the world. Ask any member for an application blank. Do it now and we can assure you it will be the happiest move of your life.



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How the Carnival Idea Was Born

By W. O. Taylor

A RESUME of the origin of the carnival, as we now know it, must necessarily begin with the World's Columbian Exposition at Chicago in 1893, at which was born the idea of taking the salient features of its mighty midway to the millions who had heard of but had not seen the "Highway of All Nations."

The way for the coming of the carnival had already been paved by the most gigantic publicity stunt of all time. So effective, in fact, was the advertising that made the carnival possible that altho 40 years have elapsed showmen have and still are cashing in on the reputation of the Midway Plaisance.

As the inside information upon the subject has never been published it may prove interesting, even at this late date.

It was when the World's Fair of 1893 was nearly half over that the concessioners (shows, etc.) began to realize the seriousness of the financial situation. The officials of the fair, who had noticed no letup in their social honors, had not grasped the import of the slim attendance. They even attempted to kill the goose that was to lay the golden eggs by offering official restrictions to the showmen, enjoining them against door-talking and outside demonstrations of all kinds. These orders were most effective in stilling the midway, and would probably have held had it not been for the babel of protest from the treasury of the exposition against the threatening shortage of receipts.

Let it be known that altho the United States has had more world's fairs than any other country, yet each exposition has made the same mistakes, as each fair had a new and green set of officials.

The first concessioners' meeting was held at Chicago. That was the first attempt to pool the interests of showmen. The first effort at organizing a carnival if you like. At this meeting were many noted showmen of that day: George Pangello, of the Streets of Cairo; Palerre Antonius, of the Turkish Village; Prince Meere Hamcie, of the Wild East; Lee Mong, of the Chinese Village; Bert Slosson, of the Ostrich Farm; General Benien, of the Dohomey Village; Savoy Rankin, of the only Ice Railway; Captain Ferris, of the Big Wheel; Carl Hagenbeck, of the Animal Show; M. Van't Hooff, of the Javanese Village; Ben Y'Aka, of the Algerian concessions, and many others.

It was Major Burke, who had just begun the immortalization of Buffalo Bill (Col. William F. Cody), under the management of Nate Salesbury, who stood up and said that unless something were done by the concessioners the fair was destined to be a frost; that the officials of the fair were apathetic as well as apparently helpless to alter the situation, and that the skill and experience of real showmen was needed to increase the attendance so visitors would be more numerous than 100 feet apart on the grounds.

Major Burke said that it is one thing to have a fair—a show—and another thing to put it over—make it

First Carnival Ad

Hatch's Attractions, J. Frank Hatch, general manager, had the distinction of carrying the first carnival ad in The Billboard. Issue was dated April 1, 1900. Address was given as 303 Cuyahoga Bldg., Cleveland, O.

pay. He was of the opinion that the fair presented a weight and a lever without a fulcrum. He inferred that what was needed was some sensational feature—some talking point—something that had novelty, human appeal, newness and apprehension. He swept the assembly with his eyes and asked if anyone had such a thing in mind. There was an impressive silence and then burst forth in the stillness a modest youthful voice from the back seats, words that have been the making of expositions and carnivals ever since. The voice said, "That Dance."

Few present knew what "That Dance" implied, as they had neither seen nor heard of it. But there were enough who had to bring forth a wave of enthusiastic if not general applause.

"That Dance" was adopted as the saving grace of the World's Fair. Press men, showmen, all set about to use it as the thing needful. A prominent Chicago clergyman was induced to publicly condemn the dancing on the midway at the fair. All the newspaper correspondents attended "That Dance," once anyway. The next day newspapers of the na-

"Say, officer, is this the World's Fair?"

"It is."

"Well, what is there here to see?"

At this the guard would swell with pride and reply: "There is the great Agricultural Building covering 44 acres of exhibits. Then there are the transportation buildings, the horticulture buildings, the Forestry Building, 40 State buildings, 37 foreign buildings, the lagoons, the government exhibits—"

"Yes, but say, officer (in a whisper), where is 'That Dance'?"

The effect of this publicity changed the midway from a street organized to show the customs and manners of foreign people to one dance house after another. Each concession that possibly could had "That Dance." About every other door on the midway became a dance house, with plenty of patronage.

The visitors hurried from one show to another in the hope of seeing the "real thing." Their quest for what did not exist was pleasurable in anticipation but disappointing in realization. They saw about every kind of a shuffle, twist and wiggle,



THE SMITH GREATER SHOWS are probably the first carnival appropriation to use an auto truck for transportation purposes.—From The Billboard of April 25, 1914.

tion carried a story of the condemnation of the dancing at the fair. Journals, magazines, periodicals—in fact, the press of the nation seized upon the story and condemned the dancing at the fair. They did it well. They ran stories of how the authorities were making plans to stop such dancing at the exposition. They gave pictures and illustrations showing the sensational and alleged objectional features of the dancing. Every saloon, barber shop and hotel had something new to talk about.

The New York Journal said that it was neither dancing of the head nor dancing of the feet. The San Francisco Chronicle shouted back that it was "Midway Plaisance." And the nation laughed and wondered.

Did the publicity have any effect on the attendance at the World's Columbian Exposition? From Oskosh to Podunk the men who had thought of the exposition only in a vague way threw a clean collar into a grip and caught the midnight train for Chicago. They wanted to see "That Dance" before the police and preachers stopped it. Families that had been lukewarm concerning the fair were soon on their way.

The application of such negative publicity was unusual. Men by the hundreds would pay their way into the fairgrounds and accost the first Columbian guard with:

yet none was sure he had seen the "genuine article."

They did not betray their disappointment when they returned home, but invented many tall stories of what they saw in Chicago, which helped to excite more visitors.

It was upon this publicity that showmen based their attempts to convert a public illusion into money.

As a new profession was organizing it must necessarily have its cant—slang. And it was at Chicago that a number of words long since in use were formed and given meanings. The word "ballyhoo" being the keynote of the carnival business was one of the first to be used on the midway. It came from Asia, and has long been used by the Mohammedan dervishes as a catch phrase to shout when they had nothing else to say. As the dervishes are a kind of an Oriental salvation army, they gather on street corners to make a stand and take up a collection. At such times they shout "E'Allah Hoo," meaning "Thou Art God." Then it was only a short step to say that Americans "make ballyhoo" when they create a noise to attract a crowd. Later the word was given numerous shades of meaning, all having to do with attracting a standing audience.

"Spieler" was the word for the man who advertised the attraction by

word-of-mouth. There were several grades of this profession: The "grinder," who shouted at a passing crowd; the "opener," who made a set speech to the assembly, and the "goorman," who pantomimed. The word "barker" was invented as a slang word by the newspapers that at that time feared word-of-mouth means a dangerous rival in the advertising field. "Bloomer" was a failure. The "slanguage" of the carnival altho useful to showmen is dangerous to the ears of the latty, as its use makes a very unfavorable impression.

There were a number of attempts to place strings of organized shows and concessions on fairgrounds. One of the most brilliant failures was that of the Otto Schmidt midway. Otto had been a scenic artist in the old Hopkins Theater in Chicago, and, of course, his ideas ran to stays and canvas. Of such material he built a midway at the Syracuse (N. Y.) State Fair in 1894. It was not so successful at Syracuse. Then he attempted to move the buildings of scantling and canvas to the Oswego Fair, where it was not such a money getter. Later the outfit was moved to Providence, R. I., where it disintegrated.

In 1894 there appeared on Coney Island an unusual small show outfit. It consisted of an animal show called Noah's Ark, a few platform shows and a number of swings, including an enormous carousel called the Gondolas. This company was destined to point the way for the carnival of today. The English outfit was said to be what was left of the Lord Wombell Circus in England. Frank C. Bostock, Joseph and Francis Perari, Frank Hall, J. P. (Jim) Barry and others who later became prominent in America were sponsors for the English outfit. It was the Bostock idea that America wanted something like an English fair, with a number of amusements traveling together and entertaining as one. The Englishmen showed the way to make such outfits movable and quickly handled. Altho the great English wagon front has disappeared because of its bulkiness, yet the idea of folding or collapsible fronts came over from England with them.

Then sprang up the street fair with a midway. For a number of years following the free street fair overshadowed the established State and county fairs. Later the carnival and the established fairs compromised and consolidated to the benefit of both.

Carnivals Each Year Since 1902

The statistical data below has been compiled from the time The Billboard first published routes of carnivals (1902) to date. It gives the number of shows that were listed in the last issue of July of each year. One will note that in late years the shows were smaller in number than some years ago. This, in part, is due to the fact that some shows requested that their routes not be published.

Year	Number	Year	Number
1902	17	1919	114
1903	22	1920	115
1904	20	1921	97
1905	46	1922	89
1906	44	1923	80
1907	33	1924	83
1908	36	1925	110
1909	36	1926	126
1910	37	1927	141
1911	35	1928	156
1912	55	1929	150
1913	52	1930	132
1914	88	1931	111
1915	79	1932	122
1916	79	1933	92
1917	92	1934	119
1918	72		

Ye Olde Tyme Fallacies Again Exploded

By Max Cohen

SINCE time immemorial, human beings have sought entertainment. The human soul instinctively craves amusement. We may differ in our tastes, we may exercise nice choice in our diversions, but essentially all of us seek on occasions to be made happier thru the display of showmanship.

The carnival, we claim, has been and still is a potent factor in bringing to the amusement seeker a form of entertainment which is not only desired by him, but also is unique in its character and popular in its cost.

It is true, undoubtedly, that the carnival has on many occasions been carelessly misdescribed or deliberately misrepresented. Public approval of the industry certainly has not been universal; but in many places self-thinking individuals and straight-shouldered editors have been bold enough to speak and write in defense of the carnival, ignoring those who would have them think in terms of opposition.

Max Cohen

General Counsel, American Carnivals Assn.

in defense of the carnival, ignoring those who would have them think in terms of opposition.

At the Chicago meeting of showmen in December of 1933 we had occasion to say: "Our industry has been unjustly subjected to a stream of vicious propaganda at the hands of other branches of the amusement field, who fear lest their empires of bellyhoo be invaded and vanquished by honest competition."

The still present truth of that quotation must be apparent to all who are even slightly familiar with conditions in the carnival world.

The object of this discourse, however, is not so much to recite conditions as we find them, but rather to analyze the arguments which have been advanced by the opponents of the carnival for many, many years.

What are these selfish local interests saying when they seek to bar the appearance of a show? What are their arguments in favor of exorbitant license fees? What do they claim when they seek to close a town?

We shall take up each of these stock arguments in order and show you that they are both illogical and wholly fallacious.

The most popular argument against the carnival is, of course, that traveling shows "take a lot of money out of town." Nor has the presence of the financial depression varied the claim. Local interests still bewail the possible diversion of funds as an argument for keeping the carnival out of town. We claim the argument is neither sound nor justified.

In the first place, to acquire surplus money in any town a carnival must necessarily do business at a profit. If receipts are forthcoming, it is unquestionably an indication that patrons are getting "value received." If we continue with this premise to its ultimate and logical end we must agree that having earned money honestly and properly, a carnival, like any other business concern, is at liberty to spend it as it sees fit. Since when are traveling shows shorn of their legal and constitutional rights, merely because it suits the fancy of local opposition? Such utter disregard of human and legal rights is not justified, even as an argument.

The claim is justified, is it a valid one? We say emphatically "No!" Opponents who would fairly consider the facts must admit that a large percentage of a carnival's receipts (variously estimated at be-

tween 85 per cent and 95 per cent) is spent locally.

Long before the show has arrived in a given town the advance man has paid rent for a local lot, has made a deposit with the electric light company for service not yet rendered, and has contracted the necessary trucking. Mind you, all this before the show has even taken in one cent locally. As a result, the lot owner has profited; the light company, its stockholders, officers and employees have gained, and the local truckmen have found employment.

Advance advertising gives work to local billposters and enhances the receipts of local newspapers. Local laborers have been hired to condition the lots, and other local talent is, of necessity, used for nearly all other work in advance of the show's arrival.

Coincident with the coming of the show, the railroad which serves the local community has profited, and the local transit employees have had employment. Local hauling workers are benefited; local gasoline stations are patronized, and the show is a potential customer for nearly everything created and sold locally.

During the stay of the carnival in our illustrative town the hotels and rooming houses have obtained their fair share of patronage, and the restaurants and food emporiums have been called upon to serve.

People of the shows buy shoes and clothing, patronize barber shops, laundries, night clubs and even liquor stores. Like everyone else, they must have amusement, and so they patronize local theaters and movie houses. Sometimes they attend local churches, and some show money finds its way into the collection plates. They employ local doctors, dentists, and even on occasions local ministers and lawyers. In fact, their normal lives are spent largely as local folks, and their likes and wants are catered to by local interests for compensation.

Then, too, substantially all the show's supplies, whether food for man or animals, stock for concessions, or the thousand and one incidentals used, are invariably bought locally, if obtainable.

This is by no means a complete recital of the local interests who profit by the show's appearance. It could be elaborated upon almost indefinitely. Suffice it to say that any reasonable, open-minded person will, to this point, concede that not all the money the show takes in goes out of town.

Then, what happens when a show picks a so-called "bloomer"? In other words, when no profit is made, or a loss is sustained? The answer must be obvious: THAT IN ADDITION TO WHAT IS TAKEN IN LOCALLY SOME OF THE SHOW'S RESERVE IS ALSO LEFT IN THE LOCALITY. Overhead, like time and tide, waits for no man.

A more subtle attitude than the former claim is the usual clamor for high license fees. On the surface, licensing ordinances do not appear to bar carnival showings; they merely impose a tax on shows. Their purpose is, of course, to make show appearances costly to the showman, and thereby have the effect of keeping him out, or at least of discouraging him from appearing.

Municipal ordinances imposing high license fees necessarily must be directly regarded as measures for revenue and not as means of excluding show appearances. If the latter type were intended, it is safe to assume that ordinances would have been so enacted. At any rate, in the final analysis, it results in the logical queries: Do high license fees produce revenue for the locality? Do they serve to keep out the carnival? We allege they do neither effectively.

Figures are not available, so that

accurate statistics cannot be given; but it is common knowledge that revenue is raised more easily upon a large volume basis than upon rare levies of large amounts. Illustrations are legion. We need only point to the effect of high taxes upon the consumption of liquor—to the failure of grand opera because of costly admissions—or to any of the numerous examples of this same principle.

As a consequence, TOWNS WITH HIGH LICENSE FEES DEFEAT THEIR VERY PURPOSE in losing show appearances rather than gaining revenue. The result is that shows avoid the town altogether, or resort to boundary-line lots for their showing. In either case, THE TOWN PROFITS NAUGHT.

The argument is also regularly raised that carnival appearances compete with local amusements. Local interests, notably the theaters, are quick to claim a loss of earnings from so-called outside competition.

As a matter of fact, does the carnival compete with the local theater?

Experience has shown that such competition does not in fact occur to any noticeable degree. The local amusement is a YEAR-ROUND FEATURE, which when giving "value" can practically always draw trade. The carnival can be viewed BUT A FEW DAYS OF THE YEAR in any one town. The carnival attracts patrons who do not care for local attractions, who are unenthusiastic about them, or who do not go to them. Obviously, THE LOCAL SHOW LOSES NOTHING.

The proof of the matter is that good carnival spots are invariably good towns the entire year for the local showhouses. Lines of demarcation between types of amusements are often difficult to draw—the many types bearing resemblances to each other. Suffice it to say that if any one type can make the public entertainment-conscious, it will redound to the benefit of all branches of the amusement industry.

Occasionally the claim is made that carnivals bring to a town objectionable personnel. Seldom, if ever, is this charge amplified or detailed—usually it is broad and general.

Any fair person will readily recognize the unfairness of this claim. Communities cannot expect all persons to fit their local mold. More often than not a locality raises this hue and cry merely from its self-conscious dislike to have its own inhabitants fare unfavorably by the comparison.

It is necessarily true that there are ALL SORTS OF PERSONS in any large group — be it a carnival, a church or a community. We have yet to find any community that does not have within its corporate confines ALL TYPES AND ELEMENTS—good, fair, bad and worse. Until such time as it rids itself of the latter kind, it is not JUSTIFIED in complaining about OUTSIDERS.

The carnival is frequently accused of encouraging gambling—and this, also, is used as an argument for barring the show.

Let us be misunderstood, may we make it plain that we refer to legitimate games of chance, with devices which are uncontrolled and uncontrollable, and which produce unpredictable results, in writing about the carnival.

THE ELEMENT OF CHANCE always has been, and doubtless always will be, a STRONG FACTOR in the life of man. The Scriptures on numerous occasions refer to a "lot being cast"; the United States Government conducted a nation-wide lottery in the early days of the Union, as evidenced by books of tickets even today on view at the Congressional Library at the Nation's Capitol; churches and universities have resorted to games

of chance to raise revenues; the Empire State has legalized betting at race tracks; an association has been recently formed to legalize lotteries on a national basis, and even, at this writing, the great city of New York is considering a municipal lottery to supplement its exchequer.

Obviously, the "game of chance" at a carnival is a negligible element insofar as encouraging habitual gambling. The desire for easily obtained results is habitual with man himself — be it a chance for riches, honor, fame or success. It is part of everyone's mental structure to think in terms of least resistance and shortcuts to goals.

Fair-minded persons cannot accept this accusation at face value. They cannot, nor can we, classify the WINNING OF A BLANKET, BASKET OF GROCERIES OR A TOY DOG AS GAMBLING.

Immoral shows are usually given as another reason for keeping out the carnival. The term "immoral" is usually applied by carnival opponents to any show that may be doing well, without regard to the actual exhibition itself.

As a matter of fact, with very few exceptions, exhibitions at carnivals do not readily lend themselves to immoral displays. Carnival girl shows, the principal target, are more moral than many of the more popular stage attractions. Certainly carnival attractions have been free from the wholesale onslaught and nationwide attacks which have recently been leveled against the movies by the churches. All in all, it has been our observation that the CHARGE OF IMMORALITY is usually motivated by ULTERIOR PURPOSE rather than by SHOCKED CONSCIENCE.

We recall a recent instance in which a local vaudeville manager complained bitterly that a freak show holding forth in a downtown store was "immoral." He failed in his attempt to bar the show, but the reason for his sudden civic attitude became apparent the following week when his theater presented *World's Fair Freaks*.

We believe that the above sets forth the principal arguments which are advanced by local interests seeking to keep out the traveling show. Perhaps there may be other minor and less usual claims. If so it will unquestionably be found upon logical examination and fair analysis that they are based upon inherent bias, lack of knowledge of facts or are otherwise motivated by some unfair purpose.

We have claimed, and continue to so claim, that without the traveling carnival local fairs and celebrations would be well-nigh impossible. The obviousness of that statement must be apparent to all who know the facts. Then, too, we contend that the carnival furnishes the amusement-seeking public with a form of entertainment which it desires. The public must desire it or it would not patronize the show year after year. The reason for that patronage is that the customer is getting "value" at PRICES WHICH ARE SUFFICIENTLY LOW TO FIT HIS PURSE and afford such room for selection as to suit his individual likes.

It would be presumptuous and insincere to claim that the carnival is wholly free from faults. Like any other human institution, it is beset with shortcomings. Given a reasonable opportunity for better understanding between themselves, carnivals, acting in co-operation with one another, will soon be able to eliminate many of the grounds for just criticism.

It is the unjust criticism which we point out and oppose. There is no other industry in this land of ours that is so unfairly and unjustly (See YE OLDE TYME on page 181)

Brief Review of SLA and Names of Officers Since Its Beginning

By JOSEPH STREIBICH

THE Showmen's League of America is the evolution of an idea expressed by several prominent showmen some 22 years ago in the old Wellington Hotel in Chicago, this expression bringing forth a discussion on the existing need of a national organization of showmen.

After several unsuccessful efforts in the previous year, a number of the foremost men in the amusement field met in the Saratoga Hotel in Chicago on February 19, 1913, and organized the Showmen's League of America, and on May 27, 1913, the organization was incorporated under the laws of the State of Illinois as a not-for-profit organization with the word "Charity" as its motto. Those present at the organization meeting included Frank L. Albert, Tom W. Allen, Charles Address, A. H. Barkley, J. J. Bolano, M. S. Bodkin, J. L. Brown, E. F. Carruthers, W. C. Cunningham, Arthur Davis, Walter P. Driver, Al F. Gorman, J. M. Hathaway, U. J. Hermann, Victor Hugo, David T. Jarrett, Con T. Kennedy, Charles McDonald, John P. McGrail, Edward P. Neumann, George Newton, Harry S. Noyes, James Patterson, C. W. Parker, B. R. Parker, Rhoda Royal, Vernon C. Seaver Sr., H. M. Shoub, John O. Talbot, John B. Warren, Warren A. Patrick and Walter K. Sibley.

The early years of the League were stormy ones, but with the hard work of its officers and the staunch and loyal support of its members it began to grow and today is recognized as one of the greatest organizations in the world and one of which showmen may well be proud. In its infancy plans were made which on March 2, 1917, resulted in the purchase of a burial plot in Woodlawn Cemetery in Chicago, thus the inception of Showmen's Rest. On June 22, 1918, occurred that terrible disaster, the wreck of the Hagenbeck-Wallace Circus train between Gary and Hammond, Ind., the news of which shocked the entire country. The story is well known of how the Showmen's League took complete charge, attending to the injured, making all preparations and burying 58 of the victims without thought of whether they were members of the League or not. This unexpected occurrence brought need for more burial space in the Rest and in July of the same year plans were made for this enlargement. This has been added to since that date, the final purchase being made in 1932, and today 122 showmen are at their final rest in this beautiful plot, which has burial space for 500. And a beautiful marble head stone marks the resting place of each and every one. On November 28, 1926, was celebrated the unveiling of five large Barre granite

Monuments in fitting recognition of the League and of showmen everywhere, the Elephant. And each year at the time of the convention of the International Association of Fairs and Expositions members of the League and their friends gather at Showmen's Rest in fitting remembrance of their brother showmen who are no longer with them.

The League maintains accommodations at the American Hospital, Chicago, one of the finest equipped and most modern hospitals in America, where a competent staff of physicians and surgeons is always in attendance.

Following are the names of the officers since the League's inception: 1913-1914: President, William F. Cody (Buffalo Bill); first vice-president, Charles Address; second vice-president, Frank L. Albert; third vice-president, U. J. Hermann; treasurer, C. W. Parker; secretary, Warren A. Patrick.

1915: President, John B. Warren; first vice-president, Con T. Kennedy; second vice-president, Ed C. Talbot; third vice-president, Tom W. Allen; treasurer, C. W. Parker; Secretary, Warren A. Patrick.

1916: President, John B. Warren; first vice-president, Ed C. Talbot; second vice-president, Lew D. Nichols; third vice-president, Nat Reiss; Treasurer, Edward P. Neumann; Secretary, Walter D. Hildreth.

1917: President, John B. Warren; first vice-president, Ed C. Talbot; second vice-president, Charles Address; third vice-president, U. J. Hermann; Treasurer, Edward P. Neumann; Secretary, Walter D. Hildreth.

1918: President, John B. Warren; first vice-president, Ed C. Talbot; second vice-president, Charles Address; third vice-president, Lew D. Nichols; treasurer, Edward P. Neumann; secretary, Walter D. Hildreth.

1919: President, Ed C. Talbot; first vice-president, F. M. Barnes; second vice-president, Herbert A. Kline; third vice-president, Jerry Mugivan; treasurer, Edward P. Neumann; secretary, Walter D. Hildreth.

1920: President, Ed C. Talbot; first vice-president, E. P. Carruthers; second vice-president, Herbert A. Kline; third vice-president, Edward C. Cummings; Treasurer, Edward P. Neumann; secretary, Walter D. Hildreth.

1921: President, Edward P. Carruthers; first vice-president, Fred L. Clarke; second vice-president, Charles G. Browning; third vice-president, Arthur Davis; treasurer, Edward P. Neumann; secretary, Tom Rankine.

1922: President, Edward P. Carruthers; first vice-president, Fred L. Clarke; second vice-president, Charles G. Browning; third vice-president,



C. W. PARKER and L. V. RILEY, first president and 1934 president, respectively, of Heart of America Showman's Club.

Heart of America Showman's Club From Inception to Date

By GREGG WELLINGHOFF

THE Heart of America Showman's Club, located in the Coates House, Kansas City, Mo., was founded in the late fall of 1919, with the following aims and purposes: "To promote the welfare and insure the closer relations of the members;

to establish a club or home where members can entertain and be entertained and to make all legitimate efforts to present the hand of good fellowship for the comforts of its members and to advance the general good of amusements and its allied industries."

In the fall of 1919 Kansas City was the scene of an American Legion Circus, which was promoted by Count Jarvis. Following the circus a large number of showfolk remained in the city over the holiday season. To provide an entertainment program for these folk a banquet and ball was arranged for New Year's Eve. From this resulted the club.

The first meeting of the organization was held January 4, 1920. The late C. W. Parker was elected president and the late W. J. (Bill) Kehoe, secretary.

Presidents for the following years were: Harley S. Tyler (deceased), 1921; Dr. E. B. Grubbs (deceased), 1922; Marty Williams, 1923; George Howk, 1924; W. J. (Doc) Ailman, 1925-26; Dave Lachman, 1927; P. W. Deem, 1928; Walter F. Stanley, 1929; Cliff Liles, 1930; Elmer Velare, 1931-32; Norris B. Creswell, 1933, and L. V. Riley, 1934. Harry Altshuler has been treasurer of the club the last eight years.

The Coates House has been the home of the club since it was founded. The clubrooms include a billiard room, recreation room, dance hall room, secretary's office and meeting room, which also serves as a lounging room.

The Hospital and Cemetery Fund was started during the term of Mr. Stanley. The cemetery plot is located in Memorial Park Cemetery in the southern part of the city. Memorial Park is one of the natural beauty parks of the Midwest. The plot includes 132 graves. Gean J. Berni, co-founder with Mr. Stanley and first chairman, still retains the chairmanship of the committee.

Officers of the club for the current year are: L. V. Riley, president; Cliff Adams, first vice-president; J. L. Landes, second vice-president; Leroy Easter, third vice-president; Harry Altshuler, treasurer, and O. C. McGinnis, secretary.

1934: President, Ernie A. Young; first vice-president, J. W. Conklin; second vice-president, Jack Nelson; third vice-president, Sam J. Levy; treasurer, C. R. Fisher; secretary, J. L. Streibich.

Harry G. Melville; treasurer, Edward P. Neumann; secretary, C. R. Fisher.

1923: President, Edward P. Neumann; first vice-president, Fred M. Barnes; second vice-president, Con T. Kennedy; third vice-president, Walter D. Hildreth; treasurer, C. R. Fisher; secretary, Tom Rankine.

1924: President, Jerry Mugivan; first vice-president, Fred M. Barnes; second vice-president, Charles G. Browning; third vice-president, Edward A. Hock; treasurer, Edward P. Neumann; secretary, Sam J. Levy.

1925: President, Fred M. Barnes; first vice-president, Charles G. Browning; second vice-president, Edward A. Hock; third vice-president, Sam J. Levy; treasurer, Edward P. Neumann; secretary, A. J. Ziv.

1926: President, Fred M. Barnes; first vice-president, Edward A. Hock; second vice-president, Sam J. Levy; third vice-president, A. H. Barkley; treasurer, Walter D. Hildreth; secretary, Tom Rankine.

1927: President, Edward A. Hock; first vice-president, Sam J. Levy; second vice-president, John R. Castle; third vice-president, Harry G. Melville; treasurer, S. H. Anshell; secretary, Tom Rankine.

1928: President, Edward A. Hock; first vice-president, John R. Castle; second vice-president, Johnny J. Jones; third vice-president, W. O. Brown; treasurer, Walter P. Driver; secretary, J. L. Streibich.

1929: President, Milton M. Morris; first vice-president, W. O. Brown; second vice-president, Fred Beckmann; third vice-president, Bert Barles; treasurer, Walter P. Driver; secretary, J. L. Streibich.

1930: President, W. O. Brown; first vice-president, Sam J. Levy; second vice-president, L. C. Kelley; third vice-president, Max Goodman; treasurer, Walter P. Driver; secretary, J. L. Streibich.

1931: President, Sam J. Levy; first vice-president, Fred L. Clarke; second vice-president, C. G. Dodson; third vice-president, C. D. Odom; treasurer, Jerry Kohn; secretary, J. L. Streibich.

1932: President, Sam J. Levy; first vice-president, C. R. Fisher; second vice-president, Charles R. Hall; third vice-president, Edward J. Madigan; treasurer, Jerry Kohn; secretary, J. L. Streibich.

1933: President, C. R. Fisher, first vice-president, Charles R. Hall; second vice-president, Ernie A. Young; third vice-president, Rubin Gruberg;



COL. WILLIAM F. CODY (BUFFALO BILL) AND ERNIE YOUNG, first president and 1934 president, respectively, of the Showmen's League of America.

A Brief History of Pacific Coast Showmen's Association

By JOHN T. BACKMAN

IN JANUARY, 1922, a group of showmen was sitting in the Continental Hotel, Los Angeles, when a paper was passed around appealing for funds to bury some poor showman. Commenting on the subject, Sam Haller suggested that an organization be founded, like the Showmen's League of America, to take care of needy showmen. Among those present at that time were John Miller, Eddie Brown, Sky Clark, George Donovan and myself.

In February, 1923, the first meeting took place in the Sherman Hotel at the suggestion and invitation of Frank Babcock, proprietor. The original charter members were Sam Haller, Sky Clark, Eddie Brown, Frank Babcock, William McGeeary, Edward Garner, George Donovan, Herbert Kline, Tom Ambrose, Roy Barnett, Charlie Curran, John Miller, George Hines, John Sheesley, Fred Sargent, Whittie Gillispie, Scottie Cox, Harry X. Clark, Walter Hunsaker, Will Farley, George French, Chi Morgan, Harley Tyler, Red McIntyre, C. Chrysler, Harry Phillips, Frank Stineman, Red McMann, Harry Sussman, John Thomas, King Keene and myself. Sam Haller was elected president; Will Farley, of The Dixie Board, secretary (and held the office until his death); Frank Babcock, treasurer. Mr. Haller was president again in 1923, while Sky Clark held that office in 1924; Ernest Pickering in 1925; Walter Hunsaker in 1926; Joe Diehl in 1927; Harley Tyler in 1928; Harry Sieber in 1929; J. W. (Paddy) Conklin in 1930; Orville N. Cratts in 1931; Harry Pink in 1932; Eddie Brown in 1933; S. L. Cronin in 1934.

This, the 13th year, has been our most prosperous. President Cronin has given the club unlimited attention and has guided the organization into a very substantial condition.

Brother Walter T. McGinley during his life was an ardent member and subscribed very liberally on all occasions. At his death he left \$5,000 for our cemetery fund. Several of our members have donated to this cause and our first president, Sam Haller, at his death, left us \$2,500 to be used to bury indigent showmen. This put our cemetery fund in such shape that we were able during our existence to purchase over 100 graves and now have in our plot in Evergreen Cemetery, Los Angeles, 79 unused graves. These are under the control of a board of cemetery trustees.

The association has never refused the burial of any indigent showman. Among the members and showmen buried in our plot are Sam C. Haller, Dick Ferris, Fred P. Sargent, Tim

Buckley, Elmer (2d) Garner, George E. Robinson, William D. Westlake, A. J. Ziv, Fred P. Nau, Walter Rhodes, John Hilton, James Keenan, William Kraier, Harry Hunter, C. M. Gillispie, Louis Buckley, Tom Ambrose, A. E. Atkinson, Bert (Red) McIntyre, A. M. Hicks, Earl McElroy and others.

The club has been located in three different places in Los Angeles since its inception and has been in its present quarters in the New Orpheum Theater Building for the past eight years. Framed and hanging on the wall of our clubrooms is the following:

"The object of this association shall be to create among all showmen genuine, brotherly love. To uplift the amusement business throughout the United States. To assist thru good fellowship to make it easier for its membership to earn a livelihood and to create a feeling of happiness among all and to uplift the morale of amusements and to do unto others as we would have them do unto us."

Our annual memorial services, held in the cemetery in December, are always well attended and very impressive. Our annual charity ban-

quet and ball has always been very brilliant and enjoyed by showmen from all parts.

Our present officers are S. L. Cronin, president; Frank J. Downie, first vice-president; Harry Hargrave, second vice-president; Mel Vaught, third vice-president; Ross R. Davis, treasurer; John T. Backman, secretary.

YE OLDE TYME

(Continued from page 179)

treated by those who set themselves up as paragons of virtue and standard-bearers of civic pride and righteousness. Beset with similar obstacles, we seriously doubted whether local enterprises could long endure and continue to operate year after year. LET SELFISH LOCAL INTERESTS CONSIDER THAT!

There is something philosophically beautiful about the Golden Rule of the ancient copy book. LET LOCAL INTERESTS ACT TOWARD THE TRAVELING CARNIVAL. AS IT WOULD LIKE THE LATTER TO RECIPROCATE. LET EACH CONSIDER THE RIGHTS AND PREROGATIVES OF THE OTHER. It will make for much better understanding and greater mutual respect and to the hope of all, will permit the carnival to go on to higher and finer achievements in the role of the great American institution that it is.

Midgets From 1880 to Date

By IKE ROSE

AT THE age of 14, in 1880, 54 years ago, I was engaged at Meehan & Wilson's Globe Dime Museum on the Bowery between Houston and Bleecker streets, New York City. There were on exhibition at that time Admiral Dot and his nephew, Major Atom, two very small midgets, who in later years bought a hotel in White Plains from the money they saved from their salary and the sale of post cards.

A few years later Rosie Wolf, then 15 years old, was engaged, and seven years after that ran away from her parents and married the lecturer from the museum.

In my 68 years on earth I met the midgets whose names I mention below, and of these four were with me this year at my midget show at the fair in Chicago. I have been personally acquainted with all of them and it was always a pleasure for me to have them around me. That's why I engaged a midget show and to me they were like my children.

In the earlier years each and every midget was called King, Major, Colonel or General, but few of those of the present day use such titles. The following are dead:

General Grant Jr.; Prince Penny, from Java, who was killed in an auto accident; General Tom Thumb and wife; Commodore Nutt and wife; Minnie Warren; Major Rodney Nutt; Sadie Bolton, Major Don Cameron,

General Thomas Alden; Commodore Froole and wife, Elizabeth Nestle; Major McGuire and Marie Nall, Major John Merly, Annie Schaeffer, General Joseph Totman, Ella Kristian, Major Boughton, Louis Wiczand, Lucca Zarate, Mexican midget; Chilouta the First, Mexican midget; General Nite, Frances Flynn; Chee Mah, Chinese midget; Anna Nelson, Captain Midget Colonel Steers, Rebecca Myers, Commodore Cornelius, Colonel Speck, Major Reinbeck, Tommy Kinney, Adams Sisters, Cantana Sisters; Baron and Count Magrit, brothers; Pop O' My Thumb; Franz Ebert and two sisters, Germans; Jean Bregant, French; the Cohen Family, Ross, Sarah, Harry and Jennie; and Queenie Mad. Alive today are Casper Weis and wife, Weis is official watchmaker for the Pennsylvania Railroad.

Thirty per cent of these little people have had a trade—shoemakers, tailors, watchmakers, dressmakers and trunkmakers, and are equal in their lines to any grown people.

Among the grand little men and women still alive, besides Casper Weis and wife, are Jennie Quigley, the grand dame of them all, 84 years old, and the charming couple, Mr. and Mrs. Captain George Liable, 74 and 70, respectively. Also the Irish King, Major Doyle, 65; Herbert Rice and sister (who is married to a full-grown man and has a child); Princess Wee, colored; Baron Pucci, Italian. And in the present generation and who are on the stage—great performers, acrobats and artists—are Gladys Parkay, 24; Gusie Pick, 46, and Alice, her sister, 33, Germans; Olive and George, 22 and 24, respectively, with the Busser Shaver Troupe; Danny Montague, 24, colored; Micky Page, 24, Italian; Major Mite, 22; Margurite Robinson, 18, smallest woman in the United States; Clarence Finch, 25; Mary Ellen Burbach, 17; Vance Swift, 18, smallest American midget, who makes cut-outs with electric saw; Joe Kotalik, 17.

There are in America today these traveling troupes: Leo Singer's Company of 39, Ike Rose's company of 10, Albert Theis' five midgets, and Paul's band of 10 midgets.

In 1913 I took a company of 20 midgets to Australia from Germany, all under the control of Germans. I paid the managers each a good salary, and these were five Hungarians in the company were engaged by one of these German managers. The little people ran away from him in 1927, and to this year—1934—have never seen their parents or their country. Three

Forty Years

By REV. DOC WADDELL.
(Dedicated to The Billboard in true, loving remembrance for the kindnesses, not only done for me, but for many of my friends and showfolk in general)

From humble birth in 1894 to present-day renown,

O'er all the earth your good works known.

Remembered lovingly from low estate to crown,

The "40 years" upon your victorious brow,

Years of progress, showfolk's friend, start to now.

Years may come and years may go as friends multiply,

Everywhere you'll love and help and fully satisfy,

And from hidden bosom of Billyboy and golden past,

Right glories rise to stimulate and hold steadfast—

Suborned by "40 years" of test you stand today "the best."

of them are now in the United States, having been adopted and are getting good salaries.

There is not a foreign troupe of midgets paying any of their little people over \$25 a year, clothes and board. I know of one manager who owed one of his little people 17 years' salary—\$500—and was made by the RKO people to pay it to her and return her to Europe.

There is a company of eight at present in this country. The manager promised to send the parents their salaries. They have been here for 10 years and the manager never sent a penny to them. One of the little men returned to Europe two years ago, and when he arrived home his parents told him they never received \$1 in the 10 years he has been over here. This was told me by an artist who met this little fellow last year in Hungary. It is a little positive fact told me by the parents of several of these little people that some of these Hungarians and Germans buy midgets for a pig and a promise to send the parents a few kronen each month. They never allow them to see their homes again.

I brought over three units of midgets to the United States—24 in all—and had to carry three big people each with two of the units. Paid each unit \$400 weekly, fares, baggage from Europe to here and all over the United States, and all I heard from one of the units controlled by three big people was: "We cannot make any money over here." I raised their salary to \$500 a week. Later I found out, after paying this one unit \$12,000 in five years, that the manager paid his troupe of eight midgets \$165 a month.

Have midgets any peculiarities? I should say so. The men all love to marry big women and little women big men. There are at least 30 over here married to big men and women. Some have children fully grown and the majority very happy. There are few drunkards among the little ones. The majority all like to drink, smoke, gamble and have a good time. There was a trio of brothers brought over here years ago. Left here by their manager without a dollar, one committed suicide, one died in a lunatic asylum, and the third died a natural death. There are two at present in Chicago selling newspapers who imitate freely. They were also taken from their home in Germany in 1913, the parents never getting a penny.

Are there many midgets in America? I am asked. Yes, thousands of them. But 40 per cent of their parents will not allow them to go with midget shows. The majority of our American midgets, are well educated, go to high school and have business employment, and there is not one American midget in show business that doesn't earn from \$25 to \$300 a week.

Space forbids me to continue my story, but every word is positively the truth.



SAM C. HALLER, first president, and S. L. Cronin, 1934 president, of the Pacific Coast Showmen's Association.

From Old Files of The Billboard

How the Street Fair Of Today Was Born

The modern street fair is in its infancy, but it is a lusty infant. From the crucial test of years it has emerged with flying colors and is now universally voted a very necessary luxury. It is rapidly superseding the obsolete agricultural fair and county exposition. The street fair was of accidental birth. A small city in the northern part of Ohio was the "manger of its nativity." The local agricultural fairgrounds had been heavily mortgaged to a money-lender, who wanted his "pound of flesh." He demanded an exorbitant rental from the board of managers. They saw blue-ruin staring them in the face, but they were not to be dismayed. They declared that they would have their annual fair, even though they "had to hold it in the street." Someone, not hearing the declaration as it was made, repeated the story and added: "They are going to make it a street fair." The idea was so novel that everybody talked about it and took it for granted that the proposed street fair was a settled fact. It became very popular and the first street fair ever held in America was then and there successfully launched. From its advent dated the decadence of the pumpkin show and the fat stock exhibit of ye country-side.

Nothing succeeds like success. When the next year had rolled around the entire community was interested in their unique fair. The committee having it in charge refused to consider holding another typical county fair, altho the Shyllock controlling the inclosed grounds near the city offered them rental free. The committee eliminated many of the county fair features and added some that were copied from the fetes and festivals so common in Europe. Imitation is sincerest flattery. Other cities took up the street fair idea and made it win. At first the amusement features were not elaborate, but the demand was so great for such attractions that mammoth aggregations rivaling the circus were organized and are now in high favor with the public.

In the vernacular of the street, the typical county fair has "gone away back and set down." It drew the visitor to the edge of town and there more or less entertained him until it was time to catch a train or jump into his wagon and chase home to "do the chores." The merchant derived no benefit from the said visitor, nor the said country exposition. The street fair and carnival is heralded with much pomp and circumstance. It attracts thousands of strangers, who are enraptured and thrilled by the spectacle of splendor that goes out in a blaze of glory. The visitors are brought in touch with the business men, and all are mutually benefited.

A statistician who has made a careful computation of the increased business resultant from a well-conducted street fair and carnival gives it as 100 per cent for one month to two months prior to the event and during its reign. It shakes the rusty, conservative element out of its rut and prepares it for other successful enterprises. It secures unity of purpose; it makes life worth living; it wears off the rough corners and makes "one glad, sweet song" of human existence. Life is a hanging garden of happiness to those who dwell in the spirit of well-ordered street fair and carnival, and a harp with a thousand strings to those who have tasted its pleasures.

The inclosed street fair will be the greater, grander and more enduring. The free street fair is handicapped by the air of cheapness. It is the joy of the rabble and the bane of

the better class. The inclosed street fair insures a revenue that enables the projectors and managers to give the people superior attractions.

The street fair will continue to offer fraternal and mercantile societies opportunity to raise large funds easily, and to prove a source of great pleasure to the guests of the city and to make the business men tremendously prosperous.

The street fair and carnival has pinned its chariot to a star.—By George L. Hutchin in issue of March 22, 1902.

From Theater to Carnival

Sam M. Dawson, of Heuck's Opera House, Cincinnati, has been engaged as special agent for L. W. Washburn's Big Allied Shows and will commence his work about May 1. Samuel does not propose to loaf in summer any more if he can help it.—Issue of March 1, 1925.

The Elks and Street Fairs

The street fair or street carnival as put on by the better class of companies is an educational institution. It combines qualities of an entertainment and of an outing, as does the circus, and even in a greater degree. It is a form of amusement with possibilities for great profit to the managers and to the order under whose auspices it is fructuated. It is believed that this is more generally recognized now among the Elks than ever before.—Issue of July 30, 1904.

Who Was Original Rooster?

Who was the original stage rooster? Many have claimed the honor or distinction. Now comes one John C. Creighton, the knock-about clown, who claims that he was the originator of this automaton. He says that 19 years ago he began playing the museums with a giant fighting rooster in a battle with a dog. He says that he played the Worth Museum in New York. Mr. Creighton also claims to be the first person to train a rooster.—Issue of June 1, 1907.



NEW LAROSE Electric Fountain, Fire and Water Spectacle, in which gorgeous electrical effects, fire, water, pyrotechnics and beautiful woman combine in making up a big crowd-attracting feature.—From The Billboard of January 29, 1910.

There Must Be a Change

out the coming season and give the people new shows will be the ones to reap a harvest. Not only this year, but many others to follow. The carnival and street fair business is in its infancy. There is room for vast improvement. People want new shows; they don't care to see time-worn acts. Give them something new; bill it properly; live up to your promises in presenting the acts or attractions, and your name will be fixed permanently in the hearts of the people. They will be only too glad to welcome you to their town again.

Give them something to talk about and they will tell their neighbors and advise their many friends to patronize the show. This is the most potent advertising. Don't advertise in a reckless manner, offering something you know you can not present. You may have a big crowd on the

opening day and if your attractions are not up to date there is a gradual falling off of the attendance. Then you blame the town, saying it's no good, wondering why your show did not draw the crowds that it did last year.

The American people are becoming more enlightened every day and it is getting to be a hard thing to deceive them a second time. The company that makes big promises and does not make good, flourishes for a time, but collapses as suddenly as a red balloon punctured with a pin. Give the people pure, useful, instructive and pleasing shows, and if the public can always depend upon witnessing a performance they have not seen time and again your show will always draw the crowds and the carnival or street fair business will be a triumphant success.—Issue of April 9, 1904.

Build Up Off Days

If your city has held a street fair, carnival or annual event of any kind and the experience of the past has proved that certain days of the week are ones on which the people will not turn out in large numbers you should make a special effort to make those days the biggest of the week. Let your previous year's "big" day take care of itself, but bend all of your energies to making the off-days big ones. This can be done by getting special attractions for those days. Offer premiums for special events on those days, get up some novelty that will only be produced on that day and you will find that people will come out on the off-days just as quickly as they will on any other day. Work up those days strong in all of your announcements and even if it does not bring forth an enormous crowd it will only assist in advertising the whole event. Another fact to be remembered by committees and organizers of outdoor events is that often on the "big" day a pour of rain keeps people away and the result is that the financial results of the whole time are spoiled by the bad weather of one day. If you have special events for every day that your street fair, carnival or any outdoor exhibition is open you can smile when a pour of rain comes on the customary "big" day and feel satisfied that you will get the crowds on the next day. This is worth trying as it costs but little. Even if it does not prove so highly profitable the first year it will convince every person who attends on any day that you are trying to give them the worth of their money at all times and the result that in the future they will become regular annual patrons.—Issue of March 21, 1903.

Portable Penny Arcades

The American Vending Machine Company, of Chicago, a concern operating a number of Penny Arcade Parlors throuthout the large cities, is extending its enterprise into a new field. It has now under construction a complete Penny Arcade for the road for carnival companies making large towns and cities. The Arcade, when completed, will consist of all the latest novelties in moving pictures, punching, lifting, weighing, fortune machines, etc. In equipping the outfit it is building a specially constructed wagon and top, enabling the carnival companies to handle this amusement in a simple and easy manner.—Issue of January 7, 1905.

Own Electric Plant

Seeman and Millcan's Mardi Gras and Free Festival Company opened their season at Anniston, Ala., March 7 to splendid business. The company did excellently in Gadsden, Ala., and South Pittsburg, Tenn. The company carries its own electric plant, thus avoiding the inconvenience often met with in many large towns.—Issue of April 2, 1904.

Chimp Opens Bank Account

Lady Betty, five-year-old chimpanzee, possessing extraordinary intelligence, opened a bank account with the Union National Bank, Wilmington, Del., and scrawled her mark of identification upon the customary blank, and did other stunts so natural that a large crowd followed her every movement. It is claimed that this is the first bank account opened by a chimpanzee anywhere.—Issue of October 9, 1909.

From Old Files of The Billboard

Carnivals and The Con Man

It is doubtful if the outlook for the street fair and carnival business was ever better than at present. This observation is subject to the proviso, however, that certain reforms must be inaugurated and certain evils corrected. If this is not done great harm to the business will result and reputations will be damaged beyond repair.

The most pregnant cause of failure is "graft." It is a system of bare-faced robbery that will kill the business eventually if it is not suppressed. The damaging effect of "grafting" is only too well known to carnival managers; yet even the largest companies, if not openly permitting the grafter to prey upon his patrons, have winked at his presence for a share of his ill-gotten gains. In many cases it has devolved upon the police to put a stop to these criminal proceedings, which has given the business an unsavory notoriety and aroused public sentiment against carnivals and street fairs. It does not require intellect of a specially high order to calculate what the end will be and how long it will be getting here.—*Issue of March 18, 1905.*

Show World Mourns as C. A. Wortham Passes On

C. A. Wortham—the master mind, the builder, the ideal showman—has gone to his reward. He has left this world of turmoil and strife and entered one of eternal peace and happiness—but what an aching void he has left behind. His niche in the hall of showdom's fame will never be filled, his place in the hearts of men will never be occupied by another, his smile, his friendship and his loyalty to showfolks will forever be missed.

There was only one Clarence A. Wortham and probably there will never be another—at least not in the present generation. He was a man among men, a deep thinker and a great executive, whose ideas made his shows leaders and kept them in the front ranks at all times.—*Issue of September 30, 1922.*

No "Pet" Monikers

James T. Clyde wants it distinctly understood there will be no "Whites," "Blacks," "Spicks," "Reds," "Blonds," "Babes," "Buds," or any "pet" monikers of that type used with the World at Home Shows this season. Every man will be known by the name his parents gave him. No submerging of identities or individualities will be permitted, either by the general managers or by the submanagement. Mr. Clyde thinks if a man is good enough to be with the World at Home Shows there is absolutely no reason to hide himself under a cognomen of the type referred to above.

Mr. Clyde further says that all canines, altho possessed of more than ordinary human intelligence, will not be permitted to occupy berths in the sleeping cars, nor take their daily repasts in the dining car, despite their high standard of mental capacity. Neither will members of the gentler sex be permitted to carry parrots, nor double in the cookhouse.—*Issue of April 21, 1917.*

Dodson's Lady Minstrels

C. G. Dodson, who toured the South last winter with his Lady Minstrels, is now at Spring Brook Park, South Bend, Ind. His Lady Minstrels will again take to the road July 20.—*Issue of June 19, 1909.*

The Past and the Future

We believe that the street fair is still in its swaddling clothes; that it has only begun the long journey it will take in the amusement world, and that it will grow with prosperity and acquaintances, until its real worth and importance is not only established but appreciated. To accomplish this everything depends upon the promoter, his keeping faith with his constituents and the raising of the standard of the attractions offered. It seems to be the general opinion of the successful promoters that the day of the "raw cooch" and suggestive poses is past, for which *The Billboard* joins in a hearty amen. There is not now, and never was, any excuse for either. There is no reason why the moral standard of street fair attractions should not be raised to that of cir-

cuses and vaudeville shows, and *The Billboard* may be depended upon to do everything in its power to bring about this result.

Only one other thing is necessary to the assured success and perpetuation of the street fair as a factor in the world of amusement. That is a better feeling of good fellowship among promoters and others whose interests in this enterprise are vital. The petty jealousies, "knocks" and "roasts" which these gentlemen hold and deal out to each other are far beneath the dignity of business men and showmen. When they get together and pull together for the success of the business in which they are interested and in which there is plenty room for all the street fair will have reached the goal of the success to which it is entitled.—*Issue of March 22, 1902.*

A Word to Promoters

It has always been the aim of *The Billboard* to eliminate from its various departments all that was unfair and untruthful, on the theory that fairness and truthfulness are the essentials of a successful newspaper. The career of *The Billboard* has been a successful one, as well as a useful one. The truth of this is demonstrated by the fact that it is now the official organ of street fairs—a paper whose columns are open to each and every promoter.

Not a day passes that the mails do not bring to this office large numbers of communications from promoters from all over the United States. They recognize the value of *The Billboard* as a street fair medium, and in sending in items, or in seeking information, are merely exercising a prerogative given them by this paper.

That this right is an advantageous one cannot be denied. It gives to promoters the means of knowing what their fellows are doing, and it as well enables them to let the public know their movements. In return *The Billboard* gets the news. It is just as necessary to the promoter as to *The Billboard* that that news be authentic. It is unreasonable to expect this paper to expend time in investigating the reliability of each communication sent in for publica-

tion. There are so many that to adopt such a course would be to attempt the accomplishment of an impossibility. It, therefore, behooves promoters to be fair in their dealings with *The Billboard*. This paper believes in the theory of the existence of innocence until guilt is proven, and that the matter sent for publication is truth.

Street fair promoters certainly ought to reciprocate the good *The Billboard* seeks to do them. Instead of trying to make the paper a joke thru the publication of statements it is not in position to investigate and which are false. An instance of the kind came to light only recently and from a man who has been favored more than once in these columns. All that can be said is that in sending a false item he not only harmed *The Billboard*, but the correction of the notice will do him some hurt.

There are sins, and again there are sins, but the greatest sin is ingratitude.

The editor sincerely trusts that promoters will not seek to take advantage of a good thing. The columns are open for items of interest and truth, and all are welcome to use them. But be truthful.—*Issue of March 8, 1902.*

To Protect Carnival Companies

The formation of an association for mutual protection of both the men engaged in the carnival business and of those who are instrumental in bringing the carnivals to the different towns, has, as its basic idea, good common sense. It is not too much to say that both sides—both the traveling manager and the local manager—need protection from those who are too much inclined to look for a shade the best of it.

While it is true that there are carnival companies that fail to live up to their agreements it is also true that first-class companies, bringing to a town all and more than they promise, are often the victims of bad treatment and worse management by local promoters. Once in the town, with a big show in which many concessioners are interested, the owner of the show is to a certain extent at the mercy of local managers. Too often the local people, realizing this, take all sorts of unfair advantages, and the show manager must simply grin and bear it, promising himself that he will never enter that town again and will endeavor to prevent any of his friends from going there. It may have so happened that some carnival company had appeared before in this town and failed to live

up to its contracts. But that is no reason why the local promoters should vent their spleen on the next company that comes, which is not to blame for what some dishonest competitor has done.

So it is to promote fair dealing and better understanding all along the line that the new organization has been formed, and with proper support from the best men in the business it should be a success.—*Issue of November 27, 1909.*

Street Fairs Invade Canada

Every year an increase in the number of street fairs is noticed; also an increase in the territory in which they are held. This year for the first time a street fair will be held in Ontario. In fact it will be the first attempt of its kind in that section of British America. W. S. Maguire has charge of the enterprise, and matters are well developed. Mr. Maguire has charge of the enterprise, and matters are well developed. Mr. Maguire intends to arrange with other cities in that territory for a like venture.—*Issue of February 25, 1905.*

The Street Fair as Business Enterprise

The advent of "street fairs" into the class of business enterprises, which collectively may be called exhibitions, has called forth more discussion and comment, both favorable and adverse, than any movement in the show world for many years.

The managers of county fairs, who declare that the street fair is a menace to morality and of no special interest to anyone but the fakirs, who on every available occasion seek thru the medium of the agricultural and the daily press to disgust the public with the new idea, evidently have in mind visions of failure and decreased gate receipts. They, instead of accustoming themselves to the inevitable, attempt to dehorn the street fair from the great popularity it enjoys.

The advantages of the street fair over the old-style fair are many. They are held in the business center of the town. They afford new and novel amusements at a small cost; they relieve the monotony of trade, tend to bring merchants closer together and promote concentrated action.

If the country shows hope to fight the gay street fairs, with any chance of success, they must cast off their old foggy methods and contend with the newcomer with equal weapons. They must add to their shows those features of the street fair which have made for it the place it holds—in the hearts of the people.

One disadvantage, and the only one which we can think of at present which the agricultural fair cannot avoid, is in the matter of position. The fairgrounds cannot be moved—but after all the situation of the fair matters but little, provided a large attendance can be secured, very little trouble being experienced in inducing merchants to exhibit where a crowd is assured. Then to draw the people is the question. Attractions will accomplish this feat. Experience has taught us that the more numerous and the better the attractions offered the larger the attendance and the more satisfied the people will be.—*Issue of January 1, 1900.*

Free Acts and Carnivals

The free act, it seemed, received but scant recognition at the hands of carnival managers during the past year or two, but there appears to be a revival of this end of the business in store for the coming season of 1921.

One sheik has intentions of putting on as many as four free attractions, two early in the evening and two late at night. His efforts in this direction are to draw REAL people to the Midway.

In our opinion he has the right idea. The class of people depends upon what one has to offer in the line of entertainment, no matter what branch of the business it might be.

Give them clean amusement—that's what they want in most cases—and at the same time you will be putting the carnival branch of the entertainment world on a foundation as solid as the rock of Gibraltar.

Try it and see.—*Issue of January 15, 1921.*

Parker To Build Aeroplanes

A new attraction, an airship, is about to be added to the Parker Carnivals. C. W. Parker will introduce the feature with the beginning of the coming season. Not only will he have flights made for his show stands but it seems to be his intention to begin the manufacture of biplanes. . . .—*Issue of February 12, 1910.*

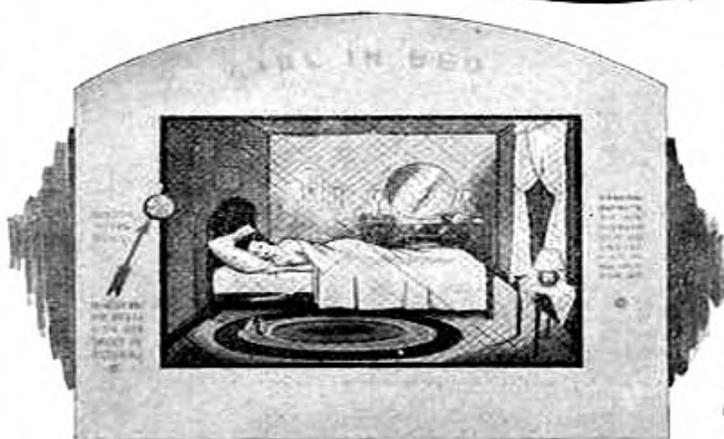
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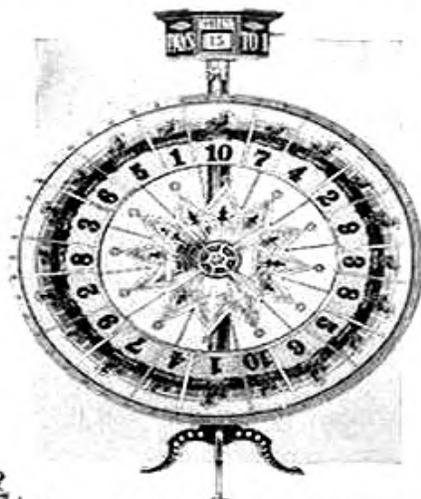
ALL EVANS' MER-
 CHANDISE IS BACKED
 BY FORTY-ONE YEARS
 OF EXPERIENCE IN
 PRODUCING MONEY-
 MAKING IDEAS!

If it is from Evans you know
 it's good! Time tested and
 profit proven. Buy with con-
 fidence from Evans!



GIRL IN BED

The player throws a ball and tries to hit the disc. When the player hits it squarely the girl tumbles out of bed and is rolled to the floor. This was one of the greatest hits at the Streets of Paris at the World's Fair in Chicago. Great for Carnivals or Parks. Write for details.



HORSE RACE WHEEL

The flashiest money maker ever produced! This wheel with the pari mutuel device has an earning capacity far in excess of any other wheel of its size! It's a beauty!



EVANS' RACE TRACK



EVANS' CORNO

The game that has been so successful everywhere! The outfit consists of a brass CORNO globe, 120 special CORNO cards, a CORNO ball card, 90 numbered balls and a tally sheet. Will attract and hold the crowds. Cash in on CORNO—order yours!

The miniature mutuel race track has been one of our most popular numbers! Twelve miniature horses are mounted on a track. Operated by a hand crank. The mutuel device has plenty of flash and appeal. A real money maker!

H · C · EVANS & COMPANY

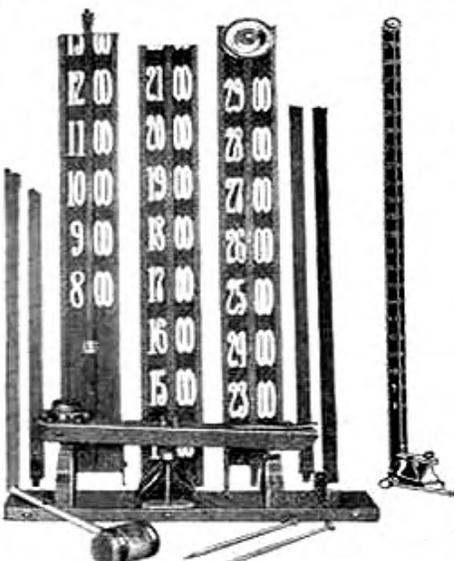
CONCESSIONAIRES!

Evans
PARK AND CARNIVAL
EQUIPMENT
HAVE NO EQUAL!

Start making money NOW—with new improved equipment—with attractions that have a powerful, magnetic appeal! Evans presents fresh new ideas that fit in with the changed times. Here's your ammunition—go gunning for bigger profits!

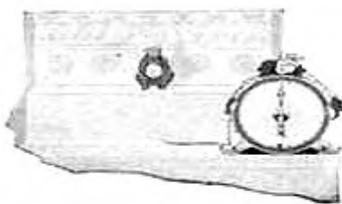
**5 DAY
MONEY BACK
GUARANTEE**

Try any Evans game for FIVE DAYS and if you are not convinced that it is a real money-maker, ship it back to us and receive your money by return mail.



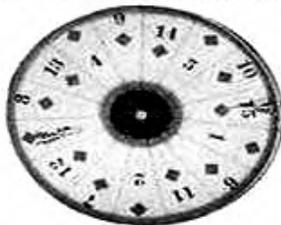
EVANS' HIGH STRIKER

This is an outfit that will earn steady, large money! Strong and substantial, it will last indefinitely. Here's a setup with plenty of appeal!



PENNY BOARDS

How they'll love it! Pitching coins is one of the oldest and most popular forms of amusement. When a coin is tossed on a disc the bell rings and a light flashes until the coin is removed.



REVOLVING DART BOARD

Where wheels are barred the Evans' revolving dart board has proved a real puller. The board is designed to attract and hold the players. Don't overlook this appealing novelty!

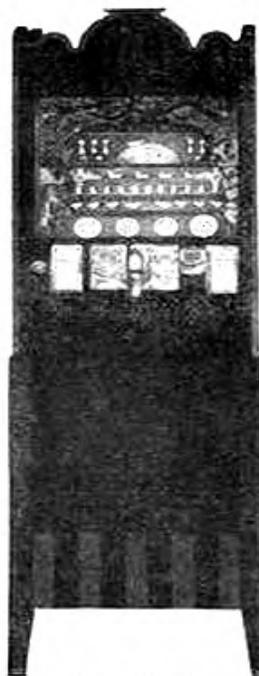
MONKEY TARGET

Prize shooting gallery attachment. It provides a method of offering premiums for expert marksmanship. The monkey target has a 5-inch bull's-eye equipped with a break switch that operates the spinner.



EVANS' RINGO

The electric Corno. Metal rings tossed by the player onto metal pins illuminate 25 electric lamps. Here's action and player interest. Operate groups of 6 or more. Plenty of money with RINGO!



CRACK SHOT

Evans' automatic payoff pistol range. Yes, sir! The greatest amusement specialty of modern times! A legal coin-operated machine entirely automatic. A bull's-eye releases payoff in checks or tokens from 5 to 50 points.

1522-28 W. ADAMS ST. CHICAGO

OUR COMPLIMENTS TO

*** A STATEMENT ***

WE ARE very glad to have made 1934 a year of outstanding opportunity for those associated with us . . . in 42 consecutive weeks we have smashed records at 24 important fairs . . . Calgary Exhibition and Stampede . . . Edmonton Exhibition . . . Regina Provincial Exhibition . . . Winnipeg Golden Jubilee Exhibition . . . Wisconsin Tri-State Fair . . . Minnesota State Fair . . . Alabama State Fair . . . Florida State Fair-Gasparilla . . . Mississippi State Fair . . .

OUR COMMANDING attractions have made history . . . written in outstanding earnings and attendance figures . . . in virtually every State . . . Province . . . and City . . . in which we have exhibited.

TRULY we have broken away from the narrow path of precedent with such famous features as Marjorie Kemp and her World's Fair automobile-riding lions . . . Sonora Carver's 40-foot high dive on horseback . . . Side Show of World's Fair Freaks from Ripley's Odditorium . . . World's Fair Havana Rhumba . . . Life . . . Sea Monsters . . . Deep Sea Divers . . . Risings' Brown-Skin Vanities . . . Midget Village . . . Diamond Kitty . . . Original and only Four-in-Line Giant Ferris Wheels . . . brilliant battery of 50,000,000 candlepower battleship searchlights . . . thrilling new World's Fair Sky Rocket ride . . . 24 money-getting attractions . . . 16 compelling rides.

OUR PLANS for 1935 make it possible for us to offer Fair Secretaries of the United States and Canada the most beautiful and complete show . . . the most radiant midway . . . largest proven earning power . . . ever presented on the North American Continent.

ADDRESS all communications to Winter Quarters, TAMPA, FLA.

ROYAL —
AMERICAN
— SHOWS

Carl J. Sedlmayr
Edmet Velare
Curtis Velare



NEW
IDEAS
ADEQUATELY
FINANCED
BUILT
LEADERSHIP



C.J. Sedlmayr



E.C. Velare



C.J. Velare

ROYAL MIDGET
"VILLAGE"

FEATURING
HARRY KLIMA - TEDDY BOERS
HENRY BOERS - PRINCESS CECELIA
CHARLIE STARKE - AND OTHERS.
Geo. Haley - Mgr. Ed Tarbet - Piano

"LIFE"

HAS ENJOYED
A RECORD BREAKING YEAR -
TH ROYAL AMERICAN SHOWS
FRANK GRAHAM.

PRESENTS

PAT DELANEY
ORIENTAL TEMPLE OF MYSTERY
Featuring
WARREN - The Wizard
MISS DALSY HARTWELL
& REAL ACTS
Assistants - EVELYN ALLEN
BUD & KAY FOSTER - Mack Adams' front
Earl Strain - Chief Price-Tickets

CRIME NEVER PAYS
EXHIBIT CO. WASHINGTON D.C.
Ganglands 16 cr. Bullet-
Proof Car.
A.E. BEARD MGR.

Chief Electrician for 10 yrs On The
WORLD'S LARGEST MIDWAY
ROYAL AMERICAN SHOWS
ALSO OWNER AND OPERATOR OF
-A-R-C-A-D-I-A-
Have Enjoyed the Most Profitable Year
in My Career
NATH NELSON.

THE ONLY AND ORIGINAL
ROCKY ROAD TO DUBLIN
ENJOYED A WONDERFUL
SEASON WITH THE WORLD'S
LARGEST MIDWAY.
MRS. D.C. GYP MEDANIELS

The Best Season in our History...
CAFE ROYAL
OFFICIAL COOK HOUSE
WITH WORLD'S LARGEST MIDWAY
DILLON HURT - OWNER.

A REAL SHOW
HAVANA - RHUMBA
= 10 =
BEAUTIFUL DANCING
GIRLS
PIECE SYNCRATING
ORCHESTRA
VIRGINIA BROWN - FAN DANCER
DOLORES RAMON - CUBAN STAR
A Marvelous Season With the
Royal American Shows. LILLIAN SHEPPARD
MGR.

FOR MAKING 1934

ROYAL AMERICAN SHOWS

LION - MOTOR - DROME
 FEATURING **MARJORIE KEMP**
 AND HER AUTOMOBILE RIDING LIONS -----
 ORIGINATOR

-DIPS-OF-DEATH-AROUND-
 FULL-GROWN-LIONS-
 BEST SEASON IN HISTORY
 THANKS - Royal American Shows
 BACK NEXT SEASON
 BIGGER-BETTER-THAN EVER



DICK BEST
 PRESENTS

Paul Desmule & Mae
 ONLY AINLESS KNUK THUNDER
DR. RANKINS
 1933 TOM & ZILLA 1935
CAPT. RINGLING NACK
 ONLY AND ORIGINAL
LEAH - LEE
 BREAKING ALL RECORDS
 HELEN BROWN - Full Throat
KOMU **MONGO**
HELEN BROWN Pairing Girl
IRON TONGUE - LOISINE BLAU

OUTSTANDING ATTRACTIONS
 OF THE
 OUTDOOR SHOW WORLD

LOROW BROS.
 DEAN OF GLASS BLOWERS
CHESTER DOLPHIN
 YOUNGEST SWIM SHALLOWER
ALFRED GREEN
 7 YEARS AND STILL HERE
POPEYE PERRY-BEST
 BOSS ON BEY OUT
PONGO
BERTIE TATTOOED LADY
IRON TONGUE

CLIF WILSON

PRESENTS
WORLD'S FAIR BIG SNAKE
WORLD'S FAIR CRYSTAL PALACE
FAIR WORLD'S JAZZER
 WATCH FOR MY NEW ONE IN 1935 WITH
 ROYAL AMERICAN SHOWS - Freda Wilson.

Diamond Kitty
 BREAKING ALL RECORDS
 OF PRESENT
 - DAY - **FAT GIRLS**
 E.V. MEGARRY Mgr.

A SPLENDID SEASON
 FOR **SKOOTERS**
 ED. PASTERSON Mgr.
 WONDERFUL BUSINESS & COOPERATION
 WITH THE
WORLD'S LARGEST MIDWAY

MONKEYS 48 MONKEYS
 PERFORMING
MONKEYS
 A SEASON OF WONDERFUL BUS-
 INESS WITH WORLD'S LARGEST MIDWAY
B.O. GRANTHAM, Mgr.

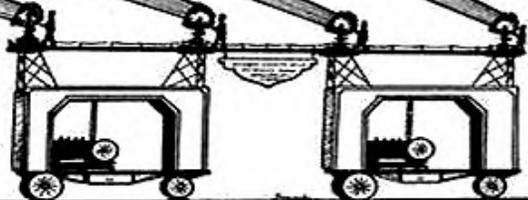
Slover's Riding
Ponie's
 24 OF THE FINEST
 AND SHARTEST
SHETLAND PONIES
 ON THE WORLD'S LARGEST MIDWAY

Best wishes to our Friends
Bill & Ruby Bartlett
 Best Gross of all Units
 - On The -
World's Largest Midway

THE
WORLD'S
LARGEST
MIDWAY

Carver's HIPPODROME
 FEATURING
 Sonora Carver's 40 FT Leaps & Horseback
 Jack Maloy and his All American Flyers
TIMBO - The Human Ape
 DOC SUNSHINE - Calcepe - Bert - Bill - Buggy - Comedy
 A WONDERFUL SEASON
 with ROYAL AMERICAN SHOWS.
A. Floyd Carver.

Brown Skin Vanities
 Featuring
WILLIE ROGERS
BEANS & BEANS
 25 - HIGH CLASS
 ENTERTAINERS - 25
 "A Wonderful Season with Royal-
 American" Thed Rising. Mgr.



OUR - GREATEST - LONGEST - YEAR 42-WKS.
- MOST PROFITABLE - YEAR 24-FAIRS.

2 Great

RUBIN & CHERRY EXPOSITION, INC.

"The Aristocrat of the Tented World"

*Congratulates The Billboard on Its
40th Birthday Anniversary*

We have furnished the Midway Amusement for the Canadian National Exhibition 8 Successive Years, including 1935, as well as many of the most prominent Fairs in the United States and Canada.



RUBIN GRUBERG
President

WANTED FOR 1935
HIGH-CLASS AND NOVEL ATTRACTIONS

CASH MILLER

PRESENTING

Cash Miller's Odditorium

Heralded everywhere as the Foremost Human Oddities Show in America

L. CLIFTON KELLEY

General Agent

Greetings To All My Friends

CONGRATULATIONS TO "OLD BILLYBOY"

MAX KIMERER

Presenting

Marine Exhibit—Deep Sea Show—Big Snake Show



Greeting to all My Friends

ZEKE SHUMWAY'S

"WALLS OF DEATH"

The Leader of Them All

The Man Who Put the Motordrome Business on the Map

ROYAL RUSSIAN MIDGETS

M. CHAPLITSKY

(Manager)

The Peer of Midget Artists

HUGHIE MACK

Presenting His

ARTISTS' MODELS



Greetings to My Faithful Troupe

LIFE

LEW DUFOUR

Owner

JOE REDDING

Manager

Greetings to Everyone

ARTHUR E. SHARPE

Secretary-Treasurer
ME, TOO

L. (PEAZY) HOFFMAN

Special Agent
ALSO

SKY ROCKET RIDE

Sensational Thriller of The
CENTURY OF PROGRESS
RUBIN & CHERRY SHOWS
AMERICA'S MODEL SHOWS

20th CENTURY ENGINEERING CO.,
10 S. LaSalle St., Chicago, Ill.

FRANK WINCHELL

Press Agent

JOSIE NAGATA

Superintendent of Rides

EDDIE MARCONI

Scenic Artist
"The Rembrandt of
the Show World"

P. J. (Mack) McCLAIN

TRAINMASTER

Shows

AMERICA'S MODEL SHOWS

"The Model of Midway Entertainment"

Join the Amusement World in Wishing The Billboard Continued Success.

Quality Entertainment at All Times. No Event too Large for Successful Operation * * * Fair Secretaries, write for Open Dates during 1935. * * * Our clean Midway and close observance of Contracts always enables us to repeat.

CAN USE GOOD OUTSTANDING ATTRACTIONS NEXT SEASON



J. C. McCAFFERY
General Manager

MR. & MRS. J. C. McCAFFERY

*Extend the Season's Greeting to their Friends Everywhere
Congratulations to America's Foremost Amusement Weekly*

RAYNELL'S CARIOCA

30-People Musical Comedy Show

Season's Greetings To My Loyal Gang

MRS. F. BROWN
(Owner and Manager)

CORTEZ LOROW'S WORLD'S FAIR MUSEUM

Presenting
"FREEZO," the Human Polar Bear; POP-EYE, the Sailor in Person, and
27 Other Feature Attractions
NOW ON TOUR

CAN ALWAYS USE A-1 FREAKS AND CURIOSITIES
Permanent Address: 390 Arcade Bldg., St. Louis, Mo.

BILLIE MACK'S DIXIE TO HARLEM FOLLIES



Third Season with Rubin & Cherry Exposition, Inc.

HARRY B. SILVERS

Presenting

"MYSTIC INDIA"

With LADY ZERELDA and G. K. RINGLIN

FITZIE BROWN

Joins in Congratulations to The Billboard
Merry Xmas and A Happy New Year

Still Operating one of the Finest String of Concessions in America

CHARLES S. DE KREKO

Still Active After 42 Years

"THE BUGHOUSE"

ALWAYS MAKING THEM LAUGH
Season's Greetings to all Friends

DENNY HOWARD

Manager

Greetings to Everyone

IRVING RAY

Secretary-Treasurer
ME, TOO

J.C. (Tommy) THOMAS

Special Agent
ALSO

B. L. (BENNIE) BECKWITH CATERPILLAR

"The Mile-a-Minute Ride"

Still stepping around the rest of them
Season's Greetings to My Friends

ALEX R. GARRETT

Postmaster
C. J. HALL
Chief of Construction

DELL LAMPKIN
Superintendent of Rides

EDDIE BRENNER

"THE BINGO GAME"
GREETINGS

GEORGE SHANNON

Trainmaster
EDDIE LATHAM
Chief Electrician

GRUBERG'S WORLD'S



EXPOSITION SHOWS

**EXTEND
HEARTIEST CONGRATULATIONS TO THE BILLBOARD
"A CENTURY OF SERVICE IN 40 YEARS"**

Clinton, N. C., Oct. 26, 1934.

The North Carolina Association of Fairs congratulates The Billboard on its forty years of successful service to the Amusement World as well as fairs, and also tenders congratulations to Gruberg's World's Exposition Shows, which has played the North Carolina eight fairs this season, and at every fair Mr. Gruberg has given universal satisfaction. Signed,

C. S. PARNELL, President,
North Carolina Association of Fairs,
Mebane, N. C.

**To FAIR SECRETARIES
Salutations and Invitations**

to

**REVIEW GRUBERG'S WORLD'S EXPOSITION
SHOWS FOR SEASON 1935**

**Inaugurating a New Era of Brilliant Illumination and
Unusual Outstanding Amusements**

The Acme of Beauty—The Zenith of Perfection

The Eastern Carolina Chamber
of Commerce, Inc., Headquarters,
Kinston, N. C.

Wishes The Billboard on its 40th Anniversary two score more years of successful operation in the interest of clean and wholesome Amusement for the people of the United States, and

We extend to Gruberg's World's Exposition Shows our many thanks for bringing to Eastern North Carolina an aggregation of Shows and Rides that have pleased the public and given satisfaction at each of their performances with us. Signed,

N. G. BARTLETT, Secretary.

MAMMOTH ARRAY OF GORGEOUS SHOWS

FEATURING

WORLD'S EXPOSITION SHOWS
Midget City

GARDEN OF BEAUTY
12 Beautiful Girls

AUTO DROME
Whirl of Death.

HOT CHOCOLATE
40 Colored Entertainers

PALACE OF MYSTIC ILLUSIONS
DARKEST AFRICA

WORLD'S EXPOSITION SHOWS
Congress of Oddities

PUBLIC ENEMIES
A Century of Crime in Wax

UNDER THE HAWAIIAN MOON
20 Hawaiian Entertainers

LIFE
*Unraveling the Human Skein From
Beginning to End*

GORILLA VILLAGE
Strongest Attraction of All

TINY TOWN CIRCUS
500 Live Actors

BIG JUMBO

LOVE NEST —O— FUN HOUSE

MECHANICAL CITY
With Its Robot Population

CONGRESS OF FAT PEOPLE
"20 Grand" of Fat

ONE RING CIRCUS

12 THRILLING MAJOR RIDES --- 4 BEAUTIFUL KIDDIE RIDES

MERRY-GO-ROUND
CHAIR PLANE
LINDY LOOP
TILT-A-WHIRL

TRIP TO MARS
ROCKY ROAD TO DUBLIN
TWIN FERRIS WHEELS
WHIP

CATERPILLAR
HEY-DEY
SKOOTER
MINIATURE RAILWAY

KIDDIE LAND

KIDDIE AUTO RIDE--KIDDIE AEROPLANE--KIDDIE FERRIS WHEEL--KIDDIE MERRY-GO-ROUND--LIVE PONY RIDE

Competent Managers for above attractions communicate

CONTRACTING NOW FOR SEASON 1935
MAX GRUBERG, Manager Permanent Address: P. O. BOX 101, PHILADELPHIA, PA.

HENNIES BROS. SHOWS

THE MOST MAGNIFICENT MOTORIZED AMUSEMENT EXPOSITION IN AMERICA

CONGRATULATIONS TO THE BILLBOARD ON ITS 40th ANNIVERSARY

The Show which has astounded the Amusement World by its instantaneous success
Boasting an Enviably and Unimpeachable Reputation on the First Year En Tour.

THANKS TO ALL THE FOLLOWING FAIRS FOR A SUCCESSFUL SEASON

Dufferin Agricultural Exhibition, Carmen, Man., Can.; Estavan Industrial Exhibition, Estavan, Sask., Can.; Weyburn Agricultural Exhibition, Weyburn, Sask., Can.; Portage Industrial Exhibition, Portage la Prairie, Man., Can.; Dauphin Agricultural Exhibition, Dauphin, Man., Can.; Yorktown Industrial Exhibition, Yorktown, Sask., Can.; Melfort Agricultural Exhibition, Melfort, Sask., Can.; Prince Albert Exhibition, Prince Albert, Sask., Can.; Becker County Fair, Detroit Lakes, Minn.; Benton County



FAIR SEASON STARTED
JUNE 24 AND CLOSED
NOVEMBER 11

Fair, St. Cloud, Minn.; Faribault Fair, Faribault, Minn.; Brown County Fair, New Ulm, Minn.; South Dakota State Fair, Huron, S. D.; Keokuk Free Fair and Exposition, Keokuk, Ia.; Faribault County Fair, Blue Earth, Minn.; Mille Lacs County Fair, Princeton, Minn.; St. Peter Agricultural Fair, St. Peter, Minn.; Ellis County Fair, Ennis, Tex.; East Texas Cotton Palace, New Athens, Tex.; Wharton County Fair, Wharton, Tex.; Angelina County Fair, Lufkin, Tex.; South Texas Exposition, Houston, Tex.

WE ARE PROUD TO HAVE FURNISHED

ALL TRUCKS

For America's Most Magnificent Motorized Carnival

HENNIES BROS. SHOWS

CHARLES GOSS

STANDARD CHEVROLET CO.

EAST ST. LOUIS, ILL.

WE POINT WITH PRIDE TO THE FACT THAT
ALL TRAILERS

On America's Most Magnificent Motorized Carnival

WERE MANUFACTURED BY US

Springfield

Wagon & Trailer Co.

SPRINGFIELD, MO.

CONGRATULATIONS TO HENNIES BROS. SHOWS ON THEIR INSTANTANEOUS SUCCESS
ALL CANVAS AND TOPS ON THIS SHOW HAVE BEEN SUPPLIED BY US

DALLAS TENT & AWNING COMPANY

DALLAS, TEX.

STROUT'S MILITARY HUSSAR BAND

Enjoyed a Pleasant and Profitable
Season With

Hennies Bros. Shows

The Only Show on the Road Progressive
Enough To Carry an Organized
Military Band

"WATCH THEM GROW"

ALICE MELVILLE

Presenting
Parisienne Follies

and
Hawaiian Revue

Two Separate and Distinct Shows.
Just my way of showing my appreciation of a
Pleasant Season with Progressive Showmen.

MR. AND MRS. C. B. SCOTT

and
MYSTIC LORENZ

"Believe It or Not Illusion Show"

and
"Darkest Africa"

Thanks to The Hennies Brothers for a Nice Season

DELL CROUCH
MOTORDROME

Thanks to The Hennies Bros. Shows for a Very
Pleasant Season.

THANKS TO

Harry & Orville

FOR A VERY HAPPY SEASON

SEASON'S GREETINGS TO OUR
FRIENDS

**VIOLA &
NOBLE FAIRLY**

BECKMANN & GERETY'S WORLD'S BEST SHOWS

Joins in Congratulations to "OLD BILLYBOY"



FRED BECKMANN

Season's Greetings to Our Friends Everywhere

Thanks to all who brought our season to a successful close Nov. 4
 OPENING OUR 1935 SEASON APRIL 15 AT FIESTA de
 SAN JACINTO AND BATTLE OF FLOWERS,
 SAN ANTONIO, TEXAS.

NOW BOOKING NEW AND NOVEL SHOWS AND RIDES FOR
 COMING SEASON

WINTER QUARTERS ADDRESS — SAN ANTONIO, TEXAS



B. S. GERETY

CHOCOLATE RHYTHM

Featured Colored Revue with 30 of the best colored performers in America.

J. M. SHOAT
 MANAGER

LEW DUFOUR

PRESENTS

MALE & FEMALE

Fred C. Unger, Manager

PASSING PARADE REVIEW OF 1934

Featuring "THE BUBBLE DANCE"
 With a Galaxy of Beautiful Girls
LARRY ZERM
 Manager
 4th Successive Season

DON STEPHANO'S PARAMOUNT SOCIETY CIRCUS

An educational, instructive and entertaining display of BIRDS, MONKEYS, DOGS, PONIES

LION MOTORDROME

Featuring Those Sensational Riders, BOB SHERMAN AND DOLLY FERRIS.

H. C. LANDAKER

ARTIST

"Tomorrow's Show Fronts Today."
 Manager "Hell" for Fun.

HARRY ILLIONS

Managing

MAYNES-ILLIONS PATENTED NOVELTY RIDES

Successfully Operating

BOZO SUPER LINDY LOOP THE RAPIDS
 THE FUNNIES MAGIC CARPET SUPER HEY-DEY

AUTHENTIC WORLD'S FAIR RIDES

WALTZER DODGEM

FRED BAKER, Mgr.

Jack Wilson
 Harvey Knowles
 Clinton Cobert

Art Berner
 Geo. Neheart
 Bob Kammier

Assistants

PETE KORTES

Presenting

BIG CIRCUS SIDE SHOW
 (Freaks—Curiosities—Strange People)

Also Operating

LOOP-O-LOOP and BABY AUTO RIDE

L. S. (Larry) HOGAN

General Representative

SEASON'S GREETINGS TO ALL FRIENDS

Permanent Address: 782 First National Bank Bldg., Chicago, Ill.

SAM GORDON

Presenting

"FIFI"

THE HIT OF SHOWS AT THE STATE FAIR OF TEXAS

HEY-DEY

Managed and Operated by
FELIX CHARNESKI

ZANONI

MAMMOTH ILLUSION SHOW

Revelations, Oriental Mysteries and Illusions from all parts of the World.

E. S. (Ted) WEBB

Owner and Operator of
FROZEN CUSTARD

Thanks to B. & G. Shows for a Pleasant and Profitable Season.

GEORGE DAVIS

Managing and Operating the
MIDWAY CAFE

PRAISE GOODMAN METHODS

Congratulations TO THE BILLBOARD

WE HOPE YOU HAVE 40 MORE
YEARS OF CONTINUED SUCCESS.
MAY YOU ALWAYS BE AS HELPFUL
AS YOU HAVE BEEN IN THE PAST.



HAVE A MIDWAY ABOVE REPROACH BY
BOOKING GOODMAN CONCESSIONS

*"Not too large to handle the smallest
and not too small to handle the largest"*

OUR PAST RECORD SPEAKS FOR ITSELF--
ANY FAIR WE HAVE PLAYED IS OUR REFERENCE.
(See news story on this page.....)

Season's Greetings
TO ALL OUR FRIENDS..

GOODMAN

CONCESSION CO., Inc.
77 FIFTH AVE., NEW YORK CITY

Now booking for the 1935 Season

U. S. and Dominion in Shower of Encomiums

*Company's high manner of game operation
is extolled by State and district fairs
—many re-engage firm for 1935 events*



MAX GOODMAN

BROCKTON, Mass.—"We have had Goodman Concession Company here for three years and are entirely pleased with the way he conducts his business," declares Frank H. Kingman.

CALGARY, Alta., Can.—E. L. Richardson, of the Calgary Exhibition and Stampede, reports: "We have had Goodman Concession Company operate our concessions for the past two years and their services have been most satisfactory in every way. We expect them to handle our concessions at our 1935 Exhibition."

SHELBY, N. C.—"It affords me a great deal of pleasure," writes J. B. Dorton, Cleveland County Fair, "to say it was our privilege to be the first fair in the Carolinas to have Goodman Concession Company and his strictly merchandise concessions on our grounds. Have yet to have one complaint and am heartily in accord with the Goodman way of conducting business."

EDMONTON, Alta., Can.—P. W. Abbott, Edmonton Exhibition, says that "Goodman Concession Company has operated concessions at our fair grounds for several years. With no complaints and our relationship most cordial and satisfactory, their concessions have been up to a clean high standard, merchandise new and novel, and they have shown a gratifying increase in business each year."

LA PORTE, Ind.—"Goodman had a wonderful line of fine and splendidly operated concessions," observes J. A. Terry, La Porte County Fair, "and I want to thank the company for splendid co-operation in 'cleaning up' our midway."

MEMPHIS, Tenn.—Frank D. Fuller, Mid-South Fair, submits the interesting remark that he believes "Mr. Goodman has played continuously at our fair longer than at any other fair in the United States, and always with satisfaction to public and fair management. Goodman concessions are always high class and operated in a high-class manner. Will continue to do business with Mr. Goodman as long as he wishes to come to Memphis and continue the fair policy he has always used."

RALEIGH, N. C.—Norman Y. Chambliss, of the State Fair, reports that "at the North Carolina State Fair in 1931 we did not have a single complaint. Patrons who played the games left with a smile and merchandise under their arms. As to 1933, indeed I would be glad to have Goodman concessions."

GREAT FALLS, Mont.—"Goodman Concession Company operated 24 legitimate merchandise games on the midway, marking the first year that the firm has had our concessions and the first year that we have not had a lot of squawks. Have already made arrangements with Mr. Goodman to return to our fair in 1935," announces Harold F. DePue, North Montana Fair.

REGINA, Sask., Can.—D. T. Eldorlin, Regina Exhibition, states: "Goodman Company has had the exclusive concession at our exhibition for the past two years and during that time we have not had a single complaint. They are honorable in their dealings with this association and the public."

SASKATOON, Sask., Can.—"Goodman Concession Company has had our contract for the merchandising concessions for the last few years and gives us very excellent satisfaction," declares Sid W. Johns, Saskatoon Exhibition.

ATLANTA, Ga.—Mike Benton, Southeastern Fair, makes the following statement: "During the 20 years' existence of the Southeastern Fair, Max Goodman, of Goodman Concession Company, has played our midway at least 13 years. His merchandise and fronts on the midway are far above the average."

NEW YORK.—Also performed at North Dakota State Fair for Fargo, State Fair for Grand Forks and Northwestern Fair, Minn.; Tennessee State Fair, West Tennessee District Fair, Iowa Free Fair, Saginaw Fair, Anderson (S. C.), Alabama State Fair, Louisiana State Fair, South Texas State Fair, Little Rock, Ark., and others.

"Original letters on file if interested," company states.

BIRTHDAY GREETINGS TO THE BILLBOARD

UNITED SHOWS OF AMERICA

W. R. Hirsch John R. Castle R. L. Lohmar

SOL'S LIBERTY SHOWS, Inc.

Congratulates The Billboard on its 40th Anniversary and wishes it continued success

Season's Greetings to our Friends Everywhere

MODERNIZED—MOTORIZED

The Best Equipped Show of Its Kind in America

**NOW BOOKING
FOR SEASON 1935**

Winter Quarters: P. O. BOX 223, Caruthersville, Mo.
All Address: SAM SOLOMON, Owner and Manager

Parade of WORLD of MIRTH ATTRACTIONS in a Salute to The Billboard

The future of your fair depends on the Square Deal your patrons get.

FOR HONEST MERCHANDISE AND AN EQUAL CHANCE TO ALL. CONTRACT YOUR CONCESSION LINEUP AND MIDWAY STORES

with

JACK L. GREENSPOON

25 Available Stores at all times. Will furnish complete Midway Concessions.
288 Crown St., Brooklyn, N. Y.

T. W. KELLY'S WORLD'S FAIR FREAKS

Now Roadshowing
MUSEUM OF FREAKS MADE
FAMOUS BY RIPLEY

Back to the Concession Business
PHIL ISSER
World of Mirth Shows--Richmond

Thanks to Mr. Linderman for a pleasant 1934
AL RENTON'S ILLUSION SHOW

NAT WORMAN
Superintendent
"Just Coasting"

Best Wishes
MURPHY'S COOKERIE

TWO-HEADED BABY

Geo. Lucas
CATERPILLAR

Don Frear's
PENNY ARCADE

Bill Brown
HEY-DAY

Something New in the Outdoor Show World
MIDGET VILLAGE
Mrs. S. D. Rogers M. S. Rogers
S. M. Rogers
STAFF:
Jack Williams
Laurie Gordon
Eddie Lewis
William Cox
Irene Corral
Peggy Rogers
All jobs in thank-
ing. **MAX LIND-**
ERMAN and asso-
ciates for a pleasant
and profitable sea-
son.
MIDGET ENTERTAINERS
Doll Dot
Ike and Mike
Albert Weddler, Jr.
Bettye Tony
Princess Little
Jennie Sullivan
George and Harry
Kline
Herbert Lee Smith
Alice Lee Smith
Abe Abe

**DAN RILEY'S WILD
ANIMAL SHOW**

EARL PURTLE'S
The Only and Original
LION CHASING MOTORDROME

**JOE GASPER'S
FOLIES BERGERE**

1935. 27TH ANNUAL TOUR 1935. ENDY BROS. SHOWS, Inc.

7 RIDES

Now Booking Meritorious Shows, Legitimate Concessions for 1935.

10 SHOWS

Just Closed Most Successful 34-Week Season in Our History.

BAND

Calliope and Amplifier

Including 6 Celebrations, 12 Fairs.

Feature Free Acts

THE SHOW OF ADVANCED IDEAS. NOTICE, FAIR SECRETARIES.
ENDY BROS. SHOWS, INC. Home Office: Pottstown, Pa.

ART LEWIS SHOWS, Inc.
S. A. KERR, Gen. Rep.—AL RODGERS, Sec.—ART LEWIS, Gen. Mgr.
New England's Largest Outdoor Amusement Enterprise
**WISHES TO CONGRATULATE
THE BILLBOARD
ON ITS 40th ANNIVERSARY**

Now Booking Shows and Concessions for Our 1935 Tour of Fairs and Celebrations
Write ART LEWIS, General Offices, 2047 Holland Ave., Bronx, New York City, N. Y.

BEST WISHES TO THE BILLBOARD

40 years is a long time, no matter what the business. We hope to enjoy as many and accomplish as much as you have. The Billboard has done a remarkable job.

COMMITTEES and FAIR SECRETARIES wishing to book High-Class Amusement, consisting of Rides, Shows and Concessions, all strictly legitimate, get in touch with

REID GREATER SHOWS

Earl A. Reid Helen Reid Mrs. Mabel Reid
Manager Secretary Treasurer
Permanent Address: Billboard Pub. Co., Cincinnati, Ohio



Our THANKS TO THE
BILLBOARD FOR ITS FINE
SUPPORT THROUGH the YEARS.



MAX LINDERMAN

..General Manager..
WORLD OF MIRTH SHOWS

"I'll celebrate my anniversary in 1947"

L. H. (DOC) CANN, General Agent

RALPH SMITH, Treasurer • FRANK BERGER, Asst. to Gen. Mgr.
LON RAMSDALL, Publicity • GERALD SNELLENS, Special Agent
NAT WORMAN, Lot Superintendent • LEE FAULKNER, Train Master
JIM STEPHENSON, Special Agent



Also THANKS TO FAIR
SECRETARIES FOR THEIR
COOPERATION IN 1934.



Holiday Greetings and best wishes to the Showmen's best friend, Billyboy, also to our friends and business associates.

GOODING GREATER SHOWS

Opening Columbus, Ohio, April 20th.

NOW BOOKING SEASON 1935

WANTED—Shows and Concessions.
Can furnish one of the best routes in the Middle West, including twelve weeks of large Fairs. We are particularly interested in Shows of merit and will book same on liberal terms. Why give away forty to fifty per cent when you can book with us for twenty-five and thirty-five per cent?

During the early part of season we will carry seven rides, eight shows and twenty-five concessions. After July 1st will carry a minimum of twelve rides and fifteen shows. Our present plans are no pay gate at Carnival dates. This means double the business for the midway.

WE CAN USE A FEW GOOD RIDE MEN, INCLUDING ONE MECHANIC. ALL MUST BE SOBER AND RELIABLE.

Address The F. E. Gooding Amusement Co., Operators.
Box 386, Columbus, Ohio. Telephone, Fairfax 3220.

Our best references: In 1934 we furnished entire midway of Rides and Shows at fifteen of the leading Fairs in Middle West, and we furnished Independent Rides at fifty additional Fairs, and all are satisfied with our services.

HAVE SOME OPEN DATES FOR 1935.

FACTS

During the past year we showed Twenty FAIRS and CELEBRATIONS out of a SEASON OF 42 WEEKS, and EVERY SHOWMAN and CONCESSIONAIRE connected with US made MONEY.

We open EARLY in FEBRUARY with TWO BIG SPRING DATES when most OTHER SHOWS are still in WINTERQUARTERS. We do NOT tolerate Unreasonable RACKETS.

With us those "EDUCATED WHEELS" that stop when the "SICKE" says Whoa! and the "SKEETUM" STORES are conspicuous through their ABSENCE, and we have DEMONSTRATED that CARNIVALS can be OPERATED SUCCESSFULLY and with PROFIT without these DETRIMENTAL ACCESSORIES, and has ENABLED us to BOOK RETURN ENGAGEMENTS at DESIRABLE DATES, instead of being GASTOFF after one season's trial.

We feel it is OUR PRIVILEGE to operate along these lines. If OTHERS THINK DIFFERENTLY, that TOO is THEIR BUSINESS. PERSONALLY we CHOOSE to perform along the LINES of LEGITIMACY for OUR OWN BENEFIT, PROFIT and LIKING, as well as for the GOOD of the BUSINESS. At the same time we are NOT operating a SUNDAY SCHOOL or conducting a BIBLE CLASS, but working on a COMMON SENSE basis.

There is Nothing SMART in TRIMMING a "SUCKER," especially if that person is your PATRON (and he usually is), because even they have BRAINS at some time or other, and in all, it mostly requires "IGNORANT OUTS" to trim a "MARK." There is not much SCIENCE and SKILL about it.

You'd be surprised just how SMART some "SUCKERS" (?) really are, and how many have MONEY in the BANK and LIVE in BROWNSTONE MANSIONS.

Where do YOU live and what is your BANK BALANCE? Of course that's none of our business, but THINK IT OVER.

Don't you THINK that OUR SYSTEM is a DISTINGUISHED BENEFITARY BUSINESS CONCESSIONAIRE and SHOWMEN ALIKE?

**To The Billboard—
Birthday Congratulations**

You, too, like we, have had your rainy Saturday nights and muggy 1934, but throughout it all you carried on just the same—championed our rights, fought our causes, always living up to that grand old slogan—"Show-folks, Right or Wrong, Show-folks."—LONG LIVE THE BILLBOARD.

THE OUTSTANDING SUCCESS OF THE SEASON

A Happy New Year to All

J. GEORGE LOOS

PRESENTS THE

GREATER UNITED SHOWS

TWO MAMMOTH CELEBRATIONS
OPENING DATE ANOTHER BIG ONE

LAREDO, TEXAS

CORPUS CHRISTIE, TEX.
AGRICULTURAL and INDUSTRIAL

35th ANNUAL WASHINGTON BIRTHDAY CELEBRATION

10—DAYS AND NIGHTS—10
FEB. 15th TO 25th

FAIR and . . .
EXPOSITION

MARCH 29th to APRIL 7th

TWO SATURDAYS AND SUNDAYS
AMERICAN LEGION CONVENTION Will Also Be Held Here During These Dates.
EVERYTHING LOCATED ON PLAZA IN HEART OF BUSINESS DISTRICT.

WE FURNISH ALL SHOWS, RIDES AND CONCESSIONS EXCLUSIVELY

NOW BOOKING

MERITORIOUS SHOWS AND PLATFORM ATTRACTIONS WITH OR WITHOUT OUTFITS. CAN PLACE GOOD ORGANIZED MINSTREL SHOW, GLASS OR FUN HOUSE, PIT SHOW ACTS, MONKEY CIRCUS, ATHLETIC SHOW, BIG SNAKE, HAWAIIAN SHOW WITH MUSIC, FREAK ANIMAL SHOW; EVOLUTION SHOW WOULD BE NEW IN OUR TERRITORY. WANT SMALL DODGEM; ALSO CAPABLE ELECTRICIAN AND RIDE HELP.

WANT SENSATIONAL FREE ACT FOR SEASON

STRAIGHT MERCHANDISE WHEELS ONLY. WILL SELL EXCLUSIVE CUSTARD, SCALIS, PALMISTRY, IRON CLAWS AND ERIE DIGGERS.

A LONG SEASON WITH A LONG LIST OF FAIRS

FAIR SECRETARIES, LOOK US OVER

WRITE OR WIRE J. GEORGE LOOS, Mgr. Greater United Shows P. O. BOX 210 SAN ANTONIO, TEX.



J. GEORGE LOOS

EDITORIALLY SPEAKING

J. George Loos brought his BIG carnival to play our 1934 Turkey Trot.

Mr. Loos has been here at a number of previous Celebrations, and we are glad that he was the man to provide the midway attractions again this year.

By giving him the Contract we eliminated the possibility of an undesirable element and were certain of a big and good and clean show.

—CORPUS CHRISTI (TEX.) RECORD
Nov. 15, 1934.

J. George Loos gave us the best and biggest Carnival we have had during the past 34 years of our Annual Celebrations.

—LAREDO (TEX.) TIMES

J. George Loos—A rare combination of promotional Genius, plus unbounding honesty; of spectacular showmanship, plus a keen sense of good.

He enjoys the Confidence and Friendship of the people in the towns where his show performs.

—CORPUS CHRISTI (TEX.) TIMES, Nov. 15, 1934.

WILLIAM ALLEN WHITE'S "EMPORIA GAZETTE" remarked that "Carnivals or some similar sort of Amusement are a part of the necessary Gaiety of a Civilized People."

The Loos show was showing Emporia at that time.

E. LAWRENCE PHILLIPS, Inc.
**PRESENTS THE
 NEW**



JOHNNY J. JONES EXPOSITION

THE MIGHTY MONARCH OF THE TENTED WORLD

THE SHOW BEAUTIFUL

EVERYTHING NEW BUT THE NAME MODERN --- LEGITIMATE

WALTER A. WHITE, Gen. Mgr.
 2314 JEFFERSON ST., QUINCY, ILL.

WINTER QUARTERS, AUGUSTA, GA.
 OFFICE, 658 MD. AVE., N. E.,
 WASHINGTON, D. C.

1935 --- NOW BOOKING FOR SEASON --- 1935

FAIR SECRETARIES, WE INVITE YOUR CORRESPONDENCE

WILL CONSIDER CONTRACTING Two High-Class Feature Shows, Bug House, Platform or Small Pit Attractions. Must be something new, meritorious and in keeping with the High Standard of this organization.

Would like to hear from SKOOTER or any new or novel Riding Device.

BILL HAMES SHOWS, INC.

"Texas' Greatest and Only Railroad Show"

BILL HAMES, President and General Manager

Congratulations to The Billboard on its 40th Anniversary

May you conscientiously serve the Outdoor Show World for many more years to come

Season's Greetings to our Friends everywhere

THANKS TO THE FAIRS AND CELEBRATIONS OF TEXAS FOR A SPLENDID SEASON

NOW BOOKING SHOWS, RIDES AND CONCESSIONS FOR 1935

Have Good Opening for Side Show and Girl Show of Merit

OPENING OUR 1935 SEASON AT THE FAT STOCK SHOW, FORT WORTH, TEXAS, MARCH 15 to 24, INCLUSIVE

WE OFFER ONE OF THE LONGEST SEASONS IN THE BUSINESS---EARLY CELEBRATIONS AND LATE FAIRS

Fair Secretaries and Celebration Committees: Write us early concerning your Events, in order that we can figure with you. We can assure you the finest line-up of shows, rides, and concessions in the State of Texas

PERMANENT ADDRESS

BILL HAMES SHOWS, Inc., 511 Bewley Bldg., Fort Worth, Texas

*Congratulations to "Old Billyboy"
Season's Greetings to Our Friends
Everywhere*

BIG STATE SHOWS

Roy Gray Jess C. Wrigley Louis Bright Doc Waddell
Gen. Director Manager Secretary-Treasurer Press Agent

*Also Operating The
VALLEY SHOWS
ED STRITCH, Manager*

Opening our 1935 Season in Downtown Houston
early in March

NOW BOOKING SHOWS, RIDES AND CONCESSIONS FOR COMING SEASON

Permanent Address: WESTLACO, TEX.

...THE... PACIFIC COAST SHOWMEN'S ASSOCIATION

extends hearty congratulations to

THE BILLBOARD

*on its completion of 40 years
of unflinching service to all showfolk*

S. L. CRONIN
President

JOHN T. BACKMANN
Secretary

Congratulations to The Billboard on Its 40th Anniversary

CRAFTS 20 BIG SHOWS

World's largest motorized Carnival

Just concluded a most prosperous season of 40 weeks, and again will play choice celebrations---Fairs and still dates in California. Can place for season 1935---opening at National Orange Show, San Bernardino, Cal., February 21st

LEGITIMATE CONCESSIONS

Also Ten-in-One to feature, Minstrel Show, Athletic Show, Illusion Show, Snake Show, or other attractions of merit. Will furnish Top and Banner line

ATTENTION!---Independent showmen---book with a winner Always a long season---No rain---Good territory---think it over.

ADDRESS---Crafts Shows, San Bernardino, Calif.

**HAPPY BIRTHDAY TO YOU
BILLBOARD**

FROM

HAPPYLAND SHOWS

JOHN F. REID **WILLIAM G. DUMAS**
3633 Seyburn Ave., Detroit, Mich. Gibsonton, Fla.

Twenty-two years of Show Business, during which The Billboard has been a companion to us through calm Horse and Buggy days, foreign battle fronts, wild prosperity and dark days of famine. A service to us in many ways, including advertising value, inspiration, good counsel and friendly sympathy. It has kept us in contact with many of our dearest friends in and out of Show Business and is one of the most important wheels in the old success machine.

**HERE'S HOPING THE BILLBOARD WILL LIVE
AS LONG AS THERE IS SHOW BUSINESS**

Best Wishes to The Billboard

We hope it will have 40 more years of life---better than those just covered.

MARKS SHOWS, Inc.

We have 5 years to our credit---quite a record, too!

WANTED

Shows, Attractions and anything worthwhile for 1935.

Write---**JOHN H. MARKS, Mgr.**

P. O. BOX 771

RICHMOND, VA.

CONKLIN'S ALL-CANADIAN SHOWS

PERSONNEL and MANAGEMENT

Wish To Congratulate

THE BILLBOARD

ON THEIR FORTY YEARS OF PROGRESS

Congratulations to The Billboard on 40 years of service to the Show Business. May you continue the good work

THE R. H. WORK SHOWS

"Not the Biggest, But One of the Best"

Now booking for the 1935 Season. Secretaries and Managers of Celebrations and Fairs, write. Shows that are up to the standard of my show, let me hear from you; also Legitimate Concessions. R. H. WORK, Manager.

Permanent address, 658 S. Seventh St., Indiana, Pa.

CONKLIN'S ALL-CANADIAN SHOWS

CAN PLACE FOR SEASON OF 1935

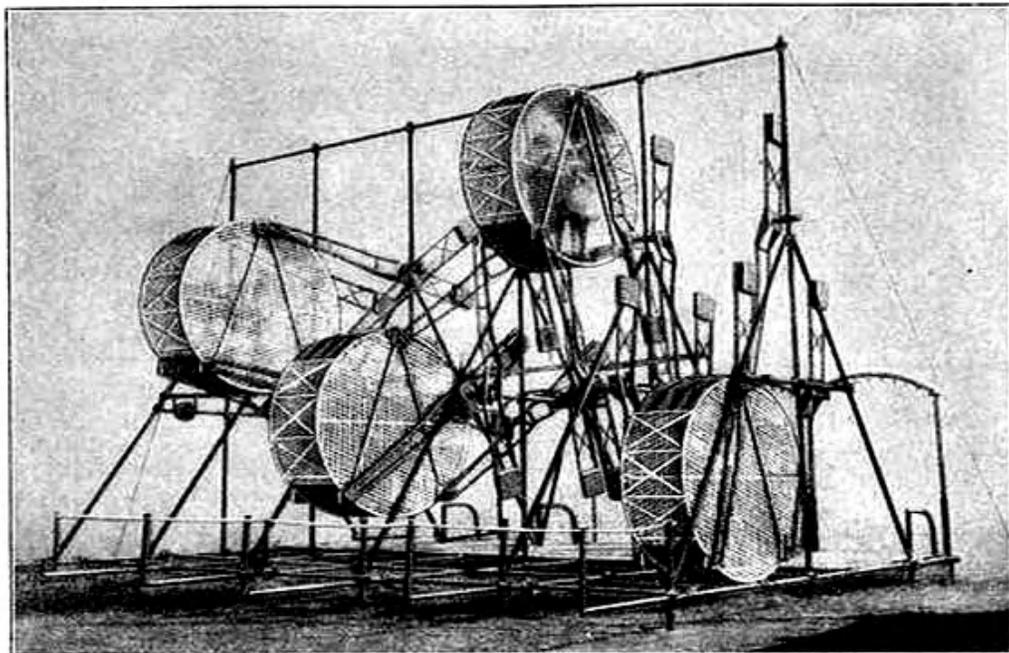
Meritorious Shows, Fun House, Legitimate Concessions, Outstanding Attractions for Our Circus Side-Show.

Address **J. W. CONKLIN, Box 31, Hamilton, Ont.**

SPILLMAN'S NEW LOOP-THE-LOOP RIDE

... THE HIT OF THE SHOW AT TORONTO ...

Awarded Both Prizes For The Newest and Most Original Ride For 1935



PROVED CAPACITY—\$100.00-\$150.00 per day per unit capacity actually proved at the State Fair in Columbia, S. C., this fall. Has unquestionable public appeal—it was necessary to stop selling tickets at frequent intervals, so anxious were the crowds to ride.

PARK OWNERS, CARNIVAL OWNERS, RIDE OPERATORS EVERYWHERE are making their plans now to operate the new, sensational Loop-the-Loop. Rarely do ride operators get an opportunity like this: A ride that is absolutely new and sensational and still one that has been tested in actual operation. The Loop-the-Loop is a **proven success**. Two, three or four passengers enter the car and grasp the hand-rails. The car is automatically started to swinging and in a moment the riders make a complete loop. The ride operates smoothly and easily and is controlled by the riders on the principle of the old-fashioned swing.

SIZES FOR EVERY LOCATION—Loop-the-Loop comes in units, 3, 4, 6, or more as the location demands—start with a few and add on any time. Loads compactly, six units load readily on one show wagon; easy to jolly; quick to set up or dismantle yet sturdy as a skyscraper when erected. No costly repair expense possible.

WRITE OR WIRE today for further information and prices. Get in on the big profit deal with LOOP-THE-LOOP. It's the biggest money-making opportunity offered you in years. Orders filled on strictly a first come, first served basis.

SPILLMAN ENGINEERING CORP. - - - NORTH TONAWANDA, NEW YORK

WESTERN STATES SHOWS

A. (BOOBY) OBADAL — JACK (DILLON) RUBACK
(Owners and Operators)

CONGRATULATIONS TO "OLE BILLYBOY" AND ITS STAFF. SEASON'S GREETINGS TO OUR FRIENDS

OPENING OUR 1935 SEASON AT THE "BATTLE OF FLOWERS" IN SAN ANTONIO, APRIL 22

Now Booking Fairs and Celebrations for the Coming Season

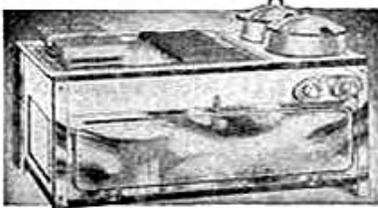
Permanent Address: 201 Austin St., San Antonio, Tex.

**CONGRATS, BILLYBOY,
ON YOUR 40th ANNIVERSARY!**

YOU HAVE SERVED US SHOWFOLK WELL IN ALL THESE YEARS.
MAY YOU LIVE NOT ONLY 40 YEARS LONGER, BUT FOREVER.

HARRY CODDINGTON

ADVANCE LEADS THE WAY TO POPCORN and LUNCH PROFITS



PROSPERITY Model Only
\$87
EASY TERMS Counter Model
\$77

The "PROSPERITY" Model—the World's finest quality-built, low-priced Popcorn Machine. Just the machine for you to get into the profitable popcorn business. All electric. Manufactured under exclusive S&W patents. Kettle style popper, capacity \$6.00 worth of popcorn per hour. Cabinet of beautiful porcelain enameled steel, mottled silver gray with black outline borders. Trimmed with chrome Plated Steel. 25 inches high by 22 inches by 16 inches. Comes to you fully equipped ready to run.

LUNCHETTE only
\$32.50

LUNCHETTE, a combined griddle toaster and food warmer. Equipped with a heavy cast aluminum griddle for hot dogs, hamburger, steaks, chops, etc. Two large 2 1/2 quart food pots. Has a large warming compartment in cabinet. Frame of steel finished in beautiful green porcelain enamel. Only \$32.50.

Also the **CONY-COOKER**, a combined red hot steamer and hot warmer, \$22.75. **COMBIS-CHIEF GRILL**, a combination toaster and sandwich machine and all-purpose grill. Cooks with both top and bottom grids. Large capacity. Only \$22.75. **Automatic Deep Fat Fryer** at \$48.50, a **Food Warmer** at \$22.00, and a **Display Food Warmer** at \$24.50.

Write Today for Complete Details.

ADVANCE MFG. CO.
1210 S. Kingshighway, ST. LOUIS, MO.

SEASON'S GREETINGS

SUNSET AMUSEMENT COMPANY

OPENING MAY 2 TO 11, 1935, KEOKUK, IA., AUSPICES AMERICAN LEGION.
Using Merchants' Tickets the Entire Season. No Pay Gate.

WANT Cook, Mechanical, Mickey Mouse, Monkey Circus, Freak and Side Show. Good proposition to Pony Ride and Fun House. WANT TO BOOK OR BUY Tilt-a-Whirl. Have Cook House, Corn Game and Popcorn. Booking all other LEGIMATE Concessions at \$12.00 per week. WANT organized Minstrel and Hill Billy Shows, with or without own outfits. Address P. O. BOX 368, DANVILLE, ILL.

» Congratulating The Billboard on Its 40th Anniversary «

CLARK'S GREATER SHOWS

Just completed its most successful season

Now booking --- Shows --- Concessions --- Rides --- for season 1935. This show plays the MINING and INDUSTRIAL CENTERS on Pacific Coast. Will buy or book WHIP or TILT-A-WHIRL

Address

CLARK'S GREATER SHOWS

423 West 8th St.,

Los Angeles, Calif.

Birthday Greetings

Canada-Sim's Greater Shows-Canada

Now Booking Shows and Concessions for Season 1935

FRED W. SIMS, 611 Jarvis St., Toronto, Ontario, Can.

W. G. WADE SHOWS NOW BOOKING FOR 1935

Can Place first-class Ten-in-One Show, Wild West or Animal Show, Fun House, Walk Through Shows, Penny Arcade or any attractive shows that do not conflict. Can also place legitimate concessions of all kinds. Exceptional opportunities for up-to-date Cookhouse.

Season opens early in May and includes a long circuit of fairs.

Address W. G. WADE, 289 Elmhurst Avenue, Detroit, Mich.

28th ANNUAL TOUR—1935

GREAT SUTTON SHOWS

CAN ALWAYS PLACE RIDES, SHOWS AND CLEAN CONCESSIONS

Just Finished 30-Week Tour. Very Good Business

1935 SEASON OPENS APRIL 13, AT OSCEOLA, ARK.

Best Wishes to The Billboard

F. M. SUTTON and EDNA SUTTON

Greetings to The Billboard

on its 40th Anniversary

AND SEASON'S GREETINGS TO ALL

from

J. L. LANDES SHOWS

(Established 1908)

J. L. Landes

Owner and Manager

C. G. Buton

General Representative

NOW BOOKING

Shows and Concessions for 1935

Address---Coates House, Kansas City, Mo.

KEYSTONE SHOWS

Now Booking Shows and Concessions for Season 1935

Opening in Western Pennsylvania May 1st

C. A. HARTZBERG, Mgr., Punta Gorda, Fla.

JOHN D. KILONIS SHOWS INCORPORATED

Congratulates The Billboard
ON ITS 40 YEARS OF SERVICE AND EXTENDS
EVERY WISH THAT ITS SUCCESS CONTINUE

WE WISH OUR MANY FRIENDS
A MERRY XMAS AND A PROSPEROUS NEW YEAR

WANTED FOR SEASON OF 1935
SHOWS, FREE ACTS AND CONCESSIONS

Our past season was a success—1935 will be better. We have our own Rides, Transportation and 2 reliable E. B. Kelley's Light Plants. We open here in May, with choice New England spots and Southern Fairs until Thanksgiving. Write JOHN D. KILONIS, Mgr.

Distributors for the New Sensational
Money-Getting Ride, LOOP-O-PLANE

Now on demonstration at Columbus, O.

JOHN D. KILONIS, Rol Eddy Hotel, Columbus, O.

Eastern office, P. O. Box 143, Manchester, N. H.

C. F. ZEIGER UNITED SHOWS

Just closed another successful season of 32 weeks

WANT for season 1935, open in March, High Dive and other Sensational Free Acts; must work high. Used three big acts this past season, will have five this coming season. SHOWMEN—If you want to play territory that isn't worn out and conditions are good, I will furnish outfits for money-getting shows. Write what you have, may be able to place you. All Legitimate Concessions open at this time. WANT—Bosmes and sober Ride Help on all rides; top salary.

C. F. ZEIGER, Box 372, El Paso, Tex.

CONGRATULATIONS TO "THE BILLBOARD"
SEASON'S GREETINGS TO MY FRIENDS EVERYWHERE

JOHN W. GALLIGAN

Permanent Address: Care The Billboard, Cincinnati, Ohio.

"MY PAST RECORD SPEAKS FOR ITSELF"

Now Booking Corn Games, Guess-Your-Weight Scales and Concessions of All Kinds for 1935 Fairs and Celebrations.

Congratulations on Your 40th Birthday "Billyboy"
—Season's Greetings To All My Friends—

BEN WEISS

Permanent Address: 1108 Avenue "R", Brooklyn, N. Y.

"Fair Dealing" Has Always Been My Motto
OPERATING HIGH-CLASS CONCESSIONS

DANNY LA ROUECH

Congratulates The Billboard on Its 40th Anniversary
Season's Greetings To All My Friends

Thanks to GUY and MEL DODSON for a Splendid Season

WILL OPERATE THE COOKHOUSE AGAIN ON
DODSON'S WORLD'S FAIR SHOWS IN 1935

AT HOME FOR THE WINTER WITH MY FAMILY AT MASSENA, N. Y.

SALE

Here is your opportunity to get, at a big saving, one of the original large capacity STAR "French-Press" Popcorn Machines used at the World's Fair. Every model is in splendid condition—good for years and years of service. They have been checked over and thoroughly cleaned. And our reputation is behind them.

Price only **\$190.00**
for 6 foot Single Unit Model.
\$270.00
for large 8 foot Double Unit Model.

Subject to price sale F.O.B. Chicago. Terms cash. These models were originally priced at \$515.00 and \$695.00.

See our other ad on Page 202 this issue

World's Fair Popcorn Machines

Two large sizes—Double Unit Model, 8 feet long, 21 1/2 inches wide, 4 feet high. Ivory and black porcelain enamel cabinet. Stripool Chromium trim. Plate glass sides and counters. All electric. Two bottle-style units with a popping capacity of \$400.00 per hour. Single Unit Model. Same specifications as Double Unit except cabinet is 6 feet long and it has but one Popping Unit. Even though your season is months ahead, by all means take advantage of this unusual offer! These machines will go quickly at this price. Write or wire for complete details and reserve your models now!

STAR MFG. CO., Inc.

FACTORY: 4509-75 Swan Ave., St. Louis, Mo.
CHICAGO BRANCH: 105 N. Wacker Drive.
NEW YORK OFFICE: 1 West 21st St.
World's Largest Manufacturers of Popcorn Machines and Light Lunch Equipment.

RALSTON F. RICE, DISTRIBUTOR

THE LOOP-O-PLANE

"The World's Greatest Thrill Ride"



Without doubt the ride of today. Sturdy, Safe, Economical. General Electric 3-1/2 H.P. Motor. Single Phase. 110 or 220-Volt Current. Transported by 1 1/2-ton truck. Holds four passengers. Every owner is making real money with the LOOP-O-PLANE.

R. F. RICE, Inc. ATLANTIC COAST STATES, EUROPE, SOUTH AMERICA, CUBA and MEXICO

Ralston F. Rice, Pres.

Concessionaires Make 100 to 200% Profit Over 300 Subjects, All Different

250 for \$2.00, 500 for \$3.00, 1000 or over for \$5.00 per thousand

25 SAMPLES AND LIST FOR 25c

25% Deposit with Orders, Balance C. O. D.

MOST PROFITABLE SIDELINE FOR RESORT, AMUSEMENT PARK AND ALL OTHER CONCESSIONAIRES

Variation	50 Subjects	Black Kid	15 Subjects	Domestic Comics	12 Subjects
Variation Rapidly	5	Scotch	18	Kid Comics	49
Kid Variations	18	Cooking & Auto	7	Black Cat	18
Why Not Write	14	Tea-Set	14	Variation Don'ts	9
Gift	22	General Comics	14	Every Day	9
Travels	9	Art Comics	18		

W. F. EHRNHOLM, 137 Varick Street, New York, N. Y.

WHY PAY HOTEL BILLS?



Save that money! Travel the Trotwood way. Hook your hotel to your car, take it with you anywhere. Cook your own meals if you like; sleep in your own beds. Large, comfortable beds in separate compartments; stove, sink, wardrobe, refrigerator, table, screens, EVERYTHING! Trails perfectly at any speed; any car handles easily.

Whether you prefer the semi-streamlined Cub or Club, the full-streamlined Ranger shown here, or the V-front Cruiser . . . all Trotwood Coaches are available with either standard or custom-built interiors. Priced \$280 to \$1,050. Write for free literature, or visit factory.

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For 50 Years We Have Built the Best Pop Corn Machines in the World and Have Sold Them at Reasonable Prices.

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Send \$2.00 for sample assortment of stuffed toys. It's worth while!
Complete line of Men's Bamboo Canes, Japanese Canes and Swagger Sticks. Sample assortment of canes, \$1.00.



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Wishes All

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DOGS, CATS, HORSES, ELEPHANTS, ETC.

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 Big Money Makers for Scale Men, Concessionaires and Premium Users. At prices that will surprise you. See our line before you buy elsewhere.

GAY STUFFED TOY & NOVELTY CO. 43 W. 24th St., N. Y. C. Phone: WAlkies 9-0673.

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4 PHOTOS, 4 POSES, 10c While you wait

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PRICE \$800.00 CASH

or terms to responsible persons. Write for descriptive literature and sample photos made by THE PHOTOLA.

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The TRAVEL COACH offers the ideal solution of your travel problems. Send for free circular giving complete details.

Write for FREE CIRCULAR

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The TRAVEL COACH enables you to travel economically, with no hotel or restaurant bills to pay. You can live and sleep in it just the same as in your own home and carry in it your show equipment. Has every convenience. Berths and dining facilities for four people. A quality coach at a remarkably low price—\$395 to \$575. F. O. B. Saginaw.

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Show Folks

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CHARLIE T. GOSS

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RANGE SETS—Lowest Prices
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CETLIN & WILSON SHOWS, INC.

Wish to Thank All Fair Secretaries, Committees, Members of This Show and The Billboard for the

SUCCESS OF THIS SHOW

WATCH US GROW

Congratulations to The Billboard Publishing Co.

On their achievements in the past. May the future hold numberless years of continued service to those seeking a livelihood in the various channels of the Amusement World, to whom we wish success.

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NOW BOOKING FOR SEASON 1935
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We are now contracting for 1935, Opening Letter Part of April for Thirty Weeks. SHOWS with capable Showmen. Will furnish Wagons and Outfit. Will book three more big Rides and furnish Wagons. CONCESSIONS all open. Fair Secretaries note that this show will be 15 railroad car show and carry the best and most modern Shows, Rides and clean Concessions. Write to

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Museums of the Old Days and Today

FOR many years museums have served the show-going public with a "somewhat different" menu of entertainment—a combination of exhibits of unusual living forms of human physical makeup and inanimate objects, and solo and ensemble acts. In the old days musicians, singers, dancers, monologists, sketch teams and other entertainers who later graduated to big-time vaudeville appeared in stage productions of some of the prominently established museums. Many of these places of amusement became known far and wide, with frequent changes in feature presentations.

Like other amusements the popularity and establishment of museums have been in cycles. There have been slumps and revivals. For a long time prior to a decade ago there was almost an absence of this form of entertainment. During the last 10 years the again-on-hand arc of the circle has been gradually swinging into recognition.

In *The Billboard* of December 8, 1928, appeared an interesting article by Barry Gray under the heading, "The Good Old Days of the Dime Museum." Space will not permit a complete reprinting, but following are some excerpts:

"To the best of my recollection, it was in 1879, when I was a lad and employed as an office boy for a firm of New York lawyers, that I first saw a dime museum.

"It happened on a Saturday when I was granted a half holiday. Carefully stowing my week's wages, which consisted of three dollars, into an inner pocket, I strolled up Chatham Square and then into the jaws of the old Bowery. About a half block up found me standing in front of what might have been—I am not claiming it was—the first of the dime museums. The bright and showy banners in front of it proclaimed it 'Worth's Museum and Congress of Living and Inanimate Curiosities.'

"I paid my dime and ascended a long flight of stairs to the so-called curio hall, where a fair-sized crowd was listening to an able discourse on the wonders of that department by a lecturer, a Professor Hutchings, who incidentally presented a very clever exhibition of lightning calculating.

"In addition to the various historical and prehistorical relics scattered about the hall there were exhibited several freaks and platform acts, the feature one being Captain Costentatus, the Tattooed Greek. From the curio hall I passed down with the audience to the Bijou Theater, on the first or ground floor, where a half-hour variety show was presented on a stage of very small dimensions. From there we were directed to what is now known as the blowoff, and which consisted of a very creditable performance of *Dante's Inferno*. The first impression of anything is one never to be forgotten, hence my quite vivid recollection of this, the first dime museum I ever visited or learned of.

"Two years following there were several such institutions. And 10 years later there was a circuit of them extending from Coast to Coast, representing an investment of millions of dollars and giving almost continual employment to all branches of the amusement profession.

"G. B. Bunnell, a pioneer museum manager, along about the early '80s conducted dime museums in New York City and Brooklyn. His Brooklyn one was located in the old Hoolley's Minstrels' Building on Court street opposite the Courthouse, and his New York establishment at Broadway and Ninth street. It was at this museum that I first witnessed a demonstration of the phonograph, a rather crude affair and demonstrated by Frank Coyle. There were

also at this period several museums on the Bowery, the principal one under the management of C. A. Bradenburg.

"Compiling a list of the dime museums that existed and flourished in this country during the period between 1880 and 1900, the list would read to the best of my recollection as follows: In New York City, other than those I have mentioned, Huber's 14th Street (J. A. Anderson, manager); Worth's, Sixth avenue (Professor Worth); Dorris', Eighth avenue (John B. Dorris); Harlem, Fourth avenue; Grand, Grand street, Westminster, Providence, R. I. (James W. Bingham); Pleasant street, Providence, R. I.; Bristol's, Worcester, Mass.; Austin & Stone's, Boston (Sam Hodgdon); Keith & Bachelors', Boston (B. F. Keith); Grand, Boston (Doctor Lothrop); Musee, Lynn, Mass. (C. B. Fredericks); Bradenburg's, Ninth and Arch streets, Philadelphia (Thomas F. Hopkins); Harry Davis', Altoona, Pa.; Anderson's Musee, Wilkes-Barre, Pa. (Punch Irving); Musee, Johnstown, Pa.; Herzog's, Baltimore; Robinson's, New Orleans (Eugene Robinson); Musee, Memphis; McGinley's, St. Louis; Harry Davis', Pittsburgh (Ad Carlisle and George V. Connor); Grand, Allegheny, Pa. (Harry Scott, George V. Connor and James Geary); Musee, Youngstown, O. (Stanley & Gessler); Wonderland, Erie, Pa. (Joseph E. Girard); Wonderlands, at Rochester and Buffalo (M. S. Robinson). Then, as we journey west, the extensive Kohl & Middleton Circuit, with museums at Cincinnati, Chicago, Milwaukee, St. Paul and Minneapolis. Also the Sackett & Wiggins' Circuit, with houses at Detroit, Grand Rapids, Toledo, St. Joseph, Kansas City, Omaha, Lincoln and Denver.

"In Chicago, Kohl & Middleton had three museums—the Clark Street (known also as the South Side), the Globe, on State street, and the West Side, on W. Madison street. In addition to these, Chicago had Epstein's, on Randolph street (Nick Norton, manager), and the London, on State street (Captain White). The Litt Museum in Milwaukee (Jacob Litt, proprietor) was a veritable gold mine for its owner. It was on the K. & M. Circuit. I almost forgot to mention Drew's Museum in Cleveland (Frank Drew) and a museum at Port Huron, Mich. (Charles Dempsey).

"The attractions presented embraced the very best obtainable in the line of freaks and variety (as called in those days). Very few performers could say they had never worked the museums. They all did, and you had to be up to the standard to get in. The salaries paid to curio hall attractions varied from \$25 a week to \$200 and over, according to the drawing power of the attraction. The variety acts received \$25 to \$35 for singles and \$50 to \$70 for doubles. But—you had to be worth it. The few houses booked thru an agent deducted from the salary envelope a small booking fee of 5 per cent. In those days booking agents were few and far between. We did our own booking almost entirely. Freaks and curio-hall attractions were plentiful and flocked to our shores from all parts of the world.

"Of the giant family, we had, from time to time, Chang, the Chinese giant; Colonel Cooper (from England), Hugo (from France), Captain George Auger (from Wales), Colonel Goshen and Captain Ulrich (from Germany), Captain Bates and wife, Ella Ewing (Missouri glantess), Cleve Gill, Leah May and the Five Shields Brothers (from Texas).

"Among the fat people we had Hannah Battersby, Big Winnie, Fred Howe, Chauncey Morlein and Gertie

Plath, all of them 500 pounds and over in weight (actual weight).

"Midgets also were quite numerous. The most prominent of them were Queen Mab, Baron Littlefinger, Count Rosebud, Count Magri, Jennie Quigley, Dudley Foster, Admiral Dot, Commodore and Queenie Foote, Bertha Carnahan, Princess Wee-Wee, Mrs. Tom Thumb, Che Mah, Chiquita and the smallest of all midgets, Lucia Zarate.

"Of bearded ladies there were Annie Jones, Madam Myers, Grace Gilbert, Madam Devere, Madam Rosa and others.

"Of armless wonders, Charley Tripp, Lizzie Sturgeon, Charles Kirchman, Jessal Peary, all of whom were artists, and several others.

"Among the miscellaneous curio-hall attractions we had Old Zip, Barnum's 'What Is It?'; Krao, Missing Link; Asbury Ben, Leopard Boy; also an entire family of spotted or leopard people; the Anderson Family; Ursa, the Bear Woman; Eve, the Snake Woman; Johanna, the Gorilla Woman; El Bowen, legless and armless wonder; Walter Stuart, a similar attraction; Gabrielle, half-woman; Lalla Coola, double-bodied wonder; Joseph Libera, a similar anomaly; Francisco Lentini, three-legged boy, and an extensive list of what were known as platform acts to draw from, such as magicians, sword swallows, strong people, etc.

"Magicians there were in abundance. I might mention a few of the favorites who were frequently at the museums. Harry Houdini will always be pleasantly remembered. In his early days he was a feature curio-hall attraction. Also Roitair, Hornman, Bruckhardt, Scheider, Laurent, Poole, Dumont, and, if I'm not mistaken, 'Uncle Charley' Andrews once played the museums—perhaps not as a magician, but with one of his many acts.

"And now for the theater attractions. Such artists as J. W. Kelly, the rolling-mill man; Smith and Fuller, musical artists; Louis Wesley, William and Sarah Irwin, Symonds, Hughes and Rastus, Fitzpatrick Family, Charley Diamond, Williamson and Montgomery, etc. Sociability reigned supreme, and all were as one big family.

"The highest position about the museum, next to the manager and

press agent, was the lecturer, usually termed the Professor.

Some of the lecturers of the good old days were Jules Offner, Harry Walker (formerly a partner of mine); Professor Langdon, the poetical lecturer; Professor Hutchings, at Austin & Stone's; Professor Mitchell, Smith Warner, Charley Bell, Doc McKay, Frank Stanley, of Davis', Pittsburgh; E. M. Stanley, of the Vine Street, Cincinnati; Milton P. Lyons, of Bradenburg's, Philadelphia; not forgetting our old friend, George Dexter, of Huber's, New York, who recently passed away at a good old age.

"The spring of 1912 brought with it the finish of the last of the old museums. Shortly before or after the closing of the Ninth and Arch, Huber's, in New York, and Austin & Stone's, in Boston, followed suit.

There are a number of notable changes, from the old times, in the present-day museum field, which, incidentally, is rapidly progressing but has not yet reached the upper section of its "extension ladder" toward popularity and widespread activity. It is climbing upward.

A remarkable sprinkling of traveling museums, carrying portable equipment—such as platforms, interior decorations and lobby displays—and exhibiting for a week or a number of weeks in storerooms in towns and cities—is one of the outstanding changes, or incorporations. With organized personnel these operate practically during the winter months only. Many cities again have established permanently located museums, although a majority of them are dark during summers. Booking agencies have not yet stepped conspicuously into the circuit engagements of freaks or acts, or both. In some sections of the country there are co-operative bookings among managements of museums. Other than impalement, bagpunching, veniloquist, mentalist and like classification of platform acts, the stage portion of the museum is still in the infancy of the revival, but extensiveness is in the offing. The progress of the museum field during the next few years doubtless will be interesting.

Palace of Wonders

Noil (Whitey) Austin and Prof. Wendel Kuntz

Extend Congratulations to The Billboard on its 40th Anniversary and Holiday Greetings to Showfolks

GEORGE KRUZO

Presents

"WORLD'S FAIR ODDITIES"

ED-ANATO HAYES, Anatomical Wonder.

HARRIO AND MARIO, Australian Knife Throwers.

TROMPY BELLASKY, One-Man Band.

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"MIMI" GARNEAU, Lady Sword Swallower.

BILLY AUSTIN, Strong Man.

TODD SAPPINGTON, "Pop-Eye."

DAISY HARTWELL, Girl With X-Ray Mind.

ADDED ATTRACTION, BOBBY KORK

Double-Sex Wonder—Half Boy, Half Girl.

KING BAILEY, Advance Agent.

From Old Files of The Billboard

Masses, Classes and Their Relation to Show Business

The prosperity of showmen is inseparably bound up with the prosperity of the people—the masses.

When the masses are prosperous the showman's business is good.

The showmen derives nine-tenths of his audiences from the masses—only one-tenth from the classes.

The masses are the wage-earners. The classes enjoy incomes.

Without the masses to draw from, the theater, which is the most democratic of all our many democratic institutions, could not exist. Neither could the movies, the circus, the carnival nor the park.

When unemployment is widespread and the masses suffer, the show business languishes.

When work is plentiful and wages good, the show business booms.

Thoughtful showmen and those of long, seasoned and ripe experience know this. They have seen it proved over and over again. To them it is a truism—accepted without question.

Moreover, a very large number of showmen—by far the larger part—know that the prosperity of the masses and labor unionism are just as inseparably linked together.

They know that from the date of the institution of the factory system the masses steadily grew poorer and the classes richer, and that no means or expedients that would remedy, stay or even ameliorate conditions among the wage-earners were discovered (tho hundreds were advanced, discussed and experi-

mented with) until the scheme of labor unionism was hit upon.

This type of showmen knows, moreover, that from the very advent of labor unionism the condition of the masses not only stopped going from bad to worse, but started to improve.

He knows, too, that labor unionism, making as it does not only for better wages but more leisure—providing his patrons with not only the means but the time for recreation—is his greatest ally—his biggest asset—and he is for it. He may not preach it. He may not advocate it. He may not acknowledge it openly, but he knows it and does not try to deceive or stall himself.—*Issue of May 14, 1921.*

The Showmen's League

The Showmen's League of America bids fair to be an exceedingly useful organization. No one doubts its expediency and value in a purely social and fraternal way. If it never did

Billing Like a Circus

The circus guild was the first to adopt and utilize the billboard. The observer does not have to retrace the years of the present century beyond the '40s to note the earlier billing of peripatetic exhibitional enterprise and to associate the marvelous advancement of the art of posting with that of poster printing.

Crude indeed was the early show poster. A single double-medium sheet, printed in one color on a Franklin or Ramage hand-press on a form composed of the most primitive type, was then the acme of poster printing. . . . It was a departure from the handbill, the circular, or the newspaper advertisement, and managers were quick in discovering their utility. . . .

These circus men, reasoning from analogy, said to themselves, "If a one-sheet bill, in one color, proves so efficacious, why not two or more bills in two or more colors?" To think was to act; nor was the printer less zealous in seconding and perfecting the idea thus advanced. Demand creates supply; and in a marvelously brief time the arts of poster printing and of posting grew apace. . . .

The desideratum thus attained by the judicious use of the poster has

Unconscious Trick of New York Spirit

One of our eastern contemporaries (*The Billboard* is not local in any sense) heads its department devoted to comment on amusements in such cities as Philadelphia, Boston, San Francisco, etc., "Out-of-Town News." Now New York is all right, but we wonder how long she would exist without all the territory west of the Hudson and north of the Highlands. It is like William Jennings Bryan said in one of his several presidential campaigns in discussing the "back-to-the-farms" issue. "Destroy the cities," said Bryan, "and they will be rebuilt; but destroy the farms, and weeds will grow in the streets of the cities."

It is true that New York is the professional man's mecca, but while Boston and Philadelphia and San Francisco are not in New York, we are hardly willing to grant that they are altogether "out of town," or situated at country cross-roads. Of

Dirty Dribble

One of the surest ways you can adopt to get yourself most cordially despised in the office of *The Billboard* is to send in malicious attacks on other members of the profession, coupled with a request that the article be published but your name withheld.

If you haven't the guts to father your own stuff, stick it. We won't touch the dirty dribble—not even with the tong.

In our estimation a man who will not assume responsibility for his utterances is only a little—a very little—better than the cowering cur who resorts to anonymity or the fictitious signature.—*Issue of September 13, 1913.*

anything else but bring its members together around the banquet board and under the mellowing influence of good cheer and postprandial persiflage, smooth away ill feeling, grudges and rancor, it would not have lived in vain.

But it is evincing a well-defined and strong disposition to be something more than that—something much finer and bigger.

Its quick thought of the flood sufferers and its rush to their assistance proves it. Its inquiry into the cases of certain imprisoned showmen proves it.—*Issue of April 2, 1913.*

not been lost on the shrewd and enterprising advertiser of many other guilds, or professions, than that of the circus man. Thus they reason:

"If the use of the poster has been one of the main levers in accumulating colossal fortunes to such men as Seth B. Howes, W. W. Cole, John Robinson, P. T. Barnum, or James A. Bailey why will not the poster be of equal advantage in bringing my wares, my merchandise, my manufactures, my railroad, my gold, or coal, or copper mine before the public? What is sauce for the goose is sauce for the gander, and if poster work is so extraordinarily profitable to exhibitional enterprises there can be no valid reason why it should not be equally profitable to my enterprise."

To bill like a circus is, therefore, day by day, increasing in custom with others than those of the circus profession. Self-evident propositions cannot be ignored and practical manufacturers and manipulators of important enterprises are pulling out of the old suits of advertising and are adopting the poster as the most efficient and remunerative means of bringing their commodities or ventures before the public. . . . *Issue of September 1, 1896.*

course, our worthy contemporary does not mean, tacitly or otherwise, to convey that the large cities of America are not important. It is just an unconscious trick of the New York spirit. The average New Yorker looks upon the rest of the country as a unnecessary evil, and all who have to register from such insignificant communities as Pittsburgh or Cleveland are barbarians; and he is understood that to qualify as a New Yorker one only has to rent a hall bedroom somewhere between the Battery and the Bronx and call the place home. In other words, there is no "grandfather clause" connected with citizenship, and if you have lived in the metropolis a sufficiently long time—which is very short as time goes—you may scoff at all the rest of America, no matter what your previous or present condition of servitude.—*Issue of November 26, 1910.*

The Modern Concessioner

The concessioner is the most essential element of every outdoor enterprise—the park, the fair, the carnival. He is a big factor at the circus—the red corporeal that gives the life and vigor to the blood. Parks are splendid institutions but without the intelligent direction of the privilege holder's ambition they would be naught else than rapid picnic grounds, void of entertainment and pleasure.

A manager can hope to draw the crowd on the strength of the beauty of his grounds, its shadiness and cool, leafy groves—but his hope will not rest on the profitable foundation that it would were he not to introduce Mr. Concessioner to his premises.

The typical privilege man is by nature a reticent, taciturn business man during working hours, but a warm-hearted, congenial companion when his toils are over. He never conducts his occupations in the vaunting, vainglorious method that other groups of men in other fields are wont to do. He is on the whole a self-sufficient fellow, content to take care of his own interests, without meddling into the inner of his neighbors' worries. It is because of this confined and what may be termed concentrated energy that each concessioner contributes his modicum to the general success of any amusement enterprise in which he engages.

Quite a few instances of promoters trying to take advantage of their concessioners have been recorded from time to time, but the plucky little fellow usually teaches the would-be patrician a good, sound lesson that he never forgets, and never again does the former try to do an injustice to any concessioner.

Just as in all commercial lines, so in the privilege game the industry is being carried on in larger and broader channels. There was a time when there was almost one concessioner to every booth or attraction. Today, however, the more prosperous fellow often controls a number of concessioners and appoints managers at the head of his various places, thereby deriving greater profit in a shorter time. This practice has not, however, reached the state of monopoly, nor is it very likely to, due to the rapid changes that take place in the amusement world. Any concession only serves its proprietor with profit as long as the patronizing public stamp their approval on it, after which it is always best to cast it aside and scramble for something new. While one man labors at new schemes and devices so does his competitor and soon he finds that to keep in front he cannot count on any one form of concession for longer than one or two seasons. This shifting of popularity is the backbone of the profession and keeps it flowing in a free and unimpeachable state. Thus it is that the concessioner must needs be ever watchful and keen to the times and conditions that surround him.—*Issue of September 2, 1911.*

Crowding Acquaintances

An Indiana legislator has framed a bill upon which he hopes to get the official stamp and make it unlawful for circuses to sell reserved seats in the Hoosier State. The object claimed is to give the poor man the same chance to see the show as has his more fortunate neighbor. This, we believe, is the first time that the circus and socialism have met. Our friends of the arena have barely been introduced to the cult of trade-unionism. The Hoosier legislator is rather crowding acquaintances.—*Issue of December 24, 1904.*

Don't Stop

A man is no croaker now who says that times are hard, for it is a cold and unpleasant fact, but still that is no reason why we should all sit down and wait for them to grow better. What to do is to keep moving and hustle all the more. Anybody can make a good showing when the sun shines, but he is the man of energy and reasons who can succeed in stormy weather. Don't stop trying. Hostetter, the chemist whose name is known the world over in connection with his celebrated bitters, said once in confidence to a friend that in all his business career he had never made but one gross error. He went on to say that he had been spending \$250,000 annually in advertising and as the hard times came on he cut it down to \$50,000. As a consequence his business fell to such an extent that he was a heavy loser instead of a heavy gainer as he had been. He concluded by saying that it took him five years to get his business back where it was when he was spending \$250,000 and to do so he had to spend more than he ever had before. So don't stop because times are not as good as they were a little while back, but keep moving, and business will not be so bad if all of us try to improve it. This dullness is caused by a great mass of people quitting work because times are hard. Of course some have to quit, but that is no reason for all of us to lay down. So let us look up and be cheerful and try, and business will improve, tariff or no tariff bill, silver or no silver.—*Issue of Dec. 1, 1894.*

First Minstrel Ad

Barlow Bros.' Minstrels carried the first minstrel ad in *The Billboard*. It appeared March 1, 1895.

Good-By, Fear; Hello, Confidence

Fear is now on the run. Confidence is beginning to take a good hold. President Roosevelt promised action, and real action we are getting from the new Federal administration. The general business skies are clearing rapidly and optimism permeates the atmosphere almost everywhere.

All of this speaks well for the new and fast-approaching outdoor amusement season. Accordingly, these amusement purveyors are going ahead with their plans courageously than probably in the last few years, feeling that if the people ever wanted or needed amusement it is now, after a long siege of "gloom-itis." They also feel that while the unfavorable situation is still in an unfavorable state, this gradually will improve and that those who have money to spend for amusement will loosen up with it now that public confidence is being restored.—Issue of March 25, 1933.

Early Billboards

Speaking of billboards now so extensively used by managers of theaters, circuses, patent medicines and by all large advertisers an exchange says: Billboards came into use as articles upon which announcements and proclamations were posted in London about the year 1740. A man by the name of Loomis, who had been a street crier, obtained permission from the authorities to erect on vacant lots a number of boards upon which he placed official advertisements of the city, and he received a small stipend from the municipal authorities for the service. The erection of these boards and the matter placed upon them, of course, attracted the attention of the populace and they were constantly surrounded by crowds reading the announcements. This fact struck the fancy of a local clothier as being an admirable plan to get an advertisement of his goods and place of business before the people and he applied to Loomis for permission to have his proclamation pasted on the same boards with the official announcement. Loomis, being under the direction and in the pay of the city authorities, could not agree to this proposition without consulting his supervisors, and this was done. The council debated long and seriously over the matter and at last gave their consent on condition that the clothier pay the city so much a year for the privilege. This was agreed to and the billboard and its coverings were brought into existence as one of the necessities of commerce. . . . Issue of September 1, 1896.

Hamburg Claims Distinction

Phil Hamburg contradicts the statement made in a recent issue that Sam Anderson was the first man to operate an athletic show under canvas. "In 1912, with Washburn & Ferrari," says Hamburg, "Sam Anderson worked for me under canvas, opening in Manchester, N. H., in the first wrestling show under canvas on the road. His wife played piano with my girl show. . . . I put in the business Bull Montana, John Kilonis, Con Albright, Jack Jordan, Fritz Hanson, Frank West and a number of other well-known wrestlers. . . ."—Issue of February 17, 1917.

Another Nice Thing

When the Showmen's League of America was but a "mere baby" it had as its head (president) that famous scout and plainsman, not to forget showman, Col. William P. Cody (Buffalo Bill), to whom considerable

The Park Man's Paper

Detroit, Mich., February 8, 1906.
Editor The Billboard:

Dear Sir: We have booked Bonner, C. L. Edwards' educated horse, for the entire season at our park.

We have received more applications for space in answer to our ad in The Billboard than we know what to do with.

The Billboard is the only paper for the park man.—Wolff & Son, Managers Wolff's Park.—Issue of February 17, 1906.

Honor Bestowed On The Billboard

We have been honored with the appointment of official organ of the Associated Bill Posters' Association, a resolution to that effect having been introduced at the recent convention by Burt Chapman and carried unanimously.

In acknowledging the compliment conveyed by the appointment we will only state that we shall always endeavor to prove worthy of the confidence reposed in us and will lose no opportunity to advance the interests and aims of the ABPA.

In this connection, too, we desire to say that our columns are open to the officers and members of all State organizations. We are firm believers in the efficiency of all trade associations and always ready to lend our aid to any movement tending to augment their scope or increase their usefulness.—Issue of February 1, 1895.

Wanted—An Editor

W. H. Donaldson has severed his connection with The Billboard. The executive committee of the Associated Billposters demanded of Mr. Donaldson that he institute a policy in the conduct of this paper that would have ruined it. Mr. Donaldson's associates in The Billboard Publishing Company objected, and he resigned. Many efforts have been made to have him reconsider his action, but without result.

His time is fully occupied with other matters and he is bound and determined to hold his membership in the ABP. So The Billboard needs an editor. It also wants to hear from a capable young man to occupy the position of assistant manager. Good salaries will be paid both, but good does not mean fancy. The pack of knockers and snapping curs that have been howling house organ at The Billboard whenever the chance offered will now have to frame a new hue and cry. This ought to hold them for a while.—Issue of November 1, 1898.

New Advertising Wrinkle

The management of Beautiful Bagdad have a new and unique wrinkle in advertising that show which from a carnival show has evolved into a first-class musical comedy. There are a number of catchy numbers in Beautiful Bagdad and Manager Darabny has had these embalmed on phonographic records and shipped in advance, to be played at the phonograph stores. The store people are glad to use them because they attract crowds, and the management of Beautiful Bagdad chuckle with glee as they see the crowds that eagerly seek the box office of the theaters.—Issue of March 9, 1907.

credit was due for the early success of the organization. As an appreciation of this and in honor of his memory, the league, at a recent meeting, passed a resolution calling for the observance of his birthday—February 26—each year.

Just another nice thing the league has done.—Issue of March 13, 1926.

The Automobile Is Knocked Out

Chicago streets have knocked out the automobile. The directors of the Illinois Electric Vehicle Transportation Company have recommended that the company go out of business as soon as possible. This company conducted an electric cab service in that city and owns over 100 vehicles, says the Breeders' Gazette. The directors thus go on record: "Owing to the local conditions and the consequent high cost of maintenance the vehicles now owned by the company cannot be operated in the city of Chicago on a profitable basis." It is added that the condition of the city streets makes it impossible to operate these horseless carriages successfully on account of the great cost of repairs. If there has been any prospect of success in the automobile line it has been when applied to cab service, and now it seems that with all the inventions of the past decade the things are so frail that ordinary street wear knocks them out. It is no uncommon sight to see a cab or delivery wagon towing along the streets a disabled automobile, but the public did not understand that the thing was so near on its last legs—or last wheels. Evidently invention has yet much to accomplish in the way of perfecting a machine that will run on the paved streets of a city. When it comes to country roads the problem is vastly more serious. The day of the auto is not here by a lot.—Issue of April 6, 1901.

Show Must Go On

Not infrequently does one read—and hear—where showfolk concentrate on duty over personal discomforts to entertain the masses. For instance, proceeding with their act, play or show immediately after being notified of serious illness, or it might be several injuries suffered by a parent, a sister, a brother or any other close relative—and, for that matter, even when there is a death in the family. Nothing seems to stop them. They cling to their posts not because they are less thoughtful than others for the home folks but because they FEEL that they are DUTY BOUND to entertain an expectant public—that it would not be fair to deprive that public of the entertainment or amusement. The situation holds true in all branches of the amusement profession.

Even in cases where fires are destroying their personal belongings when it is time to entertain and they are apprised of the bad news, they stick to their entertainment posts. . . .

And, strange as it may seem to people who do not understand showfolk, accidents of this or any other kind are soon forgotten so far as grieving over their losses are concerned, and everybody goes about his or her business in the same wholehearted, considerate manner as before.—Issue of May 23, 1925.

Story of Achievement

(Continued from page 114)
ance of its own ends; no interest, however powerful, has ever succeeded in allaying it by subdly or vassalating it by coercion.

The Billboard has always been an advocate of all that is good in the fields which it covers. On the other hand it has always fought for the eradication of things detrimental to the best interests of show-folk.

Since its early days The Billboard has preached organization to the

various branches of the amusement profession to protect the business from outside attacks. Its full and complete support, both morally and thru its columns, was always given to an organization, executive or benevolent, when it was convinced that the organization was founded upon the right principles and for the good of the majority in a particular branch.

Independent and fearless, The Billboard has always been outspoken and zealous in defense of the actor's or artist's rights.

It has always been the policy of The Billboard to advance the interests of showfolk in general and to improve their associations.

The Billboard for years conducted a better diction campaign as a service to the stage and later to the talkies.

The Billboard for years fought for a Public Defender in each State in the Union.

The Billboard during the World War aided Uncle Sam in many ways thru its columns, such as publishing President Wilson's proclamation (occupying a full page), urging the sale of Liberty bonds, giving space to calls for amusements for training camps, etc.

The Billboard has always defended the stage in its presentation of morals. It has always defended the private life of performers and show people, and it has always defended the theater against sweeping censorship threats by fanatics and publicity seekers.

Many readers of this will no doubt recall the prominent part The Billboard took in the Actors' Equity and other actor organization fights, because it was convinced these groups were right in their demands for fair play.

The Billboard has consistently attacked the mysterious workings of organizations that never really represented the actor or manager.

In theater operation The Billboard has fought for and in many instances brought about better working conditions for house managers and their staffs. It has opposed making rubber-stamp low-salaried hacks out of managers.

The Billboard has consistently attacked wise-cracking and personal drama critics.

The Billboard has warned its readers that dirt on the stage or in films would ruin the business. It has always warned the show business to keep its own house clean and thus give no excuse for the launching of censorship drives.

The Billboard has fought gyp promoters in vaudeville, burlesque, legit and all other fields.

The Billboard has crusaded against gyp methods in vaudeville and other branches of the business.

The Billboard has fought graft in booking offices.

The Billboard has supported the efforts of independent motion picture exhibitors to get a better deal from the producers, the landlords and the legislators.

The Billboard was among the very first to take cognizance of the increasing unemployment among performers, and when finding that more intensive relief could not be had from theatrical charities, began agitating for government relief.

Numerous other things that The Billboard has done for the amusement profession could be cited, but lack of space forbids.

In closing let it be said that The Billboard is not run in the interests of certain individuals and concerns and there's no discrimination against those who are not on the inside. All show people look alike to us. It has always been The Billboard's desire to have a paper clean, bright, readable and honest, and we shall continue to strive to the utmost to gain the good will of all classes of people engaged in legitimate amusement enterprises.

From Old Files of The Billboard

Brief Items of Some of the More Important Events and Happenings

BARRETT DEATH—S. H. Barrett, 55, general agent Forepaugh-Sells Shows, died at Boston May 16, 1906, of typhoid-pneumonia. Was brother-in-law of Peter Sells, and first conductor of street car in Cleveland.

UNDER-WATER RECORD—Capt. Louis Sorcho made dive at Coliseum, Chicago, in December, 1901, and remained under water 9 hours, 12 seconds, 42 seconds over all previous records.

SELLS-GRAY SALE—Sells-Gray Circus was sold at Sheriff's sale January 8, 1902, at Algiers, La., and brought \$5,025. Horses previously sold for \$2,600.

PARK VAUDE CIRCUIT—Park managers from several Ohio cities met at Pistoria, O., February 24, 1902, and organized vaudeville circuit.

MIRACULOUS ESCAPE—Achille Phillon, famous equilibrist, member of Gaskill Canton Carnival Company, had miraculous escape from death at Nashville May 8, 1902, when he fell 48 feet from his spiral tower. His most serious injury was broken jaw bone, although he was thought dead for awhile.

SUN GUN FIGHT—At New West Moreland, Tenn., in June, 1902, gun fight took place during night performance of Sun Bros.' Progressive Shows. Strange as it may seem, after count-up but one man was found shot.

HARRIS BLOWDOWN—In the afternoon of June 12, 1902, while Harris Nickel Plate Show was exhibiting at Sigourney, Ia., tornado leveled big top, injuring 25 people.

BUFFALO BILL HONORED—William F. Cody was notified in July, 1902, of his appointment by President Roosevelt to position of custodian of buffaloes in Yellowstone Park at salary of \$1,800 a year.

BONHEUR BLOWDOWN—At Dexter, Kan., Saturday night, August 30, 1902, while Bonheur Bros.' Show was in full blast, cyclone lifted tent, tearing ropes from stakes and breaking many off like pipe stems. No one seriously injured.

SPARKS WRECK—Night of September 1, 1902, cars containing effects of John H. Sparks' Show were wrecked at Veedersburg, Ind. Rear end of sleeping car and two animal cages smashed; several animals and horses injured.

RACING OSTRICH DEATH—Oliver W., racing ostrich, was choked to death at Williamsport, Pa., in fall of 1902, when its neck became entangled in rein while warming up for race.

SELLS-DOWNS WRECK—Sells-Downs Circus train was struck by freight train at Choctaw, Okla., early in morning of September 20, 1902. Two rear cars completely demolished. Two show attaches killed outright and score of others injured.

SHOWMAN BANKER—R. E. Wallace was elected president of trust company in Peru, Ind., in February, 1902.

"TOM" TEARDOWN—Riot occurred during performance of "Uncle Tom's Cabin" by Al W. Martin's company under canvas at Chicago, latter part of May, 1902. Tent pulled down and wardrobe burned.

WALLACE SHELBYVILLE WRECK—First section of Wallace Show train was wrecked at Shelbyville, Ill., July 16, 1903. Two people killed and four injured. Four horses also killed or had to be shot. Three cars demolished.

FOREPAUGH SALE—Luella Forepaugh-Fish Wild West Show was bought at receiver's sale in Janesville, Wis., latter part of July, 1903, by Mr. Walker, of Erie Printing Company, who leased show to John A. Barton. Consideration reported as \$12,510.

WALLACE DURAND WRECK—On August 6, 1903, rear-end col-

lision between two sections of Wallace Show occurred at Durand, Mich. Tourist sleeper demolished and all bosses except one killed. Fatality list numbered 25; seriously injured, 21; 100 or more slightly hurt.

NIGHT PARADE—Forepaugh-Sells Bros.' Circus night parade in Philadelphia Saturday, April 16, 1904, was one of grandest events seen in that city in many years.

BERGEN BEACH FIRE—Bergen Beach, on Jamaica Bay, suffered \$10,000 damage by fire in April, 1904. More than block of frame buildings was swept away.

WORLD'S FAIR OPENING—The World's Fair at St. Louis opened Saturday morning, April 30, 1904. President Roosevelt pressed an electric button that set in motion machinery of what was greatest world's fair up to that time. About 500,000 at opening ceremonies.

HIGH DIVER DEATH—Prof. Danton, fire high diver with Jones Carnival Company, met with accident at Goldsboro, N. C., May 12, 1904, which resulted in his death following morning.

MARDI GRAS FATHER DEATH—Jos. Stillwell Cain, 71, known as father of celebrated Mardi Gras in this country, died at Philadelphia in May, 1904. In 1865 he turned out on streets of Mobile first Mardi Gras parade. Celebration went from there to New Orleans.

MONUMENT UNVEILING—Monument marking resting place of nine unidentified victims of Wallace Show train wreck at Durand, Mich., was unveiled in Lovejoy Cemetery, near Durand, May 30, 1904.

GASKILL DEATH—Col. Frank W. Gaskill, 45, proprietor and manager Gaskill Carnival Company, died at Pittsburg, Kan., May 24, 1904. Body shipped in Gaskill's private car, Tagus, which was converted into funeral car, to Alliance, O., with interment in Woodlawn Cemetery.

SELLS DEATH—Peter Sells, celebrated showman, died in Columbus, O., October 5, 1904. Was stricken with apoplexy six weeks previous. Peter was youngest of four brothers, other three being Ephraim, Allen and Lewis.

CIRCUS COMBINATION—Sig. Sautelle and John T. Welsh formed partnership to conduct Sig. Sautelle's and Welsh Bros.' Shows, at Lancaster, Pa., January 26, 1905.

GENTRY RETIREMENT—J. W. Gentry disposed of his interest in Gentry Bros.' Show to his three brothers in February, 1905, and retired from show business.

BONAVITA'S ARM AMPUTATION—Capt. Jack Bonavita, lion tamer, had to have his right arm amputated in Paris early in 1905. It was mangled by lion at Coney Island, N. Y.

AMUSEMENT SYNDICATE—George B. Hines, Prof. R. J. Blake and C. D. Willard in March, 1905, formed the Hines, Blake & Willard Amusement Syndicate to construct several amusement enterprises at White City Park, Chicago, including Willard's Temple of Music and Blake's Simian Village.

LEWIS AND CLARK EXPO.—On June 1, 1905, President Roosevelt touched electric key which set in motion Lewis and Clark Exposition at Portland, Ore. As prelude to opening ceremonies enormous pageant was staged. Grounds crowded during day.

WEAVER SALE—E. W. Weaver, general manager St. Louis Syndicated Amusement Company, in June, 1905, sold his half interest in that company to Richard Peeler,

who became equal owner and manager with Lew Nichols. Name changed to Chicago Amusement Enterprise.

FOREPAUGH - SELLS SALE—James A. Bailey bought Forepaugh-Sells Bros.' Show at Columbus, O., January 10, 1905, for \$150,000 cash. Immediately sold half interest to Ringling Brothers.

CIRCUS MEN'S ORGANIZATION—Taking advantage of attendance of so many managers at Forepaugh-Sells Circus sale, a meeting was held at Hotel Chittenden, Columbus, O., early part of January, 1905, at which preliminary organization was formed, embracing practically every tent show in America. J. T. McCaddon was chosen as chairman, and committee consisting of Charles Ringling, Frank A. Robbins and C. C. Wilson was appointed to perfect organization.

MAIN SHOW SALE—W. P. Hall, of Lancaster, Mo., became owner of Walter L. Main Circus at Geneva, O., early in January, 1905. Consideration given as \$120,000. Deal included all show property, except winter quarters buildings in Geneva.

INDIANA FAIRS ASSOCIATION—Permanent organization of county fair officials of Indiana was perfected in Indianapolis in February, 1905. J. D. Nidlinger, president; H. L. Nollin, secretary.

POSTER PRINTERS COMBINE—Combination of poster printers was effected in Cincinnati in March, 1905. In deal were Donaldson Lithograph Company, Newport, Ky.; United States Lithograph Company, Cincinnati; Courier and Erie Lithographing companies, Buffalo; Metropolitan Printing Company, Miner Lithographing Company and Ottoman Lithograph Company, New York City.

TALBOTT SALE—E. C. Talbott, general manager and co-partner Talbott Whitney Carnival Company, disposed of his interests in March, 1905, to A. P. Whitney.

SMITH SHOW FIRE—Sixteen monkeys of Greater Smith Amusement Enterprise were burned to death at winter quarters in Brunswick, Ga., February 23, 1906. New car containing animals damaged.

BAILEY DEATH—James A. Bailey, proprietor Barnum & Bailey Show, died at his home, the Knolls, near Mt. Vernon, N. Y., April 11, 1906. While supervising rehearsals of show at Madison Square Garden, New York, he contracted a severe cold, and by April 5 erysipelas had developed.

GARDNER DEATH—William H. Gardner, part owner and general agent Carl Hagenbeck Greater Shows, died at his home in New York City April 19, 1906, of acute pneumonia, which he contracted while attending funeral of late James A. Bailey, his former chief and life-long associate. In death of Mr. Gardner circus fraternity suffered a loss which took rank with death of Mr. Bailey.

BRUNDAGE - FISHER BLOWDOWN—Brundage-Fisher Amusement Company encountered cyclone at Blackwell, Okla., first week of June, 1906. Three shows down.

NORRIS & ROWE WRECK—On July 1, 1906, Norris & Rowe Show train was wrecked five miles north of Saskatoon, Sask. Five flats left rails. With exception of six seatlions, no animals killed. Eight cages, four tableaus wagons, harness and chandeller wagons, new ticket wagon and number of smaller wagons demolished.

PAWNEE BILL BLOWDOWN—Pawnee Bill Show was wrecked by wind and rain storm at Bayonne,

N. J., July 17, 1906, during afternoon performance. Pawnee Bill suffered broken arm. Damage \$7,000.

STATE FAIR SWITCH—Kentucky State Board of Agriculture at meeting in Frankfort July 14, 1906, gave to Louisville permanent site of State fair, accepting that city's offer of \$165,000 as against Lexington's bid of \$50,000, by vote of five to four.

WONDERLAND PARK OPENING—Wonderland, new million-dollar park at Revere Beach, Mass., was opened first time Memorial Day, 1906, under management of Floyd C. Thompson.

LUNA PARK OPENING—On May 28, 1906, Luna Park, new Ingersoll amusement resort on Potomac River, about 10 minutes from Washington, D. C., opened with a burrah and banquet for newspaper boys.

FELLOWS' PROMOTION—Dexter Fellows in August, 1906, was promoted to press agent back with Barnum & Bailey Show, succeeding Dan S. Fishell, who resigned to take management of Shubert Bros.' theater in St. Louis.

STREETMEN'S ORGANIZATION—The Canvassers and Streetmen of America, of Salem, O., was incorporated by W. S. Ruhl, C. F. Smith, Alfred H. Stratton, H. A. Gager and George A. T. Hiss, in August, 1906. Ruhl was made secretary.

TUMBLER'S DEATH—Charles Davenport, old circus tumbler, died at lodge in Cincinnati September 11, 1906.

CANADIAN EXHIBITION FIRE—On October 13, 1906, fire at Canadian National Exhibition grounds in Toronto did about \$183,000 damage. Transportation Building, grand stand and six stables, valued at \$3,000 each, destroyed.

KANSAS CITY EXPO. FIRE—Fire almost entirely destroyed magnificent pike and merchants' exhibits of Kansas City (Kan.) Exposition and Carnival, October 20, 1906; estimated loss, \$400,000. Wild West and Indian Congress suffered heaviest.

HAGENBECK TIGER CREEK WRECK—Third section of Hagenbeck Show train was wrecked at Tiger Creek, near Hot Springs, Ark., October 25, 1906. No lives lost. Three flat cars demolished, also 16 wagons.

DIABOLO'S DEATH—Robert Vandervoort (Diabolo), famous loop-the-loop artist, was killed in train wreck November 4, 1906, at Rome, N. Y., while acting as brakeman.

HAGENBECK CONTROL CHANGE—Control of Hagenbeck Show was bought by Ringling Brothers at Baraboo, Wis., December 5, 1906.

COLE MANAGING DIRECTOR—William W. Cole was elected managing director of Barnum & Bailey Show, Ltd., in December, 1906.

RIDER'S DEATH—William Dutton, old-time circus rider, died at Cincinnati December 24, 1907. Interment at Milford, O.

CLOWN RETIRES—Billy Lee, famous circus clown, retired from road in December, 1906. Was 62 years old and nearly blind.

CIRCUS COMBINATION—Hagenbeck and Wallace Shows were merged at Peru, Ind., in January, 1907.

DUNDY DEATH—Elmer S. Dundy, of Thompson & Dundy, who projected New York Hippodrome, built Luna Park, produced "Brewster's Millions" and had been prominent in amusement circles for years, died February 5, 1907, in New York City. Interment in Moravian Cemetery on Staten Island.

COLISEUM ANNEX FIRE—Annex to Chicago's Coliseum was

destroyed by fire February 11, 1907. Loss, \$60,000.

TRAIN ROBBERY SALE—Dramatic spectacle, "The Great Train Robbery," was sold to Pawnee Bill by Arthur Voegtlin in February, 1907.

HARKNESS & FOX FIRE—Harkness & Fox Minstrels' tent was destroyed by fire at Granger, Tex., March 12, 1907.

JAMESTOWN EXPO OPENING—Jamestown Exposition opened under favorable conditions with regard to weather and attendance early in May, 1907. Estimated between 60,000 and 70,000 people present. Only two attractions in operation and both did well.

PARK MEN'S ORGANIZATION—Park men gathered at Imperial Hotel, New York, early in October, 1907, and formed National Amusement Park Association. Officers: James R. Pratt, president; A. J. Pizzini, vice-president; C. H. Oberheide, secretary-treasurer.

ENGLISH CIRCUS PLANT SALE—On heels of The Billboard's announcement that Ringling Brothers had purchased right to great name, Barnum & Bailey, from Mrs. J. A. Bailey, and were negotiating for the purchase of plant of show, came official confirmation late in October, 1907, of acceptance of offer of Ringling Brothers by stockholders of English company. Price for plant given as \$419,000.

ADDRESS' RETIREMENT—Charles Address, conspicuous in theatrical and circus circles, retired from active service in profession that occupied his time and attention for 45 years early in December, 1907.

GUS RINGLING'S DEATH—August G. Ringling died December 18, 1907, in New Orleans from complication of diseases. Body shipped to Baraboo for burial. His death was first break in Ringling Circus family.

ROBBINS DEATH—Burr Robbins, old-time circus man, died January 30, 1908, in Chicago. Estate about \$2,000,000.

ROBINSON DEATH—James Robinson, veteran showman, uncle of "Gov." John F. Gil and Charles Robinson, died in Cincinnati February 2, 1908, of cholera morbus. Retired from circus business about 20 years before.

SELLS DEATH—William Sells, 45, known as "the Chesterfield of the Circus Arena," also bearing distinction of being first man to mount running horse by leaping from ground and alighting on animal's back, died February 17, 1908, in New York City of acute gastritis. Interment at Topeka, Kan.

LAUNCHING OF BARNES CIRCUS—Articles incorporating Al G. Barnes Shows Company were filed with Secretary of State at Denver in February, 1908. Company had some 40 lions and tigers, elephants, bears and ponies, many of which formerly comprised Al G. Barnes' menagerie. Interested with Al G. Barnes were D. A. Barnes and Otto C. Floto.

COXEY RESIGNATION—Willard D. Coxeey resigned as press representative of Barnum & Bailey Circus in March, 1908.

FOREST PARK DEDICATION—Forest Park, Chicago, was dedicated Sunday, March 22, 1908. Attendance about 6,000.

STEAMER WRECK—Steamer while carrying Wright Exposition Shows from Helena, Ark., to Camrutherville, Mo., was wrecked by tornado later part of April, 1908. About 16 of 120 people on board were drowned and some seriously injured. Same tornado also wrecked Alabama Carnival Company at Anite City, La.

HAGENBECK - WALLACE ST. PAUL WRECK—Freight train crashed into second section of Hagenbeck-Wallace Show train at St. Paul June 25, 1908. Band wagon and several cookhouse wagons demolished.

CONEY ISLAND FIRE—Coney Island, N. Y., was barely saved

from destruction by fire about the middle of July, 1908. Loss estimated at \$285,000.

COYLE DEATH—Hugh Coyle, 65, veteran circus press agent, and first to wear title, died at Chicago September 12, 1908, of cancer. Body buried by Actors' Fund.

OLDER DEATH—P. A. Older, nearly 99, who was oldest living showman at that time, died at home near Anoka, Minn., October 1, 1908. Retired in 1851.

ROBINSON BLOWDOWN—While giving matinee performance October 14, 1908, in Alabama, John Robinson's Circus suffered a blowdown. Only one performer seriously injured. Tent caught fire after collapse but blaze was quickly extinguished.

WILDWOOD PARK FIRE—Wildwood Park, St. Paul, was destroyed by fire October 10, 1908. Estimated loss \$40,000.

101 RANCH RIOT—Riot was encountered by Miller Bros.' 101 Ranch Wild West Show at Gulfport, Miss., October 24, 1908. Trouble was with lawless whites and drunken Negroes. Lon Seeler, steer thrower, was singled out as particular victim. Shot it out with a ruffian, both being killed.

EXPOSITION PARK FIRE—Fire on December 2, 1908, destroyed three acres of valuable amusement and business places at Exposition Park, Conneaut Lake, Pa. Estimated loss \$200,000.

TWO BILL'S COMBINATION—Buffalo Bill's Wild West and Pawnee Bill's Far East were combined in December, 1908. Col. Cody at that time 63 and Major Lillie just over 40. April 27 next show opened season at Madison Square Garden, New York, where it was given rousing reception.

HARVEY RESIGNATION—R. M. Harvey gave up lease of Grand Opera House, Perry, Ia., in June, 1909, to devote his entire time to general agent duties of Hagenbeck-Wallace Shows.

NEW LAKESIDE PARK'S OPENING—New Lakeside Park, Denver, had its initial opening Decoration Day, 1909. Cost \$500,000 to build. Frank Burr first manager.

ALBINO DEATH—Joseph Lucas, last of family of Albinos whom P. T. Barnum brought from Holland to his New York museum some 50 years before, died early in October, 1909, in Kansas City, Mo.

MECHANICAL THEATER PURCHASE—J. George Loos, of Loos Shows, purchased from Dr. Michael Schwimmer a big European importation, The Mechanical Theater, in October, 1909.

DOWN'S DEATH—Martin J. Downs, 44, sole owner of Cole Bros.' Shows, died October 19, 1909, at Toronto from injuries received from kick of horse. Burial in St. Michael's Cemetery, Toronto.

NORRIS & ROWE BLOWDOWN—Norris & Rowe Circus big top was blown down at Princeton, Ind., last week in October, 1909, and more than 1,000 people caught under it. Scores injured.

DIVING HORSE DEATH—"Clown," one of first horses trained by W. F. Carver to make high dive, died at Rawlins, Wyo., October 27, 1909.

EARLY SHOW FIRE—At Greensboro, N. C., October 23, 1909, entire outfit of J. B. Early Amusement Company was destroyed by fire.

SHOWMEN'S ASSOCIATION—Managers of attractions playing fairs and carnivals formed Independent Showmen's Association in November, 1909. Capt. W. D. Ament, secretary-treasurer.

COLISEUM RINK FIRE—Coliseum Roller Skating Rink, San Francisco, was destroyed by fire latter part of November, 1909. Loss \$130,000.

COLE SHOW SALE—Cole Bros.' World Toured Show was sold by James Downs to Plas, Doerr and Carroll, New York horse dealers, in January, 1910, and was few weeks later auctioned off in lots. Auction

was one of greatest events in circusdom.

HIPPOTAMUS DEATH—"Pete" hippopotamus, died at Ringling Bros.' winter quarters, Baraboo, Wis., in March, 1910. Was largest in captivity at that time.

BAILEY DEATH—Hackaliah Bailey, 88, member of famous Bailey Circus family, died March 6, 1910, in Brewster, N. Y.

CODY RETIREMENT—Col. Cody, while guest of honor at Friars' banquet at Astor Hotel, New York, April 3, 1910, announced retirement from arctic work which he followed 30 years.

WORTHAM - ALLEN COMBINE—Wortham - Allen United Shows came into existence in May, 1910. C. A. Wortham and Tom W. Allen, managers.

YOUNG BUFFALO SHOW'S START—Young Buffalo Show, Vernon C. Seaver's enterprise, opened its first season at Peoria, Ill., May 7, 1910. Good houses both performances despite rain and wind.

BARNUM & BAILEY FIRE—Fifteen thousand people were thrown into panic when fire destroyed Barnum & Bailey big top during matinee at Schenectady, N. Y., May 21, 1910. All seats also destroyed. Loss estimated at \$18,000.

NORRIS & ROWE SECOND SALE—Norris & Rowe Circus was sold for second time at Peru, Ind., June 11, 1910, for \$42,033. Walter Shannon and C. F. Brotherton bought greater part.

RINGLING CYCLONE—Ringling Bros.' Circus was struck by cyclone at Watertown, S. D., five minutes after night performance started, July 5, 1910, tearing big top into shreds. Fire, caused by gas lamps lighting tent, added to destruction. Entire damage, \$20,000. One unidentified man found dead.

NORRIS & ROWE THIRD SALE—For third time Norris & Rowe Circus was sold at public auction at Peru, Ind., August 6, 1910. Most stock and animals sold for lower prices than at second sale June 11. Cars, 12 in number, brought \$2,300.

BRUSSELS EXPO. FIRE—Fire on August 13, 1910, swept thru Belgian Exposition at Brussels, causing loss of two lives and damage of millions of dollars.

OHIO VALLEY EXPO. OPENING—Ohio Valley Exposition in Cincinnati opened August 29, 1910. Greatest event held in Queen City since 1888. Attendance 23,000. Concessions and shows did big business.

APPALACHIAN EXPO. OPENING—Appalachian Exposition in Knoxville, Tenn., opened September 12, 1910, with everything in shape. Midway called The Jungle.

LOWLOW DEATH—John Lowlow, old circus clown, died in Cincinnati October 18, 1910.

FAIRGROUNDS SALE—James Patterson in October, 1910, bought Paola (Kan.) fairgrounds for winter quarters of Patterson Greater Shows. Price, \$5,000.

DOWNIE-WHEELER COMBINE—Andrew Downie's Trained Animal Shows and Al F. Wheeler's New Model Shows were consolidated in November, 1910.

FAIR CIRCUIT FORMED—Western Colorado-Utah Fair and Racing Circuit was formed late in October, 1910, at Montrose, Colo. W. O. Redding, president; Horace Ensign, secretary.

BLITZ DEATH—Frank Blitz, showman and son of Signor Blitz, noted magician, died November 22, 1910, at New Orleans. Managed Millie Christine for 37 years and then the Russian Prince, famous midwife, for about three years.

CIRCUS MEN'S ASSOCIATION—Proprietors of principal circuses met in convention at Palmer House, Chicago, December 29, 1910, and effected Showmen's Association. H. H. Tammien, president; J. M. Kelly, secretary; R. M. Harvey, treasurer.

OTTO RINGLING DEATH—Otto Ringling, 52, of the famous Ringling Brothers, died March 31, 1911, at John Ringling's home in New York

City, of uremic poisoning. Interment at Baraboo, Wis.

ONE-RING CIRCUS REVIVAL—After a lapse of over 25 years, John Graham succeeded in bringing back to Boston, in the Boston Arena, the one-ring circus, in April, 1911.

AUDITORIUM RINK OPENING—Auditorium Roller Rink, Duluth, Minn., was opened for first time May 2, 1911.

CONEY ISLAND HOLOCAUST—Shortly after 2 a.m. on May 29, 1911, Dreamland, Coney Island, N. Y., was visited by fire, which swept all four sides of resort, spread along Surf avenue, sweeping everything in its path.

YANKEE ROBINSON WRECK—Yankee Robinson Show train was in wreck at Merriland Junction, Wis., June 9, 1911. One sleeper demolished and another badly smashed.

SHOWBOAT SALE—J. W. Menke, former general agent Cooley-Thom Floating Theater, and Brad N. Coleman, formerly treasurer with 101 Ranch Wild West Show, purchased from W. R. Markie his new floating theater, Sunny South, and steamer Wabash June 19, 1911.

RIVERVIEW PARK FIRE—Riverview Park, Chicago, had fire night of June 30, 1911. Loss \$20,000.

STEAMER SALE—Ralph Emmerson in June, 1911, purchased steamer Dick Fowler at Paducah, Ky., for \$5,000.

OVER NIAGARA FALLS—"Bobby" Leach, balloonist and parachute jumper, made trip over Horseshoe Falls at Niagara Falls, N. Y., in cank afternoon of July 25, 1911.

GRANT MURDER—Colorado Grant, owner of dog and pony show bearing his name, was killed August 14, 1911, at Taylorville, Ky.

CHESTER PARK FIRE—Chester Park, Cincinnati, was almost destroyed by fire August 14, 1911. Loss about \$75,000.

MCCLELLAN RESIGNATION—Fred McClellan resigned as manager of Luna Park, Coney Island, N. Y., in August, 1911.

ROBINSON CIRCUS SALE—Danny Robinson Circus was auctioned off at Indianapolis November 24, 1911. Day cold and dreary, yet circus men were out in great number.

BROWN SELLS HALF INTEREST—Ed C. Brown, formerly with Cosmopolitan Company, purchased half interest in L. A. Pommier Show in December, 1911. Renamed Brown & Pommier's Combined Shows.

LUNA PARK FIRE—Luna Park, Coney Island, N. Y., suffered estimated damage of \$125,000 by fire December 11, 1911.

TAMMEN RESIGNATION—H. H. Tammien, first president of Showmen's Association, resigned December 29, 1911. No reason was given.

CARNIVAL MEN'S ASSOCIATION—Representatives of America's leading carnival organizations in person or by proxy met at the Wellington Hotel, Chicago, March 8, 1912, and organized the Carnival Managers' Association of America. Officers: C. W. Parker, president; Tom W. Allen, first vice-president; Al F. Gorman, second vice-president; J. George Loos, secretary; S. W. Brundage, treasurer; Marcellus W. Meek, general counsel.

TENNESSEE FAIRS' ORGANIZATION—Tennessee Association of County Fairs was organized in Nashville in February, 1912.

SHOWMEN'S ASSOCIATION DISBANDED—Showmen's Association suspended operations in March, 1912, because its directors felt object of organization had been accomplished.

FAGAN DEATH—J. P. Fagan, 53, railroad contracting agent, Carl Hagenbeck and Great Wallace Shows Combined, died of pneumonia at home in Madison, Ind., April 28, 1912. Considered highest paid man in line of work he followed. Interment at Madison.

ELEPHANT BIRTH—Baby elephant was born on Sells-Floto

Shows at Salinas, Calif., April 25, 1912. Mother was Alice.

WRIGHT DEATH—Wilbur Wright, pioneer of aviation, died at Dayton, O., latter part of May, 1912.

WILD MAN DEATH—Plutano, last of famous pair of Wild Men of Borneo, died at home of Mrs. H. A. Warner, in Waltham, Mass., May 31, 1912. Believed 52 years old. Plutano and Wano, his brother, who died in 1905, were among most famous freaks exhibited by P. T. Barnum; brought to New York in early '50s.

AVIATRIX DEATH—Harriet Quibby, first woman to cross English Channel in an airplane, was killed July 1, 1912, near Boston.

STREIBIG DEATH—L. Z. Streibig, 63, general agent Jerry Mugivan's Shows, died in New York City July 28, 1912, acute indigestion.

CAMPBELL BROS.' FORCED CLOSING—Campbell Bros.' Circus was forced to close in Fairbury, Neb., early in August, 1912, when mortgage for \$26,000 not met.

RINGLING BIG TOP FIRE—Main tent of Ringling Bros.' Circus was destroyed by fire in afternoon of August 22, 1912, at Sterling, Ill.

BIRDMAN DEATH—Charles F. Morok, 35, famous birdman and manufacturer of airplanes, died latter part of August, 1912, in Brooklyn. It was Morok who, as Diavolo, originated bicycle and loop-the-loop feats with automobile.

WORTHAM & ALLEN FIRE—Tents from several of Wortham & Allen's Carnival Company were destroyed by fire August 23, 1912, at Cedar Rapids, Ia. Number of animals also lost.

PARKER BLOWDOWN—Parker Shows suffered blowdown at Michigan City, Ind., Labor Day afternoon, 1912. Plant show virtually wrecked.

MILLIE - CHRISTINE TWINS DEATH—Millie-Christine twins, about 60, died October 9 at old homestead in Columbus County, North Carolina, within few hours of one another. Were colored and had two heads and two sets of lower extremities, but same body.

BOSTOCK DEATH—Frank C. Bostock, 50, famous showman and carnival manager, died in London, Eng., October 8, 1912, of influenza. Was one of first trainers to perform feat of thrusting his head into lion's mouth.

BAKER RETIREMENT—Johnnie Baker retired as arena director for Two Bills' Show in New Orleans, October 6, 1912, after 23½ years' service in that capacity. Was foster son of Buffalo Bill.

JORDAN DEATH—Louis Jordan, of Bellefontaine, O., famous aerialist and organizer of Flying Jordans, died December 22, 1913, at Union Hill, N. J.

CODY BANQUET—Showmen's League of America banqueted its first president, William F. Cody (Buffalo Bill), at LaSalle Hotel, Chicago, Saturday evening, March 15, 1913.

FERARI-PATRICK COMBINE—Joseph G. Ferari and B. H. Patrick combined their interests in March, 1913, and that year took over Joseph G. Ferari and B. H. Patrick Greater Shows United, Inc.

STAUNTON FAIR'S BEGINNING—Shenandoah Valley Fair Association was organized at Staunton, Va., March 13, 1913, with C. B. Ralston, secretary.

HAGENBECK-WALLACE DISASTER—Hagenbeck-Wallace Circus suffered heavy loss early in April, 1913, when winter quarters at Peru, Ind., were caught in flood. Six elephants, three tigers, three lions, two leopards and many other animals drowned.

HAGENBECK DEATH—Carl Hagenbeck, 69, zoologist, collector of and world's largest dealer in and trainer of wild animals, died of complication of diseases in Hamburg, Germany, April 14, 1913.

HAGENBECK-WALLACE SALE—Hagenbeck-Wallace Shows were sold June 11, 1913, to Carl Hagenbeck & Great Wallace Show Company, of Indianapolis, of which

John O. Talbott was president, E. M. Ballard, vice-president, and C. E. Corey, secretary-treasurer.

KETTERING RESIGNATION—Ralph T. Kettering, publicity manager White City, Chicago, resigned that position in June, 1913.

RICE & DORE TORNADO—Rice & Dore Shows were struck by a tornado at Grand Island, Neb., in July, 1913.

TWO BILLS' ATTACHMENT—The 1913 tour of Buffalo Bill-Pawnee Bill Show came to sudden close at Denver July 22, when millions of law swooped down and took possession of everything.

TORNADO EXHIBITION FIRE—Damage of \$100,000 was done to Canadian National Exhibition at Toronto first week in August, 1913.

BARNUM & BAILEY WRECK—Five employees were seriously injured, 13 painfully cut and 20 hurt when Rock Island train and first section of Barnum & Bailey Circus train crashed at Richfield, Neb., August 12, 1913.

TWO BILLS' SALE—Part of the Two Bills' Show was auctioned off at Overland Park, Denver, August 21, 1913, and brought nearly \$16,000. Sale was heavily attended by showmen. Remainder of show property at Denver went under hammer August 27.

SAUTELLE RIOT—Riot was started during performance of Sig Sautelle Nine Big Shows at Shenandoah, Pa., August 24, 1913, when mob threw stones in dressing room and cowboys and canvasmen charged them with pistols and clubs. Three men injured and big top almost collapsed when several ropes were cut.

ROLLER COASTER WRECKED—Roller Coaster at Virginia Beach, Va., was destroyed by windstorm September 3, 1913.

MAPLE BEACH PARK FIRE—Maple Beach Park, between Albany and Troy, N. Y., was destroyed by fire middle of September, 1913. Loss between \$150,000 and \$200,000.

RIVERVIEW PARK FIRE—Riverview Park, Baltimore, Md., was visited by fire middle of September, 1913. Damage about \$25,000.

ARLINGTON-BECKMANN DISOLUTION—With closing of Arlington & Beckmann Oklahoma Wild West Show at Texarkana, Tex., October 18, 1913, partnership between Edward Arlington and Fred Beckmann was dissolved.

PERLINE DEATH—D. W. Perline, manager Bronco Joe's Wild West Show, died of typhoid fever at Eaton Rapids, Mich., October 23, 1913.

FISHELL DEATH—Dan S. Fishell, showman and theatrical man known all over this country, died November 13, 1913, in St. Louis as result of nervous breakdown brought on by overwork in his efforts to promote a new theatrical circuit.

CARNIVAL AMALGAMATION—General Amusement Company was formed latter part of January, 1914, to take over Con T. Kennedy Shows, Tom W. Allen Shows, S. W. Brundage Shows and B. R. Parker Shows, including all of C. W. Parker Show property.

PHILION DEATH—Achille Philion, famous equestrian, working on spiral tower, died at Detroit January 17, 1914, as result of injuries received in fall previous summer.

FIRST LEAGUE BALL—First annual ball of Showmen's League of America was held at Hotel Sherman, Chicago, Wednesday evening, March 4, 1914, and proved big success. Estimated attendance, 500.

KENNEDY SHOW BLOWDOWN—Con T. Kennedy Shows suffered blowdown at Muskogee, Okla., April 17, 1914. Heavy losers were John T. Backman Animal Show, Aztec Village and Ell Wheel.

RINGLING FIRE—Forty-three cars of Ringling Bros.' Circus were destroyed by fire latter part of May, 1914, at Cleveland. Loss about \$45,000.

MAIN ON ADVANCE—Walter L. Main joined Sig Sautelle Nine Big

Shows at Apollo, Pa., June 11, 1914, to take active management of advance forces.

SPARKS SHOW BLOWDOWN—John H. Sparks' Show was caught in tornado June 23, 1914, at Redwood Falls, Minn., and big top wrecked.

KENNEDY SHOW BLOWDOWN—Several tents of attractions with Con T. Kennedy Shows were laid flat and damaged when storm struck them at Ft. Wayne, Ind., June 24, 1914.

TALBOT INTERESTS SALE—John O. Talbot disposed of his proprietary interests in Hagenbeck-Wallace Shows to C. E. Corey at Omaha, Neb., July 8, 1914.

DOMINION TRAIN DERAILED—Special train of Dominion Amusement Company was derailed between Winnipeg and Brandon, Can., July 12, 1914. Six baggage cars overturned and several men injured.

SAUTELLE SHOW SALE—Louis D. Thillman headed a body of men who purchased Sig Sautelle Circus from Sig Sautelle at Glens Falls, N. Y., early in August, 1914. Show again changed hands October 21, that year, Col. W. P. Hall buying everything but baggage horses, at Lawrenceburg, Ind.

YOUNG BUFFALO RECEIVER-SHIP—Young Buffalo Wild West and Col. Cummins' Far East Combined Show ended its career at Alton, Ill., July 28, 1914, when thrown into receivership by Vernon C. Seaver.

EDWARDS DEATH—Samuel G. Edwards, known one time as champion bareback rider of world, died broke at San Diego, Calif., early in August, 1914.

THEARLE DEATH—H. B. Thearle, president Pain Fireworks Company, Chicago, was killed latter part of September, 1914, when entire plant was destroyed by explosion.

STEAMBOAT DEATH—Old Steamboat, most famous of bucking horses, was put to death at Cheyenne, Wyo., early part of October, 1914, to end agony resulting from blood poisoning contracted from an injury received while on road with Irwin Bros' Wild West and Cheyenne Days.

FERARI DEATH—Col. Francis Ferari, 52, pioneer showman and one of founders of present-day carnival, known as "Carnival King," died November 11, 1914, in New York City, where interment was made in Calvary Cemetery.

TILYOU DEATH—George C. Tilyou, 52, builder and owner Steeplechase Park, Coney Island, N. Y., as well as several steeplechase parks in other cities, died in Brooklyn November 20, 1914.

KIT CARSON SALE—Seventy-one horses and ponies, five mules and three buffaloes of Kit Carson Buffalo Ranch Wild West Show were sold at auction at Terrace Park, O., December 10, 1914, bringing \$4,468.75.

HAMPTON-KLEIN MERGER—Hampton Great Empire Shows and Klein Greater Shows were merged at Hamilton, O., latter part of January, 1915, Ben H. Klein assuming sole management.

PANAMA-PACIFIC EXPO OPENING—Panama-Pacific International Exposition opened in San Francisco February 20, 1915, to a crowd that exceeded that of any previous world's fair by many thousands.

BENYAKER DEATH—Isaac Benyaker, traffic manager K. G. Barkoot Shows, was killed at Montgomery, Ala., February 26, 1915, when a touring car containing him and other showmen collided with street car.

COLE DEATH—W. W. Cole, widely known showman, died in New York City March 10, 1915, of pneumonia. Came from an old circus family of that name. Left estate of over \$5,000,000.

BEACHEY DEATH—Lincoln Beachey, daring aviator, was killed at San Francisco March 14, 1915,

when monoplane he was flying at Panama-Pacific International Exposition fell into a bay.

WILLARD JOINS 101 RANCH—Jess Willard, cowboy prizefighter, signed with Miller Bros. 101 Ranch and Arlington's Real Wild West Show early in May, 1915.

COMA LAUNCHING—Car Owning Managers' Association organized at Planters' Hotel, St. Louis, May 5, 1915. Walter S. Donaldson, president; Will J. Farley, secretary.

FLOATING THEATER SALE—Menke & Coleman Floating Theater, Sunny South, and steamer Wabash were sold at marshal's sale June 3, 1915, at Parkersburg, W. Va., to Parkersburg Dock Company for \$2,100.

PATRICK DEATH—Warren A. Patrick, 42, died suddenly in Chicago June 18, 1915. Was secretary of Showmen's League at time. Interment at California, Mo.

BROWN DEATH—A. H. Brown, owner Great International Shows, was killed near West Frankfort, Ill., September 9, 1915, when engine struck his auto. His son, Albert, 5, and special agent, Thomas E. McDonald, met death in same accident.

SELLS-FLOTO WRECK—Sells-Floto-Buffalo Bill Shows were in wreck between Onaga and Havensville, Kan., September 16, 1915. Three flats, containing 10 baggage wagons, ditched, with considerable damage to both.

BURCKHART SALE—C. J. Burckhart disposed of his interests in Big Four Amusement Company to his partner, E. L. Cummings, in October, 1915.

SOLOMON AND DORMAN DISOLUTION—George F. Dorman and S. Solomon dissolved partnership at Scranton, Pa., after close of 1915 season.

KENNEDY SHOW WRECK—Con T. Kennedy Shows' train had a head-on collision with a passenger train eight miles from Columbus, Ga., November 22, 1915. Fred S. Kempf, of Busby City fame, and his wife were among showfolk killed or burned to death, while injured numbered three dozen or more. Nine flat cars and their contents were piled one on top of the other.

MELVILLE SHOW FIRE—Tent and most of properties of Bert Melville's Comedians, No. 1 Company, were completely destroyed by fire at Little Rock, Ark., latter part of November, 1915. Loss, between \$7,000 and \$8,000.

DORMAN-KRAUSE PARTNER-SHIP—George F. Dorman and Ben Krause formed partnership at end of season of 1915 to put out Dorman-Krause Shows. Equal owners. Combination did not affect Krause Greater Shows.

MEYERHOFF SALE—Henry Meyerhoff latter part of November, 1915, sold his interest in Levitt-Meyerhoff Shows United to Victor D. Levitt and Morris Taxier. Title changed to Levitt-Taxier Shows United.

ORIGINAL TATTOOED LADY DEATH—La Belle Irene (Mrs. Irene Woodward), 53, Original Tattooed Lady, died in Philadelphia early in December, 1915.

MUSEUM CHAIN—Chain of museums was opened on Pacific Coast by Golden and Smith during December, 1915.

SLA CLUBROOMS—Showmen's League of America opened permanent clubrooms in Saratoga Hotel, Chicago, December 15, 1915, when Col. W. F. Cody was voted honorary life member.

SCOTT DEATH—Oliver H. P. Scott, general agent John Robinson's 10 Big Shows Combined, died of complication of diseases at home in Cincinnati December 23, 1916. Interment at Beverly, O.

COREY-HOFFMAN CONSOLIDATION—Corey Shows and Commercial Amusement Company consolidated their interests under name of Corey Shows in December, 1916.

RINGLING DEATH—Al Ringling, 64, eldest of Ringling brothers, died at home in Baraboo, Wis., January

1, 1916, of kidney trouble. Interment at Baraboo.

PRESSY-WESTERMAN COMBINATION—C. A. Pressy and George W. Westerman combined their interests early in January, 1916, to put out The Days of '49 Shows.

BRADEN JOINS ROBINSON—Frank W. Braden early in January, 1916, signed a contract with Famous Robinson Shows to act as press agent. Was at that time city editor The Daily Courier at Taylorville, Ill.

SIGNS WILLARD-GOTCH—H. H. Tammen on January 15, 1916, signed Frank A. Gotch and two days later signed Jess Willard, both for Sells-Floto Shows; salary, \$1,200 per day.

MILLER-MURPHY COMBINATION—Morris Miller and J. F. Murphy formed partnership at Hattiesburg, Miss., in January, 1916, to put out Great American Shows.

COUP & LENT SHOWS FORMED—Coup & Lent United Monster Shows were organized at Cedar Rapids, Ia., early in February, 1916, with W. T. Hanright, general manager; L. J. Stark, business manager, and Frank Kanak, secretary-treasurer.

BUFFALO BILL-101 RANCH COMBINE—Interests of Col. Cody were consolidated with 101 Ranch Show February 28, 1916, under title of Buffalo Bill and 101 Ranch Wild West Show Combined.

ROBINSON SHOW SALE—Jerry Mugivan and Bert Bowers in March, 1916, purchased from "Gov" John F. Robinson title and equipment of John Robinson 10 Big Shows Combined. This marked exit of Robinson family from circus field.

ROBBINS TO TRUCKS—Frank A. Robbins' Shows had distinction of being first big circus to change from rail to motor truck mode of transportation. This was done in the spring of 1916.

REVERE BEACH FIRE—Fire at Revere Beach, Mass., May 9, 1916, caused damage of about \$75,000.

HALE DEATH—Harvey Hale, widely known circus figure, died suddenly June 13, 1916, at St. Louis.

CAMPBELL BLOWDOWN—One man was killed and eight seriously hurt when a cyclone wrecked Campbell United Shows at Wibaux, Mont., June 28, 1916.

REISS DEATH—Nat Reiss, 43, owner Nat Reiss Shows, died in Chicago June 28, 1916. Interment in Rose Hill Cemetery.

HAMILTON DEATH—Richard F. (Tody) Hamilton, 70, credited with originating modern circus poster and press represent Barnum & Bailey Show for more than 25 years, died at Baltimore, Md., August 18. Interment in Western Cemetery.

RINGLING FIRE—Ringling Bros.' Circus suffered estimated loss of \$25,000 when one of his horse tents was destroyed by fire at Huntsville, Ala., October 28, 1916. Forty head of baggage stock burned to death and same number so severely burned that they had to be killed.

MILLER BROS.' RETIREMENT—Miller Bros., of 101 Ranch Wild West fame, temporarily retired from show business in November, 1916.

BOSTOCK ANIMAL SALE—Frank P. Spielman, of United States Circus Corporation, on December 16, 1916 in New York City, purchased the Frank C. Bostock trained wild animal collection from David Horsely for sum reported to be \$150,000.

OUTDOOR SHOWMEN'S ASSN.—Outdoor Showmen of the World organization was formed at the Christmas banquet and ball at Hotel Astor, New York, December 27, 1916. W. H. Donaldson, founder of The Billboard, made temporary president; A. K. Greenland, temporary secretary.

TINNEY DEATH—C. H. Tinney, bandmaster, John Robinson 10 Big and Howes Great London Shows for several seasons, died at Muskogee, Okla., December 28, 1916.

BUFFALO BILL DEATH—Col.

William F. Cody (Buffalo Bill), 71, famous pioneer, plainsman, scout and showman, died at Denver January 10, 1917. Body placed in crypt, where it remained until following Decoration Day, when it was placed in grave at top of Mount Lookout, about 20 miles from Denver.

SAUTELLE-LOWANDE PARTNERSHIP—George C. Satterlee (Sig Sautelle) and Oscar Lowande early in February, 1917, formed a partnership to put out a truck show called Sig Sautelle & Oscar Lowande Mammoth Motor Truck Circus.

MURPHY-MILLER SPLIT—Partnership of J. F. Murphy and Morris Miller in Great American Shows was dissolved early in February, 1917, Murphy that year taking out J. F. Murphy's American Shows and Miller forming partnership with Mrs. Elizabeth Hampton in Hampton Great Empire Shows.

SOLOMON-GRUBERG SPLIT—Partnership of S. Solomon and Rubin Gruberg in Sol's & Rubin's United Shows was dissolved at Paris, Tex., early in February, 1917.

ROBINSON DEATH—James Robinson, 82, famous bareback rider, died at French Lick, Ind., February 21, 1917. Interment at Louisville, Ky.

BEIFELD DEATH—Morris Beifeld, 71, president White City Amusement Company, Chicago, died in that city February 20, 1917. Interment in Rose Hill Cemetery.

GRUBERG AND CHERRY—W. S. Cherry in March, 1917, purchased an interest in Sol & Rubin Shows from Rubin Gruberg. Title then changed to Rubin & Cherry Shows.

NELSON WITH YANKEE ROBINSON—Battling Nelson, fighter, was signed by Fred Buchanan for Yankee Robinson Shows in March, 1917.

LEAGUE BUYS PLOT—Showmen's League of America purchased large plot in Woodlawn Cemetery, Chicago, early in March, 1917.

BONAVITA DEATH—Capt. Jack Bonavita, famous animal trainer, died from injuries received in struggle with polar bear at Los Angeles, March 19, 1917.

HAGAMAN DEATH—Charles S. Hagaman, circus legal adjuster, died March 25, 1917, at Mansfield, O.

BURKE DEATH—Major John M. Burke, 73, life-long companion of Col. Cody and circus story writer, died of pneumonia in Washington, D. C., April 12, 1917. Interment in Washington.

WILSON MANAGER—Judge Charles A. Wilson was appointed manager of Fontaine Ferry Park, Louisville, Ky., in April, 1917.

"CREATION" SALE—James T. Clyde latter part of April, 1917, purchased "Creation," electrical scenic spectacle, from E. J. Austin, engineer and builder, to place with World at Home Shows.

RAIL EMBARGO—Carnivals and other shows in East were hard hit during spring of 1917 as result of what was practically governmental supervision of railroads, due to the war.

SEELEY DEATH—Col. Charles W. Seeley, 71, prominent circus man, died of cancer April 28, 1917, in Elmira, N. Y. Interment in Woodlawn Cemetery.

NASH RESIGNATION—Charles A. Nash resigned as secretary of Fargo (N. D.) Fair early in May, 1917, to accept position as assistant to John C. Simpson, manager Springfield (Mass.) Fair.

COOP & LENT FIRE—Three elephants met horrible death when stock car of Coop & Lent Circus containing them burned in Kenton, O., May 6, 1917. Loss between \$8,000 and \$10,000.

WOODSIDE FIRE—Woodside Park, Philadelphia, was scene of fire May 20, 1917. Estimated loss \$160,000. Mountain Scenic Railway the heaviest loser of about 13 amusement features wiped out.

BARNUM & BAILEY BLOWDOWN—Big top and several tents of Barnum & Bailey Circus were blown down when struck by tornado

at Uniontown, Pa., June 1, 1917, just before matinee. One person killed and about 50 injured. Estimated damage, \$25,000.

SUN DEATH—George J. Sun, 55, brother of John, Pete and Gus Sun, of the Sun circus family, died suddenly at Hot Springs, Ark., June 15, 1917. Interment in Toledo, O.

POLACK WRECK—Polack Bros.' 20 Big Shows at Dunkirk, N. Y., early in July, 1917, had three flat cars derailed. Two of show train crew severely injured. Estimated damage \$10,000.

FIRST OPEN-AIR ICE RINK—First open-air ice rink in U. S. was opened at Cincinnati Zoological Gardens in summer of 1917.

KENT PROMOTION—John G. Kent took over Dr. J. O. Orr's duties as manager of Canadian National Exhibition, Toronto, middle of July, 1917.

REGINA EXHIBITION FIRE—Grand stand and industrial building of Provincial Exhibition at Regina, Can., were destroyed by fire July 25, 1917. Whip of World at Home Shows and all concessions under grand stand total loss. Estimated loss \$150,000.

TAYLOR DEATH—Frank J. Taylor, old wagon showman, died in Creston, Ia., July 28, 1917.

LUNA PARK FIRE—Fire swept thru portion of Luna Park, Coney Island, N. Y., August 12, 1917, destroying Toboggan and Burro rides. Estimated damage \$10,000.

FRANKLIN SALE—Paul Zaltee and Leslie Kell purchased Franklin Stock Company's tent outfit latter part of September, 1917, to operate it as repertoire show.

COOKE WITH SPELLMAN—Louis E. Cook early part of November, 1917, was engaged by Frank P. Spellman to act as general manager of advance force of new motorized circus put out by United States Circus Corporation.

ANGELL'S FIRE—Angell's Comedians (Southern) lost their entire outfit by fire at Benton, Ark., middle of November, 1917.

CONEY ISLAND FIRE—Coney Island, N. Y., suffered loss of \$400,000 by fire November 29, 1917. Several buildings totally destroyed.

RICE GENERAL AGENT—W. H. Rice was made general agent of all of C. A. Wortham interests latter part of November, 1917, succeeding Steve A. Woods.

THOMPSON DEATH—C. H. Thompson, 62, for years executive with circuses, died at home in Sarasota, Fla., January 4, 1918. Interment in that city.

GEORGIA FAIR TORNADO—Georgia State Fair, Macon, and Sun Bros.' Circus were struck by tornado January 11, 1918. Damage to fair estimated at over \$40,000. Sun's loss several thousand dollars.

NEW YORK SLA—New York branch of Showmen's League of America was perfected in New York City January 12, 1918. Harry Raver selected as governor; Harry F. McGarvie, lieutenant-governor; Victor D. Levitt, 2d lieutenant-governor; Louis Berni, treasurer; Edward White, secretary.

GLYDE-POLACKS MERGER—James T. Clyde and Harry R. and Irv J. Polack amalgamated World at Home Shows and Polack Bros.' 20 Big Shows February 10, 1918, in Chicago. Harry assumed management and control of World at Home and Irv continued in management of Polack Bros.' 20 Big Shows.

COLE SHOW SALE—Cole Bros.' Circus, with exception of steel cars and some cages and baggage wagons, was sold at public auction at Shreveport, La., February 20, 1918. Charles Sparks paid \$8,500 for three performing elephants. Show was owned by J. Augustus Jones.

BRUNEN-LEVITT COMBINE—"Honest" John Brunen and Victor D. Levitt merged their interests at Pittsburgh early in April, 1918, putting out two shows, Mighty Doris Exposition Shows and Levitt-Brunen Shows Combined.

CINCY CONEY FIRE—Coney Island, Cincinnati, was swept by fire

May 10, 1918. Fourteen buildings destroyed. Damage about \$90,000.

PUBILLONES DEATH—Antonio V. Pubillones, Cuban amusement manager, died in Mexico City, Mex., May 23, 1918.

CONTEST ASSOCIATION FORMED—The Western Frontier Contest Association was organized at Kansas City, Mo., June 8, 1918. T. Joe Cahill, president; Robert P. M. Chase, secretary.

HAGENBECK GARY WRECK—Never was there such an appalling, horrible, sickening and nerve-racking catastrophe as that which befell Hagenbeck-Wallace Circus on June 22, 1918, as the second section of the show train was passing thru Gary, Ind., on route from Michigan City to Hammond. Hot box caused train to stop. Circus trainmen set up warning and danger signals. Despite warnings empty equipment (steel Pullman) train, moving at rate of 50 miles an hour, tore completely thru four circus cars and demolished fifth, which was filled with sleeping showfolk. More than 85 of them either killed outright, burned to death in fire which almost immediately broke out and consumed wrecked coaches, or died later in hospital, while nearly 150 others sustained injuries.

WARREN DEATH—John B. Warren, 52, died at home in Chicago June 30, 1918. Was president Showmen's League at time. Interment in Showmen's Rest.

INTERNATIONAL EXPO OPENING—New York International Exposition of Science, Arts and Industries, in preparation for three years, opened at West Farms, the Bronx, New York, June 29, 1918, with more than 26,000 in attendance.

FOREST PARK FIRE—Forest Park, Chicago, was swept by fire June 25, 1918, and one-fifth of it wiped out.

COYLE DEATH—Michael Coyle, 80, for years on executive staffs of Barnum & Bailey and Buffalo Bill shows, died at Weedsport, N. Y., July 26, 1918.

JONES SHOW BLOWDOWN—Johnny J. Jones Exposition suffered damage of about \$20,000 at Brandon, Can., July 23, 1918, when struck by tornado.

REVERE BEACH FIRE—Damage of about \$300,000 was done by fire to Revere Beach, Mass., August 27, 1918.

JONES DEATH—J. Augustus Jones, 50, widely known circus owner, died at home in Warren, Pa., August 25, 1918, from injuries received when kicked by a horse.

WORLD AT HOME WRECK—World at Home Shows had nine of their flat cars hurled into a ditch at Madison, Mich., September 10, 1918. Two troupers killed; 13 injured.

RINGLING DEATH—Henry Ringling, 49, youngest of the Ringling brothers, died at home in Baraboo, Wis., October 11, 1918, of heart disease. Interment in Baraboo Cemetery.

HAGENBECK-WALLACE SALE—Hagenbeck-Wallace Circus passed in hands of Jerry Mugivan and Bert Bowers at a receiver's sale in French Lick, Ind., December 28, 1918. Price sold to have been \$36,100.

STAMPEDE CIRCUIT FORMED—Association of American Cowboys was formed in New York City latter part of February, 1919. First meeting held March 8, when officers elected. Richard Ringling, founder, president; "Doc" Kealey, secretary; William J. Hilliar, treasurer; W. H. Donaldson, chairman of board of governors.

CAMPBELL SHOW SALE—Campbell Circus was sold in Enid, Okla., March 1, 1919, to Floyd King. King in turn disposed of stock in show to W. H. Godfrey and George Atkinson. Opened under title of Sanger's Shows.

POLACK DEATH—Harry R. Polack, 42, prominent carnival owner, died of ptomaine poisoning at Brunswick, Ga., March 20, 1919. Interment in Mayfield Cemetery, Cleveland.

FOREPAUGH DEATH—Adam Forepaugh Jr., about 60, son of famous circus owner, died at home in Philadelphia March 29, 1919, of paralysis. Was last of Forepaugh family interested in show business to pass away.

GLICK-LEVITT SPLIT—Partnership of William Glick and Vic Levitt in Levitt & Glick Shows was dissolved early in April, 1919, at Butte, Mont.

BRIGHTON BEACH FIRE—Brighton Beach Park, Brighton Beach, N. Y., was almost wiped out by fire April 30, 1919. Estimated loss \$1,000,000.

KRAUSE-ZEIGLER SPLIT—Simon Krause and Mike Zeigler, of Monarch Exposition Shows, dissolved partnership in May, 1919. Krause taking out own show under title of Penn Amusement Company.

WORLD OF MIRTH'S FIRST YEAR—World of Mirth Shows, management George Bistany, opened for first time at Newburg, N. Y., May 3, 1919.

THOMPSON DEATH—Fred Thompson, 47, super-showman and theatrical producer, died June 6, 1919, in New York City. Interment in Woodlawn Cemetery.

SPARKS' CAR FIRE—Advertising car of Sparks' World's Famous Shows was almost destroyed by fire at Macon, Ga., October 10, 1919.

RINGLING DEATH—Alf T. Ringling, fifth of famous Ringling Brothers, died of heart disease at country home in Oak Ridge, N. J., October 21, 1919. Years before his passing he conceived idea of "day-light" pictures, suggesting that they be presented in the side show in broad daylight.

MIACO DEATH—Steve Miaco, famous clown, died November 14, 1919, in hospital on Ward's Island, New York.

METROPOLITAN SHOWS SALE—A. M. Nasser purchased Metropolitan Shows from C. E. Barfield in Macon, Ga., latter part of November, 1919.

MURPHY SHOWS' FLOOD—J. F. Murphy Shows were caught in flood at Augusta, Ga., while in winter quarters' latter part of December, 1919.

CAMPBELL, BAILEY & HUTCHINSON START—Charter was issued to Campbell, Bailey & Hutchinson Combined Circus and Wild West at Charleston, W. Va., early in January, 1920.

HURD DEATH—Thomas Hurd, old-time showman, died at home in Atlanta, Ga., January 16, 1920.

NARDER-SOLOMON COMBINE—Nat Narder and Sam Solomon combined their Majestic Exposition Shows and Wild Animal Circus and So's United Shows at Atlanta, Ga., middle of January, 1920, and went out under title of So's United Shows.

SMITHS' RETIREMENT—"Pop" and "Mom" Smith retired from show business latter part of January, 1920, turning Smith Greater Shows over to their sons, Ed K. and Chris M. Smith.

LEMON DEATH—Frost R. Lemon, 65, one of Lemon Brothers of circus fame, died in Kansas City, Mo., February 25, 1920.

BROWN PROMOTION—C. A. B. Brown was elected president of Canadian National Exhibition early in March, 1920, succeeding T. A. Russell, who retired.

MORGAN TENT FIRE—J. Doug Morgan Company lost its tent theater in fire at Sulphur Springs, Tex., March 20, 1920.

CARNIVAL MEN'S ASSOCIATION—Carnival Managers' Association, temporarily formed March 10, 1920, was made permanent at meeting in Cincinnati following March 24. George L. Dobyns, chairman; C. A. Wortham, treasurer; John D. Martin, secretary.

KIRGEN DETECTIVE HEAD—Emmet Kirgen, former billposter with circuses, was made chief of detectives of Cincinnati early in April, 1920.

CARPENTIER WITH S-F—H. H. Tammen in April, 1920, signed

Georges Carpentier, French idol and heavyweight champion, to go with Sells-Floto Circus. Salary, \$1,000 per performance.

SHEESLEY SHOWS' FLOOD—Greater Sheesley Shows were caught in flood at Bellevue, Ky., April 20, 1920.

ROBERSON SHOW FIRE—George C. Roberson Players had loss of \$10,000 when their new canvas and properties were swept by fire at Manito, Ill., early in May, 1920.

HECKMAN DEATH—L. H. (Les) Heckman, 48, widely known general agent of circuses and other shows, dropped dead in Cornwall, Can., May 28, 1920. Interment at Ashland, O.

THILMAN DEATH—Louis D. Thilman, assistant manager Howe's Great London Shows, was shot and killed at Dunnville, Can., May 25, 1920.

WEAVER DEATH—John D. (Dad) Weaver, secretary Ark-Sar-Ben, Omaha, died in that city June 20, 1920, of paralysis.

REED SHOWS' WRECK—E. B. Reed Greater Shows' train was struck by a fast freight train July 4, 1920, at Atoka, Okla. Seven people killed; 28 injured. Four coaches completely demolished; two others wrecked.

MOORE DEATH—Alonzo (Lon) Moore, 55, famous clown, was killed in auto accident near Denver July 27, 1920.

MCDANIEL'S WRECK—McDaniel's Midway of Mirth had railroad wreck near Ashland, Ky., early in August, 1920. Two troupers killed; eight seriously injured.

WORLD'S FAIR WRECK—World's Fair Shows' train was in wreck at Coulter, La., early in August, 1920. Four flats left track, one demolished. Several wagons badly damaged.

GOODMAN SHOWS' WRECK—Goodman Shows were almost totally destroyed at Petersburg, Ind., August 7, 1920, by windstorm and flood.

WILSON DEATH—Charles C. Wilson, 48, general traffic manager Ringling-Barnum Shows, died of heart failure at home in Chicago August 7, 1920. Interment in Forest Home Cemetery.

GREAT SOUTHWESTERN WRECK—One trouper was killed and two badly injured when Great Southwestern Shows were in railroad wreck near Brookston, Tex., September 19, 1920.

NAT REISS SHOWS' LEASE—Nat Reiss Shows were leased by Velare Brothers for season 1921 in November, 1920.

YANKEE ROBINSON SALE—Edward M. Ballard and associates bought Yankee Robinson Circus from Fred Buchanan in November, 1920.

SELLS-FLOTO SALE—Sells-Floto Circus was purchased by Edward M. Ballard, Jerry Mugivan and associates about middle of November, 1920, from H. H. Tammen, F. G. Bonfile and Otto Floto. Sale also included Buffalo Bill (Colonel Cody) Wild West, Congress of Rough Riders of the World.

FLEMING RESIGNATION—W. C. Fleming November 18, 1920, resigned as general agent Greater Sheesley Shows after five-year connection.

MAIN SHOWS' SALE—K. F. Smith bought Harry K. Main Shows latter part of November, 1920, at Milan, Tenn. Price \$12,000.

FAIR ASSOCIATIONS' MERGER—American Association of Fairs and Expositions and International Association of Fairs and Expositions were merged in Chicago early in December, 1920, and called International-American Association of Fairs and Expositions.

FERARI SHOWS SALE—John Brunen December 2, 1920, purchased Col. Francis Ferari Shows in their entirety. Price said to have been \$20,000.

VENICE PIER FIRE—Venice Pier, Venice, Calif., was almost

totally destroyed by fire December 21, 1921. Estimated loss \$750,000.

EMPIRE STATE SALE—Matthew J. Riley purchased Empire State Shows from Joseph G. Ferari & Company early part of February, 1921.

DORE DEATH—Harry (Irish) Dore, circus and carnival showman, died at Washington C. H., O., February 15, 1921. Interment in Washington Cemetery.

FIRST K. C. CLUB BALL—First annual ball of Heart of America Showman's Club was held at Coates House, Kansas City, Mo., March 17, 1921.

WALLACE DEATH—B. E. Wallace, 73, died at Rochester, Minn., April 8, 1921. Sold Hagenbeck-Wallace Circus eight years before.

BODKIN DEATH—M. S. (Mike) Bodkin, 69, veteran circus man, died in Chicago April 5, 1921. Interment in Mt. Olivet Cemetery.

KELLEY DEATH—George M. Kelley, 80, old-time circus leaper, died April 4, 1921, in Binghamton, N. Y.

TOLBERT DEATH—Milt Tolbert, 45, rep show owner and manager, died at Athens, Tenn., April 17, 1921. Interment in Greenville, Tex.

STICKNEY DEATH—Sam E. Stickney, 76, veteran circus owner, clown and rider, died in Chicago April 11, 1921, of heart failure.

ROBINSON DEATH—"Gov." John F. Robinson, 78, circus owner, manager, performer, died April 30, 1921, at winter home in Miami, Fla., of bronchitis. Interment in Spring Grove Cemetery, Cincinnati.

DYER DEATH—William A. Dyer, 45, of Brown & Dyer Shows, died in Detroit April 25, 1921, of heart failure and kidney trouble.

SELLS-FLOTO BLOWDOWN—Sells-Floto Circus suffered a complete blowdown July 18, 1921, at Gary, Ind., when struck by hurricane. Canvas whipped to pieces.

MINNELLI DEATH—Frank P. Minelli, 51, one of the first to conceive tent stock idea, died at Delaware, O., August 29, 1921.

SELLS-FLOTO THEFT—Treasurer of Sells-Floto Circus was robbed of \$4,000 in cash and \$30,000 in drafts and checks September 16, 1921, at Vancouver, B. C.

WALLACE FARMS SALE—Mugivan, Bowers and Ballard purchased Wallace farms at Peru, Ind., October 27, 1921. Included were 600 acres of land, circus winter quarters and show car shops. Price about \$500,000.

LEMEN DEATH—Frank V. Lemen, 74, senior member of Lemen Bros.' Shows, died October 24, 1921, in Kansas City, Mo.

CONDERMAN DEATH—William Conderman, 62, inventor of Conderman Wheel, was shot and killed November 10, 1921, while on hunting expedition in Adirondacks.

PHEENEY DEATH—Charles A. Pheene, about 40, circus 24-hour man, died at home in Denver December 1, 1921, of small pox.

BOYD BUYS INTEREST—Larry Boyd on January 16, 1922, bought entire interests of Arthur Wright in World of Mirth Shows, making Boyd and Max Linderman sole owners.

GOLLMAR SALE—Gollmar Bros.' Circus was purchased by Mugivan, Bowers and Ballard January 12, 1922, in Chicago.

WILSON DEATH—Johnnie Wilson, 78, noted horseback rider, died at Cincinnati February 7, 1922. Interment in St. Joseph's Cemetery.

BRUNEN MURDER—John T. (Honest John) Brunen, 48, owner Mighty Doris-Ferari Shows, was shot and killed March 10, 1922, at home in Riverside, N. J.

TWINS' DEATH—Rosa and Josefa Blazek, "grown-together" twins, died March 29, 1922, in Chicago, at almost the same moment, of pneumonia.

VEAL MURDER—John D. (Slim) Veal, 32, owner Veal Bros.' Shows, was shot and killed at Joliet, Ill., June 16, 1922. Interment in Mt. Olivet Cemetery, Nashville, Tenn.

DAVIS DEATH—Arthur Davis, 47, widely known outdoor showman, was killed September 7, 1922, at Argus, Ind., when he lost control of his auto and crashed into telephone pole. Interment in Showmen's Rest.

AUCHY DEATH—Henry B. Auchy, 61, president Philadelphia Toboggan Company, died September 20, 1922, at home in Erdenheim, Germantown, Philadelphia, of complication of diseases. Interment in Goshoppen Cemetery, Lower Merion, Pa.

WORTHAM DEATH—C. A. Wortham, 40, owner Wortham's World's Greatest Shows, died in Cincinnati, September 24, 1922, of appendicitis. Interment at Danville, Ill.

COSTELLO DEATH—Dave Costello, Sr., about 50, famous circus rider, died October 16, 1922, at home in Henderson, N. C.

MORGAN TENT FIRE—Hila Morgan No. 2 Show lost its tent and all equipment by fire at Russellville, Ark., October 26, 1922.

CONY BOATS' FIRE—Island Queen and Morning Star, excursion boats of Cony Island Company, Cincinnati, were destroyed by fire November 4, 1922. Wharfboat also damaged.

WORTHAM WRECK—Three troupers were killed and several injured when C. A. Wortham Greater Exposition Shows' train was crashed into by another train traveling at speed of 50 miles an hour near Adelina, La., October 31, 1922. Engine went completely thru day coach.

CARNIVAL COMBINE—Entire staff, shows and showmen of Wortham's World's Greatest Shows joined Morris & Castle Shows in December, 1922. About that time Fred Beckmann, Barney S. Gerety and George Robinson bought Wortham's World's Best Shows (No. 2) at San Antonio, Tex.

MURPHY SHOWS' FIRE—J. F. Murphy Shows suffered heavy loss when their winter quarters at Norfolk, Va., were swept by fire January 4, 1923. Train saved, except three flats.

GENTRY SHOW SALE—Gentry Bros.' Famous Shows were sold at receiver's sale middle of January, 1923, to James Patterson. Sale included 15 cars, good will and title. Combined with Patterson Trained Wild Animal Circus.

CONY, CINCY, SALE—Ownership of Cony Island, Cincinnati, passed into hands of John W. Hubbard February 15, 1923. Reported consideration \$300,000.

SHOWMEN'S LEGISLATIVE COMMITTEE—Showmen's Legislative Committee was formed in Chicago February 23, 1923. Edw. E. Neumann elected chairman; A. J. Ziv, secretary; Edw. A. Hoek, treasurer; T. J. Johnson, legal adviser.

COOKE DEATH—Louis E. Cooke, 73, prominent circus general agent and noted writer, died at home in Newark, N. J., March 18, 1923. Interment in Fair Mount Cemetery.

PARAGON PARK FIRE—Estimated damage of \$750,000 was done by fire to Nantasket Beach and Paragon Park, Hull, Mass., March 29, 1923.

WARNER DEATH—Edward C. Warner, 48, circus and carnival general agent and traffic manager, died April 3, 1923, in Chicago. Interment in Showmen's Rest.

HARVEY WITH S-F—R. M. Harvey early in April, 1923, was appointed general agent Sells-Floto Circus, succeeding late Edward C. Warner.

TENNESSEE ASSN. OF FAIRS—Tennessee Association of Fairs was organized at Nashville April 17, 1923. I. M. Tate, president; Joseph E. Curtis, secretary-treasurer.

AUSTIN WITH BARNES—J. B. Austin became general agent of Al G. Barnes Circus latter part of May, 1923, succeeding Harley S. Tyler.

FAIRLAND OPENING—Fairland Park, Kansas City, Mo., opened for first time June 10, 1923. Managed by Sam Benjamin. Attendance about 50,000.

CHESTER PARK FIRE—Fire destroyed large section of Chester Park, Cincinnati, July 18, 1923. Estimated damage \$125,000.

POLLIE SELLS—Henry J. Pollie sold his interest in Zeldman & Pollie Shows to James C. Simpson latter part of November, 1923, at Portsmouth, Va.

ROBINSON DEATH—George E. Robinson, veteran carnival owner and general agent, died at Long Beach, Calif., November 22, 1923, of heart attack. Interment in Pacific Coast Showmen's Association plot in Evergreen Cemetery, Los Angeles.

ARLINGTON DEATH—George Arlington, 73, for 30 years general manager Barnum & Bailey Circus, died December 1, 1923, in New York City, of heart disease. Interment in Malmonides Cemetery, Long Island.

OCEAN PARK FIRE—Amusement zone of Ocean Park, Venice, Calif., was almost destroyed by fire January 6, 1924. Damage exceeded \$1,000,000. Pickering's Pier and Lick's Dome Pier burned to water's edge.

CONKLIN DEATH—Pete Conklin, 82, known as "The King's Jester," died in New York City January 1, 1924. Interment in Maple Grove Cemetery, Kew Gardens, L. I., N. Y.

FARANTA DEATH—Sig Faranta, 78, old-time circus man, died in New Orleans January 10, 1924.

RINGLING-BARNUM FIRE—Fire at winter quarters of Ringling-Barnum Shows in Bridgeport, Conn., February 2, 1924, did damage of approximately \$100,000.

CONKLIN DEATH—George Conklin, for years head animal trainer for Barnum & Bailey Circus and brother of Pete Conklin, died in Bridgeport, Conn., February 25, 1924. Interment in St. Michael's Cemetery.

BARNES TOUR HALTED—Al G. Barnes' Circus tour was halted in California by foot and mouth disease latter part of March, 1924, after show was out two weeks.

MAC STOCK FIRE—Tent of Mac Stock Company was destroyed by fire at Bedford, Ind., April 23, 1924. Several sections of blues and chairs also destroyed.

BURT DEATH—Frank Burt, 64, nationally known amusement promoter, died at home in San Mateo, Calif., of heart trouble, June 1, 1924.

GOLDEN SHOW SALE—Golden Bros. Trained Wild Animal Circus was sold to John Pluto for \$18,500 at Little Rock, Ark., June 18, 1924.

WHEELER DEATH—H. E. (Punch) Wheeler, 72, veteran circus and carnival press agent, died in Elks' Home, Bedford, Va., June 19, 1924, of apoplexy.

COONS DEATH—Taylor Coons, first general agent Gentry Bros.' Dog & Pony Show, died at Elks' Home, Bedford, Va., July 9, 1924. Interment at Kokomo, Ind.

MASON DEATH—"Dick" S. Mason, 42, owner-manager Mason Stock Company, died at home in Louisville, Ky., June 27, 1924. Interment in Cave Hill Cemetery.

TAMMEN DEATH—H. H. Tammen, 68, of the Denver Post and former part owner Sells-Floto Circus, died July 19, 1924, at Denver. Interment in Fairmount Cemetery.

SEEMAN DEATH—Adolph Seeman, 72, former carnival owner and expert mechanic, died at Chicago August 21, 1924, of throat trouble. Interment in Showmen's Rest.

GOLDEN CIRCUS SALE—George W. Christy purchased Golden Bros. Shows from John Pluto at Mooresville, N. C., early part of September, 1924.

MIDLAND BEACH FIRE—Fire made clean sweep of Midland Beach, S. I., N. Y., September 28, 1924. Estimated loss \$1,000,000.

SMITH SHOWS SALE—Rubin Gruberg purchased Smith Greater Shows in Cincinnati latter part of September, 1924.

MAIN CIRCUS SALE—Andrew Downie, of Walter L. Main Circus, sold his entire equipment to Miller Brothers latter part of September, 1924.

KNUPP DEATH—Edward C.

Knupp, 62, circus general agent and traffic manager, died in Chicago September 23, 1924. Interment at Jamestown, N. Y.

MRS. DAVIS DEATH—Mrs. Bert F. Davis (Aunt Lucindy Birdseed) died at Apollo, Pa., October 11, 1924. Interment at Vinita, Okla.

POTTER DEATH—Harry B. Potter, about 55, circus and carnival general agent, died of apoplexy on a train between Oakdale and Somerset, Ky., November 30, 1924. Interment in Showmen's Rest, Chicago.

KENNEDY DEATH—Con T. Kennedy, 54, owner Con T. Kennedy Shows, died at Greenville, Miss., December 2, 1924. Interment at Miami, Fla.

WAUGH DEATH—Harry M. (Fat) Waugh, 45, part owner H. M. Waugh Shows, died at San Antonio, Tex., December 6, 1924. Interment in Mission Cemetery.

MCQUIGG DEATH—Myron W. McQuigg, 53, carnival general agent, died in Denver December 10, 1924. Interment at Pana, Ill.

MCCRACKIN DEATH—Samuel McCrackin, 50, assistant manager Barnum & Bailey Circus, died at Chautauqua, N. Y., January 1, 1925. Interment in Chautauqua Cemetery.

RIDE MANUFACTURERS ORGANIZE—Manufacturers and Engineers' Division of National Association of Amusement Parks was formed in New York in February, 1925. H. G. Traver elected chairman and R. S. Uzzell, secretary-treasurer.

LEAGUE MEMBERS ROBBED—Several members of Showmen's League were held up and robbed by four gunmen of about \$18,000 in cash and jewelry in the League rooms in Chicago April 3, 1925.

BRUNDAGE STORM—Electrical and wind storm on April 19, 1925, almost completely wrecked tents and show paraphernalia of S. W. Brundage Shows at Peoria, Ill. Damage about \$10,000.

SALTAIR FIRE—Fire practically destroyed Saltair, amusement resort at Salt Lake City, April 22, 1925. Estimated loss \$200,000.

ELECTRIC PARK FIRE—Electric Park, Kansas City, Mo., suffered damage of between \$75,000 and \$100,000 by fire May 27, 1925.

CINCINNATI ZOO ROBBERY—Cincinnati Zoological Garden was robbed of \$20,000 by five bandits July 6, 1925. Five watchmen chained.

THOMSON DEATH—Julius Thomson, 56, veteran tent and awning manufacturer, who made big tops for some of the larger circuses, died at home in Dayton, Ky., July 12, 1925. Interment in Evergreen Cemetery, Newport, Ky.

EATON DEATH—Fred L. Eaton, 66, for 21 years president Interstate Fair, Sioux City, Ia., and past president International Association of Fairs and Expositions, died July 20, 1925, at Rochester, Minn., following major abdominal operation. Interment at Sioux City.

DONALDSON DEATH—W. H. Donaldson, 61, founder of The Billboard, died at his home in Sarasota, Fla., August 1, 1925. Interment in Evergreen Cemetery, Newport, Ky.

CORDRAY DEATH—John F. Cordray, 73, manager The Oaks Park, Portland, Ore., for 14 years, and active as a Portland and Northwest showman for 36 years, died at Portland, August 9, 1925.

ELECTRIC PARK'S FINISH—Electric Park, Kansas City, Mo., closed permanently August 30, 1925. Passing marked end of an amusement place that for 27 years catered to the public under management of M. G. Helm.

HORNE DEATH—Col. Frank P. Horne, 70, in show business more than 50 years, died in Akron, O., October 4, 1925. Conducted German Medicine Company in Cincinnati and managed Horne's Stock Company under canvas. Also put on permanent stock in Erie, Pa., and Akron, O.

101 RANCH FIRE—Miller Bros.' 101 Ranch Wild West Show had two sleeping cars completely destroyed

by fire while on siding at Gainesville, Ga., October 8, 1925. Estimated damage, \$14,000.

FARLEY DEATH—Will J. Farley, 54, member of The Billboard's staff for more than a score of years, during which he managed the St. Louis and Los Angeles offices, died of heart attack December 9, 1925, while on his way to work from his home in Venice to Los Angeles. Interment in Woodlawn Cemetery, Santa Monica, Calif.

CIRCUS FANS ORGANIZE—Final organization of the Circus Fans' Association was completed by Secretary-Treasurer Karl Kae Knecht early in January, 1926. Stanley F. Dawson, founder. First officers: Marshall L. King, president; Robert P. Johnston, vice-president; Dawson, recording secretary; Knecht, secretary-treasurer. First meeting held at Arlington Hotel, Washington, D. C., May 10, 1926, with President Coolidge greeting representatives.

GOLLMAR SALE—Arthur (Hoffman) Heritage and C. F. Neese purchased Gollmar Bros.' Circus from American Circus Corporation at West Baden, Ind., middle of January, 1926.

DOWNIE'S MOTORIZED CIRCUS—Andrew Downie in February, 1926, completed arrangements to take out motorized circus under title of Downie Bros.' Circus.

GENTRY SALE—King Brothers became sole owners of Gentry Bros.' Circus February 11, 1926, at Louisville, Ky., by buying half interest owned by John Pluto.

SHOWMEN'S FIRST DINNER—Outdoor Showmen's Association held its first annual beefsteak dinner in New York City February 9, 1926. About 60 present.

COLE SALE—John Pluto latter part of February, 1926, closed deal with E. H. Jones for use of title of Cole Bros.' Shows and purchased from him baggage and sleeping car, tents, seats, several lions, six Shetland ponies and other property.

ADKINS MANAGER—J. H. Adkins was appointed manager of Gentry Bros.' Circus by King Brothers middle of February, 1926.

HOLLIS DEATH—Orrin L. Hollis, 68, famous circus bareback rider, died at St. Vincent's Hospital, Toledo, O., February 23, 1926, of heart and lung complications. Interment in Ravine Cemetery, Sylvania, O.

STRIPLIN DEATH—R. M. Striplin, secretary-manager Southeastern Fair, Atlanta, Ga., and secretary-manager Florida State Fair, Jacksonville, died March 7, 1926, at home in Atlanta, of pneumonia. Interment in Atlanta.

HARVEY LEAVES SELLS—R. M. Harvey, general agent, left Sells-Floto Circus in March, 1926, to devote his time to Mugivan, Bowers & Ballard winter circus.

FRANKLIN DEATH—Col. W. E. Franklin, 73, in his day one of the most capable and best known circus agents, died at home in St. Petersburg, Fla., March 29, 1926. Interment at Wateka, Ill.

HENNEGAN DEATH—James H. Hennegan, 60, pioneer poster printer and former partner of late W. H. Donaldson in The Billboard, died at home in Cincinnati May 25, 1926. Founded Hennegan Company in 1885, with his two brothers, Joseph and John. Interment in St. Joseph's Catholic Cemetery.

EXCEL BLOWDOWN—Excel Animal Circus had its big top totally destroyed by wind and rain in Cleveland July 9, 1926.

SCHAFFER DEATH—Simon Schaffer, 76, one of world's greatest trapeze performers in his day, died July 19, 1926, at Omaha, of heart trouble. Interment in West Lawn Cemetery.

MIDDLETON DEATH—Walter H. Middleton, 51, prominent circus general and contracting agent, died September 15, 1926, in Philadelphia. Interment at Frankford, Pa.

SALTER DEATH—Edward Russell Salter, 62, for 47 years in theatrical and carnival business and

known in later years as "Johnny J. Jones' Hired Boy," died on the Johnny J. Jones Exposition midway at Raleigh, N. C., October 12, 1926. Interment in Flushing Cemetery, Flushing, L. I., N. Y.

OAKLEY DEATH—Annie Oakley (Mrs. Frank Butler), 60, champion rifle shot and showwoman, died November 3, 1926, at Greenville, O. Body cremated in Cincinnati and ashes interred at Brook, O.

RINGLING DEATH—Charles E. Ringling, 62, one of owners of Ringling Bros. and Barnum & Bailey Circus, and financier and railroad builder, died at home in Sarasota, Fla., December 3, 1926, of cerebral hemorrhage. Body placed in vault at Manassas Cemetery.

RINGLING QUARTERS DEAL—John Ringling in March, 1927, closed deal with Sarasota County Fair Association, Sarasota, Fla., by which the Ringling Bros. and Barnum & Bailey Circus took over association's property for purpose of establishing winter quarters there. For many years show had its quarters at Bridgeport, Conn.

ROSSELLI WITH H. W.—Rex de Rosselli after leaving Al G. Barnes Circus was engaged middle of January, 1927, by American Circus Corporation to write and direct opening and closing "speaks" for Hagenbeck-Wallace Circus.

MISSISSIPPI FAIRS' FIRST—First meeting of the Mississippi Fair Association was held at Jackson early in February, 1927. A. H. George elected president; L. G. Millan, first vice-president; J. M. Dean, secretary-treasurer.

BARNES' NEW QUARTERS—Al G. Barnes latter part of February, 1927, bought for Barnes Circus, for winter-quarters purposes, 300 acres of land at Baldwin Park, Calif. Consideration more than \$1,000,000.

HAGENBECK ELEPHANTS STRUCK—Passenger train crashed into herd of elephants of Hagenbeck-Wallace Circus at Elgin, Ill., July 10, 1927, killing one person and injuring four others. All elephants injured.

RUBIN & CHERRY FIRE—Two Pullman stateroom sleeping cars of Rubin & Cherry Shows were badly damaged and a third coach scorched by fire at Grand Forks, N. D., July 13, 1927. Cause, accidental ignition of can of gasoline, result of backfiring of electric-lighting system. One member of show injured. Loss about \$10,000.

OCEAN CITY FIRE—Property losses in fire which swept center of Ocean City, N. J., October 11, 1927, were estimated at between \$2,000,000 and \$3,000,000. Eight square blocks of buildings, including Hippodrome Amusement Pier, Colonial Theater, amusement structures, hotels and restaurants, in ruins.

MILLER DEATH—Col. Joseph C. Miller, 56, part owner of 101 Ranch at Marland, Okla., and Miller Bros. 101 Ranch Wild West Show, was found dead at home in Marland October 21, 1927. Interment at Marland.

JONES' SHOWS COMBINE—Johnny J. Jones in November, 1927, decided to combine Johnny J. Jones Exposition with Johnny J. Jones Southern Exposition, he personally devoting all his time to active management of combination.

FLOATING THEATER SINKS—James Adams Floating Theater, owned by S. C. Loveland, sank in 16 feet of water near Timble Shoals in Chesapeake Bay November 25, 1927.

ZEIDMAN & POLLIE SALE—Rubin Gruberg late in November, 1927, took over Zeidman & Pollie Shows and shipped entire equipment from Jacksonville, Fla., to winter quarters of Rubin & Cherry Shows at Montgomery, Ala.

CHASE MANAGER—Louis Chase was appointed manager of John Robinson Circus early in December, 1927.

MILLER SHOW FIRE—Fire on February 7, 1928 destroyed a large warehouse at Camp Sevier, Greenville, S. C., in which was stored

most of paraphernalia of Miller Bros. Shows, together with four railway sleepers, nine wagons, two autos, Merry-Go-Round, Caterpillar, Ferris Wheel, Merry Mixup, Heyday and other equipment. Manager Morris Miller placed his loss at about \$150,000.

ZEIDMAN & POLLIE SALE—Zeidman & Pollie Shows were sold under mortgage foreclosure at Montgomery, Ala., February 9, 1928. In his day known as "The Apollo Belvedere of the Arena." Was also great leaper and tumbler. Interment at Cincinnati.

STICKNEY DEATH—Robert T. Stickney, 51, famous circus rider, died February 24, 1928, at Miami, Fla. In his day known as "The Apollo Belvedere of the Arena." Was also great leaper and tumbler. Interment at Cincinnati.

BROWNING DEATH—Charles G. Browning, 59, prominent in many departments of outdoor amusement field, died of apoplexy at winter home in Clermont, Fla., April 1, 1928. Interment in Oakwood Cemetery, Chicago.

WORTHAM TRAIN FIRE—Part of special train carrying equipment of John T. Wortham Shows was destroyed by fire April 8, 1928, near Globe, Ariz. One flat car, two wagons and larger part of Heyday included. Damage, about \$20,000.

SANGER DEATH—Harry Sanger, general agent C. A. Wortham World's Best Shows, died April 21, 1928, in Chicago of heart disease. Interment in Showmen's Rest.

N. E. PARK MEN ORGANIZE—Final steps were taken May 15, 1928, in Boston for formation of permanent organization for amusement men and allied interests in New England, body being known as New England Amusement Men's Association. Andrew Cassassa, president; H. D. Gilmore, first vice-president; Barney J. Williams, second vice-president; Harry A. Ackley, third vice-president; Charles Usen, fourth vice-president; Will L. White, secretary; C. B. Chisholm, treasurer.

DUTTON DEATH—James Dutton, owner Dutton Attractions, died of acute indigestion at Miami, Fla., April 28, 1928. Interment at Sarasota.

REISS SHOWS' HOLDUP—Three unmasked bandits held up Fred O. Burd, treasurer Nat Reiss Shows, at Trenton, N. J., May 3, 1928, and robbed him of previous night's receipts of \$1,862.

CASEY DEATH—C. M. Casey, 54, carnival publicity director, and for some years secretary Kansas National Live Stock Show, Wichita, Kan., died at home in Wichita April 28, 1928, of stomach trouble and pneumonia.

COLEMAN DEATH—George Coleman, 57, well-known carnival general agent, died at home in Chicago May 7, 1928. Interment in Forest Home.

SWARTZ DEATH—Bert Swartz, secretary West Virginia State Fair and also secretary West Virginia Association of Fairs, died at home in Wheeling, W. Va., May 2, 1928, of acute indigestion. Interment in Greenwood Cemetery.

WILLIAMS DEATH—Lon B. Williams, prominent circus general agent, died at Elks' Home, Bedford, Va., early part of May, 1928.

GUILFOYLE ARM AMPUTATION—John Guilfoyle, Sparks Circus animal trainer, had to have right arm amputated latter part of May, 1928, at Syracuse, N. Y., when blood poisoning developed in wound caused by lion's teeth few days before.

SIMPSON DEATH—John C. Simpson, 53, fair secretary for 25 years, died of heart disease in Des Moines June 7, 1928. Was also president World Amusement Service Association of Chicago at one time.

JONES DEATH—E. D. (Abe) Jones, 44, brother of Johnny J. Jones, of Johnny J. Jones Exposition, died in Canton, O., June 5, 1928, as result of compound fracture of skull. Interment in Grand View Cemetery.

SAUTELLE DEATH—Sig Sautelle (George Satterlee), 80, veteran

showman, died June 21, 1928, at Glens Falls, N. Y.

MRS. SWARTZ SECRETARY—Mrs. Bert H. Swartz was made secretary of West Virginia State Fair, Wheeling, latter part of June, 1928, succeeding her late husband.

MURPHY SHOWS' WRECK—D. D. Murphy Shows were in railroad wreck near Durand, Mich., July 8, 1928. Caused by excessive heat spreading rails. More than score of showfolk injured. Two sleepers and privilege car left tracks and went into ditch. Two cars piled up at about 45-degree angle. Estimated damage, \$30,000.

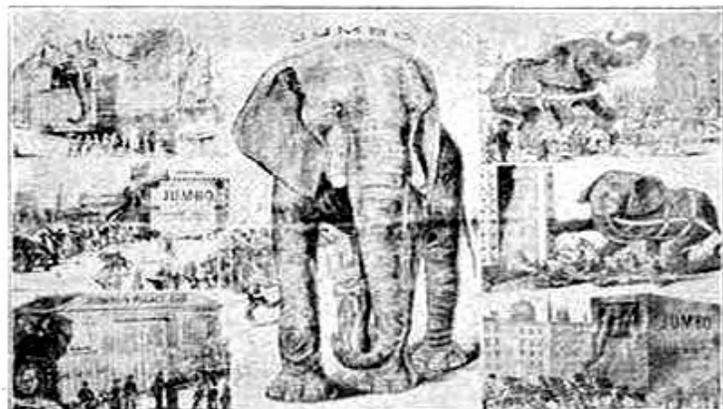
BERNARDI SHOWS' WRECK—Bernardi Greater Shows were derailed July 23, 1928, at Place's Crossing, near Farmington Village, N. H. Four showfolk killed, nine injured. Five cars left track.

SWAIN SHOW FIRE—W. J. Swain Show had tent destroyed by fire at Clarksdale, Miss., July 15, 1928, when it came in contact with acetylene light.

WEHLE SOLE OWNER—Billy Wehle became sole owner of Billroy's Comedians in July, 1928, when he purchased Roy and Ricca Hughes' interest in the show at Lancaster, O.

FEHR DEATH—John L. Fehr, 61, veteran circus and carnival showman, died at summer home in Orisbonia, Pa., early in August, 1928.

ROBINSON DEATH—Gil Robinson, 84, internationally known cir-



JUMBO, the largest elephant ever held in captivity.—From The Billboard of July 23, 1910.

cus man and son of John Robinson, founder of John Robinson Circus, died August 17, 1928, at Cincinnati from affliction of stomach. Interment in Spring Grove Cemetery.

COLE RETIREMENT—Bert Cole retired from circus life when Hagenbeck-Wallace closed its 1928 season at Lincoln, Neb., September 1. Was with that show 28 years as announcer and banner man.

ROYAL AMERICAN TORNADO—Royal American Shows, while showing in Winona, Minn., were hit by tornado August 22, 1928, that blew everything flat on lot, with exception of three tops and the concessions. Tornado occurred about five days after wooden stock car belonging to show was destroyed by fire at Decatur, Ill., causing loss of over \$10,000.

HALLER DEATH—Sam C. Haller, one of best known and beloved outdoor showmen in America, died August 20, 1928, in Los Angeles. Was first president of Pacific Coast Showmen's Association.

RIDE OWNERS ORGANIZE—Ride owners of Chicago formed organization known as Amusement Ride Owners' Association, Inc., early in September, 1928. W. O. Brown, president; Michael Doonan, Charles Miller and Patsy Potenza, vice-presidents; John A. Toffel, secretary; James Kane, treasurer.

DODSON DEATH—Art Dodson, general manager Dodson's Exposition Shows, was killed in auto accident near Jonesboro, La., October 19, 1928. Interment at Columbus, Ind.

DONALDSON DEATH—Walter S. Donaldson, 57, president W. S. Donaldson Print Co., St. Louis, died in that city October 24, 1928, of heart attack. Interment in New Picker's Cemetery.

SPARKS CIRCUS SALE—Sparks Circus, owned by Charles and Clifton Sparks, was sold to H. B. Gentry at Macon, Ga., latter part of November, 1928.

COLE TITLE LEASE—Title of Great Cole Bros.' World Toured Shows was leased for term of years to Floyd King at Baltimore, Md., December 13, 1928.

CHERRY DEATH—Wilbur S. Cherry, 57, general agent Rubin & Cherry Shows, died December 16, 1928, in Chicago of paralytic stroke. Interment in Showmen's Rest.

RICKARD DEATH—George Louis (Tex) Rickard, known as greatest sports promoter in world, died at Miami Beach, Fla., January 6, 1929. Interment in New York City.

MILLER DEATH—George L. Miller, 48, one of owners of 101 Ranch and Miller Bros.' 101 Ranch Wild West Show of Marland, Okla., was killed February 2, 1929, when his auto skidded near Ponca City, Okla. Interment at Ponca City.

GOLLMAR DEATH—Charles A.

Floto, John Robinson, Hagenbeck-Wallace, Al G. Barnes and Sparks circuses.

DOWNIE QUARTERS FIRE—Buildings that housed Downie Bros.' Circus at Havre de Grace, Md., were destroyed by fire October 23, 1928. Show on tour at time.

GLICK'S OWN—After severing his connection with Bernardi Greater Shows where for seven years he was president and general manager, William Glick organized William Glick Shows, Inc., in Baltimore, Md., middle of November, 1928.

NANTASKET BEACH FIRE—Fire at Nantasket Beach, Mass., November 28, 1929, did damage amounting to more than \$1,000,000. Biggest losses were five steamboats and section of Paragon Park.

GENTRY CIRCUS SALE—Donaldson Lithographing Company, of Newport, Ky., disposed of practically all of property of Gentry Bros.' Circus at West Baden, Ind., middle of December, 1929. Was bought by Donaldson at receiver's sale.

RIVERVIEW PARK PASSES—Riverview Park, Akron, O., passed out of existence in December, 1929.

BEACH-POOL ORGANIZATION—American Association of Pools and Beaches was organized at Chicago December 12, 1929. N. S. Alexander, president; Sol Pincus, first vice-president; T. G. Armstrong, second vice-president; J. H. Frankendorf, treasurer.

BERNARDI SHOW SALE—Frank Bergen and Julius Griffel purchased William Glick's interest in Bernardi Greater Shows in New York City first week in January, 1930.

MULVIHILL DEATH—John M. Mulvihill, 61, owner Elitch Gardens, Denver, died at home in Denver January 14, 1930. Interment in Mount Olivet Cemetery.

MISSOURI SHOW WOMEN—On January 21, 1930, about 39 women met in St. Louis and organized club which was temporarily called Missouri Show Women. Club was in form of ladies' auxiliary of Mississippi Valley Showmen's Association. Mrs. Eddie Vaughn, president; Mrs. Johnny O'Shea, first vice-president; Mrs. Boots Feldman, second vice-president; Mrs. Jimmy Aaron, third vice-president; Mrs. Al Clarkson, secretary; Mrs. Catherine Oliver, treasurer; Mrs. George Davis, chaplain; Mrs. James G. Simpson, sergeant-at-arms.

MUGIVAN DEATH—Jerry Mugivan, 57, in circus business more than 30 years and former president American Circus Corporation, died January 22, 1930, at Detroit following operation for hernia. Interment in Peru (Ind.) Catholic Cemetery.

PARTNERSHIP SPLIT—J. W. (Paddy) Conklin bought Speed Garrett's half interest in Conklin & Garrett Shows latter part of January, 1930, at Seattle, making him sole owner.

SUTHERLIN DEATH—James F. Sutherland, carnival general agent, died January 29, 1930, in St. Louis.

EARLES DEATH—Bert W. Earles, 52, prominent independent concessionaire and ride owner, died February 5, 1930, at Los Angeles of heart attack. Interment in Forest Lawn, Glendale, Calif.

ROLLINS DEATH—George W. Rollins, 67, widely known and popular showman, died February 15, 1930, at Revere, Mass.

DOWNIE SHOW SALE—Charles Sparks on March 13, 1930, at Havre de Grace, Md., purchased from Andrew Downie the Downie Bros.' Circus.

BARNES WRECK—Al G. Barnes Circus train was wrecked middle of July, 1930, at Cannon, N. B., Can. Five flat cars containing baggage wagons and three sleepers were piled up and badly damaged. Three men, two of them trouper, were killed and 12 workmen injured.

HARMON DEATH—Patrick T. (Paddy) Harmon, 53, owner and manager of ballrooms and sports promoter, died July 22, 1930 at Des

Phaines, Ill., victim of auto accident. Interment at Oak Ridge.

DUCROW DEATH—Dan Ducrow, 75, last of famous circus clowns of that name, died August 11, 1930, at Pittsburgh.

COLE CIRCUS SALE—H. S. Ingraham and Bert Rutherford latter part of August, 1930, purchased Cole Bros.' Circus from Thomas Hanks, who held mortgage on it.

WARRELL DEATH—Fred Warrell, 59, assistant manager Sells-Floto Circus and for years with Ringling show interests, died September 13, 1930, on Floto show train on its way to Winston-Salem, N. C. Interment at South Bend, Ind.

BECKMANN-GERETY TITLE—Fred Beckmann and E. S. Gerety, in September, 1930, changed title of Clarence A. Wortham's World's Best Shows to Beckmann & Gerety's World's Best Shows.

MILLER SHOW FIRE—Fire broke out on midway of San Augustine County Fair at San Augustine, Tex., October 16, 1930, totally destroying main exhibition hall and causing heavy loss to Ralph R. Miller Shows thru destruction of concession row.

DOWNIE DEATH—Andrew Downie (McPhee), 67, great and widely known circus owner, died at home in Medina, N. Y., December 17, 1930. Interment in Boxwood Cemetery.

JONES DEATH—Johnny J. Jones, 56, founder and owner-general manager Johnny J. Jones Exposition Shows, died December 25, 1930, at De Land, Fla. Interment at Orlando, Fla.

DeKREKO DEATH—Andre K. DeKreko, 70, one of carnivaldom's pioneers, died January 12, 1931, at St. Louis of paralytic stroke. Interment in Laurel Hill Cemetery.

TURNOUR DEATH—Jules Turnour, old-time circus clown, died at Valley Stream, N. Y., January 26, 1931. Interment at Valley Stream.

RUBIN & CHERRY FIRE—Two cars, baggage and Pullman of Rubin & Cherry Shows were almost totally destroyed by fire at Montgomery, Ala., January 27, 1931.

LEITZEL DEATH—Lillian Litzel, 37, daring circus aerialist, died in Copenhagen, Denmark, February 15, 1931, following fall while performing on trapeze. Body cremated in Copenhagen and ashes taken to California for burial.

HOSS DEATH—Bert Hoss, pioneer owner, manager and promoter, died in Cleveland March 13, 1931.

BAKER DEATH—Johnny Baker, 62, one of last survivors of old line of cowboy and Wild West stars, died in Denver April 22, 1931. Was adopted son of Buffalo Bill. Interment at Denver.

OVERTON DEATH—Harry R. Overton, 64, in executive capacities with various circuses, died in New York City April 20, 1931. Interment at Winsted, Conn.

WIRTH WITHDRAWAL—Frank Wirth withdrew from the firm of Wirth & Handl Fair Booking, Inc., of which he was president, latter part of May, 1931.

SLATER DEATH—John Slater, 61, principal clown with Ringling-Barnum Circus, died of pneumonia at Montreal July 13, 1931.

BARNES DEATH—Al G. Barnes, 68, former owner Al G. Barnes Circus, died July 25, 1931, on Robeson Ranch, near Indio, Calif.

101 ABRUPT ENDING—101 Ranch Wild West Show had abrupt ending in Washington, D. C., early in August, 1931, when attacked by performers, workmen and others.

HETH DEATH—Albert H. Heth, 61, who owned and operated Heth Greater Shows, died August 12, 1931. Interment in Oak Hill Cemetery.

DONALDSON DEATH—William M. Donaldson, 92, chairman of board of directors of Donaldson Lithographing Company, Newport, Ky., died October 22, 1931, at home in Ft. Thomas. Was father of W. H. Donaldson, late founder of The Billboard. Interment in Evergreen Cemetery, Newport.

MORRIS HALF OWNER—Milton M. Morris on November 13, 1931, became half owner of Rubin & Cherry Shows and was made general manager.

MELVILLE-REISS SALE—Melville-Reiss Shows were sold at auction December 7, 1931, at Charlotte, N. C. Sale followed foreclosure of third mortgage held by George LaRose, former attaché of the shows, amounting to \$27,000. LaRose made only bid in public, sum being \$3, thereby being purchaser, and reported as assuming further responsibility of first and second mortgages held by two other interests.

MORRIS & CASTLE SALE—Morris & Castle Shows were purchased by First National Bank of Shreveport, La., at sheriff's sale December 12, 1931, and in turn sold to W. R. Hirsch, J. R. Castle and Harry Ehrlich.

MELVILLE DEATH—Harry G. Melville, 48, of Melville-Reiss Shows, died December 11, 1931, at Charlotte, N. C. Interment in Showmen's Rest, Chicago.

BIG RODEO DEAL—Col. W. T. Johnson signed contract with William F. Carey, head of Madison Square and Boston Garden Corporations, middle of January, 1932, to produce rodeo each year for five consecutive years at Madison Square Garden, New York, and Boston Garden.

of area known as West End on three square blocks, bounded by 21st and 24th streets, between Surf avenue and the boardwalk. Estimated personal losses and damage to property between \$2,000,000 and \$5,000,000.

BIGSBY DEATH—Robert S. Bigsby, prominent circus and carnival superintendent, died July 18, 1932, at Anderson, Ind. Interment in Evergreen Cemetery, Brooklyn.

SNELLEN DEATH—John H. (Happy Jack) Snellen, 73, termed "King of the Tapelines," for years with big circuses, died in San Francisco August 13, 1932.

RUBIN & CHERRY WRECK—Three flat cars and 15 wagons were damaged and 39 members of personnel injured when train of Rubin & Cherry Shows crashed into a string of box cars near Evansville, Ind., September 18, 1932.

MCGINLEY DEATH—Walter T. McGinley, 62, prominent figure in circus world, died of heart attack at Santa Monica, Calif., September 19, 1932. Interment at Mauch Chunk, Pa.

SULLIVAN DEATH—William E. Sullivan, 71, president Ell Bridge Company, died at home in Jacksonville, Ill., October 15, 1932.

WHITE DEATH—Will L. White, 54, prominent amusement park executive, died October 11, 1932, at New Bedford, Mass. Interment at Newton, Mass.



OPPORTUNITY as that clever lobby cartoonist, Ned Cleveland, sees it—From The Billboard of March 20, 1935; reduced to half size.

CUMMINS' DEATH—Col. Fred T. Cummins, 73, producer of historical and Indian shows, died January 31, 1932, in Chicago. Interment in Nashville, Tenn.

RHODES DEATH—Major C. F. Rhodes, 58, widely known outdoor showman, died at Chicago January 25, 1932, of heart trouble. Interment at Lexington, Va.

EDEN MUSEE FIRE—Eden Musee, wax exhibit in Coney Island, N. Y., owned by S. W. Gumpertz, was damaged by fire February 6, 1932, to extent of \$40,000.

STEEPLECHASE PIER FIRE—Steeplechase Amusement Pier, Atlantic City, suffered loss of about \$500,000 by fire February 14, 1932.

RINGLING FIRE—Fire destroyed car shops of Ringling Shows at Peru, Ind., April 5, 1932. Estimated damage \$10,000.

CENTRAL PARK FIRE—Estimated damage of \$100,000 was done to buildings in Central Park, between Allentown and Bethlehem, Pa., middle of May, 1932.

HALL DEATH—Col. William P. Hall, 68, former circus owner and exporter and buyer of horses, died at home in Lancaster, Mo., June 29, 1932.

CONEY ISLAND FIRE—Most devastating conflagration in history of Coney Island, N. Y., on July 13, 1932, practically wiped out that part

PARKER DEATH—C. W. Parker, 68, owner of C. W. Parker Factory, died at home in Leavenworth, Kan., October 28, 1932. Interment at Abilene, Kan.

GUMPERTZ NAMED CHIEF—Samuel W. Gumpertz was appointed general manager of Ringling-Barnum Circus early in November, 1932.

BOULWARE DEATH—Charles T. Boulware, 42, circus executive, died of erysipelas in Indianapolis November 10, 1932. Interment in Kansas City, Mo.

LEVITT DEATH—Victor D. Levitt, 66, veteran carnival owner, died at Seattle May 8, 1932, following operation. Body cremated and ashes sent to New York.

DAVIDSON DEATH—James W. Davidson, 61, director of Calgary (Can.) Stampede, author of books and charter member of Circus Fans' Association, died at home in Vancouver, Can., July 18, 1932.

SMITH DEATH—Chris (Pop) Smith, 80, prominent carnival owner, died at Springfield, O., July 30, 1932. Interment in Masonic Cemetery.

HUMPHREY DEATH—D. S. Humphrey, 81, head of Humphrey Company, Cleveland, and one-time president National Association of Amusement Parks, died at home in Cleveland September 7, 1932. Interment in Highland Park Cemetery.

JONES SHOW SALE—E. Lawrence Phillips purchased Johnny J. Jones Exposition at Norfolk, Va., early in November, 1932.

CARNIVALS ORGANIZE—Max Cohen succeeded in forming American Carnivals Association in Chicago early in December, 1932. John M. Sheesley, chairman; Max Linderman, secretary; Cohen, general counsel.

FLORIDA LEAGUE FORMED—Showmen's League of Florida was formed at Tampa middle of December, 1932. Mill Morris, temporary chairman; Jim Malone, secretary.

MIX-DILL COMBINE—Tom Mix on December 30, 1932, formed partnership with Sam B. Dill to put out show called Sam B. Dill Three-Ring Circus and Tom Mix Roundup. Contract for one year.

JURNEY DEATH—Oscar C. Jurney, 58, park executive, died in Matawan, N. J., December 27, 1932. Interment at Keyport, N. J.

BOYD DEATH—Larry Boyd, 40, performer, general agent and owner of carnival shows, died Christmas Day, 1932, at Toronto. Interment in Showmen's Rest, Chicago.

GOLDEN DEATH—M. B. (Duke) Golden, 72, carnival general agent, died at Richmond, Va., January 16, 1934. Interment in Somerford Cemetery, London, O.

HEIM DEATH—Michael G. Heim, 68, founder and owner of Electric Park, Kansas City, Mo., died at winter home in Cocoa, Fla., January 21, 1934.

RINGLING QUILTS OPERA—Robert E. Ringling quit operatic stage and joined Ringling-Barnum Circus early in March, 1934, in executive capacity.

BROWN DEATH—W. O. Brown, 58, carnival owner and former president of Showmen's League, died March 20, 1934, in Chicago. Interment in Showmen's Rest.

KLINE DEATH—Herbert A. Kline, one of most colorful figures in carnival world, died at Detroit March 17, 1934, of pneumonia. Interment in Evergreen Cemetery, Flint, Mich.

BERNARDI DEATH—Felice Bernardi, carnival owner, died at Tampa, Fla., April 9, 1934. Interment in Showmen's Rest, Chicago.

MCCURRAN DEATH—Charles McCurran, 84, veteran circus man, died April 13, 1934, at Berwyn, Ill. Interment at Thornhope, Ind.

HOLLAND DEATH—Milton Holland, 63, head of Milton Holland Producing Company, and Milton Holland Circus, died May 3, 1934, at Auburn, N. Y., of heart trouble.

TALBOT DEATH—Edward C. Talbot, pioneer carnival general agent and former president Showmen's League, died at home in Chicago May 18, 1934. Interment in Oakwood Cemetery.

MAYNES SALE—Harry A. Illions bought all of Hyla F. Maynes' rides, including those in Maynes-Illions partnership, early in June, 1934, in Chicago.

HUTCHINSON DEATH—Charles R. Hutchinson, treasurer with Ringling circuses for years, died July 10, 1934, at Long Island, N. Y., of heart trouble. Interment in Woodlawn Cemetery.

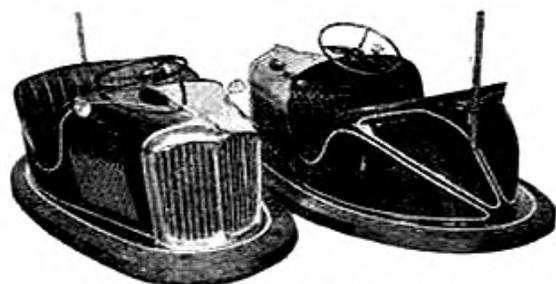
MEIGHAN DEATH—George F. Meighan, 59, traffic manager Ringling circuses, died at home in Evanston, Ill., September 17, 1934.

MALLETTE DEATH—William E. Mallette, 45, amusement park showman and executive, died September 23, 1934, at St. Petersburg, Fla. Interment in that city.

DEVRY DEATH—Cyrus B. Devry, 76, director Lincoln Park Zoo, Chicago, for 35 years, died October 3, 1934, at home in Pasadena, Calif., of heart attack. Interment in San Gabriel Cemetery.

CHICAGO WORLD'S FAIR—A Century of Progress in Chicago, which ran for five months in 1933 and five months in 1934, drew a total attendance of 38,634,936, which was 17,154,936 more than the Columbian Exposition of 1893 in Chicago. Gate in 1933 was 22,320,456 and in 1934, 16,314,480. Estimated profit, \$344,029.

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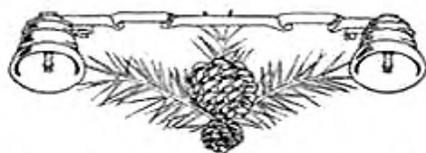


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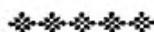
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The Magic of Yesterday and Today

By Dr. Henry Ridgely Evans

CHRISTMAS! The earth has made another revolution around the flaming altar of the Sun in the great cosmic temple, and Yuletide is with us again with all its sacred memories. The curtains of the past are lifted on my childhood and I see in imagination a Christmas tree, with lights burning among its branches like stars. And then the mystic tree fades away. Its dark foliage resolves itself into an immense green balise curtain; the candles become a row of footlights deeply set in a wide stage. I hear the orchestra play. The curtain rises and out steps Alexander Herrmann, bowing and smiling. The Christmas magic begins! Solid objects become as elusive as pellets of quicksilver; now you see it and now you don't. Everything is here, there and nowhere. The most impossible things happen, just like they do in fairy tales. Can I ever forget my first magic show!

In a long career as a writer on magic I have had the pleasure of meeting on intimate terms some of the greatest magicians of the 19th and the early 20th century, such as Felicien Trewey, Bautier de Kolta, Alexander Herrmann, J. N. Maskelyne, Marius Cazeneuve, Chung Ling Soo, Robert Heller, Harry Kellar, Charles Bertram, Dr. Elliott and the late lamented Harry Houdini, whose untimely death robbed magic of one of its most brilliant exponents.

The 19th century was undoubtedly the Golden Age of Magic. Many brilliant performers enriched the stage with their clever tricks and illusions. A period that gave birth to such great artists as Robert-

Houdin, Maskelyne, Pirkell, Hartz and de Kolta, men of inventive genius of a high degree, was assuredly the Golden Age of Escamotage. In this century, in particular, we see the decay of charlatanism, and the advancement of magic as a high form of histrionic art; the abandonment of long table covers, heavy accessories and the like. The 19th century, too, was marked by scientific investigations into the psychology of deception, and the production of literature that was epoch-making, such as Robert-Houdin's treatises on magic and Angelo Lewis' grand cycle of books on modern wizardry.

The Golden Age of Magic saw the production of the Sphinx, the Ghost Show and Phantasmagoria of the London Polytechnic Institute; de Kolta's Modern Black Art, Expanding Die and Vanishing Lady and Maskelyne's Levitation, Trunk Mystery and the Automaton Psyche. The Sphinx, introduced to the London public in October, 1865, by Colonel Stodare, the escamoteur, has formed the basis of all illusions produced by mirrors, such as the Blue Room, Hercai's Mystery of She, the Bust of Socrates, and last, but not least, Thurston's evanishment of a bevy of young ladies from a triangular pedestal.

"There is nothing new under the sun!" exclaimed Solomon upon his golden throne, and he was possessed of the wisdom of the ancient world. Toward the close of the 19th century the modern Solomons of Sorcery gave vent to a like expression as regards magic. And yet Bautier de Kolta evolved from his subconsciousness principles of conjuring of a most unique character. And so the up-to-date Chaldeans, the soothsayers and sorcerers sat up and took notice. There was something new then beneath the golden disk of Osiris. And so it will ever be in magic. And upon that fact centers its great charm with lovers of the mysterious and marvelous.

Quite a number of people interested in magic, both professional and amateur wielders of the wand, have in the last few years asked me to evaluate the status of magic in the present age. To some I have given enigmatic answers, to others I have refused to commit myself on the subject. To one importunate questioner I wrote: "Consult the Sphinx," not the magic journal of that name so ably edited by John Mulholland, but the stone monster of Mirraim that raises its head above the desert sand in the ancient necropolis of Memphis and stares with unfathomable eyes at the Egyptian horizon. But when my old friend, *The Billboard*, recently urged me to give my opinion on the condition of magic at the present time I felt compelled to express myself definitely for the benefit of its thousands of readers.

Today, with so many miracles of science becoming commonplace among us, such as radio, television, the X-ray, moving and talking pictures, the submarine and the airplane, it is increasingly difficult to excite the imaginations of an amusement-loving people thru feats of so-called wizardry. Then, too, explanations of conjuring tricks and illusions in newspapers and popular magazines (too often, alas, by professors of the art), to say nothing of the exposes thru the medium of the movies and radio broadcasting, have to a very considerable extent hurt the profession of the prestidigitator. The basis of magic is mystery! Deprive it of that subtle halo of apparent supernaturalism and you not only rob it of its charm, but certainly deprive it of its money-making value. All these factors being taken into consideration, a pessimist might

say, offhand, that magic is in a state of decadence and that the final curtain is about to fall on it forever, like it has fallen on Negro minstrelsy.

The greatest rival of magic in the present age is the movie, but then it is the rival of all theatrical enterprises. The movies have certainly captured the imagination as well as the pocketbooks of the public. The hardest hit has been the legitimate theater, with the old chain circuit of playhouses. It is a very expensive proposition to send a company on the road these days; but it is comparatively insignificant item to ship a lot of reels for movie projection around the country. It seems increasingly difficult to book a magician in a legitimate theater in this decadent age of the drama, as Herrmann and Keller were booked in the good old days, that is to say, for

a complete evening's performance. I am speaking now of theaters in the United States. I am not taking into consideration foreign countries, altho I think that conditions in England are about the same as in the United States. To use the language of the immortal bard, we are "suffering a sea change." The world spirit today being focused on the physical universe and not on the spiritual, we have seen wonderful and startling discoveries in science; but art, music, philosophy and the drama have suffered in consequence. Radio and the movies are but mechanical substitutes for genuine theatrical art after all, but they are wonderful substitutes and the gradual decline of the legitimate stage, so far as public patronage is concerned, may be attributed to the foregoing inventions. They are here to stay! No recrudescence in the regular theater

(See THE MAGIC on page 223)

Magic - Magicians

(Some of the items that appeared in the first Magic Department of *The Billboard*, issue of November 10, 1917).

On looking over the programs of 250 leading vaudeville theaters this week I find there are only 10 magic acts among the thousand-odd performers engaged.

A novelty: An armless and legless wonder doing sleight-of-hand.

Regularly organized societies of magicians throuout the world, the most influential being the Society of American Magicians, of which Harry Houdini is president, with headquarters in New York City. Other notable conjurers' clubs exist in Chicago, San Francisco, Detroit, Kansas City, Pittsburgh, Buffalo, Baltimore, Boston, Providence, Glasgow, Scotland, Manchester, England, and the "Order of the Magi" in London, the membership including gentlemen from all walks of life, who enter heart, mind and soul into what they consider the supreme scientific diversion of the age.

A voice from the tomb. The back-hand palm!

Ever meet David P. Abbot out in Omaha, Neb.? He can show you at his home probably more real magic than you ever saw before. Just ask any professional wizard about Abbot and hear what he says.

A new title for a trickster, "A Conversational Camouflagist."

Has anyone ever solved the real secret of that amazing little figure, "Psycho," the automatic chess and whist player, which thrilled England in the '70s? Mr. Maskelyne is dead, but surely he bequeathed his secret to someone. This would surely be a great attraction in America either for the theater or side show.

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What Future---Walkathons?

By Leo A. Seltzer

(In collaboration with Skipper Spiegel and Eddie Snider)

UNDoubtedly this is a question uppermost in the minds of everyone in the endurance field, especially many that are undecided as to the advisability of giving any more time to this game as their future or to try something else that may prove of a more staple nature.

However, before answering this question let us see if facts will not work this problem out for us.

There may have been many pioneers in the endurance game among the early Greeks and kindred heroes of ancient times about whom many fantastic stories appear from time to time, but the



Leo A. Seltzer

first actual account as far as the press of the United States has chronicled appeared in *The New York Times*, under the dateline of March 6, 1923. The item related to an individual record of nine and one-half hours of continuous fox-trotting at Sunderland, England. One pair started the unassuming world with a continuous dance of purely exhibitional nature, shuffled to the accompaniment of a squeaky talking machine. Neither Edgar Van Ollefen nor Miss Ollie Finnerty, his partner, partook of food for the entire time.

This obscure notice informed the

civilized world that there were people who indulged in the then called "vulgar" thrill of endurance dancing, following many lengthy stories concerning police raids on dancing parties in public places where the disgustingly improper "Shimmy" was being danced. There was no admission charged and probably no spectators to the nine and one-half-hour event. But the news spread like wildfire and soon many couples, for the publicity and novelty of such a thing, began to pile up staggering records of 15, 22 and 25 hours within a period of one week.

It remained for a prominently displayed article on page one of *The New York Times* of April 17, 1923, to spread the word that endurance contests could bring financial returns to those who cared to start an event of this nature. We read of one John McCartney, who started his contest with eight couples in the old Auburn Ballroom in New York City and was chased over three States before his shuffling teams had finally dropped from sheer exhaustion, sans any medical aid, without regular feeding, no diet whatsoever, and no consideration for anything but establishing a new record at no matter what cost. As soon as he began to collect the gate the law descended upon him, armed with warrants that stated the event to be against the city health code. His only recourse was to load the dancers into a huge moving van, take along the Victrola and carry on. This event hung up

what was then believed to be an all-time record of 56 hours.

As soon as the news was made public the Associated Press reported seven cities were much perturbed over similar events that were being projected. Many mayors and health authorities banned the contests in their cities and it seemed as if everyone jumped into the field with any old arrangement in any old place they could rent, hire or take possession of regardless of the outcome to the couples.

What does all this prove? First of all, the origin was purely a novelty and not for financial gain. Secondly, as in every known entertainment field during the formative period, there were no clearly defined methods of operation. The results, as those who have tried to follow the first shows have learned, were the basis of all the existing laws forbidding these events passed in various sections of the country. Promoters who had no interest in the future of the game, with one purpose in mind, the immediate returns, and no thoughts of medical protection for the contestants, payment of prize money and bills unthought of, brought about a deplorable condition that was marked with the sudden disappearance of the promoters with all cash in sight. Each merchant who was left holding unpaid bills was certain to tell the good news to their various associations. Then, with the chain motion picture theaters uniting in an attempt to have friendly legislatures and city councils pass forbidding ordinances, they found many ready backers in these disgusted merchants.

The foregoing is not in condemnation of all who started in the game. Many made errors that were not premeditated. It is to these men who saw the mistakes in their operation and changed to cleaner and better methods that we must give thanks. The endurance field from the commercial viewpoint is now over 10 years of age and today there are well over 30 shows in operation and many more about to get under way.

There have been three lapses in this formative period. (1) The sudden, tremendous success of the first money-making dance marathons from 1923 to 1924, then (2) followed the subsequent successful shows from 1926 to 1928. (3) The present period starting in 1931 is the one whose future we all question.

Why the different periods? First, as previously mentioned, there were no thoughts of future in the minds of the first promoters and after their hurried clean-up tours they quickly dropped out of sight. Some SHOWMEN, however, saw possibilities of bigger things and proceeding very cautiously started the second era with easier rules and more of a mind to the show. This period lasted much longer than the first, but at the end of this cycle, when nearly every city had been played, the promoters visioned the handwriting on the wall and saw the business die. In the minds of some of these men ran the thought of repeat shows and the question of whether or not such a thing were possible.

The East Coast at this time was practically void of marathons. On the West Coast there were some very enterprising promoters. Several of these are still operating. To Charles Hayden possibly goes the credit of having been in the game more consistently than any other. Associated with Hayden were a group of ambitious visionaries, including Al Painter, who ran one of the country's best shows of his own in Port-

land, Ore. It was in this show that one of the major alterations in the business came about, that of combining a marathon and vaudeville show. Unfortunately for the game, Painter remained practically inactive after this success. "Duke" Hall, another live-wire who made a name in California, also failed to follow thru.

In my mind, this next period was responsible for the present-day successful marathon. Altho the country was gripped in the worst of the depression, marathons were enjoying their best season. Why? First let us analyze the rest of the entertainment world during that time. The large vaudeville circuits, in a vain attempt to cut overhead, slashed all flesh and tried the silent screen. Those that tried to hold on had to charge high admissions that the majority of its patrons could not afford. The major sporting events could not see far enough in front of their noses to cut admissions and still give good exhibitions, consequently the fight game and similar shows slipped. The present-day walkathon supplied the demand for inexpensive continuous entertainment that might well adopt the title "Poor Man's Night Club," which was hung on it by a popular monthly publication. It cannot be denied that the urge that packs arenas for the knock-out punch or the race track for the harrowing spill resulting in death is the motivating force behind this thing called walkathon. The contestant is exalted to the position of combination gladiator and night-club entertainer.

It is difficult for anyone to attend a properly conducted walkathon and truthfully say that they could not find anything of interest in the many races, derbies, sprints, grinds, or any name you please for the elimination devices utilized. The in-between entertainment from contestants or the hired or "drop-in" vaudevillians, the surge of mob spirit in the crowd, the circus atmosphere of the blaring bands, the shouts and jeers of the spectators, the munching of hot dogs and peanuts, the moth to the flame, combined with the low admission charge and the no-time limit stay, is the great universal appeal of the walkathon.

Subsequent statements may appear on the surface a bit egotistic. I trust the reader does not misconstrue. The writer firmly believes that the show in Denver under his direction was the turning point in the game. At this time there was not another show operating in the entire country. Many scoffed at the idea of a repeat show in that territory, especially in the dead of winter. After a very poor start the entire plan of the show was altered. Races were created and made a part of the rules and regulations against the most vehement objections by seasoned veterans in the game, entertainment added, and the show clicked. Working and interested in this show were Walter E. Tebbets, who has since become one of the successful operators; Earl Pagan, who has aided the coffers of many a subsequent show; Henry Polk, who went to the West Coast and helped renew the game in that territory; Jack Freeman, also on the staff which presented this eventful show and who has since been responsible for many changes in the game. As soon as the word of the success of this show circulated Charles Hayden opened in Oklahoma City and met with instant success. The Kansas City show, following Denver for our organization, conclusively proved to all promoters (See *WHAT FUTURE* on page 223)

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THE MAGIC

(Continued from page 219)
can shove them aside in this age. The only two branches of the legitimate stage that have not been overshadowed by the radio and the movie are grand opera and magic—two widely divergent arts. No reproduction of a magician on the screen can equal the performance of a conjurer in the flesh. The camera can execute any amount of all but impossible optical illusions, but they are not completely convincing, for the public knows what trick photography can do, and does not attribute the effects witnessed to the skill of the wizard seen on the screen. People like to contact the human touch. And so magic will ever possess a perennial interest for young and old, and is certainly not destined to extinction. It will only change its habitat, as it were. The magician of the future, perhaps, will form a part of the vaudeville program of the picture theater, and will be as popular as of yore. Look, for example, how Thurston packs the picture palaces with his 40 or more minutes of magic. Vaudeville is taking on a new lease of life.

Undoubtedly the 19th century, with perhaps the early part of the 20th, was the Golden Age of Magic, when the coming of a celebrated conjurer to town was the great event of the year. I have, in an address made last winter before one of the magical societies, denominated the present era as the "Age of the Amateur." Thousands of amateurs in the United States and the British Isles are manifesting their interest in up-to-date necromancy, and are not likely to let it die out for lack of students of the art. Never before in the history of conjugal societies, so much notable literature on the subject published and so much interest and enthusiasm for magic manifested. Magic is an ideal entertainment to present before a lodge, a church, a club, and what not. And here is where the amateur and the semi-professional will flourish like the green bay tree. We may not see so many wizards on the legitimate stage as of yore, but the ones who do appear will be acclaimed by thousands of amateurs of the art magique.

THEATRICAL UNIONISM

(Continued from page 105)
get together. This has been the one weak point of theatrical unionism. This may be corrected soon thru the formation of a Theatrical Trades Union Council, which will co-ordinate the work of all unions dealing in show business. The council would operate along the same lines as the Building Trades Council, which is a distinct department in the AFL organization. The agitation for this council naturally comes from the smaller unions, which have the most to gain from it. The idea was given enormous impetus by the September convention of the AFL in San Francisco. The convention went on record in favor of vertical or "industrial" unions in mass production industries. This breaks the ice for the "one big union" advocates, and there are many such advocates in the amusement field. The formation of this council promises to hold the spotlight of the theatrical union world for some time to come. However, a problem of equal importance is the situation forced by the New Deal's code system. The codes in the amusement field have created a new employer-employee relationship. The unions have new and more serious responsibilities now. In legit, for example, the unions share equally with the managers the administration of the code. In fact, before the code was revised, the unions outvoted the managers by three votes! The 1934-35 season finds theatrical unions stronger than ever and ex-

panding rapidly. Their new power is balanced by their new responsibility. The impetus the NRA gave them is more than equalized by the concessions to conservatism and the restraints imposed by the codes. Theatrical organized labor is becoming more and more a partner of the theatrical employer.

WHAT FUTURE

(Continued from page 220)
that this new type show was a winner and cities could be repeated.

In a short time many of the old-timers, fired with new enthusiasm, started operations, adding many recruits to the production ranks with the vista of sudden riches, but with short pursestrings and poor business methods they have come and gone. Today we find a very active group of men in the game. Many are good showmen and many still a discredit to the game. We have not been fortunate enough to meet all, but word of mouth has brought us only words of praise for Crockett, Dunlap, Youngblood and Ruty as promoters, and Eddie Gilmartin, Ted Brown and Phil Murphy, who acted in charge of a great many shows in the East. Most of these have been up and down the ladder and their persistence makes us wish them the best of luck for the future. One who has come and gone and then staged a real comeback is Hal Ross, who has fearlessly taken the marathon to foreign countries for successful engagements. There are numerous others but space forbids. Some have come in recently, made rapid strides, and like their contestants, have fallen by the wayside.

To those of you who wish an answer to the question contained in the title of this yarn, please lend an ear. Do you want to quit the field? Are you willing to pay to keep it alive? The business is one that in my mind HAS A VERY GOOD CHANCE TO LIVE AND PROGRESS IF THE PROMOTERS ORGANIZE.

The reason for organization should be clear to all who have pioneered. Individually, we pay heavily to get into locations, break down ordinances and secure injunctions and many other ways that we have all experienced. I often wonder just what the legal fees would total. Here is another deplorable feature . . . the promoter must not only pay heavy legal fees but must also instruct his counsel in the best way to win the case.

WHY NOT A WALKATHON HEAD-QUARTERS with every show sending in all legal data and information enabling a show striving to open forbidden territory to proceed with sure step and intelligence with every possible aid from affiliated promoters? **EVERY TIME A SHOW IS CLOSED OR TURNED DOWN, IT IS A BLOW TO YOUR SHOW AS WELL AS MINE.** As stated by a recent addition to the game, Richard Kaplan, "There isn't a marathon law in the country that can't be defeated" . . . and I DON'T MEAN IN AN UNDERHAND WAY. YES, WALKATHONS, YOU HAVE A GREAT FUTURE IF THERE ARE FEARLESS MEN BEHIND YOU!

LOOKING BACK

(Continued from page 98)
special feature. Buster Keaton was just a baby then and his Knockabout act was the talk of the country. This was, as well as I can remember, during the season of 1907 and 1908. The following season I added three special vaudeville acts. I had the Musical Rosar Family, who had worked on the same show the previous season with the Keatons. I also had the DeArmond Sisters, singing and dancing sister team whose home town was Waxahatchie, Tex. We were to play all of the leading cities of Texas that season, and I knew they would be a big draw in that State. We also had a ladies'

harp orchestra, which we had to let go early in the fall, as the show was so big and expensive it was impossible to make money.

It was just around this time that the shows began trying out big things, as picture shows were beginning to spring up everywhere. Around this time I saw my first tent repertoire show, the Chase-Lister Company, featuring Charles Harrison in his own plays. They had a large company of capable artists and a band and orchestra and were taking the cities by storm.

In 1910 I launched my first tent show. We carried a company of 30 people, including band and orchestra. Big one-night stand productions were popular then during the winter season in theaters, and almost daily someone was out from Chicago looking over our show, searching for talent. Most of our summer months were spent in Iowa and Illinois. Many members of my case were selected for such well-known successes as *Bought and Paid For*, *The Wolf*, *Paid in Full*, *The Virgin* and many others. Charles (Spud) Redrick, now band leader with the Al G. Barnes Circus, was my band leader and went from my show to the circus where he has been for years.

The early repertoire days, as the old saying goes, were "the good old days."

On Sundays, when the shows arrived in towns, almost the entire population was down to see the actors get off the train. Every performer took a great interest in his baggage. The heavy man and the leading man usually tried to outdo each other with their hand luggage. Each carried a fine hatbox for his silk hat, and not even the bus driver was permitted to handle this part of their luggage. The performers dressed quite a bit different from the towners and were quite an attraction as they walked down the street. Repertoire shows were the big features of the county fairs. The manager who was lucky enough to get six or eight weeks of bookings in county-seat towns where they had theaters with seating capacity was assured of a good season's profit, for in those days there were no night fairs and the theater was good for a sell-out for the entire week. With a string of such dates in his bag, the manager was assured of enough profit to carry him thru the bad weeks of the winter that might follow.

Repertoire shows were becoming more popular season after season, even with the picture shows just coming into their own. Around the close of the World War we would figure to playing to 90 per cent of the prospective theatergoers of the town during a week's run. In my early days in the show business it was seldom one saw many old folks in the audience, but now it is not an uncommon thing to see large numbers of the old gray-haired couples attending.

The war brought about many changes in the repertoire field. We were short of people, so the plays as well as the acting cast had to be cut down. I believe this was the beginning of the tab. Short-cast plays with five or six people were presented in the picture shows and became very popular. In the old-time opera houses playing straight pictures \$700 formerly was a big week's gross. These same towns, with the shows tabbed down and presented in conjunction with pictures, were doing three times that amount. Later the smaller musical tabs, with the six girls in line, were presented. The towns that used to play only two or three repertoire shows for a week stand each during the entire season were now playing tab shows with their pictures nightly. However, this did not hurt the tent show industry. It simply made for more show-going people and our tent shows in the summer season were all the more popular. The theaters were not

equipped with cooling systems. There were no talking pictures. In fact, the tent shows had no opposition other than the local picture men trying to pass ordinances to keep the tent shows out of the city limits, and they had almost succeeded at the time the talking pictures came in. The influx of the talkies was the first real opposition tent shows ever had, and it seemed likely they would wipe out all tent reps. There were hundreds of those tented attractions in the Middle West in the old days. Now I don't believe we have more than a dozen large shows left. The manager who had a good route and kept his show up to a high standard continued to get by, but it surely was a hard struggle. When the talkie invasion started I had 12 big motor trucks, and a tent that actually seated 1,600 people. It wasn't long until the bank roll was gone, but still I struggled along with my show.

It was just 12 years ago that Neale Helvey joined my show as a pianist. He had just closed on the Orpheum Circuit and joined my show with a flock of new ideas which proved quite a drawing card. A few years later he became my partner on an old show, which he ran successfully until early spring of 1933. During all the time he operated this show we were both putting on big musical presentations ahead of the regular comedy. This held up the standards of the shows and kept them popular with the public. A repertoire show is no different than a circus. If you don't have at least one outstanding feature you cannot get them in. I have had the pleasure of presenting several such features with my show and have found them all to be very good drawing cards.

Seemingly, the tent shows today are just about forgotten. There was a time when a tent show came to town and everybody talked about it. On the opening night it was assured of a capacity house and if the show made good it had a good week financially. But today it is different. Now when we come to town we seem the folks have forgotten the tent show entirely. They ask what it is and even tho we are billing twice as heavy as we used to, our opening nights are hardly ever capacity. However, after they find out there are still good tent shows, business picks up and the closing nights usually mean a full house.

The tent repertoire business of today is the same as any other business. If you have something worth while to sell there are plenty of buyers. But the old-time show with the old worn-out plays and a few specialties won't get it.

I attribute my success as a tent show owner and manager not to my own ideas, but to watching the movements of others in other businesses and in my own field who have been successful. I truly hope the remaining years of my life will be spent in show business and that they will be as happy, prosperous and successful as the past years have been.

40 YEARS

(Continued from page 96)
beaten in New York, turned their attention again to the vast field west of the Hudson, realizing that they had neglected it overlong. A countless number of plans, late but enthusiastic, were advanced to save the road.

This season, with the average of plays high, theatergoers have again supported New York shows in amazing numbers. Out of all the plans advanced to save the road one may come that is both nation wide and practical.

Perhaps managers, tested in the fires of depression, have learned their lesson, as they failed so many times to learn it in the past.

That, of course, remains to be seen. . . .



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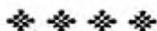
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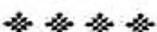
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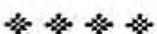


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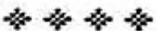
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PENGLLI, DR. HALLOA
PEREZ, NAIDA & ERNIE
PHIFER, MRS. VOLNEY
PHIFER, VOLNEY
PIETRO, THOMAS F.
PITCAITHLEY, AL S.
POLACK BROS. CIRCUS
POLACK, IRVING J.
POLACK, SAMUEL T.
POSNER, CHARLES
POWELL, MAJOR TED (TEXAS)
POWELL, WALTER
POWELL, WILLIAM M.
POWERS, BABE PATRICIA
PROPER, CAPT. RUSSELL H.
PURLANS, JUNE & CO.

Q

QUINN, JAMES "SHORTY"

R

RAGAN, MADALINE E.

RAJAH, ROMA
RAYALTOS CONCERT CO.
RAYMOND, GEORGIA
REA, JOHN T.
REAGNS, PAUL
RECE, EDDIE
REGAN, BOB
RENIE & CALVERT
RHOADS & HENRI
RICHARDS, NELLIE E.
RICKETTS, EDDIE "RICK"
RIECK, JOHNNIE
RILEY, HARRY (RAZOR)
RINGLIN, MR. & MRS. GEO. K.
ROBERTSON, JAMES
ROBINSON CIRCUS, COLE
ROGERS, CAROLYN B.
ROMAINE, ELAINE
ROSS, JACK

S

SAHJA
SANNA & LOOMIS
SANNA, CHARLES
SAVAGE, CARL
SCHARDING, JACK
SCHRADER, BELVA
SEANAN, SID
SESRAD, DR. EDWARD
SHAHNI, SIGNA
SHAPIRO, HARRY
SHEE-NOO, CHIEF & MILDRED
SHELL, JOHN K.
SHELLEY, J. W.
SHERBURNE, MAE
SHERMAN, CHESTER L.
SHERMAN, TEX
SIDENBERG, SID
SIEGEL, LOUIS J.
SIEGRIST, CHARLES
SIEGRIST, EDYTHE
SILVER, HAL
SIMON, Capt. "DARE-DEVIL" LEO
SINGHALEE, CHIMINGO
SLAUGHTER, VERNON
SMITH, LEE
SMITH, PERCY
SPANGLER, E. E.
SPRINKLE, C. J.
STANLEY, FRANK
STEWART, DOLORES F.
STONE, SI
STUDENT, EARL "EO"
SULLY & SULLY

T

THATCHER, MR. & MRS. CHAS.
THOMAS, R. D. "KID"
THOMPSON, JAMES G.
TIERNEY TROUPE
TODD, JUNE & TODDIE
TOLLIVER, EUGENE G.
TOWNSEND, LADY DOROTHEA
TROY, R. C.
TURIN, SALLY
TYLER, TOBY

V

VALDEMAR, ODETTE
VALENCIA, M.
VALENTINE, FRANCES
VAN WERT, RAY
VARDELL, FRANK & MINA
VON HENDEGEN, Miss FRANCES

W

WADDELL, DOC
WAGOUN, FRANZESKA
WAITE TROUPE, KENNETH
WALMAN, NETTIE
WALTON, OLIVE
WARDELL THE MAGICIAN
WAX, MONTE J., LOG ROLLERS
WEHLE'S, "BILLY"
WILLE, HENRY
WILLIAMS & BERNICE
WILLIAMS, BUCK
WILSON, ESMA
WILSON, HARRY E.
WINDSOR, H. S.
WRIGHT, EARL

Y

YOUNG, CHARLES A.

Z

ZEITLIN, MACK A. "DOC"
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TEXAS SIDESTEPS GATE DROP

Managers Show Profits Prevail; Exhibits Are Curbed by Drought

Average of last year maintained by many annuals and net gains are the rule—official reports to TAF secretary give slant on question of paid and free policy

LUFKIN, Tex., Dec. 22.—The good record made by about a score of fairs in Texas last year evidently was maintained in 1934, judging from official reports that are coming in to Secretary Ed C. Burris, Texas Association of Fairs, of this city, who is busy preparing for the annual meeting of the association in the Baker Hotel, Dallas, on January 23 and 26, and who has compiled figures to date for the organization's bulletin, *TAF News*. Practically every fair association which has reported announces a net profit and in instances where there were losses they were so small as to be inconsequential.

Red River Valley Fair, Sherman, showed net profit of \$1,100, reported Manager Frank Thompson, who said that exhibits were best in five years. There was a free gate and attendance was estimated at 80,000.

Manager Bill Harwell, Texas Fruit Palace, Palestine, made his first effort at managing a fair, reporting a net loss of \$47.49, with exhibits in live stock and poultry being up to average and agricultural department about 25 per cent short. There was a free gate and no attendance record was kept.

From Denton Manager O. L. Fowler reported that Denton County Fair operated with a free gate, no attendance record was made and that net profit was \$292, with exhibits a little below par.

Gainesville Goes Over

George J. Kempen, former secretary of the association and manager of Seguin Fair, said that while no fair has been held this year, excellent races had been staged.

Madison County Fair, Madisonville, operating with a 25 and 10-cent gate, had net profit of \$643, and exhibits were fair, reported Manager M. T. Rainey.

Claude Jones, manager of Cooke County Fair, Gainesville, announced net profit of \$1,037.33, operating with a 10-cent gate and with paid attendance of 20,162 and short exhibits because of drought.

Central East Texas Fair, Marshall, with M. B. Martin as manager, showed net profit of \$1,000, operating with a free gate and attendance of about 120,000.

Net profit of \$2,520.21 was reported for Shelby County Fair, Center, by Manager O. P. Metz, who said exhibits were fair and that operation was with a 25 and 10-cent gate.

Walker County Fair, Huntsville, had net profit of \$653.56, also some old obligations were included in net operating cost for the year. It was reported by Manager W. F. Lawson. There was a pay gate and exhibits were fair.

Lufkin Winnings Good

Mr. Burris' own fair in Lufkin, Angelina County Fair, went over well, showing net profit of \$3,418.19, with a 25 and 10-cent gate. Estimated attendance was 25,000. There were three free school days. Exhibits were not up to average.

In Longview, at Gregg County Fair, it was announced by Manager M. D. Abernathy, president of the TAF, net profit was \$750, with a free gate and estimated attendance of 86,000.

Manager Joe L. Mock, Jasper County Fair, Jasper, said net profit there was \$1,000, operating with a 25 and 10-cent gate and with good exhibits.

At Gillespie County Fair, Fredericksburg, Manager O. H. Burdord reported the 49th annual as having a 15 per cent (See TEXAS SIDESTEPS on 328)

Cook County (Chi) Fair Set

CHICAGO, Dec. 22.—Plans are being made to hold Cook County Fair in 1935. Tentative dates are the week after Labor Day.

KANSAS CITY, Mo.—Jimmie Craig's Trade Show Unit has returned here from Wellington, Kan., after completing a string of trade shows for the Elder-Mills Producing Company. Unit consists of eight acts and a band, and carries its own equipment.

Chicago Automobile Show Is To Dramatize Industry

CHICAGO, Dec. 22.—The Chicago Automobile Show, which is being planned by a committee of local dealers, will be staged on an elaborate scale, according to A. C. Paen, general manager. The fact that the motor industry is a giant is to be fittingly dramatized. Ten giant figures of workmen in gold-green, each 32 feet high, will be erected along sides of the main hall, and each one will hold in its hands a replica of some important part of an automobile.

"We went to professional stage people to get a complete set of new ideas," says Mr. Paen. "Many of us thought the cars deserved a better background than merely a lot of fancy interior decorating. Accordingly, black and gold will cover the dome of the exhibition hall, walls and even floors."

Dealers have obtained co-operation of car manufacturers and will spend a large sum in staging the show.



J. P. MULLEN, Fond du Lac, again re-elected president of Iowa State Fair board at the annual meeting in Des Moines, a position he had held since 1931. He told the convention that "there is no investment made by the State which returns greater educational value for every dollar spent than the State Fair and county and district fairs."

Chi Home Show in February

CHICAGO, Dec. 22.—A Modern Home Exposition will be held in the Coliseum February 16-22. It is to be held in co-operation with the Federal housing administration, Executive Director Van Dorr Gray announces. More than 250 manufacturers and dealers will be represented with exhibits of all sorts of building and allied products.

Pari-Mutuels Boost Attendance, Says Nebraska Race Secretary

Address of N. J. Ronin, secretary of Nebraska State Racing Commission, before the annual meeting of Iowa Fair Managers' Association, Des Moines, on December 11, in which he advocates installation of the pari-mutuel system at Iowa fairs and cites benefits derived by other fairs in States where the system has been started.

A county fair without a good racing program and pari-mutuel betting is like sitting up with a dead man. Iowa has one of the best, if not the best, State fairs in America. And you will note from reports from other States that where betting is now being held it has increased attendance from 25 to 50 per cent. From some reports we are showing here you can readily see why people like mutual betting.

In Cook County, Ill., where mostly all of the betting is confined, the amount collected for sanctions and admissions in 1933 was \$570,116.80; of this amount \$397,500 was paid to county fairs for premiums in 1933.

Report of attendance at the State Fair of Texas, which was the first year they have operated mutuels, shows that they had total admissions of 906,148, an increase of 123,000 over any other year. Arizona State Fair, where mutuels were in operation, had a record attendance the last 10 years. Montana also had mutuels in operation and had a record attendance of 250,000 paid admissions. Iowa (Mich.) Free Fair made a net profit this year of \$3,000 under operation of pari-mutuels. California also operates mutuels and it was third in the list of State fairs having a record in paid admissions.

The publicity department of the new running track in Narragansett Park, R. I., states that \$2,750,000 was the gross income from 59 days of racing during this season. Net to the track, \$500,000; net to the State on mutual percentage, \$311,000 out of a total of \$23,000,000 bet thru the mutual system. Daily average

handle, \$393,000. And then the publicity department turned off the alarm clock.

There is, in my opinion, only one way to help the racing of horses, and that is by some legislation that will help county fairs and race meetings of this State as well as many horse breeders.

A few years ago Nebraska had no colt races; in fact, there were very few fairs in the State that were giving any races. Interest had fallen off so badly that the Ak-Sar-Ben mile track in Omaha was about to be dismantled unless something could be done whereby they could at least operate it without further loss. They finally decided to try for a law that would allow them to bet on the races.

Mr. Gould, one of the largest breeders of standard-bred horses in the United States, and other breeders who found no market for their colts or race horses were in a quandary. Finally several of the horsemen out in the State and a commission from the Omaha association got together and decided to put a bill before the Legislature and asked me to help put it over.

That, I thought, was a very difficult task, but after thinking it over I decided to make the effort. I said I would do my best, providing first that they would see the governor and have him agree that if I were successful in getting the bill over in the Senate and the House he would sign it. The governor gave his consent and the bill was passed with an emergency clause.

We commenced racing in June, 1921. The bill called for a contribution law, under direction of a racing commission of three members appointed by the governor, and they were vested with full power to issue licenses and have charge of all race meetings in the State and to distribute all money earned as they thought best.

The commission appointed by the governor was composed of a chairman, a

Shift Is Made In N. C. Dates

Groundwork laid for horse racing circuit—Concord is to pass up 1935 event

NEW YORK, Dec. 22.—A shifting around of dates and the laying of groundwork for a horse-racing circuit for North Carolina fairs were reported by George Hamd, booker, who, with Norman Y. Chambliss, Rocky Mount, N. C., operates three events in the State.

With Concord passing up its 1935 event, Shelby will take the date vacated, second week in October, with Winston-Salem scheduled for the first week. The State Fair, Raleigh, is set back a week to the second week in October, Rocky Mount following. Greensboro will precede Winston-Salem.

Among those interested in the circuit idea is Will Reynolds, of the tobacco company which sponsors Winston-Salem.

Phoenix Enters Black by \$2,500

PHOENIX, Dec. 22.—Estimated attendance was 200,000 and net profit was \$2,500 from Arizona State Fair and Resource Exposition, November 10-18, according to final official figures from General Manager Verne Newcombe. There were two days of rain and cold.

Gate was 25 cents for adults and 10 cents for kids from 10 a.m. until 4 p.m., with two free children's days. The fair was State-sanctioned, but no appropriation was made. It was decided upon and over with in six weeks, sponsored by Allied Veterans' Council of Phoenix, with Major General A. M. Tuthill as director general.

Commissioners bought every available inch of space on the main midway and on both sides of the promenade under the grand stand. An innovation was placing riding devices on the main thoroughfare inside the grounds.

The Sam B. Dill-Tom Mix Circus was presented in front of the grand stand, with AAA auto races, seven days of running horse racing with pari-mutuels and two nights of fireworks, featuring *Siege of the Argonne* and *Battle of the Monitor and Merrimac*. Hilderbrand United Shows were on the midway.

Gopher Circuit to Contract

ROCHESTER, Minn., Dec. 22.—Red River Valley Better Fairs Circuit will hold its annual meeting in the Radisson Hotel, Minneapolis, on January 8, when officers will be elected and fair dates set. Meeting precedes the annual county fairs' convention by one day. The circuit will contract for free acts and carnival. Members are: Norman County Fair, Ada (A. C. Pederson, secretary); Polk County Fair, Fertile (Joseph W. Reiland, secretary); Kittson County Fair, Hallock (D. J. Larson, secretary); Marshall County Fair, Warren (J. A. Grindland, secretary); Albin Olson, Hallock, is president and Mr. Grindland secretary of the circuit.

Lorenzo Japan Trip Off

CHICAGO, Dec. 22.—Paul Lorenzo, of the Four Lorenzos, is back in Chicago, having canceled his contract for several weeks in Japan. Lorenzo says he was all set for the trip, but when he found the acts were to go across on a cattle boat he canceled.

vice-chairman and a secretary and treasurer, in which latter capacity your humble servant is still acting.

Fair Breaks and Fair Shakes

By Claude R. Ellis

IN THE first issue of *The Billboard* 40 years ago there were news and advertisements of fairs. That makes this publication a pioneer in the field and considerably older than our modern fairs. And for four decades *The Billboard* has carried news of fair workers around the world and has exhorted them to greater and more effective efforts. That policy will be carried on. Everything that is for the ultimate betterment and growth of fairs will be encouraged and supported. Those things which are a menace and deterrent for fairs will be consistently opposed. Being an amusement paper, *The Billboard* is, of course, primarily interested in the entertainment side. But it never loses sight of the fact that a real fair is a well-rounded institution. Exhibits are important. So is the attractions program. To push one to the detriment of the other would not be constructive. The work of the 4-H Clubbers and Future Farmers means much to the future of fairs. But so do free acts and midways and races and fireworks. *The Billboard* is with and for all the elements which go to make a fair of interest to all classes.

STOCKHOLDERS of the State Fair of Texas, Dallas, want new blood on the board. New ideas are precious. Younger blood without such ideas will, however, never adequately replace older heads who keep abreast of the times and who gauge experimental strides forward from their store of experience.

NOT the least encouraging and perhaps significant recent note is the election of governors and appointment of men as State commissioners of agriculture who are known to be friendly to fairs—notably in Nebraska, New Jersey and Michigan.

WORK and hope of those who have never weakened about the future of fairs evidently is and will be paying dividends in satisfaction. For two years fairs have been going big and prospects are brighter than ever—this in a time of world-wide economic upset. A Century of Progress went over beyond the wildest dreams of its sponsors and to the chagrin of the "I told you so" boys. World's fairs are in the making in several European countries, and three notable expositions are carded for the States in the coming months, in San Diego, Calif.; San Francisco and Dallas. The world seems to be fair-conscious as never before. All those who have to do with fairs should recognize this and go forward confidently. Edwood Bailey, head

of public relations of California Pacific International Exposition to be held next summer, has returned from a swing around an "ambassador-at-large." He reports enthusiastic reaction to the story of San Diego's plans. He found it in more than 60 organizations in the East and generously reflected in the press. The nation wants its fairs. Fair managers ought to know what to do with a commodity that is marketable now as never before.

A FAIR that has been a political football always shows signs of the toe-marks.

ABOUT 25 meetings of State and district organizations of fairs will be held between the first week in January and the middle of February in nearly as many States. What a wealth of experience and discussion will be brought forth! It would be a liberal education for anyone to be able to sit in on all these conventions. But the boys seem determined to bunch them up as usual. Seven and eight are scheduled for some single weeks. It's tough on attractions men and others who would like to be in several places at once.

BEFORE panning a secretary-manager after an "off" year, board members and stockholders should cogitate as to whether they or anyone else they know could have done any better.

Sacramento Seeks Expansion Survey

SACRAMENTO, Calif., Dec. 22.—Faced with rapid growth of California State Fair, directors have launched a new program for reorganization of the fair administration and creation of new departments to handle expanded service.

The directors adopted a resolution requesting Finance Director A. E. Stockburger to make a survey of the exposition to determine advisability of a new form of organization.

He advised the directors that he had delegated this survey to Harold E. Smith, who was recently replaced as deputy finance director. Charles W. Paine has been re-elected to his 21st term as secretary-manager of the fair. Recommendation for improvement of displays in the main horticultural building was submitted to the board by C. E. Berry, Yolo County agricultural commissioner and president of the State Fair Exhibitors' Association, in behalf of his organization.

MARLO AND LE FORS, high aerial act, have returned to their winter home in Los Angeles after an outdoor season of 34 consecutive weeks, covering 18,000 miles in the Middle West and Southwest. They will open their 1935 tour in March.

WILLIAMS AND BERNICE, well-known circus and fair performers, are readying a circus unit for fairs, etc. Their three acts will move on three trucks.

Agricultural Conditions

Condensed Data From December Summary by U. S. Department of Agriculture, Washington, D. C.

SEASON OF REDUCTION

As we go into winter there is further evidence of the slowing down in supply and movement of farm products. Net agricultural production, that is, production for sale, or for use in the farm home, in 1934 has been the lowest since 1922. For crops, it is the lowest in the 16 years of available records. This index of net production was somewhat sustained by the unusually large marketings of cattle, which was a drought phenomenon, and means a shortened supply of breeding stock.

Movement to market of grain is much smaller this fall than last. In the case of wheat the current market receipts last month were below trade needs at some points, altho milling demand was only moderate. Wheat exports have dwindled almost to nothing, as was literally the case during the third week in November. In fact, a shipment of French wheat was received at New York, probably for the first time in history. Stocks of old wheat in the principal exporting countries, however, are still relatively large and these stocks will be supplemented presently by new wheat shipments from the Southern Hemisphere.

The export of cotton during October was 615,000 bales against 1,045,000 bales in October, 1933.

CATTLE KILLED OFF

In the case of live stock, both hogs and cattle have been sent to market in heavy volume because of the short feed situation. Hogs are averaging lighter weight than last year. Lately market receipts have fallen off; the seasonal low price for hogs was reached earlier than usual this fall, and prices recently have been moving upward. There is a rather strong demand from packers for pork to put in storage, in evident anticipation of a shortage later on. With the winter slaughter supply of hogs indicated to be the smallest in 20 years, the seasonal upswing in prices is expected to be much greater than average.

The country has killed off a lot of its cattle this season. From the low point of the current production cycle (the beginning of 1928), the number of cattle in the United States had increased by 10,500,000 head up to the beginning of this year. Cows and heifers reached probably the largest number in our history. But all of that six years' increase has been wiped out (See AGRICULTURAL on page 231)

Congratulations and Greetings
to *The Billboard* on Its 40th Anniversary from

The Louisiana State Association of Fairs

which will hold its annual meeting in the New State Capitol at Baton Rouge, La., on Friday and Saturday, January 18 and 19, 1935, commencing at 10:30 A.M.

A cordial invitation to attend is extended to all fair officials, extension workers, amusement and concession people and others interested in fairs.

HON. HARRY D. WILSON, President
H. E. HOPPEN, Vice-Pres.

W. R. HIRSCH, Vice-Pres.
R. S. VICKERS, Secy.-Treas.

Felicitations to "Ole Billyboy"
On Its 40th Anniversary

SOUTHEASTERN FAIR

LAKEWOOD PARK

ATLANTA — GEORGIA

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VIRGIL MEIGS, Secretary JOHN ARMOUR, Vice-President

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Congratulations to *The Billboard*
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40 Years of Service to the Amusement World

BIGGER AND BETTER THAN EVER MISSOURI STATE FAIR SEDALIA, AUG. 10-17, 1935

OUTSTANDING ATTRACTIONS — CONCESSIONAIRES —
CARNIVALS

Plans are being set for a real Fair for 1935 in Sedalia. We invite immediate negotiations with leaders in the above fields, on either percentage or flat contracts. For consideration, write

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Aid in Iowa Saves Shows

Corey praises State and county appropriations as bringing big benefits

DES MOINES, Dec. 22.—More than 1,200,000 people attended county and district fairs in Iowa during 1934, according to final tabulation for the State's 76 fairs, which was presented to the Iowa Fair Managers' Association convention here on December 10 by Secretary A. R. Corey, State Fair Board.

"There was an increase in total paid admissions and in total receipts at outside gates at this year's Iowa fairs," he said. "Whereas 675,934 people paid \$193,738.89 this year for outside gate admissions, 630,931 last year paid \$172,151.10. Total attendance in 1934 was slightly less than it was in 1933, totaling 1,208,519 as compared with 1,270,338 last year.

"Total number of exhibitors in 1934 was 28,522 as against 32,151 in 1933. There were 9,282 live-stock exhibitors showing 4,448 head of horses, 11,636 cattle, 12,100 swine, 3,675 sheep and 23,213 in the poultry and pet stock departments.

Adverse Conditions Shown

"Farm and live-stock premiums again topped all other expenses in 1934, totaling \$182,669.97, only a slight drop below the total of \$186,075.24 paid in premiums in 1933. Boys' and girls' 4-H premiums constituted the largest single item of this amount, totaling \$45,922.76 this year, an increase over the \$44,962.42 paid for club work last year. Other major premium expenses included \$41,858.72 for cattle, \$20,920.20 for horses and \$23,191.35 for swine.

"The adverse conditions in the State were reflected in a sharp decrease in number of fairs showing a profit this year and an increase in number of fairs showing a loss. Twenty-five fairs showed a profit this year, as against 40 which showed a profit in 1933, and 51 fairs showed a loss this season, compared with 38 which showed a loss last season.

"However, it is probable that when the balance of State aid has been paid to fairs entitled to it, these figures will be changed somewhat, with an anticipated total of 12 fairs being changed from the loss column to the profit column.

Factor for Continuance

"When the balance of State aid has been paid the total aid received from the State by these fairs in 1934 will amount to \$105,000, the same as in 1933. It is worth noting that this amount in State aid paid to the 76 county and district fairs is an important factor in enabling them to continue in business. Without it, fairs in many parts of the State would be forced to close their gates and the residents of those territories would be deprived of the educational opportunities afforded by these splendid agricultural institutions.

"It is safe to assume that few other expenditures of this amount by the State of Iowa for educational purposes result in greater benefits to our farming communities than this State aid, which is such a vital supporting factor in continuation and development of our county and district fairs.

"Thirty-two fairs this year also received county aid, totaling \$42,860.52, and, on the basis of present estimates, it is anticipated that this amount will be increased to \$47,085 for 1935."

Northwest Horsemen Plan Racing at Minnesota State

ROCHESTER, Minn., Dec. 22.—Charles Spillane, Waseca, was elected president of Northwest Harness Horse Association; John Jurgenesen, Owatonna, vice-president; E. C. Genereux, White Bear Lake, re-elected secretary, and Walter S. Brown, Waseca, re-elected treasurer. Mr. Spillane succeeds Dr. M. B. Higbee, Albert Lea, Directors include Otis M. Smith, Minneapolis; H. H. Greer, Fargo, N. D.; Dr. E. W. Berg, St. Paul; Dr. D. B. Rice, Britton, S. D.; Frank L. Bundy, St. Paul; Cliff Thro, Mankato; Dan Callahan, South St. Paul.

Plans are for promotion of a series of two and three-year-old events for trotters and pacers to be raced at Minnesota State Fair in 1935. Raymond A. Lee, State Fair secretary, assured the

Fair Meetings

South Carolina Association of Fairs, January 7 and 8, Jefferson Hotel, Columbia. J. A. Mitchell, secretary, Anderson.

Indiana Association of County and District Fairs, January 8 and 9, Hotel Claypool, Indianapolis. Oren E. Felton, secretary, Fairmount. Indiana Board of Agriculture, January 9 and 10, Indianapolis.

State Association of Kansas Fairs, January 8 and 9, Jayhawk Hotel, Topeka. George Harman, secretary, Valley Falls.

Minnesota Federation of County Fairs and State Agricultural Society, January 9-11, Radisson Hotel, Minneapolis. R. P. Hall, secretary, Minneapolis.

North Carolina Association of Agricultural Fairs, January 11, Sir Walter Hotel, Raleigh. C. S. Farnell, president, Mebane.

Virginia Association of Fairs, January 14 and 15, John Marshall Hotel, Richmond. C. B. Ralston, secretary, Staunton.

Nebraska Association of County Fair Managers, January 14 and 15, Cornhusker Hotel, Lincoln. Chet G. Marshall, secretary, Arlington.

Ohio Fair Managers' Association, January 15-17, Deisher-Wallick Hotel, Columbus. Mrs. Don A. Detrick, secretary, Bellefontaine.

North Dakota Association of Fairs, January 15-17, hotel to be selected. Fargo. H. L. Finke, secretary, Minot.

Louisiana State Association of Fairs, January 18 and 19, Baton Rouge. E. S. Vickers, secretary, Donaldsonville.

Western Canada Fairs Association, January 21-23, Fort Garry Hotel, Winnipeg. Man. Keith Stewart, secretary, Portage La Prairie, Man.

Western Canada Association of Exhibitions, January 21-23, Fort Garry Hotel, Winnipeg. Man. Sid W. Johns, secretary, Saskatoon, Sask.

Maine Association of Agricultural Fairs, January 22, Eika Home, Waterville. J. S. Butler, secretary, Lewiston.

Illinois Association of Agricultural Fairs, January 23 and 24, St. Nicholas Hotel, Springfield. S. S. Vick, secretary, Marion.

Michigan Association of Fairs, January 23 and 24, Hotel Fort Shelby, Detroit. Chester M. Howell, secretary, Saginaw.

Massachusetts Agricultural Fairs Association, January 24 and 25, Hotel Northampton, Northampton. A. W. Lombard, secretary, 136 State House, Boston.

Texas Association of Fairs, January 25 and 26, Baker Hotel, Dallas. Ed C. Burris, secretary, Lufkin.

Association of Agricultural and Industrial Fairs of the Southeast, January 25 and 26, Winter Haven, Fla. E. Ross Jordan, secretary, Macon, Ga. Western Fairs Association, January 25 and 26, Hotel Whitcomb, San Francisco. Charles W. Paine, secretary, Sacramento.

Pennsylvania State Association of County Fairs, January 29 and 30, Penn Harris Hotel, Harrisburg. Charles W. Swoyer, secretary, Reading.

Wisconsin Association of Fairs, January 30-February 1, Hotel Schroeder, Milwaukee. J. F. Malone, secretary, Beaver Dam.

Association of Tennessee Fairs, February 5, hotel not yet selected, Nashville. O. D. Massa, secretary, Cookeville.

New York State Association of County Agricultural Societies, February 19, Ten Eyck Hotel, Albany. G. W. Harrison, secretary, Albany.

SECRETARIES of associations should send in their dates, as inquiries are being made.

association of the co-operation of the fair in connection with racing activities.

Horsemen in attendance included H. H. Greer, Fargo; C. B. Buckley, Jamestown, N. D.; Harry Saunders, Austin; John Jurgenesen, Owatonna; Charles and Mike Spillane, Waseca; Ambrose Curtin and Henry Bockhaus, Mankato; Dr. J. C. Thompson, Hutchinson; Edward Fulton, Chicago.

DES MOINES.—Carl E. Hoffman was added to the directorate of Iowa State Fair at the annual meeting here.

Dover, O., Boosters Battle To Seat Slate of Directors

DOVER, O., Dec. 22.—Seventy-five members of the Fair Boosters' Club, organized here two years ago, rallied last week for a drive to seat their slate of four fair board directors who, they contend, were defeated at the recent annual election of fair directors by unauthorized and illegal means.

A committee, H. C. Cappel, Charles T. Linta and Robert Shoemaker, New Philadelphia, and Ed Walter, Dover, was appointed to contact the agricultural society's attorneys or anyone deemed essential to help carry out the club's program for a bigger and better fair.

Russell C. Bowers, New Philadelphia attorney, has been retained by the Boosters' Club to take whatever steps are necessary to insure seating of the Boosters' slate, which includes S. L. Moystach, George S. McGraw, Sam Carl and H. C. Cappel.

New York Shows Are Staging Comeback After Bad Seasons

ROCHESTER, N. Y., Dec. 22.—History was made here this week when two major Western New York fairs that for some years have discussed possibility of abandonment ended the season in the black. Another equaled its record of always breaking even.

A balance of \$2,500 was reported in coffers of Genesee County Fair, Batavia, which was considered on its last legs and torn by feuds among directors three years ago. Orleans County Fair, Albion, had a few cents left over after meeting expenses for the first time in years. Yates County Fair, Penn Yan, one of the few to keep its end up in the last decade, had \$4 to the good.

The record was hailed as a vindication of the faith of those who stuck to the county fair idea despite heavy losses in pre-depression years.

TEXAS SIDESTEPS

(Continued from page 226)

increase in attendance, crowds being about the same size on all three days. He attributed this to daily attendance prizes thru merchants' tickets, which netted the association more than \$400. Free attractions were county horse races, rodeo, band concerts and baseball. J. George Loos Shows on the midway reported an increase of 50 per cent in business over the last two years. Premiums were paid on a basis of net profits. Beer concession was operated by the association and proceeds went to its treasury.

Pay Vs. Free Gates

"In view of many discussions regarding paid and free gates," said Secretary Burris, "it might be well to look at the picture. From the fairs reporting their 1934 results, the average profit from fairs with a pay gate, no State fair included, was \$3,216, whereas the average from free-gate fairs was only \$623.

"Excluding the smaller regional fairs in both divisions, we find average profit for the pay gate in county fairs to be \$1,532, whereas the average profit in free county fairs was \$331. The average attendance under pay gates was 50,600 and the average attendance of free-gate fairs was 95,500, wherever attendance was reported. No accurate attendance figures can be given, as only three free-gate fairs made attendance estimates and only a small percentage of pay-gate fairs sent figures.

"Apparently the free gate had very little effect on percentages received from carnival companies in that some of the highest percentages were paid at fairs operating with pay gates, whereas some of the free fairs had the usual low percentages, with no extra concessions whatsoever.

Seems Local Question

"However, it would appear that chances of net profit would be better behind a pay gate than a free gate, altho chances to show to more people, that is, increased attendance, are better with a free gate. As to pay-gate fairs, it is noted that practically all of the gate revenue comes from adult admissions.

"It seems that the question as to whether a fair should have a pay gate or free gate is dependent entirely upon the needs of the association. If money is needed the pay gate appears to be the advisable choice. Shelby County Fair had paid admissions of \$3,950. Of this \$2,328 was from season tickets sold in advance. This appears to be excellent rain insurance."



Fair Grounds

HILLSDALE, Mich.—A good year and substantial balance for Hillsdale County Fair was reported at the annual meeting by Treasurer J. I. Post. Premiums awarded totaled \$5,556.82, \$3,092.55 being given to local and \$1,564.27 to foreign exhibitors.

KASSON, Minn.—The 1934 Dodge County Fair set a new attendance record and made a satisfactory financial showing despite unusually high expenditures for improvements, the annual report reveals. Attendance was 33,000.

DANBURY, Conn., Dec. 15.—For the first time in history of Danbury Agricultural Society, which for 65 years has sponsored Danbury Fair, the annual dividend, which customarily has been \$1 a share, has been passed by the directors. Receipts were lower and expenses, due to taxes, increased.

MADISON, Wis.—Dane County Agricultural Society decided that beer will again be sold on the fairgrounds in 1935. Treasury cash balance is \$6.51 and receipts at the 1934 fair totaled \$12,173.47. Directors will elect officers after first of the year.

ALBERT LEA, Minn.—Freeborn County Fair here had gate and grandstand receipts of \$11,396.25; concessions and privileges, \$2,167.64; advertising, \$431. Total receipts, including State and county aid, were \$16,189.41, and disbursements were \$14,948.09.

VIROQUA, Wis.—The county board appropriated \$3,800 to Vernon County Fair Association to clear indebtedness on buildings and grand stand. Year's fair receipts were \$9,614.12 and expenses \$9,352.52. Cash on hand is \$232.89, with all current expenses paid.

Villages of World Features Are Set for San Diego Expo

SAN DIEGO, Dec. 22.—Skeleton plans for a score or more of elaborate structures are taking shape in Balboa Park as an army of builders speed toward opening of California Pacific International Exposition next May.

First unit in Villages of the World is under construction and other sections of the fun zone will go forward rapidly. Spanish unit will be followed by construction of the Artex section and other groups representing architectural accomplishments of nations. Some features signed up for the Villages include Midget Farm, Midget Village, Miss America, Nudist Colony, Ripley's Believe It or Not, Water Circus, Forest Fantasies and others.

Architects are completing plans for some major exhibit structures, including Palaces of Electricity, Business Machinery, Varied Industries and Hall of Photography. These will offer an entirely new theme in architectural accomplishment, it is said, and will feature living plants and flowers to achieve decoration.

Otter Tail Is To Enlarge

FERGUS FALLS, Minn., Dec. 22.—So that a better midway may be had for the 1935 fair, buildings on Otter Tail County Agricultural Society and Fair Association grounds are being moved. Officials expect to enlarge the grand stand, which now seats 2,500, to accommodate at least 4,000. The fair group's motto is "We aim to please the majority, but we cannot please all." It appears that the new grand stand may force the officials to revise this somewhat.

Enlist Farm Show Speakers

HARRISBURG, Pa., Dec. 22.—One hundred and forty authorities on agriculture from 12 States and the District of Columbia will address sessions of the annual conventions scheduled during the Pennsylvania Farm Show in Harrisburg, January 21-25, according to preliminary program now being prepared. Speakers will come from Connecticut, Illinois, Indiana, Maryland, Michigan, New Jersey, New York, Ohio, Vermont, West Virginia and Wisconsin, in addition to District of Columbia and Pennsylvania.

Conducted by **CLAUDE R. ELLIS**—Communications to 25 Opera Place, Cincinnati, O.

RACES BOTHER A. C.

Resort May See Premieres Again Great Spec Project Put Up to Blackpool Biz Is Waiting On Legislature



MAURICE PIESEN, newly elected president of the Manufacturers and Dealers' Section of NAAPB, who is one of the key men concerned with reorganizing the section under the new deal authority granted at the recent conventions of both associations in Toronto. Mr. Piesen, an alumnus of Cornell University, is treasurer of the National Skee-Ball Company, Coney Island, N. Y., with which he has been affiliated for seven years. A general meeting of the M. and D. has been called for January 15 in the office of Secretary E. S. Uzzell, 130 West 42d street, New York, at which time the executive committee will submit suggested changes in the constitution and by-laws and a discussion will be held on the subject of a new name for the organization and a shift in the directorate. Mr. Piesen, 32, is a New York lawyer who formerly practiced admiralty law, was an instructor in economics at Cornell and worked his way thru college by conducting a riding academy in the Adirondack Mountains during the summer months.

Alterations to Auditorium start reports legit openings will return to A. C.

ATLANTIC CITY, Dec. 22.—With extensive alterations in the large theater-ballroom of the \$15,000,000 Auditorium it is possible that legit openings may return to Atlantic City next season. Representatives of several music show producers have been here the past few days looking over facilities of the Auditorium.

Manager Phil Thompson, when queried, said: "It's entirely possible to stage such premieres here and the Auditorium board is open for suggestions along this line." More definite he refused to be.

Alterations include additions and improvements to the large stage. The theater-ballroom will seat 3,400, with a permanent balcony of 647 seats. One show was held there under these arrangements. (See RESORT MAY on page 231)

BLACKPOOL, England, Dec. 15.—

Blackpool Attractions and Publicity Committee is considering a project to hold a big open-air spectacle during summer, similar to that staged in Scarborough, according to *The World's Fair*. A proposal has been put before the board by the director of the great spec, *Hiloscopia*, in the Albert Hall, London, and in outdoors in Scarborough, that a similar attraction be staged in Blackpool.

Several sites here have been inspected by the director and the Open-Air Bath at South Shore or Stanley Park are said to be favored. It is stated that the performances in Scarborough attracted thousands of visitors and made a profit of more than \$25,000.

'35 Season Looks a Winner, Says Gravatt of Steel Pier

ATLANTIC CITY, Dec. 22.—Expressing confidence that Atlantic City is in for big 1935 season, due to lack of any strong competition elsewhere, such as (See '35 SEASON on page 231)

Dog and horse projects are favored under new setup—summer contests opposed

ATLANTIC CITY, Dec. 22.—Will the resort's 1935 season be extended by dog racing and horse racing or will it plunge into the new season without either? This question which is worrying business interests of the city will not be settled until after the new Legislature meets in Trenton in January.

If the Legislature passes the pari-mutuel law for the second time, it is in for good. If it turns it down, there will be quite a few thousands in losses in equipment acquired by Atlantic City Kennel Club and other like resort clubs in the State.

Business people here favor racing if it is held either in spring or fall as a means of extending the summer season. They see no need of it between July and September. Amusement men are against dog racing as conducted in the Auditorium last year. This racing, however, pulled the big ball out of the red.

Latest plan for a \$2,500,000 track near Linwood meets approval on season points and as an afternoon proposition. It is pointed out that if race tracks are conducted as above, amusement interests would top all money records. If, however, it is conducted as it was last year, with plenty of free passes, they would lose.

There will be a stiff fight on the issue in January and local biz is just holding its breath in the meantime.

A. C. Steel Pier Starts 37th Year

Daring venture became realistic enterprise—Gravatt carries out first policy

ATLANTIC CITY, Dec. 22.—When in 1897 the first steel shaft was driven into the sands for construction of Atlantic City Steel Pier wide attention was attracted to what was thought a gigantic venture for the times. With opening of the pier in July, 1898, a daring undertaking in amusement enterprise became a reality. The enormous structure, upon steel pilings projecting one-half mile seaward from the entrance on the Boardwalk, welcomed patrons to all attractions for a single small admission charge.

Attendance records were made year after year until now, beginning its 37th year. Steel Pier reports actual attendance of 44,359,792.

Frank A. Souder, local contractor, designed pier, with John T. Windram, Philadelphia, as architect. At the outset Steel Pier was owned and operated by a company incorporated in 1898 as Atlantic City Steel Pier Company, with capital stock of slightly less than \$400,000. Kennedy Croessan, first president, was succeeded by William Jay Turner in 1899, with George W. Jackson, Max Bamberger, A. Ogden Dayton, Jeremiah J. Sullivan and Morris Praelzer as directors. High standards set by this board for amusements are the basis upon which the eminence of Steel Pier rests.

Big Names in Array

William H. Baker became president, and in 1926, a momentous year in history of the pier, Frank P. Gravatt, one of the resort's leading citizens, bought the pier for more than \$2,000,000. Policy of the earlier regime in engaging finest (See A. C. STEEL on page 231)



ALL THESE EMPLOYEES OF GLEN ECHO PARK, Washington, D. C., have been engaged for the season of 1935 by General Manager Leonard B. Schloss. All have served 10 years or more under Schloss management. Seated, left to right, Myrtle Faulkner, Nan Wall, Jean Riley; first row, Emory Grouch, Thomas J. Mulligan, Abe Schuman, Joseph Deedo, Mr. Schloss, Harry Cohen, Ed Roswell, Tom Muck, Preston Daley, Mike Prather; rear row, Joseph Lynch, Rollin Boyer, Joseph Hart, Reuben Anderson, Dan Collins.

Rivalry of Municipals Can Be Met With a Superior Service—Potter

Address prepared by Charles H. Potter, secretary of the Pool Owners' Association of New York and of Mtmarar Pool, New York City, and delivered by Herbert P. O'Malley, director of Playland, Rye, N. Y. (which is operated by Westchester Park Commission), at the convention of the National Association of Amusement Parks, Pools and Beaches in the Royal York Hotel, Toronto, on November 26. Mr. Potter is a member of the association's Code Protection Committee.

When the chairman of your program committee suggested this subject, on first thought it did seem to be a very large order and that the only answer to it is—it can't be done. Of course, when thinking of municipal swimming pools and recreation centers from a competitive point of view as against privately owned enterprises the first thought that suggests itself is that they are tax exempt, for as a rule they are built on city property, usually in parks, hence no tax; secondly, it is unnecessary for them to carry liability insurance, claims being handled by their legal department or corporation counsel, therefore they have

no large insurance premiums to pay, also no water or license fees to pay.

It is not necessary for me to say to those of you here who own or operate private swimming pools that these items—taxes, insurance and water—make up a large proportion of your yearly expenses and that if you could by any chance be relieved of this overhead it would help a great deal. Again when we consider that city-owned pools and beaches operate either on an entirely free basis or with rates so low that they are in no sense self-supporting, that, coupled with the large saving in overhead, it does appear on the surface to be almost futile to even attempt to compete with them. Certainly it is not a comfortable situation, and it is a vital problem which concerns every member in the beach and pool industry.

But there must be a bright spot somewhere in this cloud, for it is said that "every cloud has its silver lining." We must of necessity justify our existence and the time has come to think of some means of meeting this infinitely unfair competition. As Mr. Irwin Robert,

Long Island Patter

By ALFRED FRIEDMAN

FROM ALL AROUND: Holiday biz best at theaters and roadside places. There'll again be as many locations handling beer next summer as there were last. . . . The Hal (Jammica) Janickys are answering congrats on the arrival of a boy. . . . Long Island State Park Comish Robert Moses (who doubles as New York City's park head) has some very definite plans set for next summer. He refused recently to confer with Rockaway Chamber of Commerce officials on just how a portion of the program should be carried out.

That \$1,000,000 deal pending on a roadside spot near Long Beach will be completed before spring if it goes thru at all. . . . Nautilus Beach Club, Atlantic Beach, the society haunt, has a grand New Year's Eve occasion on tap. . . . One of the Island's less known beaches is so desperate for publicity it'll go as far as to pay celebs next summer to live there!

Bertram's Mill, near Lawrence, trying to shed the ill effects that followed publicity given the recent gun fray there. . . . Park Central Hotel, New York City, has one of the cleverest roadside ads that (See LONG ISLAND on page 231)

lawyer, has so aptly said, in substance, in his address to you on Saturday afternoon, "The pioneer spirit is not yet dead in America." We still have the courage, the spirit and the urge to carry on, so we will and take it on the chin. How will we meet this unfair competition? My answer is, by running a better place than they do; by more efficiency and better supervision all along the line. There is no doubt that there is a chance for improvement with all of us.

In our controversy with the energetic park commission in New York one of the arguments used was duplication of facilities: 1. Depression. 2. Poorly selected neighborhoods. 3. Poor management. (Continued next week)

The Pool Whirl

By NAT A. TOR

(All Communications to Nat A. Tor, care of New York Office, The Billboard.)

It would really be a sin for me to take up too much of your time this issue, what with the enormous valuable info and data contained on the neighboring pages. I actually feel thrilled to be permitted to be here in the Anniversary Number. I've been associated with *The Billboard* only the past three years and, compared to some of the oldtimers around, I feel timid being here, a sort of literary wallflower.

I do hope all this doesn't read too sentimental, for I'm sure the editors would be the first to warn that a swimming pool column should deal exclusively with aquatic news. And, after the aforementioned three years, I'd be lost without this mouthpiece.

Still, what with this edition being a gala typewritten birthday party, and while I can't hope to be "the life of the party," I think it might be fitting to reminisce along with the other boys.

As we all know, the pool business is still comparatively in its infancy. When the late William H. Donaldson put out his first issue of good old *Billyboy* 40 years ago you could count the number of tanks throughout the country on your fingers. Bathing beaches were very popular in those days and, of course, in the bigger cities, such as New York, stationary swim barges and floats took care of the swimming populace. Your modern chlorinated natatoriums were not thought of and if they were it was only by a few foresighted gentlemen who probably were razed everywhere they went for having such high-falutin' ideas.

Amusement parks didn't have pools as one of the main attractions and if you told a showman at that time to install one he'd call you nuts, altho, as I've written here time and again, pool owners would do well to follow in the footsteps of some of these veterans, for they certainly knew their stuff when it came to exploitation and publicity of an outdoor, or even, indoor attraction. Too bad Barnum couldn't have exerted his showmanship for swimming!

Incidentally, while in this historical mood, I wonder how many pool men know the history of swimming itself. Do you know, for example, that in ancient times swimming was used for religious purposes? And then, in the time of the Romans, it was employed as a means of escape, with records telling us that Julius Caesar was saved in many a battle by swimming his entire army, packs on

their shoulders, to shores two and three miles away. Also, the W. K. Benjamin Franklin was one of the first swimming instructors in America and many aquatic teachers still use his method today.

To get back to the swimming business, how well I remember the late Tex Rickard attempting to promote the sport in old Madison Square Garden and how he installed that mammoth tank and how it failed because patrons then didn't seem to be as interested in swimming, indoors, at any rate, as they are nowadays.

Then, too, looking back, I can't forget the glorious days for swimming when it seemed like nearly everyone was trying to swim the English Channel. The papers certainly played up these swims, nearly as much as they ballyhooed the transatlantic flights in 1930-31. And it's my contention that the English Channel hubbub, which threw a bright spotlight on swimming in general, did much to help the sport and game progress.

Following these attempts at endurance swimming, the competitive bug hit the marathons. After a number of persons—and you'll recall one little girl, Trudy Ederle—negotiated the much sought-after swim distance, it no longer was a novelty for anyone to cover the Channel, and hence a long-distance swimming race was planned. This, too, had a great deal to do with creating followers of swimming and, in writing about the Channel, one mustn't forget the grand reception given to the lovable Trudy upon her return to New York. How the city went wild when the English Channel conqueror rode up Fifth Avenue. And if you don't think that many of the thousands upon thousands who stood in line along that famous thoroughfare to cheer the famed Bronx miss and to sing *Welcome Home, Trudy*, written in her honor, became swim enthusiasts after that, then I miss my guess.

The swimming industry also owes much to the late William Wrigley, who ran Catalina Island long-distance swimming races and then followed it up with a succession of marathon swims in Toronto, which are the forerunner to the Canadian National Exhibition aquatic races held each summer.

Yes, all these events helped to make the persons who are now swimming in your pools interested in the sport. And now that so many people are aquatic-minded, it's up to operators of outdoor and indoor pools to interest more followers in the art of swimming.

It's a long way back—40 years ago. And no one can tell what 40 years hence will bring. Still, pool men know what they have today and they can work for tomorrow, if not 40 years in advance. Outdoor pool operators are urged to get set for next summer, at any rate. And it is suggested that indoor pool men also look ahead, for one never knows what is coming!

DOTS AND DASHES—Howard Jacobs, who handles the swim news for *The New York American*, became the proud pappy of a seven-pound girl last week, or was it seven and a half pounds? They tell me Lucy Cotton Thomas McGraw, society gal, has some grandeur tank at her Deauville spot in Florida. . . . Glad to hear that Lisa Lindstrom and Georgia Coleman, two great Olympic mermaids, are on the road to recovery, both surviving after serious illness. . . . The New York crowd is ready to leave for the annual Florida migration and, I understand, it'll be quite a big swimming year down that-a-way this winter.

SAN DIEGO, Calif.—Under leadership of Mrs. Belle J. Benchley, manager and executive secretary of the Zoological Society, rapid advancement in the gardens has been noted. The zoo is among foremost of the country, numbering nearly 2,500 specimens, many of them being rare and outstanding. Increase in number of exhibits is not the only accomplishment to Mrs. Benchley's credit. She has carried on a remarkable scientific and educational program and has provided proper hospitalization for the exhibits. Mrs. Benchley recently undertook a campaign for an adequate tax levy for zoo purposes which carried at the November election by a big majority, demonstrating popularity of the zoo and faith of the people of San Diego in its work and service. The Zoological Society has been publishing the *Zoonoz*, an interesting periodical conducted by Mrs. Benchley and staff, and devoted to news and general information about the zoo.

NAAPPB

Manufacturers and Dealers' Section

By R. S. UZZELL

Legalized liquor industry or repeal, as some prefer to call it, has fallen far short of even the most conservative estimates, and tax revenue has consequently been disappointing, due, not to any change in drinking habits of the American people, but to widespread survival of bootlegging.

Federal alcohol control commission has estimated that bootleggers are continuing to supply the public with a greater quantity of spirits than the entire legitimate liquor industry. About 70 per cent for bootleggers against 30 per cent for legitimate industry.

Effect on Public

The increase in auto accidents from drunken drivers in 1934 was as follows: In New York State, 25 per cent; Pennsylvania, 77 per cent; Rhode Island, 100 per cent; Cincinnati, O., 380 per cent; Los Angeles, Calif., 479 per cent.

We were promised with repeal the death of bootleg business, a greatly accelerated tax income from liquor and that the saloon would not be permitted to return. The failure of increased revenue and persistency of bootlegging is noted above.

On one ride operating on fairgrounds our capacity established for Labor Day, in absence of "rain averages \$52 per hour. Because a "drunk" went down on one car we lost almost one hour in getting him out and resuming full traffic again. Then also it was repeated over the grounds we had killed a man on our ride, due to the fact that the people saw us carry out an apparently lifeless man.

Must Watch Record

It perhaps cost him \$1 to get too much aboard while it cost us \$50 or more to get rid of him and resume capacity business. We shall have to spend time and effort in offsetting the damaging report on our side.

There are from numerous places reports of an increase in fights in dance halls and of increased expenditure for additional policies of amusement parks. Then again we hear of big decrease in the soft-drink concessions and very much of a failure to make it up on beer.

These facts go into the records and are imprinted on the mind. They will accumulate against favorable liquor legislation and eventually give liquor interests some uneasy nights.

We should pay considerable attention to this record. The parks which do not sell liquor have not now so much encouragement to do so.

Lead the Procession

Last week we noted the fact from authentic records that the Chicago exposition's clean attractions were the profitable ones. This has been abundantly proved true of amusement park and beach operations.

It is again shown that it pays to keep resorts morally and physically clean and to make them beautiful. The wild spree is over. Even flaming youth is caring more for worth-while things.

We owe it to ourselves and our country and time to lead the procession to clean, wholesome, reconstructive diversion, worthy of absorbing the new leisure. Let us rise to the opportunity and give to our country cleaner and more beautiful resorts than it has yet known.

Forty years ago when *The Billboard* came into existence we had only small picnic resorts and beer gardens. Some of them were of doubtful moral value. Most of them just grew. There was no well-defined plan. If a beer garden, the whole objective was to attract crowds as beer patrons. All else was incidental.

Lesson From Billboard

Forest Park Highlands, St. Louis, was projected by a brewery as an outlet for its product. It made the grade to a real family resort without liquor and was conspicuously successful. Repeal compelled it to return to beer and sacrifice its lucrative soft-drink business. It put in beer to meet competition of its three competitor parks, but having once known the value of catering to the discriminating public it does not lose sight of that fact.

As time grows better watch it gradually renew itself and modernize in every particular. It will be done by degrees, a portion each year. The manager, A. W. Ketchum, has the vision, knows the way and will move as fast as improved conditions shall justify.

The Billboard is old enough to use conservative judgment and young enough to retain its fire of youth. Two most valuable forces it places at our disposal for making better, cleaner and more beautiful amusement parks for America, which leads the world in this field. The manufacturers, inventors, services, sales and operators are all reorganizing and preparing for the same task.

Seashore Breezes

By WILLIAM H. McMAHON

ATLANTIC CITY, Dec. 22.—Hotel re-arrangements point to good holiday period. . . . city is hitting Christmas season for some much-needed cash. . . . amusement places going strong on shows to drag in the extras. . . . Festival of Lights opened on Friday with official inspection by Mayor Bacharach, returned from Europe and recovered from illness. . . . "Walk structures have big part. . . . Steel Pier bright spot of upper walk. . . . Auditorium trick lighting system brought into full play.

Line from Governor-Elect Harold G. Hoffman, of New Jersey, "I hope 40th Anniversary Number of *The Billboard* will be a howling success."

Resort faces new year with ticklish situation regarding the beach front. . . . with Auditorium, big hotels and new railroad station downtown, the upper stretch of the walk is expected to go completely dead. . . . new national exhibitors being attracted prefer downtown sites and, according to National Exhibitors' Bureau, will automatically do away with "bowery." . . . pitch stands and shows will be moving downward. . . . new setup will throw out Garden Pier and Globe Theater.

Mustacho, bird man of pitch fame, settled for winter with sun-deck outfit on old Steeplechase Pier. Charlie Doolin minstrel, has a flock of holiday dates hereabouts. Boardwalk lumber will hereafter be oked by government. . . . Major Casey sent samples for testing before continuing with redecking spots not yet covered. . . . pool biz due for pickup here as four national junior championships are awarded to local pools. . . . Billie to open Steel Pier restaurant on "walk opposite pier shortly. . . . Milton Late, well-known tavern operator and p. a., chosen head of Restaurant Association.

Steel Pier, realizing general interest in certain Sunday afternoon radio program, has Music Hall lobby fixed up with easy chairs and radio, with operator in charge, advertising same as added attraction. . . . first Sunday trout proved successful with good attendance. . . . pier inclosed game room for winter. . . . Harry Wilkie in charge. . . . Million-Dollar Pier has cut to one night a week because of great difficulty of heating large main hall which was used for indoor baseball. . . . basketball court inclosed and heated, with attendances going over 2,000 mark. . . . Horse Show set for Auditorium on May 15.

Steel Pier will play flesh both Christmas and New Year's, with added foot show at Ballroom on latter night. Alet Bartha and ork prestidig, and closing time set for 3 a. m.

With the Zoos

NEW ORLEANS.—Frank E. Neells, secretary of New Orleans Zoological Society, reported to directors that condition of Audubon Park Zoo is satisfactory and that attendance has been good. . . . Cages and yards have been improved and repairs made to alligator pool, chimpanzee outdoor house and eland house. Animals are all reported in good condition.

MILWAUKEE.—Three prong-horned antelopes have been added to Washington Park Zoo. One hundred and fifty metal plates are to be placed on cages in the bird house to identify birds for zoo patrons. Sally, cherry-crowned, strawberry-blond mangabey, died recently after breaking all American records for a mangabey longevity in captivity, according to zoo officials here. She lived 12 years at the zoo.

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By CLAUDE R. ELLIS
(Cincinnati Office)

FIRST roller-racing carnival of the season was held in Fordham Skating Palace, Jerome avenue at 190th street, Bronx, New York City, on the night of December 13 for benefit of The New York American's Christmas Fund and a substantial profit was realized.

Joe Bresser, Class A veteran skater of Belleville, N. J., won the two-mile sweepstakes, feature of the meet, from a field of 14 rivals in 5:23 1-8. The track is 12 laps to the mile. Vic Shankey, Bear Mountain, N. Y. was second, and Dick Lane, Bronx County champion, trailed third. Marry Hennings, New York City, made a runaway of the one-half mile girls' race, defeating four New Jersey rivals in 1:28 4-5.

Tommy Hanlon organized and directed the racing program. Jesse (Pop) Carey, proprietor of Carman Rink, Philadelphia, drove over to officiate. He brought his best amateur, Ervin Sketchley, with him, but the latter did not finish in the money.

Fordham Rink reports its most successful season since the opening year of 1930. John Beckman Jr. is now general manager, with George Sellers as his assistant, and Charles Beckman is co-manager. The rink will remain open thruout the summer season with matinees from 2 to 5 p.m. and evening sessions from 8 to 11 p.m. The band, however, will be eliminated when the regular season ends and electrical music will be used instead.

"THE 40TH Anniversary Number of The Billboard will mean a lot to so many of us who have read it for many years," says Manager Bill Henning, Charles-Mt. Royal Rink, Baltimore. "The data in it will be valuable for reference and the book will be kept as a souvenir. I hope many of us can keep it, show it to our children and our grandchildren on the 40th anniversary of Billyboy."

THREE SKATING HAMILTONS have returned from Europe to the Chicago Roller Skate Company a unique photograph showing the trio poised in skating costume on top of a monster roller skate. The Hamiltons, who have been touring



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Europe for the past five years, report that they have met with enthusiastic receptions across the big pond and they declare that roller skating is much the vogue on the Continent and that there are several acts there creating a sensation on Chicago roller skates.

ARMAND J. SCHAUB, Cincinnati, widely known roller-rink enthusiast and former manager, is out of the hospital there, where he underwent an operation on his left hand, a finger of which was crushed in an accident.

MURRAY GORMAN, widely known Eastern pro roller skater, is captain of the skateboys in Fordham Skating Palace, Bronx, New York City.

TOWN CLUB Skating Rink opened in Poindexter Hall, Cynthiana, Ky., on December 14.

THREE skating parties have been booked for after the first of the year by Manager Bill Henning, Charles-Mt. Royal Rink, Baltimore, who reports that prospects are better for business there, the past few weeks having been very much off-color. The Three Mar-Dels are breaking in a roller skating act in the rink and will appear at some of the parties, which will be featured by door prizes, band music, races and games. Bill is bemoaning the loss by theft of racing skates which he valued highly.

BALLARD ICE ARENA, Ballard, Wash., opened its winter season. It will have three skate sessions daily with exception of Monday, which has been reserved for the Seattle Skating Club.

THREE DEMONS, daring roller-skate act, drew much attention during a week stand in Black Cat Casino, Delaware's largest night spot, near Wilmington. Act has two men and a woman and stole the spotlight in a brilliant floor show.

EVELYN CHANDLER, New York, champion acrobatic skater, was featured attraction at the Shrine Ice Carnival in Seattle on December 15. A tap dance on skates was one of her specialties. Fancy skating was offered by Wippepey Winter Club, Mrs. Margaret Winks Jenkins, Lewis Ekin, Betty Riley and Jack Kilgour. A basketball game on skates was the final event.

THERE ARE more roller-skating rinks operating in small towns in Washington than there have been for the last 10 years, advises Glenn C. Hubbard, who is in his third year at Monterey Roller Rink, Spokane. He opened on September 1 there, where there has consistently been a rink for nine years. He reports business good in that section, where he operated nine and a half months last year. Hubbard recently visited "Shorty" Olsen, owner of Playland Rink, Seattle.

RESORT MAY
(Continued from page 229)
ments with SRO. Latest electrical equipment is installed.
The report persists because of efforts of the Chamber of Commerce and other city bodies to interest showmen in staging premieres here as in the old days. These bodies will make a special effort along this line within the coming months, offering special inducements. At present there is no legit house on the "Walk, all being used for flickers. From a source close to the Auditorium it was learned that this is one of the things to be taken up with Mayor Harry Bacharach, who has returned from Europe.

'35 SEASON
(Continued from page 229)
the Chl fair during the past two years, Frank P. Gravatt, president of Steel Pier, said the pier would double its program of exhibits and circus attractions, also adding several new mechanical ones. He expects shortly to announce a national exhibit tieup.
"Thrill acts proved one of the pier's big draws, despite stiff competition from vaude and bands last season," said Mr. Gravatt, "which makes me believe the local public would go for an additional dish of them. Next season looks like a winner and the pier is working on an enlarged program to meet it."

LONG ISLAND
(Continued from page 229)
the Island has ever seen, near Sunnyside. The setup depicts moving dancers by the use of life-size figures. So attractive is it that several motorists narrowly averted

accidents recently because they were unable to withdraw their attention from it. Advertising of all sorts is strictly taboo on any of the State highways on the Island. A short time ago they arrested and fined a motorist whose spare-tire cover bore a blurb for a night spot! Planes hauling trailers advertising anything may not fly over State parks or traffic arteries.

ROCKAWAY BEACH: There'll be no automobile route between Rias Park, Neponsit, and Laurelton such as civic leaders here were rallying for recently. . . . Ed Powers, former exec secretary of the Rockaway Chamber of Commerce, is going big in the liquor trade as a lieutenant of Grover Whalen, former New York City police commissar.

Rockaway Board of Trade letting down in its activities, for reasons unknown. . . . Federal relief men working on the beaches, removing piles and other bathing impediments.

LONG BEACH: Hotels in the Long Beach section are planning for a grand summer in 1935 and making elaborate preparations. . . . Ned Wealer "wishes we were there" in a postcard from Miami Beach. . . . Paul Hendler says that Long Beach could be made a year-round resort if the Oul's Stream can be made to border it. . . . But the Long Beach Board of Trade thinks differently and is prepared to spend a lot of coin to publicize it for a summer and winter residential place.

A. C. STEEL
(Continued from page 229)

caliber of entertainment was followed by Mr. Gravatt.

He set upon an improvement program and widened scope of amusements, enlarging three of the pier's halls, Music Hall, Ballroom and Casino Theater, and built two new theaters, Ocean Theater and Little Theater; installed large pipe organs, elaborately decorated the halls and theaters; built an open-air stadium, seating 5,000, at end of the pier, where circus acts, aquatic sports, aerial feats, diving horses and champion Hawaiian high divers perform daily. Solariums enclosed in vit-a-ray glass, steamer decks overlooking the ocean, picnic decks, zoological inclosure with incubator attached for the baby wild animal zoo, winter ballroom and opening for amusements and exhibits of the basement quarters were among improvements made by him.

Nearly every prominent star of amusement realm has appeared on the pier. Its initial performances were band concerts. Every vaudeville name within time of the pier's existence has played the Music Hall or Casino Hall. The pier's outstanding attraction is the Steel Pier Minstrels, who have played there since 1898 without missing a season and who will return next year with new name members in the cast under direction of Frank Elliott. The minstrels were first booked into pier under direction of John Murray and Alf Gibson, and original cast included W. C. Fields, Old Honeymoon Quartet, Neil O'Brien, Raymond Hitchcock, Frank Tinney, Hugh Dougherty, later adding Vic Richards, Matt Wheeler, Charles Turner, Al White, Eddie Cassidy and Bobby Heath.

Thrill Acts Featured
Since death of John Murphy in 1924 Steel Pier Minstrels have been under direction of Frank Elliott. They scored thruout the past season over the CBS Coast-to-Coast network. Emmett Welch, Philadelphia, was a lineman of the Steel Pier troupe before he formed his own famous minstrels.

Under the presidency of Mr. Turner a symphony orchestra give daily concerts during summer. In 1928 Steel Pier Opera Company was organized. During the past season this company was composed of 38 principals, chorus and orchestra under direction of Jules Falk. Special groups booked included Florentine Choir, Russian Symphonic Choir and United Singers of Philadelphia.

Thrill acts from here and abroad feature the outdoor stadium, and an announcement by Mr. Gravatt is that the 1935 season will see the greatest circus program Steel Pier has ever attempted. Leading acts will be Great Bravas, high pole; Steel Pier Diving Horses, under direction of Lorena Carver, which have been a feature of this program a number of seasons. Mr. Gravatt is assisted by Richard Endicott, general manager; Frank Elliott, production manager; Alvin Smith, assistant manager; Jules Falk, director of music; Harry C. Volk, publicity director; Edward Sherman, vaude booking; and Charles Hart, booker of Steel Pier comedy acts.

AGRICULTURAL

(Continued from page 227)

In one year. Around 15,500,000 head will have been slaughtered this year, not including slaughter of government cattle. It may be noted that a large part of the reduction has been in the dry territory west of the Missouri River. Milk production per cow on November 1 was slightly higher than the low production a year earlier, but with the decrease in the number of cows the total production of milk was probably 2 to 3 per cent less than a year ago.

There are fewer hens in the country than last year, but the production of eggs per hen is higher, and the total production of eggs was about 4 per cent greater in November this year than last.

Fair Elections

WEST MINERAL, Kan.—Mineral District Free Fair re-elected John Blair, president; Dr. W. C. King, vice-president; J. C. Thompson, secretary-treasurer.

ZUMBROTA, Minn.—Goodhue County Agricultural Society re-elected George Freeman, president; J. D. Grover, vice-president; L. M. Scofield, secretary; Baldwin Reppe, treasurer.

DETROIT LAKES, Minn.—Becker County Agricultural Society elected G. W. Peoples, president; E. E. Burnham, secretary; Charles Hamilton, treasurer; Harry M. Peterson, member of the board to succeed Peter Ingebreton.

FERGUS FALLS, Minn.—Otter Tail County Agricultural Association re-elected Andrew Anderson, president; Dr. J. L. Curtis, J. L. Sawyer, vice-presidents; A. W. Tomhave, secretary; A. S. Welmar, manager of concessions.

HOWARD LAKE, Minn.—Wright County Agricultural Society elected A. L. Kraft, president; Carl P. Schmelz, secretary; Frank O'Connell, vice-president; C. P. Maloney, member of executive committee.

VIROQUA, Wis.—F. M. Minshall was re-elected president of Vernon County Fair Association. Other officers are: R. E. Nustad, C. W. Moore, H. E. Jacobson, vice-presidents; J. E. Dickson, secretary; A. J. Beat, treasurer.

PENN YAN, N. Y.—Yates County Fair elected Homer M. Pullager, president; Herbert Fitzwater, vice-president; treasurer, Guy S. Coates; secretary, Charles M. Watkins, re-elected.

BIRD ISLAND, Minn.—Renville County Fair elected Arthur E. Eiselein, president; Mike Jungers, J. K. Frakes, C. W. Heilmann, vice-presidents; Edward Anderson, treasurer; H. W. Mielke, secretary.

BATAVIA, N. Y.—Genesee Fair Society elected Harry B. Heard, president; Clark B. Parker, vice-president; treasurer, Harry B. Lapp; secretary, W. P. K. White, re-elected.

KASSON, Minn.—Dodge County Fair Association re-elected C. O. Palmer president; P. H. Bielenberg, vice-president; O. A. Erickson, secretary; G. Skogmark, treasurer; Louis Stevenson, S. J. Schuster, Frank Baudoin, Al Severson, Harold Saetere and J. A. Newman, directors; H. M. Little, superintendent of races.

PLYMOUTH, Wis.—Sheboygan County Agricultural Association re-elected E. S. Mathisen, president; Emil Tittel, vice-president; Otto Geussenhainer, vice-president; Henry Ott, treasurer; W. H. Edridge, secretary; Homer Melvin, general superintendent; R. B. Melvin, Louis Prange, O. R. Frauenheim, Frank Ubbelohde, directors.

Add Conscience Fund

ST. CLOUD, Minn., Dec. 22.—A man who declared he had been "saved" sent Stearns County Agricultural Society 50 cents, because, he explained, some time in the past he had jumped the fence to get to the fair instead of paying his way at the gate. The letter enclosed with the money included a lengthy sermon and ended with the statement, "I will pray for you."

ACTION IN WIRE TAMPERING

General Attorney for Western Union Gives Answer to Complaint

Prosecution must be filed under laws of State in which addressee of message is located at that time—telegraph company will give its co-operation

By THE RAMBLER

While the Post Office Department at Washington, D. C., is still considering the questions submitted in the matter of tampering with the mails and official measures to do away with these nefarious practices, an official answer has been received from the Western Union Telegraph Company at New York in regard to the tampering with messages at the showgrounds of outdoor shows by unscrupulous managers who have made it a practice to intercept, read and very often destroy private messages, addressed to one of their performers or employees, especially when these wires contained offers from other shows.

The law department of the Western Union considered the question of such importance that it was submitted to Ralph H. Overbaugh, general attorney of the company, for his action and reactions.

In judging Mr. Overbaugh's answer to the complaint, it must be taken into consideration that the Western Union is a private corporation. Of necessity it has to take a number of points in view which do not exist for the Post Office Department. The government has already very strict regulations applying to mail tampering and will only have to reshape some of these regulations to guard the safety of outdoor show mail, while the Western Union cannot make any laws but must abide by existing federal and State laws.

The answer of the law department of the Western Union, signed by General Attorney Overbaugh, reads as follows: Gentlemen:

Your letter of November 19 has not been sooner answered because we have been considering the situation you describe from all angles, including the company's duty to the senders of these messages, as well as to the addressees; also the possible legal liability of the company in the event that it issues instructions such as you suggest.

Where a person files a message with the telegraph company for transmission, the legal obligation of the company is to use reasonable effort to deliver the message to the person addressed. If, however, under the circumstances you describe the company is unable to effect personal delivery, its duty is to the sender, with whom the contract was made, is to leave it with the manager or other proper person in charge of the premises. To do otherwise, and delay or non-delivery should result, the company might be liable either to the sender or addressee.

There are many situations in addition to those to which you refer where the telegraph company is unable to make delivery of messages to the persons to whom they are addressed. In the case of apartment houses and hotels, where the messenger boys are required to leave the message at the office, also where the employer refuses to permit the messenger to disturb an employee while at his work.

In view of the many situations where personal delivery is impossible, the telegraph company does not feel justified in promulgating a special rule to cover only your situation. To do so would result in confusion and delay with possible legal liability. The practices of the company must necessarily be uniform with respect to a particular class or with respect to persons in substantially the same situation.

Answering your inquiry as to whether the Interstate Commerce Act applies—it does not. The prosecution for improper opening a telegram would in each case depend upon the laws of the State where the act occurred. Of course, we are not able to tell you what the laws of the different States may be in this regard without carefully examining the statutes and decisions of each State.

In any case where prosecution is possible the proper person to prosecute is the person who has been injured, and not the telegraph company. The company, however, in such a case would be glad to furnish such information and assistance as it properly could under the circumstances.

While the company regrets that any member of the public may be inconvenienced or injured by the practice you complain of, I am sure you will agree that the trouble is due to circumstances over which the company has no control, and that therefore there appears there is nothing it can do to prevent it, except to co-operate in any case where prosecution against the offending person is possible.

Test Case To Be Made

While we realize the difficulties under which General Attorney Overbaugh had to make his decision and while we fully appreciate the fact that the Western Union (See ACTION IN on page 235)

One-Ring Show For Smith, Card

CINCINNATI, Dec. 22.—Herbert Cheatham states that Frank Smith, of Plainville, Conn., and R. T. Card, of Coventry, R. I., will have a one-ring circus on the road next season. Tentative name for show, Yankee Smith Circus and Card Bros.' Trained Animal Shows Combined. Card's dogs and ponies will be with the show and practically all the performers and help with Card last season will be with it. Four trailers and two double cages have been built at Plainville. The Richard Troupe, clowns and comedy acrobats, and the "Nutmeg State Mountaineers" musical and hill-billy act, will be with organization. Show will open early in May and play New England territory.

Birmingham Shrine Show Draws 40,000 People

NEW YORK, Dec. 22.—Information from an official of Frank Wirth's Shrine Circus in Birmingham, Ala., which had a nine-day 17-performance run at the City Auditorium, ending December 17, stated that the show grossed \$22,000 and pulled close to 40,000 people.

General admission was 40 cents for adults and 20 cents for kids, with 40-cent reserves, but after Wednesday the prices were changed to 25 cents for both classes and the same for reserves. Thirty a tieup with the leading department store thousands of tickets were returnable at the gate for 10 cents. Auditorium seats about 10,000 and has a balcony. Matinees for kids were held daily at a dime.

GEORGE DUVAL, early last season with Schnell Bros.' Circus, is visiting friends in Kansas City.

Gumpertz Beautifies Quarters Of Ringling-Barnum at Sarasota

SARASOTA, Fla., Dec. 22.—The Christmas season finds the Ringling Brothers and Barnum & Bailey Combined Circus winter quarters here one of the busiest places in Florida and without a doubt one of the most beautiful on the west coast of Florida.

General Manager Sam W. Gumpertz has brought the atmosphere of the circus to the quarters with decorations and banners at the main gate and several big tops in the air sheltering newly painted wagons and rolling stock.

For several years it has been planned to extensively beautify the winter quarters but not until this week has the ambition been realized. Mr. Gumpertz said that he had received many compliments on the "circus" atmosphere of the quarters at this time.

Checking over departmental reports, Mr. Gumpertz said that the winter-quarters work program was "right on schedule." Breaking the precedent set several years ago, the circus winter-quarters



WILLIAM DENNY, who was general chairman of the Pacific Coast Showmen's Association's 13th Annual Charity Banquet and Ball, held at Biltmore Hotel, Los Angeles, December 12. He is head porter and superintendent of lunch cars with the Al G. Barnes Circus. The affair was a big success.

King To Pilot Cole Bros.' Show

CINCINNATI, Dec. 22.—Floyd King, widely known in the circus field, has been appointed general agent of Cole Bros.' Circus and will begin his duties January 1. For the last several years he has been general press representative of the Al G. Barnes Circus. The last two winters he has been contracting press agent of Ray Marsh Brydon's International Congress of Oddities. He closed with that show today.

Years ago King was on the press staff of the Hagbeck-Wallace Circus. For several seasons he and his brother, Howard, operated the Walter L. Main and Gentry Bros.' circuses.

Teeter Opens at Ardmore

ARDMORE, Okla., Dec. 22.—The Tol Teeter Indoor Circus opened here week of December 10 under American Legion. It is a 40-people show, has 18 acts, four promoters and six concessionaires. Homer Lee has a 10-piece band and ork and Professor Harper has a 22-animal unit. Business was good here. Show played Lawton, Okla., this week under the Legion. Will lay off Christmas week and reopen January 1.

Atkinson, Foss Purchase Show

Acquire Duggan Bros. outfit — title is Barney Bros.' Wild Animal Circus

CINCINNATI, Dec. 22.—Billy Doss states that Tom Atkinson, who recently severed his connections with Star Bros. Show, has joined forces with John D. Foss, late of Seal Bros.' Show, in purchasing the Duggan Bros.' outfit. Organization is called Barney Bros.' Wild Animal Circus. Show has an 80-foot big top with three 30s; menagerie, a 30 with one 30, and side show, a 40 with two 30s. Show moves on 15 trucks which have been repainted white and lettered in blue and gold.

Big show runs 80 minutes and includes the Bon Henry Duo, Wilson Trio, Anita Pina, Leonard Sisters, King and Rogers and Gray's dogs and ponies. In clown alley are Gil and "Dime" Wilson, Jack Murray, Wallace Leland and Henry Johnson.

Concert is given by Chief Twohorse and company of seven Indians. Lloyd (Peggy) Stoltz has an eight-piece band; Willie Clark, the candy stands and privileges; "Kokomo" Morrison, sweetie; Ralph Noble, pit show; Jerry Kerka, banners; Bob Leeds, lunch stand; Dutch LaBlair and Lee, tickets; "Pat" Boyer is boss canvasser, with 12 assistants; Dennis Leonard, in charge of cat animals and cages; Arthur Reeves, ring stock and ponies; Earl White is electrician; George Hall, mechanic.

Dill and Art Powell have the side show, with following attractions; Dixie Land Minstrels, eight people; Sylvia Rindge, big snakes; Peggy Waddell; Duncan Bros., midgets; half cat-half rat; Ed Nelson, sword swallower; Glenn Allen, magician; Punch and Judy; Margaret Noble and Dick, dancers; Ruth Reno, futures; Powell, on opening; Jack Rindge and Johnny Whalen, ticket sellers.

Staff: John D. Foss, general agent, with three men; Tom Atkinson, manager; Brownie Atkinson, secretary-treasurer; Roy Haag, legal adjuster; Ralph Noble, general superintendent. Show, which opened several weeks ago at Provenal, La., has been doing fair biz and will stay out as long as weather permits. New canvas has been ordered for spring.

Mix Acts on Vaude Bills

COMPTON, Calif., Dec. 22.—Performers from the Tom Mix Circus and Wild West wintering in Los Angeles and vicinity were dominant on L. A. vaude bills last week.

At the Paramount a big five-ring circus bill was featured for the week beginning December 12, booked by Fanchon & Marco and to run over the circuit of major houses from eight to 10 weeks. Featured in the bill are Miss Texas Irma Ward, aerialist; the Jordan troupe of acrobats and tumblers, with Johnny Jordan, Vivian Jordan, James and Ann O'Donnell, Betty McVey, Ruth Freegar, Tula Cornelia; Homer Hobson Sr., four-pony Liberty act; Helen Ford, mechanical riding school; Bill Rogers, dog and monkey act; Billy DeArmo and Jimmy DeCobb, clowns; Walter and Ethel Jenner, and Buddy, the performing seal.

At the Warner, Happy Thorson, juggler, and at the Hippodrome, Bill and Lilly DeBarrie with their bird act; Princess Esther and Dr. Karneau, mentalists, and Al Hill Jr. and Art Reis, musical act, booked by Bert Levey.

Sherman Again With H-W

CINCINNATI, Dec. 22.—Tex Sherman has been re-engaged by Roland Butler for the press department of the Hagbeck-Wallace Circus.



By Charles Wirth

ALFREDO CODONA, formerly of the Flying Codonas, big-top feature attraction, will be the new equestrian director of the Hagenbeck-Wallace Circus, as recently mentioned in the news columns. He should prove to be just as good a ringmaster as when he was the ace flyer of the Codona act. And that will be "plenty good."

WELCOME back into the fold Arthur Hopper as general agent of one of the major circuses. He recently was appointed the g. a. of the Hagenbeck-Wallace Circus, replacing Joe G. Donahue, who replaced George Melghan as the Ringling Chicago office upon the latter's death. Arthur, for many years, was connected with Jerry Mugivan's and Bert Bowers' shows and also served under the Ringling banner several seasons ago. His last big show connection was as general agent of the John Robinson Circus.

NEW paper and advertising and publicity material for all the Ringling shows was an interesting announcement made last week by General Manager Sam W. Gumbert. He said that the move is in line with the general upward trend of progress and that all indications point to a "bigger and better season." It also is the writer's opinion that circuses in 1935 should show a decided increase in attendance than for several years. At that, business done the past season by the white tops was good, and in some cases big.

THE new circus, Cole Bros., under management of Jess Adkins and Zack Terrell, with headquarters at Rochester, Ind., is going steadily along, making preparations for the coming season. The Indiana Circus Corporation has been buying property and only recently acquired some railroad cars, baggage wagons, cages, etc., and animals of the Robinsons' Circus at Lancaster, Mo.

At this writing, December 18, no data has been received concerning the new John Robinson or Forepaugh-Sells circuses, other than what has recently been published in the circus columns. When further information is received it will be duly chronicled in *The Billboard*. Charles Bernard, veteran showman of Savannah, Ga., in a recent letter says: "The *Billboard* gave us cheerful news pertaining to the 1935 prospects in a revival of railroad transported circuses other than the Ringling units. To me

it is pleasing news, as the dwindling down to only three railroad-transported circuses in the past two seasons was a discouraging outlook to us old troupers who were accustomed to watching the routes of anywhere up to 30 railroad shows. One thing is certain, the Rochester (Ind.) organization has men at the helm whose records of successful management is a valuable asset."

Jottings From Macon

MACON, Ga., Dec. 22.—Jack Hughes entertained the kiddies in toy department of Sears-Roebuck in Atlanta last week.

Teresa Morales and mother, now in San Antonio, will spend Christmas with Brother Felix in Beaumont, where the latter's wire act is booked during the holidays. They will return to Macon after Christmas for the winter.

The annual Christmas tree has been placed upon the porch at the coolhouse of Downie Bros.' Circus and the work of decorating same was done by Fred Delyve and Mickey O'Brien. The boys are anxiously awaiting the big Christmas dinner to be prepared by that old-timer, Charles (Pat) Pease.

Mr. and Mrs. Joe Gilligan (newly-weds) spent a few days with Rodbey and Ella Harris at their Longwood (Fla.) home, after which they departed for Fort Lauderdale, where Joe will have the "Gilligan Plate" remodeled and, incidentally, do some deep-sea fishing.

Clint and Marion Shuford left for East St. Louis, Ill., where they will spend Christmas with Clint's mother.

The DeKohl Troupe arrived here Sunday in their new housecar, which is the "last word" in motor circuses. They will spend Christmas in Macon.

Ralph and Gertie Redden left for Atlanta to join a new revue for the winter months. Ralph's magic act will be a feature.

Shorty Henkle, clown, will leave after Christmas for Atlanta to join a new circus unit to be sent out by the Moore Offices, reports Harry Mack.

John G. Robinson Made Honorary Member of CFA

CINCINNATI, Dec. 22.—At a meeting of the John Robinson Tent of the CFA, held at Netherland Plaza Hotel, this city, on December 14, an honorary membership was conferred upon John G. Robinson, who with Karl K. Knecht, national vice-president, were honored guests. Plans were discussed for the 10th Annual National Convention which will be held here next spring or early summer.

Hartless gave an interesting talk regarding CFA matters, and on its growth, also on the Robinsons still carrying on in show business. Stated that he again hoped to see the Robinson name on the billboards and that the CFA would give the show its full and moral support. He recently visited the Felix Adler Tent at Paterson, N. J., and the Alfredo Codona Tent in San Antonio, Tex.

In his address Knecht related interesting happenings of the national conventions held at Washington, Philadelphia, Des Moines, San Antonio and other cities. He presented to the Tent a large photograph of the original Uncle John Robinson, John G.'s grandfather. This has been placed in the Tent.

Prof. John Uri Lloyd, noted chemist and author, a most enthusiastic fan, told of his circus experience as a boy. In 1884 he saw his first circus—Dan Rice one-ring show—at Lawrenceburg, Ind. At that time Mr. Lloyd was living at Petersburg, Ky., across the river from Lawrenceburg. He said that in his opinion Rice was the greatest clown that America has ever known.

Mr. Robinson, who had been in the hospital suffering from a throat ailment, is on the mend and has returned to his home.

The following telegram was received from Jacob Wagner of Des Moines, a former national president: "You have with you today the president of our Association, the editor of *The Billboard*, and the descendant of a great showman and founder of the White Tops, who should be a great incentive to your future activities. I wish it had been possible for me also to be present at your luncheon. With best wishes for the future."

Others present at the luncheon were Robert Carothers, president of the Robinson Tent; Royal W. Ryan, secretary; Allen Thraeber, publicity director; George Freeman, of Peoria, Ill.; John Robinson, IV; Mose Strauss, Pete Koch and Charles Ludwig, of *The Times-Star*; Morris E. Turner, of *The Enquirer*; A. C. Hartmann and Charles Wirth, of *The Billboard*.

ACTS WANTED FOR LAKEWOOD ELKS

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- Swinging Ladder
- Comic Acrobats
- Elephant Act
- Aerial Rings and Bar
- Single Aerial
- Tumbling
- Clowns
- Bare Back Riding
- High Aerial Animal
- Mule

LAKEWOOD ELKS CIRCUS COMMITTEE.

Edward Ross, Chairman, 14015 Detroit Ave., Lakewood, O.

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HEADQUARTERS

Hiverdale, Savannah, Ga.

CHARLES BERNARD.

With the Circus Fans
By THE RINGMASTER

President, CFA. Secretary, W. M. BUCKINGHAM. FRANK H. HARTLESS, 2930 West Lake Street, Chicago, Ill. (Conducted by JOHN SHEPARD, Editor, "The White Top," 609 Fulton St., Chicago, Ill.)

On behalf of the Circus Fans' Association of America, we congratulate *The Billboard* in this, its 40th Anniversary Number. We are exceedingly grateful for the liberal amount of space given us during the last eight years and also for the wholehearted co-operation rendered the association in every way possible. Long may *The Billboard* live and thrive.

Vice-president for Central States, Karl K. Knecht, of Evansville, Ind., was appointed by Mayor-Elect William D. Dress as a member of the city park board. Karl's interest in the parks and his work in enlarging the present zoo was the cause of his selection to the post. His term of office starts January 1.

Mal M. Fleming is now located in Plumville, Pa., as the receiver of a bank located there. Writes he was on many shows the past season.

Past President Harry Hertzberg will be the after-dinner speaker at banquet of the Southwestern Linen Supply Association, which will take place at the Gunter Hotel, San Antonio, on January 19.

President Frank Hartless arrived home on December 15 after a trip to New York City and a stopoff at Cincinnati to attend the dinner of the John Robinson Tent.

Cartoonist Karl Knecht has been given title of "Colonel" by Governor Laffoon of Kentucky, so our former editor is now a full-fledged Kentucky Colonel. The *Town and Country Review* of November, 1934, published in London, England, has a writup on Karl together with a half-tones cut. Is headed "Karl Kae Knecht, Outstanding American Cartoonist."

Seal Acts for Shows

FREDONIA, Kan., Dec. 22.—Seal Bros' elephant truck went to Lancaster, Mo., last week for another elephant. Manager Bud Anderson bought Mona and a penny and a white collie dog will be placed in training with them this winter. All elephants, three high-school horses and nine ponies will be taken to Kansas City on Monday for the mayor's Christmas tree and two-ring circus to be held in the American Royal Building Christmas afternoon. Seal Bros. also will furnish a one-ring show for Mary Margaret Mellor, daughter of Mr. Mellor, of Baker-Lockwood Company. It will be held in the factory December 24 and all employees have been invited. Anderson states that he has prospects for several more winter dates.

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Time to order your Tent for next season while prices are low for winter work. Have some used tents and side walls left. Write us just what you want. Let us quote you.

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ROBERT D. GOOD, Allentown, Pa.

Editorial Says Circus Is Index to Progress

CINCINNATI, Dec. 22.—Following the appearance last fall of Hagenbeck-Wallace at Augusta, Ga., *The Augusta Chronicle* carried a dandy little editorial, with the caption, "The Circus an Index to Progress." Part of the editorial is quoted herewith: "Anyone who had the time and inclination to attend the circus must have noticed that the glowering elements failed to make much of an inroad into the show's revenue. The crowds were there and they paid to see the circus. Tent shows haven't fared so well at the hands of Lady Luck for the past five or six seasons, if we take the word of circus folk for it. The depression cut a deep swath in their revenues. But we have the word of Hagenbeck-Wallace representatives that the show had one of the most successful seasons in its history. That is a lot to say, but these people would have no reason, apparently, to exaggerate the situation.

"President Roosevelt and his recovery drive must be getting somewhere. The circus is feeling it and it is our private opinion that virtually every line of business in the country is feeling it, only some of them are so used to complaining of an ache in the midsection that they can't quite get around to admitting they see better off."

Season's Greetings to All—Congratulations, Billyboy, from Circus Photo Headquarters, W. M. Buckingham, Box 4, N. E. Detroit. Wanted old wagon and horse. H. Circus Parade Photos, Special, Box 100, 1002 Levee, St. Louis, Mo. Set 27-1978 4-Parade, 12 for \$5.00.



Under the Marquee

By CIRCUS SOLLY

MERRY CHRISTMAS and Prosperous New Year, folks.

EDWARD L. CONROY made his bow into the circus world in 1907 with the Forepaugh-Sells Show.

FEWEE, the clown, and dog, Rex, have been working public schools in Mobile, Ala., the last two months.

AL ANGEL is clowning at the Boston State, Chicago, during the holidays. This is his third year in the Boston Store's toy department.

HARRY ROBERTAS, doing a head-balancing act, postcards from Boston that he intends to retire and will go to a Veterans CCC Camp for the winter.

HENRY (HANK) ADAMS, of Rochester, N. Y., visited with Charles and Billy Slegrist when Charles presented a show in that city week of December 17.

WILLIAM C. CLARK was at Fitz's Department Store, Birmingham, during the holiday season. He did his barrel and five-globe cross juggling act and also clowning.

FRED HATFIELD'S dogs and ponies filled a three-week engagement at Brys-Bloch Department Store, Memphis, Tenn. Walter Goodenough clowning and played Santa Claus.

TIERNEY TROUPE has closed with Mat Kolb's *Variety Flashes* for the holidays and expects to open with Kolb again December 28. Tierneys worked the Show Boat Nite Club at Indianapolis.

THE HOBBY CONTEST, sponsored by the high school library at Chambersburg, Pa., was won by Ralph Spidel, who exhibited a clever miniature circus. He worked on it for seven years.

W. J. CONWAY, representative of Ringling-Barnum, obtained an option on the circus grounds at Wilmington, Del., for May 24. The option was obtained from Mayor William H. Speer's office.

HARRY VILEPONTAUX, trapeze performer and contortionist, past season with Purcell Stage Circus, is working in Sears-Roebuck store, Houston, Tex., as Santa Claus, making his fourth holiday season at the S-R stores.

THOMAS HAYDEN, clown cop, who has been with various circuses, is now working on a pit show which he intends to take out next season, featuring large reptiles and freak animals. With him are Arvid Nelson and Harrison Carter.

USING A PENKNIFE as his only tool, W. T. Richardson, elderly resident at the Pinellas Park (Fla.) transient home, carved out a miniature circus. It took him a year to make it. Many years ago he had charge of the commissary of the H. B. Gentry Circus.

JACK McFARLAND, banner man and 24-hour man of Sells-Sterling Circus, infos that he is booking Waxo, mechanical man, during the winter months. Act is working under auspices of Chambers of Commerce and merchants. He again will be with the Sells Show.

CHARLES ED. LEWIS, clown, who has been off the road for a while, will again troupe with one of the big ones next season. He recently met Silvers Johnson, also Philip St. Clair, who is operating the Canary Inn, corner of Negly and Penn avenues, East End, Pittsburgh.

HARRY B. CHIPMAN arrived home recently at Hollywood, Calif., and will rest for a little while before resuming activities. Says that he enjoyed his connections with James Heron, Charles F. Donoghue and others with World Bros.' Circus and Famous Robbins Circus.

FRANK MOFFITT, 140 Washington avenue, Scranton, Pa., is endeavoring to locate friends and relatives of his father, who died in Chicago last month. He was known as William Miller, Miller and Moffitt and left Scranton 20 years ago with the Barnum & Bailey Circus. Frank must produce a birth certificate

in order to establish his claim to his father's estate. Miller married a young woman member of the circus.

CLIFF McDOUGALL was busy on *The Los Angeles Examiner* Christmas Benefit Show held December 14 at Shrine Auditorium. He was assistant to Harry Crocker, of *The Examiner*. Show was sold out. Many stars were on the bill, including Tom Mix. Mr. and Mrs. S. Cronin were guests of honor.

EARL DE GLOPPER, contracting press agent with the Al G. Barnes Circus the past season, jumped from Los Angeles to Richmond, Va., to join the advance of Ray Marsh's Brydon's Congress of Oddities Company. John Gearhart and Elmer Yancey, late of Lee Bros.' Circus, also recently joined the same show.

JOE GOULD, clown, made three appearances in Van Wert, O., on December 17. At noon the Rotary Club gave its annual Christmas party for crippled children of Van Wert County. He then appeared at a dinner meeting for members of the Kiwanis Club and their families and in the evening he entertained American Legion members and their families.

JAMES H. DALY is ill and cannot troupe any longer. He would appreciate hearing from old acquaintances at 604 Polk avenue, Houston, Tex. He has been with many shows, including W. C. Clark's Wagon Show, Gentry Bros., No. 2 Sells & Gray, Harris Nickel Plate, Gentry Bros., No. 3, Shipp & Peltier, Wheeler Bros., Kit Carson, T. P. Wiedeman, Barton & Bailey, Hugo Bros. and with rep and med shows.

JOE VINCENT, formerly connected in concession department of the 101 Ranch Show for several seasons, also with Sella-Floto and other circuses, is temporarily confined to Lakeville Sanitarium at Lakeville, near Brockton, Mass. John Looney is confined to his home, 321 N. Cary street, Brockton, recovering from injuries received when he was struck by an auto. He formerly had privileges at fraternal circuses.

BILLY STILES has his Punch and Judy Show at Dickerson's Department Store, East St. Louis, Ill., this month. States that Tom Moss is back home at 7216 Anna avenue, Maplewood, Mo.; also that Jack Levere, old-time Punch and Judy man, is seriously ill at his home, 4452 Morgan Ford road, St. Louis, and would appreciate hearing from friends. While scouting around East St. Louis Stiles met his old partner of the "Yank" Show, A. J. Brocker. Team was formerly known as Brock Bros., musical act and magicians.

LEIGH WADE Family of Bellringers, after season with the Ringling Show in 1931, played at A Century of Progress in 1933. Since then Wade has been in politics at Oklahoma City, being campaign manager for the Noble County Republican organization. Here are a few words from Wade as to what showfolk CAN do: "My youngest son, Sydney, has been in show business since he was six, yet has been graduated from high school and has received his commission from President Roosevelt as a lieutenant and as-

signed to regular duty. Still showfolk are nothing in some people's estimation."

FRANK B. HUBIN, old-time circus man, states that from the writup in the Christmas number of *The Billboard* he has received more than 100 letters from showmen thruout the United States and five letters from showmen in European countries congratulating him on his stand in behalf of circuses being barred from Atlantic City. He adds: "Thru the Citizens' Protective League, I have brought pressure on the city governing body that circuses and circus parades will be allowed in Atlantic City in 1935. Showmen should write to *The Daily Press*, thanking for the publicity and support given me in behalf of my battle for circuses to exhibit in Atlantic City."

JACK RIDDLE, of Poplar Bluff, Mo., writes that Chief Rolling Cloud, of med-show fame, and family spent December 18 at the Riddle ranch. They are wintering at the Bluff on the fairgrounds. Says Jack: "From his talk and the animals he has, it would not surprise me to see him put out a circus. Last addition to his collection is a pair of leopards. He also has six trained spotted ponies, a pickout pony, a dandy dog act, six cages of animals, 10 trucks and trailers and a light plant. W. B. York is wintering his show at Ava, Mo. Had a card from L. E. (Roba) Collins, who lives at Patterson, Mo. My folks are making new wardrobe for coming season."

Here and There

WASHINGTON, Dec. 22. — Ernest Capon, veteran boss animal man, last season with the Wallace Lion act, is spending the winter in Jersey City, N. J. Mighty Haag Circus is in Florida playing in territory where the Mighty Haag is a household word.

Ed and Arlette Woods, last season with Hunt Circus, who have been playing night clubs here, have joined the Leo Snyder Tiger Bill Circus unit.

Roy Jennier, former circus performer, and wife have left Washington for a cruise to the West Indies, Panama and Central America. Jennier is in charge of reptile house at National Zoological Park and will collect reptile specimens for the zoo.

Tentative dates of the Ringling Show here have been changed from June 3 and 4 to May 20 and 21.

Aerial LeVines (Harry and Charlotte) are a feature of circus program presented by Snellenberg Department Store in Philadelphia. Eddie Hunt, brother of Mrs. LeVine and son of Charles Hunt, circus owner, also is in the program with his comedy mule and doing clowning. Circus unit in store closes today.

Little Jerome Harriman, son of the circus general agent of the same name, is ill at the home of his grandparents in Ft. Kent, Me. His illness will prevent the Harrimans from spending Christmas in Washington as they had planned.

REX M. INGHAM.



Circus Saints and Sinners Club

For the Troupers—and a Home

We learn with much regret of the death of Mrs. Tillie M. Hutchinson, widow of Charles R. Hutchinson. Little did we dream that we would have to pen another paragraph of condolence so soon for the Hutchinsons. We do it with heavy heart indeed. Our sincere sympathy goes to the surviving members of the family.

Bob Johnson, CSECA, vice-president of Time, Inc., started on a new job last Monday, that of relief administrator in Pennsylvania. We are sure that Bob, being a staunch Republican, will take delight in boosting a troupe of good Democrats. We wish him all sorts of good luck in his new undertaking.

We want to congratulate Prexy Tony Sarg for the clever and amusing announcement for the Dittmars luncheon of the Dexter Fellows Tent. It was attractive and no doubt was responsible for the huge mob that attended this unique luncheon, the details of which we will recite next week. Tony also pleased his host of friends by bringing his Marionettes to Carnegie Hall in New

York for the holiday season. The play of the puppets is titled *Faustus the Wicked Magician*. The show opened on December 21 at 8:30 p.m. After the show there was a reception in the art gallery from 10 to 11 p.m. Many CSECA members were present.

Last Tuesday night the Chicago Tent held a bang-up meeting. Leaders in the field of finance, industry and public life were in attendance. This Tent is going out for a huge increase in its membership, and among the prominent Chicagoans who were invited may be found Howard Willett, Judge John A. Sbarbaro, Peter B. Casey, Bailiff Albert J. Horan, R. M. Perbohner, J. E. Eichenbaum, Col. Lawrence V. Regan, County Clerk Michael J. Flynn, Judge Robert Jerome Dunne, Major General Roy D. Keshn, Edward Bradshere, General A. F. Lorenson, Senator George M. Maypole, John Tobin, Edward J. McCabe, Cavalier Paul V. Collanni and Carter Blatchford.

F. P. FITZER, Natl. Secy., 41 Woodlawn Ave., Jersey City, N. J.

Kay in Barn At Miami, Fla.

Closed 36-week season at Pompano — business fair — to reopen in eight weeks

MIAMI, Fla., Dec. 22.—Kay Bros.' Circus closed at Pompano, Fla., December 8 and went into quarters here at the old vinegar works. Show will lay off for about eight weeks and open in this State.

Fair business was done on the season. Florida biz was light. Four circuses and several other shows were in this State at one time, including Kay Bros., Jethro Almond, Famous Robbins and Barnett Bros.

Kay Bros.' season lasted 36 weeks; longest move was 275 miles and shortest two miles. Seventy-one people were with show; 14 are at quarters. Show will be the same size next season and some new features will be added. New special paper will be used and Manager William Ketrov and son, Frank, general agent, will look over new territory. Shorty Bookman will build semi-trailers.

Si Kitchie and wife, Chief Running Elk and family, Bumpy Anthony, Three Silverlakes will winter in this city. Robert Ketrov and family will go to Anderson, Ind., for the winter. William Ketrov and wife, Frank and Mary Ellen Ketrov will winter here. Joe Sebastian will have charge of the elephants and ponies.

Miami recently had its first freeze in 28 years, much fruit being killed.

Peru Pickups

PERU, Ind., Dec. 22.—Frank Collins and Chet Kain, who closed with H-W at Memphis, are here for winter stay. Johnny (Red) Ryan, head waiter for Bill Bradley, circus railroad shops, will spend Christmas with relatives at Pittsburgh.

Fred Young, of Aerial Youngs, with Spud Kline, have opened another downtown night club.

Jack Morris, circus horse buyer, suffered fractured ribs and internal injuries when kicked by a mule at Akron, Ind., the past week. Condition said to be critical.

F. Peife, H-W candy butcher, left for Indianapolis, and Roy McKeenan, stands to Chicago for winter stay.

Spencer Tardy, chimp man, is confined to city hospital with injured hand. John Bolcourt, superintendent of lights with H-W 1934, is wintering in Indianapolis. Is connected with a bonding company.

Word received here states Cheerful Gardner has broken all R-B bulls at Sarasota, Fla., to work in harness.

The Christiansen troupe—12 people and five horses—is working daily at farm, breaking several new riding acts to be featured coming season with H-W. George Morgan, publicity man, took over management of Ritz Theater past week. S. Kilgore, press and on tickets with Sparks' Show, was here. States he may be with H-W in 1935. Dan Past, H-W electrician, is here.

Big cat barn crowded daily watching Bert Nelson, former MGM animal man, putting charges thru paces. Nelson is breaking "Chicago," big African lion, which since purchase has defied all efforts of former trainers to work it. Spectators get thrills and chills when stubborn cats won't mount pedestals as he picks them up by mane and tails and spots them. Another stunt that brings applause from crowd is with entry from runaway, lions spring from Nelson's back to pedestals.

Haag Closes December 26

CINCINNATI, Dec. 22.—The Mighty Haag Shows will close at Marianna, Va., on December 26. Manager Ernest Haag will reopen approximately January 11 with a winter show.

JOE GRENDEL and wife, Pearl White, since closing with Ripley's Believe It Or Not Show are playing theaters and museums in the East for first time in five years. Next season they will be with Ringling-Barnum Circus, doing three acts.

The Corral

By Rosedy Waddy

CONTESTS AND CONTESTANTS have bright prospects.

ABOUT 80 per cent of the rodeos this year were winners.

THERE WILL BE more rodeos in 1935 than during any of the last several years.

JOHNNY DAVIS infoed that Harry Taylor has added more stock to his string and is rebuilding some trucks for transporting his show next season. Taylor and Davis attended the recent stock show in Chicago.

IN the marriage columns appears announcement of two rider folks with Angling-Barnum having wedded. Glenn (Booger) McCarthy and Anna Louise Hutchinson. Dave Nimmo and his wife, Dolores, stood up with the couple.

MAJOR O. W. SCOTT infoed from Middletown, Conn., that a party was staged at Hotel Middletown some time ago, among the honored guests being Tex Sherman. About 20 people attended the function.

JAMES AND MERLE SMITH, of the Whipping Smiths, entertained many children at the Christmas Fantasy staged by the Wolf & Dessauer department store in West Wayne, Ind., last week. They featured an Australian whip act, also Peggy, a trained dog.

PEARL CARMICHAEL underwent a major operation at Jackson, Miss., recently. For a while her life hung in a balance, but word from E. B. (Red) Carmichael early last week was that Pearl was well on the road to recovery and had hopes of spending Christmas at her home in Raymond, Miss.

TOMMY HORNER wrote that he and his wife had returned from Hawaiian Islands, where they were members of the troupe of E. K. Fernandez. "Enjoyed the trip," stated Tommy, "and Mr. Fernandez took the troupe on picnics on the islands, Maui, Hawaii, Kawai and Oahu, and showed us many interesting things. The show was successful and played to large crowds. The natives treated us fine. We enjoyed working for Mr. Fernandez."

ACCORDING TO a press dispatch issued at San Francisco, Chief White Eagle and Chief Willow Bird and other Indians returned to that city from the ill-fated Wild Australian Stampede which was scheduled for an extensive run during the Centenary at Melbourne. Mention was made in the December 5 issue of others of the troupe who had returned. W. Stewart McColl, an executive of the show, made a trip to this country last winter to secure talent.

THE ROSTER of a show-rodeo Dr. Victor Fink, of North Carolina, and Frank Beasley, Oklahoma, have been operating in the Southeast also includes: Frank Stroud, bronk and steer rider; Blondie Ward, bronk rider; Peggy Ward, steer and trick rider; Curly Ward, bronk rider; Arthur Hy, steer rider; Dink Pola, steer and bronk rider; Pat McCarthy, bronk and steer rider; Robert Fugh, juvenile steer rider; Clarence Fatur, juvenile steer and trick rider; Thelma Beasley, steer rider; Sally Marshall, steer rider. Frank Beasley infoed that the show will remain on tour as long as business holds up.

THE ANNUAL OPENING of Santa Claus Lane (Hollywood boulevard) in Hollywood recently had a colorful and gigantic civic parade. Many of the Western folks took part. Tom Mix was at the wheel of his palatial traveling car and Mrs. Mix was with him. Tom, who is a member of the Los Angeles County sheriff's posse, rode in the center, followed by his cowboys. Abe Lefton and Leo Carrillo are members of Sheriff Biscailuz's posse and also rode in the parade. Buck Jones on

William F. Cody (Buffalo Bill) and 35 of his Wild West performers gave a complete production in the yard in the inner court of the prison at Auburn, N. Y., June 15. One of the greatest ovations he had ever received was accorded the event.—From The Billboard of July 2, 1909.

his horse, Tarzan, rode at the head of his Buck Jones Rangers, boys in uniform with bands.

PASCAL and LILLIAN PERRY, according to word from Pascale, were sailing December 11 on the Taiyo Maru for Tokyo, Japan, to present their shooting and roping acts with a 50-people revue sponsored by Rodney Pantages. Their stay abroad is for an indefinite time.

SOME "DO YOU REMEMBER?"—When Johnny Baker did his fancy shooting and was a popular executive with the Buffalo Bill Wild West?

When the rodeo program of the Passing of the West (1916) at Butte, Mont., had the following participants: Lucille Mulhall, Vera McGinnis, Fanny Sperry-Steefe, the McGivern Family, Tex McLeod, Sammy Garrett, Wild Bill Revelle, also many others?

When Hoot Gibson was a star contestant at rodeos?

When nearly 20 years ago crockerjack steer ropers included Henry Grammer, Clay McGonigall, Eddie Burgess, Bert Weir, Johnny Murray, Fred Beeson, Charlie Weir, Johnny Mullens, George Weir and Fred Lowry?

When Joe Bartles annually managed thrilling contests at Dewey, Okla.

When talks of forming an "association" originated?

When Bill Pickett first bulldogged a steer, and not as it is done nowadays?

When a trick rider crossing beneath his horse's belly was considered a very dangerous stunt?

When a good draw for mud-show Wild Wests in small towns was the cowboys riding farmers' "bad hosses" and making 'em like it?

When the late Montana Jack Ray said (jokingly) that while in the trenches during the World War he lassoed one of the enemy's cannon projectiles?

Tom Mix, who has been flirting with our Lady of the Snows for the last two months, reported in Peoria, Ill., last week, to fulfill his contract with Young Buffalo's Wild West and Col. Cummins' Far East.—From The Billboard of April 27, 1912.

Jonny Selby troupe, Al. K. Green, Pete Ruth, Grant Sisters, Francis Fisher, Lew Watson, Joe Jefferies, watchman. Show will carry a colored band for side show and 10-piece band for big show. Hornig and Rooney, Aerial Earls, Ella Feldman, William Green, Mr. and Mrs. Jack Dickstein and several other trouperes visited back stage during a recent engagement in Detroit.

Joseph H. Murray, who died after being bitten by one of the lions at the Eastown Theater in Detroit, was brought to Springfield and buried by the show.

Mac Lewis has played several shows with small animal acts. She is now making preparations to visit the Lewis properties in Georgia. Paul M. Lewis recently shot a buck deer in the north woods and the boys at quarters prepared a fine venison feast.

King Preparing New Animal Act

BROWNSVILLE, Tex., Dec. 22.—Manuel King's lion act has just returned from four weeks of stage bookings in Texas and work has just started on a new arena and props for the coming season. Heretofore Manuel's lions had toured the country in large shifting dens—one lion in a den, but the new plan calls for two all-steel-construction cage trailers. Charles Kincaid, assisted



SHOWING about 50 members of the personnel of E. K. Fernandez's Rodeo and Wild West, which recently had a successful season on Hawaiian Islands.

New Trucks, Canvas For Lewis Circus

JACKSON, Mich., Dec. 22.—The new winter quarters of Lewis Bros.' Circus are located 15 miles north of here at Springport. There are two heated barns for wild animals and several other barns where horses and ponies and trucks and paraphernalia are stored. Show will go out with all new canvas, also several new trucks. Program will run about an hour and 45 minutes. Peggy Comstock is working on new spec wardrobe. Management is planning a Spanish opening, named "The Bull Fight."

Management is planning on opening in the East about middle of April and will so arrange dates under auspices that in event weather is too severe for outdoors show can quickly shift to armories, etc.

C. S. Frimrose has been engaged as general agent; Vern Hall in charge of transportation; Pat Kennedy, boss hostler; Buck Preston, elephants; Charles Oswald, Alex Hopkins, Lewis Burd, ring stock; Tommy Comstock, re-engaged to play callopie; Allen McDonald, in charge of props; Tom Monihan, in charge high-jumping horses; Pat Conway, in charge of opening spectacle and music; C. W. Sherry, cook; Almes Alaire, front door; Thomas Sawyer, assistant on elephants; Bill Piekos, ground police.

The following acts will be re-engaged: Valentine and Bell, Carmen and Crowley,

by Oscar Taylor, will turn out these jobs.

Manuel King, the 11-year-old boy marvel, is now breaking a new act consisting of 14 African lions and two Royal Bengal tigers. Mile. Harriette (Mrs. Gullfoyle) is also breaking a new act. Alfredo Rousselet has just arrived from France and starts next week on a mixed group.

With several animal trainers under his supervision, Captain J. C. (Chubby) Gullfoyle can certainly be called the busiest man at quarters. The main arena has been equipped with powerful lights to permit night work.

In several weeks more animals, original jungle stock, are due to arrive at Galveston, via steamer. They will be shipped by rail to the farm at Brownsville.

IABP&B, Local No. 26

HARRISBURG, Pa., Dec. 22.—The IABP&B, Local No. 26, has elected the following officers for coming year: President, Ed S. Rupp; vice-president, E. W. Miller; secretary-treasurer, Frank J. Rupp; business agent, John Whitney; sergeant-at-arms, Edwin Pott. Ed Rupp has the snipe plant. Whitney is at Loew's. Pott has the Wilmer & Vincent theaters. Miller is at Hershey Theater. Frank Rupp is representing Ray Fabiani, wrestling promoter. Local's headquarters are still at 143 S. Third street.

ACTION IN—

(Continued from page 232)

Union is willing to co-operate by furnishing information and assistance necessary for the prosecution of violators of the secrecy of wire messages, we believe that the telegraph company could have gone a great deal farther to assist performers and outdoor show attaches in this matter.

The entire question seems to us to rotate around what constitutes "a reasonable effort to deliver the message to the person addressed." If we are correctly informed, there is now pending in the Court of Appeals of the State of Illinois a case which applies to the entire matter.

We understand that the lower courts have decided in a damage suit case against a telegraph company that the delivery of a wire message to a hotel does NOT CONSTITUTE A REASONABLE EFFORT TO DELIVER THE MESSAGE TO THE PERSON ADDRESSED. IF THE ADDRESSEE IS ON THE HOTEL PREMISES AT THE TIME OF THE DELIVERY OF THE MESSAGE. The lower court decided that it was up to the telegraph messenger to locate the addressee either in the lobby, in the dining room or in his room in the hotel and deliver the wire message to him in person.

In view of the importance of this decision the telegraph company has, so we understand, filed an appeal against the decision of the lower court which is still pending. If this decision is upheld by the Court of Appeals, it would affect our case wonderfully. Because we claim—and we believe justly so—that in 99 out of 100 cases the telegraph messenger boy could locate the addressee performer or attach on the showgrounds with the least bit of effort and could deliver the message to the addressee in person, instead of leaving it lay around a manager's office to be tampered with or anyway exposed to the danger of being destroyed and not delivered.

We have, therefore, in our answer to the law department of the Western Union, which follows, stressed the fact that the matter is not closed by any means but that a test case will be filed at the first opportunity to decide how far the efforts of the telegraph companies will have to go to safeguard the messages and fulfill their part of the contract.

Our answer, addressed to General Attorney Overbaugh, care of the Law Department of the Western Union Telegraph Company at New York, reads as follows:

Thanks for your letter of December 18 in regard to the tampering with wire messages on outdoor shows, and what can be done about it. While we appreciate the fact that in our rulings you always have to give due consideration to the legal aspects, we wish to respectfully assure you that, as you probably realize, your answer is unsatisfactory in every respect to the 100,000 outdoor showfolks who are spending at least \$1,600,000 every year with you.

It seems that the entire question as far as you are concerned hinges around the exact meaning of the phrase "to use reasonable effort to deliver the message to the person addressed." We are claiming that it does not constitute a "reasonable effort" for messages addressed to individuals in care of outdoor shows are delivered to show managers' offices instead of to the addressee, for the reason that in many cases the addressee makes a little effort and some co-operation from the Western Union messages can always be delivered direct to the addressee, and, if necessary, we are willing to do so.

If the Federal Department of Communications, as planned, should become a fact, we will immediately submit this entire question to the attention of the department. The group of showfolks backing this movement to eliminate tampering with mail and wire messages is determined to obtain its purposes—with or without your co-operation.

In case your co-operation is not forthcoming, we have made up our minds to file at the first opportunity a test case in the Federal Courts against any telegraph company if a wire left at a show manager's office for an individual is lost and not delivered. We will have the addressee take steps not only against the actual culprit in the State Courts as you suggest, but we will have him also file a damage suit against the telegraph company in question in the Federal Courts. Legal advice states that this can be done. The courts can state what constitutes a "reasonable effort."

Naturally, we believe that the rolling up of the entire question in the pages of The Billboard will have accomplished, anyway, a great deal of good, as unscrupulous show managers will be more careful now than they are watched.

This is our answer to the Western Union. And we want to emphasize the fact that outdoor show managers will be watched with great care and dispatch in this matter. This settles the question of wire tampering for the time being. We expect to be able to publish either next week or the week after the answer of Postmaster-General Farley as to what the Post Office Department is going to do to help to protect the performers and attaches of the outdoor show world in their mail rights.

PCSA FUNCTION INNOVATIVE

Changed Ticket Sales Method And No Advertising Program

Speakers' table gives way to table and spotlight introductions—many show branches and kindred fields represented—most attractive floor show—registrations list

LOS ANGELES, Dec. 22.—As stated in a featured article in last issue, the 13th annual Charity Banquet and Ball of the Pacific Coast Showmen's Association, staged at Hotel Biltmore, was a record-breaking function, and it was faultlessly handled from the start of the preparations to its conclusion. It was innovative. Chairman William Denny personally selling and collecting payment for 305 of the 623 tickets sold in advance, is an all-time record to date. President S. L. Cronin was on the road as general manager of Al G. Barnes many of the details. He set the date, and by mail and wire announced the plans. The advance boosters' ticket campaign was an idea of President Cronin and William Denny, and that its remunerative qualities were evident in the tremendous success that followed.

Representative Gathering

It was a remarkably representative gathering. Aside from showfolk, big business men and high State officials were there. Large parties were much in evidence. President Cronin's table had 35. Dr. Ralph E. Smith's table had 34. There were 26 in Orville Crafts' party; Archie Clarke's, 25. George Drake, president Huggins-Young Company, had 18. Other large parties were those of Downie Bros.' Tent and Awning Company, the Ducommun Corporation; President Gordon Cruikshank, of Eastern Wholesale Grocery Company; Consolidated Produce Company and United Tent and Awning Company. The usual speakers' table was dispensed with. This in order that noted persons might be introduced, get the spotlight on them and make bows. Notables from the circus, carnival, stage and the film worlds were introduced, the introductions made by Al (Big Hat) Fisher in an inimitable manner. Gold Ballroom of Hotel Biltmore was lavishly decorated. Each table had floral decorations, and there was a profusion of flowers wherever one might look. Each year a new lighting effect has been featured, and this year Baron Long had his assistants do a remarkable job.

It was necessary, because of the dense crowd, to arrange many extra tables for the banquet in the balcony so there could be dancing and the floor show. The stage accommodated the orchestra, and space in front of it and between the tables gave opportunity for dancing between the courses. The menu was most satisfying. Dancing continued until 2:30 a.m. Manny Harmon's Re-

(See PCSA FUNCTION on page 240.)

A Remembrance

The Talkers of America is the title of the organization recently inaugurated by the orators of the Pike at the St. Louis World's Fair. Charles Rhodes, W. Nolan, George Hamilton, Deacon Delmore, W. O. Taylor, James Anderson, J. McNew and Joseph Casson are the charter members. Joseph Passen and George Steele are honorary members.—From The Billboard of August 6, 1934.

New Deal Shows End Their Season

STARKVILLE, Miss., Dec. 22.—New Deal Shows, T. L. Dedrick manager, brought their tour for 1934 to a close here last Saturday and went into winter quarters at this place. Two large buildings were rented, one for the riding devices and some other equipment, the other for Mrs. Albert Heth's canvas, etc.

The closing engagement was under auspices of local American Legion, the location being on the Legion Hut grounds. Weather was cold and there was much rain. However, there was fair business. The management advises that the show was out 37 weeks, exhibited in four States and had a pleasant and profitable season. Rain was encountered on the "big day" at three of the fairs played. The policy of a free gate was adopted the latter part of the season, which will continue next year.

Mrs. T. L. Dedrick, who underwent an operation a few weeks ago and was thought recovering nicely and returned to office work for a while, suffered a relapse and is under treatment of a doctor here. Floyd R. Heth left for California a couple of weeks before the show closed. Winter-quarters work is scheduled not to start until about February 15.

A Look Backward

By BILLY F. STOHLMAN

THE "40th Anniversary" Well, in 1904 *Billyboy* was 10 years old, and I started trouping in 1904, and I have read *The Billboard* ever since.

In 1904-'05 I was with the Great Cosmopolitan Amusement Company (Tubby Snyder and Jim Anderson). I was only a kid, and were those trouperes good to me? Youtellum, Pard! And did they take pains to train a kid and bring him up to be "real showfolks"? I'll say! Did I need training? Well, I hadn't been on the show but a few days just sort of getting acquainted around when I let out the crack, "Hey, look, somebody spit Wheeler on the hat!" and right there I was named "Dutch," and the Kid Drummer," and it stuck for years.

Reading of H. (Tubby) Snyder in *The Billboard* frequently of late brings back the "good old years." There are a lot of those years we would like to live again with those good ol' trouperes.

With the Cosmopolitan Company in 1904 were its heads, Snyder and Anderson. The free acts were Captain Fish, high diver; Helnie Wilson and wife, cycle whirl; Flying Cromwells (Frank and Maud); the Valentinos, with Ben Beno, the "man with the chair," and

later Archie Philton with his Spiral Tower. There were also the Searles Brothers, Charlie, John and Alex, concessions; Kid Moore, boxing all corners, and "Mack," the official announcer. Shows included Johnny, Glick and "Mom" Nelson's Dog and Pony Show, Pop Baldwin's Bank Robbery (motion picture show), One-Armed Johnny West's Train Robbery (motion picture), George Proctor's Plantation Show and his Katzenjammer Kids, Vern Tantlinger's Wild West (with Saunders, Henry Boggs, Scout Younger and Sioux Indians), Tubby Snyder's Little Horse Show, Snake King and his Bosco Show, A. T. Miller's Electric Show, George Donorad, Bob Younger, and Lew Wiley and his guitar, Glass Blowers Show and Katzenjammer Castle. And the band! What a band of 10 men! There were Al Merrilow (leader), cornet; Willard Cox, cornet; Lon Cagay, baritone; Ernie Shell, trombone; O. B. Wheeler, trombone; Dan Higby, clarinet; Hy Carlson, alto; Vern Stout, tuba; Bill Garrioch, bass drum, and the writer, snare drum. The show was a rag front in 1904, but grew to wagon fronts and its own train in 1905. "Ye good old days!"



FRED W. SIMS, owner-manager Sims' Greater Canadian Shows, which he launched in 1919. Was formerly a concessioner with Con T. Kennedy Shows, Herbert A. Kline Shows, World at Home Shows and Johnny J. Jones Exposition. Started in 1911 as a concession worker with the C. W. Parker Shows unit, managed by Con T. Kennedy.

Royal Palm Taking Two Weeks' Layoff

DE LAND, Fla., Dec. 22.—Royal Palm Shows are taking a two weeks' layoff here following their engagement at the Duval County Colored Fair at Jacksonville in order to do some building, rebuilding and painting in preparation for resuming their winter tour. Cold weather greatly interfered with attendance at the colored fair at Jacksonville the entire week.

Robert R. Kline, general agent, who has been with the show since July, has been contracted for 1935. Harry B. Saunders will remain as assistant manager; Tom Salmon, as superintendent of construction, and Otis Seavers in charge of transportation. The shows have had a good year and covered considerable territory.

Berney Smuckler and R. L. Milligan are leaving for a trip thru the North with a view to purchasing some new equipment. Will spend Christmas, however, at Lake Helen, Fla., Mr. Smuckler's home, which is only six miles from the winter quarters here.

Ringens Has Thrills While Traveling Abroad

ATLANTA, Ga., Dec. 22.—Peeljay Ringens, of high-dive note and who is on a trip thru Europe and the Far East, traveling by his plane, has written a letter to his performer friend Ben Beno, prominent aerialist known as the Man on the Chair in the Air, in which Ringens relates some thrilling experiences.

On one occasion the American high diver was forced to land his plane in a jungle in Stam, among wild animals, because of engine trouble. At one of his landings in Japan his plane was guarded by uniformed officials while he explained the cause of his stopping to government executives.

Beno is also a globe-trotting showman. About seven years ago he and Ringens were together on a tour of Spain, France, Germany, Belgium and Denmark.

Roy Rebooks With Kaus

NEW BERN, N. C., Dec. 22.—Capt. Roy, who had his Monkey Circus with Kaus United Shows this year, has rebooked with that amusement company for next season. Captain and the misus have secured a warehouse here for the storage of their equipment and where they are now training their charges for some feature presentations.

Royal American's Greatest Season

By NORMAN FRAZIER

Celebrations are in order. *The Billboard* commemorates 40 years in which the romance of the show world has filled its interesting pages.

Royal American Shows celebrates the greatest year in their history—a year replete with achievements along a broad trail from the tropical grandeur of Florida to the gorgeous Rocky Mountains of Western Canada.

The show world at large is jubilant as these United States gradually fight their way back into economic stability and commercial normalcy.

Royal American Shows traveled nearly 18,000 miles this season. They played 42 cities, in which 24 engagements were fairs. They carried 24 attractions and 14 thrilling riding devices and traveled on their special train of double-length railroad cars. Indeed, Carl J. Sedlmayr, general manager; Elmer C. Velare, business manager, and Curtis J. Velare, concession manager, have cause to be proud of Royal American Shows this season. Turning back into the pages of *The Billboard* one re-reads of phenomenal engagements at the Calgary Exhibition and Stampede, Edmonton Provincial Exhibition, Regina Exhibition, Winnipeg Diamond Jubilee, Wisconsin Tri-State Fair, Mississippi State Fair, Greater Mobile Gulf Coast Fair, Tennessee State Fair, Alabama State Fair, Florida Fair and Gasparilla and other prominent events.

The group of attractions was one of the strongest ever presented in the United States. Such features as Lion Motordrome, with Marjorie Kemp and her automobile-riding lions; Carver Hippodrome, with Sonora Carver in a high dive on horseback; Dick Best's Side Show of outstanding freaks; Royal Midget Village, featuring Harry Kline and a troupe of "little people" acrobats; Lillian Sheppard's Havana Rumba, featuring Virginia Brown in a fan dance, as well as Senorita Dolores Ramon in portrayals of Cuban rumba and Haitian cariola, with a supporting cast; The Rising's Brown-Skin Vanities, with such terpelchorean stars as Willie Rogers, Diamond Kitty, under management of F. V. McGarry; Oriental Temple of Mystery, featuring Warren the Wizard, and many others. The riding devices commanded the attention of the multitudes of visitors to the midway, among them such unusual features as the world's only four-in-line giant Ferris Wheels and the Sky Rocket.

Four giant battleship searchlights added the strength of their appeal to the midway, where brilliance and radiance (See ROYAL AMERICAN'S on page 240.)



CARL J. SEDLMAYR JR., who is attending Florida Military Institute, Haines City, Fla., this winter. He is familiarly known as "C. J." among attaches of the Royal American Shows, of which his father is one of the owners. He spent the past summer and early fall with the shows, accompanying them over their route of the Class A Canadian fairs.

Chop Suey

By W. H. (BILL) RICE

TAMPA, Fla., Dec. 22.—Well the Shrine Circus at Evansville, Ind., was okeh by me and I paid off plenty. But the doctor who did the bum job on my leg stepped in and collected.

Jack Murray and his wife, Kate Ward, are at Valdosta, Ga., while the hunting season is on. Jack sold his rides to Capt. John Shealey after a tough season, and "strange as it seems" the rides went themselves out the next two weeks.

Cy Cleveland has the Olive Hotel in Tampa. . . Eddie Edwards (Kane) toward of Floridian Hotel. . . George and Sadie Dorman at the Lafayette Hotel for the winter. . . Clint and Curtis Yelare left for Spokane, Wash., for their dear mother's funeral. . . Plain Dave Morris and the missus on the way here from Beeville, Tex. . . Bill Deurmont and the missus coming in from Galveston. . . Billy Williams Wasserman taking care of a sick friend. . . Mrs. Johnnie J. Jones and her sister, Bootsie, with her new husband, Buddy Paddock, have rented a nice bungalow. . . Johnny J. Jones Jr. still at Florida Military Institute. . . Beautiful Raynell in the city, but lives in an apartment that has no telephone. . . Thiked to Sarah McCaffery as she has a phone. . . If you want to know where they live ask Elizabeth Stredor, she knows. . . Sammy Burgdorf and his wife have moved to Cocoa and have a home there. . . Mill Morris taking all bets. . . Billie Carrington's New York Exchange Bar is a headquarters for showfolks. . . Mrs. Johns, of Arcade note, has taken herself a husband. . . Imogene (Riley) Woodard rebuilding their outfit. . . Jack Himes, Billy Buzzell's father-in-law, has rebuilt his roadhouse. . . My daughter, Lovey, drove us down safely and in good time—kept one jump ahead of the snow all the way—but it caught up with us here. . . Eddie Brown reports success in San Francisco with the Pacific Exposition. . . Jim Simpson writes of conditions out west, which are okeh by him. . . Benny Krause at his home in Punta Gorda. . . Lil Carsen Sheppard, Andy and Ester Carson live next door. . . F. P. Smith, who had the Society Circus, called at the Shrine Circus at Evansville and gave me the "Official Route Card No. 8" of Rice & Dore Water Circus, season 1935. Miles traveled 985. Stayed Evansville July 6 and at Henderson, Ky., next day had a big storm. The captain of the towboat and fleet of eight barges grabbed his wife and child and fled to the shore. Only the roundabouts, headed by Johnny Bowen, saved the fleet. That same week on July 9 the show played Uniontown, Ky., in the afternoon and Shawneetown, Ill., at night; on the 10th, Carversville, Ky.; in afternoon and Golconda, Ill., at night. Nine towns in one week was some record for a show of this size.

Just received the following letter from Mrs. Bob Morton: "Notice in the above column someone boasts of three books of Evansville Shrine Circus being used at the door of Bob Morton's Circus in Toronto. Sorry to advise your informant, but there were no such tickets used at the door—in the first place they were 10-cent admission tickets, and Bob Morton doesn't have a 10-cent circus, and in the second place we have an efficient crew of men taking tickets on

the door that would not let such a ridiculous thing occur, and in the third place I personally check every ticket that comes in thru the door of every engagement of Bob Morton's and none from Evansville was accepted. Sorry to disappoint you."

We received the following from Toronto: "Inclosed find automobile stubs and check for circus tickets and hope your show goes over as big as the Shrine Circus here. Three of us attended last Tuesday night. Had bought tickets for the show and just for a joke used your tickets which were accepted much to our surprise. Yours in the faith, Robert Henshaw." Had no intention of giving the idea that three books of 60 tickets each were used and did not think that Mr. Henshaw would fib to me, but it seems he did.

American Carnivals Association, Inc.

By MAX COHEN

ROCHESTER, N. Y., Dec. 22.—The time of the year has now come when thoughts should turn from material things to those of sentiment. The holiday season has had its usual interruption upon the affairs of the American Carnivals Association and full activities will be resumed after the first of the year.

We desire at this time to extend to one and all best wishes for a Merry Christmas and happy and successful 1935, and at the same time to congratulate The Billboard upon its 40th Anniversary.

Western State Shows

SAN ANTONIO, Tex., Dec. 22.—Western State Shows have completed their season and now are in their spacious winter quarters at Houston and Laredo streets here. The season carried the show thru Texas, New Mexico, Colorado, Wyoming and Montana and was one of the most successful in many years. The staff remained intact all season: Manager, Jack Ruback; contracting agent, Don M. Brashear; lot superintendent, Bennie Hyman; legal adjuster, Albert Wright; publicity and general announcer, Bill Starr; electrician and trainmaster, John Hollis. Many carnival people have selected San Antonio to spend the winter. Walter Stanley and the congenial publicity agent, Ken Hosmer, can always be found wherever news of race winners (or losers) comes over the wires. Manager Jack Ruback has started work in winter quarters and he intends to have 15 shows, 10 rides, colored band and free act next season. The building of all new show fronts is under way. The management insists that all shows will have fronts the same height and of the same design. The rides will receive attention in the very near future. BILL STARR.

Dodson's World Fair Shows

EAST ST. LOUIS, Ill., Dec. 22.—Bill Harvey, superintendent winter quarters, states that on account of cold weather there has not been much progress, but he and Henry MacCauley have been giving the ride engines a thoro checking over and getting the necessary parts shipped to quarters. Dick O'Brien advises that Fred Bond has booked his two attractions with the show for the coming season, both being rebuilt at Fort Worth. Guy and Mel Dodson and their families are enjoying their vacation in Florida. Jack Baillie has been getting along nicely at Jacksonville, Fla., and after a needed rest of a few weeks will go to San Antonio and paint up his show. Van Ault, now at Muskogee, Okla., after the holidays, will be at quarters to again have charge of the painting. Guy Dodson infoes that an innovation in advance billing will be tried out the coming season, using separate billing matter for each attraction, and each town heralded the Saturday before the arrival of the show. Red Bell, now at Carversville, Ill., will be southbound soon. Ed Bruer, at Clarksdale, had Dick O'Brien as a weekend visitor. MARK BRYAN.

Cetlin & Wilson Shows

GREENSBORO, N. C., Dec. 22.—J. W. Wilson, Harry Dunkel and D. L. Basinger recently returned from Toronto. Dunkel and Cetlin have been successful in securing contracts. Things at a standstill here until January 1. Visitors have



The Reliable Big Eli Wheel

An attractive Ride for your Park. One BIG ELI in an Eastern State Park in 1934 showed more than 200 per cent increase in gross receipts over last year. A Wheel in Southwestern State Park increased 59 per cent in receipts this year.

Write us about BIG ELI WHEELS

ELI BRIDGE COMPANY

Builders of Wheels for Park or Portable Operation

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DEE LANG SHOWS

Also Congratulates The Billboard on Its 40th Anniversary

Season's Greetings to All Our Friends

FAIR SECRETARIES AND CELEBRATION COMMITTEES:

If you want a real clean Show of merit for your Event, carrying 8 Rides, 12 Shows and 25 Concessions, get in touch with us, so that we can plan for your 1935 Event.

NOW BOOKING SHOWS, RIDES AND CONCESSIONS FOR COMING SEASON.

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Joins With the Outdoor Show World in Congratulations to The Billboard on Its 40th Anniversary

Holiday Greetings To All Friends

OPERATING HIGH-CLASS CONCESSIONS ONLY AT ALL TIMES

Permanent Address: Care Billboard, Cincinnati, Ohio.

NEW DEAL SHOWS

Wish All a Prosperous and Happy Season

Now booking Shows and Rides with or without transportation. Merchandise Concessions only (no racket). Free Gate. Cook House, Crackerjack, Diggers, Shooting Gallery, Corn Game, Blower, Fishpond, All (X) open. Will book or buy Silodrome, Funhouse and Calliope on truck. Want Performers and Musicians for Minstrel Show and Band. "Curley" Lewis answer. Show opens March 25. All replies—THEODORE L. DEDRICK, Manager. Starkville, Miss.

KRAUSE GREATER SHOWS

Congratulates The Billboard Publishing Company

on their Fortieth Anniversary

Will open week of January 14 at a Florida Fair, and Fairs and Celebrations to follow until first week in April in Florida. Want several Good Shows and all Legitimate Concessions. Will sell exclusive on Bingo Game, also Photo Gallery and several others. Want to buy or book Small Carousel. Address Punta Gorda, Fla.

1500 KENO (LOTTO)

Made up in 15 Sets of 100 Cards each. Wood Markers. Opp Winner in the entire series. \$3.25 per Set of 100 Cards.

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FROM 25 TO 100-CARD SETS. 25-CARD \$4.00. 50-CARD \$8.00. 75-CARD \$12.00. 100-CARD \$16.00. 125-CARD \$20.00. 150-CARD \$24.00. 175-CARD \$28.00. 200-CARD \$32.00. 225-CARD \$36.00. 250-CARD \$40.00. 275-CARD \$44.00. 300-CARD \$48.00. 325-CARD \$52.00. 350-CARD \$56.00. 375-CARD \$60.00. 400-CARD \$64.00. 425-CARD \$68.00. 450-CARD \$72.00. 475-CARD \$76.00. 500-CARD \$80.00.

All Sets complete with Wood Markers, Tally and Direction Wheel, Sizzled Ice Free Sample, etc. Send for Free Sample Cards and Price List. We pay postage except C. O. D. expense. Instant delivery. No checks accepted. Established 19 years.

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To My Friends and All for Prosperous 1935. K. E. SIMMONS, Crawfordsville, Ind.

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Act Quick Clearance Sale New and Latest 1935 Models. Right Calliope and Calliopeboxes at 25% reduction. Immediate delivery for Shows and Hinks. TANGLEY CO., Muscatine, Iowa

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 Seward's Full Line of Books on Character Determination, Numerology, Etc.
A. F. SEWARD & COMPANY, Chicago, Ill.
 2676 Kaskas St., Chicago, Ill.

WHEELS
Park Special
 30 in. in diameter. Beautifully painted. We carry in stock 12-15-20-24 and 30 inch wheels. Special Price.
\$12.00
BINGO GAME
 15-Player, complete, \$9.25, including Tax.
 Send for our new 1935 Catalog, full of new Games, Dolls, Blankets, Lamps, Aluminum Ware, Candy, Pillow Tops, Balloons, Paper Hats, Favors, Confetti, Artificial Flowers, Novelties.
 Send for Catalog No. 234. Heavy Convention Making Cases.
CANES
 Price Per Gross, \$24.00.
SLACK MFG. CO.
 124-125 W. Lake St., Chicago, Ill.

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 Our name or ads do not appear in any book.

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 Instant Delivery. Best for Wholesale Prices.

THE CANE FACTORY
 REG. SWAGGERS PER GROSS
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 10% DEPOSIT - 24 HOUR SERVICE
EARL F. REBMAN LANCASTER, PENNA.
 SINCE 1919

75 CARD BINGO, \$3.00
 A 75-Card BINGO SET, complete with Call Book, calling Numbers and Markers, sent post-paid anywhere in the U. S. for only \$3.00.
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 1-4-7 and 27-page Readings, Apparatus for Mind-Readers, Mental Magic, Spirit Effects, Building Paper, Books, New Personal Character Analysis Sheets for Geography, Numerology, and Personal Apparatus. Send for our Giant Illustrated Catalog and Sample. **NELSON ENTERPRISES, 108 South Third, Columbus, O.**

HOROSCOPES
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JOSEPH LEDOUX,
 100 Wilton Avenue, Brooklyn, N. Y.

FOR SALE
 Have the finest looking Snake Show on the road for sale at a Real Bargain. Price complete, \$100. Write for more info.
RUBE NIXON,
 Care Johnny J. Jones Expo., Augusta, Ga.

RUBE NIXON WANTS
 Am enlarging my show and will have places for four more men that can and will work any place around the show. Also want Man for my own Cook House. Salary all you are worth. Write or wire me care Johnny J. Jones Expo., Augusta, Ga.

SIDE SHOW PEOPLE
 We have something for every kind of an act to sell—Magic Shows, Novelties, Performances, you want. Sell something—get that extra money. Ask for List 5. **CHAS. V. LEE, St. James, N. Y.**

MIDWAY CONFAB
 By THE MIXER

DECEMBER 25 the most widely observed anniversary, Christmas!

ON CHRISTMAS four years ago was recorded the passing of a master showman, Johnny J. Jones.

P. L. FAUST, manager P. & M. Amusement Company, is sojourning this winter at Manatee, Fla.

THE VETERAN EX-SHOWMAN Owen A. Brady is still a resident at Elks' National Home, Bedford, Va.

NICK BROKOVICH advises that he has booked three concessions with Bright Light Shows for next season.

ALONZO CORREGO and Patima Salih recently left Texas and journeyed northward to St. Louis for the winter months.

OLLIE AND AGGIE TROUT (which hunting concessions Mr. and Mrs. need no introduction to midway folks) have been sojourning at Daytona Beach, Fla.

SID S. CRANE has associated himself with Earl Spicer, mentalist, and they are slated to start their engagements within the next few weeks.

OTIS J. FRANK, who had a Mickey Mouse Circus with Cetlin & Wilson

FRED AND CLAIRE NEWMAN, concessioners with Kaus United Shows, since the season closing of that company have returned to Atlanta, Ga., for the winter.

ROBERTA ROBERTS (Homar Sharar), late of Bryndon's International Congress of Oddities, has returned to Louisville, Ky., to work night clubs under Bob Sikkels' management.

Many showfolks have said, relative to Billyboy: "I read the first issue." Pages 115 to and including 122 of this issue is a complete reprint of the first issue, then a monthly and titled *Billboard Advertising*, may be read with much interest.

RAY GLAUM recently purchased two large pythons with which he gave a Jungledance in the floor show of a night club at Denver. Was booked to later play a city in the Middle West.

J. GEORGE LOOS has been distributing a neatly gotten-up announcement card (5 1/2 x 9 1/2), printing in black and red, relative to his Greater United Shows.

THE ARGUMENT (friendly) regarding who invented the numbered and un-



THE PHOTO was taken in 1907, when the Herbert A. Kline Shows exhibited on streets at Winona, Minn. The personnels of two of the attractions—Billy Madison's Monarch Picture Show and Erickson's Kansas Cyclone—were in the picture.

Shows this year, plans a new Three-in-One Side Show for next season.

P. L. FUSSELL, hibernating at Fitzgerald, Ga., visited five carnivals, six circuses, a tent repertoire company, a tent tab show and a large colored minstrel troupe this year.

Items intended for this "column" reaching its editor later than December 19 could not be used in this issue—this department of the Big Number to press several days earlier than for the regular editions.

MR. AND MRS. GEORGE VOGSTAD, with World's Fair Attractions in North Carolina, recently received a Silver Rock python from San Francisco, making them two big reps of the python family.

POSTCARDED INFO from Pat Beckman was that he had booked his Chairplane, Ferris Wheel and a Five-in-One Side Show with Bright Light Shows and probably would add a kiddie ride later.

IRA J. WATKINS has been looking after his business interests at his home city, Rutland, Vt.; the missus with some of their attractions with Royal Palm Shows in Florida.

A Houston modiste gazed at the banner sign on the front of the palmistry studio operated by Madame Odus on the midway of Big State Shows, and mistaking Madame for someone who owed her, blurted out: "I'll say she 'Odus,' and her 'Sister Sue,' she belongs to the 'Odus' family."

controlled wheel used at merchandise concessions has been resurrected at Detroit.

AMONG veteran showfolks hibernating at Tampa, Fla., this winter is Frank LaBar, who many years ago was a prominent circus performer, later mail man and salesman *The Billboard* with carnivals.

WHILE THE "bluebirds are south" for the winter Walter Lanford is operating a barber shop at Fairfield, Ill., and the twins, Harold and Lester, are in school and training on cornet and drums.

AMONG SHOWFOLKS seen in Hot Springs, Ark., recently were Jack Oliver, Superior Shows; Cotton Ellis, Hamilton Shows; W. E. (Spike) Wagner, J. J. Page Shows; Jerry R. Marsh, Marsh Sisters' diving act, and many others.

MRS. DORIS AGNEY has been spending a few weeks with her sister and brother-in-law, Mr. and Mrs. M. N. Colgrove, at Hemlock, N. Y. The Colgroves are of A. B. Rogers Shows; a boy was born to them on December 3.

WARD (DAD) DUNBAR, who has spent many years under the Sheesley banner as mail and telegraph man and salesman *The Billboard*, is spending a quiet but pleasant winter at the show-quarters city, Statesville, N. C.

ONE OF THE oldest but least heard-about concessioners is Joe Sloan. Joe started playing the merry-go-round

lots in Philadelphia in 1890 with a "coon dodger." He hasn't missed a season and is still going good at 63 years "young."

FRED M. AND MARGIE BEDFORD the past fair season with Happyland Shows in Michigan, have purchased a nifty housecar for next year's trouping. At present have an act working night clubs and other dates in and around Detroit.

MR. AND MRS. (Madam Zillah, mentalist) Tom Rankine Sr. have been visiting and having Thanksgiving and Christmas dinners with Tom Jr. and his wife Zella (mentalist), at the latter's home in Fitzgerald, Ga. Taking a good rest-up prior to starting their winter fair work at Largo, Fla.

MRS. C. W. CRACRAFT, wife of the general representative Mighty Sheesley Midway, who received a broken ankle when she fell on a flight of stairs at their home in Covington, Ky. a few weeks ago, is recovering nicely, although still on crutches. C. W. has been doing a lot of traveling but will spend Christmas week with the missus.

QUITE A NUMBER of midwayites are at Camp Charlotte Farms (a transient camp), some of them for the winter. Among them James Whalen, L. Lee Lonegan, Nick DeRose, Roy Kenerly, Paul (Pat) Prosser, Archibie Collins, Whitey Ralston, Scotty Miller and Whitey Gouder. The boys recently staged a ping-pong tournament, which was won by Lonegan, says Nick DeRose.

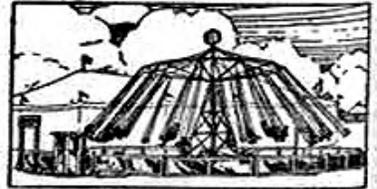
SEEN in and around Rochester, N. Y. H. Eugene Sneek and his wife (Bubbles Carson), looking after their floor show units. . . . Many of the members of Professional Club are midway folks. . . . Zip Dunn busy with his enterprises in and around the city. . . . Tom Hector, Great Lakes Shows, has purchased two additional trucks to move his rides.

C. B. (DOC) SCANLON, he of the nifty chin hirsute, fluently delivered show-front talks and many years' experience, after closing the season with Max Kimmmerer on Rubin & Cherry Exposition, did not meander to Hartford, Conn., as has been his wont for some past winters. Instead Doc went to the city of his pleasant association a decade ago with the late J. M. Hathaway, Miami.

"LITTLE JOE" VARGO, formerly with various carnivals, has been off the road the last three years and has been located at Milwaukee. In Joe's family circle there has been three new arrivals in as many years and he has named them Jean, Joe and Jerry, respectively. However, he opines that he may get back into midway harness within the next two years.

CHARLES S. ARNOLD has been away from the midways with his concessions (in other business at New Orleans) the last two years, but info has it that the former circus performer and free-act aerialist (years ago) is again becoming a victim of "road fever." By the way,

THE NEW CHAIRPLANE



The Latest Invention. The Most Sensational Ride Out for Parks, Fairs and Carnivals. Portable and Sturdy. Write today and let us tell you all about it. Weight, 5,500 lbs.
SMITH & SMITH, Springville, Erie Co., New York

Irresistible CHILI CON CARNE
 Made With Galster Chili Compound
 Valuable, secret formula of 15 seasonings in powder form. Makes and holds patrons when others fail. A quick, sure, economical, guaranteed money maker. Cook only direct, fool-proof, Mexican Cook Book and Sample Free.
VERNON GALSTER, Box A, Putnam, Ill.

...old's first midway experience was with Morris & Berger in 1901, when the season's end (at Richmond, Va.) was the birth of the K. G. Barkoot Shows.

NOTING in a recent issue that Bill Hoff had closed the season with Hilderbrand Shows, C. Strichman recalls that years ago Bill had a big season with Easter stock on one of the C. A. Workman Shows; same year that Hilderbrand made his debut on concessions with Dutch Gardner and Maurice Hellman at Northwestern fairs, and same year that Pat Alton took a Conklin specially constructed concession out east.

IN LAST ISSUE in the Final Curtain were announcements of the deaths of two well-known showmen of the West past, also the names of pallbearers at their funerals. Honorary pallbearers were: For Walter B. Hunsaker, S. L. Bennin, Charles Hatch, Harry Pink, J. L. Reilly, Harry Seber, Frank Downie, John T. Backman and Roy Ludington; for J. L. (Judge) Carnes, Steve Henry, Ed Runkle, Doc Hall, J. D. Reilly, Harry Oak, Charles Soderberg, John Miller and Joe Glacey.

SHOWFOLK in Augusta, Ga., recently but some of them leaving for other places) included Morris Lipsky, Cliff Wester, Ben Voorheis, Bobby Gloth and wife, Louise Gloth, Arthur Atherton, Jr. and Mrs. Charles Kidder and son, Bert Earles, Steve Decker, Ralph Becker, Joe Vernick, C. D. Scott, Mack McCarthy, Mike Conti, J. Valdosta, Myrtle Cooper and wife, Harry Spangler and wife, Maxie Carter and wife, Teddy Anderson, Bill Barlus and wife, Jimmy Montana, Joe Exler, Red Sperling and wife and numerous others.

IN FLORIDA and sojourning for a while at Cocoa: William H. Bahnsen and wife, side show past season with Appyland Shows; Dinty Moore and wife, concessions this year with Sheesley, Hank West and other carnivals, and E. May (special agent) and wife, Mighty Bessley Midway. They have been having big times with A. L. (Lee) and Mrs. (Bingo) Avery, whose home is at Cocoa. Avery cookhouse past season with Northwestern Shows, the missus stayed home and cared for chicken farm. Mrs. May fell and injured ligaments in one of her ankles, but has been getting about okeh on crutches.

(EDITOR'S NOTE: Hundreds of show-people remember the humorous writings contributed by the late George Mathews, general agent, under the nom de plume of "Col. Hooza Nut," that appeared at the head of the Carnival Caravan columns for years. Below is a reprint of the first installment, which appeared in the issue of January 6, 1917).

Hicksville, Mo., January 1, 1917.

Dear Al—My rheumatism is better, but my bank roll is getting strophied. (I got that word from the doctor—means wasting away). Very severe case; by the time you receive this it will probably be wasted away to the thickness of a shoe-string. Though much can be done with a shoestring, if it is long enough, a shoestring the length the girls wear in those new-style high shoes would have been enough for some oldtimers to frame two carnivals. What's worrying me is if I get well I have to go to work. A carnival agent's job is lots of work—and a thankless life. For an old tent-show agent to go ahead of a one-night hall show there isn't enough real work to give him an

In a spirit of fairness: The Mixer would like to conform to requests of many midway folks, that publication be made that they are (or have been) in need of financial assistance from showfolk friends. Frankly, some checkups in the past were made, and some cases were found worthy, others unworthy. Hence, in fairness all around 'tis better that they write their friends direct, The Billboard providing the free mail-forwarding service. Also, many communications have closed with "Greetings" to other showfolks, especially prior to Christmas week. To publish these in the news columns would not be fairness to those who pay for such space in the advertising columns. If for social (not business) reasons this can also be handled by individuals direct—The Billboard's letter. List and free mail-forwarding service. Surely this is fairness.

Fritz Winters, concessioner, recently had a tougher break, fellow showfolk tough luck at Mason, Ga., while with Al C. Hansen Shows. Had many birds and parrots. During a cold night heating apparatus went haywire. Result: About 40 dead canaries. Fritz took the survivors to his hotel room, in which was also his pet bulldog. He went to a movie. On his return he found—well, the bow-wow had burglarized the cages and enjoyed birdie (a la raw)—including a talking parrot Fritz valued at \$100.

appetite. As to a boat show I never did like water. To be a real press agent requires brains—nothing doing. A man with rheumatism has no business ahead of a two-car show. You may say I am too particular, but I am getting to the age where I don't grab any old job just for glory and hard work—I would rather have glory omitted and have it real good salary and hard work. To tell the truth the job I want is what they call "being with it." Now if any manager wants a good man for that position tell him to wire me. No, I don't want a ticket—if I'm allowed to draw on the treasury as soon as I join.

Yours at liberty,
COL. HOOZA NUTT.

(EDITOR'S NOTE: Below are excerpts from "Carnival Chatter," by J. George Loos, that appeared in The Billboard of March 19, 1927).

Sayings of Famous Men: "Carnivals or some similar form of amusement are a part of the necessary gaiety of a civilized people."—William Allen White.

"Reciprocity, mutually, co-operation, those are the three big words."—Elbert Hubbard.

First Trouper: "I've been in this business long before you were born."
Second Trouper: "Brother, that's the trouble. You've been in it too long."

Propositionist: "I have a great idea for a show that will make a world of money."
Carnival Manager: "Have you a tent?"

Propositionist: "No."
Carnival Manager: "Have you any money?"

Propositionist: "No. I only have an idea."
Carnival Manager: "I also have an idea. Please don't slam the door."

The most thrilling thing I saw in Hollywood was a Hawaiian dancer with her skirt on fire.

Co-operation among carnival managers in 1927? Not impossible, but highly improbable.

Tired Concession Agent: "I hope it rains."
Most of our troubles lie within our own camp.

FAMOUS LAST WORDS

What does he know about the racket? I wonder where the customers are tonight?

This is the worst I have ever played. He's broke, he hasn't got a cent. They take all the money out of town. Who got there first?

The next one will be a red one. They got the contract because they gave them more percentage than we. I couldn't win the date anyway. When do we eat?

Nevertheless, irrespective, notwithstanding, carnivals will be here in some form or another 100 years from now.

R. H. Work Shows

SMITHVILLE, Tex., Dec. 22. — After R. H. Work Shows closed their season in Cheraw, S. C., a few weeks ago the greater part of the paraphernalia was stored for the winter in that city. The Chairplane, Minstrel Show and Mickey Mouse Show are booked with Smith's Great Atlantic Show for the winter season. Frank Redmond also joined Smith's Show with his bingo and country store. Manager R. H. Work has headed for Corpus Christi for the hunting season. The writer will be at home here (Smithville) until after the holidays. HAZEL REDMOND.

SEASON'S GREETINGS TO BIG ELI FRIENDS
1934 was our biggest year in the manufacture of BIG ELI Trailers...
ELI BRIDGE COMPANY
Amusement Equipment Manufacturers for 35 Years. JACKSONVILLE, ILL.

BIGGER PROFITS - CANDY FLOSS
We have been in this business for 30 years, being the ORIGINATORS of the Candy Floss Machine...
ELECTRIC CANDY FLOSS MACHINE CO.
202 Twelfth Ave. So. NASHVILLE, TENN.

TILT-A-WHIRL AFTER 8 YEARS
OWNERS STILL SAY PROUDLY:
"Satisfactory to the utmost degree."
"Chief among the money earners."
"Upkeep and expense below expectations."
"As a repeat ride it stands by itself."
"As popular as ever... has come to stay."
"Depended on for year after year profitable operation."
SELLNER MFG. CO., Faribault, Minn.
Builders of the Tilt-a-Whirl, Scooper, Edifice Water Slide and Water Wheel.

Season's Greetings From Us To You!
WILL BUY Ferris Wheel, good condition; kiddie rides, glass wheels, 1,000 feet 8-ft. or 9-ft. chairs or colored stripes slide, Walt (no policy) cheap. Also want Bird Cages. All cash. Nothing bought "right season" State all first letter.
HELP WANTED—ONE MAN who fits our requirements. Can be a young man, no family ties, free to travel East, fair education, wants to work hard to break into new business; able to stand investigation, past business, family ties, etc. as essential bonding as a Promotion Manager. Or can use an UNEMPLOYED ACTOR who can keep money, manage his own private life; free and unencumbered, travel East, no boost or shirt change. Write fully, send us your services. A splendid opportunity awaits you. BOSS RIDE MAN, all around, able to repair automobiles, drive truck, etc. State record and everything. No hot air. Good job for right man. Good Second Man would be considered for this job if competent. Also Man to handle Concession Frames who can use tools well string lights, decorations, etc. Strong hand worker.
O'BRIEN BROS. PRODUCTIONS
A BONDED ORGANIZATION.
Address Care Billboard, Palace Theatre Bldg., 1564 Broadway, New York City.

MR. AND MRS. AL WAGNER
Extend Season's Greetings to All Friends
Watch us grow. Harry Smiley still with it and for us. Greetings especially to our Friends on Bloom's Gold Medal Shows.
Can use capable Concession Agents; must be high-class folks, also want Capable Man for high-class Corn Game. Winter address—4152 Commonwealth Avenue, Toledo, Ohio.

Congratulations to The Billboard for 40 Years of Service to the Show World and Wishing Everyone a Successful New Year
WANTED 1935 SEASON 1935 WANTED
STATE FAIR SHOWS
Sensational High Free Acts. Musicians to strengthen band. Will book or buy Tilt-a-Whirl and Lindy-Loop. Want Shows of real merit. Will finance able showmen. Legitimate Concessions of all kinds wanted. All Concessions open. Address all mail to MEL H. VAUGHT, P. O. Box 1111, Phoenix, Ariz. This show covered 15 States last season. Good territory and plenty of fairs for coming season.

ROYAL AMERICAN'S

(Continued from page 236.)
ance conformed to high-class attractions. These lights send out beckoning beams of illumination for many miles, inviting the public to visit Royal American's amusement zone. The show's sound trucks worked the territory for miles around and radio entertainers reached into the homes with cheering messages.

Truly, Royal American Shows have turned 1934 from "just another season" into a great 42 weeks of portable amusement operation.

Therefore there is just cause to celebrate. The Billboard upon its 40 years of service to the most romantic business in the world and Royal American Shows on the greatest year in their history.

PCSA FUNCTION

(Continued from page 236.)
conducting Orchestra furnished music for banquet, floor show and dancing. The grand march was led by Mr. and Mrs. John Miller, of Santa Monica.

The Floor Show

The floor show was the most enjoyable in PCSA history, a radical change from the routine of acts of other years. Those who appeared: Ramsdell's Revue, 16 girls, dance and song numbers; the Avalonas, Buddy Hill, Lynn and Lazeroni, the Dancing Norvals, Hughes Comedy Kids, Ricardo and Bettina, Five Song Birds, Ted and Laurel, Folks From the Ozarks and Paulette and Yvonne. The floor-show numbers were interspersed with the dancing.

Congratulatory telegrams were received from Al C. Hartmann and Charles C. Blue, of The Billboard; Eddie Brown, in San Francisco; Harry Hargreaves; S. W. Gumpertz, of Ringling Bros.-Barnum & Bailey; Charles (Buck) Reger, Royal American Shows; Rubin & Cherry Shows, Beckmann & Gerety's Shows, Heart of America Showman's Club, State Bankers' Association of Indiana; J. W. (Paddy) Conklin, Conklin's All-Canadian Shows; Foley & Burk Shows, Mel Vaught's State Fair Shows, the Actors' Guild, West Coast Amusement Company.

In the past committees appointed had to work hard to make the affair a success; were given tickets to sell and attend to many sundry duties. The selling of the tickets as handled by William Denny worked no hardship on anyone, and the handling of other details was done with but few committees-men having part in it. Another departure, there was always an advertising program, but not this time. The beautiful souvenir program was thru the courtesy of Al O. Barnes Circus, Crafts 20 Big Shows, Clark's Greater Shows, Vaught's State Fair Shows and Zeiger's United Shows, and it was devoid of any advertising matter.

The Committeemen

The committees: William Denny, chairman; reception, Mark Kirkendall, Joseph R. Krug, John J. Kleine, Jack McAfee, Charles J. Priest Jr., Charles Walpert, John D. Reilly and George King; publicity, Steve Henry (chairman), Jack Grimes, Joe Glacey and Cliff McDougall; entertainment, Charles S. Hatch (chairman), George Tipton and Harry Fink; advisory, Orville N. Crafts, Dr. Ralph E. Smith, Felix Burk, Frank Downie, Joe Diehl, Roy E. Ludington, John Miller, C. F. (Doc) Zeiger, Archie Clark; tickets, Theo Forstall, (chairman), Jack Youden; auditor, Ed F. Maxwell, Doc (E. W.) Hall and Harry Seber at the doors. Local newspapers gave the banquet and ball much space, and cameramen made the party, including Associated Press and NEA Service.

The Billboard arranged place cards at the tables for registrations of the guests. Jack Grimes and Joe Glacey were great assistance in the collection of these cards. Some may have been overlooked because of the large crowd, and some of the diners did not register.

Banquet-Ball Registrations

Following is a list of the registrations: J. Ben Austin, Al O. Barnes Circus; Mr. and Mrs. John Agee and John E. Agee, Tom Mix Circus; C. H. Alton, Alton's Shows; Billy Axelrod, Tom Ahearn, St. Louis; Halvor Aak, Copenhagen, Denmark; Chris Anderson, Ed Arbutnot, Mrs. Inez Alton; Lorenzo Azconas, Barnes Circus; Mr. and Mrs. A. P. Arnold, Jerry Askew, Peggy Arthur, V. Arnold, "Blues" Allen, M. Anton, Capt.

W. D. Ament, Rose Arnold, George J. Anderson, Mr. and Mrs. W. Verne Ahrens, Mr. and Mrs. John Andreani, Mr. and Mrs. John Andrews, Patrick A. Armstrong, Mrs. Eddie Brown; Mr. and Mrs. J. J. Brachle, Zeiger Shows; J. J. Brassall, Mr. Dick Wayne Barlow, J. C. Brassall, C. K. Brodie, Millie Brodie, Ninon Bergeron; Shirley Byron, Barnes Circus; Mr. and Mrs. J. Humphrey Bell, Mr. and Mrs. F. Bendix; Felix Burk, of Burk & Connors; Dick Wayne Barlow, J. Samuel Blum, Mrs. J. C. Bonsall, Mabelle Bennett, Renee Blum, Francis A. Bachelor; G. A. Blanchard, of Blanchard Press; Mrs. H. E. Bennett; Mrs. Raymond Bege, Barnes Circus; Mr. and Mrs. H. W. Butler, Mrs. Eldora Branson; John T. Backmann, secretary PCSA; Mr. and Mrs. H. P. Bachelor; Mr. and Mrs. J. A. Bailey, Crafts Shows; Mrs. Estelle Brake; Dr. G. W. Boyd, Barnes Circus; Mr. and Mrs. S. Branson, Betty Boucher, Guy Bryan, A. Brizzolari, Loretta Beehan, Alphonse Bastide, Eddie Burnham, Mrs. Margaret Bastide, W. E. Boynton, Walker Bastain, George (Bridge) Barnsdall, Mike Brewer, Ted Baker, Culver Bishop, Brent Bagby.

Mr. and Mrs. S. L. Cronin; Mr. and Mrs. O. N. Crafts, Crafts Shows; Mr. and Mrs. Gordon Cruikshank Sr., Eastern Wholesale Grocery Company; Mr. and Mrs. Archie Clarke, Clark's Shows; Mr. and Mrs. Gordon Cruikshank Jr.; Olga Celeste, California Zoo; Gino Canestrelli, Barnes Circus; Charles H. Kohn, Mrs. Ester Carley, Harry Cossack, Mrs. Nellie M. Cobbe; Genoseffa Canestrelli, Barnes Circus; Mimi Canestrelli, Ottolito Canestrelli, L. H. Cecchini; John Campbell, aeronautics; Mr. and Mrs. Harold Cook, Madge Cleveland, C. C. Crew, E. Leslie Charlesworth, Enequina De Casson, Florine Cleveland; Mr. and Mrs. Ernie Clark, Barnes Circus; Ernestine Clark, Dorothy Casey, Doris Cleveland, Nell Cline, Mr. and Mrs. Charles Cunningham, P. F. Connors, Andy Christensen, Baylor Cheatham, Tom Cantrell.

Mr. and Mrs. William Denny, Mr. and Mrs. Ross R. Davis; Mr. and Mrs. Frank Downie, Downie Bros.' Tent and Awning Company; Doris Jane Downie, Bob Downie, Mr. and Mrs. Ernie Downie, Mrs. Bob Downie; Grace De Garro, of De Garro Trio; D. Barr, Dan Dix, Mr. and Mrs. James J. Davis, Mrs. Ben Dobbert; Denny Dunham, Hagenbeck-Wallace Circus; J. G. Dinnan, Crafts Shows; Mrs. Sam B. Dill; George D. Drake, Huggins Young Company; Mrs. A. C. Driscoll, Rosita Du Rand; Katherine, Eastland Division of California Registration; Ben Dobbert, Billie Barry, Ben Deignon, Cal Dykstra, Mr. and Mrs. Kirt Dahl; Eddie Devanney, Dave Davis, Mr. and Mrs. Cleve Dahlgren, Mr. and Mrs. Robert Dyaart, Mr. and Mrs. Ed Dillon, Joe Diehl Jr.; Agnes B. Elliot, Zeiger Shows; Frank Erlar; Mr. and Mrs. Chester Eppy, Mix Circus; Mr. and Mrs. N. J. Eastman, Ethel Engleman, Mrs. E. R. Ehrenberg, Frank Eddy, Percy Ekstone, Tate Estel, Mr. and Mrs. P. J. Ellerson, George T. Eddy, Eddie Entreklin, Mr. and Mrs. P. W. Eccles; Paul Eagles, Eagles Hay and Grain Company; Arthur Estill, Preston Elliott, Ford Eichler, Brady Esterline, Mr. and Mrs. C. T. Estabrook, Mr. and Mrs. C. Y. Enderlein.

Theo Forstall, Barnes Circus; Mr. and Mrs. Harry Fink, Mr. and Mrs. J. H. Fox; Billy Farmer, Barnes Circus; Mr. and Mrs. Frank Foster, Foster's Animal Circus; Ethel Pinchpaugh, E. C. Ferrel, Mrs. Violet Foster, Don S. Foster, Mrs. Thomas Fisher; Charles A. Farmer, Paramount Films; Mr. and Mrs. Hugh Fowler; Cherie Fontaine; Eric S. Fleet, The Drunkard Company; Mrs. Beale V. Freay, J. C. Furness, Miss Gerry Frazer, Charles Frank, Thomas Fisher, Mr. and Mrs. Tom Fay, Ben Fitzgerald, Mr. and Mrs. Doyle Ferguson, George G. Fanning, "Riggs" Parwell, Mr. and Mrs. W. H. Fayle, Mr. and Mrs. E. D. Formold, Mr. and Mrs. Frank C. Foley, Mr. and Mrs. Joe Glacey; Jack Grimes, Barnes Circus; Clyde Gooding, Zeiger Shows; Mr. and Mrs. Marshall Gooding, Harry L. Gordon, Vaught's State Fair Shows; Mr. and Mrs. Charles Guberman and daughter, Julius Griffel; C. Elmo Gallant Jr., Electric Sup. Company; Marguerite Garner, Mike Garner, Mr. and Mrs. Sam Goldman, Dan E. Gilbert, Margaret Graham, Charles Gannon; Mr. and Mrs. George B. Genac, Barnes Circus; Mr. and Mrs. E. Gaff, Bert Gardner, Ed Gruen, Bob Galbreath, Mr. and Mrs. Tod Ginter, Mr. and Mrs. Rodney Gorsuch, Bill Grady; Mr. and Mrs. Steve Henry, Velma V. Henry, Elmer S. Henry, Mr. and Mrs. Charles Hatch, Ward Humphries, Foodles Hanneford, Mrs. Grace Hanneford, Gracie Hanneford, Ethel Hartness, Miss

A. Hutchinson, Arlene Haviland, William J. Haynes, Harry T. Hite, Mr. and Mrs. William Happ, Jerry Haviland, R. J. Haviland, Mr. and Mrs. Robert L. Howard; George Hines, manager, Ambassador Theater; Mayme Hervil, Ringling-Barnum Circus; A. Haskell; Mr. and Mrs. R. H. Herr, Lord Printing Company; Mr. and Mrs. Dennis Helms, Mix Circus; Mr. and Mrs. George Harrison, Mrs. Roma Hayes, John Haywood, Mrs. J. E. Hoult, Leon M. Harris, Bill Hayes, Rosa E. Haskell, Helen Harrelson, Bertha Harris, Pauline Harris; Mr. and Mrs. Elmer Hanscom, Crafts Shows; Mr. and Mrs. E. J. Hanford, George Hazelton, Mr. and Mrs. Andrew Haynes, Arthur B. Herold, W. T. Hilliard, Tom Huston, Ed Horsley; E. W. (Doc) Hall, Clark's Shows; George H. Iverson, A. G. Igans, Ed Inness; James J. Jeffries, ex-heavyweight champion; Mr. and Mrs. Walter Jennier, Mix Circus; Rhea Jack, Barnes Circus; Harold B. Johnson, State Highway Commission; Victor L. Johnson, W. T. Jesspersen, Cherie Jondro; Charlie Johnson, Barnes Circus; Mrs. J. J. Jeffries, Steve Jamison, Mr. and Mrs. George Jacobson, Solly Jacobs, Jake Janswich, Pauline Jesmer, Ray Jennison, Mr. and Mrs. Albert Jesper, Freddie Jackson, Bill Jevne, Merton Jantz, Tom Juergens.

Mike Krekos, West Coast Amusement Company; Mr. and Mrs. Joe Krug, Crafts Shows; Ray Koppelman, Crafts Shows; Ben B. Korte, Eddie B. Klee, Mr. and Mrs. Louis J. Korte, Mr. and Mrs. Mark T. Kirkendall, Wilbur Kelsey, James Knight, Evelyn Korte, Mr. and Mrs. Bob Kesson, Mr. and Mrs. Dominick Ketchell, Mr. and Mrs. Dell Knopel, Ray Knopel, Mr. and Mrs. Otto Krantz; W. H. Kolp, Barnes Circus; Mr. and Mrs. Ward Ketchum; Lucille King, Crafts Shows; Mr. and Mrs. John J. Klein, Mary E. Kling, Lucille Kamm, Mrs. Nellie M. Kears, Mr. and Mrs. G. O. Kurtz, Dave Kurts, Otto Klueener, Cecil Kammer, Mr. and Mrs. R. E. Klein, W. M. Keats, Ethel Kaiser, Mr. and Mrs. E. Klee, Mr. and Mrs. Wirt Kelso, Eddie Keene; Mr. and Mrs. Baron Long, Biltmore Hotel; Mr. and Mrs. Roy E. Ludington, Crafts Shows; Rosemary Loomis, C. F. Zeiger Shows; Lena La Motte; Mr. and Mrs. Harry Levy, Barnes Circus; Martha Lavine, Moe Lavine; Miss Lurance, Crafts Shows; Cal Lipas, Vaught's State Fair Shows; John Levaggi, R. C. Loftstrom, Miss K. Lobe, Neils Lausten, E. J. Lyons, Edw. Lawrence, Phil Lewis, Andre Leur, Mr. and Mrs. H. Bascom Lillard, Mr. and Mrs. Arthur Lowman, Inez Leisgang, Mr. and Mrs. W. D. Leonard, J. G. Lambert, Mrs. T. C. Leipert, Mrs. Neils Lausten.

Charley Murray (screen star), Mr. and Mrs. Ed Mozart, Dr. and Mrs. W. McWhorter, Dr. and Mrs. V. R. Mason, Mr. and Mrs. A. M. Morgan, Harry Myers; Mr. and Mrs. Albert McCabe, Mix Circus; Mrs. V. L. Morris, Aaron Marcovitch, Miss Bert Masterson, J. G. McKillip, Mary Mareno; Jack McAfee, Barnes Circus; Irene McAfee, Charles Mugivan, Mrs. Babe Miller; Walter and La Verne McClain, Barnes Circus; Mr. and Mrs. Ed F. Maxwell, Barnes Circus; Rollie W. Miller, Mr. and Mrs. Ralph C. McCall, Ada Mae Moore, C. W. Middlecoff, George R. Moffet, Mr. and Mrs. Charles M. Miller, Mr. and Mrs. John Miller, Frank (Overland) Murphy, Mr. and Mrs. F. S. Moore, Howard Mentz, C. J. (Silvera) Madison; Mr. and Mrs. Joe Metcalf, California Zoo; Mrs. Wayne Moore, Mr. and Mrs. Albert Morris, Juanita Mason, Grace and Piez McIntire, Don Moore, Mr. and Mrs. J. C. Miller, Eddie Moorman, Jack McCall, Eddie Mertens, Bert Millicen, Tom McGrath; Cliff McDougall, Barnes Circus.

Col. Ed and Bertha Nagel, Annetta Neas, Carl Nordstrom, Joseph (Scottie) Noble; Mr. and Mrs. Neidlinger, Crafts Shows; Ella Neiman, James Neff; Ross Ogilvie, Vaught's Shows; Vega Otero, W. B. Omand, Mr. and Mrs. J. Ohmer, Mr. and Mrs. Tom O'Brien; Mr. and Mrs. Jake Posey, Barnes Circus; Ernest Pickering, Luke Perrin, Gloria Powell, Mrs. Harry Phillips, Cora Parker, Mrs. Lin Win Price, Mr. and Mrs. Edward Paradis, Joe Pettingill, Ed Parsner, Tillie Palmatter, Mrs. Charles H. Pounds, Howard Pitts, Mrs. Arthur Pugh, Jane Parmelee, L. K. Pollard, Wally Parks, Virginia Patterson, Ethel Perry, Larry Parks, Mr. and Mrs. Dick Parks, A. B. Pugh, Harry Phillips; Arthur Pethybridge, Sheffield on Thames, Eng.; Bruce Perrin, James N. Parkhurst, Murray Rosenblatt, Elton Prince, Pat Powers, Duke Pratt, Tom Psemathias, Ord Phinney, Mr. and Mrs. T. O. Pierson, Raleigh Parsons, Mr. and Mrs. Fay Pierson, Mr. and Mrs. E. W. Perry, Mrs. Leona Quay, Mrs. Mary Quay, B. G. Quinn, Mr. and Mrs. H. C. Quarles, Esther Quaintance, Blossom

Robinson, Mr. and Mrs. John D. Reilly, Milt and Pearl Runkle; Mr. and Mrs. Charles Rodrick, Barnes Circus; Mr. and Mrs. Harry C. Rawlings; Merle Ritzenzo, Barnes Circus; Vivian Rosard, Mr. and Mrs. R. Rosser, Mrs. C. R. (Chuck) Reger, Marie Louise Ruiz, Mr. and Mrs. Lloyd Reilly, Al Rosen, Mrs. C. W. Robinson, Garnett L. Reed, Mr. and Mrs. R. J. Rigley; James H. Roe, Crafts Shows; and Mrs. C. A. Roddy, Mr. and Mrs. John (Spot) Ralston, Mr. and Mrs. Bobbert Ralston, Jim and Sunahine Rayburn, P. G. Redway, Arthur S. Redwine, Charles Raynor, Buddy and Happy Rita, Mr. and Mrs. Red Razor, Tom Rock Elva Rockwell, Pietro Riccobono, Steve Reese, Manuel Ruiz, Pedro Ramez, Ben Reid, Mr. and Mrs. Thomas Redman, Frank Ray, Mr. and Mrs. P. T. Richards, George and Mildred Rose, Mr. and Mrs. Oath Royer, Carl P. Reiss, Walter B. Rains, Bert Rosecrans, Francis Roland, Carter Raymond, Mr. and Mrs. E. Rothmell, Fred Rudy, Mr. and Mrs. George P. Robertson; Merv, Bill and Ned Rasmussen; Perry Rostand, Gilles Rousavelle, Perry Roseberry.

James B. Simpson, Balboa Brewing Company; Dr. and Mrs. Ralph E. Smith, E. L. Stephens; Arthur Stahman, Barnes Circus; John Street, Mel Smith, Barnes Circus; Mr. and Mrs. Henry W. Smith and daughter, Evelyn; Art Springs, Barnes Circus; Francis Patrick Shanley, Pign Whistle; Mel Steil, Mrs. Frank R. Smith, Esther Stahlhut, Mr. and Mrs. W. Smith, Mr. and Mrs. T. Sellers, George Silver; Mike Silver, Barnes Circus; Ben Schamitz, Cleveland Schultz, Mrs. Hilda Schwartzmann, Pete Scott, Frank Smith, Carl T. Smith, Barnes Circus; Arloine Schwagel, Leah Sachs, Miss R. Baker, G. W. Shaw, Barnes Circus; James L. Shute, Bee Lusk, Edith Scarborough, H. A. Smith, H. T. Stombaugh, Frank Sholly, Dr. and Mrs. Lealie Stevens, Harry P. Stewart, Cleveland Schultz; Agnes Shellenbarger, Olive Stewart Junior Steuart, Ben Sands, Burr Stearns, Arnold Steffens; Archie Sneed, Barnes Circus; Mrs. Soercock, Tillie Rober, Bettie Sinclair, Sara Sellar, Sam Sorrel, Waite Roswell, Jimmie Seale, Mr. and Mrs. B. J. Santucci, Art Star, Wilbur Sanderson, Kellygo, Stearns, Ham Stearns, Ed Salvo, O. F. Sorrenson, Mr. and Mrs. Melvin Staiger, George Wayne Steele, Paddy Stanley, Mr. and Mrs. C. P. Standand, W. Y. Sperry, C. S. Steuwer, Mr. and Mrs. Baylor Stern, Sis Starkey, Mr. and Mrs. Ben G. Stien, Mr. and Mrs. Burton G. Schwier, Jimmie Steele, Mr. and Mrs. Wert Stangeland, Burns E. Smith, Thad O. Sayers, Otha Saviers, Warner D. Samuelson, Parker J. Sanger, H. J. Steuwer, Clement Santos, Mrs. F. Sholby, Henry Stark.

W. F. Tschudy, Earl M. Tompkins; Mr. and Mrs. Turner Thomassen, Barnes Circus; Claire Taylor, Robert F. Thayer, Jack (Scotty) Thomas, Barnes Circus; Mr. and Mrs. Don Y. Tyler, Lillian Tyler, George Tipton, Barnes Circus; Ben Thaler; Mr. and Mrs. Milt Taylor, Barnes Circus; Charles L. Tyman, Mrs. E. Tschudy, Bob Ten Eyck, Mr. and Mrs. Don Toby, Neal Tuby, Mr. and Mrs. Anderson, Tedge, Walter F. Tom, Mr. and Mrs. Fred Taxwell, Mr. and Mrs. B. G. Tyree, Mr. and Mrs. Robert L. Taylor, G. O. Temple, Mr. and Mrs. Guy G. Talford, Louis Tisdale, Mary Tyler, Paul Tyler; Sidney Tyron, Warner Bros.; Mr. and Mrs. Dale Turney, Mix Circus; Mr. and Mrs. Robert Thornton, Barnes Circus; Vera Ulrich, Mr. and Mrs. Frank T. Umsted, T. U. Uhler, Ben Unthank; Mr. and Mrs. John Val, California West Company; Mr. and Mrs. H. C. Vogelgang, Mr. and Mrs. Bob Vester; Dick Whitaker, Barnes Circus; Mr. and Mrs. O. L. Wilson, Ann White, Helen Weiss, Mr. and Mrs. Thomas Wagner, Oose Winton, Mr. and Mrs. Pat Walsh, Edna Winegarten, Wintergreen and Winterbottom (vaude); Mr. and Mrs. Charles J. Walpert, West Coast Amusement Company; Mr. and Mrs. Ed Walsh, Hope Wenzel, Art Weidner; Mr. and Mrs. Le R. Welsh, Standard Brands of America; Nellie Williams; Mr. and Mrs. James Woods, Barnes Circus; J. A. Westroff, land, Circus Fans of America; Coy Watson, Acme Photo Service; Bob Wallack, Associated Press; Harry O. Wallace; Mr. and Mrs. H. J. Webber, West Coast Consolidation Company; Will Wright, Conklin All-Canadian Shows; Mr. and Mrs. Desford Wales, Mr. and Mrs. Charles Wapburn, Mr. and Mrs. Parry Wirtz, Hart and Esther Washburn, Mr. and Mrs. Burns T. Wade, Frank Weiser, Mr. and Mrs. Emel Weiss, Mr. and Mrs. Tom B. Ware; Mr. and Mrs. Harry Youden, Barnes Circus; Jack Youden, Barnes Circus; Mr. and Mrs. H. H. Yeatts, Leola Virginia, Mr. and Mrs. Fred Yeiser, Mr. and Mrs. C. F. (Doc) Zeiger, Zeiger Shows; Mills Zemansky, Ben Zuker, Mr. and Mrs. George Zinser, Tom Zuzawa

Al C. Hansen Shows In Quarters at Macon

MACON, Ga., Dec. 22.—Completing its most successful season, the Al C. Hansen shows went into winter quarters here after completing their local engagement last Saturday. Commodious quarters have been obtained in the old Findlay Laundry Building and the work of repairing and rebuilding the equipment will start within a few weeks. The Hansen Shows were on the road six weeks, opening in Birmingham, Ala., and traveled approximately 7,000 miles. The only days lost were during the second and last week here due to severely cold weather.

Mr. and Mrs. Hansen left immediately for a vacation in Chicago and to stop off at Nashville to pick up their daughter, Gladys, attending school in a convent there. Al C. Hansen will sail shortly for his native country, Denmark, and plans to visit his relatives and friends in Copenhagen and other cities for the first time in nearly 20 years. Harry L. Small, general agent, is in charge of quarters. The season, Mrs. Hansen stated, was satisfactory. While the shows did not have any phenomenal weeks, business was generally good.

Marks Shows

RICHMOND, Va., Dec. 22.—With the weather moderating for a few days after the recent severe cold and snow spell, winter quarters became the scene of much activity. New equipment arriving, new front being constructed and Manager Marks determined to take out 14 shows and 12 rides the coming season. Al Hubbard, former member of the staff, is now getting plenty business with his new trucking concern and his service station here. Visited with Ralph Eckert, former Marks Shows press agent, now classified as manager of a Newport News newspaper. John H. Marks recently purchased a new car. Mrs. Marks seems to be rapidly recovering from her illness, and young Jeanne is flourishing. The Raffertys are apartmenting at the Raleigh in Richmond. Rhineharts wintering in Atlanta.

Al Palmer keeping watch over quarters, where Manager Marks has enforced the rule of "no living here." Blake Gifford wintering in Atlanta, also Ross (Nappy) Robinson. Despite rumors to the contrary, the old Marks-Rafferty-Eddington combine is not putting any tab shows on the road this winter. Recent visitors included Max Gruberg and Harry Ramish. Carl Lauther and members of his Congress of Oddities, Ban Eddington, Lee Schaeffer, Roy B. Jones, Al Hubbard, Dan Mahoney, Herbert Tisdale, William Glick, Charles A. Somma, Max Linderman and Frank Bergen.

Mighty Sheesley Midway

STATESVILLE, N. C., Dec. 22.—John D. Sheesley and his wife, Dorothy, and little Joan have not yet entered their home in the "wilds," preferring the many attractions Miami offers for a while. Charles Pounds, secretary, is at the walkathon now going on between High Point and Greensboro, N. C. Lucille Pounds (Mrs. Hilton Hodges) and her husband have not planned where they will spend their holidays. They are at present in Statesville. Hilton has spent some time in Winston-Salem pitching. Milton Ross reports that his baby daughter (about eight months) now says, "No ma'am." Earl Ketring and wife and baby, Gene, are looking fine. Earl is in charge of the sound equipment at the walkathon. Mrs. Jeanne Williams is still undecided about whether she will leave for St. Louis to see her daughter, Mrs. Harry Moore. Mr. and Mrs. Howard Ingram now have a nice living truck. PAT MCKENZIE.

Krause Greater Shows

BRUNSWICK, Ga., Dec. 22.—Bennie Beckwith's crew is repairing and painting that big riding device. The boys at the camp grounds here have been preparing for Christmas, and there will be a few Christmas trees. Mr. and Mrs. C. Woods and daughter are staying here. Tony and Mildred joined a medicine show. Capt. Kahn went to New York and Alice the Alligator Girl to Florida. ED L. POUPIN.

SHOWMAN WANTED



I want to hear from a man who is a combination Contracting Agent, Exploitation Man, Showman and above all a successful money-getter. The proposition is in regard to the forthcoming tour of the GREAT MANTA. Regarded as one of the most sensational features ever exhibited. Specially Equipped Tractor and Truck. I have the complete outfit, including Trailer. The show represents an investment of thousands of dollars and the man selected to take over this show will be expected to invest a modest sum of money in order to insure his giving the work 100% interest and attention. A man who has exploited a Whale Show, Oddities Exhibit, Traveling Museum or other types of amusement ventures would be particularly suitable for the job, as the Great Manta is an attraction along the lines of these shows. Later an interview will be arranged. Write at once, telling me all in first letter. Care of THE BILLBOARD, 1564 Broadway, New York, N. Y.

BOX 543

CARNIVAL GOODS



BLANKETS

#10 — Blankets, 66x 80", Indian Dye. Each, \$1.45.
#11 — Robe, Auto, 54x72", Ea., \$1.35
#12 — 72x84 Floral Pattern Comfort. Plain Edge, Auto. Color. Each, \$2.95.
#13 — 60x100" Crinkle Bedspreads, Med. weight Cotton, Colored Stripe Pattern. Each \$1.10.
#14 — 60x100" Silky Rayon Bedspreads, Tulle design. Rich colors. Each \$2.50.
See Our ad in Billboard each week for Specials.

JOSEPH HAGN COMPANY
"The World's Bargain House"
223-225 W. Madison Street, Dept. B. CHICAGO.

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CLOCKS, WATCHES, SPORTING GOODS, TOILET WARE, ELECTRIC GOODS, SILVERWARE, BLANKETS, ROBES, FLASHLIGHTS, CAMERAS, OPTICAL GOODS, STUFFED ANIMALS, ETC., ETC.



MUSEUMS

Carl Lauther's, Traveling

RICHMOND, Va., Dec. 22.—First week in the capital city of Virginia and business excellent with the exception of the first two days, when a blizzard swept thru this section, demoralized traffic and kept people indoors. Contrary to certain reports, Lauther's World's Congress of Living Wonders is the first show of its kind to exhibit here this year and is playing under the combined posts of American Legion, Veterans of Foreign Wars and Spanish-American War Veterans for their Christmas Basket Fund. A special performance was given to about 1,000 children of needy families early Saturday morning, sponsored by the two local newspapers. Much publicity was used by both papers for the event and the kiddies marched from the City Hall to the museum, headed by a local band with a police escort. Presents were given to the children by Carl J. Lauther, John Marks and Mark Fink, secretary to the director of public safety. New arrivals are Jolly Eilian, fat girl, and Kalro, magician. Word from Bimbo, budget clown, who is in hospital, is that he expects to be back for Christmas. Bimbo is missed around show. Bill Adams back on front and with Bill Bryan they make a team hard to beat. Dr. Benney Rockford, with the extra added attraction, Creation of Life, riding around in a new Chevrolet. Jesse Young, bag-punching marvel, looks young as ever. Visitors have included John Marks, Mr. and Mrs. Jimmy Rafferty, Percy Zink, Al Palmer, of Marks Shows; Mrs. Frank Bergan, Mr. and Mrs. Dutcher, of World of Mirth Shows; William Banning Eddington, managing editor Richmond Movie News. ROY B. JONES.

Philadelphia Houses

PHILADELPHIA, Dec. 22.—A cold-weather wave hit the city last week and greatly hurt business at all the museums. However, it warmed up toward the end of the week and gave them a good Saturday business. Eighth Street Museum has produced a Circus Week for this week and it is going over big under the management of Billy Clifford. Entire bill is new and consists of a lion act; Chief White Eagle and Princess Iona, impalemeat act; Three Dells, club juggling; Al Rogers, clown contortionist; Maxello, mechanical man, and Frank Kane, Scottish bag-piper. Dancing girls featured in the annex.

South Street Museum has a complete new bill with the following: King and Company, musical act; Dolly Latow, juggler; Clive, seal boy; Capt. Sig Anderson, tattooed man; Van Tell's Animal Circus; Paul Whitaker, original Pop Eye; Doris Dine; Mrs. Verona, mentalist; Smille, miracle man. Orrie Friend now is inside lecturer. Dancing girls continue in the annex.

Palace of Wonders continues with about the same lineup. Additions this week are Billy Tirko, juggler, and a Russian musical act.

Kortes, Traveling

SAN ANGELO, Tex., Dec. 22.—The Kortes Museum finished its initial engagement at McAllen, Tex., last Saturday. Business not big, but satisfactory, at San Angelo. The same location as last year, next door to Post San Antonio. Manager Kortes left for San Antonio last Thursday on business. On his return will bring back Tommy, the chimp, who has been in "school" for seven

weeks and should be another feature. The roster includes Peter Kortez, owner-manager; Mrs. Kortez, secretary-treasurer; Billy (Mike) Wilson, press agent; Elane Young and Billy Ellis, general announcers; Shorty Orchard, inside lecturer; Arteria Gibbons, tattooed lady; Capt. Albert Peterson, sword swallower; Eko and Iko, sheep-headed men; Great Lorenzo, mentalist; Malle Leatrice, reptile enchantress; Harry Lewis (Shadow Harry), skeleton dunder; Allie Fern Dallas, fat lady; Mr. and Mrs. Waldron, glass blower; Tony Harris, alligator boy; Nator Felix, Pueblo Indian clay modeler and sculptor; Barney Nelson, armless wonder; Athelia, monkey girl; Charles Nelson, wizard of the forest; Mrs. Mona Prevw, social entertainer. Orchestra. Porter Blevens and wife, Monte Campbell and wife, Joe Applegate and Miss Jean La Rue, Joe Prevw and Clarence Remington, tickets; Duffy, property man. The show has a personnel of 40 people, actual count. BILLY M. WILSON.

Kruzo's, Traveling

MILWAUKEE, Dec. 22.—Kruzo's World's Fair Museum has been having good business in Wisconsin. The outfitings now travel on two motor trucks and the entertainers travel by railroad trains. Several changes have been made, including new stages, new drops and velvet curtains. The roster follows:

George Kruzo, owner; King Bailey, manager and advance; Bobby Kork, publicity; Billy Garneau, tickets. Ed Anato Hayes, man without a stomach; Mario and Harrio, Australian knife throwers; Mildred Pantel, contortionist; Madam Marie, mentalist; Ted LaVelda (Waximo), mechanical man; Todd Sappington, Popeye; Harry Seward, magician; Jolly Bobbette, fat girl; Billy Austin, strong man; Mimi, lady sword and neon sign swallower; Professor Garneau, tattoo artist; Trompy Bellmasy, one-man band; Tex Dart, rag pictures; George Kruzo, Punch and Judy. Bobby Kork continues to draw crowds as the annex attraction. Among visitors have been Panny Brice and Willie and Eugene Howard, stage prominent; Doc Garfield and Princess Maja, late of Rubin & Cherry Shows; Happy Starr and Jess Kemmer, of Ringling-Barnum Circus; Lew and Edie Christensen, aerialists; Francis Stillman, Russell Bros., Circus; Lew Kish, Gorman Circus; Milton and Mildred Herman, Professor Smitty, Ray Herman, Ray Schultz, Cora Holfeld and Jack Elliott, dancers.

BLANKETS

PATCHWORK DESIGN QUILTS, SILK REVERSIBLE PUFFS, SILK UMBRELLAS, 16-Rib. Indian and Carnival Patterns, a limited quantity at \$1.20 Each; also Part Wool, 3" Sateen Binding, at 85c Each. Patchwork Design Quilts, Beautiful, Attractive Patterns, at \$1.20 Each. Colored Silk Umbrellas, Novelty Handles, \$1.45 Each. Guaranteed for a year.

Thousands of Novelties suitable for the Street Man and Carnivals at Prices Way Below Wholesale.

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Strip Photo Outfits
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FOR SALE—HOUSE CAR

Build on 3-600 Indiana Truck. Run only 5,000 miles. Has Gross shock absorbers, extra long springs in rear, Tinskin roller bearing axles, dual rear tread (no rubber) and body that has most every feature; seven automobile seats, beds for three, refrigerator, two closets, gas stove. Right car sat in car. STANLEY WALBERT, 220 W. Commerce St., Olatonema City, Okla.

NOTICE, CARNIVAL COMPANIES

We would like to hook up with a good carnival company. We have a well outfit stand, and also two good amplifying systems and plenty of equipment. Write for further particulars. M. B. SNYDER, Philippi, W. Va.

Big Eli No. 5—At Liberty

For 1935 season, A-1 condition. Reliable parties write. BOX 240, care Billboard, 1564 Broadway, New York.

The Barker Show

Plans for the coming season Shows of All kinds, with or without our outfit; Manager for Mounted Shows, also Performers. All kind Stock Companies that give stock out. (No Gift). Sober, reliable and experienced Ride Help, General Agent, who can make close contacts. Show will open about April 1. J. L. BARKER, Charleston, Mo.

CURIOSITIES FOR SALE

Original or Human, Mummified Reproductions of the Greatest Wonders of Stone Museums in 2,500 Shows. With or without banners. New Free List Free. THE SUPPLY HOUSE, 64 E. 4th Street, 80, BOSTON, MASS.

Pitchdom Forty Years Ago and Today

By Sid Sidenberg

AS THE BILLBOARD celebrates its 40th year of continuous service to the amusement world one's thoughts, naturally, turn to what has been accomplished and what changes have been made in Pitchdom in the last two decades.

I am a little too young to remember when *The Billboard* made its debut, but I have a fair idea of what conditions were and how the boys of the tripe and kelster fraternity operated in those days. At that time there was a period known as the "panic," the definition for which today is "depression." From what Tom Sigourney, Dr. Thomas Burns, Dr. George Long, Dr. Jim Long, Gordon Sage, and Louis Lee, who later became mayor of Wichita

Falls, Tex., and a candidate for governor of the same State, some of the oldtimers who were recognized among the celebrities of the business, tell me they not only survived the "panic," but during the years that followed the nation and Pitchdom saw and enjoyed more prosperity and better times. They say there always has been a favorable reaction after hard times; that depressions run in cycles and merchants and powers that be, who see money spent freely, have an inclination to be lenient, and that there are more towns and less contention for the boys of Pitchdom than before the lull in business.

According to the past experiences of these ages, the younger blood now hitting the highways and byways of the nation is due for one of the greatest eras of prosperity that ever visited the US States. I feel, and can see, that they are right, for the entire world is in need of rehabilitation. Skyscrapers, factories, warehouses, homes, barns and everything in the building trades line are badly in need of repairs or remodeling. The world's population is badly in need of wearing-apparel items. Factories of every kind will have to replace their rusty or worn-out machines. When the demand does come for these things laborers, skilled mechanics, professors and all will get "high-premium" pay, and that means the boys and girls of the selling lines will get theirs.

The oldtimers say we will get it quicker, easier and in bigger scores, for more towns will be open and the people who have been broke for so long will turn loose their "dough" like a gang of sailors on a furlough when they go back to work. The boys on their toes and ready to go are the ones who will get it—and we are going to see some bank rolls during the new era that will make the old ones look as slender as lead pencils.

Back in the days of '94 the pitchman had a lead-pipe cinch in fixing towns to work. As a matter of fact he wasn't required to do any fixing. City officials and merchants would hold a meeting and appoint a representative to call on a good entertaining pitchman working a near-by town and invite him to come to their community to bring the people down in the squares and business sections of the city. Besides, he would live up the town, which would encourage the people to come from other towns and eventually do their trading there. They cared to be the pitchman, for they knew that he talked to thousands of people in his travels and they wanted him to say good things about their town.

However, a pitchman's lot in those days, even with the powers that be pulling for him, was not as easy as it was cracked up to be. All a fellow has to do to make the grade today is to be up and at 'em and he will naturally get a fair average for the work he does; and if he keeps going he is bound to succeed, for he has the transportation facilities and a hundred and one "outs" for a day's work that were absolutely unknown to the boys of former days.

A modern pitchman can jump in his high-powered car and literally fly over concrete roads and make four different pitches at four different fairgrounds in

a single day. He can work in a city and at noon make a factory and another pitch at the come-out, and if his receipts are not up to snuff he can make a near-by town and another pitch in the evening.

Contrast conditions today with those of two decades ago. The ace of those days had to be more than a hustler to "get it." He had to have stamina and strength along with his selling ability. He came to town seated in a covered wagon, driving a team of horses or mules, and way back another decade a team of oxen, fighting the hot sun, rain or snow over the worst roads that humanity had to contend with. And when he arrived he didn't check into that room and bath you see the minute you hit town today.

During the summer months the roads would be hard and bumpy and in the winter slushy and muddy. Bridges were the things you heard of or read about in books. After a fight overland the pitchman was pretty well worn out and if it were not for his ruggedness he could never have made the grade. The old coal-oil lanterns were his lighting system and he hung them up and went out and ballied the town. When he was thru with the night's work he had a day's work in and had to be satisfied with his take.

In the '90s pitchmen still used horses, mules and wagons as their means of transportation. The live-wires did away with the covered wagons and most of them had their traveling conveyances built to resemble circus outfits in all their splendor; and I understand that some real units were traveling the roads in those days. The outfits were a bally in themselves. It took months for one to cross the continent where one can do it in days at the present time.

The less fortunate boys who couldn't afford wagons came to town on trains, carrying their paraphernalia in the baggage cars. When they arrived the first thing they did was look up the livery barn and rent the best looking team and carriage in the place. They ballied the town with the outfit and were dressed like lords, it being common for the pitchman to be dressed in silk stove-pipe hat and frock-tailed coat. When they pulled



BIG-FOOT WALLACE, "Daddy of the give-away pitch," as he looked in his primey days. This reproduction appeared in the issue of *The Billboard* dated February 7, 1914, and was taken from a picture made in 1892.

up to the muddy corner they had picked they hung out their banjo torch equipped with the "Baker Burner," from which "Gasoline Bill Baker" derived his moniker. When those fellows got their night in they had to wait for the next train to make the next stop.

Even in those days I understand that some of the boys used pack burros to haul their outfit and rode overland on some of the finest bred horses, occasionally getting their dinners or evening meals with their long whips by clipping off a nice fat turkey or hen along the road on

The Passing of Big Foot Wallace

(Reprinted From *The Billboard* of March 31, 1917)

On the afternoon of March 16, 1917, there passed away in a sanitarium at St. Joseph, Mo., Frank G. Wallace after years of suffering. He was known as Big Foot Wallace to thousands. And his passing has caused a sigh of grief to those numberless who loved—and yes, even those who hated him. Big Foot Wallace, the daddy of the jam pitch, is no more.

As near as can be figured he had not quite reached his "three score and ten" when death's grim hand touched him.

About 35 years ago a rural school teacher, known as Frank White, had a budding class of youngsters in a proverbial "red schoolhouse" a few miles back of Hamilton, O., when one day Fate's finger pointed out a new life to him, and there arose in this obscure profession a new man, Big Foot Wallace. Just how he got into the business is a mystery. Of course, there will spring up a hundred stories, but none of authenticity is on record and Big Foot Wallace was always a reticent man. He was a natural-born pitchman and a genius and it is not long until we see him introducing a new method of work, the jam pitch. We will grant that this method of forced sale was a long way from the teachings of the golden rule, but there are those among us who can be honestly dishonest, and there are those who are credited with lacking honesty who have never done a malicious wrong. So it was with the jam as Big Foot worked it. It was satisfactory, highly satisfactory; a beaming success, but as it was imitated it became thievery. But with Mark Antony let us say, "The evil men do lives after them, but the good is oft interred with their bones." So let it be with Wallace. Let us forget his evils, he paid a price, and a toll as exacting as Fate could measure it.

their way into town or camp. I saw some of these "babies" who used the whips as a bally perform. They could knock a pipe out of a man's mouth 20 feet away by the simple twist and crack of their whips.

At the turn of the century came a new era and the gasoline buggies. For a while it looked like the doom of Pitchdom and some of the "calamity howlers" are yet gripped with thoughts of doom, but today Pitchdom is bigger and greater than ever. It is true that towns have been closed to corners owing to heavy auto traffic, but even then it makes it better for the live-wire pitchman who has fortitude and ability, for it helps eliminate unscrupulous competition and gives the real pitchman a chance at a spot before it is hammered to death. A real pitchman of today doesn't worry about spots, for he knows his stuff and you can rest assured that he will always be occupied where and when he wants to.

Corner work is dwindling, but the boys and girls of this business are progressing with the times. Those who work the outside are working lots and doing so with impunity. Those who are adapted to inside pitching are easily making the grade, for there isn't a leading merchandise establishment in the country that hasn't an ace pitchman or pitchwoman doing his or her stuff at one time or other, while other firms make a specialty of keeping a demonstration going at all times. The receipts of the present-day worker run much higher with shorter hours than did those of the boys of old.

I could mention many names as I go along with the story, but as I am not playing favorites I will omit them. But I have seen mender, soap, med, darning, whitestore, pen, cake decorator, polish, cleaner, perfume and powder workers score enough to make a big city department store management sit up and take notice and that is why year after year department and chain stores are taking on more and bigger demonstrations. In some cases they even stand for a worker conflicting with their own lines, for they know that the demonstrator will make them more clear profit without a single outlay of stock or advertising cost than will their own departments with the same item.

The health, astrology, sex, medicine, musical, periodical, electric device, radio exerciser and specialty workers are renting auditoriums, theaters, halls and vacant buildings in the busiest business districts of all the largest cities and towns in the country, and when they get thru putting on their "show" you can gamble the shirt off your back that they garnered plenty of sugar.

Only recently I had the pleasure of seeing a young lady astrology-sex worker click to the tune of—oh, well, what's the use of talking figures—that only starts an argument—but she got plenty.

With the celebration of the 40th birthday anniversary of *The Billboard*, referred to as *Old Billyboy* or the "Bible" by the boys and girls of Pitchdom, who believe in and read it as conscientiously as a God-fearing person reads his own Bible, I find that Pitchdom, instead of going on the rocks and into oblivion is not only bigger, better and greater, but is being copied by the biggest business interests of the nation. Just a few years ago one of the world's leading automobile manufacturing companies promoted a sales campaign in 55 leading cities of this country and it used every method known to the boys of the tripe and kelster fraternity. The halls were arranged in makeshift fashion with the exhibits having a talker work in pitchman fashion. Local broadcasting units and callboxes traveled the streets announcing the affair, and novelty specialties were distributed to the people, welcoming them to the show. Everything done I could trace to the pitchman's system of working. Since then I have noticed other companies following suit and engaging pitchmen to handle their campaigns.

Those who think Pitchdom is doomed are all wrong, for Pitchdom, like *Old Billyboy*, is here to stay—FOREVER.

There was no more romantic figure in the whole world of pitchmen than Wallace, the stories of his ready wit and his presence of mind, of his powerful personality, of his ingenuity and wealth have gone the rounds and, humanlike, at the pinnacle of his success he tottered and fell at the hands of the monster's pride and whisky.

About seven or eight years ago his method of life began to tell on him and he spent his winters at the Jackson County Home, Little Blue, Mo. It was from there every spring that, as was expressed in *The Billboard* several years ago, "On April 15 Blind Jack, with an old violin thrown over his shoulder, and led by his trained, faithful guide dog, Kate, and Big Foot Wallace set out on foot from here to make their opening of the season in Indianapolis. The three inseparable pals, shambling over the dusty roads, made an impressive sight." (And, by the way, Blind Jack was removed to the sanitarium at St. Joseph, Mo., week before last.) And so it has been until this season when Fate interposed.

Wallace died penniless, and to save him from a pauper's grave a sufficient sum was raised among the boys to give him a Christian burial. Those contributing to the cause were:

Duval and Neal.....	\$10
Cap Smith.....	10
Ed Seyler.....	10
Maney and Shaw.....	5
Doc H. E. Daley.....	10
James Ferdon.....	10
<i>The Billboard</i>	10
Total.....	\$65

This money was forwarded to E. H. Bullock, of the St. Joseph (Mo.) Sanitarium, for burial. Doc Simms sent in \$10 and Charley Gow \$5, but it was received too late to be included and was returned. J. L. Beaver in St. Joseph superintended the funeral.

NEW YEAR GREETINGS—LET SPORS HELP YOU MAKE MORE MONEY IN 1935—A FEW OF THEIR 3,000 FAST SELLERS—SEND FOR CATALOG

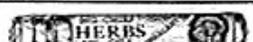


No. 049—20th CENTURY FAST SELLER
LOOKS LIKE A \$5 VALUE TO SELL FOR 98c

No. 049—deal consisting of 2 pairs of ladies hose, first quality, \$20 needle construction; 1 package of face powder and perfume wrapped together; and 1 genuine rock crystal necklace. New self-cleans & dry.

See plan helps you to sell 100 to 300
SAMPLE 58c DOZ. 57c each GROSS DEALS 56c each

No. T123--Herbs and Oil



Made of highest standard herbs and purest oils. Recommended for headaches, colds, hay fever, asthma and sinus troubles. For headaches—just rub cork over forehead and inhale the fumes and in 3 minutes the headache is gone. If bottle is kept closed when not in use, will last for 1 to 3 years. Satisfaction guaranteed.

SAMPLE, 12c DOZEN, 98c GROSS, \$9.96



No. N341—IMPORTED NEEDLE THREADER

Threads needles easily and quickly. Each on a card with complete instructions.

DOZEN, 8c GROSS, 72c

No. C345—INDIAN DESIGN BLANKET

Size 64x78. Attached all around with silk thread. Comes in bright, attractive color combinations. Three to five different colors in a blanket.

Sample, \$1.21
Case Lots of 30 Blankets, \$1.19 each blanket



No. M243—CIGARETTE LIGHTER

Octagon shaped Cigarette Lighter. Simple and dependable, nothing to get out of order.

SAMPLE, 6c DOZEN, 65c GROSS, \$6.98

No. M46—Pencil-Lighter Combination

With Case. Pencil has eraser and sharp movement and a compact very efficient lighter, which can be easily filled and serviced. Assorted colors.

SAMPLE, 15c DOZEN, \$1.44 GROSS, \$15.60

No. D11—LADY BLONDELL



Face Powder, in attractive Silver and Black Box. Perfume comes in assorted shaped bottles. Both wrapped together with cellophane. These are high quality products. You can depend on repeat business.

SAMPLE, 8c DOZ., 84c GROSS, 6 3/4c EACH COMBINATION

No. 31—PEN AND PENCIL SET



Consists of Fountain Pen fitted with the new improved 1/2 size Point, transparent Barrel, a 2 1/2 Vacuum Filter, Mechanical Pencil to match has compartment for Leads and Eraser. Comes in beautiful and popular colors. Each Set in Gift Box.

Sample, 35c; Doz., 29c each set; Gr., 28c each set

No. D73—RAZOR BLADE DEAL



Consists of 10 Gillette style Blades, 1 Tube of Shaving Cream, 1 Safety Razor and 1 Gillette Goodrich Razor, all wrapped together with cellophane. It's a big dash and a fast seller.

SAMPLE, 20c DOZ., \$2.28 GR., \$25.20



No. V2296—Wrist Watch

A practical Watch in a size suitable for men or women. Turnover shaped, chromium finished Case and adjustable Wrist Band. Has non-breakable Crystal. Guaranteed for 3 years.

Sample, \$1.69 Doz., \$1.65 ea.

No. T197--Palm & Olive Shaving Cream
Produces a rich creamy lather, which instantly softens the toughest beard.

Sample, 8c Dozen, 65c Gross, \$7.65

No. T195--D. D. S. Dental Cream
Scientifically and professionally prepared. Contains Milk of Magnesia.

Sample, 8c Dozen, 65c Gross, \$7.45

No. K33—SCISSORS SHARPENER
Sharpens dull Shears in 2 or 3 strokes. A great Concentrator. Each on a card.

Sample, 4c; Doz., 30c; Gr. \$3.00

FREE!

WHOLESALE CATALOG

Showing 3,000 Fast Sellers—AMERICA'S Outstanding Values. Priced Low. Send for a Catalog, Today.

We stock about 1,000 different styles, kinds and colors of Neckties—all popular. Send 30c for 6 assorted Neckties and Jobbers' Prices.

No. 7c—15" REPRODUCTION PEARL NECKTIE with Ring Clasp.

Sample, 3c Dozen, 33c Gross, \$3.48

There's Something About a Balloon Man

By TOM GREGORY

THERE is no need for the balloon man to work "high." On any location—circus lot or city street, amusement park or fairgrounds—he stands out from the crowd, thanks to that cluster of colorful bubbles. The children spot him instantly.

"Buy-a-balloon!" the vender urges. "Oh, daddy! Oh, mama! Buy me a 'bloon!" the youngsters echo the refrain with the persistency of youth. Naturally, dads and mothers just can't resist.

There's something about a balloon man that makes him a picturesque and romantic figure in the eyes of many people. Poets write verses about him, and the magazines and newspapers often print them. Artists paint pictures of him surrounded by eager children. Seldom does a season pass without such a scene adorning the cover of some magazine.

As the press agents would say, that is "some publicity." It creates quite a human-interest buildup for the balloon man.

And why not? Think of traveling up and down and across the country, bringing children those gay symbols of happiness and joy. Of course, it's a picturesque calling.

A spirit of camaraderie with the children is a natural quality with the most successful balloon salesmen. We'll never forget one old fellow who had been peddling balloons for many years. He had mellowed. He was kindly disposed and philosophical. He liked the kids.

In those days balloons were not as good as they are now, and every vender collected some with "pin holes." This old gentleman saved all such balloons. In his spare time he patched them up—not to sell, but to give to those youngsters who looked longingly at his display but had no nickel or dime with which to buy. Incidents like this no doubt have had much to do with making the balloon man such a romantic character.

But don't get the idea that balloon vendors are a bunch of old fogies playing Santa Claus. Far from it. They are able salesmen. They are keen judges of human nature. Instinctively they apply the laws of sales psychology. They know just how to appeal to children and parents so that dad reaches in his pocket and parts with a dime. And they must be credited with bringing many joyous hours to the youngsters.

The arts and tricks of the balloon peddler have not changed much with the years. The tempo may be just a little faster today, that's all.

Methods of manufacture, however, have changed. There have been notable improvements in manufacturing methods and quality, just as there have been in other products.

When *The Billboard* was launched 40 years ago the balloon man's wares came from Europe. These imported balloons were constructed from thin, flat sheets of rubber, which were cut into the proper pattern and "cemented" together. They often burst or came apart on the seams.

The *Billboard* was about 20 years old when American ingenuity contrived a method for producing seamless balloons by the dipping process. This method of molding the balloons on forms was better suited to quantity production and produced better balloons. Hundreds of these balloon forms are often "dipped" at one time.

Walter J. Leatherow, now associated with the Oak Rubber Company, of Ravenna, O., was the first to successfully make the dipped balloons. The factory in which he developed the method was located in Newark, N. J.

Today about a dozen sizable factories in the United States are devoted wholly or in part to the manufacture of toy balloons. The total daily output is in the neighborhood of a million balloons

Tom Gregory has been closely identified with the toy balloon business for 20 years. Back in 1906 he left Ohio State University to become a newspaper man for seven years. Then followed 10 years with a balloon manufacturing firm operated by his father. He now conducts an advertising agency in Akron, O. In this capacity he has handled the advertising for The Oak Rubber Company of Ravenna, O., for the past 10 years.

Whenever there is a circus within a half day's driving distance from Akron you are apt to find him on the lot, taking pictures of the balloon men and gathering material for "The Oak Leaf," a small monthly magazine now in its sixth year of publication. Gregory has been a member of the Circus Fans' Association since 1928.

of various sizes, styles and shapes. The American-made article is exported all over the world. Retail trade figures indicate that the public spends millions of dollars each year for the rubber bubbles. And the most prominent ambassador of this industry before the public is the balloon vender.

In manufacturing by the dipping process, the rubber must be in solution form, of course. The newest development utilizes the natural liquid latex or sap of the rubber tree. It is now treated at the plantations in a manner that permits it to be shipped to the manufacturers in this natural state. Formerly this could not be done. The rubber had to be dried. It was shipped in balls, sheets or slabs.

In the older method of manufacture, using the dried rubber, it is necessary to dissolve the rubber in naphtha to make the dipping solution. But to properly dissolve, the rubber first must be "milled." On the mill the rubber is "worked" between large steam-heated rolls, one of which revolves faster than the other. This action of the rolls shears and masticates the rubber.

Milling, the technical rubber men explain, partially destroys the natural fiber of the rubber. This is the reason, they say, for the greater tensile strength of the article made from virgin latex. In the latex balloon the rubber remains

In its original molecular structure, each cell clinging to its neighbors with all the tenacity provided by nature.

In the dipping process smoothly finished forms, affixed to racks on the dipping machines, are lowered into tanks containing the syruplike solution. As they are raised from the solution and allowed to drip over the tank a certain amount of the "rubber cement" clings to the forms and dries thereon.

In the older method, using the solution made of milled rubber, the forms must be dipped a number of times to secure a wall of rubber of sufficient thickness upon the forms. The balloons are "cured" by immersion in acid. They are then stripped off the forms by an ingenious arrangement of revolving brushes. Each balloon is tested by inflating it with compressed air and is inspected while inflated. The task of (See *THERE'S SOMETHING*, page 244)

SWEEPING THE COUNTRY POWELL'S LATEST CREATIONS

New, original, sensational designs that get the money! Complete line of GENUINE MEXICAN GEM and BIRTHSTONE RINGS for men and women.

Style No. 242. **MAE WEST DESIGN**
A new WHITE HOT seller getting too money on every side. A big leader to many sales of other beautiful fast selling Powell designs.

BIG PROFITS—Cash In Now
Style No. 242, \$11.40 per Gross, 25% deposit with order. Ring Guarantees, Coupons, Accessories, Etc.

SEND \$1.00
For Complete Line of Ring Samples.

Immediate Delivery. Wholesale Only.
POWELL BROS.
3326 Armitage Ave. Chicago Ill.

From Old Files of The Billboard

Around the World On Collar Button

We all know the collar button, and most of us have had reason now and then to curse it innate depravity.

Especially the back one, when it stubbornly refuses duty just when time is at a premium. When, rather than stay in, it decides to exercise its inalienable right to check the progress of the universe and slips out of the fingers of its too confiding owner and rolls under the bureau or into some corner still more inaccessible, and the frantic search begins for a new one—here, there and everywhere—in drawers, on mantels, between the sheets, in the shirt we have taken off, until in desperate resignation the search for the offender is renewed and we find that it has jumped up from the floor and installed itself in plain view on the bureau or in an open drawer.

Therefore it is with great joy and good will that we here set forth for the benefit of all concerned, especially the many demonstrators who may know the principals, this veracious history of one noble, well-behaved and self-respecting button.

Thousands of our readers know James Kelley and appreciate his sterling qualities. Other thousands no doubt have forgotten his old-time partner, George B. Covell, who, with his family, embarked on the ice-coated Rochambeau of the French Line, which landed her passengers here on February 14.

"Around the world on a collar button" has been Covell's slogan during the past few years, the collar button being the same which he and Mr. Kelley invented and patented over four years ago. On returning to his starting point, safe, sound, prosperous and hearty, Mr. Covell had a stirring tale to relate to the reporters who surrounded Kelley and the Covell family when they landed on the pier.

Four years ago the partners originated the button which is now known, sold and valued around the entire globe (Kelley sells millions of them a year), and Mr. Covell immediately formed his design of circling the globe on a collar button. With his wife and one child he left New York in June, 1908, and did a land-office business with vendors and the trade in general right across the Continent.

In Seattle they were rejoiced by the birth of another daughter, and when the child was able to bear the strain of travel the adventurous group resumed its journeying. At Honolulu and thru the South Sea Islands they enjoyed royal receptions, and did a roaring trade with individuals of every race and creed in the archipelago. In Tahiti little Ruth Covell traded a handful of the Kelley buttons to a native chief for a store of copra and the next day the chief was a sight to behold—gorgeous in buttons and little else.

Australia came next. In Sydney, Melbourne and the other large cities of the Continent the business continued without abatement, and here Mr. Covell was fortunate in meeting J. D. Williams, the Frohman of the antipodes, who spoke well and familiarly of *The Billboard*, whereat Mr. Covell was inclined to marvel. But his wonder lessened as he continued to overrun the trail of the paper all thru Australia, Tasmania and New Zealand.

Homeward bound was the cry after leaving Christchurch in the latter country, the itinerary including Ceylon, Arabia, Suez and Port Said, the Piræus, Naples, Mediterranean ports, Paris and London.

Here, coronation time. Mrs. Covell won a silver cup in competition at the Festival of Empire, appearing in a Senegalese costume purchased from a native in Ceylon.

These and many other diverting incidents were told to avid reporters and the New York papers are devoting much space to descriptions of this unique jaunt accomplished on a "Yankee button"—one of those devices, useful, indispensable, the product of American ingenuity and the despair of foreigners.

The Covell family was rescued from the reporters by Mr. Kelley and the party left the pier. It will be many a

No "Pan" Stuff

It is in order right here to say that G. B. U. will not publish any of that "pan" stuff. We want to keep this column for the benefit and entertainment of all the boys, each and every one of them. Friendly kids and joshes will be entertained, but knocks and pans will be ousted. It pays to boost, we all feel better for it. Conditions and circumstances knock hard enough. When you can't boost don't knock.—Issue of October 18, 1913.

fund of anecdotes and recital which his day before Mr. Kelley has exhausted the old partner has garnered on this unique belting of the world on a collar button.—Issue of March 23, 1912.

PIPES FOR PITCHMEN

(Excerpts from the first Pipes Department in issue of August 9, 1913)

Johnny O'Connor, how is the rheumatism? Missoula sure did give you a welcome. By the way, I saw the chief of police in a small town in Nebraska with one of your perpetual calendars on his watch chain. Some boost.

Mike Shea, when it comes to making a look-back pitch on Scopes you are the king of them all.

Boys, clean up the corner before you leave Saturday night. It will keep many a town open.

Who remembers old Professor Perrot, the old original "pad worker"?

Steering a man to a closed town is one of the most contemptible tricks one man can play on another.

Say, did you ever read a streetman story in some magazine, and didn't you get disgusted at the author's ignorance of the pitch business? Once in a while the one is found to be pretty good. Once in a blue moon.

The funniest thing I ever saw in the pitch business was in Bay City not long ago. Some performer who was working a streetman act in vaudeville was out on the corner with a charity permit selling buttons for the benefit of some home for girls, and the funniest part of it he was there getting two bits a card of four and doing business. Some of the swell grand dames were buying buttons.

But later some Johnny wise guy asked him for a reader and he bawled him out. The Johnny wise guy had him pinched and then the ladies of the home went to the front for him. Fine doin's.

The dream of a great many streetmen is to write some act about the streetmen and get 40 weeks in vaudeville at \$150 a week. Merriam, how about it?

Who is the originator of the crazy pitch?

In Taunton, Mass., they give you a special officer to keep order around the joint. Some class.

Medicine man in the carriage with a

Passing of Smut

What has become of the old-fashioned pitchman who had to use smut to hold a push? The business has been improving yearly. The business has men of better fiber in it today than ever before. The world is growing much better.—Issue of October 18, 1913.

Complicated Business

Did you ever figure it out that this business is one of the most complicated on earth? There are so many things one must think about when one is making a pitch, so many little details that one must pay attention to in order to make a successful pitch that only those who are mentally alert can succeed.—Issue of October 18, 1913.

banjo: tra, tra, tra. Big Foot Wallace on an express wagon with a blackboard. Medicine man and Wallace bucking each other. Finally, Wallace turns to the push and in as loud a voice as he could muster, says, "I'll give him \$10 if he can play a tune on it." Curtain.

Get Johnny Schad to tell you about the old guy in Sioux City that came up to the rig as he was closing up and said, "Say, mister, I've been waiting all night to hear you play that banjo. Ain't you goin' to play it?"

When it comes to selling medical books, Charlie Tryon is the king of them all.

It has been proved beyond a shadow of a doubt that Adam and Eve were in the snake-oil business. They closed the first town. It's called Eden.

Get Stumps to tell you about the "Johnny come lateys."

Red Onion, you came near being a pitchman once. Remember when?

Get Doc Potter to tell you the pipe of how Healy and Bigelow started the Kickapoo Medicine Company. It's rich.

Boys, let's make this department a real streetmen's department. Let's all send in any news of a nature that will be interesting to each other. Every one of us, as a rule, is a natural-born pipe shooter and this column should be the place for a lot of them. Some of the stuff streetmen pull off would rival the stories of the best authors of the day.

Then again let's discuss the different phases of the pitch business, the evils, and what to do to correct them. Let's discuss the reader subject and the bucking subject of splitting time. Let's give our business the same dignified consideration that other business men give their business.

Get Dotson to tell you about the time he tried to sell peckers to the cowboys. And the joke is, they bought them.

Some of us are well able to solve these things. We have brains, for if we did not have we could not exist in this business very long. Let's meet here socially every week and make this a place where

we can turn to and find something from which we will derive some benefit, both in business and pleasure.

Boys, did you ever meet the so-called high-toned pitchman who does not notice the rest of the boys? Nine times out of ten he is some department store ladies' man who has not the material in him to get out on a corner and make a pitch. In my experience I have only met two, and one of these two went back to the shoe factory.

Boys, send in a few original pipes. We would appreciate them.

All those desiring to bowl me out address Gasoline Bill Baker, care The Billboard, Cincinnati, O.

And all others address the same place. More next week.

THERE'S SOMETHING—

(Continued from page 243)

having fashioned the fairylike toy balloon is then completed.

It is interesting to note at this point that the decorated balloons are inflated for the printing operation. Thus the balloons with printed designs or advertising messages have really undergone two inflation tests.

In the newer manufacturing process, utilizing the virgin liquid latex, the rubber is deposited upon the forms by electrolytic action, similar to that in plating metals. In the method viewed by this writer in the Oak Rubber factory in Ravenna the forms are dipped but once. They remain in the solution long enough for a sufficiently thick wall of rubber to be deposited upon the forms. This is known as the "anode" process, which is licensed to manufacturers under patents of American Anode, Inc. Rubber gloves, finger coats and similar articles are made by this method as well as toy balloons.

In this process the balloons are cured by heat which is said to make them tougher. In the same way that the rubber in an automobile tire is toughened. It also prevents the rapid deterioration which occurs in acid-cured balloons. The fields of operation for balloon vendors are varied. Almost any outdoor event at which crowds gather has its possibilities. The balloon makers have been smart enough to provide stock prints suitable for practically all occasions.

Some vendors, in the larger cities, confine themselves almost entirely to city streets where the child population is large. Others travel thousands of miles in a season.

No circus or county fair would be quite complete without its contingent of balloon men. And how those circus boys can go into action on the "blow-off" with the crowd pouring forth from the big top their big opportunity for business is at hand. The parent who can get thru the "connection" or run the gauntlet on the midway without buying a balloon for junior or sister is totally impervious to insistent salesmanship, aided and abetted by the youngsters themselves.

When the Hagenbeck-Wallace Circus restored the old-time street parade, with its horse-drawn rumbling wagons, one crew of balloon men came into their own again on Main street. It had been a long time since big-city folks had the opportunity to gather on the sidewalks for this thrilling event. Thousands of children had never seen a real circus parade. The balloon boys provided an extra thrill for many youngsters when the shout went up, "here they come!"

Way down the street could be seen the lead band wagon, with its gayly plumed 12-horse team. But ahead of the glittering cavalcade stepped two balloon vendors, one at each curb. Their big clusters of balloons flashed brilliantly in the sunlight.

Well, right now most of the vendors of the "bubbles of joy" are "hibernating." Some go south for the winter. It's true. Some work indoor events. Others by their hand at different jobs. But it won't be long before many of the boys will fare forth into the streets again, harbingers of spring—the job less before red robin comes bobbin' along.



DILLON'S Novel Fair Outfit.—From The Billboard of December 1, 1899.

YOU Will Find These Specials Real Good MONEY MAKERS

BLADES FOR EXTRA GOOD PROFITS

Double Edge Blue Steel, newest slot, calligraphs wrapped.
 For 100, 40¢; For 1,000.....\$4.40
BLADES to fit Best Razors, 100...\$0.30
BLADES to fit Aviator Razors, 100...\$0.30
 We carry a full line of all best known blades, for all types of razors.
STONE HONES, Blade Sharpeners, 40¢
NEEDLE THREADERS, enameled handles, 100..... 65¢
FLASH PAPERS, SEWING NEEDLES, per 100 papers..... 75¢
TRANSPARENT BARREL FOUR-TAIN PENS, 50.....\$3.00
KNIFE SHARPENER, Vest Pocket Size, Gross.....\$3.25
LEAD PENCILS, brass tip with eraser, Gross.....\$5
 Prices F. O. B. New York. Deposit required on all C. O. D. orders. Samples at wholesale, postage EXTRA.
CHAS. UFERT Square Dealt, Prompt Service Since 1913.
 11 East 17th Street, NEW YORK.



By **GASOLINE BILL BAKER**
(Cincinnati Office)

Memories Prolog

By **FRANK HATHOOK**

I was just a punk in Punkertown,
 40 years ago;
 And helped around the opry house
 (When we had a show);
 I ran the props and suped a bit, and
 Rattled thunder sheets;
 I was just a punk in Punkertown
 When *Billyboy* was bred;
 And worked with stars and near stars,
 The fat and poorly fed;
 I've seen *The Billboard's* splendid rise,
 Like the morning sun;
 And the work of William Donaldson
 Has only just begun.

(1)

I was just a punk in Punkertown,
 Like a punk will be;
 And put an ad in *Billyboy*, "I'm at
 Liberty."
 I crooned a while in *Offsette*,
 Forgot how long it ran
 Good old Dan Peckard taught me
 The score;
 (I mean we did the repertoire of
 Gilbert and Sullivan).

(2)

I've done Sir Francis in *East Lynne*, and
 Morgan in *Ten Nights*;
 I sang illustrated songs when movies
 Used canned lights;
 I've doubled brass and canvas, too,
 Played sheriffs, jailers, mobs—made
 'Em weep and made 'em laugh;
 From college clumps to gobs.

(3)

I've almost reached the topmost rung of
 The ladder called success;
 And did a slide right back to earth when
 I'd done my level best;
 But every time I failed to score I
 Detoured 'round the ditch;
 And just resolved to buckle up and
 Make another pitch;
 No matter what your "calling" is, there's
 No easy road to fame;
 If it's selling Faith or shoe strings, pal,
 You're pitching just the same.

(4)

Here are some deans of yesteryear,
 Forty years ago;
 Who gave "them" med and merchandise,
 And plenty wholesome show;
 Jim Kelly, with old Eagle pens; Lew
 Hurst a spinning tops;
 Andy Payne and Jim Perdon, oil for
 Jews or wops;
 The Maxey boys, with mighty trucks
 Of gold and silver hue;
 To Cooper, Watts, Sims and Brown, our
 Thoughts are off of you;
 Dan Rosenthal, you quality, and
 Barney Britool, too;
 White Eagle and Fox and Silver Cloud,
 We often think of you;
 I wish I had the time or space for
 All I know to tell;
 Of all the gang with temples gray like
 Mine or Doc Waddell's.

(Finis)

And all of this in 40 years, boos,
 Hisses, laughter and cheers;
 You can't count the time you're here by
 Just so many years;
 You can't count the sleepless nights or
 Hours you stay awake;
 But count it by the spine you've got to
 Give just as you take.

"HERE I AM . . . shooting from Hot Springs," infos Frank Libby. "A mighty good town! My definition of a good town is one that provides for the selling of a license to a pitchman to work on a street corner and after they have sold it to you tell you that you can work any corner in the city. If a pitchman can't get money then, why it's his fault or the fault of his merchandise. The reader here is fairly reasonable. Little Rock is open to private property at a similar figure per day. North Little Rock is open on streets at an even more reasonable daily reader. The recent pipe from V. L. Torres was very interesting. His de-

WE JOIN THE BILLBOARD'S BIG BIRTHDAY PARADE

With Hearty Congratulations on 40 Years of Outstanding Achievement.

And just as *The Billboard* is outstanding in the amusement field, so are *Oak Brand Balloons* leaders in their line. *Oak Brand Balloons* are such big favorites because they offer better quality and stronger sales appeal.

Oak now offers the greatest money maker in years in

MICKEY MOUSE BALLOONS

authorized by exclusive license from Walt Disney. You can clean up a tidy sum with these genuine Mickey Mouse Balloons. But beware of imitations. The genuine are sold only in the sealed Blue Box with the Yellow Diamond Label—a famous package that always safeguards your profits.

Sold by Leading Jobbers

(c) W. D.

The **OAK RUBBER CO.**
RAVENNA, OHIO.



OAK BRAND BALLOONS

For 18 Years They've Been The Best

WE ARE READY

For the Fall Drive with **WHITE STONE RINGS** and **IMMORTALITY SPECIFICATIONS**. **W. F. O'K. I'S 40 M. P. L. E. Y. INSTANT DELIVERY. ANY QUANTITY.** We have **GLASS TOP RING TRAYS, L. A. 11111.** Identification Bracelets, Curb, Leather Goods. Write for Free Catalog.

SEND \$1.00.
For 12 White Stone Ring Samples, or \$2.00 for Our Complete Ring Line.
HARRY PAKULA & CO.
5 North Wabash Ave., CHICAGO.

HEADQUARTERS FOR SPECTACLES AND GOGGLES
We carry a Complete Line of Goggles, Field Glasses, Microscopes and Optical Merchandise. Our Prices are the lowest anywhere.
NEW ERA OPTICAL CO.
Write for Catalog #743.
Optical Specialties
17 N. Wabash Ave., Chicago, Ill.

THIS AMAZING BANDAGE BREATHES 400% PROFIT
Two-Second Demonstration. Arrange all who see it. Will not stick to hair or skin; elastic, strong, light. Send 25¢ for two full size samples, or write for full details.
NEWAY MFG. CO., 35 South Clinton, Chicago.

START THE NEW YEAR RIGHT—MAKE \$18.00 A Day! It's all in the Pen Point. Factory direct from Chicago Office. Send and get your new price list.
JAS. KELLEY, The Fountain Pen King
627 West, N. W. C.; CHICAGO, 180 W. Adams St.

PITCHMEN --- AGENTS OVER 400% PROFIT
Sell Genuine Goodrich Hones Reg. U. S. Pat. Off.
Easier to sell—because nationally advertised. The name **GOODRICH** has stood for the best for over 50 years.
EASY DEMONSTRATION—NO COMEBACKS. Get our gross prices on Hones and other new **RED HOT SPECIALTIES.** Send a dime for samples.
GOODRICH WHEEL CO.,
1500 W. Madison, Dept. B-12, Chicago.

PEN ASSORTMENTS
New Stock. Latest Colors all year round. Send your orders to **BERK'S** for quality merchandise and prompt shipments. Send \$1.00 for Samples.
BERK BROS. NOVELTY CO.,
15 East 17th Street, New York City.

TAKE NOTICE WINDOW WORKERS PITCHMEN - AGENTS BOYS GET TOP MONEY

Our fastest selling item—The New E. Z. Way Automatic Stropper with Rolled Cover and Self Honing Strip, 18¢ Each. E. Z. Way Stropper with Burma RUBY Strip without Rolled Cover, 12 1/2¢.

Low Prices All Hand Stoppers Now \$6.00 Per Gross

The most complete line of Shellpig Skin Strops in U. S. We meet your requirements in any price class, Grade A Strops. \$4.80 to \$72.00 per Gross, 3 1/2¢ to 5¢ Each.

Get Our New 1935 Catalog. It Lists Many New Fast Selling Items

WALLENBECK MOLAND MFG.
DEPT. E SANDWICH, ILL.

PAPERMEN -- SALESMEN -- PAPERMEN



Thank You for Mentioning The Billboard.

Party and Holiday Goods



Miniature Hats Are Going Big

B45N55—6 Kinds, Assorted. Per Gross..... **3.00**
 B45N50—6 Kinds, Assorted. Per Gross..... **4.50**

Crepe Paper HAT Assortment



B45N104—12 Kinds, Assorted. Per Gross..... **2.40**
 B45N35—Assorted Fancy Crepe Paper Hats. Per Gross..... **3.25**
 B46N80—Over 100 Different Styles. Per Gross..... **4.00**

MISCELLANEOUS

B20N14 — BLOWOUTS. 10 Inches. Per Gross..... **2.50**
 B13N60—RACKETS. Per Gross..... **3.00**
 B13N66—RACKETS. Per Gross..... **3.60**
 B17N48—SERPENTINES. Per 1,000 Rolls..... **2.00**
 B17N42—BULK CONFETTI. 60 Lbs. Least Sold. Per Lb..... **6c**

HORNS

RAINBOW PAPER HORNS
 Conical shape, brass reed, blow easy and loud

No.	Size	Packed	Gross
B14N8	14	1/2 Gross	\$2.25
B14N2	17	1 Dozen	3.00

PAINTED TIN HORNS, straight, tapered shape, bell end, wooden mouthpiece, brass reed. Finished in solid colors, red and blue.

No.	Length	Per Gross
B14N68	8 inches	3.25
B14N69	18 inches	7.00

B14N60—Spirit of Carnival Horn. Length, 7 inches. Per Gross..... **4.00**

N. SHURE CO. ADAMS AND WELLS STREETS CHICAGO

SEND FOR A SAMPLE NOW 75c

The Novelty
hit of the Season
HERE'S OUCHIE!

You'll feel so sorry for this poor little fellow who wiggles and squirms trying to get rid of the nasty fly. Base is fitted with a crank. Turn it and watch the fun. Outstanding, spectacular and entertaining. Nothing like it ever offered before.

NEW NOVELTY CORD
 951 BROOKLINE AVE. BOSTON, MASS.

Agents and Pitchmen! Send for our latest folder telling about NUCO and the most unusual line of novelties ever offered.

and NADA, Queen of them all

She Wiggles and Squirms. Sample 75c Postpaid.

AGENTS—CANVASSERS •

SELL A LEGITIMATE PRODUCT THAT FILLS A GENUINE DEMAND

STEADY REPEAT BUSINESS

SANI-SAFE RAT AND MOUSE EXTERMINATOR

Non-Poisonous and ready to use at once. Will build up a permanent business for you in the following fields: Homes, Industrial Plants, Hospitals, Granaries, Hotels, Railroads, Steamships, Institutions, Abattoirs, Dairies, Ice-creameries, etc.

Great amounts of this type of product are bought each year and the market is a live and active one. SANI-SAFE RAT AND MOUSE EXTERMINATOR will sweep that market. It like an unusual and unique product to you, but it is a fast-selling and an easy selling number. The repeat business which you get steadily will make bigger and easier profits for you. Send for complete information today.

\$11.00 GROSS, \$7.20 HALF GROSS, \$1.25 DOZEN, 25c SAMPLE.
 25% Deposit With Order. Balance C. O. D.

HACKER PRODUCTS CORP., 110 West 34th St., New York, N.Y.
 Territorial Rights Open for Distributors.

THE BECKER CHEMICAL COMPANY EXTENDS THE SEASON'S GREETINGS TO ITS MANY CUSTOMERS AND FRIENDS

MEDICINE MEN
 WRITE FOR PRICE LIST ON SOAPS, TONICS, LINIMENTS, NERVE TONIC TABLETS AND SALVES UNDER YOUR OWN LABEL IF YOU WISH.

ALSO FASTEST-SELLING HERE PACKAGE ON THE MARKET. FORMULA ATTACHED. PRICES RIGHT. PLENTY OF MARGIN FOR YOU.

THE BECKER CHEMICAL CO.
 235 MAIN STREET, CINCINNATI, O. (Established 1890.)

The Billboard Has Advanced With The Times

» » CONGRATULATIONS » »

BE ALIVE—IN—1935

VISIT OUR NEAREST STORE, SEE WHAT YOU BUY, TRY OUR SERVICE.

ADVANCE SPECIALTY COMPANY

FOR CARNIVAL AND PITCHMEN'S SUPPLIES

307 W. Poplar Ave., Columbus, Ohio. 611 S. State St., Chicago, Ill. 312 Third Ave., New York, N. Y. 1410 Abbott St., Detroit, Mich.

BIG OPPORTUNITY!!! DEMONSTRATORS, FAIR WORKERS!!!
 GUARANTEED BEST SELLING ORIGINAL ITEMS AT GUARANTEED LOWEST PRICES!!!

WE ORIGINATE. OTHERS IMITATE!!!
 BUY FROM RELIABLE SOURCES!!!
 MONEY BACK IF NOT SATISFIED!!!

Send \$5.00 for Complete Line of Genuine Diamond Cut Pendants (Real), Real Diamond Cut Earrings, Clips, Bracelets, Rings, Rainbow-Iris Items, Crosses, Stars and Genuine Bohemian Garnets. We pay postage. Remember the Money-Back Guarantee. Write for Free Catalog.

OLYMPIC BEAD & NOVELTY CO.
 307 Fifth Ave. IMPORTERS New York, N. Y.

MR. and MRS. ENGRAVER,
 Everywhere, U. S. A.

Dear Friends—Many thanks to you for our increased volume of business for 1934 and may we extend to you the Season's Greetings and may 1935 continue to bring you additional profit with silver jewelry. We will try our best to create new numbers in Identification Bracelets, Brooches, Neckchains, Tie Slides, Key Tags and Chain Sets, etc., that will mean \$\$\$ to you.

Don't forget samples and catalogue anytime on a money back guarantee. Complete Electric Engraving Equipment. Remember if it is new you will find it originated at the factory who remains, Gratefully yours,

EDW. H. MORSE & COMPANY,
 Attleboro, Massachusetts.

P. S. Our 1935 motto is as always, "Best Quality at Best Prices and Best Service."
 "We lead, others follow."

DANDY GOLD MEDAL

PEELER SETS
 SHREDDERS
 4 IN 1 OPENERS
 SHARPENERS

FORSTER MFG. CORP., PITTSBURGH (9), PA.

The Sensational Money-Maker for 1935
Pistol Action Automatic Gas Lighter

Here's the greatest feature you've ever seen. A 25c seller that lights every time. Simple—easy to handle—and harmless. Even a child can use it. Every housewife will buy one.

SPECIAL CLOSE-OUT PRICE
\$3.00 per gross :: 65c per dozen

CHAMPION PRODUCTS CO.
 20 West 24th Street, New York City

CAMERAMEN—EVERYTHING NEW

Small and Large MOUNTS never before on the market. Every Mount a new design—cannot be duplicated elsewhere at any price. New FOLDERS in all sizes. Guaranteed Blackbacks. Perfect Button Plates. Beautiful Brooches. Excellent Developer.

Start 1935 right. Keep on being right. Order from KEYSTONE and be sure of a Successful Year. Write for a Free Catalog.

KEYSTONE FERROTYPE, Inc., 730 South St. PHILADELPHIA, PA.

Attention Jobbers!

UMBRELLA CANES the Greatest Satisfaction at the Century of Progress. Over two million sold. WE MANUFACTURE THESE "Colors: Black, Dark and Light Brown. Write for prices.

A. M. WARREN & CO.
 227 West Van Buren Street, CHICAGO.

8 BIG MONEY'S VETERANS. GET BUSY.
 First Selling Veterans' Memorabilia, Jobe Books, Wit Kibby, Travel Notes, Patriotic Calendars in Season. 18 East 86th St. VETS. SERVICE MAG., 197 Leonard St., New York.

FORMULAS THAT REPEAT

Successful manufacturer specializing in self-testing and developing Medical, Dental and Cosmetic Formulas designed especially for repeat business. Satisfaction guaranteed. Write to

MEDICAL SPECIALTIES CO.
 1601-B Central Avenue, Cincinnati, O.

MAGIC KNOT TIES

Something New in Frontlets
 "Tied" Neckties
MAGIC KNOT TIE CO., INC.
 McBride Ave., Cleveland, O.

Thank You for Mentioning The Billboard.

NUTS TO YOU
 THE LATEST NOVELTY. VERY AMUSING. Send 25c for Sample, \$1.75 doz.
GREETING-NUTS
 For All Occasions. \$8.50 Gross. Send 10c for Sample.
 NEW AND NOVEL. Manufactured by
SYDNEY KANN & CO.
 155 W. Congress Street. Detroit, Mich.

"MYSTERY PIG"
 Outstanding Sensation Novelty of the Century. Nothing Like It Before
 Its mystifying, ridiculously comical action makes buying irresistible. Remember it is NOT MECHANICAL, and is NOT MANIPULATED BY HAND. It amazes everybody and appeals to Dad and Mother as much as to Willie. Actually not one person in ten thousand can guess the secret; and when it is known, it continues to amuse and command unswerving interest and attention. The eyes, ears, nose and tail work most realistically but never twice alike. Dealers everywhere tell us MYSTERY PIG will remain the favorite novelty for a long time to come. When you see it in action you'll say the same. It's the king pig seller and by far leads all big money makers.
 Single Sample, 30c, including Postage. Sample Dozen, \$1.75 and 15c Postage.
 6-Dozen Lots, \$1.67 1/2 per Dozen, F. O. B. Chicago. Gross Lots, \$18.00, F. O. B. Chicago.
NOVELTY TOY CRAFTERS, 332 S. Franklin St., CHICAGO, ILL.

AGENTS WANTED
 To sell our Silver Handled Embroidery needle. A marvelous device with which a woman can work all kinds of beautiful designs on most any fabrics. Just show a woman what it is capable of producing, and a sale is assured. Try the agency and find out for yourself what a money maker it is. **WRITE FOR TERMS TO AGENTS.**
HOME ART & NOVELTY CO.
 1184 Farwell Ave. Dept. C Chicago, Ill.

PRESTO PEN
 PLUNGER VACUUM
 One Pull—It's Full. Cleans as it fills. Ink supply always visible. Five times greater ink capacity. Also Pearl Color and Black Filling. Size B. Matt. Durium & Chromium.
 Send for Catalog and Samples, FREE.
CHICAGO FERROTYPE CO.
 (M. K. BLODY, Pres.)
 1118 So. Halsted St., CHICAGO, ILL.

Minute Picture Men
 We are ready to serve you with a complete stock of
 BUTTON PLATES, FRAMES, BLACK BACK CARDS, NEW STYLE FANCY MOUNTS.
 BEST DEVELOPER Ever Put Up.
 Send for Catalog and Samples, FREE.
CHICAGO FERROTYPE CO.
 (M. K. BLODY, Pres.)
 1118 So. Halsted St., CHICAGO, ILL.

DEPT. & CUT-RATE STORES
 Fall in line with the latest Sales Stimulators in your Stationery, Basement or Retail Department. Feature a special 3c counter sale of School Supply Items. December 5 and 10c items to be sold at 3c. We are originators of the 3 & 9c stationery promotions. Write for particulars.
B. LEVY & SONS, BROOKLYN, N. Y.
USE MID-WEST MAILING ADDRESS
 For Business or Personal Purposes. We represent you. Receive mail, telegrams, messages and respond to you. (Daily). \$1.00 Monthly.
MUTUAL MAIL SERVICE, YOUNGSTOWN, O.
TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

California WINE
50¢ A GALLON
 WINESYRUP, the ideal wine-making material is made 100% from California wine grapes with a rich sugar content derived exclusively from grapes. WINESYRUP makes SIX wine types with an alcoholic content of 12 to 15 per cent and of crystal clearness with delightful taste, color and aroma. Quick, Simple Process - No Long Waiting
DISTRIBUTORS WANTED AT ONCE
 State and county territory open fast. Biggest sales opportunity ever offered. Wholesale at \$2 per case of 12 cases, assorted if desired—express paid. Each Member, etc., are eager buyers.
OAKRIMA, "The Marvel of the Age," scientifically compounded by roasting finest mountain white oak and treated with improved flavors, makes its Nature's own way "aged-in-wood" true flavor, natural color Bourbon, Rye or Scotch overnight at one-fourth the cost of Bottled Goods. Add OAKRIMA to a pint of druggist's alcohol and a pint of water and you have a quart of fine Bourbon with natural "aged-in-wood" taste and fine whiskey bouquet and mellowness. **FREE!** Write for No. 1214 Trial Order and Master Sales Plan which assures success. **HOME MFG. CO., Dept. 2018, 18 E. Kinzie St., Chicago.** (For sale in compliance with State and Federal laws.)

Line Liquor **TREMENDOUS SAVING**
CASH IN ON YEAR'S BIGGEST SELLER. 100% TO 400% PROFIT
OAKRIMA Sold on Small Kept on Taste. Big demand everywhere. Home, Office, Club and Lodge Members, etc., are eager buyers.
OAKRIMA, "The Marvel of the Age," scientifically compounded by roasting finest mountain white oak and treated with improved flavors, makes its Nature's own way "aged-in-wood" true flavor, natural color Bourbon, Rye or Scotch overnight at one-fourth the cost of Bottled Goods. Add OAKRIMA to a pint of druggist's alcohol and a pint of water and you have a quart of fine Bourbon with natural "aged-in-wood" taste and fine whiskey bouquet and mellowness. **FREE!** Write for No. 1214 Trial Order and Master Sales Plan which assures success. **HOME MFG. CO., Dept. 2018, 18 E. Kinzie St., Chicago.** (For sale in compliance with State and Federal laws.)

KNIFE SHARPENERS
MASON JAR MOUSE TRAPS.
 Samples, 15c.
STATIC ELIMINATORS
 \$1.00 and 50c Units.
BLACKHAWK MFG. COMPANY
 455 N. Artesian Ave., CHICAGO, ILL.

SOAP WORKERS
 Write for FREE SELLING PLAN and PRICES on our new DR. RAY'S MEDICATED FACIAL SOAP and WASH-WILL SOAP POWDER. Free. Also over 50 other Soaps in attractive packages.
L. C. CHERRY COMPANY, CINCINNATI, O.
 (Quality Soaps Since 1917.)
BEAUTIFUL 1935 CALENDARS
 With your ad, \$5.00 per 100; without ad, \$2.00 per 100. Includes 1000 copies of House of Novelties, 601 Arch St., Philadelphia, Pa.
 1935 - Money Maker for Agents and Salesmen. Needs and Thrives! Cases, sell 1 by each with 100 prints, stores buying thousands, sample 10c. Magic Scratch Remover, sells \$1.00, sample 25c. 1935 R.C.A. Inc. Radio Show. Wine and Stamps. Gets European Stations. Airplane Dial, 5-Tube. Lates \$29.50, sample \$19.50; deposit required. **Write for details. WALD-WOLFEY, Arkansas City, Kan.**
 Thank You for Mentions The Billboard.

scription was certainly true to life. These 5-cent hone workers and two-for-five rad and gummy workers are a blight on Pitchdom. I have a name for them myself, but I'm afraid Bill wouldn't print it. But I do believe Torres is just a little too severe in his description of the competitive "furiousness" of the general run of pitchmen, such as used workers, jam men, etc. The feeling to me does not seem quite that strong. Tho I'll certainly admit that a feeling of that kind does exist. I also took note of the pipes from Doc Reed and Tom Sigourney. The more I think of it the more I am inclined to believe that we should have some sort of a benefit for distressed pitchmen who are out of stock and transportation means so that they can't move. I have an idea we wouldn't have much trouble getting entertainers for such a benefit. For one thing I know for sure we could round up a blues singing quartet. And then we would dig up some other form of entertainment, as I believe we have unlimited talent available. But those blues singers could head the bill. What do you say, all you go-getters?

"ONCE AGAIN COMES . . .
 word from ye land of beans and rice," cards Cliff Anderson, New Orleans. "Many of ye boys are here. Doorways are scarce and it seems as tho everybody is as broke as the 10 Commandments. But ye Christmas holidays tend to make most of us optimistic. However and perchance, not very wealthy. Here's to Gene Golts, from the boy with the barrel and water."

"JUST HAD A LETTER . . .
 from my old friend Robert Heeter," pipes Doc George M. Reed, Indianapolis. "Seems as tho the boys may have a little trouble working in Columbus. Due to a change in my chain-store schedule I am to move into a Columbus store December 26 instead of January 7 as originally planned. Money seems to be plenty tight here, so I am still taking it easy. Will try the market here on a Saturday if it isn't too cold. Do you remember when Wayne Garrison resided the "kitty" from the telephone pole in Columbus? Or when Roy Grandall worked transferring at the Springfield (O.) fair? When Ross Dyer used to sell resurrection plants? When Bert Clayton used to sell jewelry and tooth powder? When E. R. Waymen worked razor paste? When Shorty McDonald worked inhalers in Philly? Apparently Florida is a good place to stay away from."

CHIEF ROLLING CLOUD . . .
 has closed his show, according to word from Mrs. Peggy Yost after 28 weeks and is wintering in Poplar Bluff, Mo. He is busy getting together some new animals to add to his already excellent collection. Mrs. Rolling Cloud has just returned from a two weeks' visit in Ohio. Most of the outfit are also wintering in Poplar Bluff and are assisting in readying the show for the new season. Roy Thompson is manager. Recent visitors include Doc Keith.

KARL KRUEGER . . .
 is reported working around Memphis and Blytheville, Ark., to better than par

"SULLY" says:
 "Most folks agree that things haven't been so well in this 'old world' of ours but—it's Christmas now, so let's be merry. One thing certain, your goodwill and business friendship has done much to brighten the year now coming to a close."

Grateful?
 You Bet!
 And with this message of appreciation, here's a wish—
 May nothing but good fortune be yours throughout the New Year.
JOHN F. SULLIVAN
 Everything in Fountain Pens and Sets
 458 Broadway, New York City

Earn Money
 with this **WONDERFUL NEW INVENTION!**
Real Money Maker for Part or Full Time AGENTS!
 Make quick PROFITS with new, patented invention—sell on "Cash" demonstration. Main or side-line. Big, new market. Soldering Iron and Blow Torch in ONE. Light, portable, EMI/SAFE pump, pressure system, stove, charcoal—ALL!
PROOF IT SELLS!—Agent Rowland earned \$250 month. Wire sold 100 Irons while staying in hotel. "Going like hot cakes," says Sawyer.
WRITE for details and for EXCLUSIVE territory. A limited field only.
JUSTITTE MFG. CO., 2061 Southport, Dept. 100, Chicago

COUPON WORKERS
 AMAZING NEW PLAN PAYS PROFITS GALORE!
 Hundreds of thousands of boxes of this Victor Soap Assortment have been sold at 25c a box. Now you give \$1.00 Photo Enlargement Coupon about lately FREE with each box. You make 100% profit—and more—on every sale. You find out your customer's needs and adapt your own coupon accordingly. Your work is finished when you hand her the coupon. Don't let this egg receive the enlargement. Your work is finished when you hand her the coupon. Don't let this egg receive the enlargement. Your work is finished when you hand her the coupon. Don't let this egg receive the enlargement.
VICTOR SOAP CO. Dept. B-124, DAYTON, O.
 Merry Xmas and a Prosperous New Year
NUTRO MEDICINE CO.
 10 South Peoria Street, Chicago

RAINCOATS
 A bundle lot of 5 ALL-WEATHER Coats in assorted sizes and shades for \$11.00. Place your order with us at once. Fast Sellers. Satisfaction GUARANTEED. Latest style in Oxford Gray, Brown and Black Meltonite Cloth of a heavy weight. Your privilege to return coats at once if not satisfactory and we'll refund the money you paid us. 25% deposit, cash or money order, balance C. O. D.
GRANT MFG. CO. PHILADELPHIA, PA.
 142 N. 10 St.

10 COUNTER GOODS
Sell to Stores
 HANDLE REGULAR ROUTE
 placing world's greatest line of Counter Goods Merchandise in your store. Free. Write for details.
WORLD'S PRODUCTS CO. Dept. 1228-A, Spencer, Ind.

NOW Less Than 3c Each
REX HONES
 What a Value \$4.25
 IN GROSS LOTS. \$1.00 with order, bal. C. O. D.
 Each Hone is attractive. Made in U. S. A. Each good box that makes them well known. The REX is a genuine abrasive stone that has always sold for a much higher price. Natural Cornmeal Color, positively no dye or Lycopodium used in this hone. Color will not rub off. Wonderful demonstration. Pitchmen are making a clean-up on Hones—order a supply today. **REX-HONE MFGS., 1500 W. Madison St., Dept. B-12, Chicago.**

AGENTS, DISTRIBUTORS
 HERE IS AN ARTICLE, costs less than 2c, sells at 10c, 81c profit from every dollar sale! Year-round no competition. It is important, hand made, useful, interesting, educational; a real novelty. Men, women, children buy on sight! Wonderful Premium for Concessionaires, Carnivals and Fair Game Operators. Sample assortment and profit from. Send 10c to cover shipping expense.
EUGENE SERVICE, Box 1788, Chicago, Ill.
AGENTS, DISTRIBUTORS, DEALERS. SELL MORE HANDKERCHIEFS—Write HANDKERCHIEFS, 9 W. 20th St., New York.

NEW LOW PRICES

GOODRICH-Firestone
GOOD YEAR
U.S., FISK and OTHERS

YOU CAN'T BEAT OUR PRICES
And we defy anyone to excel our quality. Every standard tread tire reconstructed by our modern method is guaranteed to give full 12 months' service under the severest road conditions. Guarantee is backed by our entire financial resources.

Buy Now Before Prices Advance!

BALLOON TIRES

Size	Tube	Price
24x4 60-21		\$1.15
24x4 50-20		85
24x4 40-20		75
24x4 30-20		65
24x4 20-20		55
24x4 10-20		45
24x4 5-20		35
24x4 0-20		25
24x4 0-18		15
24x4 0-16		10
24x4 0-14		5
24x4 0-12		0
24x4 0-10		0
24x4 0-8		0
24x4 0-6		0
24x4 0-4		0
24x4 0-2		0
24x4 0-0		0

REGULAR CORD TIRES

Size	Tube	Price
24x4 60-21		\$1.15
24x4 50-20		85
24x4 40-20		75
24x4 30-20		65
24x4 20-20		55
24x4 10-20		45
24x4 5-20		35
24x4 0-20		25
24x4 0-18		15
24x4 0-16		10
24x4 0-14		5
24x4 0-12		0
24x4 0-10		0
24x4 0-8		0
24x4 0-6		0
24x4 0-4		0
24x4 0-2		0
24x4 0-0		0

HEAVY DUTY TRUCK TIRES

Size	Tube	Price
30x6 60-20		\$1.75
30x6 50-20		1.50
30x6 40-20		1.25
30x6 30-20		1.00
30x6 20-20		.75
30x6 10-20		.50
30x6 5-20		.25
30x6 0-20		.00
30x6 0-18		.00
30x6 0-16		.00
30x6 0-14		.00
30x6 0-12		.00
30x6 0-10		.00
30x6 0-8		.00
30x6 0-6		.00
30x6 0-4		.00
30x6 0-2		.00
30x6 0-0		.00

TRUCK BALLOONS

Size	Tube	Price
7.00-20		\$5.95
7.50-20		6.95
8.00-20		7.95
8.50-20		8.95
9.00-20		9.95

ALL TIRES ARE GUARANTEED BRAND NEW
SEND ONLY \$1 DEPOSIT on each tire. (On each Truck Tire send a \$4 deposit.) We ship balance C. O. D. 5 per cent discount for full cash with order. A big tire getting in 12 months with 12 months of extra price.

GOODWIN TIRE & RUBBER CO.
1841 S. MICHIGAN AVE., DEPT. 172, CHICAGO, ILL.

WE WANT DEALERS

Automatic Gas Lighter
50% Profit. We pay P. P. Charges \$9.00 15 DOZEN.
Name and Address for Sample, 10c.

\$9.00—15 Doz.
Net Profit. **\$37.00**

FREE SPECIAL—Returns 25c
GREEN WOOD HANDLES. BRASS HOOPER.
Packed on Individual Cards. WRITE TODAY. NEW METHOD MFG. CO., DEPT. 88-S, Bradford, Pa.

NEW—HOT—CLEVER
You'll Hear With Laughter When You See **MARY'S FUNNY SILK PANTIES**
Get into this amazing novelty. Sample 10c. down T.C. Money back if not satisfied. Clean Write now. House of Novelties, Dept. B, 601 Arch St., Philadelphia, Pa.

"How to Pay Your Debts"
People grin and bow. Something of genuine merit. A new gold mine for Pitch Men, Lecturers, Salesmen, Mail-Dealers.
Send only 25c for your copy of this attractive little volume and we will send our effective new Follow-Up Sales and Mail Plans.

CLASON PUB. CO.,
812 14th Street, Denver, Colo.

Just What You're Looking For
A business of your own, handling the richest line of quick-sellers you ever saw. Everyone a winner. Take your pick of handle them all. Sell stores, homes, offices. Liberal commissions. By all means investigate.

MALDON, Dept. L20, 1837 No. Ogden, Chicago.

ELGIN—WALTHAM
WRIST WATCHES
Brand-New Cases, Metal Bands.
Send for Catalog, Suggest Bargains in Elgin Watches and Diamonds in the Country.

H. SPARBER & CO.,
2d Floor, 110 N. 7th Street, St. Louis, Mo.

2.95

SILKI SOCKS SPECIAL!
New's Nylon Silk Plated Fancy Socks, guaranteed perfect, beautiful, new patterns, sizes 10 to 12. SPECIAL 10 DOZEN \$12.00. Express Prepaid. Stocks down sent to you promptly, upon receipt of One Dollar and Fifty Cents. **FALLS CITY MERO. CO.,** Box 365, New Albany, Ind.

biz. Karl recently invested in a new car.

DAVE ROSE PIPES "Just a line to give the boys who are planning to come here the lowdown on local conditions. Things are slower here than I have seen them in several years. Thousands are on relief. Gambling houses and other such places that draw tourists are all closed tight. Have seen a few pitchers here and none are getting any folding money. Joe Morris is working tie forms; Red Taylor, sharpeners, and I am working whistles."

JIM KELLEY RELATES this strange quirk in his makeup. It seems that while Jim is known to many of his pals for more than a score of years, no one has ever seen him smoke. But, believe it or not, Jim does smoke. He tells us that for years he has gotten up at 2 o'clock in the morning, looked over his furnace, and has then and there smoked a cigar. And that ends his smoking for the day. The only person to see him smoke is Mrs. Kelley. Believe this or not!

"SURE OUGHT TO have a rubber tent," says Hicton from Bluffton, Ga. "Jammed 'em here as usual, even with the opposition of the Virginia Amusement Company, one block away. Doc Zimmerman was pitching here. The show is going places. In our 93d week."

"HERE IS A PIPE from Syracuse," writes Harry Zimmmons. "Quite a number of the boys around here. Doing pretty well. George Lydell is still going well. Met Fischer working Kregge's store, reports doing well. Jack Graham says fishing is pretty good. A med show is playing here under canvas, with stores to keep the place warm. Doc Jackson says they have been here six weeks and expect to stay all winter."

HOW'S FOR A line from a few of the sheet boys.

MICHAEL J. HANKARD writes this one from Atlanta: "Wonder if it has ever occurred to the boys that there are any number of disabled mendicants in these United States whom I know purchase every issue of *The Billboard*. Wherever you find a pitchman you can usually find some poor cripple sitting near the 5-and-10s or peering up and down the main stem. They are invariably approached by members of

FUN-NOVELTY-INTEREST ALL COMBINED
The Game We've All Been Waiting For

HOME LEAGUE
BASEBALL GAME

12 1/2" x 12 1/4" x 1 1/2"
For Grown-Ups as well as for Kiddies. An attractive cardboard box—a beautifully constructed Baseball Diamond—A wooden Peg or Ball—A baseball, 18 (size D red, 9 yellow). A Score Board and a complete set of Rules, is what this REAL Game of Baseball consists of. 2 play the game but many will witness.

\$18.00 Per Gross F. O. B. PHIL.
RETAILS FOR 25c.
1/2 Cash With Order-Balance C. O. D.
STRATFORD SHOW PRINT CO.
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Agents and Distributors Wanted.

DE LUXE UNITED-BLADES
DOUBLE AND SINGLE EDGE

LOUIS SCHWARZ CORPORATION, CHICAGO, ILL.
506-508 S. Dearborn St.
SOLE DISTRIBUTORS FOR U. S. A. AND CANADA

SIGNET JEWELRY Plain and Pearl Trimmed
Identification Bracelets \$12.00 to \$36.00 per gross
Watchbands 18.00 to 24.00
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No Catalog Send \$1.00 for 12 samples

PURITAN PEARL CO., ATTLEBORO, MASS.

Established Brands That Lead Wherever Razor Blades are Sold

FULLER BLUE DIAMOND, WONDER RAMISES, BLUE FOX, WILDING

EASTMAN—GEM (BLUE STEEL ETCHED), AUTO-STROP, DOUBLE EDGED, AND DURHAM DUPLICATE TYPES.
SMITH—GEM (BLUE STEEL ETCHED) AUTO-STROP AND DOUBLE EDGED TYPES.

For Prices, Communicate with your Local Jobber. We would be pleased to advise you of the Nearest Jobber to you featuring our Blades.

FULLER BLADE CO., Inc.
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SALESMEN! HERES THE BLADE YOU CAN SELL!
PRICED RIGHT! QUALITY INSURES REPEAT ORDERS.

Increased factory facilities make new price possible on LaSalle Blades. This means low retail prices and real profits. DEALERS: write at once for latest jobber prices. Some exclusive territory openings.

Get Your Trial Order in at New Prices Without Delay.

LOUIS O. BLACK RAZOR BLADE CO.
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A. HOLT & CO., INC.
Manufacturers of Rolled Gold-Plated Wire for **WIRE ARTISTS**
Since 1875
Factory and Office: 227 Eddy Street
PROVIDENCE, RHODE ISLAND
Send for Free Sample and Latest Price List of our New and Improved Rolled Gold-Plated Wire

PUBLIC ADDRESS EQUIPMENT

Complete Sound System for Hallways and Windows
Demonstrator, \$29.00. Special for this Week.
MILES REPRODUCER CO.
114 West 14th Street, New York City.

AGENTS EARN 300% PROFIT
Demonstrate new Whole Needle. Sells on sight. \$1000 (commission) with two out of three orders. Send \$30 for 3 samples. Free particulars. Write today.

NORME ART & NOVELTY CO.
Dept. B, 1160 Fawcett Ave., CHICAGO

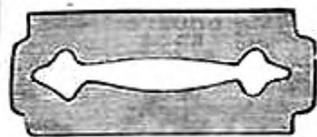
**PRICE SMASHING
RECORD BREAKING
INTRODUCTORY OFFER
NEWEST**

**BLUE STEEL
BLADES**

At the Unheard of Low Price of

\$4.00

Per Thousand



B3C76—First quality, etched blue steel, modern slot, keen double edge. Individually wrapped, 5 in package, 20 cellophane pkgs of 5s in a counter display carton.

YOU LIVE BLADE MEN who have been looking for a real blue steel blade at a lower price than "tin" blades sell for, will find this blade a bonanza money-making opportunity.

REMIT \$4.00, and postage, per thousand, for quantity needed and get going in the greatest blade business you have ever had.

\$4.00
Per Thousand
NOW

B3C350—Swedish Steel Double Edge Blades for Gillette Type Safety Razors. Each in Oiled Paper, 10 Blades in Package, 10 Packages in Carton.

N. SHURE CO.
World's Largest Novelty House
Adams and Wells Streets
CHICAGO

the vast army of pitchmen and of the show world for a bit of a chat. To me it seems that they are nearly always great fellows, especially when one meets with such a chap as Ray Sherwood, who we find in Atlanta with his dog, Jo, pulling him up and down Peachtree street. I can truthfully say I have known him to start more than one pitchman on the road to success by purchasing stock and supplies for them. Art Cox and Jake Miller will remember him in Springfield, O.—this good fellow with a feeling of good will toward everybody and who will always give a bit of truthful info. His advice to everyone making a living on the public thoroughfare is 'cleanliness.' I often wish he were a pitchman, for he is one of the pitchman's best friends."

CARL SEIGEL . . . and Ed St. Matthews are working Memphis and surrounding territory and doing well.

THE THREE MUSICAL . . . Reikarts, Frank, Dollie and Mary, are working their musical act in the Swormville (N. Y.) Opera House.

"HERE I AM BACK . . . among the Kentucky colonels, after spending some two weeks around Atlanta," inks Johnny (Chief) Vogt from Louisville. "I have decided to shill on a clothing store, invest in a pair of long ones and stay here a while. Some of the boys might be getting money around Atlanta, but if they are I failed to notice them. I am pitching Christmas novelties on Fourth street to a fairly good biz. Home guards tell me this street has been closed since Hector was a pup, but nevertheless I am working. I have the only spot on the street, but the rent is high. Am working with Frenchy Thibaut, and he sure is a good, clean worker. I sure received a hot present from Art Fredette's neighbor in Atlanta. Hope Fred Gummlins notes this, too. Say, Fred, be careful that gila doesn't bite you. Would like to read a pipe from A. G. Rice. Let me know how things are breaking for you. Will leave here about the 15th for Texas with oil and herbs. Pipe in you West Coast boys."

THAT GOOD OLDTIMER . . . Frank Heathcox pipes from South Boston, Va.: "I hear that Doc W. G. Wheatly is under the weather at Mullins S. C. Hope the boys remembered him at Christmas. Doc Gilbert, for the second year, has a store show here in South Boston. He is popular with the town folk and a friend to all the road folks. Doc is fighting for clean workers, and

**EVERY HOUSEWIFE A CUSTOMER
... EVERYWHERE ...**

That's why Peeler Workers make big money steadily with



ROTARY MINCERS

SAFETY GRATERS

The basic appeal of these Acme Garnishing Sets, Rotary Mincers and Graters to housewives everywhere make them easy, fast sellers wherever they are demonstrated. The best merchandise—attractively packaged—and at the right price, leaving you a large margin of profit. All goods approved by Good Housekeeping Institute. Quick and reliable service has always been a keynote of our business. Write today for prices on these steady, big money makers.

ACME METAL GOODS MFG. CO.
2-24 ORANGE STREET
NEWARK, N. J.

PAPERMEN

"Your old pal Al" hopes you enjoyed a very

**MERRY CHRISTMAS
and a
HAPPY NEW YEAR**

Many "square shooters" at work thru this office did and wish you all the same.

Always pleased to hear from experienced producers who know what it's all about.

F. AL. PEARCE
715 Shukert Bldg.,
1115 Grand Ave.,
Kansas City, Mo.

AGENTS, SOMETHING NEW

THE AUTOMATIC FEED ICE SHAVES
ABSOLUTELY SANITARY

Send for CATALOG

There is only one way to get the most out of your ice shaver. Buy the automatic feed ice shaver. It shaves the ice for you, so you can get the most out of your ice shaver. Buy the automatic feed ice shaver. It shaves the ice for you, so you can get the most out of your ice shaver.

SAMUEL BERT MFG. CO.
DALLAS, TEXAS.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

AGENTS LOW PRICED NECESSITIES FAST SELLERS BIG PROFITS

KENBERRY THIN BLADE KNIFE—Stainless steel! Used every kitchen! Cuts meat, fruit! 25c seller!
\$1.00 DOZEN \$11.50 GROSS

KENBERRY SCISSORS SHARPENER—A demonstration makes! Utter necessity! 10c seller!
\$3.00 DOZEN \$3.00 GROSS

KENBERRY COMB CLEANER—Cleans instantly! Rolling brush. Belts to buttons, barbs, etc. 15c seller!
\$5.00 DOZEN \$5.50 GROSS

BUZ-ALL HAZARD BLADE HOLDER—Cuts twine, dunnage, ropes, post from staves. A handy help! 25c seller!
\$7.50 DOZEN \$8.50 GROSS

TICK-TOCK SERVING TONGS—For eggs, potatoes, hot corn, meat, etc. Used 100 times! 25c seller!
\$1.00 DOZEN \$11.60 GROSS

SPEE-DEE VEGETABLE PEELER—Cuts this peel! Used peeling potatoes, etc. 25c seller!
\$3.00 DOZEN \$9.00 GROSS

GOOD QUALITY RAZOR BLADES—Double Edge for Gillette Type Razors. Multiple Edge for Gem Type Razors.
100 Blades for 59c and up!

BIRTHDAY AND EVERYDAY CARDS—15 Cards and Folders for 25c. Buy 25% Cash with all orders. Bal. C. O. D.

CONSUMERS WHOLESALERS
715 6th Avenue, Dept. B-25, N. Y. C.

SPECIALS in DIAMONDS and REBUILT WATCHES

Write for our Latest Catalogue. Large Assortment—Reasonably Priced—American and Swiss.

CENTRAL WATCH REPAIR & SUPPLY CO., INC.
124 South Eighth Street, PHILADELPHIA, PA.

MARVELOUS NEW LAMP
Cuts Electric Bills BRINGS BIG PROFITS

Science has produced this "M I S H O O M" lighting bulb that gives the illumination of a 150-watt lamp, yet uses only 100 watts of current. Every store, office, factory, home, etc. several dozen at a time. Cuts lighting bills by one-third. Guaranteed for 1,000 burning hours. Regular price \$1.25. You sell for \$50. Cost you only 45c. Send 25c for Sample and Details.

THE MASTERLITE CO.
Dept. GAD, 110 E-23d St., New York.

SLUM JEWELRY \$1.00 WITH 25% OFF

Waltham Chain, Assorted, Dress..... \$1.75
Fined Pocket Knives, Dress..... 1.75
Tie Holders, Assorted, Green..... 4.50
Collar Holders, Assorted, Green..... 4.50
Full Line of Watches, Jewelry and Rings, Catalogue

FELDMAN BROS., 159 Canal St., New York, N. Y.

3,000 FORMULAS, FACTS

Discover Trade Secrets in Dr. Brown's Book of Formulas—300 Pages. Price, postpaid, \$1.00.

OGILVE PUBLISHING CO.,
57 Rose Street, Dist. 27, New York.

RED HOT FAST SELLERS
CARDS, SIDE LINE NOVELTIES.

"ASTRA," 109 N. Dearborn, R-1201, Chicago.

IT'S NEW—IT'S HOT
Goodrich Shear Hone

Take a pair of shears—a few strokes—sip they are sharp—the sale is made. Also sharpens pocket knives and stainless steel kitchen knives to a razor's edge. Large 2" stone made of sharp electric furnace abrasives. Sample, 10c. Dnt. \$20. 18 Top \$1.00. Postpaid. **GOODRICH CO.,** Ext. 1884, 1502 W. Madison, Dept. 58-12, Chicago.

CHEWING GUM 20¢ BOX

RETAILS FOR \$1.00!

Each box holds 20 Full Size Ball Gums. Factory Fresh Gum. Sealed in Plastic Boxes. Each box contains 100% to 200% profit. The user distributor (not started) Send 45c for sample box (postpaid) or write for particulars.

AMERICAN CHEWING GUM CO.
4th & Mt. Pleasant, Newark, N. J. CODE

Quality BALL GUM
Headquarters and MACHINE GUM for Vending Machine Operators

"DAN-D" TAB Machine Gum

A short size Vending Stick Gum is our newest and best. Lowest cost—100 sticks per box.

AMERICAN CHEWING PRODUCTS CORP.
4th & Mt. Pleasant, Newark, N. J.

IF YOU WANT TO KNOW WHAT'S NEW

Send for a review of the NEW "Chin-I-Mail" Combination 1c 4-in-1 Fruit Vendor. The Wonder Combination Machine of the Century. Introductory Price, \$9.75. f. o. b. factory.

AMERICAN CHEWING PRODUCTS CORP.
4th & Mt. Pleasant, Newark, N. J.

RAINCOATS \$2.25

ALL-WEATHER rubberized masticated men's coat. Place your orders with us at once. Fast delivery. Satisfaction GUARANTEED. Latest style in Oxford Grey, Brown and Black color of a heavy weight. Your privilege to return coats at once if not satisfactory, and we'll refund the money you paid us. 25% deposit, cash or money order, balance C. O. D.

GRANT MFG. CO.
142 N. 10th Street, Philadelphia, Pa.



Imagine taking a light, compact, beautifully enameled case from your vest pocket. You find a magic button! A miracle happens! Automatically there is a smoke in a flame! At the same time your favorite brand of cigarette appears. The LIGHTED CIGARETTE is delivered right to your lips. You PUFF and SMOKE.

Millions in it for AGENTS

What a revolutionary, dynamic invention! A mechanical master-piece... perfected and guaranteed... and offered to you at a price so low you'll hardly be able to believe it. The facts fairly scream Big Profits.

15-DAY TRIAL OFFER

Mail the coupon and we'll give you a chance to RISK TRY... this revolutionary magic case... and receive 15 days' trial at OUR RISK! And if you are interested in sharing the Big Profits that are pouring into our agents' pockets, check the coupon in the lower left-hand corner.

MAGIC CASE MFRS., Dept. W-4469
4224 Cass Ave., ST. LOUIS, Mo.

RUSH FOR TRIAL OFFER!
MAGIC CASE MFRS., Dept. W-4469,
4224 Cass Ave., St. Louis, Mo.

Gentlemen: I'll try a Magic Case for 15 days at your risk. Tell me all about this revolutionary new invention and give me facts about your trial offer.

NAME.....
ADDRESS.....
TOWN.....STATE.....

() Check Here for Details of Agents' Offer

QUICK MONEY GETTER
Plenty Spots Waiting

Sell the advertising space for \$3.50 to \$5.00 a year. Beautiful Porcelain-White Sanitary Toothpick Dispenser serves one stick at a time. Holds a beautiful glass over big. Your cost \$1.00 plus \$1.50. Order, \$7.00, prepaid. ORDER THE MFG. CO., 138 Terminal, Minneapolis, Minn.

Mushroom & Standard LIGHT BULBS
Guaranteed 1000 Hours

Write for special discounts on large quantities. Agents-Wholesalers-Sell to customers at over 50% off list prices and realize 60% PROFIT for yourself. Independent Lamp Works 1107 Broadway, Dept. W., New York, N. Y.

SELL 9x11 BLUE BUSINESS SIGNS
Your Quick Delivery: 100 signs, \$3.00. Two Free with each \$1.00. You pay postage. Weight 8 pounds.

KOEHLER SIGN SYSTEM
339 Goult Ave., ST. LOUIS, Mo.

WE THANK YOU... CALL AGAIN

★ RAZOR BLADES ★
Agents, Folders and Side Edge Men, get your free list from the Largest West Coast Distributors of Blades, Shaving Needs, Toiletries and Notions.

SCHULTZ BROS.
715 E. Los Angeles St., Los Angeles, Calif.

NEW! FAST MONEY

Using 80-3200 sharp... new, \$2.25... drawing knife edge between fast cutting abrasive stone. Nothing like it. Green enamel finish. 1st edition, 100,000 copies. \$4.00, 50¢; 1st for \$1.00; Gross, \$8.50, all Postpaid. **GOODRICH** 155-1864, Dept. B-12, Chicago, Ill.

works clean himself. The pipe in a recent number, from Winston-Salem, is an example of what happens when 'they burn it up.'

O. L. HUMPHRIES WRITES . . .
"Lonnie and Sue shoot one from South Carolina to say that the weather is cold and business not so good. But can't complain. We plan on going to North Carolina for Christmas. If too cold we will go into schools and theaters after Christmas, with the moving picture until spring. Mrs. Sallie Hughes Walker is owner of the show and the best and finest showman we have ever worked for."

A PIPE FROM . . .
Fay and Joe Abbott reads: "Closed a successful season with Doc Fred Gasaway at Taft, Tex., and teamed with P. P. Gaskins to open a seven-people opra at Arkansas Pass, Tex. Looks red. Will close for the holidays and reopen January 7. Less Williams was at Karnes, Tex., last week to nice biz. Tom Dean and wife are at Blytheville, Ark., for the holidays. Jack Goodman, also in North Texas, would like to read a pipe from them. December 10 was Joe's 21st birthday. He has been lecturing for a year now. Are there any younger med lecturers? If so, let's have a pipe. Our roster: Doc Joe Abbott, lecturer and straight; Fay Abbott, specialties and straight; P. P. Gaskins, lecturer; Fanny Gaskins, specialties and parts; Ginger Cook, rube guitar, and Kay Williams, soubret."

JOHN J. LOONEY . . .
shoots a special for the 40th Anniversary Number, from Broekton, Mass.: "I was struck and knocked down by an auto while crossing the street here last Saturday evening. Received some bad injuries to my face, shoulder and leg, but hope to be well enough to work the last few days before Christmas. Am confined to my home at present, waiting to settle with the insurance company. This is the second auto accident I have been in within the last three months. Sam Lewis closed with his pitch store at Lawrence, Mass., recently. Sam's stores at Fall River and Boston are doing good business. The roster of the Boston store includes Doc Anderson, instructor; Doc Huxley, herbs; Professor Schultz, calculators, and Professor Fredericks, astrology. There are two other pitch stores in Boston at present, one located on Newspaper Row, the other at Scollay Square. Sam's store has been at 31 Tremont street for the past seven years. So the pitch fraternity is well represented in Boston. Doc Jack Dorsey, who was working Boston stores, left recently. Jerry Russell is spending the holiday season in Beantown and is a regular caller at Sam's store. Doc Bill Sullivan is working around Springfield, Mass. Chick Shaw, formerly of the Woods' med show, closed with a road show recently and is in Newark, N. J. Humanitone Jim Knight had a good season at the World's Fair and remained in Chi to work streets before Christmas. "Coney Island" Sam Sandler has been working around New York, passing out plenty of whistles. Conditions in and around Boston seems to be better than in years and all the boys in these parts have been expecting a better-than-average Christmas. I plan to work streets in New Bedford next week if the doctor gives his okeh. I will leave here shortly after the first for an all-winter vacation in Florida. All the boys at Sam Lewis' store join in wishing The Billboard many more successful years, the best friend a pitchman ever had."

FROM WALNUT PORT, PA. . . .
Doc A. C. Houck pipes: "I certainly enjoy reading Pipes. Haven't sent one for a long time, so here goes. I am still at it and going strong. Working halls, dance floors, etc. Opening a store show in Slattington January 2. And then more shows in Palmetton and Packerston. At present have Clair, the magician, doing magic illusions and working horoscopes. Andy Platt is doing black banjo, guitar and specialties. My wife is doing characters in all acts, works doubles and sings and assists in the magic and illusions. I am doing straights and lecturing. We also have a moving picture—and all in all give the natives a real show. We start with a free show and end the last three days charging admission. Will have three (See PIPES on page 257)

BARR BALLOONS AND NOVELTIES! DESIGNED TO FILL YOUR PARTICULAR REQUIREMENTS

Flashy, Colorful New Ideas made to serve you under any and all conditions without deterioration and loss. Your requests for samples and information are always welcome. Write Dept. 2-A.

WORLD'S LARGEST MANUFACTURER OF TOY BALLOONS
The BARR RUBBER PRODUCTS CO. SANDUSKY, OHIO

STREETMEN'S ITEMS

BLADES COCKLES FOUNTAIN PENS NOVELTIES OPTICAL GOODS ETC., ETC.	SUNDRIES WHITESTONES JEWELRY LIGHTERS ETC., ETC.
---	--

Write for Catalog.
See Our ad in Billboard each week for Specials.

EASTMAN DOUBLE EDGE BLADES
No. 810—A De Luxe Blue Chrome Surgical Steel Blade, carefully honed, inspected and tested. It's a lower count blade.
\$1.25 Per 100

816—Eastman Single Edge Blue Steel Blade, for Gem and E. R. Per carton of 100.....\$1.05

817—Eastman De Luxe Autocrop Type. Per carton of 100..... 1.50

818—Eastman De Luxe Durham Duplex Type. Per carton of 100. 2.00
Other Blades as low as 50c per 100.

JOSEPH HAGN COMPANY
"The World's Bargain House"
223-225 West Madison St. Dept. "B" Chicago

WE HAVE "IT"
A NEUTRAL SHAMPOO THAT STAYS WHITE WITH THE PHENOLPTALEIN TEST.

Also Our Regular Fast-Selling
HAPPY HOME MAKER SHAMPOO
Use One of These With Our
LADY WILMA HAIR REJUVENATOR
For a Complete Setup for
YOUR SHAMPOO DEMONSTRATION

Write for details on these profitable items—also our Toothpaste-Shaving Creams—Bases and Soaps of all types.

GEO. A. SCHMIDT CO., 236 W. North Ave., Chicago, Illinois

GOLD WIRE ARTISTS

HERE'S SOMETHING WORTH WHILE

RECUERDO

Signet Ring Tops, Rolled Gold Plate, pretty design, \$10.00 gross. Bands, Assorted Sizes, \$5.00 gross, or Complete Ring, \$18.00 gross.

And a Complete Line of Rolled Gold Findings, Chain Wire, Tools, Beads, etc. Catalogue.

JUERGENS JEWELRY COMPANY, 150 Chestnut St., Providence, R. I.

MEDICINEMEN, PITCHMEN AND DEMONSTRATORS!

Prepare now for greater success next season. The Old, Reliable "Ohio Brand" Tonics, Corn Dope, Tablets, Liniment, Soaps, Powders, etc., will increase your 1935 profits. Highest quality products at attractive prices. Write for complete information and quotations.

OHIO MEDICINE COMPANY
COLUMBUS, OHIO

STREET PHOTOGRAPHERS

CAMERAS FOR STREET AND OTHER CONCESSION WORKERS AND ALL SUPPLIES. OUR CAMERAS TAKE AND DEVELOP THE PICTURE RIGHT ON THE SPOT IN ONE MINUTE AND ARE LIGHT IN WEIGHT TO MOVE. Our heaviest Camera complete weighs only 12 lbs. Makes fortune or black and white pictures in all sizes, up to a postal card size.

HUNDREDS HAVE BEEN MAKING BIG MONEY WITH THESE CAMERAS EVEN DURING THE DEPRESSION.

SEND FOR OUR CATALOG.

DAYDARK SPECIALTY CO.,
2827 BENTON ST., ST. LOUIS, MO.

Classified Advertisements

COMMERCIAL
10c a Word

Minimum—\$1.00. CASH WITH COPY.
First Line and Name Displayed in Caps.

Set in uniform style. No cuts. No borders. Advertisements sent by telegraph will not be inserted unless money is wired with copy. We reserve the right to reject any advertisement or revise copy.

FORMS CLOSE (in Cincinnati) THURSDAY

FOR THE FOLLOWING WEEK'S ISSUE

AT LIBERTY

36 WORD (First Line Large Black Type)
16 WORD (First Line and Name Black Type)
16 WORD (Small Type)
Please Total of Words at One Rate Only
No Ad Less Than 25c.
CASH WITH COPY.

ACTS, SONGS AND PARODIES

"MY SWEET ONE," DANCE ORCHESTRATION.
50c. COLLIER, RORK AND REID, 2294
DeSoto Station, Memphis, Tenn.

SONGS ARRANGED FOR PIANO, ORCHESTRA,
Band, Vocal Ensembles
Reasonable rates. LEW COULD, Peace Dale,
R. I.

VAUDEVILLE AND RADIO MATERIAL WRIT-
ten. LOU ASHENDORF, 981 Home Street,
New York City.

AGENTS AND DISTRIBUTORS WANTED

AGENTS—PENNY EACH. POPULAR SIZES.
Guaranteed Window Sign Letters, Endless
Profits. Easily applied. Free samples. ATLAS
SIGN WORKS, 7941-L Halsted, Chicago, Ill. 3x

AGENTS—STICK-ON WINDOW SIGNS. 500%
profit; free samples. METALLIC LETTER
CO., 439 N. Clark, Chicago. x

AGENTS—NEW, AMAZING PENCIL WRITERS
in dark. Sample, One Dollar; Nine Dollars
Dozen. PARAMOUNT PEN, INC., Empire
State, New York.

AGENTS—SELL 5 CLASSES CALIFORNIA
Orange Jelly, 25c. 200% profit. 5 glass
sample, 25c. CUTLER-CLARKE, 5515 Ruthen-
berg, Los Angeles, Calif. ja19

AGENTS, DEALERS, MANUFACTURERS—6,000
Laboratory tested formulas, 25 cents each.
Catalog. POPHAM, 3008 Fremont Avenue,
South, Minneapolis, Minn.

AMAZING ZIPPER PINLESS CLOTHESLINE—
Instant demonstration. Sure sale every
home. Free guarantee sales plan. DUNN
BROS., Hempstead, N. Y.

**AMAZING CIGARETTE TRICK—\$2.00 HUN-
dred;** sample, 10c. RICHARD BAKER, 1426
Merline Ave., Cuyahoga Falls, O.

ARE YOU LOOKING FOR THE BEST LINE TO
sell? Or considering going into Mail Order
Business for yourself? Many good oppor-
tunities. Let us help you. Write today.
BUSINESS SERVICE, P. O. Box 537, Muskogee,
Okla. x

"BANTEX"—SELF-SEALING BANDAGE. DEM-
onstrators, big profits. Sample, 25c. Pat-
ent holders free. "BANBOX" DISTRIBUTOR, Buck-
eye Lake, O.

BIG FLASH—EMBROIDERED 4-PIECE SCARF
Sets. 3 samples, \$1.00; money-back guaran-
teed. HILDEBRAND, 934 North Ave., Chi-
cago. ja19

CARTOON BOOKS—REAL GOODS, \$2.00
hundred. Samples, \$1.00. ASTRA, 109-N,
Dearborn, R-1201, Chicago.

CASH INCOME RESILVERING MIRRORS, RE-
plating Metalware, making Glass Signs.
Portable Outfit. SPRINKLE, Plater, 500,
Marion, Ind. fe2x

COSTS 1c—SELLS 25c. MAKE NON-EXPLO-
sive Cleaner from Benzene Crystals, 1c gal-
lon. WESTERN RESERVE LABORATORIES,
6622 Denison Ave., Cleveland, O.

"CRYSTOLAX"—BEST NAMED. BEST
Packed Genuine Texas Mineral Water Crys-
tals. Sell sub-agents, druggists or direct to
consumer. Proven repeater and steady busi-
ness builder. \$3.00 dozen, pound size, sells
\$1.00. 55.40 dozen Extra Special 2-pound
size, sells \$1.50. Direct producer contract.
Going like hot cakes. Write for details.
CRYSTOLAX COMPANY, Fort Worth,
Tex.

DEMONSTRATORS—START THE NEW YEAR
right. Here is a money maker. New Hem-
stitcher and Rug Maker in one. Fits all ma-
chines. Sample, 15c. Also Darners, Hem-
stitchers, Embroidery Guides, Needle Threaders.
K. J. MANUFACTURING CO., 648 N. Vermont,
Los Angeles, Calif.

ENGRAVED INITIAL PLATES, NAMEPLATES.
Signed Numbers, Enamel Finish, five colors,
big profit. HILTON CO., 29 Portland, Provi-
dence, R. I.

FREE CIRCULARS DESCRIBING HOW YOU
can make big money in mail order business
at home in spare time. Write today. MAIL
ORDER INSTITUTE, 669-G Marcy Avenue,
Brooklyn, N. Y. de29x

FREE LITERATURE DESCRIBING MANY
money-making plans. H. BELFORT, 4042
N. Kedzie, Chicago. ja12x

FUNNY BUSINESS—SELL JOKER'S NOVEL-
ty Catalogue Free. AMERICAN SPE-
CIALTY COMPANY, Swampscott, Mass.

IF UNEMPLOYED, 50 GOOD FORMULAS, 25c.
AGENT SUPPLY, Parkville, Ky.

GOOD INCOME SILVERING MIRRORS—PLAT-
ing and refinishing lamps, reflectors, autos,
beds, chandeliers by new method. Outfit fur-
nished. Write GUNMETAL CO., Ave. C,
Decatur, Ill. ja26x

GOOD LUCK COIN—LOOKS LIKE \$20 GOLD
piece (Roosevelt New Deal). 25c prepaid.
Agents' opportunity. AMERICAN-SIMPLEX
CO., Anderson, Ind.

"HOT" GIRL NOVELTIES, ON TAVERN
Cards. You'll clean up. Samples, 10c.
TERMINAL PRINTERS, 3303 Lawrence, Chi-
cago.

IDEAL QUICK MONEY GETTERS—WAFFLE
Iron. Pie Crimpers, Vegetable Slicers, Steak
Dressers. Low prices. E. MCCLARY NOV-
ELTY CO., 24 North Patterson Blvd., Day-
ton, O.

LOOK! THE BIGGEST PROFIT EVER OFFERED
to salesmen in store signs, something new,
flashy and different. Every merchant will buy it.
21c profit on every 4c. Send 25c for
samples or \$1.00 for 14 assortment. ZIM
SIGN CO., 322 S. Broadway, Los Angeles, Calif.

MAKE YOUR OWN PRODUCTS—EMPLOY
agents yourself. Toilet Articles, Soap, Ex-
tracts. We furnish everything. Valuable book
for NATIONAL SCIENTIFIC LABORA-
TORIES, 1957W Broad, Richmond, Va. x

MEN—IF YOU ARE FREE TO LEAVE HOME
on a good pay job send self-addressed,
stamped envelope to COMMUNITY ENTER-
PRISE, 789 Lake Linden Ave., Laurium, Mich.

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SEE OUR ADVERTISEMENT CARNIVAL SEC-tion. **WEIL'S CURIOSITY SHOP**, 20 South Second, Philadelphia.

HELP WANTED

A-1 ADVANCE MAN, WITH CAR. MYSTERY attraction. **PELKIN**, Livemore, Ky.

JUGGLERS AT LIBERTY—COMMUNICATE with me. Three required for big-time juggling act. Explain what you can do and what the most balls you can juggle single. **FELIX CARRA**, 85 Wyman St., Jamaica Plain, Mass.

ONE-MAN SHOW—SCHOOLS, 50-50. WM. P. TAYLOR, Fort Payne, Ala.

TEAM DOING TWO OR MORE GROUND OR Animal Acts. Percentage. Open January Fifth. Winter work. **JACK TAYLOR**, General Delivery, Augusta, Ga.

THREE FEMALE IMPERSONATORS—CON-sider talented beginners. **JAMES KEYES**, Arlington, Tex.

WANT ATTRACTIONS PRESENTING FULL evening performances. Summer season, six weeks circuit. **WALTER KRALL**, Wheaton, Kan.

YOUNG MAN FOR TREASURER OF AN OUT-door amusement corporation. Must have Two Thousand Dollars. Handle your own money. References required. Address **BOX C-304, Billboard, Cincinnati.**

HELP WANTED—MUSICIANS

DANCE MUSICIANS REPLACEMENTS. STATE ALL **JOE ACOSTA**, Carvel, Annapolis, Md.

WANT—A-1 ORGANIST, WHO WILL MAN-age small town theatre on percentage. Ad- dress **BOX C-302, Billboard, Cincinnati.**

INSTRUCTIONS AND PLANS

ALL BRANCHES JUGGLING—BOOK, \$1.00. **MARTELL**, 2315 McDonald, St. Louis, Mo.

LEARN VENTRILOQUISM BY MAIL; SMALL cost. 3c stamp, but no particulars. **CEO W. SMITH**, 125 North Jefferson, Room 5-622, Peoria, Ill.

PLAY PIANO ACCOMPANIMENT—INSTANT results, 25c. **BIRD**, 147 Basin, Williamsport, Pa.

2,500 USED CORRESPONDENCE COURSES—All subjects, unusual bargains. Catalog (dime). Good whiskey, 25c gallon, no stills. Formula, \$1.00. Postal ignored. **THOMAS REID**, Plymouth, Pa.

MAGICAL APPARATUS

CARD TRICKS—FAST 25c SELLER. MASTER system; purely mechanical. Instructions sample, 10c. \$2 per 100. **LEDER'S**, 77 W. 47th St., New York.

FOR SALE—SMALL MAGIC AND ILLUSIONS. Will trade. Lists. **ED MYHRE**, Grand Meadow, Minn.

JANTZEN'S IDEAL MAGIC SHOP—2819 Woodward St., Chicago. We are Builders of Illusions.

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MAGIC CATALOGUE, 20c. LYNN, 105-A Beach, Jersey City, N. J.

NEW 112-PAGE CATALOGUE, ILLUSTRATED, Mental Magic, Mindreading, Apparatus, Spirit Effects, Books, Horoscopes and 27-page 1935 Astrological Forecasts, 1, 4, 7 and 27-page readings. New Personal Character Analysis sheets for graphology, numerology and personal appearance now ready. Giant catalogue and sample, 30c. **NELSON ENTERPRISES**, 198 S. Third, Columbus, O.

VENTRILOQUIST AND "PUNCH FIGURES," Acts for sale. **KENNETH SPENCER**, 423 So. 10th St., Minneapolis, Minn.

VENTRILOQUIST FIGURES — NEW, USED. **FRANK MARSHALL**, 5518 South Loomis, Chicago.

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PACKAGE BLUE BLADES—5 FOR DIME. **SHAW**, 237 S. Lancaster, Dallas.

MISCELLANEOUS

CORRESPONDENCE COURSES — BARGAIN catalogue free. **HANFLING**, 799 Broadway, New York.

ROLLS DEVELOPED — TWO BEAUTIFUL & guaranteed professional enlargements and 8 guaranteed never fade, perfect tone prints, 25c coin. **RAY'S PHOTO SERVICE**, La Crosse, Wis.

SNAPPY, GLOSSY ENLARGEMENTS, 5x7, 15c, 2 for 25c. High quality permanent prints. Send negative and coin today. **MANCELS JR.**, 2825 Ocean Parkway, Brooklyn, N. Y.

M. P. ACCESSORIES FOR SALE

ACME, DE VRY, HOLMES OWNERS. ATTEN-tion! Brand-new Soundheads, \$75 up. Amplifiers, \$85 up; Exciter Lamps, 75c each. **DON R. STEVENSON**, 161 Champlain Street, Rochester, N. Y.

BARGAINS — USED PROJECTORS, SOUND-heads, Amplifiers, Horns. Catalogue mailed. **S. O. S. CORP.**, 1600 Broadway, New York, N. Y.

EDISON KINETOSCOPE, GASMAKING OUTFIT. Cheap. **103 NORTH THIRD, Richmond, Va.**

MOTIOGRAPH, MOTOR DRIVEN, \$30.00; Camera, \$20.00. **LANE**, 1311 8th, N. W., Canton, O.

AT LIBERTY—Lecturer, Performer. If it's there I can see it. Consult with me. 1000 TEX. MACK, 1058 W. 10th St., Des Moines, Ia.

PUBLISHER STAFF opening sought by able copywriter. Twenty-five, single. Small salary while awaiting. F. TAYLOR JR., Woodland Ave., Oshkosh, N. Y.

AT LIBERTY M. P. OPERATORS

READY NOW OR JANUARY 1 for permanent job—Professional, 100% qualified, any equipment. Reasonable. Practical. Yes! Go anywhere. Salary \$1000 to 25,000. Population preferred. PRODUCTIONIST, 4009 A. N. 21st St., St. Louis, Mo.

AT LIBERTY MUSICIANS

ALTO SAX — READ, MODERN, AND FAKE playing. Union, 30 any place. Also know 3 or 7-Piece Orchestra. Write or call. GEORGE NODZO, P. O. Box 1024, Kingston, N. Y. de29

ALTO SAX, DOUBLING CLARINET, VIOLIN. LEO JOHNSON, General Delivery, Miami, Fla.

ALTO SAX, USUAL DOUBLES, AND VIOLIN. Viola and Cello. Arranger. Experienced all kinds of MUSICIAN, 307 N. Francis, Madison, Wis. x

AT LIBERTY—TENOR GUITARIST, VOCAL. Prefer South. BILL CAMPBELL, Box 356, Sheboygan, Wis. x

BAND LEADER OR SIDE MAN — STRONG Trumpet, Piano, Air Cadette. Experienced. Tour or locate. W. A. STEVENS, Lebanon, Kan. x

GUITARIST — VOCALIST. MODERN, READ. Can deliver. Thoroughly experienced. Young, personality, appearance, reliable, union. Reliable bands: state everything. CHARLES FRANCIS, 6 Lewis St., New London, Conn. x

DRUMMER—VOCALIST — YOUNG, MODERN, experienced, own P. A. System. Can suggest fine Pianist. Address DRUMMER, 2241 Woodlawn Ave., Niagara Falls, N. Y. ja5

DRUMMER—JANUARY FIRST. YOUNG, 10 years' experience. Write or wire H. N. CLUSE, Oshwin, Ia.

FIRST-CLASS CLARINETIST, ALTO AND Tenor Sax. Thoroughly experienced all lines. Sight reader. Leave at once. Union. BOX C-297, Billboard, Cincinnati. ja12

MUSICAL DIRECTOR AND VIOLINIST—WELL known A-1 Teacher in all Band and Orchestral Instruments, for schools, private, etc. Reference. FELIX TUSH, 5102 18th Ave., Brooklyn, N. Y. de29

SAX, DOUBLING PIANO-ACCORDION; TENOR or 3d Alto. Dance band. Accordion fill in front violin part. Write MUSICIAN, 149 W. 84th St., New York City. ja5

TENOR SAX AND CLARINET PLAYER WANTS a band that plays in tune. R. MESSNER, Keystone Hotel, Kansas City, Mo.

TROMBONIST—CUT ANYTHING. CONSIDER anything reliable. Prefer location. Married. Address MUSICIAN, 623 Fulton, Waukegan, Ill.

TRUMPET PLAYER—A-1. EXPERIENCED in all lines. Good reader, sweet, hot, modern and flashy. Good range. Suitable for bands only. Florida preferred. LOUIS RIDLEY, Drexel View Hotel, Drexel and 44th, Chicago. de29

TRUMPET—MODERN, GOOD READER, RANGE. TOAD THARP, General Delivery, Ft. Worth, Tex. de29

ACCORDION-BAND — Soloist. Doubling Piano. Young, reliable, play fifteen hundred popular hits from memory. Experienced club, orchestra, radio. N. Y. BOX 527, Billboard, 1564 Broadway, N. Y. de29

ACE—MODERN RHYTHM Band String Bass and Sousaphone. Doubling Trombone, Vocal. Union. Chicago Local 10. Played in the very best Chicago hotels, theaters, ballrooms, clubs, etc. Will soon located reputable dance band only. Gentleman. Young, good appearance. Address MUSHIAN, 1451 N. Washington Avenue, Chicago, Ill.

ALTO SAX Double Clarinet and some bossy Fiddle. A night concert; modern; takeoff with pickup good show specialist. Consider small "come" band. D. K. 6712 Deary, Pittsburgh, Pa.

A LIBERTY—Rhythmic Drummer. Plenty of music. Will play any modern music. Experienced, professional. HAROLD JONES, 306 Gray Street, Wagon, Wis.

DANCE DRUMMER — Union, modern, experienced. Good ensemble. Personality. Play on dance. DRUMMER, 311 West First Street, Dallas, Texas. ja5

ROUTED CONDUCTOR—Experienced in orchestra, band, opera, concert. Two university degrees. European training, excellent conductor. Union; available to develop musical or State symphony orchestra or band, play and conduct radio program, tour with or without orchestra. Large repertoire, authentic interpretation. EDWARD MELTZER, 61 East Jackson Boulevard, Chicago, Ill.

SAX—ALTO AND TENOR, doubling Cello and tuba, soloist, take off, read and fake. Thirty-two, about average. Still on night club job at present, but desire change. South preferred. JIMMY STRAUSS, 1650 Tennessee, Denver, Colo.

TRUMPET—Dance, Club, Stage experience. Young, dependable. Consider anything reliable. Can solo. FLOYD A. JOHNSON, 14 Delaware St., Martins Ferry, O.

VIOLINIST, Doubling Guitar, Banjo—Dead end but musical. Occasional. Good salary. HARRY JOHNSON, 1141 N. Harvey Ave., Joliet, Ill.

AT LIBERTY PARKS AND FAIRS

BLACK'S COMEDY BEARS, care Black's Animal Acts. Booking Free Acts for 1935. L. E. BLACK, Mgr., Murry, Ky. ja5

AMERICA'S BEST HIGH WIRE — THE Calvert outstanding hit attraction. An act with drawing power. GREAT CALVERT, 164 Averill Ave., Rochester, N. Y. fe16

AT LIBERTY FOR 1935 FAIRS AND CELEBRATIONS—The Mitchell Troupe, America's foremost novelty entertainers. Featuring the Great Marvyn Sensational Globe Equilibrist. MITCHELL TROUPE, 1412 So. 16th St., Omaha, Neb.

AT LIBERTY PIANO PLAYERS

ATTENTION! THEATRE

Managers—Organist-Pianist, open for engagement, 20 years' experience organologist and special overtures on organ. Piano for vaudeville. A-1 M. C. and can make them sing. Personal attraction of flesh will out-draw "shadows" of the greatest names. Parks, fairs, outdoor shows have taken the crowds you could have kept inside this year. "Think over" and they did it with something you refused to offer. "Fish." May this act receive the results intended, not for the one but for the many artists. Cordial Holiday wishes to all and to the Billboard. PAUL FORTYTHE, Macon Hotel, Macon, Ga.

PIANIST — CAPABLE, RELIABLE, UNION. Read, fake. BOX C-300, care Billboard, Cincinnati, O.

PIANIST — EXPERIENCED DANCE, FLOOR show and radio, desires Florida location for winter season. Address BOX C-307, Billboard, Cincinnati, O.

REAL PIANO PLAYER—NOW, BEEN WITH cover. Cut of else. Read, fake. Age 40. Good appearance. KARL ASHTON, 1219 Bluff St., Dubuque, Ia.

AT LIBERTY SINGERS

BARITONE of National known ORCHESTRA SOCIETY. National and State Chorus. Ho. Ballad and Heavy Character Numbers. Clean cut, no habits. Consider any good band or unit. BOX 4, Billboard, Chicago.

AT LIBERTY VAUDEVILLE ARTISTS

BLACKFACE COMEDIAN—12 YEARS' EXPERIENCE in mod. Good Hooper, play Drums. Drive car, no booze! Age 26. J. T. BOUTWELL, Apt. 54, Plaza Apts., North Tonawanda, N. Y. de29

"DER TRIXMEISTER"—A CLASSIC IN CARDS. Not just another Magic Act, but a novelty in snappy manipulative skill. Ten to twelve minutes in one under spot. Twenty years specialization behind every move. A fast-moving combination of originality, skill and personality that registers with the class spots and clicks with the mob. Prefer to work with the better units or revues. AL VITALI, 36 Marwood Ave., Albany, N. Y.

AT LIBERTY for Tab, Tenor, Stock or Road—No horsing. A-1 Fast Strategic Man, can do Character Comedy, real Bass Baritone, Voice, Character Numbers and Songs. Can really sing. Have appearance and all essentials. Fully experienced. Would consider first-class med show, to in bits and in good steady lecture. If necessary. Convincing talker, can advance, drive, but no car. Must have ticket, which will be secured. No action. Moderate salary for long engagement. Please mention R. South preferred this winter. Age 40. 5 feet 11 inches; 165 pounds. Address WILBUR DAVIS, 200 Hillwell Blvd., Port Arthur, Tex.

AT LIBERTY—Treas for Tab, Rep, Mod, etc. Lady. Excellent. Fast. Best Singer. Small Party, Bits; Appearance, Wardrobe, Main—Vocalist. Piano, Read, Transpose, handle Musical Tool any show. No action. No specialties. No car. Salary. Full particulars. Lots special material. Hits, Songs, Numbers. VALD, 27 Tecumseh, Dayton, O.

CHARACTER ACTOR, also do Blackface; Songs Monologues. Will join vaudeville act or reliable production. Travel. Write. BOB MACK, 131 W. 23d St., New York.

DANCE TEAM—Have looks, personality, youth, pep, ability, reliable; car. Also women does Blue Singing, Man, Straight or Comic. Join our Secret Service. Packard. 60 Madison, Allen and LEVERNE KURTZ, Maple St., Trenton, Pa.

NORMITA THELMA PADILLA, age 14. Celebrated Mexican Juvenile Night Club Entertainer. Fast reader with Broadway. Can sing, dance, theatrical costumes for Mexican, Spanish, Cuban and Hungarian numbers. FRED M. COHAN, 61 Broadway, San Antonio, Tex. ja5

PUNCH AND JUDY—Strictly first class, with Educational and entire Review. Am. best played setup. For theaters, department stores, exhibitions, etc. CALVERT, Billboard, New York. ja5

YOUNG VERSATILE MALE DANCER—Eccentric Comedy, Novelty, all styles of Fan, Tango, Speculation and entire Review. Am. best played beat in rec. tab, burlesque, vaudeville and presentation. Formerly with Best Show, Fred Herley, etc. Featured in Fanebor & Mason, Bill, Warner Bros., Production. Three years Orpheum Circuit with my own act. Two seasons with Harley Scudder. Last season with Henry's Orchestra. Am. best producer and he Specializes with anyone on show. Good wardrobe. Paris on mad, serio or serious. Secret Service. Packard. 60 Madison, Allen and will go anywhere, but "music." "Show strings" and "show" please "info it." Stage book and "info" write. HAG JOHNSON, Dunham, Mo.

PIPES

(Continued from page 250)

more people with the opening of the store show. I was working public and fruit auctions until six weeks ago. Found them almost impossible now. There are usually half a dozen med pitchmen attending these affairs and giving the stuff away. Whole armloads at 5 cents. And they claim to be oldtimers. And if they do it, what can you expect from the new man in the field? Some may call me a j. v. l. but I do pride myself on keeping my prices up, and only one price per article. And I am doing a nice business with no jamming. I am not referring to all the oldtimers in the foregoing, but to many of them. It certainly is a pleasure to see a real pitchman work and get some real money. Why can't they all work clean and try to keep a standard price, with a good product. When they come along, as I have seen them lately, selling herbs for two bits, oil for the same, and soap three for 10, then it is high time something should be done. I have seen Pat Go, Chief Little Elk and Pat Daner work. And what a pleasure to see them get it. And what a disappointment and pain in the neck some of the other "pitchmen" are, and I can name plenty. Hope I have not tread on any of the boys' toes. It's about time for us to organize—and the quicker the better. It can be done so why don't one of you oldtimers get it started and carry it thru? Come on—let's go"

HERBERT HULL . . . Just in a pipe from Charleston, W. Va.: "Just in a pipe from a trip of a thousand miles completed West Virginia, Virginia, North and South Carolina and Georgia. Worked several spots to good business but was glad to get back north again. Will be here for a week or two and expect to stay over Christmas. Glad to read Tom Kennedy's pipe. Funny thing. When Tom and I were in Washington, Pa., last summer I had a new pipe. But when Tom left the pipe disappeared too. Guess it got so strong it walked right off. That is why I have had to fall back on my old one. Of course, I know that Tom doesn't smoke a pipe—but I do. As for Frank Libby saying that the fellow who left that box of glass was at least industrious, he sure must have been. And he sure didn't believe in taking anything out of town. The thing certain, no one will camp in that door again for a month or even a day, as the owner of the building closed it to everyone. Have been working here to good business. Guy Werner is working oil on the Summer street lot, and a lot of home boys are here with most everything. Will try to see Doc Reed before he leaves Indianapolis."

HELEN I. REX "First mate of Doc Kreis' good ship Manowater, writes from Scranton, Pa.: "As this is the very first pipe I've ever written you might call me a 'Lizzie Come Lately.' I have been a med show performer, demonstrator and pitchwoman only four years, but I don't believe it necessary to take off my hat to many oldtimers, as I have worked under the instructions of such oldtimers as Doc P. G. Kreis, Milt Allen, George (Musical) Sims, etc. Allen and Sims can date their start way back to the original Kickapoo days. In the few years of my apprenticeship I have learned to double piano and organ for the show, do straights, put on contests, work in candy and med sales, make an occasional pitch, help put up and take down, and feel I can challenge any of our well-known med show ladies to a stake-driving contest. Probably some of you oldtimers who read this will say: 'She is just a kid blowing her own horn.' But it's a horn I'm blowing—it's a regular trumpet. And by the way, Roy Robinson can now chuckle to his own hen, instead of the town gals, as he has recently taken unto himself a wife. George Sims should see that picture Doc Kreis took of you, Charlie and me at Loyalville, Pa. Besse Mae Smith, where are you?"

SALLY PAYNE PIPES . . . demonstrating mechanical toys for a local chain store, using a clown costume. And a lady clown sure goes over great with the kiddies. I find that the Kentucky sales tax slows up service and often results

in loss of sales. However, sales at present are so good that I don't have much time for demonstrating. Pens and crystals are also being demonstrated in this store."

"GETTING BACK TO . . . our little argument on organization," says Frank Libby, Dallas, "I claim that nothing under the sun is impossible and that anything the minds can conceive can be accomplished. As I stated in a previous issue of The Billboard pitchmen can and will be organized. But you will have to get someone with a human, idealistic point of view, with lots of time and plenty of money to do the work. For that's what it takes. Some of the boys are against organization, but why didn't they advance their arguments in the boom days of '24 and '25 when organization was taking place on the Coast. The NPSPA spent considerable money advertising in The Billboard in the winter of 1925, appealing to pitchmen and jobbers to organize. But I didn't hear so much as a peep out of the objectors at that time. Some say we will lose our individualism, but I say not. And here is one instance (out of a thousand more I can relate) where an organization would have been of real assistance and where individualism was of no help. Place: A large, well-known Southern town. The spot is a parking lot on private property and on a side street. The owner of the lot willing to rent providing I can get a permit from the police chief. Did I get the permit from Mr. Chief. I did not! The chief told me that anything a pitchman sold must be a fake and that if I set up and tried to work he would take me in the can. I didn't try to work, so that 'individual' lost again. Here is another one out of the long list. A good-sized city in West Virginia has a license to sell on the streets, but before the city clerk will sell you the license you must go to the chief for location. Does Mr. Chief tell you where to work. He does not! He says you can buy a license but you can't work. And if he finds you working he'll set the State and county officials on you. So the rugged individualist loses again. I wonder how much of this our rugged individualists can take without trying to find a remedy. I wonder how many times you have been sloughed off a piece of private property after paying rent for it. How many times have you been sloughed from a factory gate, on the outskirts of some large city? If you haven't been thru that kind of grief then you haven't been pitching very long. Oh, well—more anon"

Co-Operation Urged

Over a period of many years subscription solicitors have run into difficulties in connection with municipal ordinances that required the payment of a fee or that offered restrictions making it extremely difficult to solicit subscriptions in certain communities. In general the National Publishers' Association has been able to counteract these subscriptions on the basis of decisions by various courts, including the Supreme Court ruling that such ordinances are an interference with interstate commerce and therefore violate the constitution. Recently certain communities have approached this matter from a different angle, declaring house-to-house canvassing nuisance. This type of ordinance has been sustained in certain courts as an exercise of police power. This type of ordinance is spreading rapidly. Not only magazine solicitors are affected, but also direct salesmen, which has a serious effect upon all direct selling, including such organizations as the Real Silk Hosiery Mills, Fuller Brush Company, etc. It is very possible that a test case in the higher courts will be undertaken within the very near future. The National Publishers' Association is doing everything possible to correct this situation and is asking your full co-operation. It will be of real assistance if you will report directly to them any municipality that has such an ordinance and if possible secure a copy of such ordinance, but do not delay your report waiting for the copy. This is very important and your utmost co-operation is urged. Address all reports to National Publishers' Association, care George C. Lucas, executive secretary, 232 Madison Avenue, New York City.

THE FORUM

This department of *The Billboard* is conducted as a clearing house, where readers may express their personal views concerning amusement matters. Opinions regarding particular shows or acts will not be considered. Neither will attention be given on this page to communications in which personal problems are discussed. Letters must be signed with the full name and address of the writer, and should be written on one side of the paper. Those not exceeding 2000 words are preferred. Send communications to *The Forum*, *The Billboard*, Box 877, Cincinnati, O.

Chatanooga. I have neglected to do myself the pleasure of expressing the kick I get out of the *Endurance Shows* Department in *The Billboard*. I think it fills a long-standing desire in the hearts of the walkathon fans, as well as those directly connected with the profession. I do not now have nor have I ever had any financial interest in

walkathons. I am only a good fan. Early in 1933 Guy Swartz and his outfit, composed of a corps of capable assistants, such as Mrs. Swartz, Earl Fagan, Billy Mack, Clyde Earle, Billy Watson and others, put on the first show of this character that Chattanooga had ever witnessed.

They were here 54 nights and my wife and I were there about 47 nights, sometimes all night. We enjoyed it thoroughly. Then in November of the same year we stopped off in Cincinnati and spent a night with them at Elmwood Place. We really have the "bug." I believe the walkathon is here to stay, especially if it is conducted on a high plane, so that any opposition over the country can be broken down.

I read with interest the article by Richard Kaplan in the issue of December 1 and I thoroughly agree with him in his general plan to protect the future of the walkathon. A. L. KIRKPATRICK.

New York.

In a recent issue of *The Billboard* I noted that Forepaugh-Seils will be on the road once more. I imagine that lovers of circus and oldtimers will rejoice at the news. As for me, the name

Forepaugh brings happy memories, amongst them the remembrance of a very old friend whose name has been linked with the show business

for nearly a century. I refer to James Madigan, and I believe that the history of that name is worth mentioning. In 1840 a one-horse show made its appearance under the name of Hank Madigan, father of James. The history of that outfit is very obscure, although 20 years later, or about June, 1860, there is a mention of a Hank Madigan Circus exhibiting at Troy, N. Y. Later when circuses traveled by boat on the Erie Canal we find Hank Madigan and Barney Carroll as associates under the name of Madigan & Carroll Circus.

On September 24, 1866, at the opening of Lent's New York Circus, on 14th street, New York City, James Madigan was a featured rider on the program and stayed with the show all winter, also did the opening of Lent's traveling season in Stamford, Conn., on May 6, 1867. In 1869 we find James Madigan star performer with the Adam Forepaugh Circus; special mention was given for his leaps over the big elephant, Romeo. During the whole season with the Forepaugh Circus in Illinois, Missouri, Wisconsin, Iowa and New York excellent notice was given to James Madigan by newspapers.

In 1870 we find a Madigan & Myers Circus. This venture was more of a family affair. Unfortunately, the partnership broke up in 1876 in Paris, France. That ended for a while the fame of the Madigan family. After losing his circus James Madigan returned to the States; not for long, however, for in 1897 we find him managing

the Municipal Circus in Malmoe, Sweden. In 1900 and up to 1914 William Madigan, son of James, was featured as a rider with different big European circuses such as Karl Krone, Sarrazan, Schumann and others. In May, 1918, James Madigan died in London, Eng. William Madigan was made a prisoner of war when the United States entered the conflict in 1917 and was shot by the Germans on October 10, 1918, in Tervueren, Belgium.

In 1922, when the Cirque d'Hiver opened in Paris, France, there was a Madigan featured as a rider, playing that circus the entire season; also did the opening of the 1923 season. In 1927 the Nava Circus, touring Northern Africa, was featuring a Colt Madigan as a wild-animal trainer. Colt is son of the late William Madigan. In 1929 in Cairo, Egypt, Colt Madigan was clawed by a tiger and nearly lost his life. However, in 1933 Colt Madigan was featured with Franz Woska at the Benson Wild Animal Farm, Nashua, N. H.

And so for four generations the name of Madigan brought skill and daring all over the world. I would like the 40th Anniversary Number of *The Billboard* to commemorate a name that has maintained for nearly a century, thru thick and thin, the highest standards of American showmanship. Incidentally, Colt Madigan, great grandson of Hank Madigan, is only 27 years old, and thru his daring and showmanship is considered as one of the greatest trainers in history. These facts and data were obtained thru collaboration of Charles Bernard, Savannah, Ga., and were confirmed by Colt Madigan himself.

J. PHILIP MADDOX.

Fort Plain, N. Y.

In the eastern section of New York State 40 years ago there was waged the greatest battle of paper and paste in circus history. The big-top contenders were Walter L. Main and Ringling Bros. and for three

Billing Battle Was Memorable In Fort Plain

weeks the brigades were here daily working, signing up locations and covering every available inch of space with special paper. The Walter L. Main Circus came here from Little Falls, N. Y., where it showed on September 4, and, as the writer recalls it, a lady chariot driver was seriously injured or killed in the ring during the performance in that city. There may be some who will remember this accident.

The Main Show had contracted to show in Fort Plain on September 5, and when the agent made his first visit to Fort Plain he secured signatures of the three weekly newspapers to contracts and had each dated the following day, Monday, to make them legal. He was very anxious to make a railroad connection on the Sabbath to another town and left that afternoon with his contracts. The next day the agent of the Ringling Show arrived and visited owners of the newspapers. It was then that the members of the Fourth Estate knew each had been given a buggy ride, as the contract prohibited the advertising of any other tented amusement in their papers for the month of September.

However, the Ringling agent paved the way out of the predicament of the village publishers. He and the owners arranged with the postmaster for each printer to secure a permit for the mailing at newspaper rates of a new paper. For four weeks this was followed, and as soon as the regular papers were printed and mailed the heading and circus advertising of the Walter L. Main Circus was lifted from the forms. Then *The Fort Plain Globe*, *The Fort Plain Herald* and *The Fort Plain News* were each issued by the respective publishers, who used the same mailing list. The papers at that time, long established weeklies, were *The Mohawk Valley Register*, *The Fort Plain Standard* and *The Fort Plain Free Press*. The date of the Walter L. Main Circus was Sep-

tember 5, and Ringling Bros. was the following September 7.

Fort Plain had a furniture and wood-working factory. This concern was given orders by the competing circus agents to supply date figures of 5 and 7, which up until that time were the largest dates used on any circus paper. Local print shops with flat-bed presses received the orders to get out the dates. Main used blue ink and the Ringlings red ink, and these were plastered all over the countryside. The extra newspaper dates were printed in the village printing offices. The business streets were converted into glaring billboards. On tops of business blocks carpenters erected temporary boards to carry the 3, 8 and 24-sheets, as the size permitted.

I can remember that the press thru-out Central New York made stories as the time of the paper and opposition battle and people came here for many miles to see the work of the battling brigades. There is hardly any way to estimate the money spent by each circus on the battle front at Fort Plain, but the money paid to each of the three weekly papers went well into hundreds of dollars. The late James Bailey spent three days here during the fight. Those billboards were also erected on good visible locations along both of the railroads, where they could be seen from passing trains. For many miles in any direction all that could be seen on the highways and roofs were the mammoth highly colored figures "5" and "7," which were said to be seven feet high. I can recall some of their 24-sheet stands carried the picture of the Ringling Brothers, and it was a mighty attractive piece of outdoor advertising.

In those days the Ringlings were just about making themselves a circus factor in the East. They came in here from Utica, N. Y., and went to Gloversville. As they had 60 cars, the New York Central took them from Fonda in three sections. The manager section had an engine in the rear to push up the hill and the giraffe car jarred so that one of the giraffes was killed.

There will be living and among readers of *The Billboard* some of the crew and advance men of either show who can furnish more of the highlights of this great "paper and paste" battle of two score years ago. The writer would be personally grateful to those who can recall it and make known the names of the contracting agents who helped put on this battle in Fort Plain, N. Y. If my good friend Walter L. Main recalls this battle I would very much like to hear from him. GEORGE DUFFY, Eastern Vice-President CPA.

Butler, Pa.

Reminiscing upon early-day circuses that visited Butler brings back the first appearance of the Walter L. Main Circus on Monday, May 4, 1891, when Mr. Main brought a 13-railroad-car show, which exhibited on the McKee lot, near Pennsylvania Railroad Station, with five elephants, three camels, proportionate menagerie and a well-balanced bill under the big top. Being a good mixer, Mr. Main made many new friends and had a big day's business, and returned again on Saturday, May 13, 1893, with 21 railroad cars and an augmented menagerie and performance.

He returned again on May 24, 1895, with 22 cars, an increased program and played to profitable business. A few weeks after leaving Butler his circus was wrecked on a curve descending the mountains near Belfonte, Pa., where 82 horses, many cages and wagons were wrecked and several of the employees killed and other entirely crippled for action that season. Mr. Main, with undaunted courage, rebuilt his outfit and returned to Butler Thursday, May 15,

1898, with 31 cars and a most excellent circus. One feature well remembered were his bill cars, which had large oil paintings in ovals on each side. The parades on each appearance were delightful and all equipment beautiful. Unfortunately for all Mr. Main's many acquaintances, he sold out when he was on the way to produce a circus equal to the three wonder circuses of the period, Barnum & Bailey, Ringlings and Forepaugh's. My hope is that Mr. Main will again enter the circus field and be able to renew the friendship of countless acquaintances he made in the old days.

John C. Graham.

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John C. Graham.

Clarendon.

Also the circus season has closed, just a few reminders of some of the more famous acts and specs on shows in years gone by. Remember when the Arthur Saxon Trio of strong men were on Ringling Bros.' The Riding Bednis on Ringling Bros. in 1907? Peter Taylor's wild animal act on John Robinson in 1924? The 30 Barbary

stallions' act on Ringling-Barnum combined in 1921? Boy, what acts those were! And to mention some of the acts of not so long ago: Mabel Stark's animal act on Ringling-Barnum in 1923. Bob Wallace's tiger act on Hagenbeck-Wallace in 1925. The three most famous acts ever carried on the Ringling-Barnum Circus, those of Bird Millman, May Wirth and Lillian Leitzel. What a congregation of stars!

Now some of the most famous specs of years gone by. Remember? The Hindoos on Carl Hagenbeck Shows in 1906. Joan of Arc on Ringlings in 1912. Solomon and the Queen of Sheba on the same show in 1914. Grand military spectacle, *Savage South Africa*, on Walter L. Main in 1903. The military pageant, *Preparedness*, on the Buffalo Bill-101 Ranch Show in 1916. *Alice in Wonderland* on Al G. Barnes in 1923. There are many who will remember. FRANK J. POUSSKA.

Recalls Noted Spectacles and Acts of Circus

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70 Years Young and Still Reading The Billboard

Cincinnati.

Congratulations and congratulations to Old Billy! Read the first number and have missed only six issues in 40 years.

Kick in, oldtimers, and tell us whether you can beat that record.

BILL ROBISON.

ANDREWS—G. C., died December 18 at a hospital in Houston of heart trouble. He was known in carnival circles as a concessioner and show operator and once managed the carnival belonging to his brother-in-law, Donald McGregor. For some time he was manager of concessions with Roy Gray Shows. He is survived by his widow, two sons, three daughters and a brother. Burial was at Houston.

ASTIN—Charles, 75, musician, who is said to have composed the first piece of "ragtime" music, died at Palmetto, Ga., December 18.

BAILEY—William H., 72, old-time minstrel show producer and years ago identified with the Ringling and John Robinson circuses, died at his home in New Lexington, O., December 15, following a lingering illness. During his career he staged more than 50 road shows. Funeral services were held December 18, with burial in New Lexington.

In Memory of

Larry Boyd

Who Died Dec. 25, 1933.

Birdie - Gilbert - Guzy

BAKER—Emerson W., 53, president of the Fitchburg & Leominster Street Railway Company, which is owner of Whalom Amusement Park, Fitchburg, Mass., died of a heart attack December 16 in Orlando, Fla., where he had gone on vacation. He was a native of Fitchburg, a Harvard graduate, former district attorney of Worcester County, Mass., and widely known in Bay State bar and banking circles. His widow and a son survive.

BAMBERGER—Michael, 69, father of Leon J. Bamberger, sales promotion manager of RKO Radio Pictures, died at his home in Mount Vernon, N. Y., December 15 after a lengthy illness. His widow and two sons survive.

BOFFINO—Charles, 48, artist and writer, died at the Georgia Street Hospital, Los Angeles, December 14.

BRINKMAN—Jerome D., 24, president of Fontaine Ferry Enterprises, operating Fontaine Ferry Amusement Park, Louisville, Ky., died at his home in St. Louis a victim of infection, said to have been caused from extraction of a tooth.

CROSBY—Willis James, 55, musician, died in Bridgeport, Conn., December 18.

A. L. (Ollie) Webb

Alfred Lacy Webb, familiarly known as "Ollie," for upward of 30 years in charge of the commissary for the old Ringling Bros. Circus and the present Ringling-Barnum Circus, died in his South Orange (N. J.) home on December 18, in his 63rd year, following an attack of acute indigestion.

Ollie Webb was the popular chieftain of the Big Show cookhouse, and 200 men were in his employ. He started his sawdust trail with the old Adam Forepaugh Show a few years before the Spanish-American War, and several years later joined the Ringlings. A souvenir book of 1902, prepared at the Ringling quarters in Saraboo, Wis., shows him as a good-looking young man who not long before had been made food purchasing agent, a position he held until his death. As chief steward he built up an enviable reputation and was conversant with every branch of circus business. Actually he was a Saraboo development, altho he was reared in Omaha, and he spent several winters in the former town supervising the buying of material and equipment for the next season.

He demonstrated his astuteness in food preparation and service when on the world tour with the R-B Show. People in and out of the business considered him one of the foremost Beau Brummells of the day.

Funeral services were held from the Colonial Undertaking Parlor in East Orange on December 20 and interment was scheduled for Omaha the Sunday following. His widow, two sons and three daughters survive him.

THE FINAL CURTAIN

after a lingering illness. He had many musical connections thruout Connecticut, especially in Hartford, where he was a director of music before going to Bridgeport.

DANAHY—Mrs. Eleanor Bennett, 39, former musical comedy star, plunged to her death from the roof of a New York apartment building December 29. Her husband, James Danahy, expressed belief that the fall was accidental. He said she had been suffering from a nervous ailment. Mrs. Danahy became interested in the stage at an early age when her father did publicity for the Whalom Park Opera Company at Whalom Park, Fitchburg, Mass. She played the leading role in *The Royal Vagabond*, *Love of Mike*, *Enter Madame* and *Sue, Dear*. She gave up her stage career when she married. Besides her husband she is survived by her parents, residing in Providence. Burial was in Fitchburg.

DRAWBAUGH—Sidney, 44, stage manager at the Strand Theater, Long Beach, Calif., for many years, died at the Seaside Hospital, Long Beach, December 11, of a throat infection. Funeral services were conducted December 13. His father survives.

DICKINSON—Henry C., 69, vice-president of the Cable Piano Company, Chicago, died at Miami December 15 following a brief illness. The body was sent to Cincinnati for burial.

DOYLE—John Ray, 52, performer, died December 18 in Lexington, Ky. He is survived by a son, John Doyle.

GASTON—Orin H., 50, musician and orchestra conductor, died at his home in Nashville December 14 following a heart attack. A native of Cincinnati, Mr. Gaston went to Nashville 30 years ago. He played the cello and violin and was a member of the Nashville Symphony Orchestra. He also had been conductor of the Nashville Concert Band and at one time was leader of the orchestra at Loew's Theater, Nashville. He joined the staff of Station WSM in 1928 and was a member of the WSM String Ensemble. Burial was in Mt. Olivet Cemetery, Nashville.

GRAHAM—Paul H., 39, former president of Decatur Street Fair Association, died at his home in Decatur, Ind., following an extended illness. He is survived by his widow and a daughter. Burial was in Maplewood Cemetery, Decatur, December 16.

GRAHAM—James, 78, father of Joseph Graham, fancy roper, died December 11.

GULICK—Mother of Paul Gulick, executive with Universal Pictures Corporation, died December 15 in New York.

HANLON—James W., branch manager of Metro-Goldwyn-Mayer in Atlanta, died December 16. Interment was in Oakland Cemetery, Atlanta.

HARRISON—Robert B., 86, former newspaperman and lecturer, died at his home in Atlanta December 15.

HERMAN—Phil, veteran English vaude comedian and vodeler, died at Manchester, England, November 29.

HILLIAR—William, 85, father of William J. (Bill) Hilliar, died December 15 at Ilford, England. He had, before retiring some years ago, been associate editor of *The Ilford Recorder*, one of the largest of suburban London newspapers, for many years and his articles on astronomy and other scientific subjects were widely read. In addition to Bill he is survived by another son, Percy, living in Pretoria, South Africa, and a daughter, Ada.

In Loving Memory of Our
Departed Friend and
Fellow Showman

JOHNNY J. JONES

E. LAWRENCE PHILLIPS
and STAFF of
Johnny J. Jones Exposition

JACOBSON—David, 77, died in Bridgeport, Conn., December 13, after a short illness. He was the father of Morris Jacobson, general manager of the Strand Amusement Circuit in Connecticut.

IN LOVING MEMORY
Of Our Beloved Husband, Father and
Brother,

JOHNNY J. JONES

We miss him more and more each day.
Died December 25, 1933.

HODY JONES, JOWNEY JR., SISTER
SUE.

JANETTE—Fred E., 64, veteran newspaper reporter and playwright, died December 18 at his home in Detroit following a heart attack. He was born in Ovid, Mich., and was with *The Detroit Tribune* and its successor, *The News*, for 40 years, with a few years in New York between. He wrote a number of plays during his New York period before 1903, and was associated with his brother, Theodore Janette, who was an officer in a Broadway theater organization. The deceased was appointed Michigan parole commissioner in 1921, serving six years. He was well known for his agricultural writing for *The Detroit News*, covering the State fair and similar interests for years. He is survived by his widow, three daughters and one son.

In memory of Sonnie Boy
FRANKIE KOLOMOKU
who went away to college and Daddy
December 26, 1932.
Always in my thoughts.
—MOTHER

KENT—Kate, 70, character actress, died December 11 at the Van Nuys Emergency Hospital, Van Nuys, Calif., of injuries sustained when she was struck by an automobile. Mrs. Kent had been in films for 20 years and for the last 17 years has lived on the Universal Film Studio lot. Her son, Ted Kent, film editor with Universal, survives.

FRANKIE KOLOMOKU
Suddenly December 26, 1932.
There is a link death cannot sever.
Love, friendship, remembrance, last forever.
BILL & MARIE COLLINS.

KLEIN—Billy (Up-High Billy Klein), 54, formerly well-known high diver and engaged in various lines of show business, including minstrelsy (with Al G. Field's Minstrels was known as "The Boy in Green"), of late years residing at Suffolk, Va., died at Eureka Inn, near Suffolk, December 7. He was a member of the Elks. He is survived by a brother, Harry, Pittsburgh, and a sister, Mrs. E. J. Johnson, Pomeroy, O. Burial was in Cedar Hill Cemetery, Suffolk, December 12. Rev. Herbert N. Tucker, of St. Paul's Church, officiating.

In Memory of My Dear Little Pal,
FRANKIE KOLOMOKU
Sadly missed by DAVE KADONHI.

KRIENS—Christian A., 54, concert violinist, died suddenly at his home in West Hartford, Conn., December 17. Until recently Mr. Kriens had been musical director at a Hartford radio station.

LEWIS—Hal, 63, for eight years general manager for C. B. Cochran, died suddenly in his London office December 4.

MATHEWS—H. Frank, 59, press agent, formerly with George M. Cohan and Richard Bennett, died December 12 at a Phoenix (Ariz.) hospital. Mathews was responsible for spreading in print the fame of many of the stage and screen celebrities, including Jane Cowell, Mrs. Leslie Carter, Florence Reed, Noel Coward and John Holiday. He was born in Springfield, O., and his body was sent to that city for burial. A brother, G. C. Mathews, Chicago, survives him. He was a member of St. Andrew's Lodge No. 863,

Mason, Chicago, and of the Theatrical Press Representatives of America.

MOORE—Frank (Frenchy), 54, outdoor showman, passed away suddenly in Pottsville, Pa., December 12. Mr. Moore made his home in Wilkes-Barre, Pa., for a number of years.

NESS—John F., 41, promotion manager with Station KNX, died at the Wilshire Hospital, Los Angeles, December 11, after a short illness. Masonic funeral services were conducted December 13 at the Little Church of the Flowers in Forest Lawn Cemetery, Glendale, Calif. He leaves his widow, mother, two brothers and a sister.

OAKERSON—John S. (Dick), veteran outdoor showman, died December 17 at Orlando, Fla., after some weeks' illness and finally a hemorrhage of the brain. Mr. Oakerson in the early 1900s was an attraction manager with the Famous Robinson Amusement Company and the Seaman-Millican Mardi Gras Company and later was with many carnivals, also some circuses. Of late years he operated the colored minstrel show and other attractions with World of Mirth Shows. He is survived by his widow, residing at Orlando.

PALMER—Glenn, 48, author and lecturer, died of a heart attack at his home in Los Angeles December 12. His widow, son and sister survive.

POEL—William, 82, authority on Shakespeare and founder of the Elizabethan Stage Society, died in London December 13. Fifty-three years ago he startled London by a production of *Hamlet* without scenery. He was known in England and America as the producer of many of the European classics of the drama.

RANDON—Prince, 63, widely known armless and legless side-show performer, who was appearing in Sam Wagner's 14th Street Museum, New York, died December 19 shortly after the last evening show. He came to this country from British Guiana 45 years ago and is said to have been a P. T. Barnum import. His forte was shaving and rolling and lighting cigars. His widow, four daughters and a son survive. He had resided in Paterson, N. J.

RAVONDA—Madame Ray, noted ballet dancer, died at Johannesburg, South Africa, November 15.

ROOMANOFF—Michael, 43, died in Los Angeles 14. He once operated a stock pool for Russian actors in Hollywood. Roomanoff had also written screen stories.

SAULTZ—Mrs. N. E., 94, mother of Jeanette Nourland, died at Sevierville, Tenn., November 20. Besides her daughter, she is survived by a son, William Robeson, of Sevierville.

SCHMUCK—Anna P., 58, died December 13 at the St. Francis Hospital, Peoria, Ill., after a 14-week illness with cancer of the stomach. She is survived by three sons, Carl and Harold, musicians, and Leland, motion picture operator. Burial was in Muscatine, Ia.

SCHULTZ—Albert, 67, formerly president of the New Theater Corporation, died at his home in Staunton, Va., recently.

SHAFER—Clyde, Pittsburgh actor, who was well known for his leading and heavy roles in old-time melodramas, died in Pittsburgh December 13 after a lingering illness. His last engagement was with the Bryant Showboat in Cincinnati. He was with the latter company for the last four summer seasons. Funeral services were held in Pittsburgh December 15.

STAFFORD—Joseph E., father of Check Stafford, of Station WLS, Chicago, died recently at Hartford, Conn. The body was taken to Jeffersonville, Ind., for burial.

Julian Wylie

Julian Wylie, 54, noted English theatrical impresario and considered one of the world's greatest pantomime producers, died suddenly in London December 6. He had been in show business since he was 15 years old.

Mr. Wylie was formerly associated with James Tate, well-known English theatrical man, and he brought to England from America such attractions as Paul Whitman's Band and the Gertrude Hoffman Girls.

A few hours before his death Mr. Wylie was busy directing the rehearsals for his pantomime at Drury Lane, London. This year he had six top-notch pantomimes for runs in England.

Will Mahoney, the Three Sailors and Geraldine and Joe, American acts, were to be featured in some of his shows.

STONE--Hildegard, ex-wife of Sid Stone, who died this past summer, passed away November 19 at her home in New York. She had been ill for several months. She had worked with Ted Murphy and Marie Kelly in an act called The Merry Widow and the Bride.

IN LOVING MEMORY OF MY DEAR HUSBAND, JOHNNY WALLACE Who died September 8, 1934. He had a heart you couldn't help loving. A heart that was purer than gold. And to those who love him and loved him, His memory will never grow old. MRS. JOHNNY WALLACE.

ZEDELER--Franz S., 75, well-known Minneapolis musician, died at his home in that city December 15. Mr. Zedeler was born in Stockholm, Sweden, and went to Minneapolis 31 years ago. He was a professor of music at the Minneapolis School of Music, and played 17 years with the Minneapolis Symphony Orchestra. He was an honorary member of the Musicians' Association of Minneapolis. Surviving are his widow, a son and three daughters. Funeral services were held December 18, with interment in Sunset Memorial Park Cemetery, Minneapolis.

MARRIAGES

CODY-SYLVESTER -- Capt. Victor Frank Cody and Annie E. Sylvester, former well-known trick bicycle and unicycle rider, were married in Pasadena, Calif., December 5. COX-GREEN--Albert Cox and Beatrice Green, midgets, were married at Bradford Cathedral, England, December 21. Both are currently appearing with the Hollywood Circus in England. DAVIDSON-HIRSCH--William Davidson, radio announcer and singer with Station KMTZ, Los Angeles, was married December 15 at the old San Juan Capistrano Mission, San Juan Capistrano, Calif., to Lillian Hirsch. DURANT-NOONAN--Jack Durant, of the stage and screen comedy team Mitchell and Durant, and Suzanne Noonan, screen actress known as Molly O'Day, were married recently at Tijuana, Baja Calif., they announced in Hollywood December 17. Mrs. Durant is a sister of Sally O'Neill, screen star. FIELD-HOOVER--Willard (Red) Field and Alene Hoover were married December 17 at the home of the bride's parents. Bride is a dancer and a one-time RKO vaudeville trouper. Groom is a boxer. FITZPATRICK-BEATY--Eddie Fitz-

patrick, San Francisco orchestra leader, and Mary Wood Beatty, radio singer, were married in San Francisco December 15.

GUMP-LINDELOFF--Richard Gump and Hela Lindeloff, film actress, were married at Ventura, Calif., October 29, they announced in Los Angeles December 14.

MCCARTHY-HUTCHINSON--Glenn McCarthy, Wild West rider, and Anna Louise Hutchinson, menage rider and trainer and daughter of the late Mr. and Mrs. Charles Hutchinson, all of Ringling-Barnum Circus, were married December 10 at Sarasota, Fla.

RAYNOR-DANTER--William Raynor, English showman, was married to Louise Darter, nonprofessional, at York, England, November 30.

ROGERS-LAMER--B. H. Rogers, former film actor and brother of Buddy Rogers, film star and orchestra leader, and Carlotta Lamer were married December 15 at Agua Caliente, Baja California.

ROSS-BECK--Danny Ross, dancing waiter at Dante's Inferno Night Club, Omaha, was married December 12 to Mary Beck, formerly of Ewing, Neb. Groom's real name is Fred Basile.

SEAWELL-HALL--John F. Seawell Jr., of Sarasota, Fla., and Betty Hall, daughter of Mr. and Mrs. Lorin D. Hall, of Weymouth, Mass., were married November 21 at Peru, Ind. Miss Hall, performer, was with Hagenbeck-Wallace Circus the past season. Seawell, son of Mrs. Alice Seawell, is connected with the business staff of H-W. The Seawells will make their home in Peru, Ind.

STEVENSON-LEE--Robert Stevenson, English film producer, was married to Anna Lee, English film actress, in London December 6.

WAGNER-PITRI--Justine Wagner, son of Sam Wagner, well-known side-show and museum owner, and Dainty Pitri, aerialist and rope dancer, were married in City Hall, New York, December 3.

COMING MARRIAGES

Mary Curtyn, secretary to Harry Brand, publicity manager with 20th Century Productions, and Arthur J. McLaughlin recently announced their engagement. They will be married in January. Harry Clay Mount Jr., screen actor and writer, announced in Los Angeles December 15 that he will marry Loretta Lawson. William (Buster) Collier Jr. and Marie Stevens, Folies beauty, will be married at the Little Church Around the Corner, New York, New Year's Eve.

BIRTHS

A seven-pound daughter, Shirley Marian, was born at the Deaconess Hospital, Cincinnati, December 17, to Mr. and Mrs. Martin Irving. Mr. Irving is well known in carnival circles. Mrs. Irving is the former Peggy Nelson, sister-in-law of George Coe, formerly of the Coe Bros.' Shows.

The birth of a girl to Mr. and Mrs. Myron Kyle, circus aerial performers, formerly with the Flying Wards, crashed newspaper front pages recently. Baby weighed three pounds and one-fourth ounce. It was in an incubator for a month and now weighs five pounds and two ounces. Baby named Myra. Mother was well-known aerial somersaulter, Elsie Darr, of Chicago.

A daughter, Shirley Ann, was born to Mr. and Mrs. Arthur Phillips, of Bridgeport, Conn., December 13. Mr. Phillips is an orchestra leader in Bridgeport.

A son was born recently to Mr. and Mrs. Dick Wright at their home in Cleveland. Mr. Wright was formerly manager of Warner Bros.' Strand Theater, Akron, O., and recently was made Northeastern Ohio zone manager for the Warners, with headquarters in Cleveland.

Mr. and Mrs. Harry Langdon are the parents of an eight-pound son born December 16 at the Good Samaritan Hospital, Los Angeles. Father is a screen comedian.

A seven-pound son, Richard Frederick, was born December 13 at the Cedars of Lebanon Hospital, Hollywood, to Mr. and Mrs. Darryl Zanuck. Father is vice-president in charge of production at 20th Century Pictures, and mother is Virginia Fox, screen actress.

An eight-pound daughter, Marina Jane, was born to Mr. and Mrs. Al S. Fitzcathley at the Henrotin Hospital, Chicago, December 17. Parents are well known in the repertoire field, the mother being the former Jane Allard.

Mr. and Mrs. Fred Ebener are the parents of a daughter, born last week in Omaha. The father is the leader of an orchestra at the Log Cabin Inn, that city.

Rex Bell, cowboy and screen player, and Clara Bow, former "It" girl of the movies, are the parents of an eight-pound boy, born at the Santa Monica Hospital, Santa Monica, Calif., December 16. Mr. and Mrs. Bell have been residing at their huge cattle ranch in Nevada.

DIVORCES

Helen Walton Langdon, former actress, was granted a divorce from Harry Langdon, screen comedian, December 12 at Los Angeles.

Clara Grant Ray filed suit for divorce December 13 in Los Angeles against Charles Ray, actor and former screen star.

June Knight, stage and screen star, filed a suit for divorce from Paul S. Ames December 13, at Los Angeles.

Helene Falardeau Kelley, former stage actress known as Teddy Falardeau and now a radio singer known at Pat Kelley, received a final decree of divorce from Harold Allen Kelley, advertising executive, in Los Angeles December 12.

Helene Rosson Del Valle, daughter of Arthur Rosson, film executive, and niece of Hal Rosson, film cameraman, was awarded a divorce from James Dowling Del Valle, theatrical agent, December 14 at Los Angeles.

Doris Deane, screen actress and former wife of the late Roscoe (Patty) Arbuckle, obtained a divorce from Elmer S. Hartz at Los Angeles December 12.

Elsie May Jones, stage actress, was granted a divorce from Gatty W. Jones, former dancer, December 14 at Los Angeles.

Phoebe Watson, screen actress known as Mary Wynn, recently obtained a decree of divorce from Robert Dean Watson in Los Angeles.

Verna Dolores Hillie, screen actress, is asking for a divorce from Frank Joseph Gill Jr., scenarist, playwright and supervisor of radio programs, in a suit filed at Los Angeles December 17.

A divorce was granted to Virginia Leavitt Stevens from John Burton Stevens in the Superior Court, Bridgeport, Conn., last week. Mr. Stevens is a member of Eva Le Gallienne's Civic Repertory Company.

Ruth Darline Maitland, photographer's model, has filed a cross-bill in the Chicago courts asking for divorce from John Maitland, orchestra leader.

Golden Murphy filed suit for divorce from George T. Murphy, night club owner, December 11 in San Francisco.

Margaret Frueauf French, known to the New York stage as Margaret Perry, was granted a divorce from Winzor Brown French II, Cleveland newspaperman, in Reno December 17.

VAUDE-PRESENTATIONS

- Abbott & Roy (Lyric Indianapolis). Adler & Bradford (Ambassador) St. Louis. Allaire, Alme (Paramount) Portland, Ore. Alford, Charles (Oriental) Chicago. Angus & Beattie (RKO Pal) Rochester, N. Y. Aristocrats, Twelve (RKO Pal) Rochester, N. Y. Aron, Four and One-Half (Pal) Minneapolis. Aronson, Bill (Colonial) Dayton, O. Arren & Broderick (RKO Pal) Rochester, N. Y. Asch & Casch (Renaizer) Vienna, Austria, Dec. 1-31. B. Benkoff, Irvn, & Beth Cannon (Chicago) Chicago. Bell & Loupy (Pal) Minneapolis. Bell & Grey (Palais Royal) Lansing, Mich. (Bound Up Cafe) Detroit 31-Jan. 2. (Everglades Club) Detroit 29-30; (Sunshine Club) Miami 31-Jan. 6. Best Hawaiian Revue (Thalian) Wilmington, N. C. 27-28; (Hijos) Savannah, Ga. 31-Jan. 2; (Pal) Jacksonville, Fla. 4-6. Belmont Bros. (Palms Beach Garden) Detroit; Bennett, Owen, Vanities of 1933 (Royal) Columbus, Ga.; (Alabama) Birmingham, Ala. 30-Jan. 3. Berle, Milton (Pal) Chicago. Bertie & Walter (Oriental) Chicago. Nickel & Rich Revue (RKO Albee) Providence. Blue Ben (State) Newark, N. J. Brankos, The (Pal) Minneapolis. Brown, Charles, & Girl (RKO Albee) Profr-Burke, Johnny (Valencia) Jamaica, N. Y. dence. Byron's Jazzmania Revue (Lyric) Indianapolis. Calvin, Al & Marguerite (LaSalle Hotel) Milwaukee; (Oarrick) St. Louis 29-Jan. 4. Carlo's Circus (Loew) Jersey City, N. J. Carman, Lillian (Met.) Brooklyn. Carroll & Howe (Orpheus) Boston. Cess, Moeck, Owen & Topsy (Paradise) New York. Chevalier Bros. (Empire) Middleborough, England, Dec. 28-Jan. 17. Cooley, Leonard (Ambassador) St. Louis. Clark, Harry Penthouse Polities (Orph.) Muskogee, Okla., 25-26; (Warner) Oklahoma City 28-Jan. 4. Cole, Gene, Rambles-in-Rhythm (Paramount) Portland, Ore., 27-Jan. 2. Cortello's Hollywood Stars (RKO Boston) Boston. Curtis, Julia (Met.) Boston. D. Davers, The Two (State-Lake) Chicago. DeVaux, Jean, Revue (Fox) Washington. DeWolf, Metcalf & Ford (Alhambra) London, England, Dec. 19-21.

ROUTE DEPARTMENT When no date is given the week of or in split week houses the acts December 22-23 is to be supplied. Below play December 25-28.

- Dede to Harlem (Academy of Music) New York. Douglas, June, & Co. (Tower) Kansas City. Duncan Sisters (Met.) Brooklyn. Dust, Red (Mich.) Detroit. E. Emerald Sisters, Three (Lyric) Indianapolis. Emmy's, Carl, Pets (Paradise) New York. Ence, Rue, Trio (Shrine Circus) Beaumont, Tex., 21-Jan. 5. Ehardt Bros. (Auditorium) Winnipeg, Can., 22-Jan. 2. F. Flippen, Jay C. (State) New York. Florence & Alvarez (Chicago) Chicago. Foster, Geo. Girls (Boxy) New York. Francis, Emma (State-Lake) Chicago. Fredericks, Chester, & Stewart Sisters (Paradise) New York. Fred, Carl, & Harmonica Harlequins (Century) Baltimore. Friedland's, Anatol. Affairs of 1935 (Earle) Philadelphia. G. Ganson Brothers & Juanita (Empire) Liverpool, England, Dec. 26-Jan. 31. Garay, Marjolin (Marbro) Chicago. Gaudsmith Bros. (Ambassador) St. Louis. Gaster's, Hot Dots (State) Newark, N. J. Gaster's Top Shop (Met.) ossum. Gayleone Sisters Revue (Gates Ave.) Brooklyn. Gatto, Dave (State-Lake) Chicago. Geraldine & Joe (Theater Royal) Newcastle, England, Dec. 26-Jan. 21. Gifford & Pearl (Lyric) Indianapolis. Gine, DeQuincy & Lewis (Boxy) New York. Gold, Ray & Cross (Century) Baltimore. Gordon, Vera (Gates Ave.) Brooklyn. Gould, Venita (State) New York. Grant, Barney, & Co. (Loew) Jersey City, N. J. Gray Family (State) Newark, N. J. Grindell & Ethel (Paddock Supper Club) Baltimore. Guyenne & Co. (State) Newark, N. J. H. Hall, Bob (Marbro) Chicago. Hammond's Pets (Marbro) Chicago. Hand, William C. (State) Chicago. Happiness Again (Hitz, Elizabeth, N. J. Harding, Lester (State-Lake) Chicago.

- M. Mack Tommy, & Co. (Ambassador) St. Louis. Mabbey, Will (Pal), Manchester, England. Madley & Ray (Albee) Brooklyn. Malben, Dave (State-Lake) Chicago. Mann, Robinson & Marilo (Met.) Boston. Manning & Glass (Winter Garden) Berlin, Germany, Jan. 1-31. Marcus Continental Revue (Uptown) Chicago; (Southtown) Chicago 25-Jan. 3. Max, Ben (RKO Albee) Providence. Martin, Dorothy, Revue (Marbro) Chicago. Martinez, Herbert, Animals; Baltimore. Marvin, Johnny (Earle) Washington, D. C. Mason, John & Mary (Albee) Brooklyn. Mattison's Rhythms (Pal) Chicago. Maurice's, Joe, "Memory Lane Revue" (State-Lake) Chicago. Max & His Gang (Empire) Liverpool, England, Dec. 26-Jan. 31. Maxwell Trio (State-Lake) Chicago. Maximino (Orph.) Boston. May, Bobby (Fox) Washington, D. C. McNeil, Madra (Palladium) London Dec. 1-31. Mills, Kaye & Martin (Gates Ave.) Brooklyn. Milo's (Silverdale) Milwaukee. Miner & Root Revue (Century) Baltimore. Molly & Party (Colonial) Dayton, O. Mobahan, Tommy, & Orch. (Loew) Jersey City, N. J. Moore & Revel (Met.) Brooklyn. Molroy, McNeese & Ridge (Century) Baltimore. Nevada, Lloyd & Co. (Plymouth) Worcester, Mass. N. T. G. Revue (Orph.) New York. O. Oliver, Vic (Albee) Brooklyn. Olivette, Nina (Earle) Washington, D. C. Dec. 26-Jan. 31. P. Pranteo, Joe (RKO Pal) Rochester, N. Y. Preper, Jack & Co. (Lyric) Indianapolis. Pettet & Douglas (RKO Albee) Rochester, N. Y. Potts, Lottie (Colonial) Dayton, O. Potts, Four (Boxy) New York. Prentice, George (Palladium) London, N. J. Dec. 1-31. Pritchard & Gable Revue (Met.) Brooklyn. Proke's Tigers (Chicago) Chicago. Purl, Marie, Unit (Oxford) Philadelphia; (Park) Mendville 31-Jan. 2. Radio Rambles (Albee) Brooklyn. Ralph & Teddy (Silverdale) Milwaukee. Ray, Ella & LaRue (Palladium) London, England, Dec. 1-31. Reynolds & White (Earle) Washington, D. C. Rimack, The (Albee) Brooklyn. Roberts, Whitley (Plymouth) Worcester, Mass. Rodney & Gould (Globe) Bridgeport, Conn. Rossine, Homer (Gates Ave.) Brooklyn. Rooney, Pat, & Pat Jr. (Pal) Chicago.

Boas Marie, Baby (Pal.) Chicago.
Boas & Bennett (RKO Boston) Boston.
Boas, Shirley (Paradise) New York.

Boas, Ruth (Tower) Kansas City, Mo.
Boas, Russell & Jerry (Valencia) Jamaica, N. Y.

Baltors, Three (Drury Lane) London Dec. 25-Jan. 3.
Baltors, Puppets (Fox) Detroit.
Baltors, Mae, Cocktail Hour (Harmann Beecher Hall) Albany, N. Y.

Balford, Ralph (Pal.) Chicago.
Balford, Lillian (Hoxy) New York.
Balford, Carlton & Pritchard (Oriental) Chicago.
Balford, Dan, & Family (Lyric) Indianapolis 25-Jan. 3.

Balford, Hal (Met.) Boston.
Balford, Jack (Pal.) New York.
Balford, Jack, Revue Valencia (Jamaica).
Balford, Mabel (Fox) Philadelphia.
Balford, Roy (Gates Ave.) Brooklyn, N. Y.

Balford, Strong & Lee (State-Lake) Chicago.
Balford, Tucker (Orpheum) Boston.
Balford, Snyder Bros., Circus Revue (Paramount) Hickory, N. C., 28-29.
Balford, Snyder's Bears (Hollywood) Milwaukee.
Balford, Sisters on Parade (Fox) Washington, D. C.

Balford, Pour (RKO Boston) Boston.
Balford, Dean (RKO Boston) Boston.
Balford, Buffalo, Buffalo.
Balford, Corno (Pal.) Minneapolis.
Balford, Lash (State) New York.
Balford, Hill (State-Lake) Chicago.
Balford, Paul & Spotty (Fox) Detroit.

Talent & Merit (Colonial) Dayton, O.
Thomas, Norman, Quintet (Paradise) New York.
Thomas, Norman, Quintet (Paradise) Springfield, Mass.
Thomas, Guy (Colonial) Dayton, O.
Tracy & Hay (Rode Mollie) Oslo, Norway, Dec. 1-31.
Trojans, Four (Oriental) Chicago.

Van Arnam's Minstrels (RKO) Syracuse, N. Y.
Van, Gus (Oriental) Chicago.
Vance, Marian (Tower) Kansas City.
Vandoren, The (Plymouth) Worcester, Mass.

Wallers, Lou, Cascade Revue (Orph.) Boston.
Ward & Mirenga (Varieties) Prague, C. S. R., Dec. 16-31.
Waring, Fred, & Orch. (Paramount) New York.
Waters, Rex (Loew) Jersey City, N. J.
West, Buster, & Lucille Page (Fox) Washington, D. C.

William & Charles (State) New York.
Wilson, Lizabeth (State-Lake) Chicago.
Wynn, Mae, & Foursome (Scala) Hague, Holland, Dec. 14-30.
Yacopi (State) New York.
Youthful Rhythms (State) New York.

Zelaya (RKO Albee) Providence.

Cortez, Carmen (Club 4-U) Chicago, no.
Crawford, Al (Mayfair) New York, no.
Dahl, Art (Old Heidelberg Inn) Billings, Mont.
Dahl, Charlie (Congress) New York, cb.
Davis, Jack (Avalon) La Fayette, Ind., h.
Del Campo (Roosevelt) New York, h.
Denny, Jack (Biltmore) New York, h.
Derry, Tom & Bud (Imperial) U.S., N. Y., re.

Dickerson, Carroll (Davy's Cave) Chicago, o.
Dicker, Ed (Windsor Garden) Pittsburgh, b.
Duchin, Eddie (Central Park Casino) New York, lo.
Duto, Mike (Delmonico's) New York, no.

Hills, Nick (Ship Ahoy) Atlanta, Ga., c.
Hills, Charlie (Southway) Chicago, c.
Horne, Val (Barclay) Philadelphia, h.
Fairchild, Cookie (Algonquin) New York, b.
Fallon, Bob (C. of C.) New York, h.
Farrill, Bill (Chateau Moderne) New York, re.

Felton, Happy (Shadowland) San Antonio, Tex., de.
Fischer, Angelo (Great Northern) New York, h.
Feldman, Felix (Montclair) New York, h.
Fields, Al (Billy Gallagher's) New York, no.
Finn, Eddie (Club Cavalcade) Chicago, no.
Fisher's Ensembles (Russian Kretchma) New York, cb.

Fisher, Scott (Park Central) New York, h.
Fisher, Charles L. (Orpheum) Kalamazoo, Mich., no.
Flynn, Tommy (Park Central) Buffalo, N. Y., b.
Friedman, Leon (Manhattan Music Hall) New York, cb.
Fricklin, Bob (Grossman) Lakewood, N. J., h.

Garber, Jan (Trianon) Chicago, b.
Garrison, Jimmie (Gunter) San Antonio, Tex., h.
Gentry, Tom (Lowry) St. Paul, h.
Gerrin, Tom (French Casino) Chicago, no.
Gertz, Johnny (Alma) Cincinnati, b.
Glave, Russel (Harlem Stables) Chicago, b.
Golden, Ernie (Luz's) New York, re.
Golden, Neil (Man About Town) New York, no.

Goodman, Al (Winter Garden) New York.
Gordon, Gray (Merry Garden) Chicago, b.
Gothall, Manfred (Monte Cristo) Chicago.
Grant, Bob (Savoy-Plaza) New York, and (Beach & Tennis Club) Miami, Fla.
Greene, Murray (Hollywood Gardens) Bronx, New York, b.
Gurney, Eddie (Midway Gardens) Chicago, no.

Hass, Alex. (Sentry-Netherlands) New York, h.
Hall, George (Tat) New York, h.
Hall, James (Club Havana) Chicago, no.
Hall's Angels (Paramount) Chicago, no.
Hall, Steyer (Lord Baltimore) Baltimore, h.
Hankle, Freddie (Brevort) Chicago, b.
Hart, Ruth (Brown's Spanish Villa) Detroit, re.

Hathaway, Jack (Parody) Chicago, c.
Haymes, Jack (Black Cat Casino) Wilmington, Del., b.
Haymes, Joe (McAlpin) New York, h.
Hertz, Henry (Rosalind) New York, h.
Hitt, Hal (Michigan Inn) Chicago, c.
Hill, Teddy (Ubangi) New York, no.
Hines, Earl (Grand Terrace) Chicago, c.
Hoover, Max (Club Royale) San Antonio, Tex., no.

Huber, Justin (Havill) Cincinnati, h.
Humbley, Lloyd (Statler) Buffalo, N. Y., h.
Johnson, James P. (Bussell's) New York, cb.
Judd, Magie (Moonlight Garden) Springfield, Ill., no.

Kassel, Art (Blitzmark) Chicago, b.
Kaufman, Whitney (Kaufman) Lebanon, Pa., b.
Kavelin, Al (Tavern-on-the-Green) New York, re.
Kelly, Bob (Edgewater Beach) Chicago, h.
Kelly's Rhythm Kings (Kelly's Stables) Chicago, c.
Kemp, Hal (Pennsylvania) New York, h.
Kennedy, Jimmie (Nut House) Chicago, c.
King, Henry (Waldorf-Astoria) New York, h.
King, Wayne (Aragon) Chicago, b.
Kiruta, Bob (Club Biscardi) Chicago, c.
Kirtland, Arthur (Vanderbilt) New York, h.
Kortis, Gordon (Niverty Crest) Irwin, Pa., no.
Kysar, Kay (Blackhawk) Chicago, r.

Lamb, Drexel (Oakwood Tavern) Chicago, lo.
Lafe, Eddie (Bossert) Brooklyn, N. Y., h.
Lang, Syd (Paramount Club) Chicago, no.
Larri (Piccadilly) New York, re.
Lefield, Arnie (Old English Tavern) Richmond, Va., no.
Lichten, Louis (Metropolitan Club) Poplar Bush, Mo., no.

Light, Epoch (Roney Plaza) Miami Beach, Fla., h.
Linton, Henri (Royale-Frolics) Chicago, no.
Littlefield, Frank (Wind Mill Club) Vicksburg, Miss., no.
Lopez, Vincent (Seymour) Chicago, h.
Lucas, Clyde (Netherlands Plaza), Cincinnati, h.
Lynch, Abe (Paradise) New York, cb.
Lynch, Phil (Club Evergreen) Bloomfield, N. J., re.
Lynden, Ralph (Steamship Ollie) Chicago, c.

McCord, Jack (Coliseum) Billings, Mont., b.
McDonald's Music Mixers (Saurie Beer Garden) Danville, Pa., c.
McGraw, Ed (Broadway) Beaver Falls, Pa., h.
McKinney, Wm. (Kentucky) Louisville, h.
McNerry, Frank (Blue Boat Cafeteria) Atlanta, Ga., c.
Mack, Austin (Club Algiers) Chicago, c.
Madford Ensemble (Homestead) Hot Springs, Va., h.
Madrigala, Boris (Weylin) New York, h.
Maitland, Johnny (Peach) Chicago, b.
Manton, Eddie (8-30 Club) Chicago, re.
Mann, Joe (Club Leasure) Chicago, c.
Mansfield, Dick (Firenze) New York, re.
Marra, Paul (Harry's N. Y. Cabaret) Chicago, no.

Martel, Paul (Arcadia) New York, b.
Martin, Freddie (St. Regis) New York, h.
Mason, Al (Belmont Grill) Bridgeport, Conn., re.
Mee, Jimmie (Royale-Frolics) Chicago, no.
Merrick, Wally (Ritas Superior, Wis., c.
Milla, Jack (Club Victor) Seattle, Wash., no.
Milo, Russell (Padcock Club) Chicago, c.
Minton, Al (Hollywood Club) Chicago, c.
Monah, Joe (Woodrow Wilson) New Brunswick, N. J., h.
Murray, Bethune (Talk of the Town) Chicago, no.
Myers, Stan (Terrace Garden) Chicago, c.

Navarra, Leon (St. Moritz) New York, h.
Nelson, Ozzie (New Yorker) New York, h.
Nichols, Red (Book Cadillac) Detroit, h.
Niebur, Eddie (Chateau) Chicago, b.
Olsen, George (College Inn) Chicago, no.
Pablo, Don (Lido Club) Dayton, O., no.
Palge's Band (L'Algonquin) Chicago, c.
Palco (Pierre) New York, h.
Palmer, Al (Hawmer) Harrisburg, Pa., b.
Paul, Jack (King Cotton) Greensboro, N. C., h.
Petro, Don (Oriental Garden) Chicago, c.
Petro, Nick (Castino) Chicago, c.
Pfeifer, Franz (St. Clair) Chicago, h.
Pitroune, Geo (Hi-Hat Club) Chicago, no.
Platt, Earl (Rifle) Harrisburg, Pa., b.

Raeburn, Boyd (Peabody) Memphis, Tenn., h.
Rainbow Ramblers (Plaza) Haverhill, Mass., h.
Rodrigue (El Morocco) New York, no.
Roth, Jim (Chicago Inn) Tremont, Michigan City, Ind., no.
Reichman, Joe (Statler) Boston, h.
Reiter, Johnny (Red Hall) Chicago, c.
Reich, Harry (Club Bohemia) Detroit, no.
Richard, Barney (Limthouse) Chicago, c.
Rosen, Tommy (Wisteria Gardens) Atlanta, Ga., c.
Roth, Eddie (Club Alabama) Chicago, no.
Russo, Dan (Canton Tea Gardens) Chicago, c.
Ryhanek, Will (Schenley) Pittsburgh, h.

Sanders, George (Club Carica) Chicago, c.
Scoggia, Chic (Jefferson) St. Louis, h.
Selzer, Irving (Edison) New York, h.
Simons, Eddie (77 Club) Chicago, c.
Singer, Harry (Singer) Chicago, c.
Singer, Irving (Club Ballyho) Chicago, c.
Slaughter, Johnny (Willard) Washington, D. C., h.
Snyder, Frank (Subway) Chicago, c.
Stanley, Stan (Orbison) Cincinnati, h.
Stanton, Maurine (Club Milnet) Chicago, no.
Stone, Jesse (Club Morocco) Chicago, no.
Strammello, Don (Palto) Hartford, Conn., no.
Straus, Johann (French Casino) Chicago, no.
Swanson, Warrle (Whitehall) Chicago, c.

Tate, Erskine (Arcadia Gardens) Chicago, c.
Thorn, Otto, Bavarians (Pittsford Inn) Pittsford, N. Y., no.
Tinsley, Bob (Colosseum) Chicago, no.
Todd, Mitch (Savoy) Chicago, c.
Tramp, Al (Rainbow Garden) Fort Arthur, Tex., no.
Trini, Anthony (Governor Clinton) New York, h.
Tropfer, Harry (Midway Masonic Temple) Chicago, b.

Tyler, Ted (Jockey Club) Charleston, S. C., no.
Valde, Rudy (Hollywood) New York, cb.
Valentino, Arturo (Maison Vovante) New York, re.
Varas, Eddie (Red Lion Inn) Chicago, c.
Wagner, Buddy (Stork) New York, no.
Walt, Roy (Miller's Tavern) Indianapolis, Ind., no.
Wardlaw, Jack (Washington Duke) Durham, N. C., h.
Ward, Sammy (Wagon Wheel) Nashville, Tenn., no.
Webb, Chick (Savoy) New York, b.
Weems, Ted (Palmer House) Chicago, h.
West, Jimmy (Savoy) Chicago, c.
West, William (Club Manhattan) Chicago, no.
Wilson, Ray (Shady Lawn) Cambridge Springs, Pa., b.

Wirth, Jack (Village Barn) New York, no.
Wirth, Dick (Chateau Des Platines) Chicago, c.
Woods, Howard (Four Towers) Cedar Grove, Wis., no.
Woolington, Duke (Lone Tree Tavern) Chicago, c.
Wyatt, Albert (Frank White) Dunkirk, N. Y., re.

Yohaz, Johnny (Webster Hall) Detroit, h.
Zarin, Michael (Anna Held's) New York, re.

Abbey Players (Majestic) Brooklyn 24-29.
Ah, Wilderness, with George M. Cohan (Erastus) 24-Jan. 5.
As Thousands Cheer (Grand O. H.) Chicago.
Ballet Rasse (Auditorium) Chicago 26-Jan. 2.
Carle, D'Oyly, Opera Co. (Forrest) Philadelphia 24-Jan. 5.
Fly Away Home (Plymouth) Boston 27-29.
Green Pastures (Convention Hall) Tulsa, Okla., 29.
Her Majesty's Voice (Hollis St.) Boston 25-Jan. 5.
Kill That Story (Erlanger) Philadelphia 24-Jan. 5.
Lester Fritts (Columbia) San Francisco 24-Jan. 5.
Living Dangerously (Chestnut St.) Philadelphia 24-29.
Midwinter Night's Dream (Auditorium) St. Louis 25-Jan. 3.
One Sunday Afternoon (Broad) Philadelphia 24-Jan. 5.
Petrified Forest (Shubert) Boston 24-Jan. 5.
Petrified Forest (Harriet) Chicago.
Point Valaine (Colonial) Boston 25-Jan. 5.
Roberts (Hanna) Cleveland 28-29; (American) 29.
Romance (Blackstone) Chicago.
Scottish Musical Players (Victoria, B. C., Can.) 24-29; (Empress) Vancouver 21-24.
Stevardo (Belwyn) Chicago.

A Laugh or Two From Tom

CHICAGO, Dec. 22.—The following telegram was received by The Billboard's local office from Tom Mix, of the Tom Mix Circus and Wild West: "I am sure enough a one-man circus as I bought the Dill interest in the circus and horse opera. Started last spring with a Dodge and international truck, crossed them and got a litter of Fords. My herd now tallies 126. Expect to gather a few more offsprings of variety in spring roundup. Not a bad first year on new grazing ground for a young cowhand in an odd restricted cow country. "Quarantined against new brands, but I inspected my herd, bogged thru it thru the dipping chute, cleared it of ticks, hoof and mouth inspection, and it passed inspector Public and got a clean bill of health. If you know any wise circus executives not working could use a few clowns."

Vanities (Auditorium) Memphis, Tenn., 26; (Columbia) Paducah, Ky., 27; (Cosmum) Evansville, Ind., 28; (Woodland Aud.) Lexington, Ky., 29; (Cass) Detroit 30-Jan. 5.
Whitlock, Walker (Mirapal Temple) Ft. Wayne, Ind.; 27; (Hippo, Terre Haute 28; (English) Indianapolis 29.
Ziegfeld Follies (Shubert) Kansas City 23-Jan. 1.

INDEPENDENT BURLESK

Dashing Dobs (State) Springfield, Mass., 24-29.
From the Follies (Howard) Boston 24-29.
He Chs Chai (Proscenero) Philadelphia 24-29.
Hot Peppers (Hudson) Union City, N. J., 24-29.
Hockey Toek (Gayety) Washington 24-29.
Middle Capers (Gayety) Baltimore 24-29.
Perk-a-Boo (Orph.) Paterson, N. J., 24-29.
Speed Girls (Jacques) Waterbury, Conn., 24-29.

SUPREME BURLESK

Fads & Fashions (New Empire) Newark, N. J., 24-29.
Footlight Flashes (Minny's Republic) New York 24-29.
Let's Ring Belles (Minny's) Brooklyn 24-29.
Moodie & Music (Capitol) Albany, N. Y., 24-29.
Monte Carlo Nights (Shubert) Philadelphia 24-29.
Parlatan Dolls (Pal.) Baltimore 24-29.
Tack-Toe Follies (Park) Boston 24-29.

REPERTOIRE

Billroy Comedians: Punta Gorda, Fla., 26; Ft. Myers 27; Arcadia 28; Ft. Meade 29.
Lewis, H. Kay, Players: Los Angeles 24-29.

MISCELLANEOUS

Aranow-Stein Exploitations: Jacksonville, Fla., 24-29.
Arista Minstrels: High Point, N. C., 24-29.
By-Gosh Minstrels (Exeter) Newark, N. J., 27-29; (City) Newark Jan. 1-2; (Bessie) Newark 3-5.
Chicago, Miracle Man: Kokomo, Ind., 21-29; (Columbia 30-Jan. 2; Peru 3-5.
Coward, Linden, Magician: Ware Shoals, S. C., 24-29.
Duke, 2-10, Magician: Paris, Ill., 24-29.
Drewson & Gordon Circus: Mobile, Ala., 24-29.
George, Doc, Ventriquist: Waterloo, Ia., 24-29.
Jan. 5.
Lewis, Charles, Show: Countyline, Okla., 27-29.
Loew, Leon, Magic: Jacksonville, Fla., 24-29.
Green Cove Springs Jan. 1; Palatka 2-3.
Loey, Thos, Elmore: Coaster, S. D., 29-31.
Pacton Jan. 1, Hill City 2; Sturgis 3.
Lyette, Great, Co. Waterloo, Ia., 24-Jan. 5.
Martine-Firestone Co. Dallas, Tex., 24-29.
Marquis, Magician: (Princess) Greenville, Tenn., 28-29; (Greenwood, S. C., 31; (Osmond College Jan. 1; Esley 2, 3.
Raiton, Magician: Philadelphia 24-29.
Rippet Jack Splash (Theatre) Abbeville, Ala.
Schneider's Doc, Yodeling Cowboys: (Statton) Wren, Atlanta, Ga., 24-29.
Valentine, Magician: Idaho Falls, Ida., 24-29; (Blackfoot) 27-29.
Wizards Novelty Circus: Hollis, Okla., 25-29.
Lawton 29-31; Great Bend, Kan., Jan. 2-5.

CARNIVAL COMPANIES

Blue Eagle: Butler, Ala., 24-29.
Ear-Brown: Gainesville, Fla., 24-29.
Golden West Carizzo Springs, Tex., 24-29.
Great Southern: Valdosta, Ga., 24-29.
Leggett, C. R., Leeville, La., 24-29.
Wise, David A., Valdosta, Ga., 24-29.

CIRCUS AND WILD WEST

Haag, Mighty: Marianna, Fla., 26.

Concessionaires... NOVELTY SUPPLY FOR FAIR, CARNIVALS, CIRCUSES, GRIND SHOWS, WHIPS, PAGES, COBB GAMES, etc. Catalog with New Low Prices THE TIP NOVELTY COMPANY TIPPICANOE CITY, OHIO

BOOKING SHOWS AND CONCESSIONS FOR 1935. CROWLEY'S UNITED SHOWS, Richmond, Va.

BANDS AND ORCHESTRAS

Following each listing in this section of the Route Department appears a symbol. Persons consulting this list are advised to fill in the designation corresponding to the symbol when addressing bands and orchestras as a means of facilitating delivery of communications. In many instances letters will be returned marked "Address insufficient," if proper designations are not made.

EXPLANATION OF SYMBOLS
b—ballroom, c—cafe, cb—cabaret, co—country club, h—hotel, no—night club, re—roadhouse and re—restaurant.

(Week of December 24)

A
Acosta, Joe (Carvel Hall) Annapolis, Md., no.
Adams, John Q. (Noll's Avalon Club) Dayton, O., no.
Acker, Jack (Open Door Cafe) Philadelphia, re.

B
Arnhem, Gus (Bul Jen) Galveston, Tex., c.
Ayers, Herb (Worthy) Springfield, Mass., h.
Ayzard, Clyde (Sportsman's Cafe) Chicago, c.

Bartel, Jeno (Ambassador) New York, h.
Bassmann, Orice (New Celestial) Baltimore, Md., re.
Becker, Walt (Shadowland) Kintberly, Ida., b.
Becher, Keith (Seymour) Chicago, h.
Bergin, Freddie (Bai Tabarin) San Francisco, b.

Berger, Jack (Astor) New York, h.
Bergin, Max (Club Picardy) Chicago, c.
Bergin, Max (Park Lane) New York, h.
Birch, George (Chateau) Chicago, b.
Blaine, Jerry (Cafe Royale) New York, re.
Blake, Lou (Vila) Chicago, no.
Blyer, Archie (Commodore) New York, h.
Blumberg, Sam (Silver Cloud) Chicago, c.
Blown, Herb (Vendome, 28 W. 54th St.) New York, re.

Brown, Ted (Moulin Rouge) Brooklyn, no.
Buck, Joe (Gloria Palast) New York, re.
Buckley, Joe (Harry's N. Y. Cabaret) Chicago, c.
Buss, Henry (Obez Parre) Chicago, no.
Butze, Joe (Wetmore Park) Tucson, Ariz., b.

C
Campbell, Jimmie (Marquette Club) Chicago, c.
Campbell, Jan (Marigold) Rochester, N. Y., re.
Carron, Percy (Henri) Tulsa, Okla., no.
Carter, Jack (Kit Kat Club) Philadelphia, no.
Cherniavsky, Josef (Congress) Chicago, h.
Chick, George, Bostonians (Silver Slipper Inn) Detroit, Mich., no.
Clegg, Frank (Hollywood) Chicago, c.
Coburn, Jolly (Rainbow Room) Radio City, N. Y., no.
Collier, Emil (Hissa) New York, h.
Collin, Hal (Yvonne) Shreveport, La., h.

HAPPY NEW YEAR TO YOU

SHOE LACES, 27" Length, Gross, Elastic, 1/2" Wide, 3 Yards to Hank, Dozen	40c	NIPPLE PROTECTORS, Dozen	35c
COMB CLEANERS, Dozen	30c	LADLES, Dozen	72c
SCISSOR SHARPENERS, Dozen	30c	PIC TRIMMER & SEALER, Dozen	65c
CLOTHES SPRINKLERS, Dozen	25c	DRUG SUPPLIES	
COMMON PINS, 200 to Package, Dozen Packages	20c	ADHESIVE TAPE—Finest Quality—1 1/2" x 1/2" —Cylinders, Dozen	18c
SAFETY PINS, 12 Pins to Card, Dozen Cards	12c	1 1/2" —Cylinders, Dozen	22c
SAFETY PINS, 50 to Bundle—Steel, Dozen Bundles	36c	1 1/2" —Corks, Dozen	25c
SAFETY PINS, 36 to Bundle—Gilt, Dozen Bundles	36c	1 1/2" —Corks, Dozen	49c
BOBBY PINE, Made in U. S. A., 25 to Card, Dozen Cards	25c	MERCURIOCHROME—H. W. D. 2 1/2" Oval	26c
BOBBY PINE, Made in U. S. A., 36 to Card, Dozen Cards	30c	Small, Dozen	36c
SHOE POLISH, Black or Brown, Dozen Cans	36c	Large, Dozen	24c
HAIR PINE in Boxes, Dozen Boxes	20c	GAUZE BANDAGE—1 1/2" x 10 Yards Length, 1 1/2" Inch, Dozen	23c
NEEDLE BOOKS, Large Size, Dozen	30c	1 1/2" Inch, Dozen	35c
HAIR NETS, Double Mesh, Dozen	22c	ASPIRIN TABLETS—5 Grain, 12 Tablets to Tin, Dozen Tins	19c
RUBBER BABY PAM, Dozen	48c	10 Tablets to Bottle, 5.0 Bottle	1 1/4
SHAVING SOAP, Each in Box, Dozen Boxes	16c	HYDROGEN PEROXIDE—4.0z. Size, Dozen	36c
LINGERIE TAPE, 9 1/2" Oz. Size, Dozen	50c	8.0z. Size, Dozen	50c
BAKING POWDER, 9 1/2" Oz. Size, Dozen	1.00	MINERAL OIL—Genuine Russian—Chlorophane Wrapped, 8.0z. Size, Dozen	1.60
MILK, 1-Lb. 5-Oz. Size, Dozen	1.20	16-Oz. Size, Extra Heavy, Dozen	2.25
COCOA, 1-Lb. Can, Dozen	1.00	MILK OF MAGNESIA—Chlorophane Wrapped—8.0z. Size, Dozen	1.50
IMIT. VANILLA FLAVOR, 2-Oz. Size, Dozen	54c	16-Oz. Size, Dozen	1.50
IMIT. VANILLA FLAVOR, 4-Oz. Size, Dozen	72c	ODD LIVER OIL—Pure Norwegian—Non-Frosting—Vitamin Tested, 2-Oz. Size, Dozen	1.20
IMIT. VANILLA FLAVOR, 8-Oz. Size, Dozen	90c	4-Oz. Size, Dozen	2.15
POT CLEANERS, 2 1/2" Large Size, Dozen	25c	MOUTH WASH—Astringent (red) or Antiseptic (amber)	
POT CLEANERS, Copper, Large Size, Dozen	30c	8-Oz. Size, Dozen	68c
WASH CLOTHS, New Designs, Dozen	32c	16-Oz. Size, Dozen	1.20
DISH CLOTHS, Open Mesh, Dozen	32c	CANTONIA—Pitcher's, 2-Oz. Size, Doz.	50c
PAPERS & COVERS, Embossed Hand-Glue, Dozen	31c	WHITE PINE & TAR SYRUP—Bottled, 2-Oz. Size, Dozen	90c
SINK SHOVELS, Green Enamelled, Dozen	45c	FLAXSEED MENTHOL & WILD CHERRY, 2-Oz. Size, Dozen	90c
POT COVER NOBBS, 4 to Card, Dozen Cards	36c	BABY COUGH SYRUP—2-Oz. Size, Oz. Size, Dozen	1.25
POTATO WASHERS, Dozen	55c	IRON TONIC—1/2 Oz. Size, Dozen	3.75
TEA STRAINERS, Copper, Dozen	35c	ELECTRO LINIMENT—2-Oz. Size, Dozen	90c
VEGETABLE GARNI KER, Dozen	63c	CAMPORATED OIL—1-Oz. Size, Oz. 2-Oz. Size, Doz.	80c
CARE TURNERS, Dozen, 10 K L E	48c	2-Oz. Size, Doz.	80c
CHERRY OLIVE & P L K L E FORKS, Dozen	50c	OIL OF WINTERGREEN—Dozen	80c
ENAMELED HANDLE SCOOP, Doz.	62c	CAMPOR ICE—Tube or Flat	68c
PLATE SCRAPERS, Dozen	60c	1 1/2" x 1 1/2" Dozen	43c
BOTTLE OPENERS, Dozen	35c	TOOTHACHE GUMS—1 Doz. Oz.	90c
ORANGE PEELERS, Dozen	90c	TOOTHACHE DROPS—Dozen	90c
DISINFECTANT, Dozen	80c	KARAOKE DROPS—Dozen	90c
WAX PAPER, Cutler Roll, Dozen	40c	CHOCOLATE LAXATIVE—10c Size, Dozen	30c
POT HOLDERS, Terry Cloth, Dozen	42c	NAIL WHITE PENCILS—1 Dozen	57c
WHITE PASTE, Large Tube, Doz.	50c	Card, Dozen	57c
LIQUID CEMENT, Large Tube, Doz.	50c	LIQUID CORN REMOVER—Glass Applicator, Dozen	54c
A USINING GOODS		L A FILES—1 Doz. on Ward, Doz.	35c
FUNNELS, Large, Dozen	63c	TWEEZERS—Doz. on Ward, Doz.	54c
MEASURING CUPS, Dozen	38c	MEN'S HANKERCHIEFS—Individually Boxed (2 Dozen to Doz. on Ward, Dozen)	35c
ODORIC CUTTERS, Dozen	37c	BLACKHEAD REMOVERS—1 Doz. on Card, Dozen	57c
DOUGHNUT CUTTERS, Dozen	60c		
COLLAPSIBLE CUPS, Dozen	70c		
TEA BALL CONTAINERS, Dozen	60c		
MILK BOTTLE CAPS, Dozen	35c		
MUGS, Dozen	72c		
MEASURING SPOON SETS, Doz. Sets	50c		
EGG & BEET SLICERS, Dozen	72c		
AND HUNDREDS OF REAL HOT MONEY SAVING TOOLS, NOTIONS & FETTERS. WE CARRY A FULL LINE OF TOILETRIES, NOTIONS AND FETTERS. 25% Deposit With Orders—Order From Nearest Branch.			

17 SO. WELL ST. CHICAGO, ILL. **OUTLET SALES CO.** 87 HANOVER ST. BOSTON, MASS. 912 BROADWAY, NEW YORK, N. Y.

Ollie Web Fed 30,000,000 Circuses in 35 Seasons

NEW YORK, Dec. 22.—A. L. (Ollie) Webb, superintendent of the cookhouse department of the Ringling-Barnum Circus, who died on Tuesday, held the world's record for number of meals and people served under his supervision for a period of 35 seasons. Here are the figures:

Personnel 1,300
Times Daily 3
Meals Daily 3,900
Days Per Season 214
Meals Per Season 834,600
Number of Seasons 35
Total Meals 29,211,000

In other words, nearly 25 per cent of the population of the United States.

Mr. Webb had attended the funeral of Mrs. Charles R. Hutchins, widow of the veteran R-B treasurer, on Sunday and a few days before that had been with a party of friends in the home of John M. Kelley, attorney for the Ringling interests. Frank A. Cook, legal adjuster of the Ringling Show, described Webb as "one of the most lovable characters that ever lived." He was a member of the Woodmen of the World and the I.O.O.F.

'ROUND THE TABLE

(Continued from page 12)
the installation of a flowing spring which supplies water to the spot. Thelma Bow is heading the floor show, with William and Powell, dance team.

The Champion Specialty Company Wishes Its Thousands of Customers a Merry Xmas and a Prosperous 1935!

VANILLA LEMON EXTRACTS SPECIAL BARGAIN

10-Oz. Pitcher Style Bottle, 18 Lbs. to Dozen, Not Less Than Doz. Sold, Dozen **90c**
 5-LB. BLADES \$5.50
 Soap, Per 1,000 \$1.32
 Soap, Doz. Bl. \$1.32

On above, cash with order, plus postage. (Carroll Goods, Perfume, Chocolate Laxative, Sandries, Sales Boards, Turkey Cards, HOUSEHOLD NEEDS.)

"SHAKE THE SHAKER"—1,000- Hole Board, Fascinating Game, Takes in \$50—Pays Out \$15. Ours with Dice in Shaker. Cash with order, plus postage on above. **\$1.50**

CHAMPION SPECIALTY CO.
814-Y Central Bl., Kansas City, Mo.

WE MANUFACTURE BLADES ONLY NOTHING ELSE

FLASH!—WHY PAY MORE?—FLASH!

Sensational Drastic Reductions On All Our Quality Blades.
For This Issue Only. This Cut is Made in Order to Create Thousands of New Customers.

Give These Prices the Once Over Start the New Year With a Bang

TRIA DOUBLE-EDGE, BLUE STEEL, Etched and Oellophaned, 5 to a Package, 20 Packages to a Carton, Per Thousand	\$4.00	LUCKY BOY DOUBLE-EDGE BLUE STEEL, Etched and Oellophaned, 5 to a Package, 20 Packages to a Carton, Per Thousand	\$5.00
HOWARD "THE NATION'S BLADE," Double-Edge, Blue Steel, Etched and Oellophaned, 5 to a Package, 20 Packages to a Carton, Per Thousand	\$4.25	INGERSOLL "The Master Blade," Superior to Nationally Advertised Brands, Double-Edge, Blue Steel, Etched and Oellophaned, 5 to a Package, 20 Packages to a Carton, Per Thousand	\$7.00

THIS AD MAY NOT APPEAR AGAIN. So Rush in Your Orders and Get in On It While It's Hot.

At the Above Prices We Ship in Large Quantities Only.
We Will Furnish Flashy Display Cards for HOWARD, LUCKY BOY & INGERSOLL Blades at 6c Each to Blade Buyers Only. 40% With All Orders, Balance C. O. D., F. O. B. New York

WATERBURY RAZOR BLADE CO.
152 WEST 42ND STREET..... NEW YORK, N. Y.

ELECTRIC FLOWER BASKET



Stands twenty-three inches high. Made of imported fine quality steel, beautifully trimmed in appropriate colors to match. Filled with (9) beautiful large, lush, American beauty roses, each equipped with a genuine Mazda Electric bulb inside. A great feast. Attracts the attention of the least interested. A wonder item for getting big money.

\$3.75 each
IN DOZEN LOTS, SAMPLE, \$4.00.
When ordering sample, please include 25c extra for packing and shipping.

WAXED FLOWERS
DAHLIAS, \$7.50 per thousand; \$3.00 per hundred. GEORGINES, \$32.50 per thousand; \$3.50 per hundred. LAUREL, \$7.50 for 50 pounds. 25% Deposit on all orders.

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Importers and Manufacturers for 35 years,
323 W. RANDOLPH ST., CHICAGO, ILL.

No. 7-E-9 **WRITE FOR OUR CATALOGUE**
Complete Line of Artificial Flowers, Leaves, etc. Also full line of Parade and Float Decorations.

Snapp Greater Shows

Also Joins in Congratulating "Old Billyboy" Season's Greetings to Our Friends Everywhere

NOW CONTRACTING FOR SEASON 1935
Winter Quarters Address: Joplin, Missouri.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS

POSTERS

TACK CARDS—CLOTH AND FIBRE BANNERS
Write for Prices



2300 Locust St. St. Louis, Mo.
(CHICAGO OFFICE: WOODS THEATRE BUILDING)

Showmen's League of America

CHICAGO, Dec. 22.—President Conklin has left for the West Coast. Expects to take an extended vacation, but will be back here early in February.

Brother Bill Kaplan is sojourning in Florida. . . . Brothers Lew Keller, Nobby Clark and Warren Clark have been on the sick list. Lew and Nobby are up and around, but Warren is still confined to his home, being almost totally blind.

It looks like members of the League will celebrate with another of the famous New Year's parties. Brother Samuel Bloom, chairman house committee, is busy on arrangements and a big time is in store for all who attend.

A very welcome caller at the rooms was Brother Ray Marsh Brydon. Did not stay long, but all enjoyed his company while here.

It looks like the press committee is in action. Brother Frank D. Shean is busy every day laying out plans for his campaign of publicity.

Brother and Mrs. Pat Lovolo were callers at the rooms recently. Just going thru Chicago and stopped for a call.

If you are in town drop up and see us. Each evening finds quite a few of the brothers passing their time at the League rooms.

The application of Wallace Sackett is welcomed. This was the result of effort on the part of Past President Ernie A. Young. . . . Mail arriving for Brother Frank D. Shean is marked "Dufour & Rogers' Good Boy."

Martin Bros.' Shows

Reidsville, Ga. Week ended December 15. No suspects. Weather, fair. Location, center of town. Business, good. Show moved from Baxley, Ga., where it lost Saturday night on account of CCC boys being rough. Harry Harris joined with his two shows from Mississippi. Louis Augustiner also came from Mississippi with his two concessions. The concession lineup has George Everetts, two; Rocco Martin, corn game, cookhouse and three others; Mr. and Mrs. Walls, one; Douglas Wright, one; Bob Zell, one; Frankie Cook, one. Shows: Sailor Joe's Girl Show, Happy Jack's Pat Show, Harris' Snake Show, Gtek Show. Two rides, Harry Kinsey's Ferris Wheel and Hillenger's Chairplane. Shows in Southern Georgia are having trouble with the State tax. They are being charged for each attraction at \$25 per ride and show. Legal Adjuster Hugh Lowe has been to Atlanta and was a business visitor at the governor's office.

ROBERT FRAZIER.

Bunts Shows

CRYSTAL RIVER, Fla., Dec. 22.—After closing its season at Brunson, S. C., recently, Bunts Shows established winter quarters at that place, where moters will be verberated and rides and other attractions reconditioned and painted for next season. Mr. and Mrs. L. McAbee and Mr. and Mrs. G. Scoggs are in charge of the quarters. Some of the announced destinations at the closing: Mr. and Mrs. Floyd Sheaks, Dillinger Show, Augusta, Ga.; Sam Petralla, Athletic Show, Cincinnati; Mabel Mack's Educated Mules, Florida; Mr. and Mrs. James McVey, Monkey Circus, Melbourne, Fla.; Merry Rose, fat girl; Mr. and Mrs. Jack Perry, Augusta, Ga.; Elephant-Skin Boy, Augusta, Ga.; Elephant Show, Miami, Taylor Brothers' free acts and concessions, Rowman, S. C.; Mr. and Mrs. Glenn Frey, Atlanta, Ga.; Mr. and Mrs. Clarence Lovejoy, Findlay, O. E.

Travanday, cookhouse, Orlando, Fla. John Vaday and wife and daughter are spending their vacation with Mr. and Mrs. W. J. Bunts at this city. The show had one of its best seasons in several years.

MAGIC

(Continued from page 26) the spring with one of the major circuses.

FROM ALABAMA COMES WORD that Carlton has been having a fairly busy season in schools and churches down that way; that Zandro has been kept busy working theaters in Pell City, Opelika and Sylacauga, and that Brandis, the "boy magician," gave two performances recently at the Central Park Theater, Birmingham, to good business.

R. S. BAILEY, our trusty Oakland, Calif., correspondent, shoots the following: "Alfred Lamb, of the OMO, was the MUST—headliner on the vaudeville show fostered recently by the Alameda American Legion. . . . Francisco played for the Berkeley Traffic Club and other local organizations recently. He is booked into the Antioch Theater, Antioch, Calif., New Year's Day with his spook midnight show. . . . Lloyd E. Jones recently played the Acolian Yacht Club at Alameda and is now touring the OCC camps with his magic show. . . . Bill Alkstramp has just concluded a week's engagement in Sacramento and valley towns. . . . Gerald Koskey advises that Charlie Hoffman was the headline act at the Warner Bros.' Theater, Hollywood, recently, with his new magic act. At the special magicians' night program Van Brunt, Len Gunn, Koskey, Roland Hamblin and Russ Walsh performed. . . . Russ Walsh, national president of the SAM, was a Hollywood visitor recently. During his stay there he was royally entertained by Los Magicos and the Southern California Assembly of the SAM. And how those boys entertain! . . . a new bulletin, Pacific Coast Magic News, is to be distributed by Bill Taylor and Gerald Koskey, which will keep the Coast magicians posted on all the doings of the Pacific Coast Magicians' Association."

M. L. HULICK, publicity director for the San Diego Magicians' Club, writes: "We have a magicians' club here of about 30 members and each month we put on a show. We also perform at frequent intervals at the various city and county institutions. We have a live bunch of members, and each meeting is a peppy affair. The officers of the club are as follows: C. W. Pait, president; Thomas Brannon, vice-president; B. O. Lacy, secretary-treasurer, and myself, publicity director. President Pait had his own hypnotic and magic show on the road many years ago."

MADAME LEONA came in for a nice plug recently by Tom P. Jimison, whose Observations column is a daily feature in The Charlotte (N. C.) News. Jimison said, in part: "I took Brother Henry Fisher, new county attorney, to see the Believe-It-or-Not Show . . . and presently we came to the woman who is a sort of mindreader (Madame Leona). It seemed to me that she was just guessin', or that she was being guided by some sort of a code, but I soon found out that I was plumb bodaciously wrong. . . . Well, she knocked the lawyer cold. That sater knows her stuff, and when I go back in there, I mean to dodge her. She read Brother Fisher like an open book."

AL DELAGE reports that his Mirthful Mysteries show is getting good business thru New England. DeLage recently added Lester Edwards, singing comedian, to his show, bringing his roster up to four people.

THE GREAT SANTINI informs that he is taking a show on the road next spring to play the small towns thru Maine, Vermont and New Hampshire. Company will tote six people and will present a program of magic, punch and vent.

C. THOMAS MAGRUM, sleight-of-hand entertainer, is doing club, school and theater work in and around Minneapolis.

JANTICZEN, who has been working nothing else but his sword-box for the last six years, including two seasons at Riverview Park, Chicago, under Sam Gordon, writes that he is still getting

good returns with the box. He plans to put out a side-show attraction, featuring several new illusions, early next spring.

H. S. BULKLEY, of Bridgeport, Conn., whose death was announced recently, toured for many years as the Marvellous LaVade, with his wife assisting him. He was well known among old-time magicians and was the originator of many smaller illusions. Mr. and Mrs. Bulkley toured the country for years in vaudeville, lyceum and chautauqua. In later years Bulkley discarded the name of Marvellous LaVade and adopted the name of Bartell. Mrs. Bulkley is now living in retirement in Bridgeport, Conn.

VANTINE'S MYSTIC REVUE of nine people, now playing Fox theaters and school auditoriums in the Idaho territory, is heading for California, with Mr. Brown, formerly with the Great LaFayette, in advance. Vantine is featuring the Vanishing Girl and Motorcycle, assisted by Millicent Cazan, movie stunt girl. This is Vantine's 17th year on the road with his own magical attraction.

ROBERT REINHART'S Hocus Pocus variety show, being presented especially for the kiddies at the Guild Theater, New York, this week, features Al Baker in magic and ventriloquism. Others on the program include Renie and Calvert, Punch and Judy artists; Poodles and Noodles, clowns, and the Hazel Krantz dance group. A circus band, comic figures from Macy's Thanksgiving Day parade and feats of magic juggling and levitation round out the program. The show is being presented Wednesday morning and Friday, Saturday and Sunday afternoon.

MAHRA THE GREAT, mentalist, postcards from San Diego, Calif., that he is putting on a full evening's show of magic and illusion exposes. He hopes, by these exposes, to put "magic on the shelf," he pens. He is being assisted by Margie.

AKRON, O., MAGICIANS have reorganized under the title of the Rubber City Magic Club, with W. F. Gordon as the new president and E. A. Carrell secretary. Meetings are held the second Wednesday of each month.

TO ALL MAGICIANS and their friends a very Merry Christmas and a Prosperous and Happy New Year.

STINGIEST MAN

(Continued from page 26) upon to give a brief, authentic (?) recital of the stingiest man he had ever known. Y related the following story, which went over big:

Going back over my past life I cannot recall a stingier man than Nick Forest, of Canton, N. Y., which was my home for some time during the early portion of my life. Nick ran a saloon on Water street and did a thriving business, as it was frequented by all classes of imbibers. Nick was a very genial and entertaining fellow; a very good story teller, but as close as the proverbial bark to a tree. It was customary in those days for the bartender to treat occasionally in order to encourage frequent buying, but no one ever knew of Nick giving anything but advice. One day when the barroom was pretty well filled with the usual frequenters, nearly every one of whom had bought something, Nick took advantage of a lull by striking his usual pose, placing his thumbs in the armpoles of his vest, looking out of the window, and exclaiming: "Well, gentlemen, what will it be today (all occupants of the room rushed up to the bar anticipating the unexpected), rain or snow?"

Frequently the bartender was included when someone bought drinks for the crowd, and for this occasion Nick had a decanter labeled "White Wheat Whisky," which contained water only and out of which he would fill his glass, thereby getting 10 cents for a glass of water. I don't mean to infer that Nick was a temperance man for he managed to get his booze by emptying the fluid that was sometimes left in the glasses into a large beer "schooner," which he kept under the counter for this purpose. This he would drink with much relish after the crowd had dispersed.

I could relate a great many stingy acts of his, but the most economical act I ever knew him to do was this: Nick was addicted to the use of tobacco—chewing, smoking and taking snuff. Altho he carried in stock a goodly supply of tobacco and cigars, he personally

TURN POTATOES into CASH! I'LL SHOW YOU HOW



New fast way to make money—also working for starvation wages—have plenty of money to pay your bills—don't lose money—give well—have comfort—SEE YOUR OWN DOGS. Make 300 to 500 per cent increase on raw potatoes—keep up to 800 out of a dollar you take in. COME FLETCHER, I'm serious, READY TO START. NEW OUTFIT. You manufacture forty tasty foods—I sell for you with my new SURE-FIRE PLANS.

100% INCREASE Actual tests show cash sales \$8.00 made from 23c in raw potatoes. NEW POTATOES made into Cash. My Specially Combed Cooking Vals created increased capacity. 57. Files 1000s from 1000s into 4000s. In Four Minutes! The season just closed. Dealers everywhere waiting to be supplied.

You don't need a lot of money—get it back the first few days you operate—everything furnished to start for less than a down payment on a cheap car. BLACK QUICK, Sensational demand for delicious Potato Chips, proved of surprise. Dishes and Sautéed Nuts, Groceries, Dainties, Soups, Biscuits, Baked, Soda Fountain, Drug Store and scores of other goods.

LONG-EAKINS COMPANY 1214-S South High St., Springfield, Ohio

Form with fields for Name, Address, City, State, and a request to send complete facts without obligation to the sender.

This Week's Specials

- SNOW KING BLADES, 20 Pkg. of 5's, Colophonated to Beautiful Display Cards, Per Carton 50c
UNITED BLUE BLADES, 20 Pkg. of 5's, Colophonated to Carton, Per Carton 55c
REMINGTON DOUBLE EDGE BLADES, Made by Remington Arms Co. D to Pkg., 20 Pkg. to Display Card, Per Carton 75c
TIP TOP BLADES, Finest Quality in Blue or White, 5, 20 Pkg., Colophonated to Display Cards, Per Carton \$1.25
NORWALK, Single Edge, 5 to Pkg. Colophonated, Per Hundred 75c
MELKO, Double Edge, Highest Grade Swedish Steel, 5 to Pkg. Colophonated, Per Hundred 95c
COMBINATION COLLAR AND TIE HOLDER SETS, Each Set to a Fancy Box in Ass'd Designs, White and Gift Finish, (\$1.00 Label), Dozen Sets, Fancy Designs, Pearl Inlaid Boxes, Each 50c
NOVELTY CIGARETTE HOLDERS, Handful Pipe Design, Ass'd Colors on Display Cards, Dozen 85c
FACE POWDER and BOTTLE PERFUME, Most Attractive Packages, Colophonated, Each 4 1/2c
ASPIRIN—Envelope of 4 on Beautiful Display Card, Per Card 10c
BREATHERS, 20 Filled Envelopes, Per Card 10c

25¢ deposit with order, Bal. C. O. D. Federal Merchandise Co. 875 Broadway, New York City

WANTED PARTNER FOR CARNIVAL

Must have small cash and be able to manage show. Own three rides. Address: BOX D-962, care The Billboard, Cincinnati, Ohio.

WAX FIGURES

Life Size, Dillinger, Baby-Face Nelson, Pretty Bay Floyd. Hundreds of others. W. H. J. SHAW, 3316 Sidney St., St. Louis, Mo.

ELGIN WATCHES, \$1.65 Each

(17-Jewel, 14 Size, New Yellow Cases) 1-JEWEL, 14 SIZE ELGIN'S A WALTH. \$1.15. FLASH CARNIVAL WATCHES 50c Each.

CRESCENT CITY SMELTING CO. Old Gold and Silver Buyers and Refiners. 111 N. Broadway, St. Louis, Mo.

used "Warnick & Brown's Delight," a very inferior tobacco put up in white paper wrappers, which retailed for about 5 cents per quarter of a pound at that time. Nick could put some of this into his mouth, chew it thoroughly, swallow the juice, take out the quid and place it on the stove to dry, put it in his pipe, smoke it and then SNUFF THE ASHES.



IN GOING thru the biographical files of *The Billboard* the other day I came across the following bits of historical data about circuses which I thought would be very appropriate for this the 40th Anniversary and Holiday Greetings Number. The information is presumed to be accurate, but if there should happen to be any misstatements therein I would appreciate having them called to my attention:

The first circus ever given in America was located on the Boston Common in 1707.

The first successful American circus to travel was founded by Aaron Turner, about 1820, at North Salem, N. Y. Previous to that, all shows such as they were, confined themselves to buildings. The first of the traveling shows made their appearance in America at the beginning of the 19th century and were known as "rolling" shows, as they moved by wagon. They were crude affairs, and not until about 1825 did they improve.

The first organized circus to cross the Atlantic was brought to this country in November, 1836, by Thomas Cooke, the grandfather of W. W. Cole.

The first real circus in England was established by Philip Astley, in his remodeled riding school, and called Astley's

Circus, on the banks of the Thames, in London, about 1702 A. D. Philip Astley was the first man to stand on a horse's back while going at full speed. In 1845 the Astley Circus was leased to DuCrow, a Frenchman, and afterwards to the brothers, George and John Sanger, who are accredited with being the first men to have a traveling show in England. In 1892 the Astley Circus, an old epoch-making landmark, was destroyed, and later the place where it stood was covered by an annex to St. George's Hospital.

In 1824 John Robinson, who was born in 1804, started his first circus. From 1840 to 1855 he was in partnership with Gil and Eldred, and from 1859 to 1862 as a partner with William Lake, the famous clown of that period.

In 1847 Louis Jones carried his circus as far West as Chicago, then an outpost on the frontier.

Spaulding & Rogers owned the first circus to be moved by railroad, in 1858.

Haight & Chambers, in 1863, had the first circus to travel exclusively by steamboat.

The Van Amburg Show occupied the site of the old Broadway Theater, below Duane street, New York, in 1858, and in 1861 Van Amburg and Barnum consolidated, but dissolved partnership after the fire of March, 1865.

The first elephant ever brought to this country was imported by Hachadiah Bailey, in 1821, and it was assassinated by some superstitious fanatics in Rhode Island while crossing a bridge in a lonely road at midnight.

Giraffes were first brought to the United States from South America in 1836 by Captain Clayton.

The first rhinoceros ever seen in England was in 1685.

Seth B. Howes took the first American circus to England in 1857.

It is a fact that the first circus to bear the name of P. T. Barnum started from Delavan, Wis.

The E. F. and Jerry Mable's show also originated at Delavan, and afterwards became the great Forepaugh Show.

W. C. Coup was the first to travel the Barnum Show by rail and to have special cars built for circus transportation exclusively.

Dan Rice was the first and only man to run a "one-horse circus" in 1854.

Philip Astley, founder of the English circus, was the first man to stand upright on the back of a running horse.

James Robinson was the first to ride a bareback horse, remove the bridle and girth and turn "back-to-back" and forward somersaults on a horse going at full speed.

The first hippodrome to exhibit in America was Franconi's in New York City in 1853.

Adam Forepaugh was the first to use separate tents, one for the menagerie and one for the circus, in addition to the other tents.

Two rings were first introduced by George Delaven, who also originated the idea of reserved seats with back and foot rests, in 1870.

W. W. Cole took the first circus and menagerie to California, traveling entirely by rail, in 1872, when the thru railway was first completed. He was also the first to visit the Puget Sound country by rail and boat.

Cooper and Bailey and W. W. Cole were the first to use the electric light with a circus in 1879, and Cole was the first to exhibit American Indians, and those modern inventions, the electric light and phonograph, then known as the talking machine, in Australia, in 1880-'81.

Buffalo Bill's Wild West was created at North Platte, Neb., July 4, 1882, and its first professional performance given at Omaha, Neb., in May, 1883.

Old Yankee Robinson's was the first circus to travel on the canal by special boats.

When the Ringling Bros.' Shows were first organized, they traveled overland on three wagons.

The greatest combined circus performance in show history was the united engagement of the Barnum and Forepaugh Shows at Madison Square Garden and in Philadelphia in 1887.

The longest, continuous circus tour in history was that of the W. W. Cole Show in 1880-'81, covering Australia, New Zealand, the South Sea Islands and two trips across the American continent, making 305 stands in 431 days, traveling 44,172 miles, with 56 days at sea.

James A. Bailey took the first American circus to Australia.

Buffalo Bill's Wild West made three tours thru Great Britain and Europe and was the only American exhibition that has ever visited Italy and pitched its tents on the soil where Columbus, the discoverer, was born.

Gibson's Blue Ribbon Shows

COLUMBUS, Ind., Dec. 22.—Work in winter quarters is progressing. With the Merry-Go-Round and Tilt-a-Whirl finished and placed back in the building, work is being centered on the fronts, of which there will be 12, and they will be beautiful, as the management is not sparing expense this winter in rebuilding the show. Happy Sumral is in charge of the workshop and is doing himself proud. Cecil Gust is the second man in charge and is at present directing the paint crew. Jack Kennedy has finished his living truck, which from front to the back it is a thing of beauty. Mr. and Mrs. Stevens are enjoying the winter months in quarters here and almost every day there is a party in their beautiful bungalow. Francis Overstreet and Ed Redmond, secretary and president, respectively, of the fair here, are almost daily visitors.

The writer, William R. Hicks, and the missus returned from a vacation in the South, where they visited relatives, and will be in quarters for a while prior to starting work on the route for next year. Manager and Mrs. Roth are vacationing in Florida and are expected back here about January 1. Incidentally, Manager Roth has been purchasing some new paraphernalia and just had a new Caterpillar shipped in from Tusculumbia, Ala., which with the new Ferris Wheel will make eight major rides for the show. Mrs. May Kennedy and Mrs. Stevens were hostesses to the winter-quarters residents on Thanksgiving and all voted them wonderful cooks.

Sasse 40 Years In Booking Biz

GREELEY, Pa., Dec. 22.—As *The Billboard* celebrates its 40th anniversary so does Charles L. Sasse celebrate the 40th anniversary of his entry in the amusement business as a broker.

It was in April of 1888, when 16 years old, that Mr. Sasse came to this country. He served at first as a grocery clerk in Brooklyn for one year. In 1889 he obtained an office position with Herman & Liman, theatrical agents, at 28 E. Fourth street, New York, and remained with them until October, 1894. A month later he formed a partnership with Charles Penz and opened a theatrical exchange at 107 Second avenue, New York. Following dissolution of this partnership he opened his own booking office in December, 1895, at 12 Union Square, New York, and has been active in this line of work since.

In his early years Mr. Sasse booked vaudeville acts for the Orpheum Circuit, then managed by Gustave Walter, later Morris Meyerfield; also Kohl & Castle, John D. Hopkins Circuit, Chicago and St. Louis; John Murdock's Masonic Temple Roof Garden, Chicago; Frank Hall's Royal English Circus, Castro, Chicago; Wigninal Wonderland, Detroit; Mike Shea's Music Hall, Buffalo, Keith Circuit, then with three houses; Proctor's, Hyde and Behman's, Brooklyn. He also booked acts for vaudeville road shows, parks, fairs, etc., and among his foreign bookings were Publilones' Circus, Orrin Bros' Circus, Bell's Circus, and Santos and Artigas' Circus. Ringling Bros. have been a client of his since 1900. He also booked for the late Jerry Mugivan, president American Circus Corporation; Sparks Circus, etc. Many were Mr. Sasse's annual trips to Europe in search of novelty attractions.

When the depression set in and show business was reduced he came to Greeley, and now with conditions improving and much of his former trade coming back to life he plans returning to New York and reopening an office there.

Crowley's United Shows

RICHMOND, Mo., Dec. 22.—Altho work at winter quarters was originally intended to start after New Year's, activities are already under way with a crew of four men. Rides are to be finished first, then the shows and other paraphernalia. George Harris has booked his Harlem Revue with the show for next season. W. J. Dunne, who will have his Congress of Freaks with this organization, has arrived to spend the winter here. Phil Phillips has been contracted for the Paris Nights attraction. Frank Clark has booked his Loop-o-Plane. Roy Goldstone arrived in quarters and is planning to start work on concessions in the near future. The EBI Bridge Company recently delivered another EBI Wheel, making duplex rides of that kind for next season. While much has been said about enlarging the show for next year, it is now a fact. The present list is 19 shows and 10 rides, transported on 25 motor trucks and trailers. Visitors have included Fred Webster, H. B. Hopkins and Myron Clevenger.

WALTER DALE

COLE CIRCUS BUYS

Continued from page 3)
phant. Price for the whole works is said to have been \$750.

An official of the zoo stated that the cost of feeding the pachyderm for one year came to \$1,500.

The animals have been shipped to Rochester, and Birmingham will probably abandon the zoo.

100 GRAND BLAZE

Continued from page 3)
\$30,000. Partial insurance was carried on both.

The show property was stored beneath the grand stand and a final check on losses has not been made. The stand was mostly of wood construction and burned furiously. The blaze was fought by many residents of a local transient camp near by, and all fire department apparatus was on the scene, stopping spread of the flames after several hours' fight.

The fairgrounds has just been leased to a syndicate for 30 days of racing. It is probable that this meet will be called off, as have been automobile races for January. Owners of horses en route here have been notified.

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The Sawdust Ring

By FRANK (DOC) STUART

OKLAHOMA CITY, Dec. 22.—Sniff, sniff, sniff. This sniffing business calls for prolific use of the handkerchief, and the reason for the pocket accessory is that all the railroad circuses are "in the barn" for the winter. Winter—what is winter good for anyway? It is good for nothing but meditation, and no circus trouper can live on meditation (recollections to you, gol dern yuh) or snowballs.

As I sit before this typewriter streams of salty brine course down my beaten cheeks and I sob with remorse as I recollect the good old days when John Public referred to circus people as being a roving gang of crooks! Yes, sir, I recall when the folks of my home town spoke of me as a circus crook—a crooked circus press agent, and after 19 long years of being associated as such I decided to leave the circus business flat—nay, cold. I did, altho I honestly thought the old Sells-Floto Circus trains would never reach the next stand without my being aboard. But they did. In fact, they added another 15 cars the following week just to celebrate my leaving. That was in 1923.

When I "blew" that tented enterprise I resolved that nobody would refer to me again as a crook, and I further resolved to join that great American institution known as Modern Business. I did and found that Modern Business was composed of greater crookedness than the circus business ever dreamed of. Who are ye, ye circus folk, to think that you even know anything about being crooked? You are gol dern near being saints; in fact, you are becoming respected! Why, you who were born on the circus lot are becoming estimable citizens and your old daddy of the early '90s would turn over in his grave if he knew that John Public had changed his views since his demise.

What do you know about being crooked? Nothing. What do you know about selling bum Wall Street bonds to widows? Nothing. Could you sell oranges 10 acres of farm land in the middle of the Atlantic Ocean? Nope. If you were associated with a trust company, could you pocket the life savings of an old woman? Naugh. Could you go to the stone bastille (pen) like so many bankers and emerge holding your head up? Nix. Would you meet one-tenth as many circus pals in the pen as you would other guys? Nay. Of course there were some circus men way back in the dim past who may have hoodwinked some suckers for a nickel or a dime, but what circus man could fitch entire America for millions and billions as some people did in 1929? It takes gall and nerve to become a modern business man and the nerve is a different nerve than you exercise when performing a hazardous feat. Some folks allude to this nerve as plain intestinal fortitude but the correct appellation is better known as cold-blooded guts—a desire to steal anything the other fellow has. This desire covers everything on this blasted earth regardless of it being your life's savings, wife, pleasures or ham and eggs. It makes no difference to Modern Business. It takes what it wants and its four gods are Greed, Jealousy, Lust and Desire. Certainly you want none of this. You are now respectable and Modern Business wants you to stay off our playground. We want you to stay in the circus business in order that we may be entertained after robbing a couple of widows, three small orphans and four old men. We, the Modern Business Men, cannot go about our business of fitching 24 hours per day and then give our conscience a chance to bother us. No, sir. We need entertainment in order to divert our minds—clean entertainment, and where is there another entertainment as clean as that of a circus?

So you stay in the circus business and permit we modern business crooks to operate our plundering games. You may think your life hard because there are so few big circuses trouping these days, but your life is quite spotless in comparison with ours and you earn your salaries honestly. Of course, you might fitch a dime now and then, but the only reason you get away with it is you simply beat us modern business men to it. Play fair with us. Permit us to do the fitching and we will help pay your salaries by attending your performance.

And remember, if you have \$10 and wish to buy some nice blue sky stock, see us. God loveth a cheerful giver.

Kansas City

KANSAS CITY, Mo., Dec. 22.—Reservations for the Heart of America Showman's Club Banquet and Ball, December 28, are coming in every day, according to Chairman Gean J. Berni. Judging from the early sales the committee is looking forward to a very large gathering.

M. E. (Spike) Wagoner is at the Spa Hotel in Hot Springs, Ark., and would like to hear from friends. He is under doctor's care, but improving daily.

Phil Little was a visitor here for several hours this week while on a business trip to Chicago from Dallas.

Col. Dan McOugin, the past season in charge of the office of Hennies Bros.' Shows, left late last week for his home in Davenport, Ia., where he will remain until after New Year's.

Mrs. Noble C. Fairly arrived Monday from Wichita, Kan., and will remain here until after the holidays.

George Howk and the Santa Claus' assistants spent the early part of the week out in the "sticks" selecting a Christmas tree for the lobby of the Coates House.

Harry Alshuler, re-elected treasurer of the HASC for 1935, enters his ninth year in that capacity.

Harry Voley is a recent arrival. He spent the outdoor show season in the East, and after a pre-holiday season on the West Coast came here.

Neise Miller, a member of HASC and operator of the HASC barber shop, decorated the shop in holiday attire to conform to the decorations of the club and its surroundings.

Jimmy McCann is visiting relatives here over the holidays. Will leave about January 10 for Texas.

Glenn Hyder, college giant, is now connected with the Katz Drug Company in its new store.

West Bros.' Amusement Co.

SIKESTON, Mo., Dec. 22.—West Bros.' Amusement Company is in quarters at Morley, Mo. Manager Laughlin made a business trip to St. Louis to purchase 10 new trailers for the transportation fleet. The management has also secured a 110-acre farm to be made into an up-to-date winter quarters, with three large barns. Ten men are at work on equipment. Everything will be painted before the spring opening, and the midway will have very attractive boxed fronts for shows, with plenty of illumination. There will be a loud-speaker arrangement on the midway, and special attention will be paid next season to the matter of car parking space for the public. Ted Wilson, manager of one of the attractions, has Laughlin's one-nighter show on tour, and Capt. Bob Conrad still has Laughlin's lions playing dates. All canvas has been turned over to a tent and awning farm to undergo a complete overhauling. The last two weeks Manager Laughlin and the writer have been up the new route.

DOC DECKER.

World of Mirth Shows Make Repeat Bookings

NEW YORK, Dec. 22.—The World of Mirth Shows have been awarded contracts to supply the midways at the North Carolina State Fair, Raleigh; Brockton Fair, Brockton, Mass., and Rocky Mount Fair, Rocky Mount, N. C., in 1935. Max Linderman, manager of the shows, announced.

The World of Mirth organization played the fairs at Raleigh and Brockton the last two years and Rocky Mount this year.

Ladies' Auxiliary, SLA, Making Membership Drive

CHICAGO, Dec. 22.—The Ladies' Auxiliary of the Showmen's League of America met in its quarters in the Hotel Sherman recently for its annual inaugural luncheon. A lovely affair with very good attendance. Mrs. Lew Keller is the president for 1935. Her co-officers are: First vice-president, Mrs. Edw. A. Hoek; second vice-president, Mrs. Martha McKay; third vice-president, Mrs. Al Latto; treasurer, Mrs. Henry T. Belden; secretary, Mrs. Cora Yeldham. Appointments for year: Chaplain, Mrs. J. L. Streiblich; sentinel, Nellie Burns. Com-

mittee chairmen: Finance, Mattie Crosby; relief, Mrs. James Chase; entertainment, Cleora Helmer; press, Mrs. A. Hoek; ways and means, Mrs. Edw. A. Hoek.

An extensive membership drive is in progress and the ladies are in hopes of greatly increasing their roster of members. The gatherings are held weekly, alternatingly social affairs. Mrs. Keller is determined to make the new year for the organization outstanding, and to this end everyone has pledged her support. Delinquent members are being urged to get in touch with the secretary that they may make arrangement for reinstatement.

Party for Lola Hart

KANSAS CITY, Mo., Dec. 22.—Mrs. Lola Hart, who has been bedfast for the past two years, was recently tendered a surprise party by friends in the city. Mr. and Mrs. J. L. Landes acted as host and hostess. Snooky Steele, prominent radio star, entertained with his accordion, guitar and songs. A number of showfolk attended the impromptu gathering. Among them were Mr. and Mrs. Frank Calboun, Mrs. Clifford Adams, Frank Twobey, Mrs. Gene Suggett, Mrs. Viola Agee, Mrs. Lettie White and Mrs. G. L. Hyder.

Mortons on Fishing Cruise

CINCINNATI, Dec. 22.—Bob Morton wired from Jacksonville, Fla., under date of December 20: "Majority of my promoters are joining me here, including Mr. and Mrs. A. E. Waltrip, Henry Robinson, James Fetch, Emerson Brown and wife. My wife and family are leaving for Miami, then Key West for a week's fishing cruise on Ralph Pender's yacht. Returning to Philadelphia office January 10 for indoor season."

Hildreth Makes Protest To Bureau of Census

WASHINGTON, Dec. 22.—A protest against failure of the Bureau of Census to include circuses in its amusement statistics has been made by Melvin D. Hildreth, chairman of the legislative committee of the Circus Fairs' Association. Protest was made to the bureau having to do with the census of American business. The Census Bureau has collected considerable data on amusements in connection with its census of American business for 1935. However, circuses were not included in this investigation.

Mr. Hildreth has protested failure of the bureau to recognize the circus as an important factor in American amusement business and has demanded that in the taking of a future amusement census that statistics on the circus be compiled. Mr. Hildreth has pointed out to the bureau that in connection with the appeal of the circus for the elimination of the admission tax, statistics showing total attendance in various States, capital invested, people employed, etc., would be of great assistance to the Ways and Means Committee of the House.

Assurance has been made that in a future census of American business careful attention will be paid to the circus and a compilation of authoritative statistics will result.

Long Run for Gardner Show at Sacramento

SACRAMENTO, Calif., Dec. 22.—Frank (Pop) Gardner's Society Circus is still at the Silver Creek Ballroom here and after five months is still doing a nice business. Acts are Larry and his dog, "Freckles"; Jack Scott, Chaplin impersonator; Wild Bull, fire act and magier; Verabelle Lee, ring, bar and aerial turns and her trained dogs and goats; Fred Lee, clown and on props; Eugene, clown and prop; Eddie Patrick, dancing on skates; Great Martin, aerial bar act; Tex Harrison, rope and whip act and singer; concert—Jimmy McMahon and Mickey Gibbons, boxing.

Gardner is announcer and manager; Tex Harrison, producer; George Wilder, ticket seller; Frank Linder, treasurer; Walter Forbes, manager ballroom. Music is furnished by Earnie Allen and his Playboys, including Ray Moore, Jackie Rose, D. Barlotti, C. Stearns, A. Turpin, J. Andre, J. Porter, W. Hellrath, Boots Jarrett.

Acts at May Store

CLEVELAND, Dec. 22.—The May Company for five weeks staged a circus program which drew heavily. Six shows a day were given, clown entree before each act. Program included Hughes' trained dogs; Loretta horse, mule and bear act; Jack Gregory and company, hoop act; Ed Raymond, known as Bo-Bo, the clown. It was Raymond's sixth consecutive year at the store.

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ADHESIVE TAPE, 1/2" x 12" Yd., 15c	15c
1/2" x 21 Yd., 20c	20c
1/2" x 45 Yd., 42c	42c
RUBBING ALCOHOL—Highest Quality, 70% by Volume, 16-Oz. Bottles, Dozen	96c
ROBBIE HAIR PINS—SPECIAL—12 on Card, Dozen Cards	10c
25 on Card, Dozen Cards	25c
50 on Card, Dozen Cards	27c
\$3.00 Box of First Quality SEWING THREAD, 100-Yard Spools, 55c of White, 60 Spools to Box, Spool	1c
MERCHANDISE for Side Line Exhibits, Sample Gross	55c
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Pages of the Past

WHY is it that history—yes, amusement history, if you please—always makes for interesting study? Why is it that the sensational news happenings of a minute or so ago pale into wretched insignificance beside the exciting march of events as the pages are turned backward? I do not pretend to know exactly why these things are so, but I imagine the issue involved is a personal one. All of us look back upon our own lives with the same sort of feeling; the feeling that the present can never be as moving as the past; that the current scene is okeh—but give us the good old days, etc.

This is the number which celebrates the 40th anniversary of The Billboard. As you peruse its 300-odd pages you will go back into open-air amusement history. In 40 years from today, if the fates are kind, you will live to read the broad pageantry of Amusement America 1934. The present may not seem very exciting now, but it will seem so in 1974, for time has a habit of touching those strings in the human fiddle to yield the quality and tone that make us all a bunch of poor softies.

A few "Do you remember?" brushed against us gently as we pondered on old files of The Billboard. Skipping around the mad checkerboard of show business 1918 you find:

A photograph of Joe Hughes, then with Ben Williams and his carnival, now George Hamid's No. 1 talent salesman. A review of P. T. Barnum's play, The Drunkard, the same Mr. Barnum who is being brought to life on the screen in The Mighty Barnum, 1934 version.

A brilliant special article by Frank Braden, which some day we will read in full. He's the same Braden who made press agent history with Miller Bros.' 101 Ranch Wild West and who has been making history with Ringling-Barnum for these several seasons.

A news item stating that Al Hartmann had joined the Great Lakes Training Station. Yes, he's the outdoor editor of The Billboard. The boss, so I can't expand further than this. . . . A thousand other gems.

Now you go back to 1911 for the next move. . . . There you have a story on the origin of fairs. One hundred years from today you will still be reading about the birthplace of fairdom—a subject that never grows old.

A yarn about Jules Tournour, a clown's clown. . . . Guy Weadick's picture, the same Weadick who is a rancher in Alberta, Can., the same Weadick who with his wife toured vaude for many years with that startling trick and fancy roping act. . . . A story about the Ringling Bros. . . . Even today the story loses none of its savor for young and old alike. . . . An article on the lives of famous showmen, most of whom have passed on. . . . The Circus Men's Association, the Life of General Tom Thumb, a treatise on James Hatch, on famous clowns. . . . These are only a few, picked at mere random.

You bring the picture nearer. . . . Nine or 10 years ago Howard F. Jones set down in print his ideas on the first carnival. . . . You find that Paradise Park is wanted by Westchester County, N. Y., and today you find that the county has been operating its Playland in Rye for about eight years. . . . The county got what it wanted. . . .

WHEN it comes to the historical stuff which you never leave out that old wind-jammer, C. E. Duble, of Jeffersonville, Ind. This column seldom does. Duble lets the tears flow freely as he observes that we seldom see any mention of the old wagon shows of a quarter of a century ago. He dips into the record book and recall the following which were on the road in 1909, all of them enjoying good business: Alex Glasscock's Show, George S. Ely and the Mollie Bailey outfit. In that and subsequent seasons you could find them roaming thru Texas and adjoining States. Lamont Bros.' Great American Show covered Illinois, Missouri and Indiana extensively, while Al P. Wheeler's New Model Show, McDonald Bros. and Lowery Bros. played Pennsylvania and a little farther south. M. L. Clark & Sons travel the entire Southern

area, wintering at Alexandria, La., while the Rose Killian contingent, the James Shelby organization and the Frank Adams Southern cavalcade were favorites in the old South, meaning, perhaps, the real mint julep country.

The days when shows actually crawled their way from stand to stand are gone but not forgotten—not forgotten, at any rate, by the Dubles, the Charlie Bernards and the Colonel Surtsevants of our time. Today is the day of the electric era and some is the not so dependable daylight. Today is the day of automotive power, of automotive stake-driving machines, of tractors, of modern mechanical contrivances, of a million and one gadgets and—lest we forget—high-speed railroads. Whether modernity makes the circus better is, as the boys say, a moot point. The physical quality in circuses is always changing. But the circus remains the same, which is okeh by me and Earl Chapin May.

Here you have a clipping from The Billboard of October, 1922. It is authored by Dr. Harry Chapman and reads in part: "I could never figure out why they took the show off the road, unless it was on account of Al Ringling's health, as we were having turnarounds three and four times a week all season. There never was a show like it; it was one big family and there was harmony from the front door to the dressing rooms. I remember we had a big turn-away in some town out west. I went to the big top to look it over and Al Ringling remarked to me: 'There's nothing like it. This show has a great name.' Knowing it was the last season, I thought I would give the old show a good sendoff, and in reply I said: 'Yes, Mr. Al, this show has a name that never will be forgotten.'"

I AM interested in the above extract from an item of more than a dozen years ago because there is invincible proof that the name has not been forgotten. The reference was, of course, to the Forepaugh-Sells Show, which S. W. Gumpertz, general manager of the Ringling shows, has threatened to take out next season. I, for one, hope he makes good his threat.

The curtains that Dr. Chapman writes about came for 4-Paw-Sells after it completed its season of 1911, when it was a 50-car show under the Ringling banner. Flies of that year show that the season ended at Water Valley, Miss., on November 16. That was also the last year for John Robinson's 10 Big Shows, which stretched out to 47 cars. The Robinson Show ended its season on November 16, too, at New Albany, Miss., which is not far from Water Valley, making the ending of those two great shows of yesterday somewhat parallel.

Now, 23 years later, the two names are back in the picture, or are being bandied about, at any rate. Mr. Gumpertz and his threat have already been discussed. That leaves Robinson. Well, John Robinson Jr. announced that next season he will take out the New John Robinson Circus of 30 cars.

Here's a letter from Joshua B. Bailey, old showman of Boothwyn, Pa. Read it: "You seem to be having a busy time trying to keep tabs on the gyp promoters and the so-called chislers in the promotion game. There is always some fault with the promoters or managers from the performer's way of looking. Now to give the promoters a break. They know it takes big chances, as I have seen in my experience in the show business. I find that more managers and promoters are on the square than otherwise. I can safely say that nine out of 10 showmen are very proud when they can walk up to the cash desk and pay off. "Just kindly take note of the managers' and promoters' struggles to keep a show going and the grief when he does not get the breaks. Many times in the spring of each year I have shaken the hands of the promoter, manager and agent, after a long winter, who had the only thing that a good showman can hold on to—and that is a handshake and a pleasant smile. The gyp promoters are not wanted at any time. They are not showmen."

SQUIRE BAILEY says that to him a showman is one who, when he puts up bills for his show, puts them up with the thought in mind that he will not be afraid to come back and play a return date. He thinks The Billboard "and its able staff" can soon "put the works" on the gypps (including the gyp performers) and still play fair with both sides to put the business where it rightfully belongs—with clean shows, fair dealings, honest pay and fair treatment for manager, performer and public.

Nearly half a century ago Bailey was playing the balls with the Bailey & Robins Show. Along about 1892 he was doing a musical act with Billy Howard. The Billboard was not in existence in those days. The boys used to buy The Clipper and would write to managers and book

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Pops a batch (wet or dry) in 3 minutes. Pops corn like a \$100 machine. Maltreated finished, nickel trimmed, polished aluminum. Electric lighted. 17x19x29" high.

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SEASON'S GREETINGS FROM AMERICAN CARNIVALS ASSOCIATION

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their own dates, look after their own baggage, do their acts, play parts and find very little to complain about.

Bailey goes back to 1905 or '06 and a meeting with the late W. H. Donaldson. He sat with the founder of this publication (in Chester, Pa.) and picked out the paper for the Margraves Circus, when Bailey was superintendent, John Henry general agent, Sam Bank, press agent, Harry Strouse press and adjuster, and Whitely Lykins had the stock.

You skip about and come right back to New York, and W. J. Hanley, a showman from the old school, who has worked in every worthwhile field connected with amusements. My Christmas gift to Mr. Hanley, who is one of the more affable gentlemen in our midst, is the simple citation of his career. Read on.

IN THE writing bracket he was press agent for Hagenbeck-Wallace, San Carlo Grand Opera Company and the 101 Ranch, plus special correspondent for The New York Times. His footlight career took in such noted Thespians as Robert Mantell, Edward Harrigan, Grace George, Pete Dalley, Louis Mann and James Keane, with whom he officiated either as business manager or company manager. Add Katherine Kidder and Lawrence D'Orsay. In the films he was exploitation director, director, manager and what not for Milano Film Company, for Sarah Bernhardt when she was with Famous Players, for Belasco's La Belle Russe, Hopkinson Film Company, United Artists and Ross Federal Service. In circus he was connected with McCaddon Circus as contracting agent in France, with Hagenbeck's trained wild animals as agent in the United States and Mexico. In carnival he toured South America as general agent with the Jenkins Shows, as agent with Gerard Shows in this country, with Williams Shows in Canada, with the Goldberg Shows in the West Indies and Brazil and with his own show in Chile. In amusement parks he was manager of Edith Spray's Diving Girls, Humpty Dumpty and the Columbia Park Zoo. His broadcasts and lectures take in WMCA and WHL, parts in plays: Heaven and Hell, pantomime: Queen Elizabeth, silent picture: lecturing on a tour thru the Panama Canal and another around the world. Aside from that, just nothing at all. Thanks for coming this far and the greetings of the season to all you martyrs.

Jack Wiziardo Show To Close January 5

CINCINNATI, Dec. 22.—Jack Wiziardo Novelty Circus will close at Great Bend, Kan., January 5 after 10 weeks' tour of Kansas, Oklahoma and Texas, playing Glen D. Dickinson theaters and Jefferson theaters in Texas.

Swift's Zouaves on Program

EDMOND, Mich., Dec. 22.—Swift's Zouaves, circus act from Jackson, was the featured guest number on the annual circus presented at Central College here on December 19.

John Ringling in New York

NEW YORK, Dec. 22.—John Ringling, who is spending several weeks in New York, has been greatly enjoying visits with his many friends.

Tol Teeter Closes Show

CINCINNATI, Dec. 22.—J. C. Admire, who was agent for Tol Teeter's Indoor Circus, informs that Teeter has closed the show and that Mrs. Teeter is critically ill at Oklahoma City Hospital.

AUTONOMY

(Continued from page 25) whose office was the only one not on the election ballot. The "blues" won over the "yellow" candidates, latter representing those holding office until now. Total of 5,594

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FAST DIME SELLERS Best Old English Lavender Flowers, in cellophane containers, tied with silk baby ribbons. Sweet Sash, \$5.00. India Perfume Beans, wonderful fragrance. Gross, \$1.00. Chinese Item Nuts, Gross, \$1.00. Sea Shell Water Flowers—Monarchs immediately in water; beautiful. Gross, \$1.50. DEVINE'S SPECIALTY HOUSE, 12840 Heyden, Detroit, Mich.

WANTED An Unborn Show

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musicians voted, an extremely large total in the significant and somewhat astonishing election. Electioneering was at a high pitch until the voting day, both sides working hard to get their candidates in, even passersby in front of the union office being approached to vote either way. As usual, there were charges that floaters were brought in.

Taking office effective the first of the year, the following men were selected: William Feinberg, vice-president; Jacob Rosenberg, secretary; Harry A. Suber, treasurer; William Conaway Jr., David Freed, George Koucky, William Maender, Richard McCann, Louis Sperandio, Robert Sterne, Samuel Suber, Samuel Tabak, all to the executive board; Max Arons, Emil Balzer, Sidney Feldman, Frank (Jazz) Caristo, Edward Horn, C. G. McGibney, Albert Modiano, George Schecter, Gino Tirelli, all to the trial board; Richard McCann, Jacob Rosenberg, delegates to AFM convention; Rudolph Lion, delegate to Central Trades and Labor Council, and Louis Grupp, delegate to United Hebrew Trades.

"Yellow" candidates for the same office were Loui Weissman, Harold R. Basch and Earl Richards, for vice-president, secretary and treasurer. Executive board: Irving Burtains, Albert and Frank Chaffarelli, Henry Cohen, Louis Del Negro, Harry Kantor, John Miraglia, Anthony Mulleri and Burt H. Smith. Trial board: Robert Berne, Aubrey M. Brooks, Solomon Drazga, America Gentil, Henry Kleigast, Charles Kunne, Jimmy Lent, Julian Opshal, Arnold Sinking, Delegates, in the order named: Miraglia and Weissman, Morton Baehr and Isidore Miller.

Fight for autonomy had been on for years, but reached fever heat during the past year. The autonomy proponents carried on an unceasing battle against the executives in power, holding meetings, benefits and working toward their ends. Shortly before the AFM convention this summer the battle reached a climax when several meetings were held outside the local offices, which were then on East 86th street and are now opposite Radio City on Sixth Avenue. Finally the local's governing board took action and fined the "rebel leaders," which was followed by a fine from the AFM.

Most unusual twist exists in the fact that every elected man is in good standing under an interim injunction. After the 802 fine, which the men couldn't meet, they were expelled, but were successful in getting an interim injunction in the courts, whereby, until argument could be heard on final court action, they were reinstated with all privileges. This was to protect the men until the decision was rendered on a move for a temporary injunction, which was delayed pending election. General belief now is that the men will be sustained and the 802 decision revoked. There was no expulsion clause, it is stated, in the decision of the national body, which sustained the findings of 802 and levied another fine. This is probably the first time in theatrical union history such a condition has existed.

Fight for autonomy was pressed at the recent convention. The then "rebels" were granted no standing on the floor, but were, nevertheless, victorious in getting the convention to pass an amendment giving them local autonomy. Amendment provided for the retention of Canavan for another two years and a vote for officials in December, provided the members first voted in opposition to having Communists in the membership or in leadership. This latter was done and the election held yesterday was the deciding item.

Besides court action, the local autonomy leaders started an action against the then incumbent officials, charging alleged misuse of local funds, citing alleged cases wherein they purchased stock in a bank and another in an outside corporation. The executives' move to dismiss the complaint was denied, as was their appeal to the Appellate division, and they had to put in an answer. Trial has not come up, but it is said that now that the plaintiff's will shortly take possession of the books action will be pressed. Harry Sacker, attorney for the elected candidates, has represented them since last April, and a movement is now under way to have him appointed attorney for the local.

Results for the three most important offices were vice-president, Feinberg, 3,023; Weissman, 1,938; secretary, Rosenberg, 3,066; Basch, 1,086; treasurer, Suber, 2,781, and Richards, 1,718. Election closes one of the most dramatic chapters in contemporary union history.

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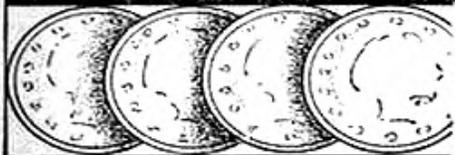
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To the Public:

MANY thousands of people will note the prominence of the coin-machine industry in this Anniversary Number of *The Billboard*, and among these thousands will be many who have never given the industry any thought, or who, perhaps, have formed their impressions of the trade from brief experiences with a game or impressions sometimes given out thru the public press.

A mere passing acquaintance is sometimes unfortunate, because some quality or product of worth may be passed up. On second thought, many readers will avail themselves of this opportunity to get acquainted with a comparatively new American industry in these pages.

The modern coin-machine industry is based upon a wide variety of coin-operated devices, grouped roughly into two main classes—amusement machines and merchandising and service machines. The industry usually includes all machines and devices which are operated by the deposit of a coin in a slot, but coinbox telephones, turnstiles and prepayment electrical appliances are not ordinarily associated with the modern coin-machine industry.

The manufacture of amusement machines proved to be a "depression proof" business and has grown rapidly during the last four years. Amusement devices include chiefly games operated by a coin and known as modern games of skill. The industry has emphasized the modern games of skill, of which the pinball table games have grown to become a popular form of national amusement. Pinball is simply an adaptation of the old game of bagatelle to a commercial form which can be displayed for public patronage. The games have been brought to a high state of development so that expert designers, engineers and craftsmen now contribute to the perfection of these games. No other form of popular amusement has shown such progress during the years since the beginning of the depression in 1929. Pinball is proving to be a game for the masses and a rapid future expansion is assured in proportion as the masses of the people have increased earnings to patronize popular forms of amusement.

The manufacturing section of the coin machine industry is made up of several well-established firms, classed as small and medium-sized firms, located chiefly in Chicago. During the last year a thriving manufacturing industry has grown up along the Pacific Coast. There are possibly 30 established firms engaged in the quantity manufacture of modern table games, while the entire list of manufacturers of coin machines would number around 200. The manufacturers are now well organized as the National Association of Coin-Operated Machine Manufacturers, 120 South La Salle street, Chicago, and have their own code approved under the NRA. These firms are engaged in the manufacture of a wide variety of modern table games, a variety of counter or small games, upright cabinet games, coin-operated phonographs, scales and a wide variety of machines that vend merchandise.

The manufacturers of table games particularly have made a record for furnishing employment and also in using quantities of materials, parts and supplies from other lines of industry. The industry has proved itself to be truly a beneficent industry. A visit to the majority of the factories making table games will reveal the plants crowded to capacity with men at work; many of the firms use double shifts during the peak periods of pro-

duction. While no official statistics have been made available to indicate definitely the total volume or money value of machines turned out, many of the table game manufacturers maintain regular schedules of 100 to 300 games per day, while a few firms have reached much higher production figures. The beneficial influence of the games industry has shown itself most prominently in the quantities of plate glass, cabinet work, metal castings and a wide variety of materials used in the construction of the games. Abundant testimony is available from firms supplying this material as to what the business has meant to them.

Due to the large volume of table games, a distributing system consisting of jobbing firms in all the centers has recently grown to be important in the industry. The distributing system is still quite young and has not yet crystallized into permanent shape, but it is an important part of the coin machine industry at present. Jobbers usually perform the work of local trade leadership in the centers where they are located.

The rank and file of the coin machine industry is made up of a large group of men known as operators, perhaps numbering as many as 25,000 in the United States. These men are usually the type who prefer an independent business of their own. They buy the machines and place them in stores and other public places where the public may play them. These professional operators practically all own a car, on the average a car and a small truck, and service and repair the machines they have placed on a route. They are small independent professional men.

The stores and other places where coin machines are placed by operators are known as locations, and the proprietor or owner of the location is known as the location owner. The location receives a percentage of the money taken in by machines known as a commission. This is the accepted practice in the trade, the commission varying from 10 to 20 per cent on merchandising machines to 50 per cent on amusement machines. In some cases where the location pays for the prizes on amusement games an even higher commission may be given.

Thousands of merchants today testify to the value of returns from games which operators have placed in their stores. Drug stores have found the game to be valuable for drawing patronage. More recently hotels and restaurants have found a place for the attractive games and other types of machine now on the market. The types of stores and locations which now accept coin machines are constantly increasing so that they may be found in business places on almost every street in any city. Each machine represents employment of men in its manufacture, the use of quantities of materials with employment extended to other industries, work and income for a professional operator and profit for the location.

Amusement games are patronized by a large section of the public today, but there are still some prejudices and misunderstanding in the public mind to be removed. The modern skill games are occasionally obstructed in some cities due to partisan reform or oppressive tactics of a certain type of public official. Excessive and unreasonable taxes are sometimes assessed on skill devices and other handicaps put in the way.

The modern skill games industry is only about four years old, and it is entitled to a hearing on the part of the public and of public officials. In its rapid expansion during four years it has become a national industry at home and has built up an export business that runs into the millions of dollars. England and France are using large quantities of machines made in America, and they are sold in smaller quantities to practically all countries of the world.

The games evidently have a basic human appeal and, due to the many benefits derived from the industry, it is reasonable to expect a better public understanding. The industry presents herewith its appreciation for present public approval and a belief in the continuance of mutual good will.

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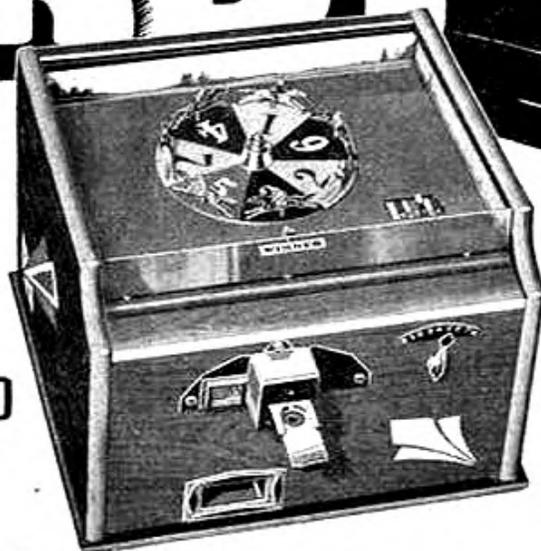


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Modern Vending Company,
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Pioneer Novelty Co., Inc.,
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Electro Ball Company,
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Baum Novelty Company,
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NATIONALLY FAMOUS RECORDS

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HERE ARE SOME OF THE VOCALION POPULAR PRICED SELECTIONS ACCLAIMED BY OPERATORS

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Branches: New York, Chicago, New Orleans, Dallas, San Francisco,
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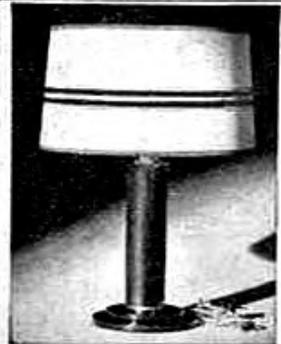
FULL SIZE 17 INCHES HIGH

Highly Polished Genuine Chromium Trim

Never before such value! A real beauty in assorted colors of black, green, white and ivory. Cellophane wrapped shade colored to match. Complete with cord and plug. Ideal for premiums, salesboards, prizes and concessions.

Packed 1 dozen, three of each color, to a box. Shipping weight 28 lbs. Price \$8.25 per dozen. F. O. B. Chicago. 10% deposit required on C. O. D. orders. Sample sent postpaid \$1.00.

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We Are Wishing **THE BILLBOARD** Many Happy New Years

COMPLETE LINE NEW YEAR'S CELEBRATION SUPPLIES
PAPER HATS, HORNS, BALLOONS, NOISE MAKERS.

Send \$5. For following: 1 gross Hats, 1 gross Horns, 1 gross Squawker
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AMERICA'S Peppiest PIN GAMES

They're **SURE-FIRE** Money Makers!
Immediate Delivery Guaranteed!

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SPECIAL—TO JOBBERS AND OPERATORS OF THE NORTHWEST—

We will mail you a weekly Used Machine Bargain Sheet quoting prices we can not advertise here without upsetting the market. Get on our List!

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Says WALTER W. HURD
Editor of The Billboard

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GIVE YOU
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Save Money—And Make Money—On Your Operating
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| 16026 | Stay as Sweet as You Are
Let's Give Three Cheers for Love |
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| 0303 | Cone Mother Blues
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| 13088 | Goin' to the Barn Dance Tonight!
Hot Time in New Orleans Tonight |
| NOVELTY DANCE | |
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(Fare-Thee-Well, for I Must
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No! No! A Thousand Times No! |

AMERICAN RECORD CORP.

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NEW YORK CITY, N. Y.

Those who dance, must pay the piper
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Cashing in!

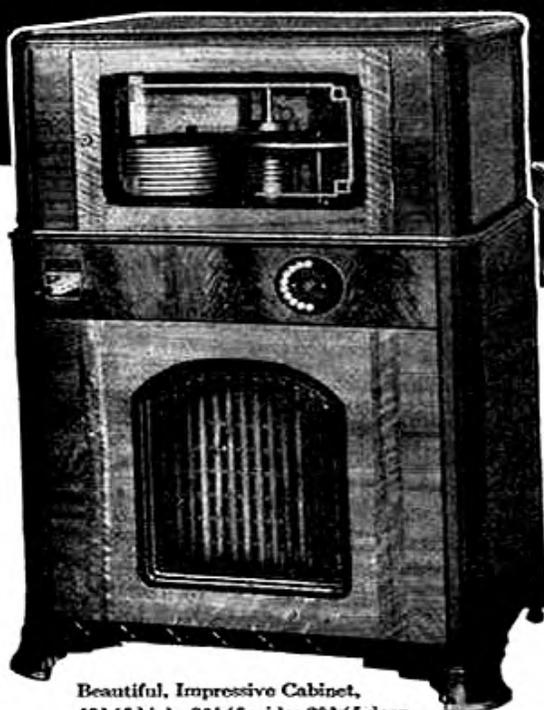
The biggest dance months of the year are here — the harvest time for Wurlitzer-Simplex operators.

They're getting the cream of the new locations and replacing old obsolete equipment in the busiest and most profitable spots.

No other Coin-Operated Phonograph pays such Profits

Because the Wurlitzer-Simplex is equipped with the multi-selector—an exclusive Wurlitzer-Simplex Feature which enables patrons to choose from one to ten records at a time and repeat each record if desired, customers can buy a solid hour of music—depositing from one to twenty nickels, one to ten dimes or a combination of both coins—at one time.

Write for our proposition. Use the coupon or wire us today.



Beautiful, Impressive Cabinet,
48 1/2" high; 30 1/2" wide; 20 1/2" deep.



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COIN-OPERATED
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THE RUDOLPH WURLITZER MANUFACTURING CO.,
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I want Simplex Profits. Rush me details.

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FOR EXAMPLE OF VALUE.

Set consisting of Shaker, Strainer, Jigger, six beautiful Cups and Trays; made of heavy metal, heavily chromed, highly polished. ALL THIS FOR \$4.25 (cash with order, Post Paid). Write for full details and descriptive matter on lower priced sets.

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420 MAIN ST. : : : : ASBURY PARK, N. J.

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Pin Games, Cranes, Skee Roll Alleys

ALL THE LATEST MACHINES. Used Ones at Giveaway Prices.

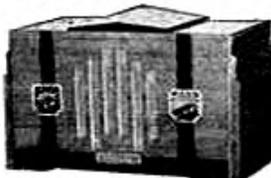
ALL CONNECTICUT OPERATORS DEAL WITH

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Because of the most complete stock of the latest machines and because they are assured of service after sales and real co-operation. Write for Special Operators' Prices.

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Sensational Low Prices

Each Set Fully Guaranteed. All orders shipped same day received. 2 1/2% discount, balance O. O. D.

MODEL 5 R. R. X., 5 TUBE.

5-TUBE AC-DC RADIO, \$9.95

(Lots of 5 or More) \$11.50 in Lots 1 to 4. Complete with Tubes.

Uses 6DB-600-43 and 2 No. 1223 latest type H. C. A. Licensed Tubes. Piano Finished Walnut Cabinet of Modernistic Design. Police Calls, Built-in Aerial.

4-TUBE AC-DC RADIO, \$8.25

(Lots of 5 or More) \$9.50 in Lots 1 to 4. Complete with Tubes.

Uses 6DB-600-43-2125 H. C. A. Licensed Tubes. Piano Finished Cabinet of Attractive Design. Same Chassis construction as 5-Tube Set. Built-in Aerial.

REGAL RADIO MFG. CO., Inc., 5127 S. State., Est. 1920., CHICAGO, ILL.



Model 5 RX

5-TUBE A-C RADIO, \$10.50

(Lots of 5 or More) \$12.50 Lots 1 to 4 Complete with Tubes

Beautiful Two-Tone CABINET with 6-inch Dynamic Speaker. A wonderful performer. Plenty of Volume. Police Calls, Out-of-Town Reception. Equipped with following H. C. A. Licensed Tubes: Two 55, One 57, One 2A5 and One 80. Dimensions: 14 inches High, 9 1/2 inches Wide, 8 inches Deep.

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Wishing our patrons and friends a Merry Xmas and a Happy and Prosperous New Year

B. D. LAZAR CO.

1140 Forbes St. Pittsburgh, Pa.

136 Franklin Ave., Scranton, Pa.

Guaranteed MECHANICALLY PERFECT

THE PIN GAME
Master
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Live Power

DEPENDABLE IN OPERATION
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Not only is LIVE POWER 100% mechanically PERFECT—but it's the greatest money maker the coin machine operator EVER had! 4 separate playing fields—as many as 9 balls may be in motion at one time! Yes, sir! LIVE POWER is the long-life game operators were praying for! Believe us—IT'S GOOD!

ORDER LIVE POWER TODAY!



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THE VENDING MACHINE CO.,
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VIKING SPECIALTY CO.,
632 Park St.,
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Northern California.

The '35 Exposition Will Be Grand And Glorious Get-Together for All

By HERB JONES

Advertising Manager, Bally Manufacturing Company

Three great events in one—that's what the 10th Annual Coin Machine Convention and Exposition will be for the coinman who comes to Chicago in February determined to get all he can out of his visit. First, there's the convention; second, the exposition, and, third, the grand and glorious get-together. And, to be honest, I'm not so sure but what the last mentioned feature is the most important of all.

The convention part is, of course, highly important to every operator, distributor and manufacturer. It is in the various business sessions of the convention that matters concerning the welfare of the entire industry are thrashed out. For 1935 there is planned the most ambitious program of discussion ever attempted in the industry—covering every angle of the business, from servicing machines to important legal problems. Moreover, each of these discussions will be led by a recognized authority on the subject. Translated into money-value, these business sessions will yield thousands and thousands of dollars' worth of practical ideas for the betterment of the business of every man in the industry.

Drawing my salary from a manufacturer, I naturally cannot belittle the importance of the exposition. It is on the floor of the exposition hall that the operator sees the newest devices for increasing his income, all the new games on which the manufacturers have been working all year to perfect; new premium

and merchandise ideas—in short, the very lifeblood of his business, the worthwhile to stay in business, to meet competition and to continue to show a profit.

Yet, important as these first two phases are, I cannot help cheering for the informal, but essential, part of the convention which I have called the get-together. I do not refer only to the hilarity and merriment "after hours," altho this has its practical value as much-needed relaxation in one of the world's most exacting and strenuous lines of endeavor. I refer, rather, simply to the nobbling and friendly contacts of hundreds of men from all parts of the world, not necessarily united in any one formal association, but all members of one great fraternity of mutual interests.

The get-together has a tonic effect on any man who partakes of it. I remember when I first had the good fortune to get into the coin-machine field. I marveled at the confidence displayed by men associated with this industry. I came fresh from a group of industries which had practically taken the count in the depression. The last convention I had attended was a gloomy affair that left a fellow shivering in his shoes. Speakers devoted their time to bemoaning their plight. The few exhibitors seemed rather apologetic for presuming to offer goods for sale. And the get-togethers in rooms and corridors were for the sole purpose of drowning sorrows, not for celebration.

Coming from this depression-conscious

atmosphere, I was amazed at the blithe cockiness of coin-machine men. I said to myself, "These fellows don't even read the newspapers—they haven't heard about the world-wide depression!" My mystification was cleared up after a few months when I attended my first coin-machine convention. I saw then why coinmen ignored depression. They worked hard in their business sessions, worked hard selecting machines in the exposition, and then put in another full day's work—getting together to laugh at their troubles!

They had a great convention in 1932. Just when things looked gloomiest to the world at large. They had a greater convention in 1933, at a time when everybody was wondering how much longer any bank would stay open. They had an even greater convention in 1934—when business in general was beginning to fidget and worry about "dangerous experiments." And now—the many men in all walks of life are still trying to pluck up courage to go forward—coinmen are getting ready for the greatest convention of them all!

They can do it because—they know how to get together! When coinmen get together they don't use high-ball glasses to weep into. In fact, 'tis sometimes said they don't use glasses at all! But, be that as it may, when they get together they get something that gives them the guts to say, "To hell with nars times and fears for the future!"

Don't miss this greatest get-together

in history. Remember the dates—February 18, 19, 20 and 21, 1935! Start planning now to be in Chicago at the Sherman Hotel on those days. You'll congratulate yourself all year for coming. And if you stay home—well, you'll read and hear smatterings of what happened—you'll see what you missed—and you'll taste a mighty bitter dose of disappointment. Give yourself a break—come to the 10th Annual Coin Machine Convention, Exposition and Get-Together.

Bill Has Been Improved

To the Editor:

We have noted your article on city license bills in your publication of December 8. You have reprinted an ordinance passed in Newark, N. J., June 6, 1934, same to be used by your readers as a guide or model for operators elsewhere.

We wish to inform you that two distinct changes have been made in this ordinance in the last five months which correct some impractical ideas that were incorporated in the original ordinance of June 6. This ordinance was sponsored by the New Jersey Automatic Merchandisers' Association and we have, fortunately, been in a position to make recommendations to adapt municipal regulations to practical operating conditions as it became apparent.

D. M. STEINBERG,
President.

Sojourning in Florida

NEW YORK, Dec. 22—Babe Kaufman, the industry's "only woman jobber," is combining business and pleasure by spending her Christmas vacation at Miami Beach. Babe left New York by plane last week for the well-known resort's sunshine and her coin-machine acquaintances there.

Mrs. Estelle Agid, of Reliable Amusement Machine Company, and her family are spending a pleasant vacation in Miami. From there they will go to Bermuda and then return to New York. Joe Agid is remaining in New York as long after the business season as the capable Mrs. Burke, who is in charge of sales on the floor.

COUPONS
AND
TICKETS

FOR

Merchandise Premiums Used
With Pin Games, Marble Games
and Other Machines

100 8th AVE. SPORTRAND 100
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WRITE FOR PRICE LIST
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RESERVED SEAT TICKETS
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927 BROADWAY, N.Y.C. - TEL. GRAMERCY 5-8867



- ★ RELIABLE
- ★ REASONABLE
- ★ RESPONSIBLE

SLOTS

5c Mills Silent Esc. Vendors	280,000 to 295,000	\$45.00
5c & 10c Mills Silent Esc. Vendors	300,000 and up	47.50
25c Mills Gold Award Bell	297,000 and up	55.00
5c Mills Single Jackpot, Front Vendors ..	250,000 and up	25.00
5c Watling Twin Jack Pot Front Vendors ..	48,000 to 50,000	35.00
25c Watling Single Jack Pot Bell	34,000 and up	20.00
5c, 10c and 25c Play, Pace Single J. P. Bell	102,000 and up	20.00
25c Jennings Triple Jack Pot Vendors ..	112,000 and up	40.00

Practically New Stands, \$1.00 Mills Locks, Two Keys, \$1.50

All Original Factory Built. With Registers. No Rebuilds.
1/3 Deposit, Balance C. O. D. Subject to Inspection
A FULL AND VARIED LINE OF NEW AND
USED PIN GAMES AT ROCK-BOTTOM PRICES

Write for full particulars.

HOLIDAY GREETINGS TO ALL OUR FRIENDS

JENNINGS

"FOOTBALL"

★★ IN STOCK ★★

READY FOR IMMEDIATE DELIVERY! FIRST COME—FIRST SERVED! The REAL football playing game that thrills all the best players. It's a JENNINGS GUARANTEED product. WRITE FOR COMPLETE DETAILS AND PRICES TODAY! Be FIRST in your territory.

READY FOR DELIVERY

ALL THE LATEST AND BEST MACHINES

Rebound, Shooting Star, Safety Zone, Criss Cross, Lite-a-Line, Esquire, Pigskin, Drop Kick, Gridiron, Autocount, Autobank, Autowheel, Autowinner, Electro, Golden Gate, Flying Trapeze, Signal, Subway Special, Cannon Fire, Red Arrow and all the others.

HUNDREDS OF PERFECT REBUILT USED MACHINE BARGAINS - WRITE FOR SPECIAL OPERATOR PRICE LIST.

CALL-WRITE-WIRE OR PHONE TODAY

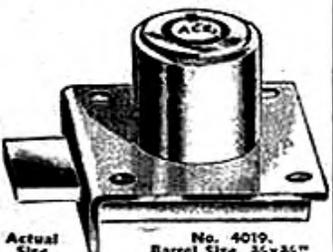
BROOKLYN AMUSEMENT MACHINE CO.
372 BROADWAY (TEL. EVERGREEN 8-9711) BROOKLYN, N. Y.

CHOOSE ACE LOCKS for SAFETY



It's poor economy to risk the earnings of a good vendor or amusement machine location by leaving the cash box haphazardly guarded with a cheap, run-of-mill lock.

If you really have an eye on your nickels you'll LOCK 'em up SAFELY with an ACE. Its unique CIRCULAR keyhole won't admit flat keys. It can't be drilled or sheared open. Pickproof, according to Underwriters' Standards. Now available in ACE padlocks, cash drawer and cabinet locks.



Actual Size. No. 4019. Barrel Size, 5/8x3/4"

CHICAGO LOCK CO., 2024 N. Racine Ave., Chicago, Ill.

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OF ALL THE LATEST COIN-OPERATED MACHINES

Large Stock on Hand. Immediate Delivery.

Atlas Coin Machine Company

1209 Washington St. Boston, Mass. Hub. 6730

SPORTLANDS - COIN MACHINE, DIGGER and CRANE OPERATORS! GIVE WATCHES FOR PREMIUMS!

ELGIN and WALTHAM



POCKET WATCHES — 6 Size, 7-jewel, Rebuilt, New Round Chromium Case, Open Face, Thin Model. In Lots of 6, \$2.00 Each. Sample, 50c Extra.

MEN'S WRIST WATCHES. O Size, 7-jewel Rebuilt, in New Chromium Case, 5 tr a p and Gift Box. In Lots of 6, Each, \$2.95. Same in 15-J. Each, \$3.95.



25% Deposit Must Accompany All Orders. Balance C. O. D. COMPACTS — NECKLACES — WRIST BANDS, ETC. SEND FOR CATALOG

165 CANAL ST. NEW YORK CITY. PILGRIM WATCH CO.

OPERATORS EVERYWHERE

Greetings and Best Wishes for 1935 From America's Oldest Distributors

ALWAYS FIRST WITH THE LATEST

Lite-A-Line	\$69.00	Equire	\$39.50	Drop Kick	\$39.50
Major League	42.50	Signal	39.50	Grid Iron	33.50
Flying Trapeze	39.50	Live Power	39.50	Criss Cross	39.50
Major Keys	39.75	Red Arrow	94.50	Football (Jennings)	64.50
A. B. T. Football	49.50	Pigskin	35.00		

All Makes Slot Machines in 1c, 5c, 10c and 25c Play. Largest stock of Used Machines at unusually low prices.

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Established 1895—38 Years of Service.

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International Company for the Construction and Exploitation of GAMES, AMUSEMENT PARK DEVICES, COIN MACHINE ARCADES, EFFICIENTLY ORGANIZED TO REPRESENT BUILDERS OF ALL TYPES OF

Amusement Park Devices **JAK** Coin Machines in Europe

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We have the Biggest and Finest Indoor Amusement Resort and 31 Boulevard des Italiens.

PARIS Coin Machine Arcade in Europe. 40,000 square feet of space in the heart of Paris. Telegraphic Address, JAKATTRACT, PARIS, France.

BERRITZ

Merchandising Machine Division

How Premiums Are Used

By BILL GERSH

THE use of premium merchandise with modern skill amusement devices has grown so rapidly as to become a merchandising enterprise in itself. Premium items were first used with the digger and target machines and still continue to be the chief attraction in promoting the play of these devices. Then came the pinball game, and the use of prizes with these games was soon discovered as the best way to boost public patronage. The modern sportland, a development of the old arcade idea, has carried the use of premium merchandise to its highest point of merchandising enterprise and is leading the way for some important future developments in the use of premiums with skill games.

The digger-type machines have been using small merchandising items as prizes for years and it is in this field that the use of premiums has been developed to a fine point. Some years ago a vigorous campaign was carried on by the trade press and by manufacturers to promote the use of high-grade premium items; cheap merchandise was killing the business, it was claimed. Today the average operator of digger machines is an experienced merchandiser, and the value of the items used in these machines is usually a surprise to the public. The premium items are placed in the machine and this display is known to the trade as the "dressing." These "dressings" usually range in value from \$5 to \$100, the average value running about \$20.

The items used in digger-type machines are limited by the size of the discharge chute, since the premiums won are automatically released by the machine. This fact has made it necessary for the operator to look far and wide for items especially adapted to his use. Some manufacturers who cater to this field give special attention to developing items for digger use and employ men especially experienced in this field to originate new designs. Such items as compact cameras, cigar lighters, small watches and clocks, razors, knives and many other small articles are found in the modern digger display. One manufacturer of electric clocks has designed a special item for diggers; a pipe manufacturer has developed an item for the trade, etc.

It is clear that the operator of digger machines must be an experienced buyer in order to succeed, and such is true of these operators today. They buy their own premium items wholesale, usually from firms that have studied their needs and cater to them. Not only must the digger operator be experienced in buying premium merchandise, but he must also develop the art of making his display "dressing." The "dressing" is the most important part of the successful operation of digger machines, and the service man who is successful in this field is worth everything to his employer.

The art of placing the items in the digger machine must be developed by actual experience. The space is limited and a lot of appeal must be placed in this small area. As the value of premium items used in diggers has increased, operators occasionally use a "bullet" or shell in which is placed a coupon calling for an expensive item of merchandise. In some cases cash has been placed in these bullets, but the law frowns upon cash prizes and the practice should be discouraged among operators for the general protection of the trade. In good locations the "dressing" is changed in each machine as many as two and three times in one day. This does not mean that the items have all been won, but it is necessary to keep the "dressing" in the most attractive shape at all times. Ten good locations are often considered enough for a service man.

The principles that apply to digger machines also apply to target machines in general. The most recent developments in cabinet target games provide for attractive display of premiums and, like the digger machines, depend upon premiums as their chief appeal to the player.

Modern pinball games have found premium merchandise used as prizes to be



BILL GERSH was born and grew up in Chicago. Had the usual courses in the city schools, and then Northwestern University. Entered the advertising field and has sold practically every type of advertising known, from novelty to poster advertising. Went to New York in 1929 as advertising representative of the first monthly trade paper in the coin machine field. Saw the New York industry grow from only three jobbers and a handful of manufacturers to its present important position in the industry. Traveled the country contacting coinmen and has attended every coin machine trade convention since 1929. Became director of the automatic department of the Byrde, Richard & Pound, New York, advertising agency, three years ago, and has been with this firm since.

a most valuable stimulant of play. The use of premiums with these games is still in the early stages and is growing with increasing rapidity. Legal recognition of the right to award prizes is being extended rapidly, and as fast as this recognition is given the use of premium items immediately grows by leaps and bounds. Furthermore, pinball games can use valuable merchandise items of all types, ranging from small novelty items to furniture, radios and even automobiles.

With the beginning of pinball in 1931, the first use of prizes was confined largely to what was called the weekly high score. In each store where pinball games were offered a record was kept of players who wished to compete for the high score each week. At the end of the week a prize was awarded to the player having the highest single score. There are a few variations of

this weekly high-score plan and it still continues to be probably the most widely used prize plan with pinball.

As the value of prizes with pinball demonstrated itself, new experiments were tried. In some locations a low as well as a high weekly score prize was awarded. Then came the daily high-score prize in lively stores and locations. In addition to the daily and weekly high scores a monthly prize was added as a still greater stimulant to the play. The monthly prize would, of course, be a valuable article of merchandise, in some cases a small radio set.

The use of merchandise prizes with pinball has opened up a wide field for the use of merchandising intelligence. The sportlands have shown that the bigger and more attractive the display of premiums the more stimulating it is for increasing the play. Stores and other locations, however, are limited in the display possibilities for premium items. The operator should try to arrange for some kind of premium display in every location where it is possible to find space and where there are no legal restrictions. The location owner should have explained to him the importance of this premium display, and in most cases he will be ready to co-operate.

It is necessary for the operator and the location owner to come to some agreement on the sharing of earnings when prizes are offered with pinball. With the standard 50-50 sharing of gross receipts, it is necessary either for both to contribute toward a premium fund, to deduct the total premiums from the gross before sharing, or one party to bear the expense of premiums. This plan has been unsatisfactory in many cases because the location could make a false report on the amount of premiums awarded. Another plan is for the operator to receive 40 per cent of the intake, leaving 60 per cent for the location and the prizes to be awarded by the location. Under this plan 10 to 20 per cent of the gross should be awarded in prizes. The chief drawback to this plan is that the location may be too stingy on awards.

In the use of prizes with pinball, it is also necessary to come to some agreement with the location as to who buys the premium merchandise. Many stores want to use some of their own merchandise as premium items, thus making the pinball game a trade stimulant. Whether the operator or the merchant buys the premiums, the merchandise in all cases will be bought at wholesale and issued at retail value when awarded as a prize. Probably the best arrangement with the average location is to arrange a commission basis which will require the location to furnish the premiums. In such cases the operator will want to encourage the merchant to use ample prize attractions. Carefully devised

score record systems have been put on the market to aid operator and location in keeping a fair check on premium awards. Manufacturers have also tried to solve the problem by developing coin dividers, which automatically separate the money into two or four compartments on a percentage basis.

The use of premium items calls for proper advertising when such can be done. Some operators and locations go to the expense of having attractive show cards to advertise the leading prize. Some advertising should be done wherever prizes are used and there are no legal objections. Manufacturers have aided in the advertising problem by furnishing games with attractive score-card boards attached to the head of the table. Simple cards are also placed underneath the glass on the playing board, giving the various scores with which prizes are awarded.

When score cards are used, there is always a multiple number of optional scores for which some prize is awarded. These scores are usually worked out at the factory so as to award a definite percentage of the receipts in prizes. In many cases the operator must work out his own schedule of prize-winning scores. Either with a score-card system or simply a high-scoring plan, announcement cards should be placed in conspicuous places about the location if possible. It is generally agreed that the advertising of prizes has not yet been developed to its many possibilities, due in many cases to the fear of legal objections. An idea of what may be done can be seen in the recent advertising furnished by the Adler Shoe Stores in New York to sportlands offering Adler shoes as prizes. This chain system has had attractive outdoor signs made, giving the name of the sportland and also stating that Adler shoes are awarded as prizes. This is real advertising and shows what may be done to advertise pinball when all legal restrictions are removed.

Operators of pinball games have not yet become experienced buyers of premium merchandise equal to the digger men. Due to the fact that many locations will always furnish the prize items, the operator does not feel called upon to become an experienced buyer. Jobbers of coin machines all over the country are stocking premium goods and are actively displaying them in their shops, so the operator will naturally acquire greater knowledge of the types and uses of premium items.

The modern sportlands have played such an important part in developing new ideas for the use of premiums with pinball that every operator should carefully study their methods. The modern sportland is usually a large storeroom on a busy street in which are displayed a large number of table games along with other amusement devices. A special feature of these sportlands is the premium display. One of the leading sportlands in New York has premiums displayed in show cases and in wall shelves just as in any modern gift store. In fact, it appears that the modern sportland will become a kind of small department store displaying and offering for sale at retail a wide variety of useful merchandise items. These stores will offer a number of pinball games, with valuable prizes for skill. The games will attract customers and the offer of prizes will interest them in many special articles.

This trend in the sportlands suggests the possibility that many operators over the country may approach gift, novelty and sporting goods stores with this new merchandising idea. The operator can offer to supply the very latest in four or five pinball tables to attract customers, while the merchant himself takes care of the prizes. Drug stores are known to be using the games to attract customers, and there are many other types of stores that can do the same.

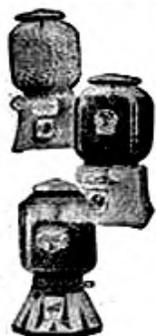
The record-keeping systems being used in many sportlands is important to operators of games all over the country. Sportlands in most cases use a coupon system, giving a credit coupon valued from one-fourth point up to every player regardless of the score. There are certain winning scores for which more valuable coupons are given. But every player gets a credit coupon and these may be accumulated toward some prize item. The giving of a coupon to every player is valuable advertising and serves (See HOW PREMIUMS on page 285.)



TOURNAMENTS UTILIZE GRAND PRIZES. In this city-wide tournament open to players of a particular make of pinball two radio sets were offered as grand prizes.

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Each item in the assortments is individually priced. You may order articles as wanted. Also, you may return any items from the assortment for full credit on re-order.

\$15.00 MERCHANDISE ASSORTMENT

150 pieces—quality merchandise. An assortment sure to please.

Each item in the assortments is individually priced. You may order articles as wanted. Also, you may return any items from the assortment for full credit on re-order.

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11-15 East Runyon Street, NEWARK, N. J.
1824 East Main Street, ROCHESTER, N. Y.
17 South Charles Street, BALTIMORE, MD.

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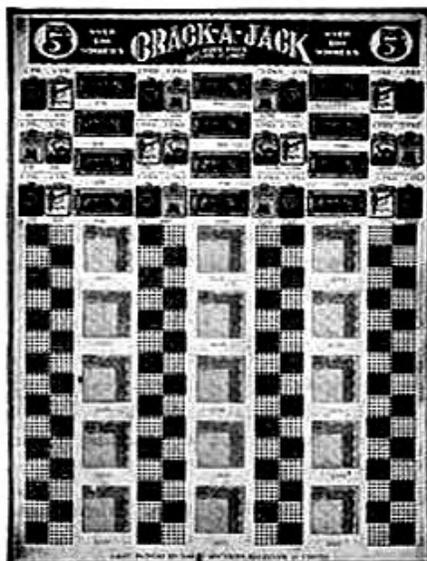
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Psychology of Pin Games

By Leo J. Kelly



LEO J. KELLY has had an extensive business career in the coin machine industry, as well as other industries. He was with the Toledo Scale Company for nine years, part of the time as branch manager of the St. Louis and Indianapolis offices. He spent eight years with Holcomb & Hoke Manufacturing Company, and was with this firm when their first coin-operated phonograph was introduced. Later he was with Mills Novelty Company for four years. He joined Caille Bros. Company for a short period and then returned to Chicago as advertising manager of the Pacific Amusement Manufacturing Company. He is now general manager of the Standard Ticket Games Corporation, Chicago.

Manufacturers who bring out the most successful games are conducting constant research to find some new playing appeal; any new machine that proves to be popular has undergone extensive testing along psychological as well as mechanical lines. The elusive something called "playing appeal" was not described in the textbooks, so it has been discovered by constant and expensive development and trial of new ideas.

Find Play Appeal

Today it is generally agreed that the playing public demands pinball games which allow the player to show immediate skill—true skill and imaginary skill. The skill appeal was attractive from the first. It should prove attractive to the public, and it would establish the pinball industry as strictly legal. But much had to be learned about the public's idea of skill. It had to be immediate skill. By immediate skill is meant that the player, man, woman or child, can play the game for the first time and obtain satisfaction. Experience has taught that the majority of people must have their games easy of accomplishment. Only a small percentage of the population play golf. The reason is due to a fear of showing lack of skill or of appearing ridiculous in the eyes of our friends.

In the early days some manufacturers

brought out pinball games that were entirely games of skill. In order to become proficient the player had to actually spend hours in practice to even make a fair score. This type of game was a sudden failure. Games that allowed casual players to obtain a pleasing result became popular when combined with an element of true skill. True skill is that feature which permits the player, thru practice and experience, to excel. Players will spend considerable time learning a game, practicing this shot and that, getting the feel of the plunger, how far to pull it back, learning the best way to release it and many other delicate points. These players have the "beat-the-game" complex. They pride themselves on being sharpshooters, and it is a pleasure to watch their skill in putting balls into the high-score pockets.

The experience with the ultra-skill type of game and the failure of the public to take to this type of game led to the conclusion that a successful pinball game must be as automatic as possible after the player has once put the ball into play. All his skill attention centers on the proper manipulating of the plunger, and after that the game must be automatic. When this psychological fact was discovered, then began an era of development of all sorts of automatic gadgets, springs, traps and mechanical ideas for giving extra play to the balls. The modern pinball games are examples of inventive genius applied to producing automatic action after the player has used immediate skill in putting the ball into play.

Imaginary skill must also be a factor in playing appeal. The player must feel that that which is probably luck was accomplished largely thru his own skill. Many have discussed the reasons why pinball games continue to appeal to the public, and it will be found that these elements mentioned are fundamentals that must be incorporated in such devices if they are to be successful. Americans are born sportsmen, of course, and we all love the spirit of contest. The pinball game provides a means for engaging in a sociable contest with our friends.

The high-grade pinball tables of today have brought the games out into the open and are found in elite hotels, clubs and other places where people congregate. The appeal of high-grade tables has fully demonstrated itself. The public wants quality in appearance, as well as smooth, dependable operation in the mechanical features of the game itself. The high quality of the tables and the acceptance of such games in hotels, clubs and other popular meeting places has also introduced pinball to the ladies and thus added greatly to the sociability of modern pinball.

Appeal to Business

The popularity of pinball came into being at a time when merchants and retail establishments needed most a new stimulus to their business. Pinball tables required little space and were readily accepted by merchants everywhere. After the first week any merchant that had any doubts about the

appeal of these games became an enthusiast when his share of the receipts was given to him. Stores that had good games installed enjoyed increased profit, moved merchandise when prizes were given and kept customers in the store longer and also in a receptive mood for buying goods. The value of a crowd in a store cannot always be gauged by the cash register at the end of the day. It is the whole-hearted endorsement of the store. Crowds reflect prosperity and attract more business. It was discovered that pinball games draw people and hold them, and thus the modern pinball tables have become a factor in retail business. Today's tables are designed to harmonize well with even the most elite surroundings.

Independent merchants were quick to recognize the value of the pinball game in competing with chain stores. The pinball table often converted small unused space into the best paying space in the store. Smart merchants realize that the longer they keep a customer in the store the greater the possibility of his purchasing other merchandise which is displayed. The pinball game enables the merchant to get better acquainted with his customers. Engaging in a friendly game with many of them creates friendship. The pinball department in many stores is as important as any other department. Every store catering to the general public needs a good pinball game. People insist upon playing pinball, and the merchant who is not catering to the whims of his customers is surely losing money and good will that might otherwise be his.

Human psychology takes many unusual and interesting turns. The continued spread of pinball games brought the professional operator of coin-operated machines into prominence. The professional operator is the man who buys a number of machines and places them with the merchant on an agreed basis of sharing the profits. In this way the merchant does not have to make an investment in machines. But when the merchants saw all that pinball games were doing, it was only natural that they should conceive the idea of buying their own games outright and thus obtain all the earnings. The merchant who purchased his own game has since put it in his basement or thrown it away and come to the conclusion that the pinball game proposition is a business in itself. He loses money by buying his own machines but makes money when he allows the professional operator of amusement machines to keep him supplied. The professional operator has studied human psychology as applied to pinball. He keeps purchasing new machines. When the play on one slacks up, out comes that game and in goes a new one. The operator then places the old game in another store. By moving the machines at regular intervals and putting new ones in their place the professional operator has learned how best to appeal to the playing instincts of the people. Merchants have learned that no matter how fine a game may seem, it will sooner or later be necessary to give the players something new. With no investment necessary on his part the merchant can obtain new games from the professional operator at proper intervals.

Learning Co-Operation

Experience has shown that if merchants and professional operators of pinball games are to receive the greatest benefits from these games they must learn to work together. When it is recognized that the pinball game is a definite part of the amusement business, then the professional operator takes on a new dignity and should be so recognized by the merchant. The firing line of the pinball game business is when the machines are placed on the spot in some retail store or location. It is there that the games must appeal to the public or else the operator and the location will lose. The merchant can do much; in fact, it is his responsibility to develop those merchandising appeals which will sell pinball amusement to the public.

The manufacturer develops games with player appeal, the professional operator buys these games and places them with the merchant, and the merchant (See *PSYCHOLOGY* on page 286)



A CARTOONIST in one of New York's dailies illustrates an idea when pin table games were introduced in the psychopathic wards of the city hospitals.

WE HEAR a lot about psychology. The psychology of this and that . . . the psychological moment, etc. It has not occurred to many that there is a real psychological reason for the rise and spread of the modern pinball or bagatelle games.

We understand that psychology explains how impressions get into the brain and what they do after they get there. Material things that make impressions on our nervous system are said to have some kind of a psychological appeal.

Everything that man does, for that matter, has a psychological background or reaction. Every book that has been written, every building that was ever constructed, every scheme devised, every thought that has been uttered, had its origin in someone's brain.

What then makes people want to play pin games? Why not ask the same question about golf, tennis, baseball, bridge? Why do people play cards, work crossword and jig-saw puzzles? The answer is the same, whether it is pin games or any of the multitude of things people do: they enjoy themselves, they gain relaxation, recreation, amusement, entertainment. Do you know of anyone who does not like to play pinball games once he gets the taste?

It is a part of human nature to seek amusement. Human beings have played games since time began, in one form or another. The game of tennis dates back to the year 1314 A. D. The first patent on pin or bagatelle games was issued in the year 1874. No real interest in coin-operated pin games was manifest until 1929. Since that time hundreds of thousands of pin games have been manufactured in many and varied forms. While these early forms of pinball games were not taken seriously by anyone, they did strike the public fancy and tremendous profits were realized by operators, merchants and manufacturers.

Had you questioned those manufacturers of pinball games in 1929 you would have found that almost without exception those manufacturers themselves had little faith in the stability of their business. They shared the general opinion that the pin game was a fad, a passing fancy that would soon give place to something else.

Pinball Games Win

Today pinball game manufacturers are recognized among the stable business firms of the country. Practically all of them have shown consistent and steady growth even during depression years. The games have spread by the thousands all over the country, and the games are now being exported by the thousands to foreign countries. Everywhere they are introduced, regardless of race or nationality, they prove attractive to all types of people. It is evident that pinball games are here to stay; they have become a part of our daily life. They offer high-grade entertainment, relaxation and sociable amusement at a price all can afford to pay.

The passing of six years has seen the pinball game industry grow from mere nails in a wooden board to become carefully designed machines of ingenious construction. From crude curiosities to beautiful, entertaining skill devices. In several instances manufacturers have spent as much as \$30,000 in developing a single type of game.

The early games were crude. The manufacturers really considered them novelties. But when such devices demonstrated a playing appeal to attract so many people improvements began to take place. Inventive minds created more complicated games—there was a ready market for games of all kinds—the public would play any of those produced for a short time. How to increase the public appeal? How to stabilize the business? That was the problem that set the best minds of the industry working.

The amusement machine industry took definite steps to learn what the public wanted. Emotions and desires of human beings are hard to assemble into concrete facts, but much has been done to discover real playing appeal, and each manufacturer is making a constant effort to find out those contrivances that appeal most strongly to the masses.

The Globe wishes their Customers and Patrons a Merry Christmas and a Happy New Year!

new HOT NUMBERS THAT SELL FAST

TEN SPOT
600 Holes
Take in \$12.00
Pay out \$1.00
PROFIT \$11.00
Price, \$2.00 each

These Ten Boards are Unquestionably Ideal for Operators.

THE TEN SPOT
A ten hole board with 600 holes. It is the most popular board in the market. It is a sure winner and a sure profit.

THE TREASURE ISLANDS
A ten hole board with 600 holes. It is a sure winner and a sure profit.

TREASURE ISLANDS
1000 Holes
Take in \$15.00
Pay out \$2.00
PROFIT \$13.00
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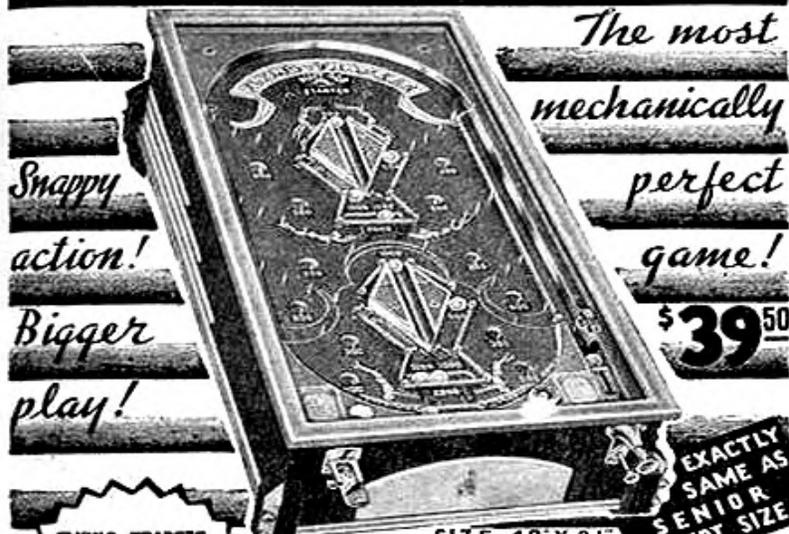
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The most
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Balls actually
FLY over the two
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A Beneficent Industry

By A. S. Douglis



A. S. Douglis says that he was attracted to the coin-machine business while engaged in the premium business. He first began jobbing coin machines for manufacturers, then entered the manufacturing field about two years ago, and since has become recognized among the established firms of the industry making amusement machines. He tells an interesting story of how he and his partner, David Helfenbeim, both traveling salesmen, met on a train back in 1909 to form a friendship which has been a lasting partnership thru the years. Mr. Douglis is "the proud father of one son and three daughters, and is now a granddaddy at the age of 48." He believes in contributing liberally toward producing more players of amusement games, he says.

marked by changes and shifts in groupings within the trade, but while all this has been going on the trade has continued to expand so rapidly that its volume of business has exceeded the expectations of even the most optimistic. The present growth, extending not only to the home market, but to a rapidly expanding export trade, has no signs of a boom, but appears to be a stable expansion movement in every respect.

"The coin-machine industry has meant considerable to us in maintaining employment. Practically every manufacturer of coin-operated machines, such as pin games, phonographs, vending machines and diggers, uses American Bonded Metals.

"Nickeloid, chromaloid, nickel steel, chrome steel, nickel brass and chrome brass, as well as other metal materials, can be found in these machines. Aside from the utility and decorative standpoint, they have a definite safety value in many cases.

"We have watched many companies in the coin-machine industry start from a small beginning, ordering a thousand pounds of metal at a time. Today we number them among our best customers."

—D. E. GREEN,
American Nickeloid Company,
Peru, Ill.

It should be repeated again that all this development is what might be called entirely new business. That is, it is not being made at the expense of any other line of business. One of the difficulties in our modern industrial life is to develop new industries which do not compete directly with already established industries. Amusement machines do not compete directly with any other form of popular amusement, being an entirely new type of appeal to the desire for amusement. The foreign trade which is being built up causes no complications which are adverse to this country. Every gain made by the coin-machine industry is so much added to the business of the country without detracting from any other line of business.

The coin-machine industry is really a beneficent industry because it distributes its benefits so widely and competes so little with other lines of business. I think I can safely say that no other industry coming into promi-

nence during the depression has distributed so many benefits in its own field and at the same time purchased so much from other lines of established business. At least it will run a close second to the air-conditioning industry.

Just what the coin-machine industry is doing for other industries may be illustrated by following the construction and marketing of a popular type of amusement machine. The pinball table games have become the most popular type of coin-operated machine during recent years and the market is still expanding at a rapid rate.

The modern pinball tables have reached such a high stage of quality manufacture that the factories turning out these games are found to be modern plants in every respect and crowded with employees. Most of the plants in Chicago have doubled their facilities during the last year and many of them employ double shifts of men to maintain a daily production of 100 to 600 tables. In rush periods some plants have maintained a rate of 800 to 1,000 tables per day. One manufacturer has recently purchased a big manufacturing plant formerly devoted to making pianos and having about seven acres of floor space. The progress made by every established manufacturer in the business during the year of 1934 indicates that the business is in a very healthy state.

"Regarding the pin table game industry, we wish to endorse the same in every respect.

"During the last two or three years this business has been one of our chief sources of income. While our regular industrial accounts were doing practically no business at all, it was almost a life saver to be able to sell the pin game industry.

"We certainly do not look on this as a gambling device, but merely as a source of amusement and display of skill. I personally believe that unfavorable legislation would damage an industry that has proved very progressive and a big aid to employment and the consumption of merchandise."

—S. H. CLARK, secretary-treasurer,
Samuel Harris & Company, Chicago.
Machinists—Fine Tools.

A pinball game is usually a table cabinet with the working mechanism inside the table. Three or four large and well-rated cabinet firms in Chicago have kept going during the depression due to the capacity demand for high-grade cabinet work in making tables for these games. This cabinet work calls for lumber, paint, varnish, plate glass, felt, balls, screws and other materials, with a wide spread of labor from the cabinet plants to the various firms that supply glass, paint, etc. At once a person begins to get a picture of how beneficent the coin-machine industry is in spreading work and in using materials.

But a pinball game is more than a cabinet. As one begins to examine its playing appeal there is always a playing board or field made as attractive as possible in the modern tables. These boards are made from various materials, from processed boards to bakelite, decorated with a high grade of art and silk-screening processes. The industry has shown real ingenuity in developing gadgets and bagatelle layouts to construct games that will appeal strongly to players. On these playing boards will be found nails, pins, gadgets, rails, springs and various constructions that add attraction or novelty to the game. All these myriads of small pieces call for a lot of work in designing, construction and assembly. A lot of materials is also used in the construction of these parts, as small as they may seem on the individual table. There are also levels, floor screws, bolts, locks and other parts to complete the cabinet, all of which must be purchased from other lines of industry. Steel balls, colanite and glass marbles are also used by the millions to complete these games, and all firms furnishing these supplies testify to the fact that the "marble-game business" has kept them going during the depression.

The coin-operated table games also need coin chutes, plungers, ball lifts and registering devices to comply with modern demands. Metal castings, springs, rubber, magnifying glass, iron, copper, brass, magnets and other materials are

"We can state definitely that as far as the small bell industry is concerned the coin-machine business has been a life saver this past year.

"Many thousands of small bells and buzzers used in connection with this industry have given employment to many men that would have been idle otherwise. In fact, the coin-machine manufacturers have become one of our greatest accounts, taken as a class for small bell units, in the country.

"From a purely moral standpoint, I have always thought that the agitation against coin machines was just so much rubbish promulgated by reformers, both professional and otherwise, who are constantly trying to judge the parts of our lives that are pleasant and agreeable, and usually more or less harmless. This agitation is taken up by politicians who do not believe in it any more than you or I do, and it grows to the point where the general public begins to think it is a terrific social menace."

—A. B. WILLIAMS, president,
Thomas-Smith Company, Canton, O.
Maker of Electrical Bells and Alarm Systems.

needed to build these parts. Modern registering devices used on games have become real mechanisms of precision construction.

Going inside of the machine itself, a real mechanism is found in all table games. All sorts of machine work is required, castings, screws, machine work, tool and die work, metal stampings and spinning, pattern and foundry work. Many metal-working plants have been kept busy supplying this material in addition to the plants devoted to the manufacture of machines. All kinds of metals are used, including iron, steel, brass, bronze, aluminum and special alloys; all kinds of mechanical principles are also found inside a game calling for skilled workmen. The electrical games call for wiring, batteries, bells and other materials.

To build such modern games, requiring a vast amount of material, real mechanical and inventive ability is needed; also the best talent that can be had in design is now employed by games manufacturers to build the present quality table games. When the tables are completed they must be sold and another set of business activities is set into motion, including advertising, printing, photography, warehousing and shipping facilities. Nationally known freight-handling firms give the games business credit for their existence during the depression. It should be borne in mind that the modern games are high-grade products, not a slaphop construction, and that a vast amount of materials, work, industries and money is employed to build and sell them. The plate-glass industry, the shipping industry, the electrical industry, the lumber industry and others are vitally interested in these games.

Amusement machines are sold to professional men called operators, who place

(See BENEFICENT on page 285)

"In regard to the manufacture of coin machines and our opinion of it, not all games of this type require batteries. However, we feel safe in saying that the estimated sale of dry batteries in this field for initial equipment runs from \$200,000 to \$250,000 per year, and a market of this size is of definite value to the dry battery industry.

"It is our understanding that replacements on these machines run from five to 10 installations per year, the number depending upon the location of the machine. This market, being approximately five times greater than the requirements for initial equipment, is probably the more effective.

"While the replacement market affects the dry battery industry, it is more important to the industry as a whole, because this business is generally placed thru distributors and dealers located in every section of the country, creating additional sales and profit for local industry and trade, and, after all, it is the local area where primary interest is centered."

—E. J. LYBERT,
Burgess Battery Company,
Freeport, Ill.

An industry that has contributed as much as the coin-machine industry to the spread of employment, directly in the conduct of its own business and indirectly by the purchase of immense quantities of supplies from other industries, is entitled to tell the world what it is doing. I can speak as a manufacturer and have a very definite idea of what the manufacture of coin-operated devices calls for in the way of supplies from other industries. I also know something of the number of men employed in our plants, what they would be doing if we had not provided work and how big our pay rolls are at the end of each week.

The people of the United States are beginning to wake up to the fact that industries which contribute to employment must be encouraged, unless it happens to be an industry that is absolutely detrimental to our existence. If a new industry can be found which does not compete directly with another industry, the new industry should be especially encouraged. Altho coin-operated machines have been known for more than 30 years, this modern industry is called new because it was since the beginning of the depression that the trade spread rapidly and became recognized as a national industry, doing a large domestic and foreign business.

We call our trade a "depression-proof" business because it began to expand as early as 1930 thru the development of new types of amusement machines, and grew rapidly during every year of the depression. During 1932, the worst year of the depression, the trade was able to launch a movement known as the "pin-game boom," which brought as many as 40 small manufacturing enterprises into the business at one time in a city like Chicago. Altho temporary, this boom provided work for men in shops, and still greater employment for thousands of men known as operators all over the United States.

At the time the modern type of amusement machines were introduced millions of men were being thrown out of work. Many of these fellows had saved some money and thousands of them began to look about for something in which they could invest a small sum and make enough in return to support their families. It seems that the modern amusement machines appeared at just the right time, for thousands of unemployed during 1931 and 1932 found it possible to invest from \$500 to \$2,000 in amusement machines, place them in stores on commission, and by devoting their time to the machines make a good living. These were family men, good citizens and the sturdy independent type that go to make up the real strength of our nation. They wanted a chance to make a living and a new and growing industry provided them with the opportunity. Naturally, under such circumstances, the amusement machine business grew like a mushroom. It grew so fast that many said it would rise and fall like miniature golf. Many in the industry itself had misgivings as to the permanence of this new form of amusement.

The last two years have brought a setting and stabilizing of the industry.

"I am glad to give you a brief outline of our experience in supplying steel balls for pin games.

"About three years ago a trickle of small orders started from companies in an industry new to us. We didn't pay much attention to the matter except to fill the orders for 100, 500 or 1,000 balls as the case might be. Even when the orders increased to 15,000 and 20,000 we didn't see anything to get excited about.

"This went on for about a year until one day we woke up to the amount of business that was being done by the manufacturers of pin games. We developed some special type balls for this industry and put a bit of effort behind their sale.

"While it would be difficult to estimate the volume of new business that steel ball manufacturers have enjoyed as a result of the popularity of pin games, we do know that during the depression years our shipments of these special balls have totaled several tons."

—J. H. DONAHUE, sales manager,
Abbott Ball Company,
Hartford, Conn.



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The Operator and His Bible

By MILTON R. ATLAS

Attorney for Skill Games Operators' Association, Detroit

If one thinks of the general reputation of the average skill game operator, the above caption will cause a smile and a thought concerning the connection.

From my experience gained by representing the skill-game association in the City of Detroit, it is my sincere belief that many of the problems confronting the skill game group could be easily eliminated.

The Bible teaches us to do unto our neighbor as we would he should do unto us, and also that we are our brother's keeper. From the attitude displayed by many skill game operators it is quite doubtful if they ever heard of these excellent teachings.

Because of the disrepute into which the industry has fallen, due almost entirely to the operators themselves, it is quite a task to engender faith into responsible authorities concerning any activities which might be undertaken by the skill game operator. Broken promises, violations of existing laws, total disregard of the rights of other operators have brought about a result that is tragic. Each operator thinks he is a world within himself, and that his actions concern no one but himself, and proceeds to act accordingly. The sad part of it is that in many instances it would make no difference, because so many operators are jealous of one another and deliberately do things to injure the others. So is it any wonder that if the members of the group conduct themselves as petty chisellers and racketeers that public opinion regards them likewise?

While attending an organization meeting in a neighboring State the writer aroused great resentment from many op-

erators because he took the position that the only way the pin game industry could survive and become enduring was by legitimate operation based upon recognized business fundamentals. They felt insulted because they were told that an organization of legitimate operators had no room for those who wished to run their business on a Jekyll-Hyde basis.

It is no wonder to me that there is so much trouble besetting the pin game operators. It is a trouble caused by themselves, and until they purge the industry of undesirables or help enact legislation to combat them, the future holds nothing substantial for the men who wish to operate legitimately.

In my opinion, the pin game industry has immense possibilities; not only in itself, but because of the allied trades that go hand in hand with its development. One has only to glance at just a few articles which have appeared in *The Billboard* to note how the business has increased by leaps and bounds. But these possibilities can only be made realities by building a solid foundation upon which the future edifice of stability may be erected. This is the problem which confronts the industry and one in which the manufacturers of pin games should be vitally interested and take an integral part. So far, as far as I know, little if anything has been done by them to help remedy the situation, and there is much need for their assistance.

The present great need of skill game operators is to acquaint themselves with the Bible. I am serious about this.

psychology and work out plans which will boost the play. The position of the games in the store, the lighting, the general appearance, facilities for getting change and many other factors in addition to the game itself go to affect patronage one way or another.

The fact that pinball games have a definite psychological appeal suggests that immeasurable opportunities still remain for discovering new and improved ways of merchandising such amusement to the public. Little has been done up to the present time in advertising the games. The greatest appeal that has been made to player interest has been by means of prizes awarded to players for skill scores. The offering of prizes for skill calls into play all the art in merchandising that a merchant can command to make prizes most effective.

The mental quirks of humanity show up occasionally in opposition to pinball and other skill games. Here again the merchant and the operator must cooperate to the fullest extent. Politicians have sought to gain publicity by proposing unreasonable taxes and regulation on the games. But business men acquainted with pinball have shown how they can rally to the support of the professional operator to help him protect an amusement enterprise that has demonstrated its value to the merchant. A recent example of the far-sightedness of business men was shown in Detroit when the organized hotel, drug and restaurant trades all joined in petitioning the city council to license pinball games at a reasonable fee and thus put an end to discrimination against the games by minorities seeking publicity. Whenever small and organized minorities attack a legitimate enterprise, there is only one way to meet

chines placed with them. These merchants and proprietors make no investment on the machines but merely provide space for them. In most stores these games earn the highest rates for the amount of space occupied. Modern druggists have found the games to be an attractive drawing card to bring customers into the store.

The use of merchandise prizes and premiums with the games has also developed into a big business and today trade is being stimulated by these games. Gift, novelty, sporting goods and other types of stores are being made over by using games to attract the public and stimulate interest in their products. All of this means greater consumption of goods and more work for thousands of people in manufacturing and selling such merchandise. A new type of amusement center called sportlands, with modern table games as the chief attraction, has also been developed. They furnish amusement and also distribute quantities of merchandise in premiums, ranging all the way from novelties to radio, furniture and automobiles.

A vast export trade in modern amusement games has also developed in the last two years, running into millions of dollars. England and France are the largest users, but American-made games now are sold to practically all civilized countries of the world. Exports of machines are expected to double, with favorable trade conditions, during the next year or so. This also spreads employment thru trade and shipping facilities necessary to carry on export business.

That is what pinball table games are doing to help industry today. This form of amusement games has been considered simply because they are the most popular at present. There are a number of other forms of coin-operated devices that are growing rapidly. The upright cabinet types of amusement machines, diggers, cranes and target games, much more expensive than the table games, have doubled in sales during the last two years. Coin-operated phonographs have become immensely popular again with the return of beer. Small counter games in various forms are also turned out by the thousands. The merchandising machine business is expanding rapidly. Meaning work for more men and buying of materials to make all these devices.

These facts concerning a new industry are presented in a frank appeal for a better public understanding. Modern skill games and merchandising machines are subject to occasional unfair legislative regulation and taxation. The coin-operated machine industry has acquired ill repute in some cases due to the fact that some coin-operated devices are games of chance. No apology is made for these games other than that they have the same right to appeal for public consideration as horse racing, lotteries and other forms of taking a chance.

What we want people to realize is that the coin-machine industry has developed an entirely new field of popular amusement games with definite elements of skill and entitled to fair regulation and tax. Members of the coin-machine industry do not object to fair regulation and taxation of their skill games and merchandising machines, but they do ask for a public recognition of the contribution being made by the industry to help business and also to an honest distinction between the games of skill and games of chance. Newspapers are frequently very unfair in not distinguishing between modern skill games and the old games of chance.

Any person of normal intelligence can quickly distinguish between the two types and there is no just reason for reform movements against the skill games or interference by police officials. Legislative bodies should also face the facts of what is being done, and of the status of modern skill games, and regulate and tax them within reason. Experience has already been gained to show what regulation and control is fair to the coin-machine industry and to the public. Members of the industry have shown a complete willingness to co-operate with public officials in enforcing all just regulation.

Business men of the country who supply materials to the coin-machine trade, and thousands of merchants who know what the modern skill games are, have joined with the trade in asking for a fair deal. The general public and public officials are invited to consider these facts in reaching a fair appraisal of the modern coin-machine industry.

HOW PREMIUMS

(Continued from page 276.)

to bring the players back again. The appearance of automatic ticket-issuing devices on modern pinball games, with actual score of the player registered on the ticket, may be an important development in this field.

The sportlands also serve as a proving ground for the most successful items to be used with pinball. Just now the experience of sportlands indicates that players want the more useful articles of merchandise. Premiums can also be varied with the seasons to great advantage, using seasonable merchandise at the proper time. Husbands and wives are on record in many of the sportlands, both pooling their coupons and coming two or three times a week to enjoy the game and, incidentally, win a prize of some useful article of furniture, etc. The sportlands have also shown the way to promote pinball tournaments to advantage by advertising valuable prizes, such as radio sets, furniture, automobiles and other expensive items. It is entirely possible that operators of pinball games may promote city-wide tournaments or tournaments on a certain make of game, with appropriate grand prizes in order to stimulate public interest. Tournaments permit wide use of advertising, which is always a valuable thing in promoting public interest in pinball.

There is of necessity some crusading necessary to secure the wider use of premiums in connection with coin-operated skill games. Legal opposition shows up in many places, but the operators of skill games have learned what organization and contending for a principle will do. The crusading spirit was well expressed concerning prizes by *The Billboard* editorially when it said that "no game of skill has any great appeal of itself; it is always the ulterior rewards that attract whether the reward be exercise, recognition, sociability or material reward. Any game of skill must offer one or more of these rewards to provide the player full returns for his time, money and effort. Modern skill devices mean far more to the player when merchandise prizes are given."

Legal recognition of the legitimacy of prizes is growing fast. The city of Detroit recently passed an ordinance in which merchandise prizes with skill games is definitely permitted. A Kentucky Circuit Court decision declared that prizes were legitimate if the winning scores were posted publicly and were open to all players. This is an important principle that should be contended for and observed wherever prizes are used with games of skill.



"RED" GRANGE DESIGNS FOOTBALL GAME. Will be called Galloping Ghost No. 77. Shown in picture, left to right: Fred C. McClellan, president of the Pacific Amusement Manufacturing Company; "Red" Grange, captain Chicago Bears, and Paul Gerber, of the Gerber-Glass Distributing Company.

Until the operators really learn the meaning of some of the truths of the Bible as they pertain to the conduct of their own business, little can be expected of them to cure existing evils. Each operator is his brother's keeper, and the recent experience of Detroit operators well illustrates the truth of this statement. Whatever one man does affects the entire group because pin game operators are regarded as a group and not individuals.

In every large community an association should be formed with stringent laws and a code of ethics which will compel all members to live up to certain proper and necessary business standards. The ethics must prevent the operators from doing business as they have in the past with its inevitable discordant result. Those who are familiar with the Detroit Code well know what evils must be stamped out. Each man in the group must remember the purposes and ideals of the association and do his utmost to help achieve the desired goal. Until such time, and until the skill game operators in the majority decide that they must clean house, I can see no real substantial future for a business which is legitimate and of which so many operators are trying to make a "racket."

PSYCHOLOGY

(Continued from page 272)

must use ingenuity in getting the public to play them. The games are mechanical and much can be done to attract the public to them. The merchant and the operator must study player

such opposition and that is by full co-operation between operators and local business men.

The pinball game may be said to have finally come into its rightful place in community life. It has basic and fundamental appeals to the human being, and its skill elements are evident enough to justify its legitimate existence. It has proved its business value to the merchant in many ways. The games are being constantly improved to increase the appeal to the player. The merchant and the professional operator have problems that are mutual. Working together they both profit extensively. Now that merchants everywhere have started to co-operate with the professional operators a future of lasting profit for merchant and operator alike is promised in the modern pinball games.

BENEFICENT

(Continued from page 283)

them in stores and other public places on a commission arrangement with the merchant or owner. From 20,000 to 25,000 small business men make their living by operating coin machines. They own cars and trucks and many of them employ helpers.

Furthermore, there are thousands of merchants and proprietors of hotels, restaurants and other independent businesses today who will praise the amusement and merchandising machines because of the income which they have derived in commissions from ma-

THOUSANDS OF PROFITABLE LOCATIONS
WAITING FOR THE

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THE NEW IMPROVED
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OPERATORS REPORT COLLECTIONS OF \$15.00 TO \$20.00 A DAY IN ORDINARY LOCATIONS. Merchants just rave about it! Smoothest Operating Machine Ever Made! It's a Beauty . . . All Electric! PAYS FOR ITSELF IN A FEW DAYS!

At our real low price operators can now get into the profitable and staple digger business. X-Cavator is a machine that will last for years, and make profits long after the machine has been paid for. This new and modern type digger was made by popular demand from prominent operators and has been tried, tested and proven on location before being offered to the trade. NOT A MIDGET SIZE MACHINE, BUT A FULL SIZE DIGGER FOR THE COUNTER.

If desired, floor stand can be furnished at small cost. Attractively lighted, ample room for large display of merchandise and premiums same as in the expensive machines.

Special new, anti-tilt device locks claw when machine is moved or abused, and prevents cheating. Suction cups hold machines securely to the counter.

● UNIVERSAL MOTOR . . . All metal cabinet, beautifully finished. Size, 16 1/2 x 16 1/2 x 27" High. Weight only 65 lbs. Easy to carry around in your own automobile . . . One man can handle a route of X-Cavators without any trouble and make a huge profit. Remember, the X-Cavator is not a small dinky size digger, but a real honest-to-goodness digger machine, only it is built in COUNTER SIZE. (Floor Stand to match can be furnished if desired for \$12.50 additional)

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Same in 18-Jewel, Each \$4.00.
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SMALL MEN'S STRAP WRIST WATCH, \$3.00
15-J. Gold Raised Figure Dial, Each. . . \$2.00
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Positively fool proof mechanism, small and
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| Beautiful Assorted Flashy Colors. | \$3.00 |
| Sample Box of 100 Georgines or Dahlias, in Assorted Colors, Sent Postpaid for \$2.25. | Per 100. |
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Send \$10.00 for New Sample Line of Both Assortments—Shipped to You on a Money-Back Guarantee.

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When visiting Park Row drop in and see us.

The Locations Speak

By H. F. Reeves

One of the most impressive facts concerning modern coin-operated devices is the value these machines offer to the stores and other locations in which they are displayed to the public. Without investing a penny, thousands of merchants and proprietors of business places have shared in the income derived from these machines and have expressed themselves as highly pleased. H. F. Reeves, staff correspondent of The Billboard in Detroit, has secured the frank opinion of many business men on the various types of coin-operated devices with which they are acquainted.

It is a great thing to bring customers in and keep them here gossiping, while we have the chance to put in a word of sales talk or close a deal at the psychological moment. During the world's series ball games our place was filled, and every time a run or close play came in over the radio we had a regular running procession to the machine for another handful of nuts.

A Detroit bookstore, specializing in used books and periodicals, has found skill games an interesting attraction. Ernest Luckow, owner of the Woodward Book Exchange, says: "Women customers come in to buy a book or magazine and notice the machines. They will play them, especially during the afternoon. In the evening we will often have mixed couples. I think the games are becoming known and are helping my bookstore business. I would not be surprised if they become a modern way

men that the games win. After talking with a number of them one gathers the impression that no form of popular amusement in the present day has been so adaptable to conditions in so many types of stores, and has at the same time been so satisfactory in every way, as the modern types of amusement devices offered by the coin-machine trade. Merchants all speak highly of the quality of the devices and of the general type of service that is rendered.

The universal popularity among business proprietors of the amusement games, particularly pinball, is readily seen. There is an increasing recognition among business managers of other types of coin-operated devices which will be encouraging to the trade. From the standpoint of the office manager, John Doyle, business agent of the Stagehands' Union, made an important contribution:

"Peanut and hard-candy vendors are the wrong type of machine for an office frequented by men. Men don't want pellets such as kids go for, but they would go for mints. Where there are office girls roasted peanuts are out, as are the pistachio nuts in shells. Chocolate and mint candies, fancy stuff, is what the girls prefer. We had a machine here that did about 30 cents a week because the operator used the same candy he used elsewhere. If the operator would adapt his machine and contents to his market he could make a success of it."

J. Herron, of the Herron Tire and Battery Company, sang the praise of the



TWO ENGLISH COINMEN IN NEW YORK. Left to right: Tony Gasparro, Weston Novelty Company; London; James C. Gagney, sales manager, and William Rabkin, president International Microscope Reel Company, Inc., New York; Harvey Carr, editor Coin Machine Journal, Chicago; Major Felix Samson, Weston Novelty Company.

of attracting attention and building good will in many types of stores.

A small alcove arrangement has been formed in the rear of this bookstore where about five table games may be found. It is a novel means of using amusement games in a type of store that would not be expected to use them.

A downtown shoe-shining parlor found modern amusement machines good for helping business, too. Business men, too often impatient about waiting when the bootblack is serving another customer, can be persuaded to stay by subtly having a pinball table game placed where it will attract the eye. A game for a nickel or penny, while they wait their turn for a shine, provides pleasure for the customer, keeps him in good humor and helps revenues, this proprietor reports.

These are typical of a multitude of expressions of opinion that I gathered from druggists, restaurateurs and proprietors of places of business. The enthusiasm that the big majority of these managers and proprietors have for the modern amusement games indicates that they are thoroughly sold on the value of the machines to their business. All of them have suggestions to make concerning operators and criticism for some of them. But when it comes to the value of the amusement devices in winning trade, serving in various ways and in bringing in actual profits there is a unanimous verdict from business

operator who kept up the vending machine in his place: "The peanut vender is a big thing for me," he said. "It is filled once a week regularly and takes in about \$1.60, practically emptying the bowl. The stock is kept fresh and it does not stay empty long. Several of them in a store would be a real sideline. I would not want to cut into anyone else's business. I am in the tire and battery business and not the nut business, but the little penny vender does not hurt anyone."

"The machine is absolutely no trouble to us. No one in the garage has to pay any attention to it, but while customers are waiting to have a tire changed or the battery checked they come and stand around. They probably average one to three-cent purchases apiece from the vender. And I like it, because it keeps them interested while we are working on their car."

Some unique reflections on various types of machines in a public depot were offered by William Young, of the Greyhound Bus Lines Station: "We had a selective type vender here, but we ordered it out when the operator consistently failed to keep fresh candy and other stock in it. Maybe there were too many compartments for the sales volume, but we could not offend our patrons by selling them stale candy, so out it went!"

"The penny machines are doing fine in the station. Especially the pin games.

People play these while they wait for their bus, and it helps to pass the tedium of waiting. A magazine vender does a capacity business each week, being always sold out. Most people want to read while traveling, and there is a real field for the magazine machines. Small single package candy machines have been satisfactory, doing a fair business. Proper servicing overcomes the objections to the other selective vender.

"Our weighing machine is a popular favorite at all times. And we have a new use for it ourselves—to weigh trunks for shipment. These must be checked in accurately, and we use the scales to do it."

William Boesky, owner of one of the smartest cafes and cocktail bars in Detroit, demands harmonious appearance and attractiveness from any machine put in his place. The new type of cabinet digger or claw machine is, he says, the best looking coin machine ever produced. With its interior lighting and high glass case it attracts attention and is able to draw a good play when placed near the cashier's desk in the cafe.

Novelty is essential to any machines in such a class of place, according to Boesky. The machine that has outlived its age cannot be kept indefinitely in a cafe and draw people. The modern demand for change reaches its acme here, and the live operator co-operates with the location owner to present new attractions. Here the owner is constantly on the lookout for new types of machines, and William Boesky has a large acquaintance among the better known Detroit operators because of his invitation to place a new type of machine when old models require replacement. He also finds the smaller nut vendors are profitable in his place.

Frank A. Wetsman, owner of a circuit of theaters, was unusually frank in his opinions of coin machines: "From personal experience I have never favored the candy vendors in theaters, but my partner, Lew Wisper, is strongly 'sold' on them. The fact is that a theater owner who owns his own building cannot usually afford to put them in—there is usually a confectionery in the building, and the theater owner cannot take the store's rent and still compete by selling its own products."

"Vending machines, however, have a definite place in the theater, especially for sale to children. The kids want something to eat during the show, and they usually forget it till they get inside. Having the machine in the lobby keeps them in and saves the doorman and manager all the bother of pass-out checks. On a Saturday matinee that means a lot."

Several industrial executives expressed approval of vending machines in their plants for their employees. While few cared to be quoted upon this subject by name, nearly all were favorable. J. J. McCormick, of the Double Color Company, represented many when he said: "The vender seems to go over with the men in the plant. It's a convenient thing to have around. When the men are working extra hard, and get a bit hungry say around that crucial period—about 10 in the morning or 3 in the afternoon—they can walk over and get a candy bar and get renewed energy to finish the day. The operator has to come around every few days to keep it filled."

Industrial men find the sandwich and other vendors desirable when they are placed so as not to interfere with actual production activities by distracting the men's attention.

Finally, turning to the service machines, Jack Stember, advertising manager of the Book-Cadillac Hotel, says: "Pay locks on toilets have proved very good as revenue producers. They serve further to keep out undesirables from the better class hotels. Because of the revenue they produce hotels are able to give employment to people to create the desirable sanitation."

The considered views of intelligent and representative business men, owners and managers of nearly all types of locations which coin machines are placed in, sum down to this:

There is a place for every legal coin machine, and nearly every store, plant or office of sufficient size can hold one or more machines. But nothing will kill trade and disgust both customer and the location owner more thoroughly than a machine that is poorly adapted to its location. Finally, a machine must be adequately and smartly serviced to survive in today's competition.

The coin-machine operator is different in most other business men. He does business on someone else's premises, by the few who operate large arcades and gamerooms have their own places of business. Instead, the co-operation of other business proprietors is needed for the machine men. For this reason, an attitude of the business man toward machines is the most important factor in the industry. The good will of the location owner is the finest intangible asset the operator can put upon his books.

This article is based primarily upon survey made among various types of location owners in Detroit, but the same conditions apply to every city. The operator can win the respect of the location owner by adequate management of his own business. Business men who have machines in their stores are merchants and they are all experienced in merchandising or management. They are quick to see the faults in the operator's own business. If they are friendly they will tell him what the faults are. More often they will put up with the difficulty, never saying a word till they become too disgusted and order the machine out. A number of owners have frankly expressed their view of machines to the writer.

A restaurant owner shrugged his shoulders: "Peanut vender, bah! something was clearly wrong. He did it to know. It wasn't his business. An examination of the machine showed that the peanuts were shabby looking in a heavy glass bowl, and the salt of countless previous little nuts had sifted down a white pile at the bottom. Had the operator kept his own property clean, the sales would have kept up and the restaurant man would have respected his work. As it was the owner paid no attention to a troublesome machine that just occupied waste space. If he had been a more alert business man he might have sought the cause of the trouble, tho' that was still the operator's duty."

After that, it is pleasant to turn to the view of an outstanding aggressive trade association executive, Louis E. Keel, secretary of the Detroit Retail Druggists' Association. "As far as skill games are concerned," Mr. Keel said, "they take up very little space in the store and they bring in a clear profit, helping to pay store overhead. Besides, they bring more traffic into the store and help build the store's sales."

"The penny nut, gum and candy vendors are a big help to a drug store. Take the gum machines—they sell the same merchandise that the druggist carries. When a customer wants one stick of gum he can be referred to the penny vender and get his stick. The druggist doesn't have to bother ringing up a 1-cent sale and he doesn't have to break a package of gum, letting the other four sticks get stale on his shelves."

"Most of these 1-cent and nickel vendors operate at a lower margin than the druggist can profitably afford himself. He can utilize the economy of operation of the coin machine to carry goods to satisfy his customers and receive his percentage of the sale without actually selling the merchandise on his shelves."

Incidentally, the Druggists' Association ably supported the Skill-Game Operators' Association in its recent fight for a licensing ordinance. The support of a respected body of business men with considerable political power was valuable to the operators and indicated the solidity of interest which modern merchants are beginning to feel for the operator. Businesslike, legitimate operation had made this possible. Had the druggists been disgusted with the machines they would not have gone out of their way to fight a battle that was not theirs in the first place.

Business is helped by having nut vendors in the store, according to George McArthur, of McArthur Theater Equipment Company. His attitude is typical of that of the equipment type of store, wholesale or retail, where the number of customers and sales is limited and good will counts as much as any other one factor. McArthur's vender has been operated on a percentage basis, a portion being used by the Detroit Federation of Labor for child welfare.

"Knowing that 50 per cent of profits is going to the children is a great feeling," McArthur said. "The peanut vend-

THE Twin SENSATIONS OF **BIG PROFITS!****PUT 'n TAKE**
ON LOCATION **BIG PROFITS**Now! NEW IMPROVED **DELUXE MODEL****HELLS BELLS****THE 1 BALL
1 SHOT****Automatic Pay-Out
Pin Game**

Look at these features

- Adjustable pay-out percentage
- Fast, positive pay-out unit
- A. B. T. proven visible coin chute
- New, positive adjustable anti-tilt
- Mechanically perfect

**SEE YOUR
JOBBER TO DAY****An automatic pay-out
pin game that has
proven a tremendous
money-maker!****HELL'S BELLS** is a proven money-maker! It's the lowest priced automatic pay-out pin—and by far, the best!Operators who have **HELL'S BELLS** on say, "It's the biggest and fastest money-maker they've ever had."**HELL'S BELLS** is mechanically perfect! It has an adjustable pay-out percentage—fast, positive pay-out unit—A. B. T. proven visible coin chute—adjustable anti-tilt—attractive playing board and beautifully designed cabinet.**EXTRA SLOT**—Out balls to be recovered one at a time, 5c each. This attachment, \$10 extra.Only
\$57⁵⁰**DE LUXE
SIZE
42" X 19"****Western Equipment & Supply Co.**
850 W. Blackhawk St. Chicago**DE LUXE
SIZE
42" X 19"**Only
\$57⁵⁰**Two Decisions on Pinball
May Upset Drive in Bronx****Both cases dismissed after heated argument—Harry
Goldberg becomes crusader in defending rights of games
—newspaper men attracted by bitter fight on games**

NEW YORK, Dec. 22.—Two favorable court decisions on pinball games were obtained here this week. Harry Goldberg, representing the Amalgamated Vending Machine Operators' Association, acting as attorney for the defense. The cases were of great local significance because of a drive against pinball and other types of skill games waged by local newspapers and by the district attorney's office. The newspaper opposition to pinball games here is said to be one of the most intense anywhere in the country. Ethel Weisbrod, proprietor of a candy store, was defendant against a charge of maintaining a room for gambling purposes.

Assistant District Attorney McCarthy, who has been prosecuting all the pinball charges in the Bronx, faced Attorney Goldberg in the case. Judge Michael Ford's court was filled to capacity. Many reporters from various papers were present, due to the newspaper campaign against the games. It was considered one of the most important local cases of the year on account of recent agitation.

McCarthy called upon the court to state that the pinball games were in general demoralizing conditions thruout the boro. He made a lengthy speech in which he stated that the pinball games were no more nor less than gambling devices and quoted his superior, the district attorney, to that effect.

Goldberg for the defense made one of the most fervent pleas for pinball games which have been heard in New York. He grasped the opportunity to contend for a principle. Urging that the citizens of the Bronx were no more moral than those of Brooklyn, Queens or New York, he stated that the games were permitted in those boro and that they had not corrupted the public morals there. He stressed the fact that there were hundreds of merchants in the Bronx that would testify the games were helping them to weather the depression. He also stated that as long as children were born they could be depended upon to do something

foolish with their money. Operators were doing everything possible to co-operate with the police to prevent minors from playing the games, he said. He pointed out that in the days before pinball children were known to steal money for amusements and that the elimination of pinball games would not curb the practice.

After much argument by attorneys, Judge Ford decreed that Ethel Weisbrod was not guilty and dismissed the case.

Attorney Goldberg also successfully defended another charge against pinball games in Magistrate Lindau's court and secured a dismissal of the charges.

**Shoe Firm Will
Continue Offer**

NEW YORK, Dec. 22.—Herbert M. Adler, of Adler's shoe stores, among the first to recognize the value of the coin-machine field as an advertising stimulus for the merchandise, has created a special department for the benefit of the operators in the metropolitan New York area at the 14th street store headquarters. The executive offices of the firm are located in its 124th street building.

Adler stated that any operators wish-

ing free score cards, the beautiful three-color cards which the firm is donating to operators, or sportland men that want large displays, display cases, large outdoor signs or any other co-operation, can now contact the firm at its 14th street headquarters and two experts will immediately be on their way to see the operator right at his own office. Two specialists have been supplied with automobiles by the Adler firm and these will make a complete coverage of every town and district within a 50-mile radius of New York's City Hall.

Adler has 20 shoe stores in the metropolitan area. These stores range from Watchester County all the way into New Jersey. The firm is also contemplating placing more stores with the beginning of 1935, which will be an aid to selecting shoes. They also ask premium dealers to contact them immediately as they have a proposition which it is believed will interest them.

**London Distrib
Has Big Program**

LONDON, Dec. 22.—A big promotional program for popularizing all types of amusement devices in Britain, the Continent and in the British colonies is being carried on by the firm of Scott, Adickes & Company, Ltd., with offices also in Paris, Madrid and in the colonies. The firm is opening offices and displaying pinball games, diggers and other devices wherever it will publicize machines to advantage. An expensive campaign of advertising in the foreign press and trade journals is also being used to acquaint the public and business men with the industry. When inquiries for machines are received from business houses they are turned over to operators who are customers of the firm.

The firm represents at present in Europe such American firms as the Exhibit Supply Company, Genco, Inc., Daval Manufacturing Company and the products of other manufacturers. Al Adickes is a frequent visitor in America. He came over recently with J. Frank Meyer, of Exhibit Supply Company, spent some time here studying

**Capaldi Places
Special Order**

CHICAGO, Dec. 22.—Jack Capaldi, young and energetic member of the S. Capaldi & Company, Ltd., distributing firm of Edinburgh, brought to a close a very busy visit with Chicago manufacturers as he started for New York to sail for Edinburgh. He made a very quick decision to come on this second trip this year, having decided Monday and sailing Wednesday of the same week. He expects to visit Chicago again next March.

Capaldi said that coin-machine market conditions in Britain are favorable and that his firm finds its business steadily increasing. It is necessary now, he said, to keep on the move and have the very best games on the market in order to supply trade demands. He spent considerable time with Bally Manufacturing Company, which firm the Capaldis represent, arranging with them for a special shipment of 500 first table games to be sent in January. Regular shipments will follow that, he stated. The games are being made to special order for the Capaldi firm.

He also stated that the British trade was looking forward to its first annual trade exposition to be held the last few days of February, at the time of the British Industries Exposition in London. The presence of visitors from all the colonies at this time will help the coin-machine trade show, he said.

digger methods and brought these ideas back to British operators. Mr. Adickes also travels considerably thruout Europe.

Adickes says that amusement games are sure to become as popular in Europe as in America, and that there is an unusual opportunity for developing a great amusement-machine industry in the colonies. His firm also claims to have built up in the last six months the largest digger operation outside of America.

Free Tickets on Zephyr To Buyers of Ten Games

MINNEAPOLIS, Dec. 22.—As a novel plan to stimulate business and to boost attendance of operators at the 1935 Coin Machine Exposition in Chicago, the Hy-G Games Company has announced that it will furnish free tickets, including meals, entertainment, etc., on the new streamlined Zephyr train to and from Chicago for the convention. The offer is made to all customers who

purchase 10 new machines on or before February 15. Reservations will be made on the Zephyr for about 30 to 50 operators to attend the Chicago convention, and the train for that trip will be christened the Hy-G Games Special. H. H. Greenstein, head of the firm, says he expects the special offer by his firm to swell the crowd of operators on the Zephyr considerably. Reservations on the train by any operator in this territory may be arranged with the Hy-G Games Company.

From Old Files of The Billboard

Searching thru the files of The Billboard in preparation for the 40th Anniversary Number revealed the interesting fact that as early as March 1, 1899, an advertisement of coin-operated devices appeared in this publication. At that time no one could have dreamed that one day coin-operated amusement machines would form the basis of a great industry and also be recognized as a distinctive part of the amusement business.

Two news items relating to coin-operated machines that appeared in early issues of The Billboard are also reproduced herewith. But there was no indication then that one day The Billboard would be furnishing the coin-machine industry with a regular weekly news service on a par with other great fields of amusement and winning prestige for the trade as an industry of national prominence.

The files also reveal that the first advertisement of what is today known as the modern pinball table games appeared in the issue of The Billboard dated March 28, 1931. Within one year from that time the "pin-game boom" was in evidence, and every member of the trade knows the history of these games since then.

Slot Machines Increase Demands for Pennies

There's a tremendous demand for cents. The Philadelphia mint has never experienced anything like it hitherto. It has all its coining presses working overtime, trying to keep up with the calls for the coin of the smallest denomination. It is now turning out 800,000 cents a day, and by running in the night time it is expected that this minting establishment will break the record by turning out a million a day. There are millions and millions of dollars' worth of gold and silver stored in the vault of the mint; so much of it, in fact, that it is a nuisance to take care of in such crowded quarters. It is not so many years ago that men who came west with fables from the mining regions beyond the Rockies used to say that the penny was an unknown thing in the West. The nickel was the minimum coin, and tourists from the effete East who tried to pay for newspapers with pennies were intolerable. It ap-



SLOT MACHINES

We manufacture a variety of twenty machines of different description. Write us about locations, conditions and propositions. Our terms and prices will suit you.

The Leo Canda Co.

727 Sycamore St., CINCINNATI, O.



ABOVE IS SHOWN the first coin machine advertisement that appeared in The Billboard. This is half of its original size. The advertisement was published in the issue of March 1, 1899.

pears that times have changed, for nearly all the new pennies are going west.—Issue of December 22, 1900.

Zimmerman Has It If It Operates With Coin

One of New York's busiest slot-machine centers has P. S. Zimmerman for its moving spirit. Mr. Zimmerman is Eastern agent for Callic Bros., of Detroit, and in addition to handling the many machines of their own manufacture he has the selling rights to scores of other coin-operated inventions. To the promoters of arcades or to anticipating purchasers of one or more coin-manipulated devices Mr. Zimmerman's stock in trade represents a wide field for selection. It is a claim of Mr. Zimmerman's which has so seldom been refuted that it may be accepted broadly as a fact that "if it works with a coin he has it in stock."—Issue of November 10, 1906.

First Coin Machine Ad

The Billboard published its first coin-operated amusement machine advertisement in the issue of March 1, 1899. The Leo Canda Company, 727 Sycamore street, Cincinnati, was the advertiser. Space, one-half page.

Coin Machine Directory and Buyers' Guide

COIN-OPERATED MACHINES, EQUIPMENT & SUPPLIES, JOBBERS & DISTRIBUTORS. COIN MACHINE ASSOCIATIONS and ADVERTISING AGENCIES. SALESBOARD SUPPLY HOUSES.

Classified Index to Advertisers in this issue. NOTE—For other articles, services or personages in the amusement world refer to the Buyers' Guide on pages 28-33. If you are unable to find what you want in the index herewith or you desire information of any description regarding the coin machine industry or any of its branches, write to

SILVER SAM THE BILLBOARD PUBLISHING CO. Coin Machine Department 54 West Randolph St., Chicago, Ill.

AMUSEMENT MACHINE MANUFACTURERS

Table listing amusement machine manufacturers such as A. B. T. Mfg. Co., Ad-Lee Company, Allied Amusement Co., etc., with their respective addresses and phone numbers.

ARCADIE MACHINES

Table listing arcade machines such as Exhibit Supply Co., International Mutoscope Reel Co., etc.

CLAW, CRANE & DIGGER MACHINES

Table listing claw, crane & digger machines such as Ad-Lee Mfg. Co., Century Manufacturing Co., etc.

CONFECTION SUPPLIES, GUM, MINTS, NUTS, ETC.

Table listing confection supplies such as American Chewing Products, Gowdy Gum Co., etc.

EQUIPMENT & SUPPLIES

Table listing equipment and supplies such as A. B. T. Mfg. Co., Chicago Lock Co., etc.

JOBBERS & DISTRIBUTORS

Table listing jobbers and distributors such as Acme Vending Co., American Sales Corporation, etc.

VENDING MACHINE MANUFACTURERS & DISTRIBUTORS

Table listing vending machine manufacturers and distributors such as Northwestern Corp., Redco Products Corp., etc.

ADVERTISING AGENCIES

Table listing advertising agencies such as Byrde, Richard & Pound, Morris & Davidson, etc.

ASSOCIATIONS

Table listing associations such as Amalgamated Vending Machine Operators Association, etc.

SALESBOARDS, ETC.

Table listing salesboards and other items such as Ad-Lee Company, Inc., Auto-Bar Company, etc.

Advertisement for 'THE WHOOPER GAME' featuring an illustration of the game and text describing its features and price.

THIS WAS THE first Pinball Table Game advertisement that appeared in The Billboard. It occupied a space twice this size, and was carried in the issue of March 28, 1931. Pinball table games today rank as the most popular type of coin-operated amusement device.

"Red" Grange Is Designer

Uses Pacific laboratory to complete details of new football game

CHICAGO, Dec. 22.—All the rumors about a prominent sports figure being connected with a new football table game were proved true this week when Pacific Amusement Manufacturing Company announced that "Red" Grange, football star, had designed the game. The story is said to be of great interest in showing that prominent sportsmen are turning to pinball games as a real amusement field.

The story of how it all happened may be explained best in the words of "Red" Grange himself:

"I have long been an amusement-game enthusiast, having played many games. Some months back I decided to work out a series of plays that could be injected into a coin-operated football game. Fred C. McClellan was kind enough to grant me the use of his company's experimental rooms, and with the help of his well-trained engineering staff, who worked out the mechanical details, we produced a football game that employs all the strategy of the game on the gridiron itself. It's called Galloping Ghost No. 77. We have a kick-off that's so snappy and interesting that players will actually visualize the return of the ball after the kickoff is made. The ball weaves and zigzags up and down the field with all the speed of an off-tackle smash or an end run behind perfect interference. And better still—when you take hold of the plunger and gauge the travel of the ball toward those skill holes out in front—it puts you right back in the backfield of a real football team—huddling around the rest of the boys—looking for an opening to streak thru for the gain that means so much. We at Pacific have put 10-yard gains, long runs, touchdowns, penalties, fumbles, losses, a real kick—in fact, everything into Galloping Ghost No. 77—and in laying down our pencils, tools and instruments, I can frankly say that it gives me great pride to affix my name and indorsement to every word of favor that it is possible to pass on Galloping Ghost No. 77. It'll be a great game for the public and far greater still for the operator."

Grange, like many other notable athletes, has found amusement games a perfect test for his skill. But being of an inventive and resourceful turn of mind, he decided to inject some of his ideas into his own game. Football games met his attention, so he went to work on one of his own. It proved to be a real winner. Mr. McClellan named the machine Galloping Ghost No. 77 in Red's honor—a name that thrilled millions of people thruout the nation, when Red was galloping thru entire opposing team lineups, scoring touchdowns after touchdowns in days gone by.

Faul Gruber, formerly an operator of many years standing, assisted in the location-testing of the game. With the combined attention of so many experienced men, each satisfied that the game is as near perfection as is humanly possible, it should be received with a great wave of public applause.

Blatt Sponsors Second Sportland in Newark

NEWARK, N. J., Dec. 22.—Bill Blatt, of Supreme Vending Company, Inc., Brooklyn, sponsored the opening of the second sportland in this city recently. This sportland opens on Center street near Park place. This location faces the entrance to the Hudson tubes, where passengers debarking from New York trains can see the sportland doors the moment they get out of the station.

Blatt says he believes this to be one of the most ideal locations for a sportland in any city. The fact that this is the second sportland sponsored by the firm in Newark has created great interest thruout the New Jersey territory. The ops here are carefully watching the progress of the first sportland which the Supreme Vending Company sponsored on the city's busiest street, across from the Newark Paramount Theater,

and will now keep their eyes on this second sportland.

Blatt stated that after careful consideration of this second location and after considerable checking, this location was shown to be one of the busiest in the city. It will feature a modern sportland in every detail, he stated. All the latest and best sportland games have been installed, as well as cranes and other games necessary for play. Beautiful prize items will also be displayed in the conventional sportland manner, and there will be a continuous musical welcome as well as the brightest lighting system yet developed in any sportland in the city.

Miniature Players Add To Realistic Football

CHICAGO, Dec. 22.—Aiming at still greater realism in modern football table games, the A. B. T. Manufacturing Company has announced the All-Stars game, offering two opposing teams of miniature manikins that contribute life and action to the game. The opposing teams are the Reds and the Blues; the game is based on the progressive scoring principle, with appropriate skill shots.

In playing the game the kicker is placed in the backfield of the red team. If a skill shot places a ball before the kicker, then another skill shot in the "touchdown" hole at the top of the field starts all the action. The kicker kicks the ball up the field, but when he gets into action the miniature blue team begins shifting in an effort to block the kick. They may do it or they may fail and a goal is made. The game also has the standard A. B. T. features of quality and workmanship.

Announce Gottlieb Game To Be Ready for Show

CHICAGO, Dec. 22.—The latest game to be announced by D. Gottlieb & Company is a creation by Jack Firestone. It was revealed by Dave Gottlieb this week. Gottlieb stated that on his recent trip to New York he closed a deal with Firestone for his latest work. Firestone is considered one of the outstanding inventors in the coin-machine industry. Gottlieb said that plans were already under way to have the new game in full production in time for the 1935 Coin Machine Exposition in February.

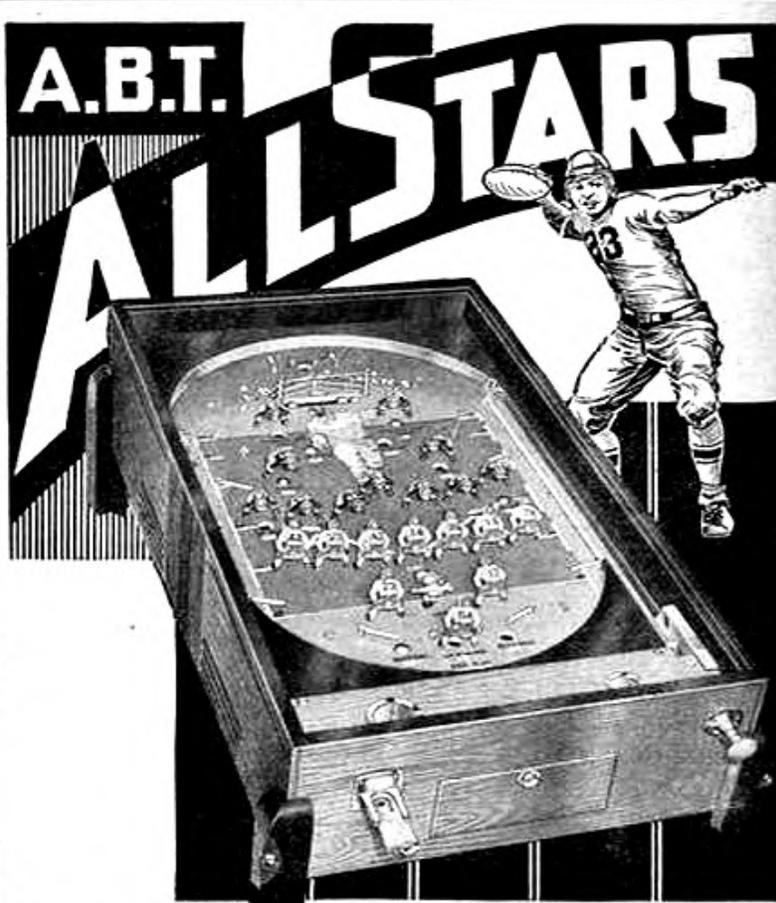
Commenting on the game, Gottlieb said: "In closing this deal with Jack Firestone, I believe we have one of the cleverest machines that has been offered to the trade. The game incorporates a new action, new thrills and new player appeal. I feel that it is a worthy addition to the Gottlieb line. I was going to call it a worthy successor to Flying Trapeze, but the way orders are still coming in Flying Trapeze will be one of the leading games for a long time to come. The junior model has been welcomed by operators as an ideal game for them."

New Illuminated Table Is Announced by Bally

CHICAGO, Dec. 22.—Adhering to its policy of offering a variety of games to the operator, Bally Manufacturing Company has announced Sky-Scraper, described as an original "light-up" game, which will be released at practically the same time as the new Action table game.

Ray Moloney, president of the firm, says that "Sky-Scraper has the same basic appeal as Airway. By shooting balls in various holes, the player lights up a richly illuminated night scene, and rewards are based on the player's ability to light up all floors of the sky-scraper building which ornaments the field as a brilliantly polished metal casting. It may require 10 balls, or the building may be lighted up with as few as four balls."

The new game will also have a "come-on" feature in the form of what is called a starting score dial. The player causes this dial to spin when a coin is deposited and the score indicated is added to the final score made in the game. This is a decided incentive to the player to have a starting score at the beginning of the game, it is said. The game also has a bonus award feature, which is not being explained at the present time, it was stated.



FOOTBALL TABLE

Realistic . . . amazingly like actual football . . . with miniature players moving in dazzling action—two teams that oppose each other . . . that's the sensational ALL STARS Football Table. Wherever ALL STARS is placed it instantly becomes the center of attraction. It has "eye appeal" beyond any amusement table on the market. Curiosity to play this table is irresistible. So ALL STARS goes into immediate action to the tune of outstanding profits.

THE TEAMS COME TO LIFE

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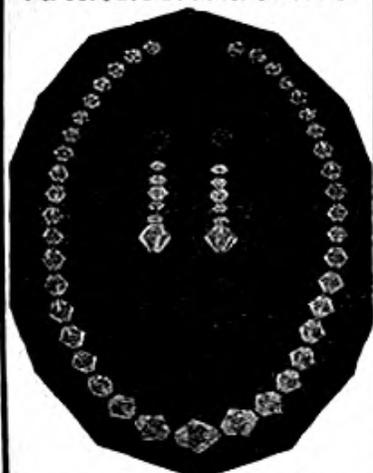
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Mills Plans Table Game To Meet Every Purpose

CHICAGO, Dec. 22.—The introduction of the junior and standard models of the Cannon-Fire pinball table game marks the definite entrance of the Mills Novelty Company into the pinball games field, according to James Mangan, advertising manager. The junior model, now ready for the market, has been called by many "the most beautiful pinball table in America." The Cannon-Fire tables were introduced by Ken Shyvers, of Seattle, but the manufacturing rights have been secured by the Mills firm. The junior model represents a complete new designing of the game and many improvements in the playing features.

Mr. Eckland, nationally known designing engineer, has been employed by the Mills firm and his genius is now evident in all types of machines made by them. The cabinet of Cannon Fire is an impressive hardwood piece, with contrasting tones of natural and walnut finishes. The playing features of the game, with its wide variety of action, four cannons with progressive scoring features, and its offer of a choice of skill shots, is already well known in the industry.

Mr. Mangan stated that prospects for the 1935 exposition were the greatest in the history of the industry and that Mills would have ready for display "a pinball game for every need," as well as a wide line of other automatic devices. Mills will follow a definite policy, he said, of providing table games for every type of need that the operator may have in his territory. "Cannon Fire has already proved its worth and will be our basic machine."

New Racing Machine Will Be Introduced by Evans

CHICAGO, Dec. 22.—A new automatic payoff racing machine is being introduced by H. C. Evans Company, with the assurance that it is "absolutely bugless." The two-year run of the Saratoga Sweepstakes by this firm is an indication of what may be expected. The new device will be called The Derby. It has been designed and constructed in the firm's own experimental department and has had the most severe factory and location tests, it is stated.

One game is said to have been on location for the last six weeks, showing 16,000 operations, and has never "balked once." The machine is housed in a handsome cabinet, smartly decorated. All fittings are chrome finish. The automatic payoff device is unconditionally guaranteed by the firm to be trouble free.

Production is reported to be at top speed and leading jobbers from all over the world have already placed orders, it is said.

R. W. (Dick) Hood, head of the Evans firm, and Mrs. Hood recently returned from Florida. Mr. Hood reported that operating conditions in Florida are good. He saw a number of the leaders while there, he said. One oldtimer among the operators said that he was not trying to place a large number of machines, but was concentrating on good machines and the best locations. General conditions in Florida are showing big improvements, Hood stated. Even before the holidays the tourist influx was greater than at the top season of last year.

East Accepts New Game

NEW YORK, Dec. 22.—Modern Vending Company displayed to operators and jobbers here the new Daval Manufacturing Company game, Shooting Star. The game uses an entirely new principle rotating progressive scoring.

The comment from those who saw the game was very favorable, and the general belief was to the effect that it would be one of the best games in the East. The game is popularly priced.

The unusual play feature of the game is the shooting star. The ball enters the upper part of the star and is shot thru it into a gate inclosure. As the ball comes to rest at the bottom of the inclosure in a chute arrangement the following balls shot into the upper star hole will automatically kick the first balls up and into the next high-score chute.

The cabinet is the regular 40-inch size and is modernistically trimmed. The bottom part of the playing board is made of polished aluminum casting and the board itself is decorated with dignified colors.

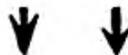
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The Professional Operator

By CHARLES N. BROWN

A well-built, neatly dressed young man of around 30 is busily engaged in tinkering with the mechanism of an attractive pin game in the front end of Bill Beard's Drug Store, which stands on the corner of the square in a little county seat town in Central Missouri. It's a hot day in mid-August and only two or three of Bill's "steady customers" are in the store, gathering what comfort they can from an electric fan, droning monotonously back near the prescription counter.

"Who is that fellow, Bill?" asks one of the loafers.

"Oh, that's Fred Jones, the fellow who owns my table. He's a real guy, too! A Professional Operator. Has around 50 games around here and up north thru Iowa. He's a money-maker and maybe you think his games haven't paid my rent for the last three years!"

"So he's the fellow who's been taking our money all this time? Well, he may be a Professional Operator to you, but I'd call him just a first-class racketeer!" The loafer turns to his perspiring fellows for approval of this sparkling quip.

They respond with a feeble laugh, and one rejoins:

"Pretty soft, I call it. Nothing to do but come around every week or two and count his profits."

Spoken in jest, this imaginary conversation nevertheless typifies one of many fallacies which repose in the public mind concerning this business and its principals. I doubt seriously whether any business man operating on such a sound business and ethical basis is so little understood, and so misunderstood, as the Professional Operator.

Frankly, this lack of knowledge and misinformation are the factors which prompted the writing of this article, and I shall deal presently with the reasons therefor, but I must say right now that I shall make no attempt to glorify the Professional Operator.

Charles N. Brown is well known to readers of *The Billboard*, having in the past contributed several articles on the more technical phases of pin game operation. In submitting this manuscript, says:

"When I finished this article it occurred to me that your readers might think that I have a wonderful opinion of myself. Certainly I don't want them to think I used myself as a model for this portrait of the professional operator, and I assure you I didn't. But the things I have said do apply to the dozens of fellows with whom I come in contact daily, and while I myself may not come up to the standards they set, I always try to. I have a mighty good opinion of my fellow operators—perhaps if I didn't I could not be so enthusiastic about this business."

In the first place, he doesn't need glorifying, and what's more, he wouldn't stand for it. He's reached his present station in the scheme of things by keeping a cool head and hewing a straight line, and he has no use for ballyhoo and gilded words which sound big and mean nothing.

He's interested in his reputation, of course, particularly among the people with whom he deals, but he knows that the best way to guard that is to give everyone (including drug store loafers) their money's worth.

I think his relatively unsatisfactory standing in the public eye is due largely to lack of information, Association, in popular fancy, of coin-machine operators with such unrelated fellows as con men and gold mine stock salesmen seems to be a common failing. And perhaps there are good reasons for this faulty conception. If so, it is fortunate that the downright crooked manipulations of a few ex-bankers and politicians haven't caused John K. Public to lose confidence in all banks and all public officials.

But that's an entirely different story. I've set out to define and describe the Professional Operator as thousands of *The Billboard* readers know him and as I see him working every week in both large cities and small villages. Let's take him apart and examine him closely and also consider something of the field in which he works. And if when we're thru you have a little better opinion of the Professional Operator my efforts will not have been misdirected.

In the first place the Professional Operator, as I know him, is thoroughly disillusioned. He probably wouldn't even make a good Kiwanian, not because he doesn't agree with the fundamental principles of Kiwanis, but because he knows it's much better to treat your fellow man right than spend too much time talking about it.

He's possessed of a good stock of native intelligence and perception. If he weren't he wouldn't be in this business, because no one has taken the trouble to publicize the big money to be made in operating machines, that is, what a few people consider big money. And for that matter, there are many people who honestly think the pin-game business has been dead for the last two years.

And once in this business he has to use this native intelligence, plus a good store of imagination. Thick skulls can't get by here; a lot of them tried it. There's too much keen competition.

It might be different if there were a royal road to becoming a successful Professional Operator. But no such course has ever been charted, so far as I know. I once knew an operator who thought of writing a book entitled *Successful Pin-Game Operation*. But when he surveyed the field with an eye to prospective sales, he found the successful operators were figuring out things as they came to them, and the unsuccessful ones, who might have used a book, didn't have any money to pay for it. *The Billboard* has helped tremendously, of course, but even it couldn't make a successful operator out of a fellow who didn't have the fundamental requirements.

There are several hundred sharp-witted fellows who do nothing but think up clever new coin amusement devices, and several million prospective consumers who are bombarded daily with printed and spoken exhortations to spend their spare change for everything from beer to bathing suits. If it doesn't take native intelligence, imagination and experience to show a profit on a good-sized investment in the face of these factors, then I'm simply mistaken.

And that isn't all it takes. I didn't go into the necessity for experience because it seems too obvious. But the Professional Operator does need daring—"guts," if you please. He not only has to know what he is doing, but he has to take chances, for he is dealing with unknown factors every day he works. And no one pays for his mistakes but himself.

Now, give our Professional Operator a good measure of personal attractiveness (he's primarily a salesman, a subject upon which I have dwelt at length in other articles in *The Billboard*); honesty and integrity, which are necessary because he can't exist very long without them; a degree of mechanical ability, which is necessary to keep his machines operating efficiently; the ability to assure himself of the ample financial resources vital to continued operation—consider all these things, and you have a fairly good resume of the Professional Operator's personal characteristics.

"But this fellow would succeed in almost any line of business," you'll exclaim. And you're perfectly right.

I spoke a moment ago of the Professional Operator's makeup, including honesty and integrity. Few laymen realize just how important these characteristics are in this business, or to put it more bluntly, how vital. In fact, few callings have such a clear-cut code of ethics.

So far as I know, Professional Operators haven't asked for a code and organized under the NRA. I've been expecting it weekly, however, and one sees NRA's influence in recent meetings of the trade in various cities, as reported by *The Billboard*. But, since most of the trades and industries which have adopted codes have done so for the express purpose of regulation and elimination of chiseling, I doubt seriously whether any business has so little need for a Code as ours.

The majority of Professional Operators (and it would be foolish to assert that there were no exceptions) recognize honesty and integrity as profitable tools in their business. They deal fairly with the manufacturers and jobbers, partly because it is the only way to do, and partly because custom and trade practices admit no other procedure. And yet, if it came to a showdown, there are few successful operators who couldn't get as much or more credit from manufacturers and jobbers than most of the location owners could obtain from their supply houses.

The Professional Operator treats his fellow operators fairly. Competition is too keen and the margin of operating profit too small to waste time and money trying to get unfair advantage of a competitor. Furthermore, most of us have found that it pays big to help another operator out here and there—he usually helps you sooner or later. Several years ago, when pin games were just beginning to create a furor in the coin amusement field, I knew several amateur operators who, judgment clouded by prospects of big profits, set out to "put the lug" on both

location owner and public. They're out of the game now simply because it can't be done. And the reason is quite simple:

Economically speaking, the Professional Operator is the man who takes the risk. The location owner, or merchant, invests nothing. If he makes money, well and good, and if he doesn't, it's just too bad for the operator, who has the sole responsibility for keeping the balls rolling and the money coming in. The operator couldn't chisel (more than once) even if he wanted to. The result has been that the fellows with deeply ingrained chiseling tendencies have deserted this field for easier ones.

As for the public, it's the smartest customer of all. The consumer, remember, never invests more than a nickel at a time. And this business is built on "repeat orders."

As I have pointed out, the Professional Operator is not a wholesale dispenser of cheer who goes about patting backs and uttering phrases of good fellowship without restraint. He is in the business of giving real, wholesome amusement at a reasonable price, and his chief concern is in seeing that everyone along the line gets his money's worth. Let's try to analyze the service he performs.

His first service is to the public. The Professional Operator, as I think of him, sticks to good, sound, amusement devices that amuse and don't cost the consumer too much. In the face of dozens of plans and schemes to get the public's money, and give it as little as possible in return, that's a real service. Not particularly appreciated, perhaps, but as I have pointed out, the Professional Operator is not looking for appreciation.

There are more colorful and exotic forms of amusement than coin machines. Furthermore, they're more expensive, and usually much less satisfactory. No one ever got a hangover from a pin game, or spent remorseful hours wishing he hadn't spent a few nickels in Bill Beard's drug store.

Which cannot be scoffed at. It can be safely admitted that the Professional Operator is giving the public a good deal for its money, and offsetting and working toward the elimination of more vicious and less satisfactory (to say nothing of more expensive) forms of so-called amusement.

The service to the location owner cannot be overlooked. It's next to impossible for the average merchant to net, on the investment of a few feet of unused floor space, at least enough money to pay his rent, that is, without resorting to a pure, unadulterated racket. But thousands of merchants all over the United States have been able to do that with coin machines for the past three or four years. It's a service, and an extra source of income, that's been particularly welcome during the depression.

One could spend considerable time talking about the thousands of men who have been given employment in the manufacture of pin games and other devices thru the efforts of the Professional Operator. But I shan't do that here, and will conclude with the observation that I would rather employ men making pin games than distilling whiskey or even building back bars.

The coin amusement business could conceivably have been built along lines that would have brought little or no benefit to established retail business. By that I mean that it might have been entirely possible to have left the druggist, the cafe owner, the hotel manager and dozens of other like fellows out of the picture.

I'm not prepared to say how it could have been done. I only know that other amusement ideas have been developed in such a way as to either not affect the retailer at all, or to bring him nothing but a series of headaches.

But not so with the coin-machine business, and specifically, its newest (and largest) offspring, the pin game. The retailer has been in the picture from the start, and profitably so.

And the merchant has been a vital and a valuable factor in the development of this business. In my humble opinion, it could never have reached its present importance without him. The Professional Operator has treated him fairly, and he has responded by lending unstinted co-operation—to the profit of everyone along the line.

I sometimes wonder what would have

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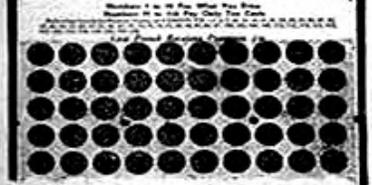
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happened if the first operator had started out with the intention of giving his location owners only a fourth of the "take," or placed any one of several other possible limiting factors on the merchant. Fortunately, he didn't, and his thoroughly fair method of 50-50 dealing has become a custom, to the immense benefit of all of us.

Without investment, and without risk, the merchant enters into an agreement which can bring him nothing but profit. In a good many cases, particularly when he is charged with the responsibility of paying prizes, he actually handles the purstrings. It is to his credit that he has not only acted fairly, in almost every instance, but has given his unstinted co-operation in making the coin machine a thing of satisfaction to his customers and profit to himself and the operator.

I only hope merchants can see the long-time possibilities of this business, and continue to give the Professional Operator every assistance in keeping it on a profitable basis.

The coin-machine business is a big business. People of the United States probably spend between \$10,000,000 and \$15,000,000 a year on pin games alone, perhaps more than twice as much as on all other amusement devices. A lot of hard work, thought and perspiration go into that volume, most of it furnished by the Professional Operator. It's not an easy task, no matter how attractive the product, to get the people of this country to spend that much money, considering the tremendous pressure on every hand to spend it elsewhere.

But the Professional Operator has been equal to the task. Surmounting the obstacles of competition, skepticism, depression, misunderstanding and a dozen other things, he's kept plugging right along, and not only succeeded, but established a reputation that any one of dozens of other trades might well envy. He's had the support of reputable manufacturers and the co-operation of a mighty fine bunch of merchants. Perhaps the general public will never realize how much he has contributed to its pleasure and amusement, but he is a mighty fine fellow and deserves everything he's getting.

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WHIZZ BLUE STEEL BLADES 69c
New Stotted Double-Edge, 5 in Pack, Cello, Wrapped, Red, \$1.00 Value, Per 100. Display Cards FREE.

FOR REPEAT BUSINESS! WHISTLE BLADES FOR GEM RAZORS 80c
New Stot. 5 in Pack, Cello. Per 100.

GILBERT BAY RUM 90c
Giant 50c Size, Per Dozen.

GILBERT TOOTH PASTE 65c
with Mica of Magnesia - First Class Mer- chandise. Per doz.

YOUNG NOVELTY CO., Inc.
100 Hanover St., Boston, Mass.
Free Sample. 50% Deposit With Order

Walzer Brings Out Nut Vender for Tavern Use

MINNEAPOLIS, Dec. 22.—A. M. Walzer, head of the firm which bears his name and sponsor of some of the earlier hits in the amusement-machine field, has found what he says is an opportunity for operators who will devote their time to handling exclusive territories. It is the Moderne peanut vender, designed for wall or table use in taverns and beer parlors, and makes it possible for operators to cash in on the widespread use of nut venders in places where people quench their thirst.

The vender is an attractive design in satin-stripped chrome material, and the price does not require a big investment.

HEADQUARTERS FOR BALL GUM

HIGH GLOSS
PERFECTLY ROUND
FINE QUALITY
EXCELLENT CHEW
LASTING FLAVOR

LOWEST PRICES

A Trial Shipment of Our IMPROVED REGINA and PENNY KING Brands of Ball Gum Will Convince You of Their Superiority.

◆◆◆◆

YANKEE DOODLE GUM CO.
431 N. Lincoln St., Chicago, Ill.

You're always sure of your Cannon Fire money!

WRITE! WIRE! PHONE!

MILLS NOVELTY COMPANY
4100 Fullerton Ave. CHICAGO, U.S.A.

STONER MFG. CORP.

PEANUT MACHINES

5001 in every State. Adjustable to 1 and 2 oz. nuts from 50c to 80c a pound. Dust proof. Made of No. 12 aluminum. Will not rust. Beat of locks. Strangest of globes. You'll have no trouble getting many good locations for this efficient and attractive machine. Write today for special low prices. State whether you want 1c or 5c machines.

PETITE VENDERS

HALF THE PRICE, TWICE THE INTAKE. A 10c and 20c Machine with Giant Earnings. Place one on each table in Taverns. Note: Venders use 15 and 20 machines.

PEANUT VENDER
Holds 1 1/2 Pounds of Nuts. Takes in 75c. Will vend out completely in one night on ordinary nights. **LOWEST PRICE VENDER ON THE MARKET.** Also Pellet and Ball Gum Styles. WRITE FOR PRICES.

SPECIALTY COIN MACHINE BUILDERS
J. H. AUSTIN, Proprietor 817 W. Division St., Chicago, Ill.

CRACK SHOT Let's G. Write.

New Operating Wholesale Only.

EDW. T. REISER, 428 Main, Plattville, Wis.

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

Big Catalogue of Every Kind

Of Used Vending, Amusement, Musical, Weighing and other Coin Machines. Send 10c for postage.

JOHNSON OPERATING SYNDICATE
2516 Michigan Ave., CHICAGO.

To Our Many Friends and Customers

MAY YOU ALL ENJOY AS MANY ANNIVERSARIES AS BILLBOARD MAGAZINE

We Have An Organization of 17 People at Your Service
 PREMIUMS AND NOVELTIES
 ALL THE LATE MACHINES
 DIGGERS, PIN BOARDS
 MERCHANDISE MACHINES

A Complete Service for all Types of Equipment

AUTOMATIC INDUSTRIES, INC.
 991-997 MAIN STREET BUFFALO, N. Y.

In 1934 ...

★

OUR COIN MACHINE ACCOUNTS
 SPENT 67.8% OF THEIR ENTIRE
 ADVERTISING APPROPRIATION IN
Billboard

That's what *WE* think of Billy Boy!

MORRIS and DAVIDSON
Advertising

22ND FLOOR • 201 N WELLS BLDG.
 CHICAGO

*AVERAGE

OPERATORS SEASON'S GREETINGS OPERATORS
MAJIK KEYS KICKER

STANDARD, \$19.75 JUNIOR, \$49.75
 CRISS CROSS, \$39.50; DROP KICK, \$39.50; GRID IRON, \$33.50; RED ARROW, \$94.50;
 SENSATION, \$36.50; ACTION (JUNIOR), \$19.50; ACTION (SENIOR), \$58.50

HOLIDAY SPECIALS IN USED MACHINES
 GRAND NATIONAL, \$30.00; OFFICIAL SWEEPSTAKES, \$5.00; SWEET BALLY, \$6.00;
 KNICKERBOCKER, \$17.50; PURITAN VENDERS, \$7.50; OUB, \$4.00; NEW DEAL, \$8.50;
 ROLLETT, \$4.00; RITZ, \$2.50; PENNY ANTE, \$6.00; GOLD RUSH, \$5.00; GYPSY, \$5.00;
 BOKKO, \$5.00; BLUE RIBBON, \$12.50; SCOREBOARD, \$5.00; AMBASSADOR, \$8.00;
 SARATOGA SWEEPSTAKES, \$8.50; MILLS PAY TABLE, \$30.00; TRIPLE-JACK LITTLE
 DUKE, \$32.50; JENNINGS JACKPOTS, \$7.50; WATLING JACKPOTS, \$7.50; JENNINGS
 TODAY FRONT VENDER (5-), NO. JACKPOT, \$7.50.

WE TAKE TRADE-INS

DEAL NOVELTY CO., 3003 Lemp Ave., St. Louis, Mo.

"Exclusive Bally Distributors for the State of Missouri."

1934 Close-Outs on "Union's Rebuilt Machines With New Machine Guarantee"

THE QUANTITIES ARE LIMITED. SEND YOUR ORDERS IN TODAY.
 1/3 Deposit, Balance C. O. D.

GOLDEN GATES \$19.90
 MERRY-GO-ROUNDS
 FLEETS, \$14.00; CONTACT JR., \$26.00; LIGHTNING, \$21.50; NEW DEAL, \$6.50;
 OFFICIAL SWEEPSTAKES (Gum Vender), \$7.50; CHICAGO CLUB HOUSE, \$6.50.

MILLS Q.T.'s AT FACTORY PRICES
 We Carry Q. T.'s in All Models in Stock at All Times.
 Get the Yellow Sheet for Prices on Major Leagues, Major Keys, Signal, Hockey, Drop Kick,
 Criss Cross, Rebuilt Photographs and Slots. Before Buying in 1935.
 Wishing You a Happy and Prosperous Year.

1107 North Taylor Avenue, **UNION NOVELTY CO.** ST. LOUIS, MO.
 WATCH US GROW IN 1935.

"Distributing Only the Latest and the Best"

*Wishing our many Operator Friends in New York State
 A Merry Christmas and Prosperous New Year*

AL SCHLESINGER
SQUARE AMUSEMENT COMPANY

75 Cannon Street, Poughkeepsie, N. Y.
 Est. 1919

LARGEST COIN MACHINE DISTRIBUTORS IN CENTRAL NEW YORK

FOR IMMEDIATE DELIVERY

MAJOR LEAGUE, 40" Size, \$42.50; 3-Column LITE-A-LINE, \$96.00; CRACK-SHOT, \$39.50;
 CRISS CROSS, \$39.50; RED ARROW, \$94.50; SPARK PLUG, \$29.50; PIPE EYES, \$19.50;
 and All Other Late Games.

SPECIAL FOR 30 DAYS—25 Brand-New 16x30 CONTACTS, Never Unpacked, \$20.00 Each.
 Guaranteed To Pay for itself in Two Weeks or Money Refunded. This is the Best Counter Game
 ever built, and the only one that maintains the play month after month, and gets better. Used
 Models at \$12.50.

ELECTRO HOISTS, TRAVELING CRANES and IRON CLAWS, New and Used.
 One Third Deposit, Balance C. O. D.

VISIT THE MOST MODERN SHOWROOM IN THE SOUTH.
KENTUCKY AMUSEMENT CO., INC.
 226 W. Walnut St. Louisville, Ky.
 BRANCH AT NEWPORT, KY., 518 MONMOUTH ST. (On the Main Thoroughfare).

The Greatest Success

---is assured only with the best machines
 WE ENDORSE NO OTHERS

Jackpot Bells—Venders—Counter Size Machines—Amusement Table Games—All Sizes.
 ALWAYS FIRST WITH LARGE STOCK OF THE LATEST CREATIONS.

BANNER SPECIALTY COMPANY
 1530-32 PARRISH ST., PHILADELPHIA, PA.

Plissner Makes Move to New Quarters in Hotel

BALTIMORE, Dec. 22.—October is reputed to be "moving time" when every newspaper carries cartoons illustrating the joys and sorrows of "movin'." But Harry Plissner, of the Charles Sales Company, has chosen the middle of December to move his offices from the Bennett Hotel to exquisitely decorated quarters in the Arundel Hotel.

Plissner is known to every colman in Baltimore, and every one of them wishes him success in his new location. While the offices are most too pleasant to do anything in but loaf, he is noted for his ability to keep busy in spite of surroundings.

Replacement Boards

For World Series, Jig Saw
 and Mills Official.

All latest release pin games, also hundreds of used games at bargain prices. Metal Slot Stands \$1.00. Satisfaction guaranteed.

M. FORMAN
 509 State St.
 Watertown, N. Y.

TIDWELL SHOWS

I. T. (TOMMIE) TIDWELL H. C. (BUCK) BUCHANAN
 Owner and Manager General Agent

1934 WAS OUR TENTH YEAR EN TOUR

*Congratulations to The Billboard on Its 40th
 Birthday. Greetings to our Friends Everywhere.*

NOW CONTRACTING FOR SEASON 1935

WILL BOOK SEVERAL MERITIOUS SHOWS — We have complete
 Outfits for Same.

Winter Quarters Address: FAIRGROUNDS, Sweetwater, Tex.

FIRST QUALITY D. E. BLUE STEEL BLADES, Etched, 5 to Pkg. Cdn. 100 \$.45

CONTINENTAL S. E. Blades, 100. 75 SMITH D. E. Blades, 5 to Pkg. 10055

IODINE, with Giant Applicator, Doz. .25

ADHESIVE TAPE—
 1/2 X1 Yard, on Click Spool, Doz. .27
 1/2 X2 Yard, on Click Spool, Doz. .30
 1/2 X2 1/2 Yard, on Click Spool, Doz. .30

MANICURE KITS, in Leatherette Roll-Up, Doz. Lots, Set.05

RUBBING ALCOHOL, Large 16-oz. Size, Doz. 1.00

7-Cake Assortment of SOAP in Attractive Box, Priced \$1.00 Each Box.12

POWDER AND PERFUME COMBINATION SET05

CAYTON OIL, 1 1/2-oz. Size, Doz. 40 TURPENTINE 1 1/2-oz. Size, Doz. .35

STYPTIC PENCIL, Dozen to Box, 50c. Lots, Doz.55

STYPTIC PENCILS, in Vial, Doz. 25

ASPIRIN—12 Display Cartons of 12 Tins Each, Green, 2.00

FREE PRICE LIST.
 Deposit With All Orders.

National Supply Co.
 RICHMOND, VIRGINIA

*You're always sure of
 your CANNON FIRE
 MONEY! Wines Write Please!*

Mills Novelty Co.
 4100 Fullerton Ave., Chicago, U.S.A.

BUY FROM JOE and SAVE DOUGH
ALWAYS FIRST WITH THE LATEST MACHINES
GUARANTEED FACTORY PRICES ON
SLOTS
NEW AND USED GAMES

LATEST MODEL PIN GAMES

Action, Jr.	\$39.50	Merry-Go-Round	\$20.00	Lite-A-Line	\$75.50
Rebound	\$39.50	Fleet, Jr.	39.50	Standard Ticket	97.50
Drop Kick	39.50	Major League	42.50	AUTOMATIC PAY TABLES	
Golden Gate	39.50	Pacific Football	42.50	*Mitts Q T Pay Table, \$97.50	
Electro	39.50	Auto-Bank	\$95.00	*Red Arrow	94.50
Lightning	39.50	Auto-Count	98.50	*Champion	86.50
Jennings Football	44.50	Auto-Whirl	87.50	*Rocket	82.50
Pipakin	35.00	Contact Master	36.50	*Wahoo	75.00
Gridiron	33.50	Contact, Jr.	49.50	*Mitts Balls	57.50
Crisis Coast	30.50	Hickey	46.50	*Sportman	57.50
Sobway Special	32.50	Super "A"	38.50		
Signal, Jr.	39.50	Live Power	39.50	COUNTER GAMES.	
Signal, Sr.	39.50	Equine	39.50	Select-Em Dice,	\$12.50
Carnegie	59.50	Mailx Keys, \$50	37.75	King Six Dice	32.50
Push Over	28.00	Mailx Keys, Jr.	46.75	*Spark Plus	29.50
Flying Trapeze, Jr.	39.50	Wild Cargo	47.50	Pipe Eyes	18.50
Flying Trapeze, Sr.	32.50	Blue Streak	28.50	Natural	18.50
				Saratoga Sweepstakes	31.00

SLIGHTLY USED SLOT MACHINES

MILLS GOOSENECK SILENT BELLS, 5c-10c-25c.	\$40.00
MILLS SILENT FRONT VENDERS, 5c.	45.00
JENNINGS CENTURY 5c VENDOR (New), 5c-25c	69.00
JENNINGS CENTURY GOOSENECK BELL (Brand New), 5c.	67.50
JENNINGS DUCHESS VENDOR (Like New), 5c-10c	37.50
JENNINGS LITTLE DUKE TRIP-JACK WMS. 1c	35.00
WATLING TWIN J. P. VENDERS (Gold Award), 1c	39.50
WATLING TWIN J. P. VENDERS (Gold Award), 5c	45.00
WATLING TWIN JACKPOT BELLS, 5c-25c.	42.50
WATLING TWIN JACKPOT VENDERS, 5c	39.50
PAGE COMET BELLS (1935 Model, Used 1 Week), 5c-25c.	52.50
PAGE BANTAM BELLS (Brand New), 5c.	47.50
PAGE COMET BELLS (Used 2 Weeks), 1c.	42.50
GAILE SILENT SPRING, 25c.	32.50
MILLS, JENNINGS, GAILE, PAGE MACHINES, Single Jackpots, All Sizes. Each	22.50

\$5
Trade-In Allowance for Your Old Pin Game on a New One. Any Make or Condition Accepted.

JOE HUBER COIN MACHINE SALES Co.
600 to 610 W. VAN BUREN ST., CHICAGO, ILL., U. S. A.

Football Game To Rivet Attention on Gridiron

CHICAGO, Dec. 22.—A football game that rivets attention on the miniature football field is the new contribution to the pinball games trade by the Rock-Ola Manufacturing Corporation. The miniature reproduction of a football field is at the lower end of the playing field and carries out the amphitheater idea which the Rock-Ola firm pioneered in the World's Fair Jig-Saw table game. The Jig-Saw game achieved a world-wide reputation for the playing appeal centered in the amphitheater arrangement at the lower end of the playing field and promised to be the forerunner of a new idea in games.

The new football game is called Army and Navy and continues the idea of concentrating the attention and interest of the player in the action that takes place in the amphitheater. The football game has much greater action and attention-getting power in the miniature gridiron than was offered by the Jig-Saw puzzle. The game has the effect of actually moving the ball back and forth across the field as either side makes a gain of 10, 20, 30 yards and so on. This is accomplished by using an endless chain belt that adds to the appearance of the game and also shifts the ball to and fro according to the actual score made. The movements of the ball provide an accurate register of the game corresponding to the shots made by the player.

There are really three skill shots on the playing field. One represents the Army team and another represents the Navy team. There is also a "mystery" pocket at the top of the field which advances the ball 60 yards. But the player does not know which team will get the credit. Players may engage in friendly competition due to the "two-team" idea carried out in the playing field.

The action of the game begins by the "football" being instantly tossed out in the center of the field when the coin is deposited. The player then manipulates the plunger to shoot the steel balls at the scoring pockets in the regulation pinball manner. The entire upper two-thirds of the board is marked off with scoring pockets of appropriate football scores. As fast as a score is made action takes place on the miniature gridiron, the "football" shifting or moving in the proper direction to indicate gains, losses, touchdowns, etc. The action is so realistic as to hold the attention of the player on what is taking place on the gridiron. The scoring register shows points for each team, balls played and will register three points for either team when gained.

The mechanism in the machine is described as a wonderful piece of engineering designed and perfected in the Rock-Ola plant. It has no batteries and is considered an achievement in offering so many game features in a non-electrical device. To forestall any tricks, it has tilting device, visible coin chute, and an automatic cutoff to stop the supply of balls at the end of the game. Interesting reward card arrangements have been worked out by the manufacturer. The cabinet and playing board layout forms an attractive ensemble.

A PRODUCT OF

AMACO

"THE BONDED BLADE"
Formerly 4 for 25c



NOW
4 for 10c

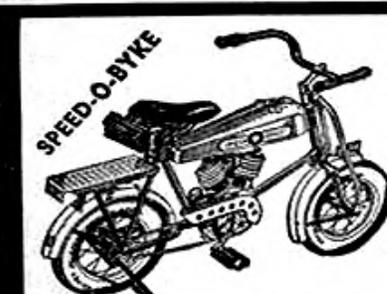
WHOLESALE PRICE TO JOBBERS
\$5.50 per 1,000 BLADES
\$6.00 per 1,000 BLADES CARDED
25 Pkgs. to Card
Each Card Retail for \$2.50
Send 10c for Sample Blades. Prepaid.

SOLE NEW ENGLAND DISTRIBUTORS
WHIPPER SALES CO., Inc.
61 Hanover St., Boston, Mass.
Send **FREE** New 1935 Catalogue.

Just Imported
Packed 8 to PKG
6 PKG
Finest English Steel
SHEPARD'S
33 UNION SQ. N.Y.CITY.



BUY QUALITY WALTHAM-ELGIN, Ea. \$2.50.
16 Size, Open Face, New Engineered, Chron. Plated or Indian Head Yellow Cases, Minimum Quantity, 12 Dozen.
ATTENTION: 15 and 17-4, WALTHAM, 18 1/2, Open Face Lever Set Movement, New Engineered Chron. Plated Cases or Indian Head Yellow Cases, \$2.50. Minimum Quantity, 12 Dozen.
22c Direct, Hal. C. O. D. Samples 50c. Extra. Send for Special Circular.
PALTER & SMITH, INC., 510 Trinity Place, N. Y. City.



A Brand New Business Stimulator

Here's one of the "hottest" and fastest selling plans that ever hit the market. It makes for "Big Cash Commissions" every day. Your outlets cover a big field, such as Taverns, Drug Stores, Restaurants, Cigar Stores, Billiard Halls, Barbecue Stands, and plenty of other Merchants.

OPERATORS AND SALESBOARD SALESMEN

The SPEED-O-BYKE looks like a motorcycle—made like a bicycle—safe as a tricycle, and it plays an important part in this fast-selling business and profit stimulator. If you are interested in QUICK CASH COMMISSIONS DAILY, write or wire for complete details and selling plans.

METAL SPECIALTIES MANUFACTURING CO.
3206 CARROLL AVENUE CHICAGO, ILL.

Greetings and Congratulations to The Billboard on Its 40th Birthday
from the
★★ AMALGAMATED ★★
VENDING MACHINE OPERATORS' ASSOCIATION
2248 Broadway (Tel.: ENdicott 2-3244), New York.
GREATER NEW YORK DIGGER OPERATORS' ASSN.

CHICAGO'S LARGEST JOBBERS

NEW MACHINES

Gridiron	\$39.50	Rocket, \$39.50; Cham-
Rebound	39.50	gion, \$57.50; Golden
Flying Trapeze, Jr.	\$39.50	Gate, \$21.00; Streamline,
Drop Kick	39.50	Gate, \$19.00; Roller,
Crisis Coast	39.50	Gate, \$19.00; Blue Ribbon, \$13.00;
Equine	39.50	Contact, Jr., \$24.00; Scoreboards,
Signal, Jr.	39.50	\$7.00; World Series, \$9.50; Broad-
Golden Gate	39.50	cast, Jr., \$4.50; Jig Saw, \$6.00;
Equine	39.50	Silver Cup, \$6.50.

USED MACHINES

NATIONAL COIN MACHINE EXCHANGE
1407 DIVERSEY BOULEVARD CHICAGO, ILLINOIS

Doubles Facilities by Adding New Floor Space

CHICAGO, Dec. 22.—Groetchen Tool Company has taken an additional floor in the building at 126 North Union street, which doubles the facilities of the firm for manufacturing coin machines. The new floor adds about 25,000 square feet of space to the plant, giving it approximately a half acre of floor space in all.

"This move indicates our faith in the future of the coin-machine industry," Karl Klein stated. "This more than doubles our capacity and gives us one of the most modern coin-machine manufacturing plants. We will have ready for display at the 1935 Coin-Machine Exposition a number of new developments which will prove as attractive to the operator as our showing did last year. We have greatly increased our experimental work and expect to have new introductions to make to the trade at frequent intervals. We expect to maintain our reputation for quality of course."

OPERATORS OF CRANES, DODGERS, PIN GAMES, SPORTLANDS—
WE CAN SAVE YOU MONEY! Write us.
BERK BROS. NOV. CO.
18 East 17th St., New York City

You're always sure of your
Cannon Fire money!
WIRE! WRITE! PHONE!
Mills Novelty Company
4100 Fullerton Ave., Chicago, U. S. A.

We are **JOBING DISTRIBUTORS** for the following **Manufacturers**

- Bally Mfg. Co.
- Rock-Ola Mfg. Corp.
- Deval Mfg. Co.
- Mills Novelty Co.
- O. D. Jennings & Co.
- Paco Mfg. Co.
- Gemco, Inc.
- D. Gottlieb & Co.
- Exhibit Supply Co.
- Stoner Mfg. Corp.
- Century Mfg. Co.
- Pacific Amusement Co.
- Pao Corp.
- Crescent Tool Co.
- Watling Mfg. Co.
- Pierce Tool & Mfg. Co.
- Dudley-Clark Corp.

PIN GAMES

ALL THE BEST AND LATEST GAMES
READY FOR IMMEDIATE DELIVERY

NEW		USED	
Rebound	\$39.50	Torpedo	\$19.50
Four Leaf Clover	15.95	Electro	22.50
Crack Shot	39.50	Lightning	19.50
Genco Gridiron	33.50	World Series	19.50
Genco Crisis Cross	39.50	Blue Ribbon	9.50
Live Power	39.50	Final	9.50
Stoner's Esquire	39.50	American Beauty	10.00
Peo Pig Skin	25.00	Relay	4.50
A.B.T. Auto Winner	98.50	Airway	5.00
Cannon Fire, Jr.	59.50	Golden Gate	19.00
Jennings Football	59.50	Silver Cup	4.50
Safety Zone	32.50	New Century (Green)	19.50
Flying Trapex, Jr.	39.50	New Century (Black)	4.80
Merry-Go-Round	39.50	Phonola	6.00
Champion	59.50	World Series	2.50
Autobank	95.00	Jug Saw	4.80
Autowheel	95.50	Brokers Tip	6.00
Autocount	57.50	Broadcast	5.00
Super "E"	39.50	Wings	1.75
Signal, Jr.	39.50	Jigger	1.75
Blue Streak	29.50	Goofy	1.75
Subway Special	32.50	Survey	1.75
Major League, Jr.	42.50	Five Star Final	2.50
Drop Kick	39.50	Five Star Final Sr.	7.50
Majik Keys, Jr.	39.75	Progress	3.00
Red Arrow	94.50	3-Ring Circus	1.75
Radio Wizard	9.50	Flash	1.75
Spark Plug	29.50	Peo Hiball	3.50
Rocket	72.50	Elidoo	1.50
Mills 25c Escalator Double Jack Pot, Front Vendor	\$34.50	Ace	1.75
Mills 25c Escalator Double Jackpot Bell	34.50	Starcock	1.75
Mills 10c and 25c Single Jack Bell	14.50	Teeter	4.00
Mills 25c Gosenneck Bell (Lion Head)	24.50	Goofy Sr.	5.50
Mills Locks, 2 Keys, \$1.00 Each		9999 Sr.	5.50
		Punch Over	12.00
		Joy Ball	1.75
		Gloveleaf	2.50
		Warrior	1.75
		International Electric	
		Challenger	60.00

FREE—WRITE FOR NEW SLOT CATALOG

Congratulations "BILLYBOY"

An enviable, inspiring 40-year record well deserved. Our 20 years of Progress is measured in terms of our most pleasant, profitable associations
A Joyous Xmas — A Prosperous New Year
To our host of friends and customers—we thank you, deeply appreciating your patronage in closing a successful season



Our New Year Resolutions

To merit your continued patronage our entire organization is pledged to give you an unequalled service. The ultimate in original novelties, extreme values for quality goods. "What you want—when you want it."



Watch Our Weekly Ads In "BILLYBOY"

We will have many Real Surprises for you weekly
Our slogan: "JUST ONE JUMP AHEAD" with original creations
GET ON THE BAND WAGON — MAKE 1935 THAT BANNER YEAR
WISCONSIN DELUXE CORPORATION
1902 NORTH THIRD STREET MILWAUKEE, WIS.

NEW YORK VENDING MACHINE COMPANY • INC •

32 LA SALLE ST., NEW YORK CITY
(NEAR AMSTERDAM AVE. AT 125TH ST.)
TELEPHONE: MONUMENT 2-5625

BRONX and WESTCHESTER OPERATORS!
For Complete Stock of all the Latest Machines and the best Repair Department in the city—CALL TODAY—at Our Branch.
FORDHAM VENDING COMPANY
2306 Jerome Avenue Bronx, N. Y. C.

SALESBOARD OPERATORS

We Congratulate You!

We congratulate you on the unusual quantities of our **SERIES BOARD** Deals you have used in the past year! We congratulate you on your foresight in buying from the World's Fastest Growing Salesboard Manufacturer! We appreciate your many enthusiastic letters, commending our business policy, that of catering exclusively to **OPERATORS** and of supplying them with a novel, flashy good, **NEW** each week. We pledge ourselves to continue and broaden these policies to your advantage during the coming year! We are prepared to make up any kind of Special Deal for you at lowest possible cost.

We have ready for immediate shipment the following new, hot numbers in **SERIES BOARD** Deals and Special Boards:

Name	Boards No. Sold	Series Taken in	Series	Per cent.	Profit.	Price.
(Your Own Name)	50	10,000	\$500.00	\$250.00	\$250.00	\$22.00 Up
PLAIN SERIES	100	10,000	1,000.00	500.00	500.00	30.00 Up
PLAIN SERIES	100	40,000	2,000.00	1,000.00	1,000.00	33.50
BIG 4	100	30,000	1,500.00	750.00	750.00	66.00
TRIPLE PLAY	100	10,000	1,000.00	750.00	425.00	31.50
PONY HORSESHOE	100	10,000	1,000.00	625.00	275.00	40.00
FED THE KITTEN	100	10,000	1,000.00	500.00	261.00	22.50
TALK OF THE TOWN	100	1,500	75.00	35.75	39.25	4.50
LITTLE BANKER	Single	400	20.00	9.10	10.90	10.80 Dot.
IRISH SWEETPAKE	Single	300	33.00	22.00	11.00	10.80 Dot.
PUT & TAKE	Single	120	12.00	6.00	3.00	2.40 Dot.
TIP BOARDS	Single					

Our Series Boards are filled with **COUNTERFEIT PROOF** Numbers. We also manufacture five kinds of Betting Boards, a complete line of Tally Cards, and regular Salesboards in sizes from 100 holes up. All our Boards have regular mid-set holes for smooth pushing. We guarantee them to be positively free from duplicate or missing numbers.
Add 10% U. S. Government tax to all prices. Order from this ad or write for literature. Jobbers Write: "STAR DEALS. ORDER ANY ONE WITH CONFIDENCE. GET ON OUR MAILING LIST."

SUPERIOR 113 MAIN ST. PEORIA, ILL.
PAPER PRODUCTS CO.
WORLD'S FASTEST GROWING SALES BOARD FACTORY.

AMUSEMENT TICKET PRINTERS

(Roll and Folded Tickets for Every Purpose)
DALY TICKET CO.
COLLINSVILLE, ILL.
SEASON'S GREETINGS TO OUR CUSTOMERS EVERYWHERE

GUIDING NEW ENGLAND OPERATORS TO BIGGER, BETTER PROFITS!

SUPREME in New England—is the outstanding purchasing headquarters for all operators! **BECAUSE**—all operators are assured immediate delivery of all the latest and best games—the finest service—and honest co-operation. **WRITE, WIRE or CALL TODAY!!** We have something of unusual interest for YOU!
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CHROME SURGICAL STEEL
NEW STANLEY—SUPERIOR TO ANY BLADE ON THE MARKET.
Made of the Finest Chrome Surgical Natural Blue Steel. These Blades Run Uniform 5 to Pkg. and Will Give You 5 or 6 Good, Clean, Smooth Shaves.
Demand Nothing But **NEW STANLEY BLADES** for More and Better Shaves.
NOT A SCRATCH IN A CARLOAD
NEW STANLEY D. E. 5 Pkg., Cell. 20 Pkgs to Box. 100.....\$1.00
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NEW STANLEY, To Fit Autotrap, 5 Pkg., Cell. 100..... 1.25
Write for Free Sample and Catalogue.

SAM'S BARGAIN HOUSE
Sole Distributors for NEW STANLEY Blade in United States and Foreign Countries,
248 North 9th Street, Philadelphia, Pa. 25% Deposit All Orders.
WRITE FOR NEW BIG BARGAIN CATALOGUE—1,000 HOT NUMBERS.

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PRE-INVENTORY SALE OF USED AND RECONDITIONED MACHINES.							
JUG SAW	5.50	Super Eight	520.00	Auto Whirl	552.50	Lightning	119.50
Football	5.50	Auto Count	40.00	2nd Street	5.50	Pier	18.00
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		Golden Gate	820.00				

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AMERICAN SALES CORPORATION
Chicago, Ill.
936 Wrightwood Ave.,

We are not celebrating an Anniversary. We wish The Billboard, and all of its readers, continued happiness. Everyone knows that if you advertise in The Billboard you get a good price, but you get good results also. To you operators who read this ad, let us say you pay at a good price also, but at the same time you get quality. Pick out a reliable distributor, select quality games, pay the price. That will assure you in the country who can give good references to write and inquire about our credit plan. 300 select operators are using it now. Why don't you?
Lu S. Jones

**WRITE FOR NEW CATALOG!
20 NEW DE LUXE BOARDS!**



1000 SWS—Takes in \$50.00. Pays out \$21.50. Profit \$28.50.
PRICE \$2.96 (Plus 10% U. S. Gov. Tax)

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CRACK SHOT

SENSATIONAL!

CRACK SHOT is earning sensational profits — BIG money that reminds operators of old times! CRACK SHOT gets and holds the player's interest.



THRILLING!

Just what the players want — a game packed with thrills and excitement! CRACK SHOT is the fastest, most exciting game on the market! GET YOURS!

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AUTO-BAR
NOW ON A FAST-MOVING SALESBOARD DEAL

Cash in on the popularity of draft beer. Everyone prefers to see his stein of beer "made before his eyes." So "drawn" good beer tastes better — ACTUALLY IS BETTER.

AUTO-BAR distinctive in design and appearance. Its outstanding beauty attracts the thousands who like good beer and immediately excites a desire to own one. Originally designed to retail at \$79.50.



\$38.50
Tax Paid

SIZE: Complete With 4,000 # 0 1 6 24" High, Protected Board

NUMBERS 100, 200, 300, 400 AND 500 MUST BE DRAWN BEFORE AUTOBAR IS AWARDED.

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CIGARETTES . . . 7.50

YOUR PROFIT . . . \$154.00

Terms: 1/3 with Order, Bal. C. O. D. Wire Your Order—Immediate Delivery.

AUTO-BAR COMPANY, Ltd.
160 N. Wells St., CHICAGO, ILL.

Merry Christmas

Happy New Year

DEAL WITH CARL -- ALWAYS A SQUARE DEAL

"IN THE HEART OF AMERICA"

RED ARROW	\$94.50	ACTION	\$59.50
CHAMPION	86.50	MILLS CANNON FIRE, Sr	59.50
ROCKET	79.50	MILLS CANNON FIRE, Jr	42.50
SPARK PLUG	29.50	REBOUND	39.50
JENNINGS SPORTSMAN	64.00	DROP-KICK	39.50
MILLS O-T TABLE	97.50	MAJOR LEAGUE, Sr	59.00
Q-T BELLS OR VENDORS	57.75	MAJOR LEAGUE, Jr	42.50
MODEL F IRON CLAW	45.00	JENNINGS FOOTBALL	64.50
MODEL E IRON CLAW	35.00	LITE-A-LINE	96.00
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SELECT 'EM	12.50	BOOSTER	9.25
NATURAL	18.50	DICE-O-MATIC	12.50

WE TRADE IN OLD SLOTS ON ANY TABLE GAME. ANY OLD TABLE, LESS THAN ONE YEAR OLD, WORTH \$5.00 ON ANY NEW TABLE.

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COMPLETE MILLS LINE

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THE KANSAS NOVELTY CO.
555 W. DOUGLAS AVENUE, WICHITA, KAN.

NEW MACHINES	
ACTION	\$69.50
BLUE STREAK	39.50
CHAMPION	89.50
CRISS CROSS	39.50
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DROP KICK	39.50
FLYING TRAPEZE, SR.	52.50
FLYING TRAPEZE, JR.	39.50
ESQUIRE	39.50
FORWARD PASS	41.00
GOAL KICK (Gridiron)	33.50
LIVE POWER	39.50
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MAJOR LEAGUE 40	42.50
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MERRY-GO-ROUND	Write
MYSTERY 8	42.50
RED ARROW	94.50
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WILD CARO	Write

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**WE ADVERTISE THAT WE ARE OPERATOR-JOBBERS!
THAT'S WHY WE KNOW WHEN TO RECOMMEND A WINNER!**

Our Collections Show that the following Machines are Proven Money Makers
LIVE POWER \$39.50
(We are Exclusive Missouri and Southern Illinois Distributors of this number)
CRISS CROSS \$39.50
DROP KICK 39.50
REBOUND 39.50
ACTION, JR. 39.50
SIGNAL, JR. 39.50
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—WRITE FOR OUR LATEST CATALOG NO. 166—
BESSER NOVELTY CO. 3977 DELMAR BLVD., ST. LOUIS, MO.

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The Year's Biggest Buy!

No. 2083—2,000 1c Sales. Nets just \$10.25 after Cigarette Payment. On 50/50 You Gross \$8.12. On Outright Sale to Dealer, \$6.95.
OUR PRICE IS ONLY \$3.00 For 1 OR 100.
1/3 Down, Balance C. O. D., P. O. B. Chicago.

COSTS ONLY \$3.00 TAKES IN \$16.25

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For the finest American coin machine equipment and the most desirable Export Terms—Write or Call TODAY at any of our offices. Scott, Adickes & Co., Ltd., lead the world in supplying the correct coin machine equipment to meet the requirements of all European and Colonial operators.

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BRANCHES IN ALL BRITISH COLONIES

MAKE BIG MONEY PIN GAME OPERATORS

Put your old games back to work. Small investment. Replacement board "66" for Mill's Officials, Jigsaws, or World Series—Price \$9.75. We can also refinish your old cabinets. That would give you a brand new game all the way through as good as any on the market. Write for our price and more information.

Also for immediate delivery:

PIGSKIN—the real football game \$35.00
ESQUIRE—the very latest game .39.50
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Prices are F.O.B. Syracuse, tax included.
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You're always sure
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4 COMPLETE
UNITS IN ONE

OPERATORS: Make Money

4 Machines in one for each location
Collect substantial amount from this little "store," instead of scattering collections.
Locations prefer selection in one attractive machine.
Quantity Orders, \$14.65
(also salesmen)

SELECTIVE MACHINE CO.
3043 Carnegie Ave., Cleveland, O.

Wishing Everyone A

MERRY CHRISTMAS and a
PROSPEROUS NEW YEAR

A. P. SAUVE CO.

2998 Grand River Ave., Detroit, Mich.
Manufacturers' Distributors of
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Where OPERATORS
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Just out! Contains all the newest and hottest numbers! If you operate salesboards—sell them—you simply can't get along without this big new catalog. Advance copies now ready.

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PROTECTION AGAINST
CLOGGING, SLUGS,
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A. B. T. MFG. CO.,
CHICAGO, ILL.

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The New

WAHOO

1 SHOT

ONE SHOT AUTO-MATIC PAY OUT FASTER than LIGHTNING BETTER than SLOTS

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The Ideal Game Where Fast Action Is Demanded—
Noon-Hour Locations, Taverns, Etc.

100% MECHANICAL FULLY GUARANTEED

WAHOO, BY TEST, HAS PROVED TO BE THE FASTEST AND MOST CONSISTENT MONEY-MAKER ON THE MARKET.

CONSIDERED BY OPERATORS TO BE THE MOST SATISFACTORY AUTOMATIC PAYOUT PIN GAME ON LOCATION BECAUSE OF ITS POSITIVE, UNFAILING ACTION AND THE MINIMUM OF SERVICE REQUIRED. NO BATTERIES OR WIRES TO GET OUT OF ORDER.

YOU'VE TRIED THE REST—NOW BUY THE BEST

THE GAME THAT NEVER DIES—KILLS ALL COMPETITION

RUSH YOUR ORDERS NOW—IMMEDIATE DELIVERY



Model No. 1

\$75.00

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- SHAKE RADIO, Doz. \$0.75
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- Hundreds of other Books, Novelties, Honor Blanks and General Merchandise. Get on our Mailing List. Send \$1.00 for Samples of All Above. Send Deposit with C. O. D. Orders.

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Get a few and make some BIG money.

FREE
To legitimate operators only—15 day Free Trial Offer—write for full details.

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Durable. Durable. Eastern. Durable.

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With Knop Filling, 22 1/2 Dozen Additional
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The Most Remarkable CANNON FIRE, JR., by Mills \$50.50
The Beautiful and Popular CANNON FIRE STANDARD by Mills, \$42.50; CRISS CROSS, \$39.50;
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CANNON FIRE
Junior, \$59.50 « » Standard, \$42.50
THE GREATEST PIN GAME EVER BUILT BY MILLS
26 Distinctive Features Not Found in Other Games
ORDER NOW FOR IMMEDIATE DELIVERY—NO WAITING
BE FIRST IN YOUR TERRITORY WITH THIS PHENOMENAL WINNER

USED MACHINE SPECIALS
FLEET, \$15.00; LIGHTNING, \$20.00; RELAY, \$10.00; SKY RIDE, \$3.50; MONARCH, \$4.00
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WANTED! JIG SAWS and WORLD'S SERIES. Highest Trade in allowance in exchange for SIGNALS and ELECTROS.
Write for Price List on all latest Used Machines.
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HOT HITS!

HOTCHA GIRL
Touch a lever and see her wiggle and squirm. Her wiffling, shapely body looks and feels like warm, moist, soft, delicious like hot cake! Rush your order now!
Great Bachelors' Board Item. Ideal High Score Prize. Spring Make Sample, \$1.00. Doz. \$10.20. Hand Crank Sample, 50c. Doz. \$5.00.

NOW! WITH SALES CARD
Great Bachelors' Board, Club, Store, etc. Takes in (Sample \$1.25) When \$3.50 (10 for \$10.00) When \$10!

VALENTINE FAN DANCER
Also Plain
Hotest card novelty on! The original! Beautifully printed in natural colors, with Valentine Greeting or plain. Each in envelope. \$4.00 Per 100 3 for 25c; 25 for \$1.00.

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If not, get our prices on Merchandise of Quality. Yonko (Liquor or Herbal), Oil, Family Ointment, Corn Remover, Soap. Anything, everything you need to start you on the road to greater success.
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WAITING 10, 5c TWIN JACKPOT BELLS AND VENDERS, \$35.00; 1c JAWBROKS Little Duke Jackpot Bell or Vender, Latest Coin Chute, \$22.50; Mills 5c Double Winch Lion's Head Jackpot, \$25.00; 1/3 Deposit. Get out orders on New and Used Latest Model Machines. **KINZER NOVELTY CO.**, 1225 E. 66th St., Chicago.

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AMERICA'S NEW PIN GAME HIT WITH ROTATION PROGRESSIVE SCORING

NOW—A Greater, Better Pin Game with the Most Unusual THRILL FEATURES for BIGGER EARNINGS ever built. SHOOTING STAR is Unique! It THRILLS the players with its novel, different, ROTATION PROGRESSIVE SCORING ACTION! Every feature is so revolutionary different—it immediately captures and HOLDS all the players' attention.

Note the brand-new, smooth "Feather" lift and plunger combination. The new anti-titter. The beautiful, sparkling chromium trimmings. The new size marbles for skill play. The rich-looking, vari-colored board where dignity and flash have been combined. AND—the MOST THRILLING PIN GAME FEATURE OF ALL TIME—the SHOOTING STAR—that automatically shoots the ball into the rotation progressive scoring unit at the bottom of the game. After the ball reaches the bottom unit—skillful shooting into the top STAR hole kicks the ball from chute to chute—progressing the score in this newest ROTATION principle.

SHOOTING STAR IS PRECISION BUILT!! GET BUSY . . .

RUSH YOUR ORDER TO YOUR NEAREST JOBBER TODAY

DAVAL MANUFACTURING CO.
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STANDARD SIZE . . .
40"x20".

Beautiful two-toned, modernistic, Chinese Red cabinet with unusual and pleasing side designs and crack-proof, reinforced, tapering legs.

HERE'S WHY . . . SHOOTING STAR offers all operators the type of pin game they have long been seeking. YOUR LOCATIONS NEED SHOOTING STAR. The play of the game is so well arranged, because of the new ROTATION PROGRESSIVE SCORING principle that daily or weekly high score, or regular immediate pay-off can be used. Double score marble and triple score marble, also enclosed.

Two Games For The Price Of One!

NEW! Salesboard Number 100. It's a set of the well-known Fruit Bowl Series, with each Machine, Plays Penny, Nickel, Dime or Quarter. Shows last coin played. Venue Ball Game. Simple, Trouble-Proof Mechanism. Satisfaction guaranteed or money back.

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SERVICE . . . and the best prices ON ANY MACHINE YOU WANT

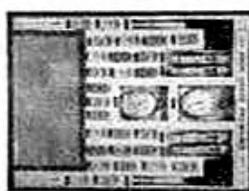
SLOTS

USED		NEW.	
Jig Saw (With Iron Stands) . . .	\$ 4.00	MILLS Silent Exp. Double J. P. . .	\$37.50
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Five Star Fiscal, Sr.; Aristocrat, . . .	7.50	MILLS Counter Single J. P. to Play 29.50	29.50
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A 2,500-Hole Penny Cigarette Board containing 2 Men's Pipes, 4 Pearl Pocket Knives, 1 American-Made Pocket Watch and 1 Elgin or Waltham Pocket Watch, for only

\$6.00

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WRITE FOR YOURS TODAY

TERMS: 25% Deposit, Balance C. O. D.

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HOLIDAY SEASON OFFER
Write to have our Representative call to explain our special "Get Acquainted and Maintain Old Customers" Offer. We guarantee that our line will improve your play 100%.

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VIRGINIA OPERATORS

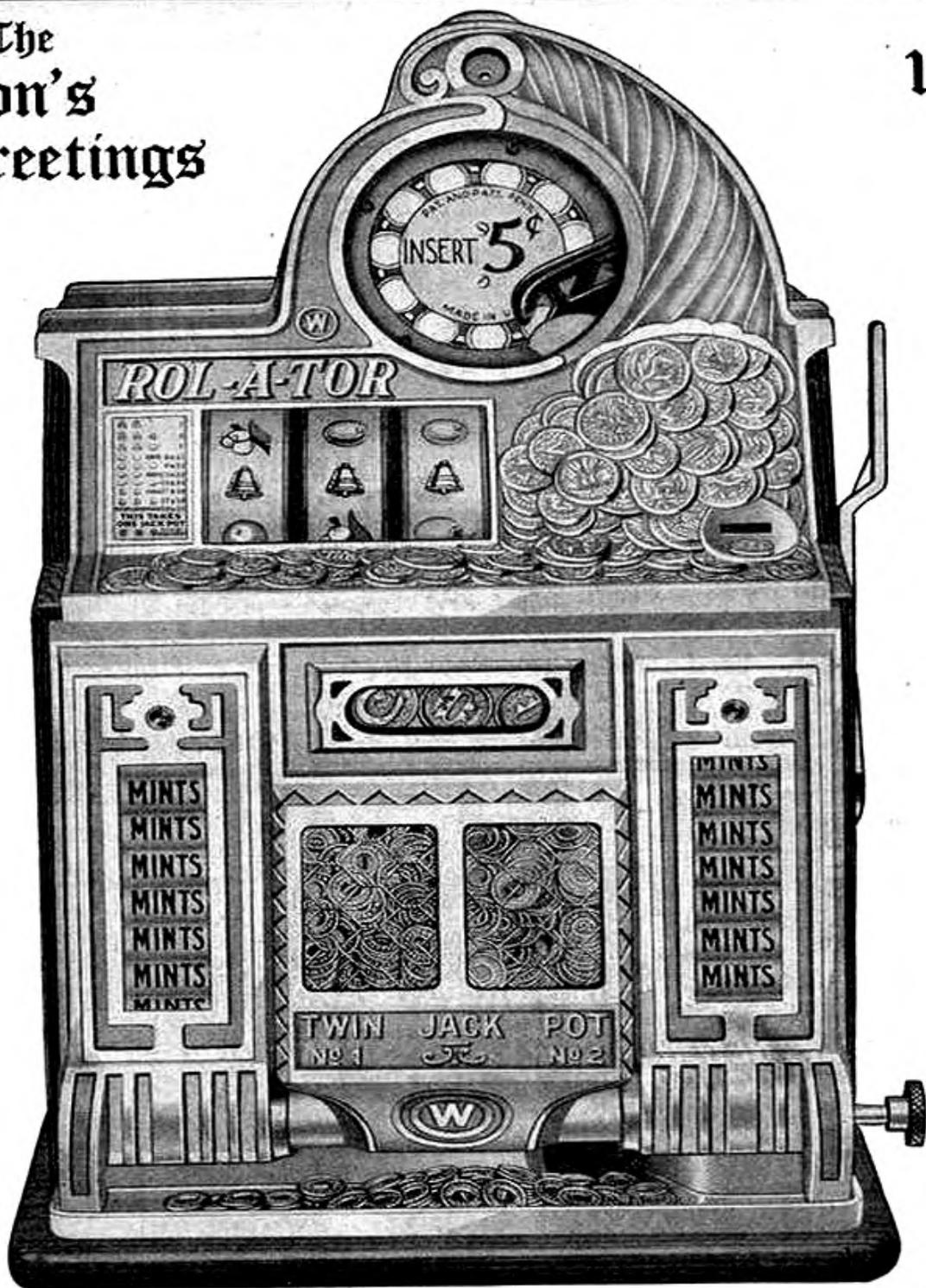
We are opening an up-to-date Repair Shop and will carry a full line of Mills, Bally and Gottlieb repair parts. Drop in and see the latest Machines, also a large list of Used Machines at all times.

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The
Season's
Greetings

1935



Design
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Height 23 1/2"
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DON'T BUY A NEW MACHINE THAT IS AN OLD MACHINE BEFORE YOU BUY IT!

GET THE WATLING ROL-A-TOR. . . . The ROL-A-TOR is years ahead of any other machine. . . . It is the only Bell Machine in the world that has a coin top showing the last NINE coins. It is built for 1c-5c-10c-25c and 50c play. We told you that we would not give you a coin top unless it was years ahead of any on the market. The ROL-A-TOR coin top is it. Get a sample of the new beautiful ROL-A-TOR built in three models. Bell, Front Vender and Gold Award, built with regular payout, or with wonder payout, often called mystery payout. Note the height, 23 1/2 inches. It is not a big high clumsy box car, it is not a midget, it is just the RIGHT size. Write for price and particulars. Get a sample ROL-A-TOR and you will get a machine years ahead of any machine now on the market.

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CIGARETTE CASE AND LIGHTER COMBINATION—Assorted Beautiful Colors. Regular \$2.50 Value. Our Special Price **.85**



101
"HARBRO"
Gold-Plated Pocket Watch
American Made. Fully Guaranteed. Fancy Enamel. Railroad. It's a C. K. Nationally Favored. At Each **82c**



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Genuine \$1.00 Model Match King Lighters. Black, Red and Green. Beautiful Color Sprayed Metal. Packed 1 Doz. in \$1.00 Display Box. Each **12 1/2c**



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THE HARRIS COMPANY,
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THE SCOOP HAS MADE GOOD!
Hundreds are now on location — each netting from \$3.00 to \$10.00 weekly profit! The SCOOP vend candies and large novelties, such as watches, knives, cigarette lighters, harmonicas, manicure sets, etc.
INTRODUCTORY "DEAL" All for Only \$27.50
1 Scoop (With Floor Stand).
15 Lbs. Candy Coated Peanuts.
20 Gross Small Toys.
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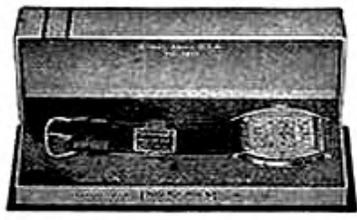
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BALL LIGHTER

No. 408—Special 75c each in doz. lots
The greatest Digger flash and money-maker in history. The beautiful Ball Lighter—NOW— at a surprisingly Low Price. Ball Lighter No. 409 at 50c each in dozen lots similar to photograph, but with 1" flat bottom. **50c** EACH IN DOZ. LOTS



INGRAHAM WRIST WATCH
with Leather or Link Bands. Beautiful prize item. Individually boxed. Carry \$5.00 Price Tag. Special at **\$1.55** EACH IN DOZEN LOTS

Write Today for New 1935 Catalog.
ATLANTIC & PACIFIC MDSE. CO.
876-878 Broadway, NEW YORK CITY

HAMILTON SALES BOARDS

AMERICA'S FASTEST SELLING QUALITY SALES BOARDS

NEW IDEAS, COLORFUL DISPLAYS, BIG PAYOUTS

SEND FOR CATALOG ILLUSTRATING NEW NUMBERS

HAMILTON MFG. CO.
413 SO. 5TH ST. MINNEAPOLIS, MINN. U.S.A.

OPERATORS
YOU ARE IN BUSINESS TO MAKE MONEY! WE CAN HELP YOU WITH TWO OF THE LATEST NEW NUMBERS, THE LAST WORD IN COIN MACHINES, BUILT BY THE A. B. T. MANUFACTURING CO.—NUP 8801
AUTO WINNER \$90.00 ALL-STAR FOOTBALL, \$52.50
A machine that is almost human. Why? Because it localizes every scoop, ball, giving you an accurate check on all payouts.
TRY OUT A SAMPLE AND CONVINCE YOURSELF—YOU WILL BUY MORE.
WE CARRY A COMPLETE LINE OF EVERY NEW AND USED MACHINE ON THE MARKET AT FACTORY PRICES. LET US KNOW WHAT GAMES YOU ARE INTERESTED IN. GET ON OUR MAILING LIST.
WANTED—SLOTS. WE WILL BUY FOR CASH OR ACCEPT IN TRADE
MILLS ESCALATOR SILENT BELLS—GOLDEN MYSTERY BELLS—GOLD AWARDS—Q. T.—GOODWICK SILENT OR MYSTERY JACKPOT BELLS OR VENDERS OF THE ABOVE TYPES, IN EITHER 5c OR 10c PLAY, PROVIDING THESE MACHINES ARE LATE SERIAL NUMBERS AND IN A MECHANICAL CONDITION.
One-Two Discount, Business C. O. D. on All Orders.
BAUM NOVELTY CO., 2008-12 Ann Ave., St. Louis, Mo.
"Factory Distributors for A. B. T. Mfg. Co."



A New Field for Steady Profits
With Venex Co's. Modern, Neat Chromium Vendor ATTRACTIVE SANITARY DISPLAY!



FOR BOOTHS and SODA FOUNTAINS

OUR CUSTOMERS SAY!
"Your machine is great and the best I have ever operated. They are outlasting any machine that I have seen. I would like to see you to their selling ability the points in them that I have seen twice as long as in any other machine that I have seen. I would like to see you in this line. I am in this line. I am in this line. I am in this line."
S. ANDERSON, Harrison, Tex.

Ask About Our 30-Day No Risk Trial Offer!
THE VENEX CO.
Dept. B.
1129 Tremont St., Boston, Mass.

You can get the "Dough" WITH **LEVIN'S SPECIALS**

Best buys for streetmen, demonstrators, window workers, canvassers, agents, etc. Our lines include large varieties in Novelties, Toys, Jewelry and other reasonable merchandise, priced right for profitable selling during the holiday period.

Order from This Ad Today

- B100—Running Mice, Gr. \$ 3.50
- B101—Jumping Fur Dogs, Gr. 9.50
- B102—Gyroscope Tops, Gr. 14.50
- B103—Humpty Dumpty, per 1,000 27.50
- B104—Pop Speed Balls, Gr. 6.00
- B105—Swimming Dolls, Gr. 9.60
- B106—Toy Wrist Watches (with movable hands), Gr. 4.50
- B107—Paper Dancing Figures, Gr. 4.25
- B108—Ingraham Wrist Watches, Each 1.72
- B109—Pearl Bead Choker Necklaces, Gr. 4.95

LEVIN BROTHERS
Established in the year 1886
Terre Haute, Indiana

Selling Out All Used Games

- World Series, \$ 4.00
- Blue Ribbon, \$10.00
- Big Game, 5.00
- Streamline, 9.00
- Baby Contacts, 9.00
- Lighting, 9.00
- Fleets, 12.00
- Golden Gate, 21.00

Every Machine guaranteed to be in good condition and look like new. Deposit with order, bal. C. O. D.
THE OHIO SPECIALTY CO.
300 Main Street, Cincinnati, O.

OPERATORS AVOID NEEDLESS TROUBLE CALLS INSIST THAT A. B. T. COIN CHUTES ARE UPON YOUR MACHINES

They Are Made for Your Protection

A. B. T. MFG. CO., CHICAGO, ILL.

WIN with RED GRANGE and GALLOPING GHOST #77



Here is the greatest feat ever performed by RED GRANGE — A mechanical Football Game that only the brainiest player in the country could produce! OPERATORS: IT'S GALLOPING GHOST No. 77 that's going to produce those RICH PROFITS you've long been waiting for—



SIZE 20" x 40"

Ready
JAN. FIRST

LITE-A-LINE

A brilliant Teammate running interference in an invincible manner—Eliminating all competition—Showing the way to go over the **BIG PROFIT** goal for Operators everywhere!

EXCLUSIVE DISTRIBUTORS OF **PAMCO PRODUCTS** FOR ILLINOIS - INDIANA - MICHIGAN WISCONSIN - IOWA - MINNESOTA

WRITE-WIRE TODAY

GET FULL DETAILS AT ONCE

ALL PLAYS DESIGNED BY RED GRANGE—A WINNER!

GERBER & GLASS DIST. CO.
914 DIVERSEY BLVD. — CHICAGO, ILL.

— ORDER FROM OUR ASSOCIATE JOBBERS IN THE ABOVE MENTIONED STATES —

MAJIK KEYS KICKER



The Game With the New Action "KICKER"
LEADING THE FIELD IN MONEY MAKING ABILITY.

BEST VALUE EVER OFFERED

Standard \$ 39.75
19x38
Junior \$ 49.75
22x44

The only game with possibilities of a win at either the top or bottom of the playfield.

Get Started With MAJIK KEYS KICKER Today

THESE DISTRIBUTORS

- International Microscope Reel Co., 516-20 West 34th St., New York City.
- Trimount Coin Machine Co., 1292 Washington St., Boston, Mass.
- National Coin Machine Corp., Baltimore, Md.
- Ideal Novelty Co., 3003 Lemp Ave., St. Louis, Mo.
- Boyle Amusement Co., 1349 N. W. 3d St., Oklahoma City, Okla.
- Sel Cottlieb Co., 1347 W. Washington Blvd., Los Angeles.
- Advance Automatic Sales Co., 1082 Golden Gate Ave., San Francisco.

CAN SUPPLY YOU

- Sicking Mfg. Co., 1922 Freeman Ave., Cincinnati, O.
- H. C. Payne Co., 302 S. Main St., Memphis, Tenn.
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- B. D. Lazar Co., 1340 Forbes St., Pittsburgh, Pa.
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- Birmingham Vending Co., 1902 8th Ave., N., Birmingham, Ala.
- Vending Machine Co., Fayetteville, N. C. And Jobbers Everywhere.

ALLIED AMUSEMENT CO., 1228 South Olive Street, LOS ANGELES, CALIF.

MARKEPP

MARCUS SAYS
There's one thing sure
MARKEPP
WILL NOT COMPETE FOR YOUR LOCATIONS



WE DO NOT OPERATE!
WE SELL WHOLE-SALE ONLY
TO OPERATORS ONLY!!!

GREETINGS of the SEASON
To Our Friends and Customers
LEADING DISTRIBUTORS FOR LEADING MANUFACTURERS
Write for our Catalog of Guaranteed Used Equipment

THE MARKEPP CO., Inc.
CLEVELAND, OHIO — 3902-4-6-8 Carnegie Ave.
CINCINNATI, OHIO — 1410-12 Central Parkway

Exclusive VIKING Creations
FOR NOVELTY MERCHANTMEN & OTHER DIGGER EQUIPMENT



VIKING TABLE LIGHTERS
Wide Variety, Unique Shapes & Designs. Assorted Colors and Two-Toned Effects.
SPECIAL PRICES TO OPERATORS
NO. 1010—TUDOR
\$2.25
NO. 1011—COTHAM
\$2.50
NO. 1012—DE LUXE
\$2.75



VIKING RADIO CLOCK
No. 714
Oxidized Bronze and Silver Finishes
SPECIAL PRICE TO OPERATORS \$1.50



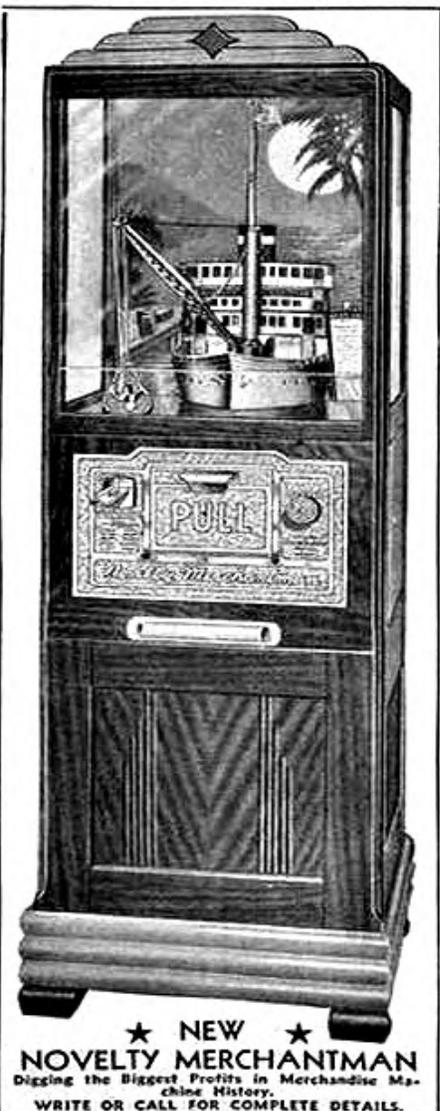
VIKING Accordion Table Clock
Oxidized Bronze and Silver Finishes.
No. 713
Every item on this page designed with a first hand knowledge of how to produce the type of merchandise that keeps a steady stream of nickels flowing.
SPECIAL PRICE TO OPERATORS \$1.50 Each



VIKING MARBLE LIGHTER CLOCK
No. 486
Combination Lighter & Clock. Assorted Colors. Marble Structure with Catalin Base.
SPECIAL PRICE TO OPERATORS \$2.50



TENNIS CLOCK—7 1/2" length; silver finish. Made especially for Digger use. No. 712. Special Price to Operators, \$1.50 each.



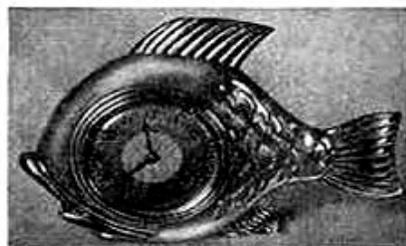
★ NEW ★
NOVELTY MERCHANTMAN
Digging the Biggest Profits in Merchandise Machine History.
WRITE OR CALL FOR COMPLETE DETAILS.

USE THIS SHEET AS YOUR ORDER BLANK!

Your mail orders receive the same careful attention as they would if you were here in person selecting and checking each item yourself. The key to your success is DESIRABLE merchandise. Call on us to supply it to you at the lowest prices in the industry.



VIKING FRENCH HORN CLOCK No. 288
Silver and Gold Finishes. Like all VIKING Clocks equipped with high-grade, 30-hour guaranteed movements.
SPECIAL PRICE TO OPERATORS \$1.40



VIKING GOLD FISH CLOCK Brilliant Gold Plated Finish.
No. 768
In size, shape, color, design, construction, appeal, quality, price—and EVERYTHING—these VIKING products are ideally suited for "amateur merchantmen." Created by experts exclusively for Glass Marble and **SPECIAL PRICE TO OPERATORS. Each \$1.50**

VIKING TRANSPARENT GLASS CLOCK
No. 141

See for yourself what makes a clock go. Assorted clear crystal colors in square, hexagon, octagon and heart shapes.
SPECIAL PRICE TO OPERATORS \$1.50



LARGE BANJO CLOCK

7 1/2" length; silver finish; etched metal dial. No. 100. Special Price to Operators, \$1.45 each.



We solicit your open orders because our knowledge of your problems; our familiarity with your machines; and our unequalled facilities for giving you prompt shipment enable us to save you time, worry and money.

VIKING RAINBOW CLOCK
No. 616

Unique Design and Contrasting 3-Color Effect.
Will Score An Instant Hit in Your Machines!
All Viking Clocks Individually Boxed.
SPECIAL PRICE TO OPERATORS \$2.50



ERIC WEDEMMEYER
National Distributors for the "Novelty Merchantman"
170 FIFTH AVENUE • MANUFACTURER • IMPORTER • NEW YORK CITY

BRANCHES IN ALL PRINCIPAL CITIES

YOU CAN'T FAIL TO BE SUCCESSFUL
with the **NOVELTY MERCHANTMAN** *and*
VIKING PRODUCTS — *because we won't let you!*

To operate **DIGGER MACHINES**—offers to the alert man one of the finest Business Opportunities today. Like venturing into any kind of business—he should know all facts before investing—that he can be certain to start off on the right track.

True enough—there are Digger Machines and Digger Machines—but no product can be greater than it has proven itself to be.

Ever since the introduction of the **NOVELTY MERCHANTMAN**—built by one of the oldest and foremost Coin Machine manufacturers—it is to this day a constant challenge as the most unexcelled product in **QUALITY** and **PERFORMANCE**.

That's why the world's largest and renowned distributor,

ERIC WEDEMEYER

has taken over its national distribution—assisted by the **VIKING ORGANIZATION** that won't let you fail in the Digger Business.



--what the VIKING ORGANIZATION means to Digger Operators

Here is a vast army of not less than 150 expert men—who are at your command to teach you how to get started in the Digger Business—with personal supervision and co-operation to assure your success.

There is more to operating Diggers profitably than merely placing them on locations.

VIKING MEN—know—they teach you.

Correct Merchandise—attractively arranged on display to win greater public patronage is a major part of success.

VIKING MEN — know — they'll show you.

There are no dull locations where the **NOVELTY MERCHANTMAN** is on the job.

VIKING MEN—know how to make it a producer always.

You'll never have any problems in obtaining the very latest merchandise at lowest prices that are actually tested for Digger Machines.

VIKING MEN—will advise you.

WRITE FOR COMPLETE PARTICULARS

ERIC WEDEMEYER

National Distributors for the "Novelty Merchantman"
 170 FIFTH AVENUE • MANUFACTURER • IMPORTER • NEW YORK CITY

BRANCHES IN ALL PRINCIPAL CITIES



39⁵⁰

F.O.B.
CHICAGO
TAX PAID

DE LUXE
SIZE
21"x40"

**Positively
Sensational**
OPERATORS REPORT
AMAZING PROFITS
WITH THE
Remarkable
NEW PIN TABLE!



WHAT THE
Operators
SAY ABOUT
CRISS CROSS

CHICAGO: "Have sold 500
CRISS CROSS games and
they're still going strong. A
lot one back for repairs. A
great game."
—American Sales Corp.

DETROIT: "CRISS
CROSS is sure marvelous.
No bugs in any of them.
Operators are all reporting
sensational profits."
—A. P. SAUVE

PHILADELPHIA:
"The biggest money
maker on the market
by a long way. CRISS
CROSS games
never get out of order."
—Banner Spec. Co.

OKLAHOMA CITY:
"Our only trouble with
CRISS CROSS is —
we can't get enough of
'em. They're earning
BIG money."
—Boyle Amuse. Co.

NEW YORK CITY: "CRISS CROSS is putting
the operators out of the red. Never a game laid
up for repairs. CRISS CROSS is the most
powerful profit maker say all of our co-operators—
and we agree with them."
—Supreme Vending Co.

GENCO, Inc.

2625 N. ASHLAND AVE. CHICAGO

GREAT BRITAIN AND THE UNITED STATES
AGREE ON THIS RECORD YEAR'S SALES ACHIEVEMENT
MORE THAN **\$500,000.00**
WORTH OF COIN OPERATED EQUIPMENT SOLD BY

WESTON NOVELTY COMPANY
20 ALPHA PLACE, KINGS CROSS ★ 11 BROADWAY
LONDON, N. 1., ENGLAND ★ NEW YORK, N. Y.

In the year 1934, Weston Novelty Company sold more than \$500,000.00 worth of coin-operated equipment in Great Britain and throughout Continental Europe.

Weston Novelty Company are interested in the distribution of American-made Pin Games and other coin-operated machines for the European market.

AMERICAN MANUFACTURERS Write or Call TODAY at our New York Offices. All dealings strictly confidential.

EUROPEAN OPERATORS Write or Call at our London Headquarters immediately for the very latest coin machines. Weston Novelty Company can supply you with any type machine with the required coin chute for any foreign coins.

Weston Wireless, Ltd., Sole British Distributors of Emercon Radios, is an affiliate of Weston Novelty Co.

We will finance

... any pin game manufacturer who believes he has a product of merit. All dealings will be kept strictly confidential. Our own representative will call to see the game anywhere in the United States and arrange for finance and distribution if found satisfactory.

... as the two leading Eastern coin machine distributors we place before all manufacturers our combined resources and distribution facilities. Manufacturers seeking immediate quantity distribution and guaranteed quantity orders for Eastern markets are invited to get in touch with us immediately.

SUPREME VENDING CO. INC.
557 ROGERS AVENUE
BROOKLYN . . . NEW YORK

JOHN A. FITZGIBBONS
453 WEST 47TH STREET
NEW YORK CITY . . . NEW YORK

"AMERICA'S TWO LEADING COIN MACHINE DISTRIBUTORS"

Leadership



"America's largest coin machine distributors"

NEW!! GREATER!! DIFFERENT

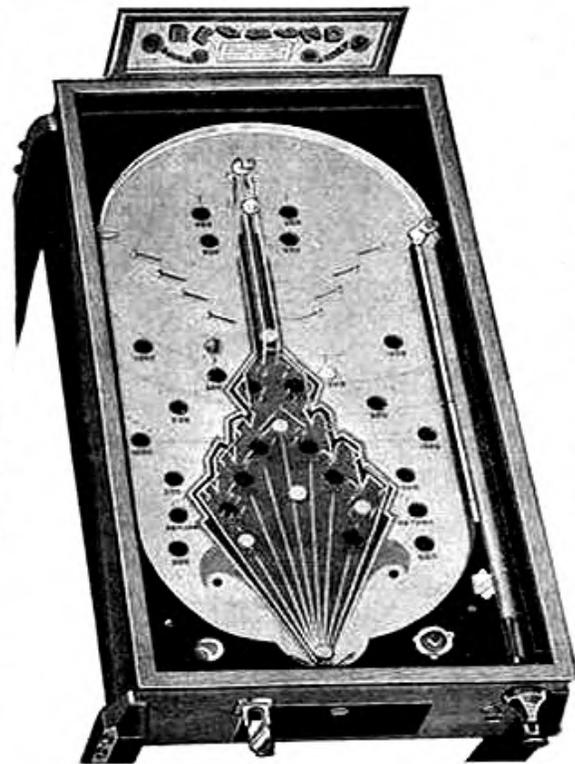
REBOUND

by
EXHIBIT
ACTION-ACTION ACTION

is the cry of the players today—however—not the ordinary meaningless animation—**BUT**—an action that represents a real performance—with the character of the game.

In **REBOUND**—you have the most stupendous assortment of different kinds of action—ever assembled in a single pin table—each a thrilling fascination and a major part of the play for players to test their skill.

REBOUND is a great combination skill and pleasure game with no lost balls—built purposely for the amateur and skill shooter.



ACTION-ACTION ACTION

To see balls actually looping the loop—and to see balls traveling with lightning speed on double-deck surfaces is the newest sight for any eyes to see in pin tables today. This performance alone makes it equal to any great game—**YET**—there are far more additional thrills in **REBOUND**.

There is the **DOUBLE PAIR** of **TRIP** Holes—to key up the skill shooters—and greatest of all is the most spectacular performance for which this phenomenal pin table is named, when you see balls rebounding—rebounding and rebounding giving a demonstration of real stupendous action on a beautiful smooth rolling spacious area—holding the player in a tremendous suspense because the objective of the ball is either the 500—1,000—3,000—4,000 or 5,000 Hole.

OPERATORS—**REBOUND** is another **EXHIBIT PROFIT MAKER** for you

BUILT IN A POPULAR LOCATION SIZE — 19x38 In.. with the usual EXHIBIT PRECISION and QUALITY

\$39.50
F. O. B. Chicago



Famous COUNTER PROFIT MAKERS

BOOSTER—The popularity and demand for this famous **EXHIBIT** counter game has never ceased since its introduction. All operators say—it's the peepiest of all dice games and a fast money maker. Three machines in one — is the **BIG** feature that made the **BOOSTER**—a big hit—and big producer for operators. Can be had with 3 different sets of dice—provided with corresponding reward cards. 14" Long; 10" Wide; 4" Deep.

"SELECT-EM"—It's just that kind of a Dice Game players want—and nothing else—a dice game that lets 'em play their own lucky number to win. Every player has a "hunch" on a certain dice number—that he likes to play—particularly in that ever popular dice shaking 26 game—and remember those—"big and little dicks"—and joes when rolling the bones in a crap game. **NOW**—he gets the same thrill—playing "SELECT-EM." 14" Long; 9½" Wide; 5¼" Deep.



SEE YOUR JOBBER

MANUFACTURERS of NOVELTY MERCHANTMAN and IRON CLAW DIGGER MACHINES

EXHIBIT SUPPLY CO.

4222-30 W. LAKE ST. • • • CHICAGO

WORLD'S LARGEST MANUFACTURER OF COIN OPERATED AMUSEMENT MACHINES

CREATORS OF LIGHTNING ELECTRO GOLDEN GATE DROP KICK

THE OPERATOR'S PREMIUM HEADQUARTERS

"GLOW LAMP" —A WEST BEND PRODUCT—



No. 472. A Beautiful Lamp in a new metal-aluminum with Sun-Ray finish. Blue Stars, knobs and cord lend a sparkling contrast. Height 9", cord 3½ feet long. High class item for Diggers, Sportlands, and Pin Game Prizes.

.95
Ea.

Sample, Reg. Price \$1.15

INGRAHAM WRIST WATCHES

For the First Time

Your choice of Wrist Watches made by Two Leading Manufacturers. May be had with Leather or Metal Link Bands at no extra cost. We expect the price on these items to go up after the first of the year. Each Watch carries a \$5.00 Retail Value Price Tag.

\$1.60
Ea.

Sample \$2.00 Each

"SESSIONS" MANTEL CLOCKS

Xmas Special

This outstanding value will bring to any Operator more satisfied play than any other item in the clock line. The opportunity to sell this outstanding value clock at a low price was especially granted us by the manufacturer. 10" high, Base 5" wide, 3" deep. Finished in either Black or Mahogany. Each clock carries a \$9.75 Retail Value Tag, packed one to a shipping container. Only 1,000 at this low price—there will be no more. Orders filled as received.



\$1.60
Ea.

SAMPLE \$2.00 EA.
Orders filled in rotation

ALL ORDERS MUST BE ACCOMPANIED with a MONEY ORDER Deposit of at least 25%. Sample Orders must be accompanied by FULL CASH.

HONEST QUALITY LOWEST PRICES —SINCE 1920—

"Honest Quality and Lowest Prices" has always been the policy of Morris Struhl. Our customers are our FIRST consideration. The fact that they continuously buy all their premium merchandise from us year after year—and the further fact that our customers boost MORRIS STRUHL to all their friends everywhere has resulted in our being recognized as the OUTSTANDING OPERATOR'S PREMIUM HEADQUARTERS. Morris Struhl has experienced salesmen who intimately know your needs and the LARGEST premium stock assortment for operators in the country. Remember: For Honest Quality and Lowest Prices—

BUY FROM MORRIS STRUHL.

OPERATORS . . . Write Today for New 1935 Catalog featuring hundreds of specially designed premium items at low prices.

The "BOMB CLOCK"



The latest in DIGGER FLASH. A Bomb Clock. It hangs or rests on its patented ring easel. It is 3½ inches in diameter, will fit all diggers and the New Golden Arrow.

\$1.75
Ea.

Sample \$2.00 Ea.

AMERICAN MADE POCKET WATCHES

LATEST
MODEL
POCKET
WATCHES

Fully guaranteed. Some with Unbreakable Crystals.

Special
\$7.80
Doz.



"MAYFLOWER"

Operators! HERE IS YOUR CHANCE TO MAKE EXTRA MONEY. The Country is "Mantelpiece" conscious. Use them on Punch Boards in all your locations or as prizes on your Pin Games and Diggers. We only have a limited amount on hand. 25" high, 26" stem to stern. 2 electric light bulbs in the hold. When "plugged" in makes an attractive FLASH. All rigged by hand. American Made.

\$3.75
Ea.

Sample \$4.50 Each

Orders Filled In Rotation

SESSIONS BANJO CLOCKS

Xmas Special

ANOTHER CLOSE-OUT. Only a few hundred on hand. They are 17" high and adorned with a Golden Eagle, Mahogany Case and Gift Decoration. Each has \$9.75 Price Tag.

\$1.75
Ea.

SAMPLE \$2.00
Orders filled in rotation



Operators write for our Latest Price Lists. Kindly advise type machines you operate.

MORRIS STRUHL

114 PARK ROW
NEW YORK N.Y.

PROFITS FOR OPERATORS

The Policy of THE VENDING MACHINE CO. All-Ways



MILLS GOLDEN BELL
The Original Gold Award Machine!
Perfect condition.
1c Play \$81.75
5c Play \$87.75



Mills Scale,
new - \$54.50
Carolina Scale,
used - \$22.50
Order From
This Ad.



**A. B. T. CHURCHILL
COIN OPERATED
POOL TABLE**
The best popular
game of its kind
ever built. Breaks
down in everything.
Good condition and appearance.
but see Price Complete \$13.50



EXTRAORDINARY VENDER
The machine for that unusual
location. Greatest condition.
5c Regular Model - \$60.00
5c Mystery Model - 77.50



MILLS JACKPOT F. O. K.
An excellent machine for
any location. Good amount
of play and in good condition.
1c play \$20.50
5c play \$4.50



EXTRAORDINARY BELL
In new only. Write for prices.



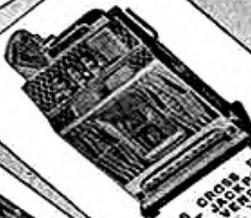
**MYSTERY GOLDEN
VENDER**
The most popular machine in
1c play \$60.50
5c play 74.50



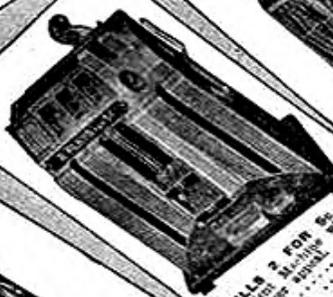
**MILLS JUNIOR JACKPOT
VENDER**
1c play only. In good condition.
Each \$27.50



MINTS
LEMON DROPS
These confections awarded favors to each case. Standby machine of 1,000
be sold to last, 10 cases or 1,000 sold to case. Write for price.



**MILLS GROSS DIAMOND
SILENT JACKPOT FRONT**
In new only. Write for prices.



MILLS 2 FOR 5c BELL
A fine machine with
of 5c Bell Venders \$81.50
80.50



JENNINGS LITTLE DUKE VENDER
Patented machine. Write for
prices. Each \$22.50



PIN GAMES

Brand New Machines —All Latest Release

Rebound	Write
Four-Leaf Clover	\$15.95
Crack Shot	\$9.50
Lite-A-Line	Write
Cenco Coal Kick	\$33.50
Pacific Football	Write
Cenco Criss Cross	\$39.50
Pacific Ticket Game	Write
Live Power	\$39.50
Stoner's Esquire	\$9.50
Peo Pig Skin	\$5.00
A. B. T. Auto Winner	\$8.50
Cannon Fire, Jr.	\$9.50
Lightning	\$9.50
Electro	\$9.50
Booster	10.00
Select-Em	12.50
Golden Gate	\$9.50
Fly's Trapeze, Jr.	\$9.50
Merry-Go-Round	\$9.50
Major League, Sr.	\$9.00
Sportsman	90.00
Skill Shot	90.00
Jennings F'tball	64.50
Hold and Draw	29.50

Wings	\$14.50
Radio Wizard	9.50
World's Series	17.50
Jigsaw	17.50
Champion	\$9.50
Signal	\$9.50
Spark Plug	\$2.50
Rocket	\$2.50
Autobank	\$9.50
Autowheel	\$7.50
Autocourt	\$9.50
King's Horses, Regular	27.50
Three Point Pin Game	\$6.50
King's Horses, with Ball	31.00
Cum	\$6.50
Contact, Master	\$6.50
Contact, Jr.	\$9.50
Super "B"	\$9.50
Cannon Fire, Jr.	\$9.50
Signal, Jr.	\$9.50
Blue Streak	\$9.50
Subway Special	\$2.50
Wild Cargo (New)	20.00
Major League, Jr.	42.50
Deep Kick	\$9.50
Major Key, Sr.	\$9.75
Major Key, Jr.	49.75
Rod Arrow	94.50
Hockey	46.50
Mills "QT" Pay Table	
World's Best Pay Table	\$97.50

THE VENDING MACHINE CO. 205-15 FRANKLIN ST. FAYETTEVILLE N.CAR.



Joe Calcutt
President
and Founder

» » WRITE—WIRE OR PHONE YOUR ORDER IMMEDIATELY « «
 » » ALL MACHINES IN STOCK—READY FOR INSTANT SHIPMENT « «
 » » Terms: One-Third Deposit with Order—We Ship C. O. D. for Balance Due « «
 » » References: Dun & Bradstreet, or wire any bank in Fayetteville our expense « «

VALUE DOES THE TRICK!

"MAIN STREET"

IS THE GREATEST THING
THAT EVER HAPPENED
TO YOU!

"MAIN STREET"

WILL POSITIVELY MAKE YOU
SEVERAL HUNDREDS OF
DOLLARS WEEKLY

"MAIN STREET"

IS A "ONE WAY ROAD"---YOU
MUST MAKE MONEY---YOU
CANNOT GO WRONG!

--- BECAUSE ---

THE GENERAL CONCESSION CORP.
*positively and unequivocally guarantees
the sale of MAIN STREET.*

*We guarantee the sale to you so . . . you,
guarantee the sale to the retailer!*

*We will accept at any time for full refund
any unsold full or part cases of MAIN
STREET.*

Each case of MAIN STREET brings
\$12.00 to the retailer.

The retailer pays you \$9.00 per
case. MAIN STREET costs you
\$7.00 per case. Your profit \$2.00
per case. The average placement
for each MAIN STREET operator
not less than 20 cases per day.
Your profit \$40.00 per day. With
repeats . . . the sky is the limit!

100%
LEGAL

EVERY PURCHASER
RECEIVES REAL VALUE
"EVERY PURCHASE!"

"MAIN STREET" \$7.00 PER CASE DELIVERED PREPAID • 25% DEPOSIT WITH ALL ORDERS, BALANCE C. O. D. IMMEDIATE SHIPMENTS

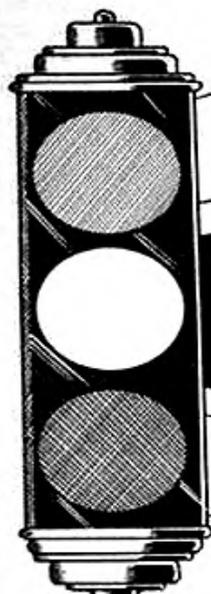
GENERAL CONCESSION CORPORATION
6545 CARNEGIE AVENUE, CLEVELAND, OHIO

SPEED RECORD SALE--14 MINUTES PER CASE!
AVERAGE SALE--LESS THAN 24 HOURS PER CASE!

NEW! SCIENTIFIC LIGHTS THE WAY TO GREATER PROFITS

SAFETY ZONE

FIRST OFFICIAL ANNOUNCEMENT!



19 x 39 inch Cabinet
Beautifully Decorated
Natural Finish
Playing Board

OPERATORS
YOUR LOCATIONS NEED
SAFETY ZONE
THE MACHINE WITH THE FLASHING
GREEN LIGHT
and the
NU-ACTION SAFETY GATE
OPERATORS' PRICE **\$32⁵⁰** F.O.B. FACTORY



SCIENTIFIC MACHINE CORP.

1072 ATLANTIC AVE. BROOKLYN, NEW YORK.

Red Grange

and scores the Greatest



GALLOPING Another Big PACIFIC

Never before have operators been offered a game with a background so dramatic—such careful planning—such exciting Life-Like Action and intense "Player Appeal" as presented in this remarkable game. All the Intuition — Experience — Knowledge and SKILL of the resourceful Red Grange have been brought into its play—Genuine Football Action—A KICK OFF at the Fifty-Yard Line—Ten-Twenty-Thirty-Forty-Fifty Yard Gains—TOUCHDOWNS!!! The player sees a dozen good openings to SCORE—He's placed in the backfield of a REAL FOOTBALL GAME right at the opening gun. It takes SKILL to go through! He FEELS he can DO it! He goes into a huddle with himself and the CROWD of players around the game. He's imbued with the spirit of the Mighty Red Grange.

★ THESE INVINCIBLE TEAM MATES
SCORE GREAT PROFIT GAINS!

★ MAJOR LEAGUE

A great sporting game that players are staying with constantly—A Big Double Header for long, steady earnings — A Mighty Running Mate for Galloping Ghost No. 77!

★ LITE-A-LINE

Showing the way to a brighter future for alert Operators — Three-Way Scoring — Triple Profits — A De Luxe Game that's crowding locations to full capacity!

★ Pacific's New TICKET Game

Totals the Score in Full View of the Player — Vends a Ticket with Printed Score when Tenth Ball is played. Test Locations Prove its Earning Power 100%.

READ WHAT STAR PLAYERS

Pacific Amusement Mfg. Co.
4223 W. Lake St., Chicago, Ill.

Gentlemen:

There's no doubt about it—this game, Galloping Ghost No. 77, designed by "Red Grange" and your company is a winner. It ought to pack more people around it than any game has ever done before. That Red-Headed phantom sure did his stuff—and with the public flocking to play his creation, which they are bound to do—I say it's the best yet—and I've seen and played 'em all.

—"BRONKO" NAGURSKI,
Fullback, Chicago Bears.

Mr. Fred C. McClellan, President
Pacific Amusement Manufacturing Co.
4223 W. Lake Street, Chicago, Ill.
Dear Mr. McClellan:

Your new football game designed by my fellow teammate, "Red" Grange, is a "WOW!" It gives me the same thrill I get right out on the field, and I don't mean maybe!

—BERT PEARSON,
Guard, Chicago Bears.

WRITE -- WIRE -- SEE
YOUR DISTRIBUTOR
OR JOBBER NOW!

PACI



Tears Through...

PROFIT GAME *in History*

GHOST no. 77

Winner for 1935

The ball is SNAPPED—An opening is found for a fifty-yard run! The ball weaves in and out with startling SPEED—Red takes it! Ten-Thirty-Fifty Yards—IT'S A TOUCHDOWN! Excitement reigns supreme! Everybody wants to take GALLOPING GHOST on the next play—it may be a ten-yard gain—it may go forty—More tantalizing still—An Incompleted Pass or even a Fumble. A player may get Offside—At any rate—the ball streaks up and down the field—Red scoring on the white balls in thrilling Football fashion—or just the opposite. You KNOW Red Grange can put plenty of SPEED into a Football Game. You KNOW that players will TAKE to and STAY with whatever game gives them the MOST in CLEVER ACTION and TRUE SKILL CONTROL. So, it only remains to see GALLOPING GHOST NO. 77—PLAY IT—You'll OPERATE it in all your locations for RICH PROFITS—and for a LONG TIME to come.

CHICAGO BEARS HAVE TO SAY!

Pacific Amusement Manufacturing Co.
4223 W. Lake Street, Chicago, Ill.

Attention! Mr. Fred C. McClellan, Pres.

Gentlemen:

I have played "Galloping Ghost" for hours. Not because Red Grange designed it—but because it gives me a lot of excitement—that's why I can't get away from "Galloping Ghost," the greatest amusement game I've ever played, and I've played them all.

—GEORGE CORBETT,
Quarter Back, Chicago Bears.

RED HIMSELF—

In working out the plays on Pacific's great football game, GALLOPING GHOST No. 77, I have done my very best to create many interesting, thrilling and clever plays, drawing on my experience of years in College and Professional Football, and my own originality to do so. I can frankly say that it gives me great pride to affix my name and indorsement to every word of favor that it is possible to pass on GALLOPING GHOST No. 77. It'll be a great game for the public—and far greater still for the operator.

—"RED" GRANGE,
Captain and Halfback, Chicago Bears.

GET ALL THE FACTS ON
THIS GREAT PROFIT MAKING
RED GRANGE CREATION!


*Galloping
ghost*
#77



Ready
JAN.
FIRST

FIG

AMUSEMENT MANUFACTURING COMPANY
4223 W. LAKE ST., CHICAGO, ILL. ★ 1320 S. HOPE ST., LOS ANGELES, CAL.

Similar in size and construction to our Crane—with the same outward beauty and the same inward mechanical perfection, this new "MAGIC FINGER" merchandiser makes a perfect companion to the Crane.

Mutoscope Presents Another Winner!
... a new Companion to the "Crane"

MUTOSCOPE

"Magic Finger"
TRADE MARK

AUTOMATIC MERCHANDISER

**How the
 "MAGIC FINGER"
 Operates**

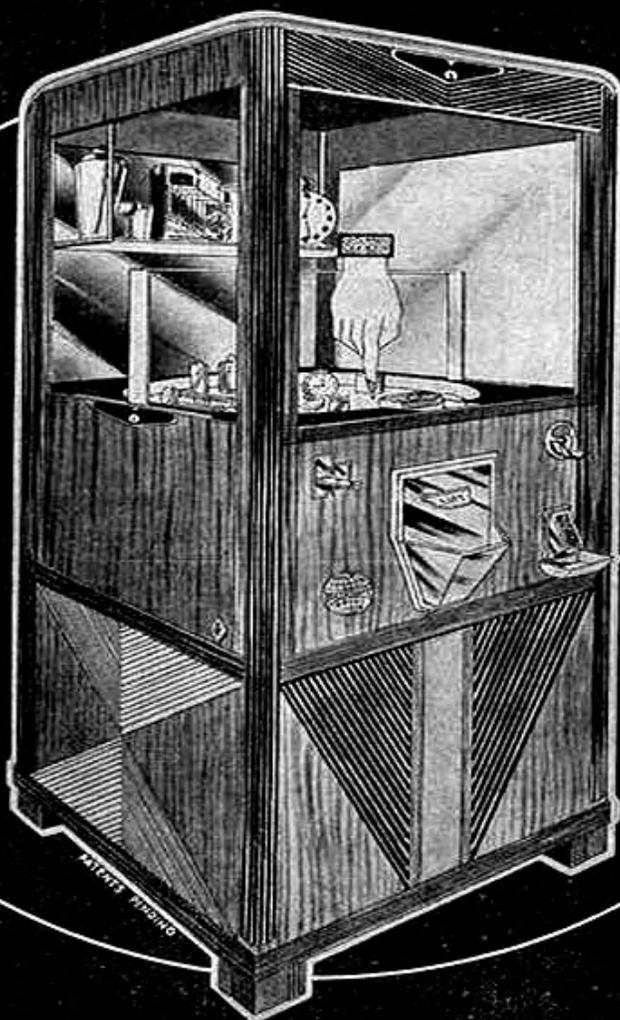
The bed of the MAGIC FINGER Automatic Merchandiser is a 20-inch circular mirror disc on which the merchandise to be vendored is temptingly displayed. The jeweled chrome hand with its "Magic Finger" can be located on the path of any item on the mirror display by means of the "Locator" Wheel on the front of the cabinet. Insert a nickel in the "visible" coin slot and the "Magic Finger" automatically starts pushing whatever is in its path towards the drop chute at the front. When the "Magic Finger" has finished its trip to the front it automatically travels back again ready to be re-located by the patron.

In the meantime the merchandising disc revolves and the encircling collar moves inward, pushing the merchandise back into the display field center.

There is no candy used in the display itself, but the exclusive Mutoscope Automatic Candy Vendor supplies a specified purchase of candy for every nickel inserted.

Dozens of mechanical refinements introduce a

**NEW ERA
 IN
 MERCHANDISING
 MACHINES.**



**AN IDEAL
 COMPANION TO THE
 MUTOSCOPE CRANE**

Many of the choicest locations will welcome both of these "new day" merchandisers, the "MAGIC FINGER" and the "ELECTRIC TRAVELING CRANE" placed side by side, each in its own way irresistibly appealing to players. The mechanical perfection that is embodied in the Mutoscope Crane is also part and parcel of the MAGIC FINGER merchandiser. Its precision of action is an engineering triumph and is part of the fascination of watching the MAGIC FINGER operate. All the action co-ordinates—Everything CLICKS!

Every conceivable precaution has been taken to make this new merchandiser tamper proof and pilfer proof. For example, if the entire machine is tilted forward in an effort to force the merchandise down the drop chute a metal slide automatically closes the chute opening.

FIRST SHIPMENTS WILL BE MADE FEBRUARY 1st. Place your orders now if you want shipment on that date. Operators who have attended private showings of this machine have already placed substantial orders and we plan to release all orders received up to January 15th on February 1st. Place your orders, or write for further information NOW so as to enable you to receive part of the first delivery.

**MUTOSCOPE
 SETS THE
 PACE!**

INTERNATIONAL MUTOSCOPE REEL CO. INC.
 516-22 WEST 34th STREET, NEW YORK CITY.



The ONLY Digger with Automatic Candy Vendor so Constructed that the player receives a SPECIFIC purchase of candy . . . cannot be operated if there is no candy in it . . . THINK WHAT THIS MEANS TO NEW TERRITORY . . . one of the many Mutoscope Exclusive Features PATENT PENDING

ANNIVERSARY GREETINGS to the 40-YEAR-OLD BILLBOARD From the 39-YEAR-OLD INTERNATIONAL MUTOSCOPE REEL CO., INC. Wm. Rabkin, Pres.



The earning power of the CRANE in its automatic wall-unit cabinet is based on its unique ability to get into the finest locations—and hold those locations for years at a stretch. Any one who operates this "Rolls Royce" among diggers will never be satisfied with anything less perfect!

LOOK AHEAD 5 YEARS

and you will buy Mutoscope Quality

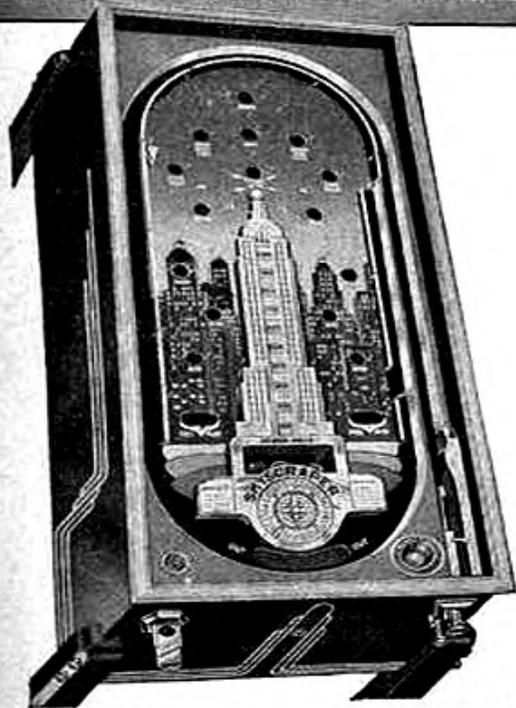
The New Mutoscope Crane with one piece frame, shatterproof glass, and 20 other points of superiority. Conceded to be the Greatest Money Making "Automatic Merchandiser" in the World.

LIBERAL TERMS TO QUALIFIED PARTIES
INTERNATIONAL MUTOSCOPE REEL CO. INC.
516-22 WEST 34TH STREET, NEW YORK CITY.



SKY-SCRAPER

THE ORIGINAL "LIGHT-UP" PIN-GAME



"Another AIRWAY in brilliance and beauty . . . in smooth-playing skill-appeal . . . in the fundamental features that make a game last on location!" Such is the verdict of every operator who has seen and played this revolutionary game! And you'll agree one hundred per cent when you feel the fascination of SKY-SCRAPER grow upon you with each successive shot! SKY-SCRAPER IS YOUR DEFINITE ASSURANCE OF STEADY, MAN-SIZE PROFITS THROUGHOUT 1935!

BEAUTY

that says: "STOP and PLAY!"

Without question, SKY-SCRAPER is the most beautiful pin-game ever presented. Beautiful, yet dignified! Colorful, yet harmonious! Modernistic, yet simple! And it grows more beautiful under the player's eyes, as each successful shot is registered on the LIGHT-UP TOTALIZER.

STARTING SCORE

A NEW EXCLUSIVE FEATURE!

Player spins Dial by depositing coin, and score indicated is added to final score. The fact that a fairly high score may be obtained before a single ball is shot is positively the most compelling "come on" feature ever devised! If player dials a RED Starting score, not only is this added to score, but also AWARD is increased. Inasmuch as player must earn a reward by skill before he can benefit by RED score, this feature has the same thrill as a Jack Pot, plus tantalizing suspense throughout the game.

- New A. B. T. Visible Coin Chute
- New SUPER-SENSITIVE Plunger

5c or 1c—40 In. by 20 In.

1/3 with order, balance C. O. D., f. o. b. Chicago.

ORDER THIS LONG-LIFE WINNER TODAY
IMMEDIATE DELIVERY

LIGHTS

that flash: "ANOTHER SKILL SHOT!"

Imagine the sky-line of a typical big city at twilight . . . picture the lights in giant buildings twinkling on as the dusk grows deeper . . . and the sky partially illuminated by the reflection of millions of lights! There you have the ever-changing scene in the SKY-SCRAPER play-field! Every successful shot is instantly scored in LIGHTS—the player's objective being to light up all windows in the towering structure in the foreground. This master sky-scraper is a polished metal casting, and the beauty of gleaming, silvery metal and sparkling lights must be seen to be appreciated.

By skillful shooting, player CAN LIGHT ENTIRE BUILDING WITH ONLY 4 BALLS, as certain pockets light up several floors at a time! Lighting up the Beacon Light on the tower DOUBLES ENTIRE SCORE! This feature—lighting two or three floors at a shot—is positively the most intriguing feature ever built into any game and will hold players by the hour!

**WRITE for
PRICES**



New
A. B. T.
Visible
Coin Chute

ACTION

★ **Amazing Combination
of SKILL and LUCK insures HUGE PROFITS!**

The dream of every operator comes true in ACTION! Here is a game with super SKILL APPEAL—YET the "safety valve" of LUCK gives the operator a break and ALSO MAKES IT POSSIBLE FOR THE AVERAGE PLAYER TO RUN UP A SUBSTANTIAL SCORE! This feature acts as a powerful magnet for competitive play—and is destined to create thousands of new pin-game fans! ACTION is truly an operator's machine! The "sharks" can't resist it—they'll play till the cows come home—but they can't clean you out!

- PROGRESSIVE SCORE
- OUT-BALL RETURN

Harry Williams—inventor of Contact and Signal—has dared to give you in ACTION a combination of features that could have been used in the manufacture and sale of at least 5 different games! The result is GREATER SUSPENSE . . . MORE PLAY FOR THE MONEY . . . AND SUPER EARNING POWER! Get started now with this amazing hit! Order from your jobber!

Write for Circulars on Spark-Plug—Natural
—Rocket—Champion—Signal

JUNIOR ACTION
\$39.50
75 WITH ORDER, BALANCE C.O.D.
F.O.B. CHICAGO

SENIOR ACTION
\$58.50
75 WITH ORDER, BALANCE C.O.D.
F.O.B. CHICAGO OR LOS ANGELES

BALLY MANUFACTURING CO.

4619 RAVENSWOOD AVE.

CHICAGO, ILL.

Take in \$500⁰⁰ to \$1000⁰⁰ per Week

with

RED ARROW

1-Shot
AUTOMATIC PAY-OUT
Pin Game



WHAT A GOLD MINE for wide-awake operators! A 5-cent SKILL-GAME that actually takes in more money than quarter slots ever did! PLAYS 200 TO 250 GAMES AN HOUR—every game packed with breath-taking suspense! Takes in \$8.00 to \$12.00 an hour—up to \$500.00 or \$1000.00 a week!

RED ARROW is an innocent SKILL GAME in appearance and in fact! No money visible! No extra handles! Nothing to create unfavorable comment! Yet the instantaneous thrilling AUTOMATIC PAYOUT—and possibility of 60, 70, or even 80 per cent payout—insures CONSTANT REPEAT PLAY and makes RED ARROW a game that will stay on location for years!

Positively Trouble-Proof Mechanism!

Remember! RED ARROW is the ONLY 1-SHOT PIN-GAME with a FULLY AUTOMATIC PAY-OUT—proven positively bugless by thousands of machines in operation! Why buy a machine for a few dollars less and see it die on location in a few weeks or even days? Buy RED ARROW—get back the difference in price in 2 or 3 days' play—avoid excessive service calls—and be assured a big steady income for years to come!

GET MORE LOCATIONS WITH THIS SENSATIONAL WINNER.

With RED ARROW you can operate LARGER ROUTES get more locations . . . take in more territory, due to the enormous earning power of this miracle machine! Small towns, out-of-the-way places, where you never dared place ordinary pin games, are now fertile territory for smart operators who get on the ground floor!

ACT QUICK FOR HUGE PROFITS!

Don't delay! Good spots are being grabbed fast with this amazing high-speed money-maker! Get started at once for the biggest, steadiest, fastest money you ever made in your business! Shoot in your order today!

SAMPLE \$94.50

Lot of 5 or more, \$91.50 each

Check-Separator Model, \$5.00 extra

Specify whether Battery or "Plug-in" Model—both same price
1/2 with order, balance C.O.D., E.O.B. Chicago, TAX PAID

• ROCKET • CHAMPION • SPARK-PLUG • NATURAL • SIO

BALLY MANUFACTURING CO. 4619 RAVENSWOOD AVE. CHICAGO, ILL.



10TH
ANNIVERSARY
YEAR

MUSIC CORPORATION OF AMERICA

NEW YORK ★ CHICAGO ★ LOS ANGELES ★ DALLAS ★ LONDON